

Southernmost

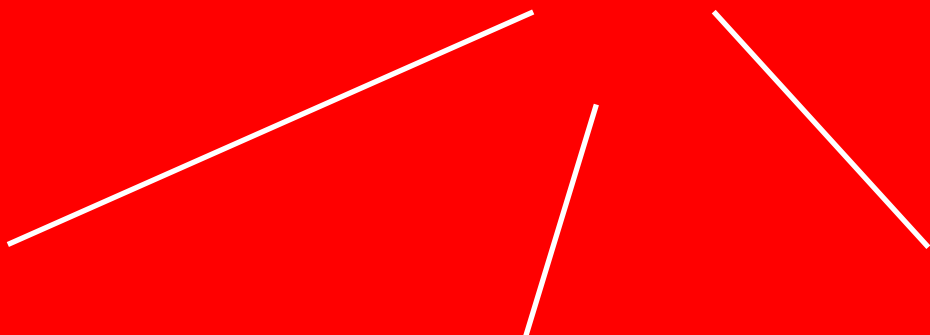
One Table ▲ Two Chairs Project

最南階段 12-24 DEC 2017

Presented by Emergency Stairs



Southernmost



An intercultural theatre festival that brings exemplary Asian traditional practices to the contemporary stage.



Artistic Director's Message

Of Many Tables and Many Chairs

Four hours ago, I sat among the audience inside Hong Kong Cultural Centre's Studio Theatre. Indian dance master Astad Deboo spun endlessly on stage. Next to him were one table and two chairs. Time and space collapsed into a singularity.

Two months ago, Wang Bin and Didik sat on two separate chairs, and started to communicate in their own language. I stood next to the table in the middle, I was their translator. I discovered: the act of translation is an act of dialogue itself. To have a dialogue with these two masters, on the surface, is a dialogue with their bodies and art forms. To go deeper, it's a dialogue with their times and spaces, with the cultures, philosophies and histories behind their art forms. Starting from breathing, pausing, voice and body, we inch toward the essence of intercultural exchange. On the level of artistic creation, how do we face history? How do we face others? How do we face new knowledge and unknowns? How do we face ourselves?

Three months ago, sitting across the table were academics, arts managers and arts bureaucrats. We started the dialogue in English. We introduced ourselves, broke the ice, and established trust. We compared and contrasted our differences and similarities. We started to critique each other, and then we critiqued ourselves. I hungered to learn. I pondered about Emergency Stairs, about Southernmost. What is the relationship between an arts company and another? What about between arts companies and arts festivals, government bodies, sponsors, researchers, and educational institutions? If art forms, arts companies and arts institutions are products of culture, then on the level of arts companies, how do we face our own cultures, cross our own boundaries, and face revolution and innovation?

Yesterday, across the table from me were cultural workers from sixteen cities. I broke the ice, compared, critiqued them. Thereafter, I broke the ice, compared and critiqued Singapore. Can we be a city with more creativity and self reflexivity? What about arts festivals? What about policies? Where can we start to research the past? How do we start determining the future? How can we approach intercultural exchanges? The experiments on stage, the dialectic between artist and audience, the spinning of a dance master in theatre and the revolutions outside of it-how do we archive, research, critique and develop from now on?

Perhaps, I will start with Southernmost.

Liu Xiaoyi
9/12/17, 2:36am

PROGRAMME CALENDAR

11
Mon

12
Tue

13
Wed

14
Thu

Bodies In History ~
Physical Masterclass

*Venue: The Arts House
(1 Old Parliament Lane)*

18
Mon

19
Tue

20
Wed

21
Thu

Body Dialogue: Open Workshops	Body Dialogue: Open Workshops	One Table Two Chairs: Open Rehearsals
Liu Xiaoyi 7-10pm Blue Room	Danny Yung 7:30-9pm Blue Room	Danny Yung 1-4pm Blue Room
		Open Forum 7-10pm Parliament Chamber

