

- Live Fringe -

Tongues

Sean Tobin & Jason Wee (Singapore)

16 – 18 February 2012, 8pm

18 & 19 February 2012, 3pm

Gallery Theatre, National Museum of Singapore

\$30 | \$19

(Fringe Commission / World Premiere)

R18 (Mature Content)

Tongues is a confessional and lyrical contemporary performance exploring the contrast, conflict and affinity between faith and sexuality.

The hospital air conditioner is in need of service again. 4 bodies awaiting identification and autopsy, wake up at the morgue, in anticipation of the afterlife, if there is one. They have as much human consciousness as they have warmth. In and out of awareness, the audience amble and hasten with them through their dreams, memories, fears and revelations.



Photo Credit: Mark Wee & Jason Wee

This interdisciplinary interactive piece is a *la petite mort* of real-life confessions, reflections and imaginations gathered from people holding differing histories, beliefs and gender identities, from ancient to present.

What happens when the air conditioner is finally repaired and the cold temperature is restored?

Featuring Nora Samosir, Faizal Muhammad, Walter Hanna & Serena Ho.

Relationship to Art & Faith

Through this safe and imaginative platform we hope for an inspired exchange between different faiths and lifestyles, regarding something personal to all of us – our spiritual and sexual identity and expression.

Art, faith and sexuality are all matters of identity, expression, communication and intimacy. They are precious and vital parts of our individual and collective existence and they deserve a generous and respectful space for dialogue, understanding and empowerment.

Matters of faith and sexuality are often so divisive in society that they are either suppressed, swept aside or they lead to great discomfort and conflict. Through the energies of modernisation and globalisation we see faiths and sexualities ever evolving, reforming and reconstructing, but we are often lacking the necessary reflection and dialogue, or the safe environment in which these can be safely carried out.

Through this process and final presentation we hope for greater empathy, sensitivity and understanding between people of different views, appreciating our difference and our sameness. We hope to set minds somewhat at ease over taboos and tensions to do with faith and sexuality, acknowledging that neither 'faith' nor 'sex' need to be 'dirty words'.

The content of the performance will be a creative amalgam of material gathered from surveys, interviews, reading materials, focus groups, playback theatre sessions and disclosures from the creative team.

This independent interdisciplinary piece has been devised by a collective of artists and performers gathered under the creative direction of Sean Tobin and Jason Wee.

Biographies of Creative Team

Sean Tobin

Co-Writer & Director

Sean Tobin is an Australian theatre artist and educator who has worked extensively in Singapore since 1993, as a Director and Theatre Educator. He co-wrote and directed *What Did You Learn Today?*, a commission for the M1 Singapore Fringe Festival 2011 and was the Festival Director for this year's SOTA Arts Festival.

Jason Wee

Co-Writer and Visual Designer

Jason Wee is an artist and writer based in Singapore and New York. He founded and runs a visual art residency and exhibition platform called Grey Projects and is currently a Dean's Merit Scholar at GSD, Harvard University. He recently published *My Suit* with Math Paper Press.

Sam Findel-Hawkins

Lighting Designer

Sam has had a varied career in the live entertainment industry that spanned two decades, giving him the opportunity to work in television, film, concert, opera, cabaret, dance, musicals and theatre. Sam currently works for School of the Arts as a teacher in the faculty of Theatre, specialising in the teaching of technical theatre, and has done lighting design for several local dance and theatre productions in the past two years.

Dirk Stromberg

Composer & Sound Designer

Dirk Johan Stromberg is an American improviser, composer and music technologist. He was a founder of the Contemporary Music Festival of Ho Chi Minh City and was formally on faculty at Istanbul Bilgi University and Saigon Technology University. Dirk is currently on faculty at School of the Arts, Singapore. He holds a Masters of Music from Brooklyn College and a Bachelor of Music from Texas Tech University.

Nora Samosir

Performer

Nora Samosir has been a professional theatre practitioner since 1984, and has worked with companies such as CAKE Theatrical Productions, TheatreWorks, The Necessary Stage, W!ld Rice, Teater Ekamatra, Action Theatre, and Singapore Repertory Theatre. She has also appeared on television and in films, and also conducts voice workshops. Nora has a Postgraduate Diploma in Voice Studies from the Central School of Speech and Drama, London.

Walter Hanna

Performer

Walter graduated with first class honours in the BA Honours program from LASALLE College of the Arts, Singapore. Since graduating Walter has been featured in The Kitchen Musical (The Group Entertainment/AXN), Amaranth (Singapore Film Commission), Toy Factory's production of Equus at the National Library Drama Centre and also PLAYTIME! at the Esplanade Theatre. Walter intends to continue working as an actor both within Singapore and Internationally.

Serena Ho

Performer

Serena Ho graduated from LASALLE-SIA College of the Arts, where she received the Outstanding Student Award (Drama) in 1999. Since then she has worked as an actor, director and drama educator. She has acted in productions by W!ld Rice, Action Theatre, The Necessary Stage, Singapore Repertory Theatre, Asia Theatre in Research Centre, Dramaplus Arts and Singapore Lyric Theatre. She was formerly a full time artist with The Necessary Stage, and is currently a freelance theatre practitioner.

Mohamad Faizal bin Abdullah

Performer

Faizal graduated from LASALLE-SIA College of the Arts with a Diploma in Theatre Arts and was from the 2nd batch of W!ld Rice's Young & W!ld. He has acted with companies such as Agni Koothu, Act 3 Theatrics, Teater Ekamatra, Panggung Arts, I Theatre, STAGES and Cake Theatrical Productions. Faizal has appeared as a Roving Reporter in okto's SCOOPS and was the concept co-creator for the award-winning Suria telemovie *Timang*. He has ambitions of being a playwright and director.

