



2016  
singapore  
international  
festival of  
arts

# OPEN REALITIES

11 Aug - 17 Sep 2016

*Second Edition with date changes  
and new highlights*

2016

singapore  
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arts

POTENTIALITIES

Inaugurated in 1977, the annual arts festival went on a hiatus after 2012 and returned in 2014 under the baton of Festival Director Ong Keng Sen. With the mission to artistically reinvigorate and transform the festival, Ong renamed it Singapore International Festival of Arts (SIFA). He initiated The O.P.E.N., a pre-festival of ideas to engage diverse audiences with the ideas, issues and themes of SIFA. Today, SIFA is the premier national performing arts festival managed by the Arts House Limited and commissioned by the National Arts Council. It aims to inspire through great international and Singapore artistic experiences in performance, theatre, dance and music. For more info, visit: [sifa.sg](http://sifa.sg)









# Message from the CEO

This year's Singapore International Festival of Arts (SIFA) is presented around the theme of potentialities. Focusing on potential instead of actuality feels like a good plan in a year that brings economic volatility, an El Niño that seems to herald intensified global warming (with hotter days and more extreme patterns of precipitation) and no respite from the relentless destruction of humanity and nature, in our region and beyond.



Potentiality nurtures hope and inspires imagination. The process of art-making is a game of creating, prolonging and extending potentiality. Things always get tricky at the point of realisation, but even when potential has been actualised in performance, art creates room for further potential to be generated and recognised in response. Unpredictability is an important and beautiful part of potentiality, and to embrace this, one needs to be broad-minded, generous and courageous. There is just as much potential in art that one's aesthetic senses might be assaulted, values questioned and beliefs subverted, as there is that one's senses might be titillated and expectations fulfilled.

The art of an arts festival is the knowing of potential when potential is discovered, fearless of the actuality, and revelling in the unpredictable. For two editions now, SIFA has been on the hunt for potential, asking performers as well as audiences to actualise their potential on this annual platform. This year, SIFA seeks out the new potential in the old. For instance, it celebrates the longevity of Shakespearean potential in *Sandaime Richard*, itself a 25-year-old work by Hideki Noda, now actualised in a Japan-Singapore production. That is, after all, the definition of a classic: Four hundred years after the death of the playwright, the potential in his works remains inexhaustible. Through an endeavour of love by Checkpoint Theatre, *The Last Bull: A Life In Flamenco* ignites the potential in Antonio Vargas, the 75-year-old flamenco dancer who continues to dance in Singapore, a most unlikely context, and takes us on a wonderful journey of discovery and adventure. The spirit of potentiality leads the 20 shows in SIFA 2016, and we hope you will enjoy and find fresh insights in this Festival.

This spirit of adventure forms the backbone for us at the Arts House Limited, where the second life of SIFA flourishes since it was re-organised in 2013. We focus on the potential, rather than the challenges that punctuate our work, combining the fostering and nurturing of art-making with such other forms of businesses as events organising and property management.

If art can give individuals a sense of empowerment, it must be that art heads in the direction of potentiality. We want as much for you to enjoy the arts as to find in the arts your own potential to hope and to aspire for greater and better things.

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

# Message from the Festival Director

At the start-up of the reinvented Singapore International Festival of Arts (SIFA) in 2014, I proposed a trilogy looking at the past, present and future. SIFA reviewed the past with 20th-century legacies in 2014, understood the present with our post-empires condition in 2015, and, in 2016, we investigate the future by examining potentialities. The potentialities of tradition (*Paradise Interrupted*), modern archives (*In The Mood For Frankie*) and contemporary technology (*Ron Arad's 720°*, *Tropical Traumas: A Series Of Cinematographic Choreographies*) are part of the continuum that we present this year. Strong this season are artists who have inspired the potential of others, from Bill T. Jones (*Making And Doing*) to Wu Man (*Borderlands*) and crowned by *The Sardono Retrospective*, our tribute to this extraordinary life in art.

Potentiality is the possessing of latent power or capacity capable of coming into being or action. It is an optimism that looks to the future rather than at the grimness of the present. With this as an organising theme, SIFA looks around the globe at world issues through a different lens. In this way, the Greek crisis is overturned as we experience the power of humanity to continue in spite of setbacks (*Still Life*). The ominous unknown is accepted or embraced rather than rejected by fear and cynicism. As world security is threatened by radical elements, we re-examine revolution with a play about post-Arab Spring Cairo (*The Last Supper*). For potentiality includes the dormant unrealised, before potential, and also what remains after, a reserve energy that will emerge again. What happens when you reset the clock and return to a new time as Argentine artist Fernando Rubio suggests (*Time Between Us*)? What happens when you return to the most intimate moment between two strangers, two individuals (*Everything By My Side*)?

Most of all, we celebrate the potentialities of individuals who are change agents and continue to be role models in challenging contexts. In our pre-festival of ideas The O.P.E.N., we present rocker Perhat Khaliq from Urumqi, Xinjiang, the 'Uncrowned King' of "The Voice Of China" who has wowed millions of people around the world. We can look beyond the face of terror with the dignity of an individual face that can once again remind us of the strength and integrity of one human being. "The will is not free to refuse this responsibility; it is not free to ignore the meaningful world into

which the face of the Other has introduced it. In the welcoming of the face the will opens to reason." In this beautiful statement, Emmanuel Levinas brings us to the profound potentialities that are in the intercultural encounter with the Other. If the world is to survive, perhaps we need to stop stereotyping and return to the power of the individual.

For the individual exists in each and every one of us. The O.P.E.N. has a tagline this year, "Be Open To The INDIVIDUAL In You". It is easy to forget that each one of us has the potentiality to transform into an individual, to be a change agent.

The emerging artist (*I Am LGB*), the mature individual who is stereotyped as 'past his prime' (*The Last Bull: A Life In Flamenco*), the child (*Five Easy Pieces*)... these are all potentialities embodied in individuals. The eternal is not forgotten as we return to the potentiality in William Shakespeare with Robert Lepage and Evgeny Mironov, where technology meets the individual (*Hamlet I Collage*). Shakespeare's 400th death anniversary is ironically celebrated by putting him on trial to reveal what an individual writer should remain true to (*Sandaime Richard*). How should one express history, or can one continue to strive for and value personal freedom despite the ambitions of political power, economic prowess? As usual, art is provocative and allows us space for reflection in these intense times. The ancients wisely understood the meaning of Festival as a time of carnival, a time of Bacchanalia, which allows citizens to live with the reality of daily life. The Festival is a special time when rules are lifted, when hope is reinstated. I want to thank all who have contributed to this edition of Singapore International Festival of Arts.



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



# Hamlet | Collage

12, 13 August  
8pm  
Drama Centre Theatre  
2h25, no intermission  
(11 August: by invitation only)

BY **THEATRE OF NATIONS**  
**ROBERT LEPAGE**

### 3 reasons to GO

1. Created by revered theatre director Robert Lepage.
2. High production values with startling video technology.
3. A masterful performance by one of Russia's greatest contemporary stage actors, Evgeny Mironov.

*Hamlet | Collage* is the first Russian production by legendary Canadian stage director Robert Lepage. Taking more than two years to create, the result is a high-tech, high-energy action performance designed for only one actor – Russia's national artist, Evgeny Mironov. Original, imaginative and totally inspiring, it is Shakespeare like you've never seen before.

Lepage states of *Hamlet | Collage*: "Hamlet's main problem is that he thinks too much. He doesn't find a solution to a task. He is a character who always uses his brain. All in all, a skull serves as a powerful symbol of the theatre and Hamlet. That's why Shakespeare devised a big scene with a skull, which – after all – is a human's head. I surely don't have answers to my numerous questions. That's why it was interesting to stage a play with a single actor, with the actor's head."

Indeed, Lepage and Mironov have both created a tragedy of the consciousness far more potent than the tragedy of real life. In this prison of the mind, set within the confines of a huge open-sided cube that is suspended and spun above the stage, Mironov magically plays all of the characters himself. From Ophelia to Polonius, he deftly walks, runs, leaps and reposes on its walls, floors and ceilings. Mironov's adroit performance is enhanced by Lepage's lighting and video design, which inventively turns the cube from a cell of a mental asylum, to a library, to the ramparts, to a bubbling pond, amongst numerous other vivid settings.