DECEMBER

15
Fri

16
Sat

17
Sun

12-16 Dec
1-5pm

Blue
Room

Masterclass Public
Presentation

3-4pm
Blue Room

One Table Two Chairs:
Open Rehearsals

Body Dialogue:
Open Workshops

Javanese Dance and
Kun Opera Masters
Showcase

Makoto Sato:
7-10pm
Blue Room

Makoto Sato:
7:30-9pm
Blue Room

4-5pm
Blue Room

Director's Talk

7-8 pm
Living Room

22
Fri

23
Sat

24
Sun

One Table Two Chairs:
Triple Bill Performance

22 Dec
8pm

23 Dec
3pm, 8pm

Parliament Chamber

Festival Debrief

10am -12pm
Parliament
Chamber

WEEK ONE

WEEK TWO

ONE TABLE TWO CHAIRS: TRIPLE BILL PRESENTATION

1 table; 2 chairs; 3 performances
5 art forms, 7 cities, 7 artists,
1000 years of history.
A dialogue through time and space.

This Triple Bill Presentation is the culmination of two weeks of intercultural dialogue and experimentation among the traditional and contemporary artists in Southernmost. Featuring three back to back, 20 minute presentations, each piece is led by contemporary theatre directors Danny Yung (Hong Kong), Makoto Sato (Tokyo) and Liu Xiaoyi (Singapore) respectively.

22-23 Dec 2017

Parliament Chamber @ The Arts House

JOURNEY TO The South

一路
向南

600 years ago, Ming dynasty Eunuch Zheng He set off from Nanjing on his Treasure Ship, thereby commencing the first of his seven voyages across the oceans, and also kick-starting sea trade and commerce, and cultural exchanges. 600 years ago, in the parks of Jiangnan, the resounding vocals, refined dialogue and elegant dance of Kunqu Opera was born. 600 years later, the Kunqu Opera artist Wang Bin from Nanjing would follow the journey of Zheng He across the ocean, step into a modern theatre space in Singapore to collaborate with Javanese dancer Didik Hadiprayitno. They will together look into Zheng He's journey.

Director: Liu Xiaoyi 刘晓义
(Singapore)

Performers:
Didik Nini Thowok
(Yogyagarta)
Wang Bin 王斌
(Nanjing)

站
2017

STATION 2017

Everyone is on the road. People and people, will meet on the platform of any station, and then separate. The station is full of vitality, hustle and bustle. The station is sometimes mixed with worries and nostalgia. Japanese master Makoto Sato's "Station" describes an encounter between people, performed by a contemporary actor and a traditional opera actor. How will these two art forms encounter each other in the station? How will contemporary dance and traditional movement share the stage?

Director: Makoto Sato 佐藤信
(Tokyo)

Performers: Liu Xiaoyi 刘晓义
(Singapore)
Wang Bin 王斌
(Nanjing)

DEEP STRUCTURE of CHINESE CULTURE

的 中
深 国
层 文
结 化
构

We have a new perception on our culture and cultural exchange via cross-cultural experiment. In the structures of twenty minutes time and space, we will examine our attitudes to foreign cultures to understand the wrestling between foreign cultures and traditional cultures. Look into and listen to the body movement and sound structures. We will then understand foreign influences, and reflect our own cultures.

Director: Danny Yung 荣念曾
(Hong Kong)

Performers: Nget Rady
(Phnom Penh)
Junior Deardan
(Hua Hin)

TRIPLE BILL OPEN REHEARSALS

“One Table Two Chairs Triple Bill Presentation” is not a production but an experiment. An experiment is about something to be proved or disproved within a set framework.

Join us in the rehearsal room to observe our artistic processes and creative frameworks.

Witness firsthand how intercultural dialogue develops into an artistic creation, step by step, piece by piece, by our directors and actors.

Station 2017

15 Dec 2017
7-10pm
Blue Room

Journey to the South

18 Dec 2017
7-10pm
Blue Room

Deep Structure of Chinese Culture

20 Dec 2017
1-4pm
Blue Room

Director's Talk

A candid dialogue session between participating artists of Southernmost. How does an Artist become planner, leader & driver? When does the artist become an Artistic Director? How will they compare and critique institution building and creative development between the groups they lead, as well as Hong Kong, Tokyo & Singapore?

Speakers: Danny Yung (Hong Kong), Liu Xiaoyi (Singapore)
17 Dec 2017, 7-8pm
Living Room

BODIES IN HISTORY: PHYSICAL MASTERCLASS

Our bodies are not just flesh and blood. They are also institutions with cultures and stories. Our bodies influence how we move, how we think and how we create.