- Live Fringe -

Hantaran Buat Mangsa Lupa (Offerings for the Victims of Amnesia)

Teater Ekamatra (Singapore)

16 - 18 February 2012, 8pm

18 February 2012, 3pm

The Substation Theatre

\$19

www.ekamatra.org.sg

(Fringe Commission / World Premiere / Co-presented with The Substation)

Hantaran Buat Mangsa Lupa is a trilogy of plays inspired by the three main events leading to the establishment of Islam. Paired with the severely poetic nature of the Malay language, *Hantaran* offers a dimension that faith excludes and questions. The first 2 plays – *Genap 40* and *W.C.* - were previously staged to small audiences, and this presentation marks the completion of the trilogy with the premiere of *94:05* alongside the other 2.

Performed by 3 talented theatre and TV actors, Sani Hussin, Mastura Ahmad and newcomer Rian Asrudi, *Hantaran* is a performance not to be missed.

“Expectations of fate and faith are tussled with in language that was both sophisticated in its intellectual curiosity and dramatically poetic.”

- The Straits Times Life! on *Genap 40*



Photo Credit: Irfan Kasban

(Performed in Malay with English surtitles.)

Relationship to Art & Faith

We are what we do not resist. And in faith, we resist questions. *Hantaran Buat Mangsa Lupa* offers room for these questions to co-exist with faith itself – inevitable questions that are kept suppressed, which from time to time, haunt and test our faith.

This trilogy is inspired by the three main events in the establishment of Islam, the second largest religion in the world. *Genap 40* tackles fate and gender difference, *W.C.* insinuates sexuality within comfort, and lastly, *94:05* speaks of justice and equality.

Hantaran does not serve as a critique of the idealistic, lest an offering, to remind us that faith

is very much a private affair, which at times departs from religion.

Biography of Creative Team

Teater Ekamatra

Teater Ekamatra is a non-profit theatre company that is dedicated to developing and producing socially relevant plays that reflect the contemporary Singaporean vernacular. Teater Ekamatra believes in integrating the arts, social services and the different cultures as a vehicle for entertainment, education, tolerance and affecting social change. The company believes that theatre must be seen as an integral part of Singapore's artistic evolution. To renew itself, theatre must constantly reassess its role in society and address what role it may play in the future.

In existence since 1988, Teater Ekamatra is recognised for its dedication and commitment to developing and expanding definitions and forms of Malay Theatre, and is a recipient of the National Arts Council Annual Arts Grant. Teater Ekamatra does not define nor restrict Malay Theatre to performances in the Malay language, but seek to give voice and visibility to the Malay condition and experience with regards to contemporary local and global climate. Ultimately, Teater Ekamatra is about individual equality, cultural pluralism and artistic excellence.

Irfan Kasban

Playwright / Director

Irfan's first theatre piece *CLASSIFIED: Projek Congkak* won Best Script and the Challenge Trophy at Teater Ekamatra's 2006 inter-tertiary theatre competition. He then wrote and directed *Genap 40*, which received rave reviews in 2007. He was commissioned by M1 Singapore Fringe Festival to stage his debut full-length English play *We Live in a Box* in 2009. Aside from showcasing at the Singapore Arts Festival 2010, his most recent work is *W.C.*, exploring comfort and boundaries.

Zizi Azah

Lighting Designer

Zizi Azah is the Artistic Director of Teater Ekamatra. A graduate of the National University of Singapore in Philosophy and Sociology, Zizi Azah is a playwright, theatre director and lighting designer. She has helmed numerous theatre productions performed in English, Malay and Baba Malay. Aside from her work as a theatre artist, Zizi lectures at the LASALLE College of The Arts. She is the published author of *Fatimah and Her Magic Socks*, a children's book illustrated by her husband Izmir Ickbal.

Mastura Ahmad

Actor

No stranger to the Malay television scene, Mastura's acting in Singapore and in Malaysia has won awards in Suria's Pesta Perdana for Best Actress in 2001 & 2002 and Best Supporting Actress in 2007 & 2009. Mastura previously worked with Teater Ekamatra for *Madu Dua* Kuala Lumpur in 2007 and *Peti Kayu Ibuku* in 2008 where Flying Inkpot's review stated, "*The strongest element of the production... was the fine performance by Mastura*".

Mohammad Sani Bin Hussin

Actor

A recipient of the NAC Georgette Chan scholarship, LaSalle-SIA scholarship and NAC Overseas Theatre Bursary Award, Sani Hussin has won Best Actor in 1998 and Best Supporting Actor in 2011 at Pesta Perdana, and has been nominated for many other awards over the years. Besides his numerous works with theatre companies such as Teater Kami, Teater Ekamatra, Dramaplus, ACT 3, Action Theatre, Actor's Studio and Dramabox, his TV and film credits include the award winning series *Soldadu 1 & 2*, *Singapore Short Stories*, *Bukit Chandu*, *Singapore Shakes Series*, *Ajna*, *Ameen*, *Roman Picisan*, *Sayang Semuanya*, *9 Lives*, *Police & Thief*, *Bisikan Bayangan*, *Gurushatram* and *Point of Entry*.

Rian Asrudi Bin Asbullah

Actor

Rian Asrudi is a talented student of School of the Arts who loves singing, dancing and acting. Besides participating in over 12 shows with Sriwana and acting regularly on Suria, OKTO and Mediacorp Channels 5 and 8, Rian made his theatrical debut in Teater Ekamatra's *Merah Pawana* (2010). The One Minute of Fame 2006 finalist was given the prestigious role of leading the National Anthem in this year's National Day Parade Finale.

- Live Fringe -

Singapore

The Necessary Stage (Singapore)

15 – 18 February 2012, 8pm

18 & 19 February 2012, 3pm

Esplanade Theatre Studio

\$30 / \$19

www.necessary.org

Advisory: Mature Content/Some Coarse Language (16 years and above)

After a crowd-roaring sold-out run at the Singapore Arts Festival 2011, The Necessary Stage's *Singapore* is back!

