

2015  
singapore  
international  
festival of  
arts

EMPIRES  
POSTS

6 AUG - 19 SEP 2015

Second Edition with VENUE CHANGES,  
new highlights & ticket packages









# Message from the CEO

Welcome to the 2015 edition of the Singapore International Festival of Arts (SIFA).

In its 38th year, SIFA will deliver to the nation what may be the largest ever assembly of new Singapore performing arts commissions, marking 50 years of nationhood. If you wish to read the arts festival as a manifestation of the state of development of a nation, as well as a nation's worldview, SIFA 2015 demonstrates confidence and diversity. These are certainly characteristics of the artistic community here, as well as Singapore society as a whole.



We are particularly moved by the enthusiasm of our artistic comrades who have embraced the invitation to create and to perform at SIFA. In 2013, Festival Director Ong Keng Sen embarked on a journey of re-discovery with artists such as Goh Lay Kuan, Santha Bhaskar and Som Said, whom we had admired as youngsters. He has done the same with artists who are his contemporaries: Ivan Heng, Kumar, Melvyn Tan and the T'ang Quartet, as well as a group of younger artists who have done consistently good work. This year's presentation will be a microcosm of Singapore's creativity, cutting across generations and representative both of where we have come from and what we are heading towards. Our deep appreciation of the dedication of the artists is matched only by our excitement, growing as the Festival draws near.

But our arts festival would also be incomplete without a demonstration of our love and connection with the wider world. The international performances this year vary in their scale and focus: some are engaged with issues, some invested in intercultural exchange and collaboration, some devoted to exploration of form and aesthetics. We can't wait to see how they work with the local commissions.

As we proceed into the third year of the Festival's independence, we can only pause and ponder briefly. We have to charge on. Ultimately, what will guide us is our eagerness to connect with one another through the arts.

**Lee Chor Lin**  
**Arts House Limited**

# Message from the Festival Director

On behalf of everyone at Singapore International Festival of Arts (SIFA), I would like to extend a warm welcome to our audiences, as well as thank everyone who has made the 2015 edition of the Festival possible.

## POST-Play

What does Singapore's 2015 mean to international audiences? Can Singapore engage in international dialogues and play a meaningful role as a dynamic hybrid arts player at the crossroads of multiplicities and differences? After all, we are one of the few Asian metropolises with English as our lingua franca, an inspired direction taken by Mr Lee Kuan Yew.

At the international level, we have witnessed a globalisation of life after colonial regimes, after dictatorship and after communism. **Symbolic of POST-Empires is the moment when characters decline their Destiny as proposed by the Author.** They reclaim their lives and, in so doing, refuse the power of the Author. Can we rewrite the History which has been written for us? This is the exact proposition of Emmanuel Demarcy-Mota's emotional production of *Six Characters In Search Of An Author*.

Ultimately, how do we live with the global networks and monopolies of power that define the age we live in? We live in the Nation, and we live with neo-liberal capitalism, which gives us the impression we are free. But **What Remains After** the Empire?

SIFA proposes that **Art and the Tenderness of the human individual remain as vital forces.**

To this end, we have invited some of the top contemporary artists in the world to play with us: William Kentridge, Matthias Goerne and Markus Hinterhäuser, who recreate Franz Schubert's enduring *Winterreise*; Daniel Buren, who brings to us the frailty and vulnerability of one human being in a circus tent; and Kornél Mundruczó, who comments on the destructive effects of the market on human individuals in **POST-Socialist** Hungary. *dirtsong* muses on the reclamation of loss in **POST-Colonialism**. *Taiwan Dreams* aggregates different answers from its entire cast of artists to form a cogent, independent multitude of voices from the bottom up, rather than a monolithic voice from the top down.

A major development in 2015 is that SIFA will bring the Festival and the arts closer to everyone living in Singapore. Kumar, Singapore's beloved pop artist, will travel with a cohort of stand-up comedians to the HDB heartlands. Laughter shares the same **transformative power of the arts**. In a unique move, SIFA will collaborate with PAssionArts of People's Association to transform neighbourhood residents' living rooms into theatres! Homes will be opened to the public as gestures of convivial hospitality. In this way, we will grow a SIFA network of informal performance venues all over the island of Singapore.

Bridging the gap between the peoples of Singapore and the arts is a major mission of SIFA 2015. This will be achieved through mobilising memories, narratives and experiences, of both the young and the old, and folding them into the art we will see onstage.

An unprecedented feature of this year's Festival is the progressive reach of the Singapore commissions – 12 in total. To enrich the festivities, T'ang Quartet and Drama Box have been invited to curate two series this year. With the new, young artists, the productions are equally impressive. Some, like Cake Theatrical Productions, are set to surpass their previous artistic limits. A new company, One Kind Theatre, has been formed and will present its first Mandarin musical, one that takes inspiration from the archives of the *Nanyang* painters and features compositions by the best songwriters in the industry. SIFA has proudly invited three Singapore doyens of performance back onstage with new works: the much-missed Goh Lay Kuan returns with transformational energy after decades of absence; Santha Bhaskar scintillatingly rewrites diaspora by returning to Kerala to collaborate with top performers there; and our very own madcap concert pianist Margaret Leng Tan returns to us all the way from Brooklyn, New York.

The commissioning brief to the Singapore artists was simple: to create Festival productions that they cannot normally produce themselves. SIFA shoulders the first risk to nurture a creative, artistic atmosphere during the Festival months of August and September. Hence, we have seen the proliferation of unusual productions. T'ang Quartet responded playfully with its brainwave of creating three new quartets, from children to young adults, a **POST-TQ** invention. Drama Box's **POST-Capitalism** works stretch from forum theatre to verbatim theatre, playing out in unexpected locations like Bukit Brown Cemetery at dawn. *The Incredible Adventures Of Border Crossers* proposes a **POST-Nation** scenario through 22 international residents of Singapore who, with little formal experience in theatre, perform a five-hour fashion show and karaoke extravaganza in a video-sound installation. *HOTEL*, an epic production in two parts by W!LD RICE, engages with the archives of a hotel over the course of Singapore's last century. SIFA has commissioned Wang Chong, one of Beijing theatre's brightest sparks, to create an ambitious work with LASALLE's Faculty of Performing Arts. This production will look at the archives of Madame Mao and the Cultural Revolution which changed China.

Finally, how do we generate from the potentiality of infrastructures left behind by others from a different time or space? SIFA's international commission, *Dance Marathon – OPEN WITH A PUNK SPIRIT!*, tackles this question head-on. This is the challenge of **Archives**, which have become increasingly important for all of us today. How can we rewrite the monument into different manifestations with empathy? How can human individuals transform established structures with tenderness to form different independent pathways?

Singaporeans will have to find this out for ourselves, in the world that comes after the towering Lee Kuan Yew.

**Ong Keng Sen**  
Singapore International Festival of Arts







# Kumar's Living Together

COMMISSION

6 August, 8pm  
Multipurpose Hall  
Blk 464 Upper Serangoon Road  
8 August, 8pm  
Tampines Festival Park  
Tampines St 21  
between Blks 254 and 257  
13 August, 8pm  
Amphitheatre  
Blk 204 Marsiling Drive  
15 August, 8pm  
Community Plaza  
Jurong East St 32  
between Blks 312 and 316  
1h, no intermission

BY

**KUMAR**

**KOH CHIENG MUN**

**SHARUL CHANNA**

**ZALIHA HAMID**

**SHANE MARDJUKI**

*Kumar's Living Together* is a series of live stand-up comedy performances rooted in Singapore's multi-racial and multi-national housing landscape. Fronted by the witty and biting Kumar, these performances delve into issues that affect Singaporeans in the most personal and intimate of settings – their own homes.

With 80% of Singapore's population living in HDB estates, *Kumar's Living Together* will touch on topics that are close to all our hearts, while finding the funny side in distinctly heartland behaviour. Explore the concepts of racial harmony, xenophobia and Asian values; navigate generational gaps and technological leaps; compare the neighbourliness of the 1960s and 70s to the privacy problems we face today; and find the funny side in burning incense, cooking overpowering curry and organising void-deck weddings.

*Kumar's Living Together* will showcase the talents of renowned comedians Kumar, Koh Chieng Mun, Zaliha Hamid, Sharul Channa and Shane Mardjuki – five performers who reflect the colourful demographics of our HDB estates in their backgrounds, races, genders, nationalities and ages.

Produced by Kumar and Hoods Inc Productions Pte Ltd, this production raises social issues and different points of view through the entertaining and enlightening prism of comedy. *Kumar's Living Together* brings the theatre experience to four heartland hubs across Singapore. Don't miss this first-of-its-kind arts performance!

*Performed in the multiple languages of Singapore.*

以上介绍的中文版 请往 [terjemahan dalam Bahasa Melayu தமிழ் மொழிபெயர்ப்பை இணையத்தளம் வழி பெற்றுக்கொள்ளலாம்](#) [sifa.sg/sifa/show/kumars-living-together](http://sifa.sg/sifa/show/kumars-living-together)

**FREE ADMISSION**

Rating: G



# 風畫南洋

## NANYANG, The Musical 风画南洋

6, 7, 8 August  
8pm  
8 August  
3pm  
Drama Centre Theatre  
1h30, with intermission

COMMISSION

BY  
**ALEC TOK (卓金炎) & ONE KIND THEATRE (艺种戏剧)**  
**ERIC NG (黄韵仁)**  
**XIAOHAN (小寒)**  
**GOH KHENG LONG (吴庆隆)**

**Journey into the intoxicating world of art, poetry and song in this coming-of-age story inspired by the tumultuous lives and times of Singapore's first-generation artists.**

In the late 1930s, Chen Kang, an up-and-coming painter from Xiamen, moves to Shanghai – the Paris of the East – in a bid to advance his artistic career. While there, he meets a group of kindred spirits with whom he explores and questions the fundamentals of traditional Chinese painting and European Impressionism. Chen even falls in love with one of them: Liying, a painter of immeasurable talent.

But the Japanese invasion of Shanghai and the spread of World War II to Europe drive Chen and his friends out of China and into Southeast Asia, where they become part of the Chinese diaspora in the region known for its collective identity, *Nanyang* (South Seas). Before settling in Singapore, Chen and his friends make a pivotal trip to Bali where, inspired by the exoticism of the island, they develop a unique artistic style.

A stirring performance capturing the spirit and passion of our pioneer artists, *NANYANG, The Musical* marks director Alec Tok's return to the Singapore stage after 15 years spent making theatre abroad. This soulful production reunites award-winning lyricist Xiaohan and composer Eric Ng – the powerhouse songwriting duo behind hit musicals such as "Liao Zhai Rocks" and "Lao Jiu", who have also created career-defining hits for A-Mei, Sandy Lam, Stefanie Sun, Tanya Chua and more. Together, they create a musical soundscape of passion and wonder, all exquisitely arranged by Goh Kheng Long.

*Performed in Mandarin with English surtitles.*

此剧将以华语演出，附有英语字幕。

以上介绍的中文版，请往 [sifa.sg/sifa/show/nanyang](http://sifa.sg/sifa/show/nanyang)

TICKETS

**\$25, \$40, \$60, \$75**

10% discount for students, NSFs and seniors aged 55 and above.

Rating TBC

FUNDING PARTNERS







# Dementia

13, 14, 15 August  
8pm  
Victoria Theatre  
1h55, no intermission

BY **KORNÉL MUNDRUCZÓ**  
**PROTON THEATRE**

**Incorporating elements of comedy and melodrama, Hungarian director Kornél Mundruczó and his Proton Theatre group have crafted a visceral performance that will unnerve and prompt you to think about the endgame of human life. Fluidly crossing borders between film and theatre, Mundruczó is presently the Hungarian artist to watch after winning the *Un Certain Regard* prize at the 2014 Cannes Film Festival.**

In post-socialist Hungary, a world-famous psychiatric hospital – unable to survive the march of capitalism – is on the brink of being shut down. The building is dilapidated and its garden overgrown with weeds. Only a handful of patients are left vegetating on the fourth floor, abandoned in the empire of amnesia. Nevertheless, they, and the friendly doctor and nurse who care for them, are delighted to make your acquaintance. Since you are visiting, would you be willing to make a small financial contribution to save the hospital?