Both Kunqu and Javanese Dance carry with them hundreds of years of history. Their bodies are treasures , shaping the development of various traditional arts in Southeast Asia and Asia.

How are these traditional body vocabularies related to the institutions of the day? How is it related to the theatre of today? How can practitioners learn the treasures of yesterday and turn it into the treasures of today?

In this masterclass, participants will expect a 5-day intensive cross-cultural and cross-disciplinary physical workshop, learning the forms of history, and bridging it into the practice of today, and the future.

Participants will have the opportunity to showcase their discoveries to an audience, on the last day of the workshop, followed by a showcase by masters Didik Nini Thonok and Wang Bin.

Instructors: Didik Hadiprayitno (Yogyakarta), Wang Bin (Nanjing), Liu Xiaoyi (Singapore)

Workshop

12 Dec to 16 Dec 2017
1pm to 5pm daily
Blue Room

Public Presentation

17 Dec 2017
3-4pm
Blue Room

Javanese Dance and Kun Opera Showcase

17 Dec 2017
4-5pm
Blue Room

OPEN FORUM

This open forum will feature Singapore most prominent artists, arts managers, academics and policy makers in a public forum.

What is intercultural theatre in Singapore at this juncture? What is the point of an intercultural dialogue? Through this forum, we attempt to understand our own baggage, limitations and strengths, and why these exist.

Panelists and Topics of Interest

Dialogue 1

- | | |
|---------------------|--|
| Alfian Sa'at | - The Work of Intercultural Art in the Age of Cultural Appropriation |
| Corrie Tan | - Monoglossia and Heteroglossia in Singapore Theatre |

Dialogue 2

- | | |
|---------------------|--|
| Alvin Tan | - From Multiculturalism To Interculturalism, a Journey Continues |
| Lim Wah Guan | - Tracing Kuo Pao Kun's Intercultural Theatre Explorations |

Dialogue 3

- | | |
|--------------------|--|
| Cedric Chan | - The International One Table Two Chairs Movement in London, Zurich, Hong Kong, Taipei and Singapore |
| Jobina Tan | - Transforming Spaces to Places |

Moderator:

Danny Yeo

Commentator:

Danny Yung

Speakers:

Alvin Tan

Alfian Sa'at

Cedric Chan

Corrie Tan

Lim Wah Guan

Jobina Tan

20 Dec 2017, 7-10pm
Parliament Chamber

Body Dialogue: Open Workshops

How do theatre doyens Danny Yung and Makoto Sato approach space and the body? How do they approach history and culture?

These public workshops by Danny Yung and Makoto Sato will provide an intimate opportunity for audiences and participants to learn about their approaches in theatre, from content to structure, from experimentation to creation.

Session 1

Conducted by: Makoto Sato
16 Dec 2017
7:30-9pm
Blue Room

Session 2

Conducted by: Danny Yung
19 Dec 2017
7:30-9pm
Blue Room

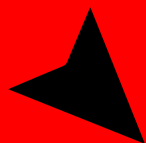
Festival Debrief

Witness an honest and open critique session of Southernmost, by all participating artists.

Criticism might be the most important aspect in the development of arts and culture. Only by critiquing the now, we can experiment the future.

What comes after critique? What is the next step? How do we connect the stage and the audiences, how do we connect creation and criticism? How can we connect the present and the future?

All Participating Artists
24 Dec 2017
10am-12pm
Blue Room



PARTICI-

PATING

ARTISTS



刘晓义
Liu
Xiaoyi
(Singapore)

Liu Xiaoyi is multi hyphenated theatre practitioner-a director, actor, playwright and teacher. A creator who continually pushes the boundaries of theatre, he is regarded as one of the most prominent young artists in Singapore. In 2016, Xiaoyi was the recipient of NAC's Young Artist Award. He is currently the Artistic Director of Emergency Stairs. In 2002, Xiaoyi started work in Singapore theatre, and became active in the local scene as a practitioner. Over a decade, Xiaoyi was first recognised as an excellent actor, and was once recognised by Zaobao as "an influential performer, and one of the most promising actors of our generation". With a long performance track record, he is oft regarded as one of the most skilled actors in Singapore Chinese theatre. His passion for language too made him one of the most active playwrights in Singapore Chinese theatre, with a flair for poetry and imagination. In 2014, Xiaoyi conceptualised and directed FLUID, which won Best Playwright at the Straits Times Life! Theatre awards. As a director, he focuses on theatre with a strong experimental edge, with a focus on creative discourse and thought, and his works are often polarizing. In recent years, his directorial works have been nominated multiple times in the Straits Times Life! Theatre awards for Best Director and Best Playwright.