Singapore. Singapura. Temasek. When does a name begin? When does a country begin? The Necessary Stage examines present-day Singapore by bringing historical characters to life. Factual and fictional characters merge with real and imagined events to create a theatre that makes the impossible possible.



Photo Credit: Matthew G. Johnson

Looking at themes of Migration, Harmony and Identity, *Singapore* probes deeply into a country's history and, along the way, the psyche of the people occupying it. Featuring a very politically-correct multi-racial cast, the play is seriously funny, bluntly cutting and deceitfully truthful.

Written by Haresh Sharma

Directed by Alvin Tan

Starring Karen Tan, Najib Soiman, Rodney Oliveiro, Siti Khalijah Zainal, Sukania Venugopal & Sharon Frese.

A production commissioned for The Singapore Arts Festival

First performed at The Singapore Arts Festival 2011

Relationship to Art & Faith

Singapore is a microcosm of the global village, especially that of an urban city where people are attracted to improving their livelihood. There are more migratory movements today than

ever before because of push and pull factors that are economically determined, enhanced by the convenience of travel. But this is not just Singapore today. Singapore in the past, blessed by its strategic geographical position was a busy place flourishing with trade and cultural exchange.

Faith is the power of belief – a belief in the potential of a person or situation. One can say that the founding, evolution and manifestation of modern Singapore is an outcome of human faith. It's not perfect but it's quite a miracle.

But beliefs are upheld by assumptions and these are constructed to motivate people to aspire to achieve certain goals. That is what, we may say, went into the making of Singapore.

Some assumptions are sacred and are kept at whatever cost; some are challenged and they break down, giving way to new assumptions and therefore new beliefs. That is how new motivations are born to fuel the people to look at new goals for a new age.

Beliefs are social constructs and are transient. They serve certain phases and are not necessarily absolute truths that hold eternal. Ever so often they need to be ventilated and rejuvenated with respect to the global and local scenarios.

Singapore, the play, is about the power of myth – what makes history, what we believe to be ours in past, and what is left out. Do we gain or lose out with the past that is given to us, which we have accepted? What do we do with a fragment of truth when we encounter it later in our nation's history? Where do we bring it to, and what can it do for us today?

What is hidden from us or suppressed or eclipsed does not necessarily mean it's bad. It just means that what appears as facts is transitory until another fragment is brought to our attention. That is life. Such absolutes must be rejected and what we know must always be regarded as provisional, ephemeral, mutable and therefore transformative. It does mean that *Singapore* is a play about hope because, given time, we can always change for the better.

Biography of Creative Team

The Necessary Stage

Formed in 1987 by current Artistic Director Alvin Tan, The Necessary Stage is a non-profit theatre company with charity status. Their mission is to create challenging, indigenous and innovative theatre that touches the heart and mind. The Necessary Stage has been identified as one of the Major Arts Companies by the National Arts Council. The Company is also the organiser and curator of the annual M1 Singapore Fringe Festival.



Photo Credit: Matthew G. Johnson

Alvin Tan

Director

Alvin is the Founder and Artistic Director of The Necessary Stage since 1987. He is also the co-Artistic Director of the annual international M1 Singapore Fringe Festival. One of the leading proponents of devising theatre in Singapore, Alvin has directed more than 60 plays which have been staged locally and at international festivals. He has been awarded a Fulbright Scholarship and served as a member of the curatorial panel for TransLab, an initiative created by the Australian Council for the Arts to promote intercultural theatre and performance. In 2010, Alvin was conferred the *Chevalier des Arts et des Lettres* by the French Ministry of Culture, in recognition of his significant contribution to the arts.

Haresh Sharma

Playwright

Haresh is Resident Playwright of The Necessary Stage and co-Artistic Director of the annual M1 Singapore Fringe Festival. To date, he has written more than 70 plays. His play, *Off Centre*, was selected by the Ministry of Education as a Literature text for N and O Levels, and republished by The Necessary Stage in 2006. In 2008, Ethos Books published *Interlogue: Studies in Singapore Literature, Vol. 6*, written by Prof David Birch and edited by A/P Kirpal Singh, which presented an extensive investigation of Haresh's work over the past 20 years. A collection of Haresh's plays have been translated into Mandarin and published by Global Publishing with the title 哈里斯沙 剧作选. Haresh was awarded Best Original Script for *Fundamentally Happy*, *Good People* and *Gemuk Girls* during the 2007, 2008 and 2009 Life! Theatre Awards respectively. In 2010, the abovementioned plays have also been published by The Necessary Stage in the collection entitled *Trilogy*. Most recently in 2011, two collections of short plays by Haresh entitled *Shorts I* and *Shorts II* have been published as well.

Vincent Lim

Set Designer

Vincent is the principal of Visual Text Architects, a firm that completed projects in Singapore, Tokyo, Hong Kong, Shanghai and Kuala Lumpur. Besides winning a Silver award in the SIA-ICI Colour Awards in 2002 and a Honorary Mention in - S3: Steel. Space. Structure competition in 2007, Vincent was selected in 2010 as an up-and-coming architect for URA's 20 under 45 exhibition. In 2008, he was nominated for Best Set Design at the Life! Theatre Awards for *Good People*.

Philip Tan

Sound Designer

Philip Tan, a critically-acclaimed Composer / Music Director / Sound Sculptor / Performer / Educator / Music-consultant, has been dedicated to his craft for the last 2 decades. Philip defies being pigeon-holed and creates works that are aesthetically-adventurous and entertaining. His works have been performed and presented to great accolades in many parts of Europe, USA, and Asia. In 2003, 2005 & 2009, Philip received the Life! Theatre's Best Sound Award for his contribution to Theatre music composition. He is awarded the SIA Excellence in the Arts Award 1999, and the Young Artist Award 2007 by the National Arts Council in Singapore.