Welcome to the world of *Dementia*, in which Mundruczó uses a heady mix of music, dark humour and fantastic décor to bring spectators face to face with the difficult moral questions which we, the able-bodied, would prefer to ignore. What benefits can society ever hope to reap from prolonging the lives of mental patients? What is the point of helping those who are suffering – specifically those who are not even cognisant of their own state – and numbing them even further with modern medicine?

In *Dementia*, you decide.

*Performed in Hungarian with English surtitles.*

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TICKETS

**\$30, \$45, \$60**

10% discount for students, NSFs  
and seniors aged 55 and above.

Rating TBC



# Returning



## Returning

COMMISSION

13, 14, 15 August  
8pm  
Drama Centre Theatre  
1h10, no intermission  
(12 August: by invitation only)

CONCEIVED &  
DIRECTED BY

GOH LAY KUAN  
(吴丽娟)

**Conceived by Singapore dance pioneer and Cultural Medallion recipient Goh Lay Kuan, *Returning* takes inspiration from the wondrous lifecycle of the salmon to celebrate Singapore's diverse cultures.**

The salmon is perhaps best known for its remarkable ability to traverse thousands of miles, including a strenuous upstream dash at the end, to return to the waters of its birth to spawn. A journey fraught with dangers and difficulties, it is survived only by the pluckiest and luckiest of the lot.

In collaboration with different generations of dance-makers and creative artists in Singapore, four choreographers – Meenakshy Bhaskar, Jenny Neo (梁杰妮), Osman Abdul Hamid and Low Ee Chiang (刘怡湘) – construct a performance rooted in the traditions of Chinese, Malay and Indian dance. In the process, *Returning* celebrates the exchange and passing on of ideas, experiences and passion for dance.

TICKETS

**\$25, \$40, \$60, \$75**

10% discount for students, NSFs  
and seniors aged 55 and above.

Rating: G

FUNDING PARTNERS







# T'ang Quartet

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presents

## GUTS & STEEL

19 August  
8pm  
Victoria Concert Hall  
1h25, with intermission

PERFORMED BY

**MELVYN TAN & T'ANG QUARTET**

### COMMISSION

**An invisible dance of music, light and space is the premise of this exquisite musical odyssey curated by the T'ang Quartet, Singapore's premier classical string quartet. Each of the three concerts explores the influences and inspirations that have moulded the T'ang Quartet.**

In *Guts & Steel*, the T'ang Quartet collaborates with pianist Melvyn Tan. They eschew the 20th-century technique of playing classical pieces with modern instruments and techniques. Instead, they play the harpsichord, fortepiano and other period instruments to bring the music of Mozart and Boccherini to life.

*Black Angels* reveals musical visions of darkness and light – from the ecclesiastical passion of Hildegard von Bingen's "3 Antiphons", a 12th-century prayer, to George Crumb's intensely urgent "Black Angels", a brave work from 1970, and John Tavener's mystical "The Hidden Treasure" from 1989.

Rounding up this epic series of concerts is *Celestial Remnants*. Here, the T'ang Quartet, together with an ensemble of young musicians, traverses generations to celebrate the universality of music.

**The genesis of us, the seed is sown.**

1992. This is where it all began. The basics, stripping away all accoutrement. A stark acoustic setting refines the senses, with the vivid purity of the fortepiano eliciting murmurs of history, as the T'ang Quartet and pianist Melvyn Tan stroll back in time to the Classical and Romantic ages.

The music of Mozart and Boccherini stir to life in a masterful blend of period instruments, bringing forth the intriguing sound of gut strings unique to early music performances. A warmth from the rich tones emerges, a comforting contrast to the crisply clear overtones of modern steel.

### Wolfgang Amadeus Mozart

Piano Quartet No. 1 in G Minor, K. 478

### Luigi Boccherini

Quintet C Major No. 6, Op. 57 (posthumous):  
The Military Night Watch in Madrid

### Antonín Dvořák

Piano Quintet in A Major, Op. 81

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### TICKETS

**\$40, \$60, \$75**

10% discount for students, NSFs and seniors aged 55 and above.

Rating TBC





# Black Angels

# T'ang Quartet

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presents

## BLACK ANGELS

12 September  
8pm  
SOTA Studio Theatre  
1h, no intermission

PERFORMED BY

**T'ANG QUARTET**

ARTWORK BY

**KRISTÍN GUNNLAUGSDÓTTIR**

**Living in oneness, as within, so without.**

Black or white. Demon or angel. Which are you? Perhaps... there is no need to choose, for they are the same, merely holographic aspects of duality. *Black Angels*, avant-garde composer George Crumb's maniacal alchemy of electric string instruments, glass rods, crystal glasses and tam-tam gongs, resurrects uneasy reminiscences of the Vietnam War.

The other end of the existential spectrum calls out for hope, light and healing. Inner peace irradiates the abyss of bottomless darkness. Is this, then, the reign of White Demons?

Create your sanctum, your Avalon.

**Hildegard von Bingen**

3 Antiphons

**George Crumb**

Black Angels

**John Tavener**

The Hidden Treasure

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TICKETS

**\$50**

10% discount for students, NSFs and seniors aged 55 and above.  
Rating TBC

## CELESTIAL REMNANTS

19 September  
8pm  
SOTA Concert Hall  
1h, no intermission

PERFORMED BY

**T'ANG QUARTET**

**THE ENSEMBLE DIMENSION  
PLAYERS**

**We are our children, illuminated souls of perfection.**

We, all of us, come as one, from the light. Our sojourn on earth will come to an eventual end, but our light ceaselessly sparkles. It lives on in the tintinnabulation of the particles of life, each one holding, sacred within, the collective energy of memories.

And to what intent? To illuminate new paths, new trajectories, in order to initiate new existences.

**Benjamin Britten**

Playful Pizzicato from Simple Symphony

**Dmitri Shostakovich**

Prelude and Scherzo for String Octet, Op.11

**Marjan Mozetich**

Lament in the Trampled Garden

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TICKETS

**\$25, \$35, \$50**

10% discount for students, NSFs and seniors aged 55 and above.  
Rating TBC



# dirtsong

20, 21, 22 August  
8pm  
Victoria Theatre  
1h20, no intermission

BY **BLACK ARM BAND**

**Inspired by the words of Alexis Wright, winner of Australia's prestigious Miles Franklin Award, *dirtsong* takes audiences on a powerful musical journey of pop, blues, R&B, soul and jazz through Australia's cultural heartland. This is a performance that will move the heart and lift the spirit.**

Set against a backdrop of stunning moving images and text, *dirtsong* features unforgettable songs performed in 11 different Aboriginal languages by some of Australia's most extraordinary performers, backed by an exciting ensemble of the country's finest musicians.

In exploring the connections between people, language and land, *dirtsong* draws a map of Australia in music – a map that charts the cultural and linguistic diversity of the country. *dirtsong* does not simply reinforce or affirm cultures and traditions; it also actively creates them. Many of the songs featured in *dirtsong* are new commissions.

*dirtsong* features the talents of Black Arm Band, a collective of renowned Indigenous singers, musicians, performers and actors from across Australia, and is dedicated to showcasing and celebrating the very best of contemporary Australian Aboriginal and Torres Strait Islander music, culture, experience and identity.

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## TICKETS

**\$40, \$60, \$80**

10% discount for students, NSFs  
and seniors aged 55 and above.

Rating: G





# Versus

COMMISSION

20, 21, 22 August  
8pm  
SOTA Drama Theatre  
1h40, no intermission

BY **CAKE THEATRICAL PRODUCTIONS**  
**NATALIE HENNEDIGE**

**Born from the desire to chart humanity's passage from the beginning to its present state, *Versus* is a ferocious performance about our existence amidst all the wars we wage.**

This allegorical journey takes place in the most contentious zones of conflict we know – the world's innumerable battlefields, the volatile intersections of faith, the deep trenches of the heart – spinning it all like some renegade turntable, ricocheting from flesh domain to spirit state, meshing personal psalm and public rave, capering over gaping wounds in the soul's landscape.

If it is written / set in stone / marrow in bone  
can Despot Mother Patriot Child / carve out a home  
while an Angel sees / the rise fall rise fall of a People  
raging blood pulsing flesh  
/ reaching for something beyond the beyond  
all comprehension / suspended

With its distinct blend of stirring music, composite stage imagery and searing text, *Versus* continues Cake's tradition of constructing clarity from the overwhelmingly irrational. The result is a work rooted in history while urgently reaching into the now.

Based on a new text by Michelle Tan, *Versus* is directed in the inimitable style of Natalie Hennedige.

*Performed in English.*

TICKETS

**\$25, \$35, \$45**

10% discount for students, NSFs  
and seniors aged 55 and above.

Rating TBC



**2015**  
**singapore**  
**international**  
**festival of**  
**arts**

**DANCE**  
**MARATHON**

**OPEN WITH**  
**A PUNK SPIRIT!**

21 AUG - 5 SEP 2015

INTERNATIONAL COMMISSION





# Meeting-Melting

21, 22 August  
8pm  
SOTA Studio Theatre  
2h, no intermission

CHOREOGRAPHED BY **IKUYO KURODA**

PERFORMED BY **IKUYO KURODA, MAMIKO OE**

Even though I called out many times to my daughter who was in my womb, as well as my father who had soaked into my body, they never answered. I couldn't even see their outlines.

I believe it was like they were in a dream when they met. How much could they be together in that limited time?

Could you dance a duet by yourself? Feeling satisfied. I will dance the part of sadness.

Let's start from just before our encounter, slowly and all together.

We are meeting – melting. Melting into waves.

## **Ikuyo Kuroda**

Ikuyo Kuroda started learning classical ballet at the age of six, and has studied contemporary dance at Laban Centre in London. In 2002, she established an all-female dance company, BATIK, which has since presented works in major festivals in Japan, including "Chain and Allow", "Ray of Light, Shards of Mirror", "Flowers Flow, Time Congeals", "SHOKU" and "pendant eve". Kuroda and BATIK have performed abroad on several occasions, including at the London Dance Umbrella Festival and the Venice Biennale. Other than creations for her own company, Kuroda has choreographed for Noism05 and the Helsinki Dance Company. She participated in Josef Nadj's "ASOBU" as a dancer. In 2014, BATIK presented *Meeting-Melting* at the Tokyo Metropolitan Theatre.

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## TICKETS

**\$35**

10% discount for students, NSFs and seniors aged 55 and above.

Rating: R18 (Some Nudity)





# Wall Dancing

22 August, 8pm  
23 August, 3pm  
72-13

3h, with two intermissions

CHOREOGRAPHED BY

**PADMINI CHETTUR**

In an attempt to free the audience from the tyranny of viewing, Padmini Chettur's new work is an installation of bodies in a room. Over the three hours that one can visit this performance, the dancers assume different configurations within the space, always allowing the viewers absolute mobility.

Like the chapters of a long narrative, the dancers will enact sequences of precise movement, which, in some moments, attach them to the walls of the room and, in others, make us conscious of their distance from them.

No matter how the audience chooses to engage with it, the performance will achieve resolution every ten minutes, restarting on a new proposition every time, always beginning from and returning to the object-like stillness of bodies facing the walls.

In time, the ability to be still and physically present will hopefully make us more and more conscious of the bodies around us. Every small gesture will seem necessary. Every ending will take on dynamic meaning, and every beginning might answer the question: 'Why?'.