Atlas of One Table

Two Chairs World map

9-10 Sep 2017

London

Hong Kong in
Transition: Asian City-
to-City Collaboration
and Performing Arts
Exchange, 1997-2017

11 Sep- 6 Oct 2017

Zurich

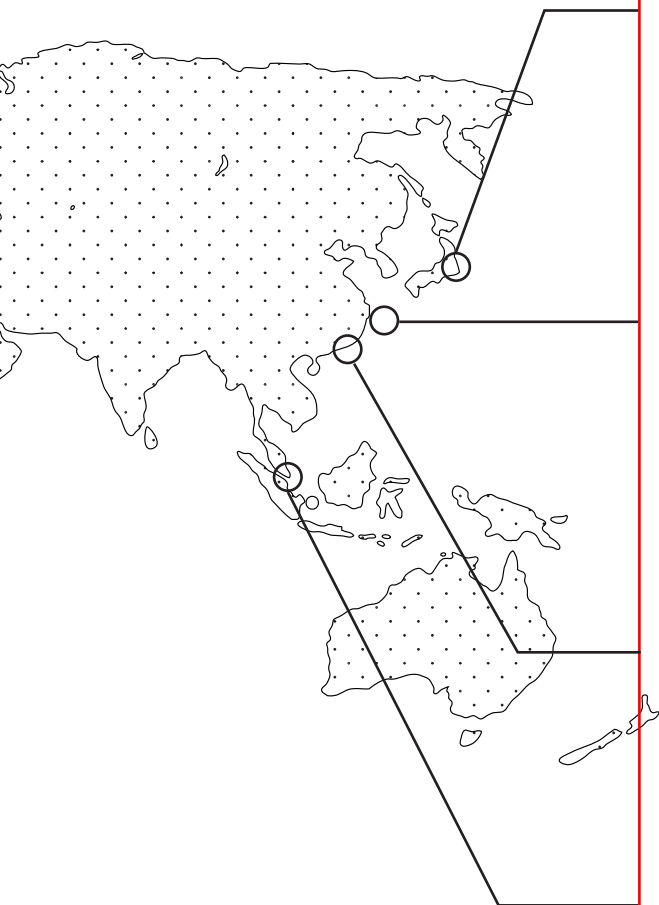
One Table Two Chairs-
Euro-Asian Young
Performing Artists cross-
cultural exchange and
education program

“

For some, their hearts are listless,
yet their bodies are still; others
remain still, yet have traversed ten
thousand miles.

”

- Liu Xiaoyi



20-30 Oct 2017

Tokyo

One Table Two Chairs
Meeting 2017
Za-Koenji Public
Theatre

11-25 Nov 2017

Taipei

One Table Two Chairs-
Euro-Asian Young
Performing Artists cross-
cultural exchange and
education program

6-11 Dec 2017

Hong Kong

Belt Road Cities Cultural
Exchange Conference
2017, Zuni Icosahedron

Southernmost

One Table ◀ Two Chairs Project

最南階段 12-24 DEC 2017



荣念曾

**DANNY
YUNG**

(Hong Kong)

An experimental art pioneer and one of the most influential artists in Hong Kong, Yung is a founding member and Co-Artistic Director of Zuni Icosahedron. In the past 40 years, Yung involved extensively in multifarious fields of the arts, including theatre, cartoon, film and video, visual and installation art. Yung has been involved in over 100 theatre productions as director, scriptwriter, producer and/or stage designer. His theatre works were staged in cities across the world. In 2008, Yung created the commissioned theatre work by Hong Kong Arts Festival, *Tears of the Barren Hill* which reflects on the innovation of traditional Chinese theatre and the institution of cultural exchange. It won him the Music Theatre NOW Award given by the International Theatre Institute of UNESCO. At the Shanghai Expo in 2010, he presented in cooperation with the renowned Japanese theatre director Makoto Sato *The Tale of the Crested Ibis* as a cultural exchange project, which combined for the first time the elements of Noh and Kun theatres, as well as traditional arts and cutting-edge (robot) technology. Yung developed on the concept of the Crested Ibis, or Toki, and has curated the annual Toki Festival since 2012, as an effort to enrich young Kun performers' experience, and to promote exchanges between contemporary and traditional performing arts in Asian regions.