Suven Chan

Lighting Designer

Suven graduated from the Hong Kong Baptist University and Hong Kong Academy for Performing Arts. She came to Singapore in 1990 as the Technical Manager of The Substation. In 1998, Suven decided to focus on lighting design on a freelance basis. She has

worked in previous productions by The Necessary Stage such as *Exodus*, *Revelations*, *What Big Bombs You Have!!!*, *godeatgod*, _____ *Can Change* and *Those Who Can't, Teach*.

He Shuming

Multimedia Designer

HE Shuming is a Singaporean filmmaker. He graduated with a BA from The Puttnam School of Film, LASALLE College of The Arts. His short film *National Day* (2009) was screened at short film festivals in Singapore, Jakarta, Bangkok and Poitiers while his thesis short film, *Labour Day* (2010) was in-competition at the 2nd Asia-Africa Film Festival in Indonesia. He has also directed television productions for Mediacorp okto and Channel NewsAsia.

Karen Tan

Cast

Karen is privileged to have worked with TheatreWorks, Action Theatre, luna-id, Escape Theatre, SRT's The Little Company, Wild Rice, The Finger Players, Teater Ekamatra, Toy Factory Theatre Ensemble, and Cake Theatricals, in a career that's obviously gone on too long. *Singapore* is Karen's 6th production with The Necessary Stage, after *Still Building*, *The Garden*, *Don't Forget to Remember Me*, *Model Citizens*, and *When the Bough Breaks*.

Najib Soiman

Cast

Najib Soiman is an arts educator, a theatre practitioner and a regular participant in the Singapore Arts Festival as playwright, director and performer. He is active in the traditional musical scene and has performed in festivals overseas. He was the President of Teater Ekamatra from 2006 – 2007 and Artistic Director of Panggung ARTS from 2008 – 2009. In 2009, Najib won Best Actor at the 9th Straits Times Life! Theatre Awards for his performance in *Gemuk Girls*.

Rodney Oliveiro

Cast

Rodney Oliveiro graduated from the National University of Singapore in 2001 with a degree in Theatre Studies and English Literature. He has been an actor, director and scriptwriter with theatre companies and schools. With over 40 performances under his belt, Rodney has worked with theatre companies in leading and supporting roles. On the small screen, Rodney is most remembered as part of the cast of *Spin* and *Singapore Short Story Project*.

Siti Khalijah Zainal

Cast

Siti made her debut as an actress after she attended the Theatre for Youth Ensemble programme held by The Necessary Stage in 2003. Her acting credits include The Necessary Stage's *Those Who Can't, Teach*, *Frozen Angels*, *Gemuk Girls* and *Good People*. Siti has also acted in productions by CAKE Theatrical Productions, Wild Rice, I Theatre and Panggung ARTS. In 2011, Siti won Best Actress at the Life! Theatre Awards for her role in *Model Citizens*.

Sukania Venugopal

Cast

Sukania Venugopal is a full time actor who has worked extensively with accomplished actors and directors from both sides of the Causeway. Past productions include *Leela*, *Purushotaman*, *Utter*, *Singapore*, *Balek Kampong*, *Meera*, *A Street Car Named Desire*, *Sybil*,

Past Caring, Good People, Puteri Gunung Ledang, Mid-Summer Night's Dream, Twelfth Night and Second Link. She has also acted in the movies *Talentine* and *Garuda*.

Sharon Frese

Cast

Sharon Frese is a British Afro-Caribbean Theatre Practitioner. Her passion for theatre was indulged for 7 years at The English Theatre Frankfurt, stage managing and performing in productions such as *Equus*, *What the Butler Saw*, *Romeo & Juliet*, *Betrayal* and *Fat Men in Skirts*. A Ba (Hons) Theatre Studies graduate (Rose Bruford) Sharon is delighted and honoured to be making her Singaporean stage debut under the guidance of wonderful friends and colleagues at The Necessary Stage.

- Live Fringe -

Imam Hussein

Corposcopio Teatro (Mexico)

21 - 22 February 2012, 8pm
Gallery Theatre, National Museum of Singapore
\$30 | \$19

(Asian Premiere)

Religious Content (Recommended for 16 and above)

Imam Hussein is a rhapsody of violence and cultural heritage – an intercultural dialogue which, through the fetishization of the Orient, demonstrates how that which is happening in distant lands may well also be deeply rooted in one's own identities. It presents the intimate laments of a young group of Mexicans, tired of living amongst violence.

The piece portrays two historical characters in a fictional time. Zeineb needs Sekinah to acknowledge her inheritance and command her community. Through them, we witness the drama of an unwanted inheritance and an inherited war.



Photo Credit: Blenda

(Performed in Spanish with English surtitles.)

Relationship to Art & Faith

Imam Hussein's relation to faith is a given ever since its conception. In the show, two key characters of the Shiite history debate on whether it is worthy to keep on fighting in the name of Allah. The show is the result of a research on intercultural and interfaith theatre practice. By taking the traditional Shiite story of *The Tragedy of Imam Hussein* as a contextual frame, the play explores how the ongoing Mexican Drug War will have a very negative impact in the generations of Mexicans to come.

In doing so, the show posits the following questions: How can a religion be both a compressive heritage and a liberating truth? Why has the search for the divine been transformed into the need for the revenge? Why does faith provoke violence? Why is violence inherited? Is there a Mexico left to inherit?

Biography of Creative Team

Corposcopio Teatro

Corposcopio Teatro was born as an independent think tank in 2010. Its members, Sergio Felipe Lopez Viguera, Daniel Ruiz Primo and Felipe Cervera are keen to research new creative methodologies that promote a change in the traditional paradigms of theatre making. *Imam Hussein* is their first show together.