Already one of the biggest events of Moscow's theatre season, Lepage's *Hamlet | Collage* promises to be a visually stunning take on one of the Bard's familiar favourites.

*Performed in Russian with English surtitles.*

TICKETS

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

20% discount for students, NSFs and seniors.

Rating TBC

# The Last Supper

11, 12, 13 August  
8pm  
Victoria Theatre  
1h, no intermission

BY **AHMED EL ATTAR**

### 3 reasons to GO

1. A piercing dark comedy that took France's Avignon Festival by storm.
2. An excellently written, razor-sharp social commentary with a universal appeal.
3. A superb ensemble performance.

Through its darkly comedic take on the life of a typical affluent family, *The Last Supper* highlights the inescapable emptiness that casts its shadow over the illusion of plenty and the hollow exchanges that masquerade as human connection. This clever and humorous tinsel of a play offers a zesty microcosm of what Egyptian society has become after the Arab Spring.

Written and directed by pioneering Egyptian independent theatre director and playwright Ahmed El Attar, *The Last Supper* transports us to Egypt, to the home of a well-off family as they gather around the dinner table. Through their vapid interactions, a feast of nihilism, absurdity and apathy is served. The cast brings to life the banalities of the contemporary Egyptian bourgeoisie. Each character embodies a self-absorbed philosophy mired in his or her preconceptions.

El Attar's provocative works have often offered insight into major social, political and economic issues and *The Last Supper* is no different. El Attar and his ensemble of 11 actors offer a farcical eulogy to futility that took Avignon Festival by storm in 2014 and has since travelled throughout Europe. Its acclaim is a testament that although the play takes place in Cairo, this last supper could very well be about all of us.

*Performed in Arabic with English surtitles.*

TICKETS

**\$25 THEATRE RUSH!**  
**(no further discount)**  
**\$35, \$45**

20% discount for students, NSFs and seniors.

Rating TBC







# Everything By My Side

CREATION

12 August  
6pm – 9pm  
13 August  
2pm – 5pm & 6pm – 9pm  
14 August  
2pm – 5pm  
National Gallery Singapore  
10min  
(Individual performances  
every 15 minutes)

BY **FERNANDO RUBIO**

### 3 reasons to GO

1. A dreamlike performance.
2. Fleeting yet personal encounter with someone you may never meet again.
3. A play all to yourself, in a comfortable bed.

Celebrated Argentine artist Fernando Rubio is a dramatist and a visual artist whose works have been staged across Europe, South America and the United States. For Singapore International Festival of Arts 2016, Rubio creates uniquely Singapore versions of *Everything By My Side* and *Time Between Us*, two gripping performance pieces that will have you enjoying new space and time perspectives.

A brief encounter with someone unknown. A potential moment. A bed. An actress. A spectator. A performance in extreme intimacy.

Unforgettable.

Everything by my side.

*Everything By My Side* was born after a dream, as acclaimed Argentine artist Rubio remembers a long-lost childhood story that has been forgotten for 25 years.

Co-starring Singaporean veteran actress Margaret Chan, *Everything By My Side* is a miniature play in bed. In 10 white beds, 10 actresses lie side by side with individual audience members, whispering childhood memories to these silent observers.

These actresses represent the 10 different countries that *Everything By My Side* has toured to: Argentina, Brazil, Chile, Croatia, Uruguay, Holland, Spain, Greece, the United States, and now, Singapore.

Performed in different types of public spaces all over the world, each fleeting encounter of *Everything By My Side* evokes a deeply intimate moment in the middle of a bustling city, whether on a sunny pier, nestled amidst a shady park, floating on a pond or in an air-conditioned art gallery.

Performed in English.

Please visit [sifa.sg/sifa/show/Everything-By-My-Side-General](http://sifa.sg/sifa/show/Everything-By-My-Side-General) to register for your performance.

TICKETS

**\$10**

**(no further discount)**

Rating TBC

PROGRAMME PARTNER





# The Sardono Retrospective — presents

## EXPANDED CINEMA

13 – 28 August  
Tue – Sun: 10am – 9pm  
(last admission 8.30pm)  
Closed on Mondays  
Malay Heritage Centre

BY **SARDONO W. KUSUMO**

### CREATION

*The Sardono Retrospective* is a major showcase of this pioneering master performing artist from Southeast Asia. It is a unique occasion to witness and experience his paintings, films and dance choreography, a not-to-be-missed opportunity to see how an artist has evolved over the years by harnessing new ways to express himself. For this retrospective which traces his remarkable artistic oeuvre, Sardono W. Kusumo looks back on what he has learnt from working and performing in the last 50 years with the traditional cultures and arts of Indonesia and its 17,000 islands, where Sumatra and Java are very different from Borneo and Kalimantan.

*Commissioned by Singapore International Festival of Arts (SIFA).*

### 3 reasons to GO

1. One man's revolutionary legacy from dancer to filmmaker to painter, an inspiring celebration of his extraordinary life and art.
2. Poetic visual images on film and in performance.
3. An unprecedented retrospective of Southeast Asia's greatest master of dance.

Sardono has created a number of experimental films exploring varied themes, from village life and Javanese mythology to environmental destruction and, recently, the Arab Spring. In particular, Sardono has made an extensive tribute to the great painter Raden Saleh, one of the earliest Asian painters living in Europe. Reminded of Raden, who once lived in the City of Light more than 100 years earlier, Sardono donned replica clothing, walking the Parisian streets and boulevards late at night and contemplating its atmosphere and mood.

*Expanded Cinema* is an eye-opening collection of archive footage, shot with an 8mm camera since 1970, and experimental films by Sardono. Never before exhibited, this personal collection with re-mastered old film prints reveals the background context of his famous modern *kecak*, the amazing monkey dance, which is seen by most tourists who visit Bali today.

PROGRAMME PARTNER



FREE ADMISSION

Rating TBC



Image courtesy of Sardono W. Kusumo

# The Sardono Retrospective — presents

## SOLO LIVE PAINTING

CREATION

20, 21 August

5pm

Malay Heritage Centre

2h (come and go as you please)

BY **SARDONO W. KUSUMO**

### 3 reasons to GO

1. One man's revolutionary legacy from dancer to filmmaker to painter, an inspiring celebration of his extraordinary life and art.
2. Poetic visual images on film and in performance.
3. An unprecedented retrospective of Southeast Asia's greatest master of dance.

Although he began painting as early as the 1980s, dancer, choreographer and environmental activist Sardono Kusumo committed himself fully to the craft only in the early 2000s. His painting style is strongly influenced by his own highly expressive physical habits, informed by his well-trained dancer's body and a 50-year career in dance. Today, in an exceptional transformation in his life, he paints more than dances.

Sardono, who started training as a dancer when he was eight years old, explains: "Painting is related to the way I trained as a dancer. I use big-frame canvases and lift them to make the paint go up and down or dance. I don't make visuals. It is more about understanding the paints, the oils and not just the finished product hanging in a museum."

His expansive moves, muscular strength as well as expressive hands and fingers often give rise to a series of micro-movements, much like vibrations. Sardono uses these movements to produce abstract expressionistic paintings, using a rhythmic spectrum of paints and colours dripping down in vivid lines and textures.

The result: large-scale paintings, ranging in length from three to 20 metres that are the quintessence of visual motion. This includes the 2x20m abstract painting of the 2004 Asian tsunami's devastation on Indonesia's Aceh province.

Reminiscent of Jackson Pollock yet totally original, this encounter with the master choreographer himself, staged within the magnificent, intimate compound of the well-sited Malay Heritage Centre, is a sublime experience not to be missed.

*Commissioned by Singapore International Festival of Arts (SIFA).*

TICKETS

**FREE ADMISSION** with ticket to *Black Sun*

**\$10**

**(no further discount)**

Rating TBC

PROGRAMME PARTNER







# The Sardono Retrospective — presents

## BLACK SUN

CREATION

26, 27 August

8pm

72-13

1h20, no intermission

CONCEIVED &  
CHOREOGRAPHED BY **SARDONO W. KUSUMO**

### 3 reasons to GO

1. One man's revolutionary legacy from dancer to filmmaker to painter, an inspiring celebration of his extraordinary life and art.
2. Poetic visual images on film and in performance.
3. An unprecedented retrospective of Southeast Asia's greatest master of dance.