## **Padmini Chettur**

Padmini Chettur began her training in the traditional Indian dance form of *Bharatanatyam*. From 1991 to 2001, she worked with choreographer Chandralekha. Her own artistic research began in 1994. Chettur departs from the classical repertoire of gestures, posturing and mythical tales to shape an alternative mode and manner of dance – one that is no less strict, but very condensed. Looking for complete detachment from her formative years spent in studying classical dance, she resists the temptation to seduce, choosing instead to convince. Her visionary work takes India's contemporary dance from what it is and how it should look to radical dimensions.

## TICKETS

**\$35**

10% discount for students, NSFs and seniors aged 55 and above.

Rating: G

VENUE PARTNER

**72-13**





# Real Reality

25 August

8pm

Tanjong Pagar Railway Station

30min, followed by intermission

CHOREOGRAPHED BY

**MIKUNI YANAIHARA**

PERFORMED BY

**EMI OYAMA, JUN MORII**

Omit the body and expand. People use technologies that allow them to move as little as possible. Mikuni Yanaihara has no quarrel with these technologies that make life easier for all. But, when the body is omitted to this extent, it is a little unsettling.

She states: "Our imagination tries to bring occurrences of the distant past and visions of the future to the front of our minds, as if they were actually here in the present. But people cannot even imagine the tragedies of long ago, and cannot share the bodies which experienced them. We stand at places that are empty, spend time that is not real, listen to voices without speech, and encounter people without bodies. Death is right before us, unlimited, and decisive. Life is here and now, limited, and with an uncertain future."

The work, performed by two experienced dancers who have worked for various choreographers in Japan, explores corporeality – a theme that can be felt by all who live in an age when the body is no longer needed.

## **Mikuni Yanaihara**

A dance major at university, Mikuni Yanaihara received various awards while still in school, including the NHK Award. Her unique choreography, which uses daily movements as motifs to express the emptiness and threats of today, has been well-received both in Japan and overseas. Yanaihara has been described as one of the few choreographers who truly grapples with the human body. With the Mikuni Yanaihara Project, she has taken on theatre as her new field of work. In conjunction with her dance company Nibroll and in collaboration with various artists, she is currently working on several genres of performances across the world.

## TICKETS

**\$35 (Double Bill: *Real Reality* and *Lay/ered*)**

10% discount for students, NSFs and seniors aged 55 and above.

Rating TBC





# Lay/ered

25 August  
8.45pm  
Tanjong Pagar Railway Station  
1h, no intermission

CHOREOGRAPHED BY

**YUKIO SUZUKI**

PERFORMED BY

**YUKIO SUZUKI, FUYUKI YAMAKAWA**

A heretical male duo performance wherein sound and the body clash and support each other, creating and destroying new spatial-temporal qualities. The two male dancers seek a fresh relationship between the body and sound, dance and music. 'Zero' becomes 'One', and 'One' piles up and collapses.

Yukio Suzuki collaborates with performer and fine artist Fuyuki Yamakawa, whose work encompasses transforming *Khoomei* (throat or overtone singing) and heartbeats into sound and light and amplifying the vibration of the skull with bone conduction microphones. This experiment, which is aimed at grasping a new world, will perpetually unsettle and enthrall audiences.

## Yukio Suzuki

Yukio Suzuki is a choreographer and dancer who started creating his own pieces in 2000. As YUKIO SUZUKI Projects, he has been active in developing a wide range of projects that includes solo works, group works and collaborations with diverse artists. He has toured to over 30 cities across the world, where his pliant, delicate and tenacious movements have enthralled audiences. In 2008, he won the first prize in the competition for the highly acclaimed Toyota Choreography Award. He was also one of the ten finalists of "Dance Elargie" in Paris, France in 2012.

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## TICKETS

**\$35 (Double Bill: *Real Reality* and *Lay/ered*)**

10% discount for students, NSFs and seniors aged 55 and above.

Rating: G





# A Male Ant Has Straight Antennae

26, 27 August  
8pm  
72-13  
55min, no intermission

CHOREOGRAPHED BY

**MANDEEP RAIKHY**

*A Male Ant Has Straight Antennae* is an ensemble dance piece that explores notions of masculinity through stereotypes, games, touch and relationships. Playing out the polarities of masculinity on a stage that resembles an arena, this piece challenges singular perspectives on the male body and its moorings.

Having begun as an observation of men on the streets, the piece has since evolved to address the ideas of masculinity as they reside in the real moments of contact between people. The choreographer sees an urgent need to view masculinity through multiple lenses, especially in the specific context of the Indian subcontinent, where various kinds of gendered violence are increasingly being reported.

## **Mandeep Raikhy**

Based in New Delhi, Mandeep Raikhy is a dance practitioner who explores the relationship between contemporary dance and classical forms of Indian dance, like *Bharatanatyam*.

Raikhy began studying jazz at age 19 at Danceworx, New Delhi. His subsequent interest in contemporary dance took him to London, where he completed a BA (Hons) in Dance Theatre at Laban Centre. He undertook his first tour with Shobana Jeyasingh Dance Company, London, and toured with their annual productions from 2005 to 2009. Raikhy was also part of the company's education outreach team and has extensive teaching experience. Through his work as Managing Director of Gati Dance Forum, Raikhy is currently working towards creating a sustainable environment for contemporary dance practice in India.

TICKETS

**\$35**

10% discount for students, NSFs  
and seniors aged 55 and above.

Rating: G

VENUE PARTNER

**72-13**





# Daikoushin (A Grand March)

28 August  
8pm  
Tanjong Pagar Railway Station  
40min, followed by intermission

CHOREOGRAPHED &  
PERFORMED BY

**ZAN YAMASHITA**

Garbage scattered around a real railroad track – light and heavy useless objects that have once been used lead to the stagnation of time and space. A person wandering aimlessly engages in improper behaviour in front of the audience. The person, who regards himself as normal and everyone else as out of their minds, mutters about phenomena in the world.

Although the piece calls to mind the 2011 Tohoku earthquake and tsunami in Japan, it was created before that natural calamity. In other words, this work is not rooted in any particular disaster – instead, it depicts catastrophic situations as everyday occurrences which always happen in the world.

Yamashita contextualises his ordinary body into the extraordinary situation that the whole world is crazy except him. As the body gradually corresponds to the space with intensity, its absurdity will finally be submerged. Daily life, which is within arm's reach, becomes a world phenomenon, and then all things return to nature.

## Zan Yamashita

Born in Osaka in 1970, Zan Yamashita is a choreographer and performance-maker. Today, he is based in Kyoto, where he creates experimental works that have been performed in Japan and abroad. Among his works are "It Is Written There", which asks audiences to turn the pages of a 100-page book while watching the action onstage; "It's Just Me, Coughing", in which 'inhale' and 'exhale' signs and text from *haikus* are projected onto a screen corresponding with a body; "The Sailors", which sees performers dance on a swaying stage; and "It Is Something Like A Garden", which is a network of communication using abandoned rubbish.

## TICKETS

**\$35 (Double Bill: *Daikoushin* and  
*Some Experiments In A Decade And A Half*)**

10% discount for students, NSFs and  
seniors aged 55 and above.

Rating: G





# Some Experiments In A Decade And A Half

28 August  
9pm  
Tanjong Pagar Railway Station  
1h15, no intermission

CHOREOGRAPHED &  
PERFORMED BY

**NATSUKO TEZUKA**

I came up with an idea, some time ago, that I should start all over again from the point when I used to observe my whole body very carefully. This is because I have discovered that I have no ability to create a dance by *controlling* my body. As I keep taking a good look at my body, I always find new little things that I had never noticed before. Making myself the subject of this experiment, I see my body starting to react in ways I never expected. We all tend to believe that "my body belongs to me". But I think, now, that it is nothing more than our imagination. The works which emerge from these experiments are only the tip of the iceberg. I can see a large number of trials-and-errors and various possibilities still hovering beneath the surface of the water.

How will I be able to see the composition of those movements from down there? What will you figure out when so many possibilities are still asleep?

## **Natsuko Tezuka**

Natsuko Tezuka started her career as a solo dancer in 1996, changing her style from mime to dance. She kicked off her "Anatomical Experiment" series with the theme of body observation in 2001, creating a work that was a finalist for the Toyota Choreography Award in July 2002. She has participated in international exchange programmes and presented her works in New York, Los Angeles, Sydney, Berlin, Poland, Jakarta and Rio de Janeiro. To encourage dancers to discuss and share with one another their styles and methods in the practice of contemporary dance, she organised the "Dojo-Yaburi" project.

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## TICKETS

**\$35 (Double Bill: *Daikoushin* and  
*Some Experiments In A Decade And A Half*)**

10% discount for students, NSFs and  
seniors aged 55 and above.

Rating TBC





# The Projectionist

31 August  
7pm - 10pm  
Tanjong Pagar Railway Station  
A durational installation

BY **MARGIE MEDLIN**

In the early 1900s, scientific research and analysis of biomechanical movement was profoundly informed by photographic recording and the light machines used to reproduce these movement studies. I think of this early portrayal of the relationships between time, light and organic chemistry as parameters for choreography.

Sadly, in the era of the ceaseless technological upgrade, celluloid as a medium is no longer supported. The projection of film by a light machine is almost part of a bygone era. Overtaken by digital projection technology, 16/35 mm films are no longer printed for cinematic release. In fact, people under 30 express nostalgia when they hear the sound of film being pulled through the sprockets of a projector, even though they do not recognise the actual projection machines. What have we lost?

In this performance, a live projection work pays homage to the art of cinema and experimentation among the elements of movement, time, light and space. The space will become a kinetic sculptor, with me moving inside it like the ghost in the machine threading together a dance film archive.

## **Margie Medlin**

Margie Medlin is interested in the relationship between dance and the moving image. For 25 years, she has lit and designed new dance performances, as well as produced film, video and new media art works. Since 2007, Medlin has been the Director of Critical Path, a choreographic research centre in Sydney. In 2013, Medlin was nominated for an Arts Asia Award for her mentorship work with Attakkalari Centre for Movement Arts, Bangalore. In 2014, she received an artistic leadership award from the Australia Council of the Arts. Her media art work has been exhibited extensively around the world, including in Germany, Japan, Finland, India, the US, Cuba and Australia.

## **FREE ADMISSION**

with any ticket to *Dance Marathon - OPEN WITH A PUNK SPIRIT!*  
Please show ticket at entrance to gain access.

Rating: G





# Eyes Open. \_\_\_\_\_ Eyes Closed. (a.k.a. Traitriot)

1 September  
8pm  
SOTA Studio Theatre  
20min, followed by intermission

CHOREOGRAPHED &  
PERFORMED BY

**VENURI PERERA**

Where are the boundaries between and what are the repercussions of betrayal, non-conformity and disobedience? How and what does one choose to obey? How and what does one choose to see?

This solo performance plays with multiple existences of the body: as a carrier of political and symbolic order, as well as a vessel of resistance. The body appears, disappears and reappears, fragmented or reassembled, evoking or distorting familiar and unfamiliar images.

## **Venuri Perera**

Venuri Perera is one of a handful of artists engaged in exploring contemporary approaches to dance-making in Sri Lanka, from and for their cultural context. She is interested in the body as a political 'provocateur' and strongly believes in the transformational power of the performing arts.

Perera is primarily trained in *Kandyan* dance and was a member of the acclaimed Chitrasena Vajira Dance Ensemble from 1994 to 2007. After completing her Masters in Psychology in 2006, she went on to receive a Postgraduate Certificate in Dance in 2008 from Laban Centre, London, where she was also awarded the Michelle Simone Prize for Choreography. Since 2004, she has collaborated in dance, theatre, film, live art, multimedia, site-specific, promenade theatre, musical theatre, therapeutic movement and mixed-abled dance projects in Sri Lanka and abroad. She has presented her short works in festivals, platforms and symposiums in Europe, as well as South and East Asia.

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## TICKETS

**\$35 (Double Bill: *Eyes Open. Eyes Closed.*  
(a.k.a. *Traitriot*) and *My Mothers And I*)**

10% discount for students, NSFs and seniors aged 55 and above.