佐藤信

**Makoto
Sato**

(Tokyo)

Sato was born in Tokyo in 1943. In 1966, he founded the Free Stage Company and opened "Underground Free Stage" a venue in Roppongi, Tokyo. His most important work was centred on the activities of the theatre company known as the "Black Tent." The company's first production in 1970 was *The Dance of Angels with Flaming Wings*, an adaptation of Peter Weiss' *Marat/Sade*. In the 1980s, Sato and his colleagues developed a new concept of "Asian Theatre" centred on a critical re-evaluation of Japanese society. He collaborated with several South Asian companies and more recently has collaborated with European theatre companies. Sato has attracted media attention as a director of opera, dance, revue, drama, and the marionette theatre company, *Youkiza*. From 1997 to 2002, he was the first artistic director of Setagaya Public Theatre. He is at present the director of *Kamome-Za* and of the Suginami Culture Association.

“

To encounter one existence with another,
such a lonely and wondrous journey.

”

- Makoto Sato



Didik Nini Thowok

(Yogyakarta)

Didik Hadiprayitno, better known as Didik Nini Thowok, is one of Indonesia's most well-known dancers, choreographers, and mask performers. His performance style carries on a tradition of Javanese female impersonation by a male dancer, which originated in Javanese palaces in the eighteenth century with males playing females because of Islamic ideas on the impropriety of women mixing with men in the same performance. Didik's study of cross-gender performance throughout Asia and the world fuels his playful, modern performance, which involves solo mask dances that combine mysterious androgyny and comic sexual impersonation. Didik Hadiprayitno was hosted by the Department of South and Southeast Asian Studies during February and March 2004. During that time, he conducted workshops on a range of topics, including dance traditions of Sunda, Java, and Bali; masking traditions of Java and Bali; and Southeast Asian transgender traditions. He also presented class lectures, worked with students, and participated in public performances. The Department described him as a "truly energizing presence on this campus," and noted that he was able, while here, to discuss aspects of his research that cannot be revealed in Indonesia at this time, particularly the persecution and massacre of transgender shamans and performers in 1965-1967 by the Indonesian military regime.



王斌

Wang
Bin

(Nan Jing)

Wang Bin is a director, China's First Class Actor, the incumbent Art Director for Jiangsu Province Performing Arts Group, and the former Vice President of Kun Opera Institute. Wang Bin was under the tutelage of opera masters Zhou Chuanying, Shen Chuanzhi, Zhang Shilan, Gao Jirong, Wang Shiyu and so on. He has coached and directed Kun opera, Peking opera, Huangmei opera, Yang opera, Fujian opera, Shaoxing opera, Xi opera, Wu opera, among other large scale performances. He has won the Mandarin Director Award, and his directed work of "Peony Pavilion" won the "2005-2006 Jiangsu Province Stage Art Boutique Project Award", among other accomplishments.

“ Without knowing the self, how could I ever have realized this splendor of the other.

-Danny Yung

”



Nget Rady

(Phnom Penh)

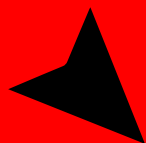
Rady began his dance training in 1999, specializing in the monkey role of Lakhaon Kaol, the Cambodian classical male masked dance form. As a classical dancer, Rady has toured to Europe and throughout Asia and as a contemporary dancer has performed in numerous works of contemporary dance as well as participated in many contemporary dance workshops. Rady has already created a number of his own works including *The Feeling for Street Children*. He was a featured dancer in *CRACK* – a new work of Cambodian contemporary dance by German choreographer Arco Renz that was awarded the 2012 ZKB Patronage Prize in Zurich Switzerland in September 2012.