*"Hitam kulit, keriting rambut. Aku Papua."*  
*"Black skin, curly hair. I am Papua."*

Trained as a dancer as a child, Sardono first gained recognition when he represented his home country of Indonesia at the 1964 New York World's Fair. He soon gained critical acclaim at home and abroad at major international festivals across Asia, Europe and the Americas. A true pioneer, he was the youngest member of the Jakarta Arts Council in 1968, founded Indonesia's first-ever experimental dance company and became Rector of Jakarta Arts Institute in 2005.

As part of *The Sardono Retrospective*, this iconic, award-winning artist has created *Black Sun*, a stirring contemporary dance performance. The trigger for *Black Sun* is man's unceasing destruction of nature. Year after year, the forest fires in Indonesia create a shroud of severe smoke over much of Southeast Asia. The toxic haze is a humanitarian disaster: Indigenous Indonesians living in the rainforest are among the first to experience the suffering, a tragic fact that is all too clear to Sardono, who is himself a devoted environmental activist.

In *Black Sun*, Sardono develops a unique vocal and physical vocabulary that is very much inspired by his research with the Papuan people, as well as the environment in which they live. Together with an ensemble of dancers from Papua and other regions of Indonesia, *Black Sun* is Sardono's epic tribute to life, earth and survival, both primal and sophisticated.

*Commissioned by Singapore International Festival of Arts (SIFA).*

TICKETS

**\$30**

**(includes free admission to  
Solo Live Painting)**

20% discount for students, NSFs and seniors.

Rating TBC

VENUE PARTNER

**72-13**

# I Am LGB

CREATION

18, 19, 20 August  
7pm  
72-13  
4h

BY **LOO ZIHAN**  
**RAY LANGENBACH**

### 3 reasons to GO

1. A performance experience melding identity politics and art.
2. Led by two of the most innovative contemporary performance artists.
3. Provocative and exciting criticality.

Who am I? Am I my name? My Body? My Sex? My History? What State do I represent? Should I believe in the State? Perhaps I am propaganda for a State that does not yet exist. Or perhaps I am here to expropriate what can never be mine. Perhaps I should return to my home. Where is that? Where my father's ashes were released, swallowed by the fish he fed every day? I ate that fish.

You are a performance artist. It is the 24th of January 1994. You teach contemporary art at a public university. One day, you receive an anonymous letter from your students. The letter calls for a boycott of your classes.

"If we are taught by him next year, we will not go to his classes. His teaching is too political and is about sensitive issues. He teaches performance art, which is now forbidden in Singapore, and we are quite right not to go."

You are LGB. LGB is Lan Gen Bah. You were born in 1948. You are a Marxist. A scientist. An ideologue. A member of the government. A citizen of the State. You are Song Liling. You are Cheng Dieyi. You are Ray Langenbach. You are Loo Zihan. You are Lee Mun Wai. You are Shawn Chua Ming Ren. You are Bani Haykal. You are State power. An individual. An ISA (Ideological State Apparatus). A KPI (Key Performance Indicator). You are LGB, without the T. You are a meme. Propaganda. You are not yours alone; you are an idea demanding its own acceptance.

*Commissioned by Singapore International Festival of Arts (SIFA).*

TICKETS

**\$25**

20% discount for students, NSFs and seniors.

Rating TBC

VENUE PARTNER

**72-13**





# Five Easy Pieces

18, 19, 20 August  
8pm  
Victoria Theatre  
1h45, no intermission

CREATION

BY **MILO RAU / IIPM – International Institute of  
Political Murder  
CAMPO**

### 3 reasons to GO

1. A masterful marriage of documentary and theatre, with powerful impact.
2. Seeing controversial themes through children's eyes and understanding ourselves in the process.
3. A 'hot' contemporary master-artist of theatre not to be missed.

Swiss director Milo Rau, one of the most brilliant and sought-after directors of European documentary theatre today, makes his Asian premiere in Singapore with *Five Easy Pieces*, an emotionally powerful drama performed by children for an adult audience.

In collaboration with the Ghent-based art centre CAMPO, Rau/IIPM centres *Five Easy Pieces* on Marc Dutroux, an infamous convicted murderer and paedophile. In five chapters that follow Dutroux's life and trial, Rau casts a critical lens on childhood as a protected area, carefully shielded from reality's dirty truths. Yet, the media successfully penetrate this protective veil. What do we hide from our children and what do we unwittingly confide through our actions?

Since founding the IIPM in 2007, Rau has examined socio-political conflicts with his documentary creations that are now indelibly stamped onto world theatre. He has brought revolution in Romania ("The Last Days Of The Ceausescus") and Rwandan genocide ("Hate Radio") to the stage. His staging of court cases in multi-day spectacles ("The Moscow Trials" focusing on the Pussy Riot case, "The Congo Tribunal" and "The Europe Trilogy") has received widespread acclaim.

Featuring seven young performers aged eight to 13, *Five Easy Pieces* employs all of Rau's past approaches: the scenic form of re-enactments; the focus on social taboos and trauma, as in the 'trials'; and the search for what is most intimate in a narrative – something universally human.

*Performed in Dutch with English surtitles.*

*Co-produced by Kunstenfestivaldesarts Brussels 2016 / Singapore International Festival of Arts (SIFA) / Münchner Kammerspiele / La Bâtie – Festival de Genève / Kaserne Basel / Gessnerallee Zürich / SICK! Festival UK / Sophiensaele Berlin / Le phénix scène nationale Valenciennes pôle européen de creation. Production by CAMPO & IIPM.*

TICKETS

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

20% discount for students, NSFs and seniors.

Rating TBC

PROGRAMME PARTNER



# The Last Bull: A Life In Flamenco

25, 26, 27 August  
8pm  
SOTA Drama Theatre  
2h20, intermission included

CREATION

BY  
**CHECKPOINT THEATRE**  
**HUZIR SULAIMAN**  
**CLAIRE WONG**  
**ANTONIO VARGAS**

### 3 reasons to GO

1. A rare memoir with the master himself on stage.
2. With electrifying and mesmerising flamenco dance.
3. Elegantly and sensitively staged by established Singapore theatre artists, Claire Wong and Huzir Sulaiman.

Spontaneous and fiery. Sad and beautiful. Seductive and heartbreaking. *The Last Bull: A Life In Flamenco* is an extraordinary love story between one man and the art of flamenco. Written by Huzir Sulaiman and directed by Claire Wong, this seductive play revolves around Antonio Vargas, one of the world's leading flamenco dancers and choreographers.

Born in Casablanca to a family of French-speaking Spanish Jews, the 75-year-old Vargas has lived around the world, including Morocco, Spain, Australia and now, Singapore. He has worked with luminaries of the arts and entertainment worlds, from his dance interpretation of "She Loves You" with The Beatles to his acclaimed performance in Baz Luhrmann's romantic comedy "Strictly Ballroom" and sensuous choreography in John Woo's "Mission: Impossible II".

In *The Last Bull: A Life In Flamenco*, Huzir and Wong have embraced a rare opportunity to create a performed memoir with Vargas on stage himself, tracing his dancer's journey from childhood to old age. Huzir transforms Vargas' biography and interviews with the cast into evocative prose and poetry. Wong's direction weaves Huzir's writing into an electrifying and mesmerising theatrical frame, with flamenco dance, music and song taking centre stage.

Deeply personal and affecting, *The Last Bull: A Life In Flamenco* explores Vargas' life story: the five-year-old boy stumbling upon his aunt dancing flamenco and emerging as one of the world's most enchanting flamenco dancers. Much like the dance, *The Last Bull* is an achingly beautiful ode to a life filled with passionate pursuits.

*Performed in English.*

*Commissioned by Singapore International Festival of Arts (SIFA).*

TICKETS

**\$35, \$45**

20% discount for students, NSFs and seniors.

Rating TBC

PROGRAMME PARTNER





# Still Life

25, 26, 27 August  
8pm  
Victoria Theatre  
1h20, no intermission

BY **DIMITRIS PAPAIOANNOU**

### 3 reasons to GO

1. Extraordinary visual theatre.
2. A contemporary Greek tragedy in powerful epic images.
3. An unexpected triumphant approach of seeing life.

Dimitris Papaioannou, the creator of the Athens 2004 Olympics opening and closing ceremonies and the first European Games 2015 opening ceremony, explores apocalyptic beauty in his inimitable passionate hybrid of visual physical theatre and performance art.