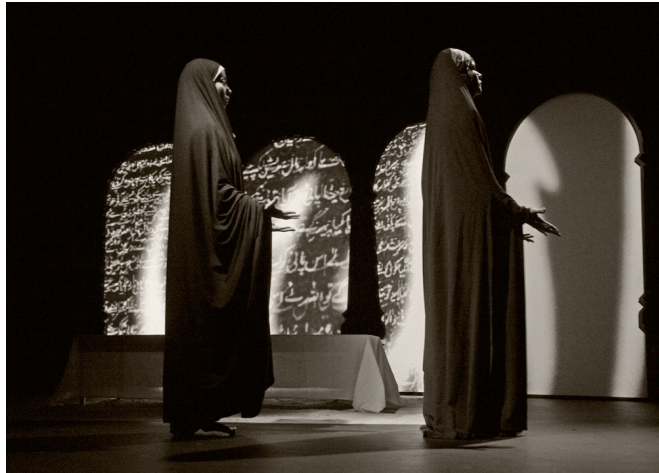


Photo Credit: Blenda

Felipe Cervera

Director

A theatre practitioner with over 10 years of professional experience as an actor, director, producer, designer and researcher, Felipe's work focuses on inter-culturalism, paying special attention on Islam and contemporary theatre performance. Felipe has an MA in Drama by Practice as Research from the University of Kent in the UK, and has been a guest lecturer at the Universities of Manchester and Kent in the UK, University of Antioquia in Colombia, UNAM and Universidad Iberoamericana, Mexico. He has also participated in theatre festivals internationally. Felipe is a youth partner with UNESCO's Alliance of Civilizations Youth.

Daniel Ruiz Primo

Video Artist

Born in Apizaco, Mexico in 1982, Daniel has 5 years of professional experience as a video art assistant and recently has begun to produce his own work. He is considered as one of the most promising stage video artist of his generation. His work focuses on the research of video art as an intermediary element of the *mise-en-scene*.

Enrique Olmos de Ita

Playwright

Enrique is one of the most significant young playwrights of contemporary Mexico. The 2008 Manuel Herrera National Playwright Prize in Mexico and 2008 XI International Domingo Perez Minik Award in Spain are amongst several awards he has received. He has been supported by the Mexican National Culture and Arts Fund, the Quebec Culture and Arts Fund, the Antonio Gala Foundation and the Chile National Culture and Arts Fund. He currently runs Neurodrama Theatre Research Company based in Gijon, Spain.

Amanda Farah

Actress

Amanda holds a BA Hons from UNAM, Mexico. She has been training as an actress, director and improviser under important practitioners such as Ruben Segal, Javier Margulis, Bernard Von Bute, Stuart Cox and Martin Acosta. Amanda's work has been supported on several occasions by the Mexico Culture and Arts Fund, allowing her to consolidate her activity as

one of the most solid actor-directors of the Mexico City scene and one of the best received among the audience and critics. *Imam Hussein* is her international debut.

Vicky de Fuentes

Actress

Vicky has more than 8 years' diverse and vast experience in theatre, TV and film, covering cabaret, clown, comedy, contemporary and experimental stage work. On film, she has worked under the directions of Richard Shepperd in *El Matador*, Patricia Arriaga in *La Última Mirada* and Alejandro Springall in *Morirse está en Hebreo*. She has also worked with Robert Schneider in *Arrancame La Vida*, which won the Ariel Award for Best Movie from the Mexican Academy of Cinematographic Sciences and Arts in 2009.

Sergio Felipe Lopez Viguera

Stage and Light Designer

Sergio's most recent works include: *Cuentos Eróticos Africanos* (Centro Cultural Helénico, 2008), *Las Aventuras de Hun W Ix*, *Los Gemelos Divinos* (INBA, 2008), *La Ginecomaquia* (Teatro Isabela Corona, 2009) and *La Piel del Cielo* (Centro Cultural Helénico, 2010).

Daniel Hidalgo

Original Music Composer

Daniel's work has been focused on producing soundtracks for feature films, including *Amores Perros* by Alejandro González Iñárrit. In 2002, he received the National Silvestre Revueltas Award for the stage music score for *La Noche en que Raptaron a Epifania*. Daniel has also produced music records for Mexican artists such as Johnny Laboriel, Leonardo de Lozanne, Jorge Reyes, Alberto Núñez Palacios and Jacobo Liberman y Julieta Venegas.

Aura Gómez Arreola

Costume and Image Design

Aura began her career in 2008 as an executive producer for the prestigious Mexican company Artillería Teatro. She has evolved into a very promising young designer since then. In 2001, she designed the stage and costume for *La Inauguración* and *El que Dijo Si*, both under the direction of David Psalmon.

- Live Fringe -

At the Ark at Eight

Masterskaya Theatre (Russia)

24 - 25 February 2012, 8pm

Gallery Theatre, National Museum of Singapore

\$30 | \$19

www.vteatrekozlov.net

(Asian Premiere)

At the Ark at Eight is a contemporary, widely popular play by German playwright Ulrich Hub. It depicts the story of three young penguins who, upon learning of the coming Flood, are faced with the question, "What do we do if there are three of us and only two tickets to Noah's Ark?" Through the rambunctious and passionate performances of the young actors, the work seeks to present the audience with questions on the value of human life, justice and free will, as the individual characters search for their own responses.



(Performed in Russian with English surtitles.)

Relationship to Art & Faith

In 2006, a German publishing house announced a contest for a new play for children's theatre on the subject of religion. Ulrich Hub's play *At the Ark at Eight* won the contest and was declared the best play of the year. It is based on the story of the Deluge and Noah's Ark, but in it we also hear a contemporary voice, which Masterskaya Theatre seeks to capture in their production. The play tells the story of how, in a world bereft of ideals and worthy examples, today's youth search for God both literally and figuratively, in their attempts to understand how to live. Each person must find their own faith, be it in God or in whatever transcends their own existences and unites them to the rest of the world.