JUNIOR DEARDEN

(Hua Hin)

Born in 1997, Junior is now studying in grade 12 at Patravadi School Hua Hin. He has acting experience with Patravadi Mejudhon, Basic Contact technique with Manop Meejamrat, Basic Ballet with Sirithorn Srichalakom, Basic Thai classical dance and Southern dance with Sarinprapa Bhutrachinda and Basic tap dance with James Robey from Webster University U. S. A. He has performed in five productions at Patravadi School directed and produced by Patravadi Mejudhon , choreographed by Manop Mejamrat. Junior is a person who likes to explore and experiment new things and also keeping the old traditional culture, which he believes that everything learned could be used in the future.



OPEN

FORUM

PANELISTS

ALVIN TAN (Singapore)

Alvin is the Founder and Artistic Director of The Necessary Stage and a leading proponent of devising theatre in Singapore, having directed more than 70 plays which have been staged locally and at international festivals. He has been awarded a Fulbright Scholarship and in 1998, was conferred the Young Artist Award for theatre. 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. The following year, he was awarded Best Director at 2011 The Straits Times Life! Theatre Awards for Model Citizens by The Necessary Stage.

Alvin was previously invited by the Ministry of Education to design a drama syllabus at 'O' level for implementation in schools. In 2014, Alvin was conferred the Cultural Medallion for his artistic excellence and contribution to Singapore's arts and cultural landscape. He was also the Artistic Director of Peer Pleasure, an annual youth-oriented theatre festival by ArtsWok.

ALFIAN SA'AT (Singapore)

Alfian Sa'at is a Resident Playwright with WILD RICE. His published works include three collections of poetry, 'One Fierce Hour', 'A History of Amnesia' and 'The Invisible Manuscript'; a collection of short stories, 'Corridor'; a collection of flash fiction, 'Malay Sketches'; two collections of plays as well as the published play 'Cooling Off Day'. Alfian has been nominated 10 times for Best Original Script at the Life! Theatre Awards, eventually winning in 2005 for 'Landmarks', in 2010 for 'Nadirah', in 2013 for 'Kakak Kau Punya Laki' (Your Sister's Husband) and in 2016 for 'Hotel' (with Marcia Vanderstraaten).

In 2001, Alfian won the Golden Point Award for Poetry as well as the National Arts Council Young Artist Award for Literature. He has also been nominated for the Singapore Literature Prize three times, for 'Corridor' (1999, Commendation Prize), 'A History of Amnesia' (2004) and his translation of the novel 'The Widower' (2016).

CORRIE TAN (Singapore - London)

Corrie Tan is a freelance writer and researcher. She was formerly a theatre critic and arts correspondent with The Straits Times, where she co-organised the M1-The Straits Times Life Theatre Awards. She has also reviewed theatre for The Guardian, The Stage, and Exeunt Magazine. Corrie graduated with a B.A. (Hons) in Literary Arts from Brown University and holds an M.A. (Dist) in Performance & Culture from Goldsmiths, University of London as a recipient of both the National Arts Council Arts Scholarship (Postgraduate) and the Goldsmiths International Scholarship.

LIM WAH GUAN (Singapore - New York)

Born and raised in Singapore, Lim Wah Guan received his B.A. (Hons 1) in Theatre and Chinese Studies from the University of New South Wales (UNSW), Sydney, M.St. in Chinese Studies from Oxford, M.A. in East Asian Studies from Princeton and Ph.D. in Asian Literature, Religion and Culture from Cornell. He is currently an Assistant Professor of Chinese at Bard College, New York. He is a scholar of transnational Chinese literature and theatre, and his research examines the politics of culture and performance across East and Southeast Asia, focusing on four of the most important contemporary dramatists: Kuo Pao Kun (Singapore), Gao Xingjian (China), Danny Yung (Hong Kong), and Stan Lai (Taiwan). His essays and reviews have appeared in the Journal of Oriental Society of Australia (JOSA), the Hong Kong Drama Review (HKDR), Polyphony Embodied: Freedom and Fate in Gao Xingjian's Writings, Singapore: Negotiating State and Society, 1965-2015 and the Journal of Modern Literature in Chinese (JMLC). A member of the inaugural batch of the now defunct Dramaplust Arts' (DPA) Youtheatre, he performed in Still Growing Up Some More and The Servant of Two Masters with the theatre group.