Rating: G



# My Mothers And I

1 September  
8.45pm  
SOTA Studio Theatre  
50min, no intermission

CHOREOGRAPHED &  
PERFORMED BY

**CHEY CHANKETHYA**

*My Mothers And I* is a 50-minute performance which exposes the legacies of classical Cambodian dance through a contemporary lens. The solo is propelled by virtuosic physical precision, theatrical gesture and the spoken word. The piece explores the relationships among three women (the choreographer, her mother and her dance master) to create a dialogue on the tension between individualism and conformity in politically oppressive societies. Posing questions about responsibility, lineage and the future, Kethya's work puts the medium of Cambodian dance in direct conversation with the audience.

## **Chey Chankethya**

Chey Chankethya began training in classical Cambodian dance at the age of five. Kethya has worked under some of the world's leading contemporary choreographers at World Dance Alliance choreographic labs in Brisbane, Hong Kong and New Delhi. She has been a featured dancer in works by Emmanuèle Phuon, Peter Chin and others, which have toured extensively to Europe, the US and throughout Asia. Kethya was a featured dancer in "CRACK", a new work of contemporary Cambodian dance by German choreographer Arco Renz, which received the 2012 ZKB Patronage Prize in Zurich, Switzerland in September 2012.

Today, Kethya is one of Cambodia's most prolific choreographers and has created a large body of work in both classical and contemporary forms. In 2014, Kethya obtained her master's degree in choreography from UCLA as a Fulbright Scholar, supported in part by the Asian Cultural Council. She is also the Mo Ostin Performing Arts Award winner for 2013. Presently, she serves as the artistic director of Amrita Performing Arts.

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## TICKETS

**\$35 (Double Bill: *Eyes Open. Eyes Closed.*  
(a.k.a. *Traitriot*) and *My Mothers And I*)**

10% discount for students, NSFs and  
seniors aged 55 and above.

Rating: G





# Future Memory

2 September

8pm

72-13

1h, no intermission

CHOREOGRAPHED &  
PERFORMED BY

**RANI NAIR**

*"What you take, shall be lost to you – what you give, will remain yours forever."*  
Kurt Jooss

What does it mean to inherit a dance? German choreographer Kurt Jooss created his last piece, *"Dixit Dominus"*, in 1975 as a gift for Swedish-based Indian dancer Lilavati Häger, who in turn gave it to Rani Nair to reconstruct in 2003. *Future Memory* (2012) returns to *"Dixit"*, this time focusing not on the choreography, but on the stories around it.

Both gentle and challenging, *Future Memory* embraces the possibility of an alternative history, one in which a 'minor' dance takes ten years of another artist's life, and wherein the concepts of 'insider' and 'outsider' are more complicated than we might think. Nair's one-hour solo utilises dance, spoken text, film and singing in more and less spectacular ways.

## Rani Nair

Rani Nair works in dance and choreography. She is interested in ideas of post-colonial conflicts and the body in social bindings. Her interest in the development and expression of identities in dance has prompted her to study various dance practices and experiment with hybrid dance forms. Earlier this year, she finished the *Mejan Residents* artistic course at the Royal Institute of Arts in Stockholm, Sweden. Nair sits on the advisory panel of the Swedish Arts Council. She is also a member of the queer feminist art collective Ful, whose last project was "Europa Europa", created in collaboration with electronic duo The Knife. "Europa Europa" is an anti-nationalistic cabaret about migration politics in Europe.

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## TICKETS

**\$35**

10% discount for students, NSFs and seniors aged 55 and above.

Rating: G

VENUE PARTNER

**72-13**





# Light Doesn't Have Arms To Carry Us

3 September  
8pm  
SOTA Studio Theatre  
50 min, no intermission

CHOREOGRAPHED &  
PERFORMED BY

**PREETHI ATHREYA**

At times a silent film, at times an intimate conversation, at times a scenographic installation, *Light Doesn't Have Arms To Carry Us* proposes a way of interpreting music as something to be seen rather than heard. A richly percussive and expressive piece of music, "*La Lumiere N'a Pas De Bras Pour Nous Porter*" (*Light Doesn't Have Arms To Carry Us*) – a composition for piano by French composer Gerard Pesson – becomes the basis for a series of interpretative acts.

Based on the structure of the music and its composition, the objective is to arrive at a visual rhythm from an aural experience. "*La Lumiere N'a Pas De Bras Pour Nous Porter*" appears in discreet and explicit forms now and again to punctuate the tableau.

As an act of trans-creation, rather than translation or reconstruction, the work relinquishes any direct connection to a prior identity. In doing so, it draws attention to the body as a site of memory, experience, habit and impulse.

## **Preethi Athreya**

A Chennai-based contemporary dancer, Preethi Athreya trained in *Bharatanatyam* and went on to do a postgraduate degree in Dance Studies (Laban Centre, London, 2001). Working within the Indian contemporary dance scene as a performer, choreographer and facilitator, Athreya's approach is marked by a constant dialogue with form and the possibilities of reframing content. Athreya is one of the co-founders of Basement 21, a practice-based performance collective in Chennai. Her work has been seen in Europe at the Szene Salzburg Festival in 2008 and 2009, as well as the [8:tension] Young Choreographers' Series of the 2009 ImPulsTanz Festival in Vienna. Athreya's review of Belgian choreographer Michel Laub's work, "Total Masala Slammer", was published in the Dance Research Journal, New York, in 2004.

## TICKETS

**\$35**

10% discount for students, NSFs  
and seniors aged 55 and above.

Rating TBC



# The Daily Life Of Ms. D

4 September  
8pm  
Tanjong Pagar Railway Station  
30min, followed by intermission

CHOREOGRAPHED BY

**CHIE ITO**

PERFORMED BY

**CHIE ITO, MIWA SASAKI**

"I'm fine being alone!" says the clumsy, unsociable and cowardly Ms. D. Pretending to be strong and independent, but in fact craving social interaction, she loves to be surrounded by a lot of friends dancing and singing at the tops of their voices, and to be appreciated by everyone around her.

Being the very honest, friendly and innocent person she is, Ms. D cannot bear the thought of tragic world events, as well as the indignation and anxiety of others. So she shuts herself off from all this in her own home. There is nothing in there but things that make her comfortable. And her home, which is the safest and most secure space in this world, becomes her entire universe.

Her only contact with the outside world is the courier delivery man and the package that comes once every day. He is the only person who always smiles at her kindly. Who would ever think that the package delivered by that kind person contains dynamite?

## Chie Ito

Born in Tokyo in 1970, Chie Ito began lessons in modern dance at the age of four. When she was 15, she started classical ballet. She performed her first 10-minute choreographed piece at the age of 18. To become a choreographer, she studied dance at Nihon University. In 1990, she co-founded Strange Kinoko Dance Company and has since been actively involved as a choreographer and director for all pieces performed by Kinoko. In 2000, she won the Yokohama Culture Foundation Award for her choreography of "Because You Said It Would Be Exposed" (duo piece). She served as the assistant to Philippe Decouflé on "Iris", a Cirque du Soleil show, in October 2003. She has also worked on the elementary school educational television programme "Do Re Mi TV" and the movie "Megane". Currently, she is a lecturer at Obirin University.

## TICKETS

**\$35 (Double Bill: *The Daily Life Of Ms. D*  
and *Passage On Blur*)**

10% discount for students, NSFs and  
seniors aged 55 and above.

Rating TBC





# Passage On Blur

4 September  
8.45pm  
Tanjong Pagar Railway Station  
35min, no intermission

CHOREOGRAPHED BY

**TSUYOSHI SHIRAI**

PERFORMED BY

**TSUYOSHI SHIRAI, YUGO MORIKAWA**

Standing between the currents of form and image, perception and consciousness, is the human body. Imagine dripping a drop of coloured water into clear water. In the same way, sound and motion are tossed around in time and space. Forms, rhythm, sensation, memory, words, sound... The realisation of the consciousness and unconsciousness you project and learn from yourself and others. Getting over the stammering, falling, and sweating. Making movements that bring the vibration of strings to life.

The delicateness and fragility of Shirai's performance is complemented by the technical proficiency and vibrant style of Yugo Morikawa's intricate guitar-playing. They have performed their spectacular collaborative choreography and compositions all across the world, including in Tokyo (2007) and Luxembourg (2009). This time, with the Tanjong Pagar Railway Station as their stage, their new live performance will harmonise the elements of body and sound.

## **Tsuyoshi Shirai (AbsT)**

Tsuyoshi Shirai was an engineering student at university when he began dancing, performing and producing videos. In 1999, with street performing as his main focus, he founded a new dance group, Study of Live Works BANETO. In 2000, he developed, directed, choreographed and performed in "Living Room: The Room of Sand", which won the *Prix d'Auteur du Conseil Général de Seine-Saint Denis* – often thought of as the stepping stone into the world of contemporary dance. He was the youngest Japanese artist to have ever received this award. From 2006, he started working under a new name, AbsT.

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## TICKETS

**\$35 (Double Bill: *The Daily Life Of Ms. D* and *Passage On Blur*)**

10% discount for students, NSFs and seniors aged 55 and above.

Rating TBC

## About the Archive Boxes

The concept of the archive has fascinated live arts practitioners in the last decade. How can we hold on to the ephemeral acts of dance, performance and theatre? In New York, there has been active discussion about this issue since Merce Cunningham passed away and Trisha Brown retired. Similarly, in Europe, there have been conversations about Pina Bausch's repertoire and legacy. More importantly, in contemporary dance, young dancers have returned to the inspirational sources of earlier dance-makers.

What does this mean in Asia, where contemporary dance is often young and fledgling? How do notions of archive transform in the light of traditional and classical Asian dances, which are heavily codified and passed down from generation to generation?

14 dance-makers, from primarily two vibrant dance scenes in Asia, have been invited to the *Dance Marathon*. Some come from Tokyo, where contemporary dance probably first developed in Asia in the 1980s. The Tokyo dance scene with its eccentric creativity, that is supported by The Saison Foundation, has become a focal point for *Dance Marathon*. Meanwhile, dancers trained in strict classical traditions have emerged in the Indian contemporary dance scene. These dance-makers, who have lit up the Gati Dance Forum and the Attakkalari Indian Biennale, create their works within the inherent tensions and divergent energies of the traditional and the contemporary.

The highlight of *Dance Marathon – OPEN WITH A PUNK SPIRIT!* is undoubtedly the Archive Box. Each of the seven Japanese dance-makers (the Archivists) have archived one seminal dance of theirs in a Box of influences and inspirations. These Boxes were recently introduced to another seven dance-makers (the Users), who have never met the Japanese artists before. The Users are each invited to create a response to a specific Archive Box.



An Archive Box marked: "OPEN WITH A PUNK SPIRIT!". Image courtesy of The Saison Foundation

Together with dance dramaturgs Nanako Nakajima, Muto Daisuke, Margie Medlin and Festival Director Ong Keng Sen, all 14 dance-makers have embarked on this blind date of sorts.

In the spirit of copyleft and creative commons, the Archive Boxes and the Users' responses will be unveiled over two exciting evenings, 29 August and 5 September 2015.

*With special thanks to Atsuko Hisano, Programme Director of The Saison Foundation.*

### ARCHIVE BOX 1

Padmini Chettur responds to Ikuyo Kuroda's Archive Box  
Margie Medlin responds to Mikuni Yanaihara's Archive Box  
Preethi Athreya responds to Yukio Suzuki's Archive Box  
Mandeep Raikhy responds to Zan Yamashita's Archive Box

**29 August, 8pm till late**  
72-13

### ARCHIVE BOX 2

Venuri Perera responds to Natsuko Tezuka's Archive Box  
Rani Nair responds to Chie Ito's Archive Box  
Chey Chankethya responds to Tsuyoshi Shirai's Archive Box

**5 September, 8pm till late**  
72-13

**FREE ADMISSION** to both events, with registration.  
Please visit [sifa.sg/sifa/show/archive-box](http://sifa.sg/sifa/show/archive-box) for more information.