*Still Life* is choreographer Papaioannou's silent elemental vision of the birth of a strange new world, devastated by crisis and threatened by a heavy, poisoned sky. Or are the pregnant skies filled with a new life-giving breath for the future? Meanwhile, the humans on earth are building and demolishing. In the midst of it all lies the calm peace of the rituals of communion, a meal to revive the spirit for tomorrow. Horrific rupture or potent birth, *Still Life* seems to suggest the duality and ambiguities of the recent traumas of Papaioannou's homeland, Greece.

This stunning visual performance taps on the Greek myth of Sisyphus, a man who cheated death. To punish him, the gods gave him immortality in endless labour: rolling a rock to the top of a mountain, only for it to fall back down again. Over and over. Forever. The French philosopher Albert Camus wrote about the absurdity of Sisyphus' story, and of the human condition: "The struggle itself towards the heights is enough to fill a man's heart. One must imagine Sisyphus happy."

Papaioannou first attracted attention as a visual artist, illustrator and comic book creator. *Still Life*, an extension of his visual craft, explores the intensely absurd, the beauty of strangeness and the importance of finding happiness in everyday life.

TICKETS

**\$25 DANCE RUSH!**  
**(no further discount)**  
**\$40, \$55**

20% discount for students, NSFs and seniors.

Rating TBC



# Paradise Interrupted

31 August, 2 & 3 September  
8pm  
Drama Centre Theatre  
1h20, no intermission

## CREATION

COMPOSED &  
CONDUCTED BY

**HUANG RUO**

DIRECTED &  
DESIGNED BY

**JENNIFER WEN MA**

FEATURING

**QIAN YI**

**T'ANG QUARTET**

### 3 reasons to GO

1. China-born American composer Huang's haunting score performed by Singapore's T'ang Quartet.

2. Qian Yi's beautiful vocalisation.

3. Ma's stunning visuals complemented by innovative projections of New York-based video designer Austin Switser.

Huang Ruo and Jennifer Wen Ma's *Paradise Interrupted*, an arresting new music theatre blending traditional classical Chinese idioms from the Ming Dynasty and contemporary music, is sensually set against a beautiful garden inspired by origami and Chinese painting.

Based on a scene from the 1598 Kunqu or Kun opera "The Peony Pavilion" and reimagining Eve's expulsion from the Garden of Eden, *Paradise Interrupted* opens with a woman alone on stage. She meets her lover in an erotic dream, which triggers a passionate search for an unattainable ideal through a lush, ebony garden made from dynamic paper sculptures and interactive multimedia projections. The romance soon becomes an empowering tale of self-actualisation.

Composed by Huang, "one of the world's leading composers", this music theatre experience is not to be missed. Revered visual artist Ma, known for her work on the opening and closing ceremonies at the 2008 Beijing Olympics, directs and designs this exquisite opera. The dreamer is acclaimed Qian Yi, who performed in Lincoln Center Festival's renowned 20-hour production of "The Peony Pavilion" in 1999, which has since travelled the world as a seminal production. Huang himself conducts a chamber orchestra of classical music and traditional Chinese instruments in his inspired score weaving the melismatic vocal style of Kun opera with contemporary tonality. Performing Huang's magical score is internationally renowned Singapore's premier classical string quartet, T'ang Quartet.

*Paradise Interrupted* is a novel hybrid, at once a continuation of tradition yet entirely new, which emphasises the potential of the very old and the power of its young creators.

*Sung in Mandarin with English and Chinese surtitles.*

*Paradise Interrupted* is co-commissioned by Singapore International Festival of Arts (SIFA), Spoleto Festival USA, Lincoln Center Festival and National Kaohsiung Center for the Arts.

## TICKETS

**\$25 OPERA RUSH!**

**(no further discount)**

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

20% discount for students, NSFs and seniors.

Rating TBC







# In The Mood For Frankie

1, 2, 3 September  
8pm & 9.30pm nightly  
72-13

50min, no intermission

CREATION

BY **TRAJAL HARRELL**

### 3 reasons to GO

1. Japanese *butoh* dance retold through Harlem voguing.
2. Asian premiere of one of the most important dancers in contemporary dance.
3. Exhilarating, surprising choreography.

Hailed as one of his generation's most prominent choreographers and dancers, Trajal Harrell makes his Asian debut with two hauntingly mesmerising performances, *In The Mood For Frankie* and *The Return Of La Argentina*. Each rethinks the relationship between unsettling, surrealist Japanese *butoh* and highly stylised Harlem voguing, two seemingly different dance forms that started more than 50 years ago.

*In The Mood For Frankie* turns towards the female muses of late *butoh* founder Tatsumi Hijikata, as well as draws upon a diverse set of muses, such as *butoh* dancers Kazuo Ohno and Yoko Ashikawa, modern dance choreographer Katherine Dunham, filmmaker Wong Kar Wai, fashion designer and Commes des Garçons founder Rei Kawakubo, and singer Sade, as well as Harrell's own working relationships with dancers Thibault Lac and Ondrej Vidlar.

Set on a bare fashion catwalk, Harrell and his two dancers perform on a runway lined with piano benches for the audience to sit on, watching. At once, *In The Mood For Frankie* spills out like a park of muses settled between classical modernism and postmodern romanticism.

Harrell became known for his dance series called "Twenty Looks or Paris is Burning at The Judson Church". It re-imagined a meeting between early postmodern dance and the voguing dance tradition that was popularised by pop queen Madonna in her "Vogue" video. All seven works in the series continue to tour internationally, including "Antigone Sr.", which won the 2012 Bessie Award for Best Production. Harrell's work has been presented at international venues and festivals, such as New York's The Kitchen, Festival d'Automne in Paris and Tanz im August, Berlin.

*In The Mood For Frankie* is commissioned by The Museum of Modern Art, New York. Produced by Singapore International Festival of Arts (SIFA).

TICKETS

**\$35**

(includes free admission to *The Return Of La Argentina*)

20% discount for students, NSFs and seniors.

Rating TBC

VENUE PARTNER

**72-13**





# Bonus Track: —————

## The Return Of La Argentina

4 September  
2pm, 3pm & 4pm  
72-13

30min, no intermission

BY **TRAJAL HARRELL**

### 3 reasons to GO

1. Japanese *butoh* dance retold through Harlem voguing.
2. Asian premiere of one of the most important dancers in contemporary dance.
3. Exhilarating, surprising choreography.

Choreographer Trajal Harrell has embarked on the long-term research and production of dance pieces related to the work of the late *butoh* founder Tatsumi Hijikata. In *The Return Of La Argentina*, Harrell addressed Hijikata's aesthetic and work with pioneering *butoh* dancer Kazuo Ohno.

With *The Return Of La Argentina*, Harrell ventures into a new realm of performativity in a solo performance that draws upon memory and invention. Harrell offers his interpretation of Ohno's signature work, "Admiring La Argentina". Ohno's piece was directed by Hijikata and had been inspired by the famous Spanish dancer Antonia Mercé, whose stage name was La Argentina.

As much for those with no prior knowledge of Ohno's original work, *The Return Of La Argentina* regards the viewer as essential in being both witness and admirer. It asks: What memories do we remember and archive? What do we forget? And what do we choose to invent in the here and now?

Specially designed in Singapore as a Bonus Track for *In The Mood For Frankie*, Harrell invokes the ghosts of these two *butoh* giants in this startling work. Created earlier in 2015, *The Return Of La Argentina* contains some of the choreographic seeds of Harrell, particularly the notion of 'voguing *butoh*', which have been expanded in the latest work co-produced by Singapore International Festival of Arts (SIFA). Hence major contemporary trends, through a body of work by one artist, can be directly experienced by Singapore audiences.

Please register at [sifa.sg/sifa/show/la-argentina](http://sifa.sg/sifa/show/la-argentina) as seats are limited.

TICKETS

**FREE ADMISSION** with ticket to *In The Mood For Frankie*

**Single entry ticket at \$25**

20% discount for students, NSFs and seniors.