Biographies of Creative Team

Masterskaya Theatre

Masterskaya Theatre is a professional dramatic theatre founded in 2010 by the Acting and Directing class of Professor Grigory Kozlov at the St. Petersburg State Theatre Arts Academy. Even as students of the Academy, they have already distinguished themselves with their powerful performances, attracting critical and public acclaim and accolades. Kozlov's class was spoken of as a unique theatrical collective of like-minded persons that must be

conserved – and hence, Masterskaya Theatre was born.

The theatre's repertoire is made up of productions staged by Grigory Kozlov and his student directors. This repertoire stands apart due to its range of genres and styles, and its works addresses a wide demographic.

Masterskaya Theatre was also recently awarded the Theatre of the Year Award by a committee composed of St. Petersburg's leading theatre directors and critics.

Ekaterina Gorokhovskaia

Director

Ekaterina is a graduate of the St. Petersburg Humanitarian University of Unions in Acting and Directing, St. Petersburg State Theatre Arts Academy in Theatre and Criticism and St. Petersburg State Theatre Arts Academy in Acting and Directing. She has worked as director and instructor of Acting, Speech and Movement at the Theatre of Youth Creativity, and acted with the Bolshoi Dramatic Theatre. Since 2008, she has been an editor of the Petersburg Theatre Magazine.

Evgeny Shumeiko

Actor "First Penguin"

Born in Tula, Russia in 1988, Evgeny studied Acting at the St. Petersburg State Theatre Arts Academy and has been a full-time actor of the Masterskaya Theatre since its inception. He has acted in the film *How to Catch a Shoplifter* and he received the Strzhelchik Independent Theatre Award for his portrayal of Prince Myshkin in *The Idiot*, and an award from the II International Youth Festival Apart for his portrayal of Vasechka in *The Elder Son*.

Nikolai Kuglyant

Actor "Second Penguin"

Nikolai was born in Krasnokamensk, Russia in 1986. He worked as an actor in the Galerka Theatre, Omsk and studied Acting at the St. Petersburg State Theatre Arts Academy. He has been a full-time actor of the Masterskaya Theatre since its inception. He is also a dancer with the contemporary dance studio Reactsiya, and an actor with the street performance troupe Mimo. Nikolai has also acted in the film *Sea Devils*.

Mikhail Kasapov

Actor "Third Penguin"

Born in Leningrad (St. Petersburg), Russia in 1986, Mikhail studied at the Theatre of Youth Creativity, St. Petersburg and studied Acting at the St. Petersburg State Theatre Arts Academy. Has been a full-time actor of the Masterskaya Theatre since its inception. Mikhail has also acted in the films *How to Catch a Shoplifter* and *You're With Me*.

Anna Arefyeva

Actress "Dove", "Butterfly"

Anna was born in Leningrad (St. Petersburg), Russia in 1987 and studied Acting at the St. Petersburg State Theatre Arts Academy. She has been a full-time actor of the Masterskaya Theatre since its inception, and is also an actress of Teatr Na Liteinom. Anna has also acted in the films *Word to a Woman*, *Fifth Blood Type* and *Time and People*.

Alena Artemova

Actress "Dove", "Butterfly"

Born in Leningrad (St. Petersburg), Russia in 1988, Alena studied Acting at the St.

Petersburg State Theatre Arts Academy and has been a full-time actor of the Masterskaya Theatre since its inception. She has acted in the films *Fifth Blood Type*, *How to Catch a Shoplifter*, *The Path*, *Streets with Broken Lights*, *Ivan the Terrible*, and *Hounds 2*, among others.

Arseny Semenov

Actor “Noah”

Arseny was born in Kronshtadt, Russia in 1989, and studied Acting at the St. Petersburg State Theatre Arts Academy. He has been a full-time actor of the Masterskaya Theatre since its inception.

- Live Fringe -

The Prayer

Eng Kai Er (Singapore)

22 - 23 February 2012, 8pm

The Substation Theatre

\$19

(Fringe Commission / World Premiere / Co-presented with The Substation)

The Prayer is a solo dance-theatre performance piece with existentialist questions at its heart. What are we on Earth for? Why should we continue existing? How can we be cheerful, when we have discovered the terrible secret that life is meaningless? These questions are explored but remain unanswered. The quest to find the answers results in a performance piece that is dark, desperate, and yet funny.

Relationship to Art & Faith

“I interpret 'Faith' as an act of believing that depends more on hopefulness than on evidence. The protagonist in my show demonstrates faith. When there is no evidence available to her that her life has any purpose, she needs faith: she needs courage and strength to hope that her life is not as futile as it appears to be.”

- Eng Kai Er



Photo Credit: Martin Eklund

Biographies of Creative Team

Eng Kai Er

Choreographer/Dancer

Eng Kai Er is a Singaporean choreographer. Dance is her favourite expressive medium, and she uses a mix of dance and theatre in her work, to create performance pieces that are daring and moving. In childhood she was shaped by Chinese dance and figure skating and she remains influenced by these disciplines. Her choreographic work has been shown in Singapore, the UK, Sweden and Switzerland.

Martin Eklund

Music

Looking for creative challenges, Martin Eklund moves between music, film, photography and software. He writes mostly on the guitar and piano, then moves from improvisation to digital re-arrangement and re-working. He has made music for films, games, theater, performances,

dance and just for fun! He was a part of Swedish art collective [Tensta Kollektivet](#) and is currently designing virtual instruments at [XLN Audio](#). Sometimes he finds time to release music under the name [teadrinker](#).