Rating TBC

VENUE PARTNER

**72-13**

SUPPORTING PARTNER

**ASIA**  
center  
JAPAN FOUNDATION

WITH ASSISTANCE FROM

THE SAISON FOUNDATION



# A dance festival with a difference.

14 dance-makers joined by 7 Archive Boxes of sources and inspirations.

Over the course of two years, the dance-makers involved were invited by Festival Director Ong Keng Sen to reflect on the concepts of Contemporary Dance and Archive. In particular, they were invited on a journey of archiving their own dances such that these archives can become new seeds of creativity for other dance-makers. In line with the POST-Empires theme of Singapore International Festival of Arts (SIFA) 2015, the archive is not about preserving the iconic, but is instead about the potential of sustained generation when resources are shared.

For SIFA, these 14 dance-makers will also step away from the Archive Boxes to specially present their own latest works, some newly created for *Dance Marathon* and many of which have never before been presented internationally.

SUPPORTING PARTNER





# HOTEL

COMMISSION

27 August, 8pm: Part 1  
28 August, 8pm: Part 2  
29 August, 3pm: Part 1  
29 August, 8pm: Part 2  
30 August, 3pm: Part 1  
30 August, 8pm: Part 2  
Victoria Theatre

2h, with intermission, for each Part

BY

**WILD RICE**  
**IVAN HENG**  
**GLEN GOEI**

**ALFIAN SA'AT**  
**MARCIA VANDERSTRAATEN**

**A hotel is opened at the turn of the century, when the island is still a jewel in the British Crown. It serves as an exotic pit stop for travellers who wish to explore the glittering expanse of the British Empire.**

Each day, new faces appear and swiftly disappear – guests and staff alike. Every ten years, we check into the hotel and meet its residents. As Singapore morphs from British colony to Malaysian state to sovereign nation, its denizens – including Singaporeans, Malaysians, British subjects, and migrant workers from all over the world – experience profound and dramatic changes. We meet Indian mutineers, Cantonese nannies, Malay film stars, mining magnates, Japanese soldiers, drag queens, wedding guests and suspected terrorists...

As a century goes by, ghosts communicate with the living, doubles are separated by decades, and ancestors leave their stubborn traces behind. Empires die, and new ones are born from their ashes.

An immersive and multi-generational epic, *HOTEL's* multi-racial, multi-national cast includes Ghafir Akbar, Ben Cutler, Brendon Fernandez, Sharda Harrison, Jo Kukathas, Dwayne Lau, Lim Kay Siu, Moo Siew Keh, Neo Swee Lin, Pam Oei, Julie Wee, Yap Yi Kai and Siti Khalijah Zainal.

Part 1 is set in the years 1915 to 1965, and Part 2 in the years 1975 to 2015.

*Performed in English, Malay, Tamil, Mandarin, Cantonese, Hokkien and Japanese.*

## TICKETS

**Part 1: \$40, \$60, \$80**

**Part 2: \$40, \$60, \$80**

Enjoy a special \$140 package deal for Parts 1 & 2 (applicable to Cat 1 tickets only). This package is not valid with other discounts or promotions.

10% discount for students, NSFs and seniors aged 55 and above.

Rating TBC

PROGRAMME PARTNER

**WILDRICE**





# Cabinet Of Curiosities

27, 28, 29 August  
8pm  
SOTA Studio Theatre  
1h40, with intermission

COMMISSION

PERFORMED BY **MARGARET LENG TAN**

**Margaret Leng Tan, hailed as the “queen of the toy piano” by *The New York Times*, returns to Singapore to celebrate her 70th birthday as both pianist extraordinaire and multi-faceted performer.**

*Cabinet Of Curiosities*, co-produced by CultureLink Singapore, is a programme of music-theatre works performed on pianos large and small, as well as toys and sound objects, some newly invented. Encompassing the miniature and the monumental, the programme opens with American composer David M. Gordon’s “*Diclaviv Enorma*”, engaging keyboards, microtonal call bells and tape playback. In electro-acoustic pioneer Alvin Lucier’s “Nothing is Real”, the Beatles’ “Strawberry Fields Forever” wafts from a teapot – now a musical instrument. Further invoking the Mad Hatter’s tea party is the “Alice in Wonderland”-inspired “*Hatta*” from young English composer James Joslin. Celebrating Alice’s 150th birthday, Tan takes us down the rabbit hole as Joslin’s miniature music drama unfolds on toy pianos, amplified chess and tea sets, an electric kettle and an alarm clock, all presided over by the Cheshire Cat!

“Wrong, Wrong, Wrong!”, by Shanghainese composer Ge Gan-ru, is a Peking-opera inspired melodrama for voice, self-accompanied by a 16-piece toy orchestra. Ge’s musical portrayal of lost love, sorrow and everlasting regret gives dramatic utterance to Lu You’s famed 1155 A.D. poem.

Commissioned by Singapore International Festival of Arts, “Curios” by Chinese-American composer Phyllis Chen is a multimedia work that draws the audience into a musical and theatrical Cabinet of Curiosities (a *Wunderkammer*), revolving around the bizarre, bewitching world of the carnival. Chen was inspired to create the piece for toy pianos, toy instruments and other oddities by a haunting, rather grotesque 1920s photograph Tan gave her of three Kassino clowns. Whether it be a roomful of carousels or a magic lantern, “Curios” invites us into a novel visual and sound world with Tan as our guide.

TICKETS

**\$50**

10% discount for students, NSFs  
and seniors aged 55 and above.

Rating TBC





# CABANONS

2, 3, 4, 5, 6 September  
8pm  
Open field opposite Bugis  
Junction @ Tan Quee Lan Street  
1h15, no intermission

BY **DANIEL BUREN  
FABIEN DEMUYNCK  
DAN DEMUYNCK  
BUREN CIRQUE**

**Explore the relationship between the circus and contemporary art in a magical, cutting-edge performance on an art-installation stage.**

Three small circus tents, or *cabanons*, stand in an open field. Designed and erected by spectacular French installation artist Daniel Buren, the *cabanons* are in bright primary colours and set up with minimal internal structures, the combined result of which gives spectators a powerful impression of sheer colour and the utter freedom of space.

Here, Buren – who has been making art with stripes since the 1960s (vertical stripes, to be precise: 8.7 cm wide and 8.7 cm apart, over and over) – has turned the circus tent into a singular art object. Sitting in his *cabanons* is like sitting in an art installation. The circus tent, with its audience and artists, becomes an intimate magical artwork constantly transforming with sensory delights.

In each installation, up to 150 audience members will witness – in a different order, but at the same time – the vulnerable performances of human individuals overcoming the physical challenges posed by the circus.

Listen to the sounds from the neighbouring *cabanon* as they waft into your tent, the sounds outside melting into the sounds inside to form an enchanting soundscape. Be emotionally moved by the circus performers, who have to be alive and vulnerable again and again for different audiences. As with Federico Fellini's legendary film "*La Strada*", you will encounter the profound emotions of the circus in *CABANONS*, where tragedy and joy are intertwined.

TICKETS

**\$80**

\$54 for students, NSFs and seniors aged 55 and above.

Rating TBC

SUPPORTING PARTNER

**INSTITUT  
FRANÇAIS**  
SINGAPORE





# The Revolutionary Model Play 2.0

2, 3, 4 September  
8pm  
The Singapore Airlines  
Theatre, LASALLE  
1h40, no intermission

COMMISSION

BY **WANG CHONG (王翀) &  
THÉÂTRE DU RÊVE EXPÉRIMENTAL  
LASALLE COLLEGE OF THE ARTS**

**Unfolding live onstage through the innovative use of cameras and video projections, this gripping documentary-style performance sifts through the dust of history to unearth and re-examine the cultural and artistic significance of Madam Mao's Revolutionary Model Plays.**

*Yangbanxi* (样板戏), or Revolutionary Model Play, was the propaganda brainchild of Jiang Qing, wife of Mao Zedong. Created under her patronage for the sole purpose of glorifying the Chinese Communist Party, these model plays – which combined traditional Peking opera and ballet with patriotic storylines – were the only stage performances made available to the entire Chinese population throughout the decade-long Cultural Revolution (1966–1976).

Directed by Wang Chong, a leading force in Chinese experimental theatre, *The Revolutionary Model Play 2.0* is a riveting commentary written by Zhao Binghao on the impact of Madam Mao's *yangbanxi*, brought to life through fictional interviews of key politicians, leading artistes, diehard fans and scholars obsessed with the art form.

Employing eight different languages, young actors from LASALLE College of the Arts ask important existential questions about art, culture and representation. Can any art form be said to fully represent a culture? In the chaos and creativity of the realm of art, what is a "model" and can it ever be reinvented?

In collaboration with the Faculty of Performing Arts, LASALLE College of the Arts.

*Performed in multiple languages with English and Mandarin surtitles.  
此剧将以多种语言演出，附有华、英二语字幕。*

以上介绍的中文版，请往 [sifa.sg/sifa/show/revolutionary](http://sifa.sg/sifa/show/revolutionary)

TICKETS

**\$25, \$35, \$45**

10% discount for students, NSFs  
and seniors aged 55 and above.

Rating TBC

PROGRAMME PARTNER

**LASALLE**  
COLLEGE OF THE ARTS





# Smriti Padha (Memory Route)

4, 5 September  
8pm  
Victoria Theatre  
1h20, no intermission

COMMISSION

BY **SANTHA BHASKAR**  
**KERALA KALAMANDALAM**  
**BHASKAR'S ARTS ACADEMY**

**In this epic tale of rivalry, experience the intense and sublime beauty of Kathakali<sup>i</sup>, or "story-play", and other traditional Indian dance forms seldom seen in Singapore.**

A treacherous game of dice, a kingdom lost and a wife humiliated – so goes "*Dussasana Vadham* (The Slaying of Dussasana)", a story that cuts to the emotional core of the "*Mahabharata*", the great Sanskrit poem of ancient India which centres on the struggle for sovereignty between the rival Pandava and Kaurava clans.

"*Dussasana Vadham*" was first staged in Singapore's old Victoria Theatre in 1954 by dancers from Kerala Kalamandalam, the renowned and unique performing arts university in Kerala, India. The late KP Bhaskar, a classical Indian dance maestro, was part of the committee responsible for bringing the group to Singapore. This performance motivated Bhaskar to start a *Kathakali* group in Singapore.

This emotional and dramatic performance now returns to the Victoria Theatre, over 60 years later, in the form of *Smriti Padha (Memory Route)* – a brand-new dance performance inspired by the same story and told through the enchanting forms of *Kathakali*, *Kalaripayattu* and *Mohiniyattam*<sup>ii</sup>.

*Smriti Padha* once again features some of Kerala Kalamandalam's finest dancers. They will perform with dancers from Bhaskar's Arts Academy – the only *Kathakali* performing group outside of India. Performing new choreography by Singapore dance legend Santha Bhaskar, these gifted dancers weave a breathtaking tapestry of war, revenge, love and peace. Together, they breathe new life into one of India's oldest legends.

*Performed in Sanskrit and Malayalam with English surtitles.*

- i. Central to *Kathakali* is the evocation of different emotions – grief, joy, anger, disgust, wonderment, fear, valour – through dramatic make-up, elaborate costumes, and an extensive repertoire of highly developed hand gestures and facial expressions.
- ii. *Kalaripayattu* is a form of martial art, while *Mohiniyattam*, or "dance of an enchantress", is known for its graceful and sensuous movements reminiscent of the swaying palm trees and gently flowing rivers of Kerala, the land of its birth.