Rating TBC

VENUE PARTNER

**72-13**





# Ron Arad's 720°

CREATION

2 - 17 September  
7pm - 11pm  
The Meadow @ Gardens by the Bay

4h durational event  
(come and go as you please)

### 3 reasons to GO

1. Come for the spectacle, stay for the arts.
2. Enjoy an entertaining and art-filled night out with friends and family.
3. An immersive multimedia experience at Gardens by the Bay created by today's best international contemporary artists.

Designer extraordinaire Ron Arad presents *720°*, a monumental outdoor video installation that will wow you with its immense size and creativity. Gather your friends and family, and enter this magical interactive stage – shaped like a coliseum – right here in Singapore at the beautiful Gardens by the Bay.

The massive installation is an unforgettable sight. A perfect circle 18 metres in diameter, *720°* is made up of 5,600 silicon cords totalling over 37 kilometres in length and suspended from a height of eight metres. These lightweight rods – swishing and swaying easily – serve as an interactive video screen for both sides of the 360-degree stage.

When this multimedia installation made its debut in 2011 as "Curtain Call", some 15,000 visitors turned up to watch works by 11 artists at London's Roundhouse. The following year, 30,000 people visited the project when it was installed in the gardens of Jerusalem's Israel Museum. *720°* continues to be a spectacular crowd-pleaser for the entire family in Singapore.

Beyond its sheer scale, the experimental format of *720°* allows for a breathtaking programme of projected performance films by some of the leading names of contemporary art. For Singapore International Festival of Arts 2016, the opening week of *720°* features a specially created production melding live performance with digital multimedia, helmed by film director, video artist and performance-maker, Brian Gothong Tan.

The man who created *720°* is Ron Arad, one of today's most influential architects, artists and designers with a fearless approach to form, structure, technology and materials. His public art pieces include the "Vortex" in Seoul and the "Keshar Sculpture" at Tel Aviv University. Major retrospectives of his work were mounted at the Barbican Art Gallery in London (2010), MoMA in New York (2009) and the Pompidou Centre in Paris (2008).

Please visit [sifa.sg/sifa/show/ron-arad-720](http://sifa.sg/sifa/show/ron-arad-720) for the specific video programme each night.

An *Everything I Want* production with original design and production by Ron Arad. Originally commissioned by the Roundhouse, London.

PRODUCTION PARTNER



FREE ADMISSION

Rating TBC

PROGRAMME PARTNER



# Tropical Traumas: — A Series Of Cinematographic Choreographies

2, 3, 4 September  
9pm  
The Meadow @ Gardens by  
the Bay  
1h10, no intermission

CREATION IN RON ARAD'S 720°

BY **BRIAN GOTHONG TAN**  
**RON ARAD**

### 3 reasons to GO

1. Unnerving giant images.
2. A collision of live performance and cinema.
3. Mixing legend and history with multimedia, this is myth-making like you've never seen before.

Hailed as one of Singapore's most talented contemporary artists today, film director and performance-maker Brian Gothong Tan has created ingenious, cutting-edge work in visually stunning spectacles such as the National Day Parade, Youth Olympic Games and SEA Games 2015. *Tropical Traumas* is Tan's electrifying new multimedia performance, up close on the Ron Arad's 720° massive stage at Gardens by the Bay.

At its heart, this hybrid-cinema experience is a mesmerising exploration of explorers. Told through fantastical imagery and ethereal music, *Tropical Traumas* follows a group of performers who re-enact the wild and exotic expeditions into the steamy Malay Archipelago, based on tales told by Sir Stamford Raffles' wife Sophia Hull and the great British naturalist Alfred Russel Wallace.

Reimagining the narratives found in all sorts of places, from movies to historical travel journals to YouTube videos to daydreams, Tan puts together a daring, playful blend of cinema and theatre that explores the possibilities of multiple realities, stories within stories and speculative histories. His vivid images – including gigantic jungle animals like orang utan and birds of paradise – are illuminated across the perfect circle of *Ron Arad's 720°*, set against a haunting musical score.

The result is an epic feast for the senses that will leave you entranced. Whether you are a common wanderer, a trekking tourist or a pious pilgrim in a foreign land, *Tropical Traumas* promises to be a surreal journey that is at once strange and familiar.

Step inside the lush, unsettling tropics.

*Commissioned by Singapore International Festival of Arts (SIFA).*

**FREE ADMISSION**

Rating TBC

PROGRAMME  
PARTNER





# Time Between Us

7 September (10am) through  
11 September (10.30pm) end time  
Marina Bay Sands Event Plaza

108h durational performance

CREATION

BY **FERNANDO RUBIO**

FEATURING **OLIVER CHONG**

### 3 reasons to GO

1. An unexpected outdoor venue by the bay, evocative and emotional.

2. An open home in the middle of a busy city – everyone is invited to participate, engage and discuss issues of the day with Chong.

3. Choose your own experience, whether interacting with Chong in his house or watching from outside as a curious voyeur.

Celebrated Argentine artist Fernando Rubio is a dramatist and a visual artist whose works have been staged across Europe, South America and the United States. For Singapore International Festival of Arts 2016, Rubio creates uniquely Singapore versions of *Everything By My Side* and *Time Between Us*, two gripping performance pieces that will have you enjoying new space and time perspectives.

A small house somewhere in the city. Built with wood fragments from other houses that no longer exist. Inside the house, a man resides.

For 24 hours a day for five days, spectators can visit the man and his house and stay for different situations: a story will be repeated four times a day, and scheduled discussions will take place with experts where spectators can participate in these conversations. Everything happens in the house.

This is Rubio's *Time Between Us*, which takes apart a man's habits and makes a piece out of that. The man decides to leave the place he knows to feel like a stranger and inhabits this solitary time, which is simultaneously shared with others. He makes an aesthetic and unique event out of this moment, looking to experience the absence and the relationship with unknown people, based on the supposition that he can be another person.

Starring the award-winning actor and director Oliver Chong from *The Finger Players*, *Time Between Us* is a meditation on aloneness, saying goodbye to what we know and embracing change, in order to recover potent memories. Come into Chong's new house and be his guest.

*Performed in English.*

*For the fixed schedule of events, please visit [sifa.sg/sifa/show/Time-Between-Us-General](http://sifa.sg/sifa/show/Time-Between-Us-General) to register. You will need a ticket to attend these fixed events.*

*Apart from these fixed events, audiences can join Chong freely whenever the house is open.*

TICKETS

**\$10**  
**(no further discount)**

Rating TBC



# Sandaime Richard

8, 9, 10 September  
8pm  
Victoria Theatre  
2h20, intermission included

## CREATION

BY  
**HIDEKI NODA  
ONG KENG SEN**

### 3 reasons to GO

1. The imagined fascinating trial of Shakespeare.
2. The extraordinary international cast with each actor weaving a compelling narrative includes the acclaimed home-grown actress Janice Koh and top Indonesian film actress Jajang C. Noer.
3. A visual fantasy juxtaposing diverse Asian traditions with absorbing video, fashion and club music.

In this witty satire of power, Shakespeare is put on trial for falsifying history and defaming Richard Sandaime, the Grand Master of Ikebana. Shakespeare is being prosecuted by none other than Maachan of Venice. Maachan, who has forever been condemned by the writing of Shakespeare, pits wits against the writer. Who will win?

*Sandaime Richard* is written by Hideki Noda, described by revered Japanese director Yukio Ninagawa as 'the most talented playwright of contemporary Japan'. Noda, inspired by Yushi Odashima's translation of Shakespeare's *Richard III*, effortlessly parallels the Wars of the Roses in England with the intrigue in an *ikebana* clan in Japan. From Noda's script, Festival Director Ong Keng Sen creates an extravaganza of comic turns with his signature style of juxtaposing Asian traditional performance forms, including the modern tradition of Takarazuka, a popular all-female entertainment revue. Inspired by William Shakespeare's "Richard III" but very different, *Sandaime Richard* will open in Singapore this September before heading to Tokyo Metropolitan Theatre for a two-week run and later embarking on a Japanese tour of four cities.

In the year that celebrates the 400th death anniversary of William Shakespeare, Singapore International Festival of Arts 2016 takes a spin on the international multitude of productions commemorating this iconic playwright of all times. In Ong's production, games of gender surround Shakespeare, a male writer besieged by 'female' characters. In comic turn after comic turn, Ong casts rising star, *kabuki onnagata* (female impersonator), Kazutaro Nakamura as Richard Sandaime.