- Live Fringe -

INRI

Cie. Zerogrammi (Italy)

23- 24 February 2012, 8pm
Esplanade Theatre Studio
\$30 / \$19

www.zerogrammi.org

(Asian Premiere)

Advisory: Brief Nudity

INRI is a project for 2 actor-dancers, with a focus around the practice of faith in Catholicism. The characters of this piece, whose colours are grotesque, paradoxical, and improbable in their veracity, move on stage to simulate a liturgy, describing a religion of devoted old rosary-bearing women clad in black, whose God follows them into their homes and everyday life.

The theme of faith and practice of prayer in *INRI* are inspired by the religious tradition of the South of Italy, where faith and rites still have a big importance in everyday life.

“... back to the desire to Italo Calvino's lightness and a sense of levity, Cie. Zerogrammi enchants, entertains and impresses..”

- Lula Abicca | 4EXTRA



Photo Credit: Ph. S. Roggero

Relationship to Art & Faith

INRI is a dance work inspired by the themes of faith and practice of prayer, especially inspired by the religious tradition of the South of Italy, where faith and rites still have a big importance in the everyday life.

Biographies of Creative Team

Cie Zerogrammi

Dance-theatre company Cie. Zerogrammi was founded in 2006 by choreographers and dancers Stefano Mazzotta and Emanuele Sciannamea. Each of the activities and creations of the company responds to the principal will to investigate the complex universe of small “everyday” items, to find within the “commonplace” a communicative power that lives in the understanding, the simplicity and the lightness.

Stefano Mazzotta

Choreographer and Dancer

Stefano Mazzotta began his training at the Drama School of Koreja Theatre and he graduated in 2002 from the Paolo Grassi School of Drama in Milan. He studied with, among others, J. Cebron, B. Libonati, M. Consagra, B. Michelson, M. G. Mandruzzato, and B. Corsetti. He worked for the Opera and he teaches Cunningham technique and choreography in various Italian drama schools. He served as an interpreter for Ismael Ivo, Giorgio Marini, Sergio Antonino, Avi Kaiser, Susanna Beltrami, Pierluigi Pizzi, Hervé Koubi and Roberto Zibetti. In 2006 he founded Cie Zerogrammi, for which he is a choreographer and artistic co-director.

Emanuele Sciannamea

Choreographer and Dancer

Emanuele Sciannamea graduated from the Paolo Grassi School of Drama in Milan, where he studied with M. Consagra, I. Ivo, B. Libonati, J. Cebron. He has worked in opera and film, and was an interpreter for M. Casadei, A. Maratrat, and G. Marini. He is a choreographer and artistic co-director of Cie Zerogrammi.

Hymn of Angelology

Muse Motion | Performer Studio (Hong Kong)

21 - 22 February 2012, 8pm
Esplanade Theatre Studio
\$30 / \$19

www.musemotion.org

In *Hymn of Angelology*, choreographers/performers Allen Lam and Tony Wong invite audiences to react from their own experiences, religious backgrounds and daily practices, and through that, explore how coincidence is an integral thread of life. The unique choreography integrates soft and explosive movement with martial arts as choreographic reference, text and visual imagery. Their encounter and their personal stories form a journey that further connects many people's life stories of joy, laughter, conflict, loss and love.



Photo Credit: Jesse Clockwork

The story of the Tower of Babel recorded in the Bible explains the origins of various languages. Traces of similar stories have also been found in different cultures including in Nepal and India. Verbal and body languages have evolved through the principles of resonance and dissonance, deference and difference. When artists play in duo or trio, when one encounters the other, they start to evolve. When Allen and Tony meet on stage, viewers will experience a magical art-making process.

(Performed in Cantonese with English surtitles.)

"...this is a funny and touching reflection on friendships and is skillfully performed. Lam has no problems handling dialogue and although Wong is not a dancer he is extremely fit and moves well."

- Natasha Rogai, South China Morning Post

Relationship to Art & Faith

All art is faith.

Hymn of Angelology is a work to signify the faithful friendship between two performers who decided to attempt a duet after knowing each other for years. Two dancers perform ritualistic movements in contrast. Their bodies are thinking, their interactions reinforce each other's faith in artistic pursuits.

Will the duet enrich their friendship after all? Or will it reduce them to merely partners on stage? It's a matter of faith, a matter of art.

Art emerges through the practice of symbols and forms. And every moment of practice will alter the meaning of the symbols and forms a bit, until real changes arise in body and mind. Similarly, or in a heavier sense, daily religious practice changes one's soul when the believer finds the symbols and forms are enlivened by them.

Dancers in primeval societies called upon the gods and sang and danced with masks and other magical props. It was the time when art resided in religion. As civilisation progressed, especially in our modern time, art became an independent discipline for practice. The relation between prophets and followers became that of artists and art consumers. A spiritual claim to the arts is increasingly difficult for us to make.

Biographies of Creative Team

Muse Motion

Muse Motion prioritises creative, challenging collaborations and exchanges for inspirations. Multidisciplinary teams are the heart of the Muse Motion production; clearly great teams carry out great ideas regionally and internationally. In other words, Muse Motion productions are talent-centred innovations.

Vibration in Stillness (2004), *Twirling Haze* (2006), *Angels Within* (2007), *Rhapsody in Dance* (2007), *Space Within Shapes* (2008), and *Opening Doors With A New Set Of Keys* (2010) are on the list of significant performances. Its dance educational series are evolving from performances to workshops and teaching and learning development; *Dance With the Wind* (2008) and *Rhapsody in Education: Integrative Arts Week* (2010) were proceeding the collaboration with educators.

Performer Studio

The artistic conception of theatre, dance, body, and multi-media is a timeless topic for Performer Studio's creations, which widen aesthetic effects in the physical theatre. Tony Wong established Performer Studio in 2006 and staged *Singlology* in 2010 at the Hong Kong Arts Centre.