TICKETS

**\$25, \$40, \$60**

10% discount for students, NSFs  
and seniors aged 55 and above.  
Rating TBC





# Winterreise

4, 5 September  
8pm  
SOTA Concert Hall  
1h20, no intermission

BY

**WILLIAM KENTRIDGE  
FRANZ SCHUBERT**

**MATTHIAS GOERNE  
MARKUS HINTERHÄUSER**

**Eminent baritone Matthias Goerne, consummate pianist Markus Hinterhäuser and renowned South African artist William Kentridge resurrect Franz Schubert's *Winterreise* in a powerful trio of voice, music and images – a confluence between songs composed in Vienna in the 1820s, and images created in South Africa 190 years later.**

Schubert's *Winterreise*, or *Winter's Journey*, tells the profound tale of an emblematic wanderer who struggles through a frozen landscape of death. Related through 24 hypnotic melodies set to the haunting poems of Wilhelm Müller (a tradition known as *lieder* for single singer and piano), the song cycle captures a time of immense repression of the individual following the restoration of the Empires of monarchical power in Europe.

Written on his deathbed, Schubert's songs focus on the emotions felt and experienced by an individual as he toils through crushing despair and snowy climes, only for his solitary search to end in a transcendental encounter with an old organ grinder.

The imaginative visual films – incorporating Kentridge's signature animations, montages and collages – form a poetic counterpoint to a luminous interpretation of Schubert's masterpiece by Goerne, accompanied with great sensitivity by Hinterhäuser. A journey of the heart that affirms the inspiring power of art, this powerhouse production from the illustrious Festival d'Aix-en-Provence is not to be missed.

*Performed in German with English surtitles.*

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## TICKETS

**\$40, \$80, \$100, \$120**

10% discount for students, NSFs  
and seniors aged 55 and above.

Rating TBC

SUPPORTING PARTNER







# Open Homes

5, 6, 12, 13 September  
Various times  
Open houses all over Singapore  
30min

COMMISSION

BY **PAssionArts (PEOPLE'S ASSOCIATION)**

Homes are intensely private spaces for most people. And yet – come Chinese New Year, Hari Raya or Deepavali – Singaporeans throw their doors open to friends and family. Inspired by this open-house concept, *Open Homes* transforms 25 homes across Singapore into theatres.

What stories and secrets will be shared? Discover the rhythms and memories of life in Singapore as each living space becomes an arena in which human emotions and drama take centre stage.

In this most intimate of theatre experiences, enjoy the warm hospitality of neighbourhood residents and artist-mentors, including Ebelle Chong, Jalyn Han, Sharda Harrison, Serena Ho, Ian Loy, Elnie S Mashari, Ahmad Mustain, Catherine Sng and Patricia Toh.

This year, PAssionArts, in collaboration with Singapore International Festival of Arts, brings the arts to your doorstep – so step right in!

*Performed in the multiple languages of Singapore.*

以上介绍的中文版, 请往 [sifa.sg/sifa/show/open-homes](http://sifa.sg/sifa/show/open-homes)

**FREE ADMISSION** with registration. Pre-booking is essential as spaces are limited in these living-room theatres! Please visit [sifa.sg/sifa/show/open-homes](http://sifa.sg/sifa/show/open-homes) for more information.

**入场免费。**居室剧院空间有限, 若有兴趣参与或观赏此剧, 必须预先登记。欲知活动详情及参与, 请往 [sifa.sg/sifa/show/open-homes](http://sifa.sg/sifa/show/open-homes)

Rating TBC

PROGRAMME PARTNER



People's Association



# Drama Box (戏剧盒)

presents

## IT WON'T BE TOO LONG: THE LESSON

在不久的将来之《一堂课》

9, 11 September (华语演出)  
10, 12 September (in English)  
8pm

Goli - The Moving Theatre  
Outside Toa Payoh Public Library  
Toa Payoh Central

1h45, no intermission

FESTIVAL HEART COMMISSION

BY LI XIE (李邪)

In a country as small as Singapore, space – both physically and psychologically – comes at a premium. Drama Box explores the dynamics of space in Singapore in *It Won't Be Too Long*, which blends performance and participation in two arts projects, *The Lesson* and *The Cemetery*. The two socially-engaged arts projects also reflect the different approaches to performance-making that have characterised Drama Box's philosophy for 25 years.

*It Won't Be Too Long* asks important questions about living, dying, thriving and surviving in a country where space is limited and precious. How do we create or reclaim a sense of space that allows us to debate and dream, learn and live, recall and retrieve what we have lost? What forces are at work in shaping our space, and when is it worth contesting the dominant uses of space? Is there space for a shared heterotopia, or are we confined by a utopia defined by the elite?

*The Lesson* centres on a new MRT station that is in the works for a housing estate. But there is little space left and something else in the area must be demolished. What will stay, and what will go? Members of the public enter this scenario and assume the roles of residents who are coming together to decide on priorities. With the help of seasoned facilitators, theatre practitioner Li Xie, as well as a panel of experts, participants and observers alike will learn about the costs, risks, stakes and sacrifices that come with creating a community.

Performed in Mandarin or in English.

此剧将分华语演出及英语演出。

以上介绍的中文版, 请往 [sifa.sg/sifa/show/the-lesson](http://sifa.sg/sifa/show/the-lesson)

### FREE ADMISSION

To register as a participant, please visit [sifa.sg/sifa/show/the-lesson](http://sifa.sg/sifa/show/the-lesson) for more information. 欲知活动详情及参与, 请往 [sifa.sg/sifa/show/the-lesson](http://sifa.sg/sifa/show/the-lesson)

Rating TBC





# Drama Box (戏剧盒)

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## presents

### IT WON'T BE TOO LONG: THE CEMETERY 在不久的将来之《坟场》

18, 19 September

Dawn: 5.30am

Bukit Brown Cemetery

Dusk: 8pm

SOTA Studio Theatre

1h30, no intermission, for each part

After the Dawn performance, there will be an optional 1h tour of Bukit Brown.

BY **KOK HENG LEUN (郭庆亮)**

Unfolding in two parts (Dawn and Dusk), *The Cemetery* examines the notion and reality of a burial ground – looking in particular at how Bukit Brown represents loss and being lost. Do we need a new road for economic growth or do we need to hold on to some roots in our land?

As Dawn approaches, slip into the rhythms of Bukit Brown in the wee hours of the morning. Watch as the shadows of performers evaporate, giving way to daily routines whilst the sun rises. From the ghostly to the earthly, this experiential event situates us firmly in the Bukit Brown Cemetery, which may disappear as contestations over land use continue. Experience the nature of Bukit Brown in the early morning, a site that has dominated the news in the last year but which you have perhaps never visited.

In the Dusk of evening, *The Cemetery* shifts into the genre of verbatim theatre, directed by Kok Heng Leun and shaped by playwright Jean Tay from the words and experiences of ordinary family members, as well as various stakeholders such as the Heritage Society, civil society representatives, institutions and agencies. Discover the heartbreak and hope of everyone involved in negotiating the fate of Bukit Brown.

Dusk ends with an elegy to this process, led by avant-garde rock band The Observatory.

*Performed in multiple languages with English and Mandarin surtitles.*

此剧将以多种语言演出, 附有华、英二语字幕。

以上介绍的中文版, 请往 [sifa.sg/sifa/show/the-cemetery](http://sifa.sg/sifa/show/the-cemetery)

#### TICKETS

**The Cemetery, Dawn: \$45**

**The Cemetery, Dusk: \$45**

Enjoy a special \$75 package deal for both Dawn and Dusk performances. This package is not valid with other discounts or promotions.

10% discount for students, NSFs and seniors aged 55 and above.

Rating TBC





# Six Characters In Search Of An Author

10, 11, 12 September  
8pm  
Victoria Theatre  
1h50, no intermission

BY **LUIGI PIRANDELLO**  
**EMMANUEL DEMARCY-MOTA**  
**THÉÂTRE DE LA VILLE**

Thoughtful and chaotic, real and imagined, spiritual and metaphysical, *Six Characters In Search Of An Author* asks fascinating questions about the ever-shifting relationships between authors, characters, actors and audiences. This dynamic, startling and emotional production from one of the most famous theatres in France makes its Asian premiere with a big bang.

A dysfunctional family of six bursts into a rehearsal at a theatre with a curious claim: they are characters who have abandoned their author and are looking for someone who can complete their story. Intrigued, the director agrees to help.

Along the way, everyone's roles come into question. The characters yearn to perform their own stories. The actors become spectators. The director dreams of being the author. Even we, as audience members, find ourselves peeking into a rehearsal room and pondering what is real and what is fictional.

Painting a literary limbo in which fiction and reality overlap, *Six Characters In Search Of An Author* is one of Luigi Pirandello's most enduring works. Its absurdist approach to playwriting wondrously illustrates the "bold and brilliant renovation of drama and the stage" that won Pirandello the Nobel Prize in Literature in 1934.

Breathing fresh life into Pirandello's seminal 1921 play, director Emmanuel Demarcy-Mota and Théâtre de la Ville explore the identity crisis at the heart of theatre – indeed, at the heart of all existence – in a production that has entertained and unsettled audiences in Paris, New York and London.

*Performed in French with English surtitles.*

TICKETS

**\$25, \$40, \$60, \$75**

10% discount for students, NSFs  
and seniors aged 55 and above.

Rating TBC





# Taiwan Dreams Episode 1: Dream Hotel

台湾梦首部曲: 西夏旅馆·蝴蝶书

10, 11, 12 September  
8pm  
72-13  
3h, with intermission

BY **WEI YING-CHUAN (魏瑛娟)**  
**CREATIVE SOCIETY THEATRE GROUP (创作社剧团)**

**Are historical events immutable truths or mercurial constructs? Toggle relentlessly between realism and fantasy in *Dream Hotel*, episode one of Taiwanese theatrical visionary Wei Ying-chuan's *Taiwan Dreams* project, her boldest and grandest work to date.**

In this dramatically kaleidoscopic and unsettling production, follow Tunick, our protagonist, through a decaying and labyrinthine hotel, where he encounters a parade of grotesque spectacles as he searches for his loved ones and, ultimately, his personal roots and identity. It tells a story of diaspora through the mysterious disappearance of the Western Xia Dynasty in the 11th century.

*Dream Hotel* is Wei's artistic response to "Xixia Luguan" or "Xixia Hotel", a novel by visionary contemporary Taiwanese author Luo Yi-chun. In 2010, Luo was the first Taiwanese to win the Dream Of The Red Chamber Award: The World's Distinguished Novel In Chinese. The Award's citation states: "Mixing personal confession and national narrative, magic realism and erotic fantasy, black humour and melancholy tonality, Mr. Luo depicts modern Chinese experience at its most complex and intriguing... [this is] a major breakthrough in contemporary Chinese fiction."

During the creative process of *Dream Hotel*, Wei, a strong proponent of engaging literature with theatre, brought together top talents from diverse fields, including theatre, video, photography, music and visual arts, to conduct meaningful conversations across their areas of expertise. Her end product is an unforgettable adventure of trauma and redemption that is both dazzling and emotionally compelling.

Performed in Mandarin with English surtitles.  
此剧将以华语演出, 附有英语字幕。

以上介绍的中文版, 请往 [sifa.sg/sifa/show/taiwan-dreams](http://sifa.sg/sifa/show/taiwan-dreams)

TICKETS  
**\$45**

10% discount for students, NSFs  
and seniors aged 55 and above.

Rating TBC

VENUE PARTNER

**72-13**





# The Incredible Adventures Of Border Crossers

17, 18, 19 September  
6.30pm  
National Museum of Singapore,  
Exhibition Gallery 1 & 2  
6h durational performance  
(come and go as you please)

## COMMISSION

BY

ONG KENG SEN  
CHRIS LEE  
RECKLESS ERICKA

KAFFE MATTHEWS  
BRIAN GOTHONG TAN  
FRANCIS NG

Commissioned for the opening of *Singapour en France - le festival* at Palais de Tokyo in Paris in March 2015, Ong Keng Sen creates *The Incredible Adventures Of Border Crossers*, a new performance forged in collaboration with creative talents specialising in design, photography, video and sound (Chris Lee of Asylum, Reckless Ericka, Francis Ng, Brian Gothong Tan, Kaffe Matthews).