*Performed in Japanese, English and Bahasa Indonesia, with English surtitles.*

*Produced by Singapore International Festival of Arts (SIFA).*

*Co-produced by Tokyo Metropolitan Theatre / Shizuoka Performing Arts Center (SPAC)*

*In association with Singapore International Festival of Arts (SIFA) / Tokyo Metropolitan Theatre / SPAC / Kumamoto Prefectural Theater / May Theatre / The Museum of Art, Kochi / Fukuoka City Foundation for Arts and Cultural Promotion. Supported by Shochiku. With assistance from Bali Purnati Center for the Arts.*

## TICKETS

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

20% discount for students, NSFs and seniors.

Rating TBC

## FESTIVAL PARTNER

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## PROGRAMME PARTNERS

**ASIA center**  
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# Making And Doing

14 September  
8pm  
72-13  
1h (inclusive of Q&A)

BY **BILL T. JONES**

### 3 reasons to GO

1. A landmark collaboration with legendary choreographer and dancer Bill T. Jones.
2. Expect an explosive fusion of music, dance and his company of virtuosic dancers.
3. A rare chance to catch Jones' ground-breaking dance theatre and gain insight into his creative mind.

Bill T. Jones is one of the world's foremost multi-talented artists with an illustrious and award-winning career as a dancer, choreographer, theatre director and writer. He has received major honours ranging from the 2013 National Medal of Arts to a 1994 MacArthur Genius Award and Kennedy Center Honors in 2010. Jones was recognised as Officier de l'Ordre des Arts et des Lettres by the French government in 2010, inducted into the American Academy of Arts & Sciences in 2009 and named "An Irreplaceable Dance Treasure" by the Dance Heritage Coalition in 2000. His creations on Broadway include the highly acclaimed "Spring Awakening" and "FELA!", where he won 2007 and 2010 Tony Awards for Best Choreography.

A new lecture-performance freshly made in 2016. Through rapid movement and gesture, Jones speaks about creativity: how to take an idea from inception to stage and what it means to be a maker in the world today.

Join Bill T. Jones in this rare, one-night-only opportunity to gain some insight into the mind of a creative genius from the contemporary dance world.

Please register at [sifa.sg/sifa/show/making-and-doing](http://sifa.sg/sifa/show/making-and-doing) as seats are limited.

### TICKETS

**FREE ADMISSION** with ticket to *A Letter/Singapore*

**Single entry ticket at \$25**

20% discount for students, NSFs and seniors.

Rating TBC

VENUE PARTNER

**72-13**

# A Letter/ Singapore

15, 16, 17 September  
8pm  
The Singapore Airlines  
Theatre, LASALLE  
1h10, no intermission

CREATION

BY **BILL T. JONES**

### 3 reasons to GO

1. A landmark collaboration with legendary choreographer and dancer Bill T. Jones.
2. Expect an explosive fusion of music, dance and his company of virtuosic dancers.
3. A rare chance to catch Jones' ground-breaking dance theatre and gain insight into his creative mind.

In a rare move, internationally renowned dancer and choreographer Bill T. Jones presents his full company in a site-specific work created specially for Singapore. Ever generous and adventurous, Jones has agreed in this SIFA residency to integrate LASALLE College of the Arts dance students to create a new work with his company called *The Letter*. A landmark full evening work yet to premiere in the United States, even though Jones has already created a version of *The Letter* in Paris in 2015.

*A Letter/Singapore* is an exciting work that brings together two impulses: the social/political and the deeply personal. With the dazzling combination of neoclassical gestures, sensuous disco physicality and passionate jive, the movements and gestures evoke a kind of postcard: a street-scene or a still from the evening news that superimposes violent street battles with street battles of civic unrest or a hospital bed untethered from reality.

Composer Nick Hallett, baritone Matthew Gamble and DJTonyMonkey will perform and mix live, a delirious spread of lullabies, rhythm and blues and house music. The eclectic sounds echo the fascinatingly varied dance styles and techniques performed by the stunning dancers of the Bill T. Jones/Arnie Zane Dance Company.

*The Singapore International Festival of Arts (SIFA) 2016 residency was awarded to Bill T. Jones and the Bill T. Jones/Arnie Zane Dance Company.*

### TICKETS

**\$25, \$40, \$55**  
(includes free admission to  
*Making And Doing*)

20% discount for students, NSFs and seniors.  
Rating TBC

### PROGRAMME PARTNERS







# Borderlands

CREATION

15, 16, 17 September  
8pm  
SOTA Studio Theatre  
1h20, no intermission

BY **WU MAN**  
**MASTER MUSICIANS FROM THE SILK ROUTE**

### 3 reasons to GO

1. Deft performances from musical virtuosos, infused with raw energy.
2. A lush exploration of Chinese and Central Asian melodies.
3. An exciting collaboration between traditional and contemporary musicians.

The world's premier pipa virtuoso and Grammy Award-nominated musician Wu Man leads a new concert exploring the rich musical traditions of China and Central Asia, created specifically for Singapore.

A soloist, educator and composer, Wu Man is seen by today's most prominent composers as an outstanding exponent of the traditional repertoire as well as a leading interpreter of contemporary pipa music. Her adventurous spirit and virtuosity has led to cross-cultural collaborations in different artistic disciplines, allowing her to reach wider audiences. She has more than 40 albums to her name, including the Grammy-nominated recordings "Our World in Song", "Traditions and Transformations: Sounds of Silk Road Chicago", her recording of Tan Dun's "Pipa Concerto" with Yuri Bashmet and the Moscow Soloists, and "You've Stolen My Heart" featuring the Kronos Quartet.

Wu Man brings together two ancient cultures in a concert exploring cultural links between Chinese and Central Asian traditions that date back more than 2,000 years. In her search to understand the roots of her instrument, Wu Man travelled to Central Asia and worked with musicians of the Uyghur tradition, culminating in a brilliant evening of this old-world music in a contemporary setting.

*Borderlands* features masters of Uyghur music playing indigenous instruments from the Xinjiang region. Among them is Sanubar Tursun, one of Central Asia's finest singers today and a star performer regarded by many as a symbol of the Uyghur people. With Wu Man's deft performance of the pipa, Tursun's delicate playing on the *dutar* (a Central Asian long-necked lute), and the hypnotic sounds of Xinjiang Uyghur *Muqam*\* melodies, *Borderlands* is an extraordinary musical experience not to be missed.

*\*The Uyghur Muqam is the opera of Central Asia that is derived from a cross blend of Chinese, Turkic and Arabic influences, with dance tunes, instrumental sections, sung poetry and stories reflecting Uyghur history and contemporary society.*

Commissioned by Singapore International Festival of Arts (SIFA).

TICKETS

**\$40**

20% discount for students, NSFs and seniors.

Rating TBC



# SIFA Shares

Singapore International Festival of Arts wishes to thank our  
Festival Partner

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*The Kula Ring: Aesthetic Considerations Of Sharing And Exchange*  
Newell Harry | 2015, "Nimoo And Me: Kiriwina Notes"  
Image courtesy of Harry Newell



## 2 Films

By Milo Rau & International Institute of Political Murder (IIPM)

15 August  
7pm  
Screening Room  
@The Arts House

3h30, intermission included



### The Moscow Trials

Concept and Direction: Milo Rau / 86 min / 2014 / Germany / In Russian with English subtitles / Rating TBC

followed by

### Hate Radio

Script and Direction: Milo Rau / 55 min / 2014 / Switzerland / In German, Kinyarwanda and French with English subtitles / Rating TBC

A Production of Milo Rau / IIPM – International Institute of Political Murder.

In cooperation with Schweizer Fernsehen and 3Sat.

With introductory remarks and context by IIPM dramaturg Stefan Bläske.

In English.

### FREE ADMISSION

In the summer of 2012, when the punk activists of Pussy Riot were controversially sentenced to two years' imprisonment in a penal colony, director Milo Rau staged a counter-event drawing on the techniques of political theatre. From March 1 to 3, 2013, a courtroom was set up at the Moscow Sakharov Center to provide a stage for a 'show' trial that pitted the different sides of the cultural war waged in Russia against one another. However, the people on stage were from real life: artists, politicians, church leaders, lawyers, a judge and a jury composed of seven Moscow citizens. The three-day trial, which was stormed by the Russian authorities, led to a travel ban for Rau. This film *The Moscow Trials* documents the live event that occurred in Moscow.