Allen Lam Wai Yuen

Choreographer and Performer

Allen is an accomplished choreographer / performer who has performed with major dance companies in Hong Kong and the United States. He has collaborated with renowned choreographers, visual artists, musicians and actors. He founded Muse Motion in 2004 and produced *Vibration in Stillness*, recognised for its unique integration of live percussive music and choreography. In 2005, he received the Hong Kong Dance Award for organizing and staging an exchange project between Hong Kong and New York.

Tony Wong Lung Pun

Choreographer and Performer

Tony Wong is an actor, director, dancer, choreographer, movement coach and playwright from Hong Kong. He established his own company 2 On Stage in 2004 and graduated from the National Institute of Dramatic Art in Sydney, Australia with a Masters in Movement in 2009, majoring in Movement Studies. In 2010, he established Performer Studio to develop

Physical Theatre and Movement education. His performances have gotten him awards and nominations at the various Hong Kong Professional Awards and Hong Kong Drama Awards.

Tiffany Yiu
Production Manager

A graduate of the Hong Kong Academy for Performing Arts with an Honours Degree in Theatre Lighting Design, Yiu specialises in event management and theatre production. She had been working with numerous professional companies as an Event Manager, Project Manager, Lighting Designer, Technical Manager, Production and Stage Manager. She is now a freelancer.

Leo Siu
Lighting Designer

A graduate of the Hong Kong Academy for Performing Arts with a BFA (Hons) degree, majoring in Theatre Lighting Design, Leo was awarded Best Lighting Design (2005-2006) by the Academy. He received scholarships from the Hong Kong Jockey Club and HSBC for academic exchanges in the UK, Beijing and Shanghai. He has designed lighting for over 60 productions in Hong Kong.

Limelight Costume Services
Costume Design

Established in 2006, Limelight Costume Services is an award-winning team which provides design and production for renowned Broadway organisations and international entertainment companies throughout Asia.

- Live Fringe -

Mighty Ballistic

Josephine Turalba (The Philippines)

18 – 19 February 2012, 6pm

Esplanade Waterfront

Admission is Free

www.josephineturalba.com

Josephine Turalba incorporates performance, video, sculpture and sound to explore issues of violence, migration, struggle of wealth, power and micro-identity. Her projects take a visceral approach to the politics of violence. In *Mighty Ballistic*, Turalba's hand-made dresses, made with thousands of bullet casings and shotgun shells, are worn in public and street performances that are documented on video. The delicately woven shotgun shells and bullet casings propose a juxtaposed visual insinuation of nostalgic tenderness and its inert violence, all the workings of personal trauma.

Relationship to Art & Faith

Turalba is in constant inquiry into human behaviour and its context, where she sometimes depicts traces and spaces, a place where empathy translates – perhaps – into healing. Faith is a ghost that Jacques Derrida considers as an “undecidable,” does not fall in any polarity of a dichotomy – it is present yet absent at the same moment. It is a lingering memory, unavailable to the senses yet experienced and suitable to sustain. *Mighty Ballistic* rises from the invisibility of what has disappeared – a loss and death from violence. What can be seen is no longer there. This performance is a carrier of reflection and attempts to awaken people, re-defining a people's identity today.



Photo Credit: George Lara

It has always been a personal preference of mine to keep my defences up in life, perhaps, as a result of trauma early in life. I was never comfortable with uncertainty. When I engage in performance art, however, I allow myself to be vulnerable and participate with audience interaction. It is a channel for me to connect with people inside safe perimeters of art. Yet, how dissimilar is art from life? Lines delineating art and life have now been blurred to its barest minimum, such that I exist in a dichotomy of living my art and creating my life. Faith may mean complete trust in someone or something. Yet, does faith mean belief? Belief, be it in religion or otherwise, may bring about being positional and when necessary — violent.

The human mind is the vehicle from which action is derived. In my performance and video *Mighty Ballistic*, the project rises from the invisibility of what has disappeared

– a loss and death from an act of violence. What can be seen is no longer there. The performance explores the conditions under which faith contributes to violence, and the potential ideological connections between faith and such violence. In the work, I attempt to pose inherent questions of the notion of “weapon” and its roles, the constituents of a bullet and its relationship to the act of violence.

Singapore is a location and a society: a society – perhaps – cleansed and devoid of the human primal aggression. A location that hosts inert aggression that lies waiting for a ghost to re-engage. Blind faith is a ghost that haunts human motives of violence. A ghost that Jacques Derrida considers as an “un-decidable”, does not fall in any polarity of a dichotomy – it is present yet absent at the same moment. It is a lingering memory, unavailable to the senses yet experienced and suitable to sustain. Art finds, investigates, questions, leaves open and makes visible, this “un-decidable” gap for audiences to make a choice, allowing the human motive to act upon it or not.

— Josephine Turalba

Mighty Ballistic re-emerges in Singapore, a performance by Josephine Turalba.

Biography of Josephine Turalba

Josephine Turalba is an interdisciplinary artist that lives and works in Manila, the Philippines. She has a BA in Psychology and an MFA in visual arts from Danube University Krems (Austria) and Transart Institute (USA). Turalba’s work spans the mediums of performance, photography, installation, painting and time-based media.

In her works, the victims of violence are mere suggestions, and where depicted, a trace. This is expedient to Turalba’s approach - to focus, which is to frame. And, as Susan Sontag has said about taking photographs in *Regarding The Pain of Others*: to frame is to exclude. As Filipino scholar Leo Abaya describes. “In the case of Josephine Turalba, with the exclusion, a space is opened up for our sensibilities to imbibe, not the spectacle of violence but the experience. Suspiciously, the strategy is for experience to translate easier to empathy, making the healing of our own wounds more bearable”.