It tells a story of past-present-future through the voices of border crossers. Real-life border crossers who have never acted before (from Europe, the Americas and the Asia-Pacific) are invited to be performers in this piece. Sharing their everyday stories as incredible adventures, they inhabit the installation – singing, dancing, and invoking pioneer travellers who were captured by the Lee Brothers Studio in Singapore, a unique photo salon, in 1910.

Unlike theatre, this is a performance that is at once installation, karaoke and fashion runway. *The Incredible Adventures Of Border Crossers* is a stunning combination of music, visual culture, live video, fashion, documentary and performance that envisions communications in a not-so-distant future megapolis, amidst a heterotopia of individuals.

*Performed in English, Spanish, Italian, Romanian, French, German, Burmese, Lao, Cambodian, Vietnamese, Thai, Tagalog, Bahasa Indonesia, Mandarin, Korean, Japanese, Hindi and other languages of the border crossers.*

*With English surtitles.*

PROGRAMME PARTNER



EQUIPMENT PARTNER

**72-13**

TICKETS

**\$45**

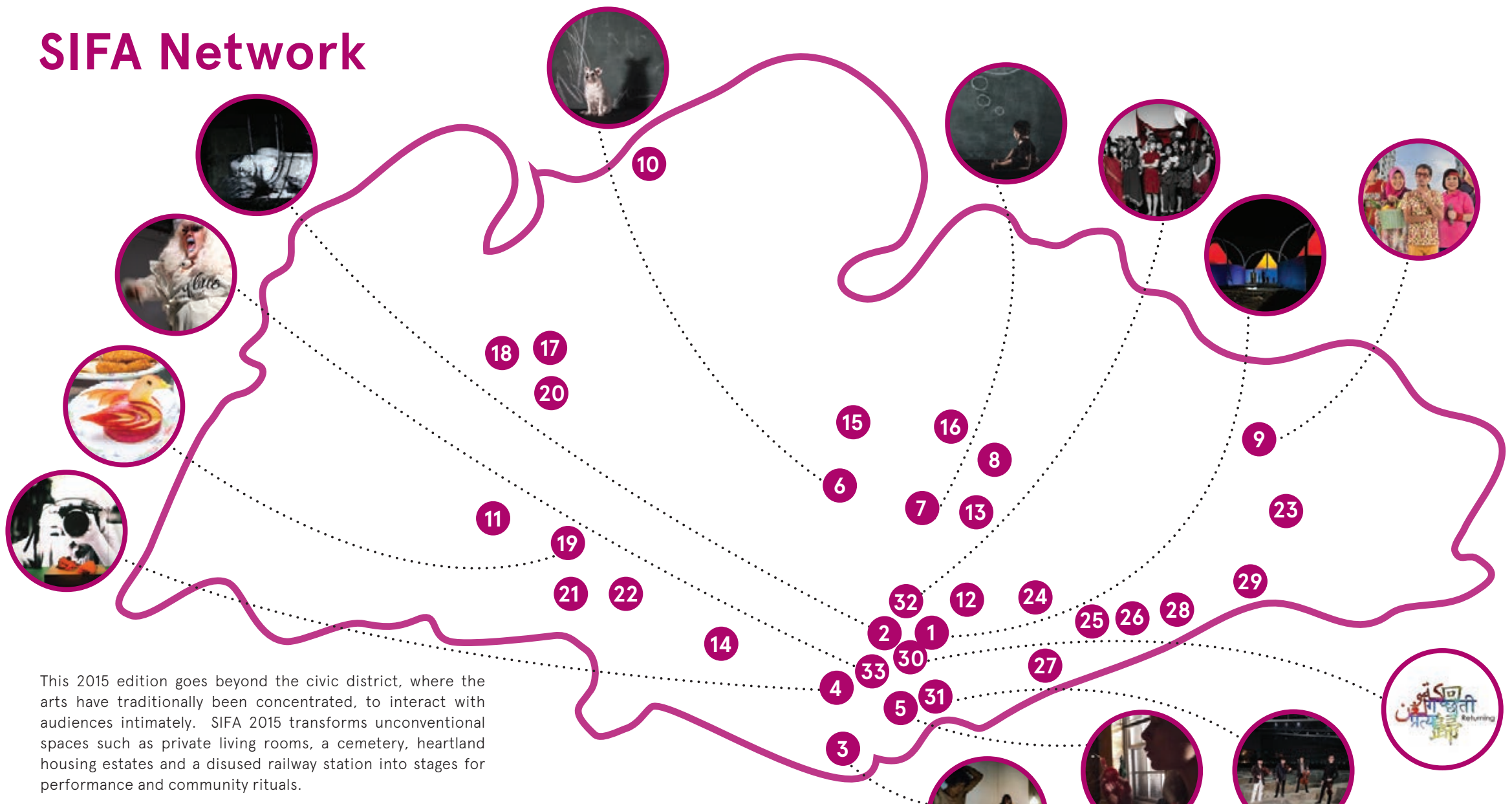
10% discount for students, NSFs and seniors aged 55 and above.  
Rating TBC

SUPPORTING PARTNERS



**N S M**  
National Museum of Singapore

# SIFA Network



This 2015 edition goes beyond the civic district, where the arts have traditionally been concentrated, to interact with audiences intimately. SIFA 2015 transforms unconventional spaces such as private living rooms, a cemetery, heartland housing estates and a disused railway station into stages for performance and community rituals.

- 1 • CABANONS**  
Open field opposite Bugis Junction @ Tan Quee Lan Street
- 2 • Cabinet Of Curiosities**  
**Dance Marathon - OPEN WITH A PUNK SPIRIT!**  
**It Won't Be Too Long: The Cemetery** 在不久的将来之《坟场》  
**T'ang Quartet Presents: Black Angels**  
**T'ang Quartet Presents: Celestial Remnants**  
**Versus**  
**Winterreise**  
SOTA
- 3 • Dance Marathon - OPEN WITH A PUNK SPIRIT!**  
Tanjong Pagar Railway Station

- 4 • Dance Marathon - OPEN WITH A PUNK SPIRIT!**  
**Taiwan Dreams Episode 1: Dream Hotel** 台湾梦首部曲: 夏旅馆 · 蝴蝶书  
72-13
- 5 • Dementia**  
**dirtsong**  
**HOTEL**  
**Six Characters In Search Of An Author**  
**Smriti Padha (Memory Route)**  
Victoria Theatre
- 6 • It Won't Be Too Long: The Cemetery** 在不久的将来之《坟场》  
Bukit Brown Cemetery

- 7 • It Won't Be Too Long: The Lesson** 在不久的将来之《一堂课》  
Toa Payoh Central
- Kumar's Living Together**  
Multipurpose Hall, Blk 464 Upper Serangoon Road
- 8**  
Upper Serangoon Road
- 9**  
Tampines Festival Park, Tampines St 21 between Blks 254 and 257
- 10**  
Amphitheatre, Blk 204 Marsiling Drive
- 11**  
Community Plaza, Jurong East St 32 between Blks 312 and 316

## • Open Homes

- | Central                 | West                         | East                            |
|-------------------------|------------------------------|---------------------------------|
| <b>12</b> Jalan Besar   | <b>17</b> Chestnut Close     | <b>23</b> Changi Simei          |
| <b>13</b> Potong Pasir  | <b>18</b> Choa Chu Kang Loop | <b>24</b> Geylang Road          |
| <b>14</b> Queenstown    | <b>19</b> Faber Green        | <b>25</b> Joo Chiat Place       |
| <b>15</b> Upper Thomson | <b>20</b> Hazel Park Terrace | <b>26</b> Marine Parade         |
| <b>16</b> Yio Chu Kang  | <b>21</b> West Coast Grove   | <b>27</b> Mountbatten Road      |
|                         | <b>22</b> West Coast Road    | <b>28</b> Siglap Road           |
|                         |                              | <b>29</b> Upper East Coast Road |

- 30 • NANYANG, The Musical 风画南洋**  
**Returning**  
Drama Centre Theatre
- 31 • T'ang Quartet Presents: Guts & Steel**  
Victoria Concert Hall
- 32 • The Revolutionary Model Play 2.0**  
LASALLE College of the Arts
- 33 • The Incredible Adventures Of Border Crossers**  
National Museum of Singapore



# SIFA Shares

## In Conversation with Kornél Mundruczó

13 August  
6.30pm  
Dance Studio, Victoria Theatre, Level 3  
1h



Image courtesy of Proton Theatre

Join this fascinating conversation with renowned Hungarian film and theatre director Kornél Mundruczó. Known for his award-winning films such as "White God", which most recently won the *Un Certain Regard* award at Cannes in 2014, and *Johanna*, which was screened in The O.P.E.N., Mundruczó has also garnered international recognition for his insightful socio-political plays.

*In English.*

**FREE ADMISSION**

Born in Hungary in 1975, **Kornél Mundruczó** studied at the Hungarian University of Film and Drama. Shortly after leaving school, Mundruczó directed "AFTA", a short film that went on to win numerous international awards. "Pleasant Days", his first feature film, was awarded the Silver Leopard in Locarno in 2002. His second feature film, *Johanna* – an operatic adaptation of the story of Joan of Arc – was presented in the Cannes Film Festival's *Un Certain Regard* section in 2005. His third feature film, "Delta", won the FIPRESCI Critics' Award in Cannes in 2008, while his fourth, "Tender Son", was shown in the Official Selection of Cannes in 2010.

In the theatre, Mundruczó has worked with many companies over the years, as and when he finds a topic, group or venue that inspires him. These include Krétakör Theatre, National Theatre of Hungary, Thalia Theater Hamburg, Schauspiel Hannover and TR Warszawa. In the course of his stage work, Mundruczó has built a strong creative team, often inviting a few key actors to participate in successive productions. These actors eventually become Mundruczó's creative partners in the various staged works. After freelancing with the same group of people for several years, Mundruczó founded – together with Dóra Büki – an independent theatre company, Proton Theatre, in 2009.

## 10 Drawings For Projection (1989 – 2011)

18 August  
7.30pm  
72-13

Video Screening By William Kentridge

1h15



Image courtesy of William Kentridge

William Kentridge's unscripted drawings for projection are short animated films, each lasting no more than ten minutes. Together, they tell the story of the battle between his alter egos – romantic artist Felix Teitelbaum and heartless capitalist Soho Eckstein. Set in the devastated landscape of Kentridge's hometown of Johannesburg, these short films exemplify Kentridge's signature animated drawing technique, which entirely reinvents the typically seamless, slick animation genre.

**FREE ADMISSION**

Since the 1990s, **William Kentridge's** work has been featured in exhibits, museums and galleries around the world, including Documenta in Kassel, Germany (1997, 2003, 2012) and the Museum of Modern Art in New York (1998, 2010). Born in South Africa in 1955, Kentridge worked as a set designer for film productions and taught design printing before moving to Paris in 1981 to study drama at the École Jacques LeCoq. During the 1980s, Kentridge worked as the art director for several television series and feature films. From 1989, he began creating his own hand-drawn animated films, which culminated in the *10 Drawings For Projection* series. Chronicling South Africa's transition from apartheid to democracy, *10 Drawings For Projection* encompass arguably some of the most important art works to come out from South Africa during this period.

## Discover the World of *Kathakali*

By Kerala Kalamandalam and  
Bhaskar's Arts Academy

29 August  
5.30am onwards followed by  
breakfast and talk at 7am  
Fort Canning Park – Lawn@The  
Foothills (opp. Liang Court)

2h15



Image courtesy of Bhaskar's Arts Academy

Be amongst the first in Singapore to get a glimpse into the world of *Kathakali* through this unprecedented programme – including a dawn training session, make-up and costume demonstration, and breakfast – conducted by an international expert.