The theatre project *Hate Radio* focused on the role of the broadcasting station Radio Télévision Libre des Mille Collines (RTLHC) in generating racial hatred during Rwanda's 1994 genocide. *Hate Radio* returns RTLHC to the airwaves in a reconstructed backdrop. How racism functions and how human beings are 'talked out of' their humanity – this documentary attempts to provide some of the context of this tumultuous time.

## A Talk by Stefan Bläske: The New Artistic Trajectories of Milo Rau/IIPM

16 August  
7pm  
Dance Studio, Victoria Theatre, Level 3  
1h15



Join International Institute of Political Murder's (IIPM) dramaturg, Stefan Bläske as he traces the arc of Swiss theatre and film director Milo Rau. In this engaging discussion, Bläske will discuss the forms of theatrical and political theatre made famous by the IIPM. You will also get an exclusive look at the trailer of the upcoming documentary "The Congo Tribunal", which examines harrowing cases of mass murder and displacement in Eastern Congo. Bläske will also touch on the recent European trilogy of Rau's from "The Civil Wars" to "The Dark Ages" to "Empire".

Milo Rau (born 1977) is a Swiss theatre and film director, journalist, essayist and lecturer. Rau studied sociology, German and Roman studies in Paris, Zurich and Berlin under Tzvetan Todorov and Pierre Bourdieu, among others. In 2007, Rau founded the theatre and film production company IIPM, which has been invited to some of the biggest European festivals, including the Festival d'Avignon and the Berliner Theatertreffen.

In English.

### FREE ADMISSION

**Stefan Bläske** is a dramaturg and lecturer living in Cologne, Germany. He has worked for IIPM since the production of "The Dark Ages". He studied theatre and media, philosophy, and public management. He has written reviews and articles for German theatre journals, such as the *TdZ* supplement *Double and Fotogeschichte*. From 2011 to 2013, he worked as a dramaturg at the Bavarian State Theater, Residenztheater Munich. In 2014, he was a mentor for stage direction and dramaturgy at the Otto Falckenberg Schule in Munich.



Reynier Leyva Novo | 2016, "My Mother Is The Rest Of The World"  
Images courtesy of Bernd Borchardt

## THE KULA RING Aesthetic Considerations Of Sharing And Exchange

17 August – 4 September  
Opens on 17 August,  
7pm – 10pm  
Tue – Sat: 11am – 10pm  
Sun: 11am – 6pm  
Closed on Mondays  
72-13

BY

**DONNA ONG (SINGAPORE), NEWELL HARRY (AUSTRALIA),  
POST-MUSEUM (SINGAPORE), RENATA DE BONIS (BRAZIL),  
REYNIER LEYNA NOVO (CUBA), ROSLISHAM ISMAIL (MALAYSIA),  
SAMUEL HERZOG (SWITZERLAND), THOMAS RENTMEISTER (GERMANY)**

CURATED BY

**Alfons Hug**

*"The social function of this complex, non-profit exchange is that it strengthens the social ties... Relations are free of domination... Kula therefore has a community-generating meaning. The flow of gifts never ends; the ring has no beginning and no end."*

Alfons Hug, curator

*In English.*

**FREE ADMISSION**

This art event, initiated by the Goethe-Institut Singapore and curated by Alfons Hug, opened at the Kultursymposium Weimar 2016. It premieres in Asia at the Singapore International Festival of Arts, with an added performative component in collaboration with Festival Director Ong Keng Sen.

*The Kula Ring* art exhibition is based on a ritual exchange of gifts among inhabitants of the Trobriand Islands in Papua New Guinea. These Melanesian islands form a circle. Today, necklaces made of little red shells, *soulava*, still circulate clockwise from island to island. *Mwali* (white seashell armbands) are exchanged in the other direction, that is, counter-clockwise. These artistic objects are highly valuable but not for sale.

This ancient cultural practice called 'kula' is being taken up by artists from around the world and given a visual, tactile dimension through aesthetic means of expression. Their works question conventional ideas of trade, value, exchange, profit and put the meaning of creative production, the sale of art, up for discussion. They have produced artworks of many forms: performances, found items, swapped objects, photographs, exotic spices and culinary delights.

Most of all, *The Kula Ring* is a space of imagination where the unknown is filled in, invented and created. The exhibition-performance offers insights into the sharing game and reciprocity – how is this played out today by individual artists from diverse parts of the world? What are the potentialities embedded in the gifts/objects and the actions/exchanges of *The Kula Ring*? Can we rethink circulation and currency without the commerce and profit propagated by our supposedly rational economic system?

PROGRAMME PARTNER

VENUE PARTNER



**72-13**



## Kabuki Demonstration: The Art of the *Onnagata*

By Kazutaro Nakamura

30 August  
7pm  
72-13  
1h15



Image courtesy of Tokyo Metropolitan Theatre

Discover fascinating insights into traditional Japanese *onnagata* with kabuki actor Kazutaro Nakamura who performs as Richard III in *Sandaime Richard*. He will introduce this iconic art form and show why *onnagata* – male actors who play female roles in kabuki theatre – are still revered as cultural icons in Japan today. You will also get a chance to learn more about how the feminine is stylised and manifested in kabuki – from the vocal expressions, to the stance that suggests the female body, to the delicate movements.

*In Japanese with English translation.*

**FREE ADMISSION**

Born in 1990, **Nakamura Kazutaro I** is the son of famous Japanese traditional artists, Nakamura Ganjiro IV (formerly Nakamura Kanjaku V) from kabuki and Japanese classical dancer Azuma Tokuho II. Kabuki Living National Treasure Sakata Tojuro IV is his grandfather. Kazutaro has been achieving recognition of late for being one of the most expressive actors in his young generation with much hope for his future as a kabuki star. He is very active as a kabuki actor, playing mostly female *onnagata* roles but occasionally performing male roles as well. He has also been on NHK radio for several years as the host of "Hogaku Jockey", a programme featuring interviews with a wide variety of guests and recordings of traditional Japanese music.

VENUE PARTNER

**72-13**

## In Conversation with Ron Arad

6 September  
7pm  
72-13  
1h30 (inclusive of Q&A)



Image courtesy of John Davis

Join the world-renowned London-based architect, artist and designer for an enlightening session about art in public spaces. This is your chance to get up close with the man who most recently redesigned the iconic Watergate Hotel in Washington DC. He is also designing a cancer treatment centre in northern Israel, to be completed in 2018, that will serve the residents of West Bank conflict zones. Among his latest art works are the sculpture "Thought of Train of Thought" at St Pancras railway station and the re-installation of "Curtain Call" at the Roundhouse. Other public art pieces include the "Vortex" in Seoul and the "Keshet" Sculpture at Tel Aviv University. In June, he received the 2016 Compasso d'Oro award for lifetime achievement from ADI, the Italian industrial design association.

*In English.*

**FREE ADMISSION**

Born in Tel Aviv in 1951, educated at the Jerusalem Academy of Art and later at the Architectural Association in London, **Ron Arad** co-founded the design and production studio One Off in 1981, Ron Arad Associates architecture and design practice in 1989, and Ron Arad Architects in 2008. He was professor of design products at the Royal College of Art in London up until 2009 and was awarded the London Design Medal in 2011. In 2013, he became a Royal Academician of the Royal Academy of Art in London. His constant experimentation with the possibilities of materials such as steel and aluminium and his radical re-conception of form and structure has put him at the forefront of contemporary design. His architectural projects include the Holon Design Museum, Israel's first museum dedicated to design, which opened in 2010. His international exhibitions include "Ron Arad: Restless", Barbican, London, 2010; and "In Reverse Lingotto", Turin, 2013.

VENUE PARTNER

**72-13**



**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 through diverse platforms.

From 22 June to 9 July 2016.

The O.P.E.N. Pass and O.P.E.N. Concession Pass entitle holders to be a **SIFA Friend** with 25% off SIFA 2016 tickets, until 17 September 2016.

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

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TICKETS

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

**\$25** – O.P.E.N. Concession Pass (no further discount)

**\$10** – Single entry ticket (no further discount). Applicable to exhibition, film, salon and *Club Malam* only. Limited availability at the door.