Journey with dance masters Krishna Kumar and Ravi Kumar into the enchanting world of *Kathakali*, a traditional Indian dance form. Experience firsthand the intense training of *Kathakali* dancers in an early-morning practice session, as the masters – with the help of their students, young dancers from Kerala Kalamandalam – demonstrate the virtuosic physicality and detailed gestural system unique to *Kathakali*.

In a unique session never seen before in Singapore, gain insights into the marvellous aesthetics of the dance form in the elaborate application of *Kathakali* make-up and the donning of spectacular costumes. The session concludes with a rewarding breakfast served on Lawn@The Foothills in Fort Canning Park, as international expert Mr. Kaladharan, who has lectured all over the world on the subject, explains the basics of *Kathakali*.

*In English.*

**FREE ADMISSION**

Founded in 1930, **Kerala Kalamandalam** is a renowned performing arts university in Kerala, India. This institution has a strong focus on grooming artiste-teachers and encouraging student participation, research and exchange. For SIFA 2015, Bhaskar's Arts Academy collaborates with Kerala Kalamandalam in a newly commissioned work entitled *Smriti Padha (Memory Route)*, a retelling of "*Dussasana Vadham (The Slaying Of Dussasana)*", which was first staged in Singapore's old Victoria Theatre in 1954 by dancers from Kerala Kalamandalam.

## In Conversation with Daniel Buren

3 September  
6.30pm  
Drama Centre Black Box  
1h



Image courtesy of DR

Daniel Buren has punctuated the contemporary arts scene for the last 50 years with his memorable, thought-provoking art projects, which explore, challenge and complicate the relationship between art and the structures that frame it. Join Buren as he reflects on his past works, as well as *CABANONS* – a magical performance project blending the circus with contemporary art – which makes its world premiere in SIFA 2015.

*In English.*

**FREE ADMISSION**

Born in Boulogne-Billancourt (Paris) in 1938, **Daniel Buren** is a world-renowned French conceptual artist whose work lies at the crossroads of sculpture, installation and painting, as well as action and intervention. He has been the subject of major exhibitions at the Solomon R. Guggenheim Museum in New York (2005) and the Centre Pompidou in Paris (2002). Buren has exhibited in the Venice Biennale more than 10 times and was awarded the Golden Lion for his French Pavilion in 1986. That same year, he produced his first and most controversial permanent public commission, "*Les Deux Plateaux (The Two Plateaux)*", for the main courtyard of the Palais Royal in Paris. In 2007, he received the *Praemium Imperiale* for Painting from Japan.





**Open, Participate, Engage, Negotiate.**

**A pre-festival of ideas, The O.P.E.N. is a public engagement initiative from the Singapore International Festival of Arts (SIFA) that offers 18 days of exploration. It raises fascinating questions and presents eye-opening insights about our world and humanity.**

The O.P.E.N. connects you with SIFA four weeks before the opening of the Festival. It directs you to consider a breadth of issues and perspectives inspired by SIFA's annual festival theme. Styled as a popular academy, it presents a curated selection of events in a casual and intimate setting.

From 16 June to 4 July 2015.

For more information, visit [sifa.sg/theopen](http://sifa.sg/theopen).

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#### TICKETS

**\$35** – O.P.E.N. performances. Concession discount applies.

**\$45** – O.P.E.N. Pass (for concerts, films, salons and exhibitions).

**\$25** – O.P.E.N. Concession Pass.

**\$10** – Single entry ticket (no further discounts). Limited availability at the door.

# Sponsor Acknowledgements

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## VENUE/EQUIPMENT PARTNER PROGRAMME PARTNERS



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## MATCHED BY



# Ticketing

Tickets for the Festival are now on sale at all SISTIC outlets.

## Discounts

<b>DANCE MARATHON BUNDLE</b> (Till 5 September 2015)	<b>30%</b> off ticket purchases <i>Valid with a minimum purchase of 4 SIFA productions and 2 Dance Marathon productions</i>
<b>PUNK BUNDLE</b> (Till 5 September 2015)	<b>30%</b> off ticket purchases <i>Valid with a minimum purchase of 5 Dance Marathon productions</i>
<b>SIFA BUNDLE</b> (From 11 May 2015)	<b>15%</b> off ticket purchases <i>Valid with a minimum purchase of 4 SIFA productions</i>

For more information on special package deals for *HOTEL* and *It Won't Be Too Long: The Cemetery*, please refer to their respective pages in this guide.

## Concessions

SIFA offers 10% off ticket purchases to local and international students, NSFs and seniors aged 55 and above.

## School and Group Bookings

For school and group bookings of 25 or more tickets, SIFA offers a 15% discount. To make bookings, please contact [sifa@artshouse.sg](mailto:sifa@artshouse.sg).

## NTUC Cards Special

The following NTUC Cards enjoy a 10% discount on all ticket purchases, available only at SISTIC counters upon presentation of a valid NTUC Card.

- NTUC Plus! Visa Card
- NTUC Plus! Card
- nEbO Plus! Card
- U Plus! Visa Card
- U Card
- Temp Card

All SIFA ticket holders are entitled to a 10% discount off the total bill with a minimum spending of \$30 at **Concetto by Saveur**, throughout SIFA 2015, from 6 August to 19 September 2015. This discount is valid only upon presentation of a SIFA ticket before payment.

All SIFA ticket holders are entitled to a 10% discount off the total bill (excluding alcoholic beverages, retail and specials) and a whole day of Happy Hour promotion on alcoholic beverages at **LOWERCASE** throughout SIFA 2015, from 6 August to 19 September 2015. This discount is valid only upon presentation of a SIFA ticket when placing an order.

All SIFA ticket holders are entitled to a 10% discount off the total bill with a minimum spending of \$40 at **Saveur Art**, throughout SIFA 2015, from 6 August to 19 September 2015. This discount is valid only upon presentation of a SIFA ticket before payment.

All SIFA ticket holders are entitled to a 15% discount with a minimum spending of \$80.00 at **Viet Lang at The Arts House** throughout SIFA 2015, from 6 August to 19 September 2015. This discount is valid only upon presentation of a SIFA ticket before payment.

*Each of these discounts or promotions cannot be used in conjunction with other discounts or promotions.*



# Festival Calendar: Weeks 1-4

SHOW	PAGE	WEEK 1			WEEK 2							
		6 Aug	7 Aug	8 Aug	12 Aug	13 Aug	14 Aug	15 Aug				
<b>Kumar's Living Together</b> <i>Multipurpose Hall</i> <i>Blk 464 Upper Serangoon Road</i> <i>Tampines Festival Park, Tampines St 21</i> <i>between Blks 254 and 257</i> <i>Amphitheatre, Blk 204 Marsiling Drive</i> <i>Community Plaza, Jurong East St 32</i> <i>between Blks 312 and 316</i>	5	20:00		20:00		20:00		20:00				
<b>NANYANG, The Musical 风画南洋</b> <i>Drama Centre Theatre</i>	7	20:00	20:00	15:00 20:00								
<b>Dementia</b> <i>Victoria Theatre</i>	9				20:00		20:00	20:00				
<b>Returning</b> <i>Drama Centre Theatre</i>	11				By invitation only	20:00	20:00	20:00				
SHOW		WEEK 3					WEEK 4					
		19 Aug	20 Aug	21 Aug	22 Aug	23 Aug	25 Aug	26 Aug	27 Aug	28 Aug	29 Aug	30 Aug
<b>T'ang Quartet Presents: Guts &amp; Steel</b> <i>Victoria Concert Hall</i>	13	20:00										
<b>dirtsong</b> <i>Victoria Theatre</i>	17		20:00	20:00	20:00							
<b>Versus</b> <i>SOTA Drama Theatre</i>	19		20:00	20:00	20:00							
<b>Dance Marathon – OPEN WITH A PUNK SPIRIT!</b> <i>Meeting-Melting</i> <i>SOTA Studio Theatre</i> <i>Wall Dancing</i> <i>72-13</i> <i>Real Reality and Lay/ered</i> <i>Tanjong Pagar Railway Station</i> <i>A Male Ant Has Straight Antennae</i> <i>72-13</i> <i>Daikoushin (A Grand March) and</i> <i>Some Experiments In A Decade And A Half</i> <i>Tanjong Pagar Railway Station</i> <i>Archive Box 1</i> <i>72-13</i>	D3			20:00	20:00							
	D5				20:00	15:00						
	D7-9						20:00					
	D11							20:00	20:00			
	D13-15									20:00		
<b>HOTEL</b> <i>Victoria Theatre</i>	21							Part 1 20:00	Part 2 20:00	Part 1 15:00 Part 2 20:00	Part 1 15:00 Part 2 20:00	
<b>Cabinet Of Curiosities</b> <i>SOTA Studio Theatre</i>	23							20:00	20:00	20:00		

# Festival Calendar: Weeks 5-7

SHOW	PAGE	WEEK 5							WEEK 6					
		31 Aug	1 Sep	2 Sep	3 Sep	4 Sep	5 Sep	6 Sep	7 Sep	9 Sep	10 Sep	11 Sep	12 Sep	13 Sep
<b>Dance Marathon – OPEN WITH A PUNK SPIRIT!</b> The Projectionist <i>Tanjong Pagar Railway Station</i> Eyes Open. Eyes Closed. (a.k.a. Traitriot) and My Mothers And I <i>SOTA Studio Theatre</i> Future Memory 72-13 Light Doesn't Have Arms To Carry Us <i>SOTA Studio Theatre</i> The Daily Life Of Ms. D and Passage On Blur <i>Tanjong Pagar Railway Station</i> Archive Box 2 72-13	D17 D19-21 D23 D25 D27-29 D31	19:00	20:00	20:00	20:00	20:00	20:00							
<b>CABANONS</b> <i>Open field opposite Bugis Junction @ Tan Quee Lan Street</i>	25			20:00	20:00	20:00	20:00	20:00						
<b>The Revolutionary Model Play 2.0</b> <i>The Singapore Airlines Theatre, LASALLE</i>	27			20:00	20:00	20:00								
<b>Smriti Padha (Memory Route)</b> <i>Victoria Theatre</i>	29					20:00	20:00							
<b>Winterreise</b> <i>SOTA Concert Hall</i>	31					20:00	20:00							
<b>Open Homes</b> <i>Open houses all over Singapore</i>	33								← Various Times →		← Various Times →			
<b>Festival Heart – It Won't Be Too Long: The Lesson</b> 在不久的将来之《一堂课》 <i>Goli - The Moving Theatre</i> <i>Outside Toa Payoh Public Library</i> <i>Toa Payoh Central</i>	35								In Mandarin 20:00	In English 20:00	In Mandarin 20:00	In English 20:00		
<b>Six Characters In Search Of An Author</b> <i>Victoria Theatre</i>	39									20:00	20:00	20:00		
<b>Taiwan Dreams Episode 1: Dream Hotel</b> 台湾梦首部曲: 西夏旅馆 · 蝴蝶书 72-13	41									20:00	20:00	20:00		
<b>T'ang Quartet Presents: Black Angels</b> <i>SOTA Studio Theatre</i>	15											20:00		
SHOW		WEEK 7												
		17 Sep			18 Sep			19 Sep						
<b>The Incredible Adventures Of Border Crossers</b> <i>National Museum of Singapore, Exhibition Gallery 1 &amp; 2</i>	43		18:30 Onwards			18:30 Onwards						18:30 Onwards		
<b>Festival Heart – It Won't Be Too Long: The Cemetery</b> 在不久的将来之《坟场》 Dawn: <i>Bukit Brown Cemetery</i> Dusk: <i>SOTA Studio Theatre</i>	37					05:30 20:00						05:30 20:00		
<b>T'ang Quartet Presents: Celestial Remnants</b> <i>SOTA Concert Hall</i>	15											20:00		

Information in this guide correct as of 29 July 2015





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