# Sponsor Acknowledgements

## FESTIVAL PARTNER



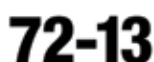
## PRODUCTION PARTNER



## OFFICIAL OUTDOOR MEDIA



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## PROGRAMME PARTNERS



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# Ticketing

Tickets for the Festival are now on sale at SISTIC.

## Discounts

<b>EARLY BIRD</b> (Till 8 May 2016)	<b>20%</b> off ticket purchases
<b>SIFA BUNDLE</b> (From 9 May 2016)	<b>20%</b> off ticket purchases <i>Valid with a minimum purchase of 4 SIFA productions</i>
<b>BEST DEAL! SIFA FRIEND</b> (Valid through 17 September 2016)	<b>25%</b> off tickets to SIFA 2016 productions <i>O.P.E.N. Pass or O.P.E.N. Concession Pass holders enjoy SIFA FRIEND privileges. Last day to qualify as a SIFA FRIEND is 9 July 2016. No further discount.</i>

Special priced tickets are now available under *OPERA RUSH!*, *DANCE RUSH!* and *THEATRE RUSH!*, please refer to their respective pages in this guide.

Each of the discounts or promotions on this page cannot be used in conjunction with other discounts or promotions.

## Concessions

SIFA offers 20% off ticket purchases to all Singapore 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 25% discount. To make bookings or queries, please contact [sifa@artshouse.sg](mailto:sifa@artshouse.sg).

All SIFA ticket holders are entitled to discounts at the following partners:

- Fox Studio
- MEMO Bar
- Saveur Art ION Orchard
- Saveur Far East Plaza
- Saveur Purvis Street
- Saveur The Cathay
- The Fabulous Baker Boy

*Terms and conditions apply. For details, please visit [sifa.sg/sifa/ticketing](http://sifa.sg/sifa/ticketing)*

# Venues

## **DRAMA CENTRE THEATRE**

*100 Victoria Street, National Library, Singapore 188064*

Recognised as a key platform for many aspiring Singapore groups in the early 1980s when it was located in Fort Canning Park, the Drama Centre Theatre was the venue that first hosted numerous iconic Singapore artists and plays. Housed in the National Library since 2005, the Drama Centre Theatre is a world-class, purpose-built performing arts space with state-of-the-art facilities catering to the diverse range of today's arts events.

## **GARDENS BY THE BAY**

*18 Marina Gardens Drive, Singapore 018953*

Gardens by the Bay is a horticultural themed leisure destination that showcases the best of garden artistry for the enjoyment of the people. Located at the heart of Marina Bay, the Gardens brings the world of plants to Singapore, and in doing so, presents Singapore to the world.

## **LASALLE COLLEGE OF THE ARTS**

*1 McNally Street, Singapore 187940*

Situated in the vibrant arts and heritage district of Singapore's civic centre, LASALLE College of the Arts is a leading tertiary institution in cutting-edge contemporary arts and design education and practice. The Singapore Airlines Theatre is located within LASALLE's inspiring and award-winning campus, and caters to a wide range of theatre, music and dance performances.

## **MALAY HERITAGE CENTRE**

*85 Sultan Gate, Singapore 198501*

Set amidst the Istana Kampong Gelam, Gedung Kuning and the surrounding Kampong Gelam precinct, the Malay Heritage Centre acts as a vital heritage institution for the Malay community in Singapore. Through its exhibits, programmes and activities, the Centre hopes to honour the past while providing a means for present-day expression.

## **MARINA BAY SANDS EVENT PLAZA**

*10 Bayfront Avenue, Singapore 018956*

Situated in the Marina Bay Sands, the Event Plaza is a magnificent waterfront promenade ideal for outdoor performances.

## **NATIONAL GALLERY SINGAPORE**

*1 St. Andrew's Road, Singapore 178957*

National Gallery Singapore is a new visual arts institution that oversees the largest public collection of modern art in Singapore and Southeast Asia. The Gallery is housed in two national monuments—former Supreme Court and City Hall—that have been beautifully restored and transformed into this exciting venue in the heart of the Civic District.

## **SCHOOL OF THE ARTS**

*1 Zubir Said Drive, Singapore 227968*

The School of the Arts (SOTA) is Singapore's first national pre-tertiary specialised arts school offering a six-year unique integrated arts and academic curriculum for youths from the ages of 13 to 18. The SOTA campus is also home to three excellent performing arts venues – the Concert Hall, Drama Theatre and Studio Theatre.

## **VICTORIA THEATRE**

*9 Empress Place, Singapore 179556*

Located in the heart of the Civic District, the Victoria Theatre is Singapore's premier venue for the performing arts. Established in 1862 and fully refurbished in 2014, it offers state-of-the-art facilities amidst its old-world charm.

## **72-13**

*72-13 Mohamed Sultan Road, Singapore 239007*

A converted rice warehouse, 72-13 is a flexible space that serves as a gallery, cinema and theatre. It promotes, produces and provides residencies for contemporary and new media artists. 72-13 is also home to TheatreWorks, an independent Singapore performance company.



# Festival Calendar

SHOW	PAGE	WEEK 1				WEEK 2				WEEK 3										
		11 Aug	12 Aug	13 Aug	14 Aug	15 Aug	16 Aug	17 Aug	18 Aug	19 Aug	20 Aug	21 Aug	22 Aug	23 Aug	24 Aug	25 Aug	26 Aug	27 Aug	28 Aug	
<b>Hamlet I Collage</b> <i>Drama Centre Theatre</i>	5	By invitation only	8pm	8pm																
<b>The Last Supper</b> <i>Victoria Theatre</i>	7	8pm	8pm	8pm																
<b>Everything By My Side</b> <i>National Gallery Singapore</i>	9		6pm - 9pm	2pm - 5pm 6pm - 9pm	2pm - 5pm															
<b>The Sardono Retrospective presents</b> <b>Expanded Cinema</b> <i>Malay Heritage Centre</i>	11	← Tue - Sun: 10am - 9pm; Closed on Mondays →																		
<b>Solo Live Painting</b> <i>Malay Heritage Centre</i>	13																			
<b>Black Sun</b> 72-13	15									5pm	5pm						8pm	8pm		
<b>I Am LGB</b> 72-13	17								7pm	7pm	7pm									
<b>Five Easy Pieces</b> <i>Victoria Theatre</i>	19								8pm	8pm	8pm									
<b>The Last Bull: A Life In Flamenco</b> <i>SOTA Drama Theatre</i>	21														8pm	8pm	8pm			
<b>Still Life</b> <i>Victoria Theatre</i>	23														8pm	8pm	8pm			
<b>SIFA Shares</b>	46, 47						7pm	7pm												
<b>SIFA Shares: THE KULA RING</b>	49																			
SHOW	PAGE	WEEK 4				WEEK 5				WEEK 6										
		29 Aug	30 Aug	31 Aug	1 Sep	2 Sep	3 Sep	4 Sep	5 Sep	6 Sep	7 Sep	8 Sep	9 Sep	10 Sep	11 Sep	12 Sep	13 Sep	14 Sep	15 Sep	16 Sep
<b>Paradise Interrupted</b> <i>Drama Centre Theatre</i>	25			8pm		8pm	8pm													
<b>In The Mood For Frankie</b> 72-13	27				8pm 9.30pm	8pm 9.30pm	8pm 9.30pm													
<b>The Return Of La Argentina</b> 72-13	29							2pm 3pm 4pm												
<b>Ron Arad's 720°</b> <i>The Meadow @ Gardens by the Bay</i>	31														7pm - 11pm					
<b>Tropical Traumas: A Series Of Cinematographic Choreographies</b> <i>The Meadow @ Gardens by the Bay</i>	33					9pm	9pm	9pm												
<b>Time Between Us</b> <i>Marina Bay Sands Event Plaza</i>	35														7 Sep (10am) - 11 Sep (10.30pm)					
<b>Sandaime Richard</b> <i>Victoria Theatre</i>	37														8pm	8pm	8pm			
<b>Making And Doing</b> 72-13	39																8pm			
<b>A Letter/Singapore</b> <i>The Singapore Airlines Theatre, LASALLE</i>	41																	8pm	8pm	8pm
<b>Borderlands</b> <i>SOTA Studio Theatre</i>	43																	8pm	8pm	8pm
<b>SIFA Shares</b>	50, 51						7pm													
<b>SIFA Shares: THE KULA RING</b>	49																			





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