Jobina Tan (Singapore)

Jobina started her career as a television programme buyer for a public service channel and eventually ran the arts and cultural programming unit for the station. Her passion for the arts led her to join the management team of Singapore's national performing arts centre, where she was responsible for the planning, administration and execution of programming strategies of Esplanade – Theatres on the Bay. Having spent 8.5 years at the Esplanade, Jobina made a mid-career switch to the Ministry of Education, where she was given insight into policy-making at the Arts Education Branch and more recently, a posting as Vice-Principal of a primary school. In May 2017, Jobina joined Arts House Ltd as Head of Programming. She currently oversees the programming of venues such as The Arts House, Goodman Arts Centre, Aliwal Arts Centre and the national arts festival, the Singapore International Festival of Arts.

Cedric Chan (Hong Kong)

Participated in coordination of various Art-in-Education projects, including “Black Box Exercise – Installation Art Education Programme”, “Multimedia Theatre Education Programme”, “Zuni Youth” Experimental Performance
Participated in creation, performance and coordination of various theatre productions, including “East Wing West Wing” series, “1587, A Year of No Significance”,

“Three-letter Opera”, “Hua-yen Sutra”, “Remembrance of Karaoke Past”, “Railway is Like a Long, Winding Recollection”, “Gayamyan Sings ‘Hong Kong Song Book - Little Rascals’ Night Club” etc.

Co-directed Children Anime Musical “The Magic Flute”, “The Magic Flute Playground” and “Bauhaus Manifesto”

Co-founded local band Gayamyan in 2000; the band released its debut album in 2002 and participated in several music publications for “East Wing West Wing”, including “East Wing West Wing: Original Soundtrack Collection 2003-2013”; released solo debut EP “Crazy for Tutorials” in 2006.

Also lyricist for pop music; he has written lyrics for singers including Anthony Wong, Joey Yung, HOCC, Miriam Yeung, Andy Hui, at17, Pong Nan etc.

ON INTERCULTURAL DIALOGUE -SELECTED EXCERPTS

“...in my way of thinking, intercultural processes have been encouraged and materialized, actually resulting in intellectually and artistically provocative performances, dialogues and discourses. What should be added at this particular historical conjuncture, however, is a more “intra” ways of looking at performance cultures at hand. Each participant should not be afraid of being changed by being involved in the project, being simply influenced by others, master of the forms or not. We should not be there only to “give” what we know, what we have. We should be ready to “give up” what we know and what we have as well. The occasion should become a starting point for participants to look back into, reflect back upon, his/her own “cultures”, thorough the longer processes of testing his/her assumed and seemingly unchangeable boundaries and limits AFTER they go back to their own territories, geographical and/or cultural. For a starter, we all have to do away with the archaic notion that we “represent” a certain fixed culture and/or cultural forms; that we do not, and cannot “represent” anything should be our only shared ideology.”

-UCHINO, Tadashi (The University of Tokyo) From Interculturalism to Intraculturalism: How to Deconstruct Invisible Barriers We Built for Ourselves to Survive

ON INTERCULTURAL DIALOGUE

-SELECTED EXCERPTS

“We also need to consider the role alternative discourses and paradigms play in shaping how acting is framed, viewed, and practised. Ever since the seminal work of Stanislavsky, the dominant commonplace paradigm informing how Westerners usually think and talk about acting is psychology – a discipline invented in the nineteenth century at the same time as theatrical realism and naturalism focused attention on the individual self as understood in the West. Exemplified in contributions here by Yoo, Kim, and McAllister- Viel, an intercultural perspective on acting invites us to re-frame discussions of contemporary acting by displacing normative paradigms informing acting (psychology) or voice (the natural voice) from their primary explanatory positions and either replacing them or placing them alongside alternative ways of understanding acting as a phenomenon and process.”

- Phillip Zarrilli, T. Sasitharan & Anuradha Kapur (2016) Special issue on ‘intercultural’ acting and actor/performer training, Theatre, Dance and Performance Training

“...the cross cultural collaboration and dialogue is a process of seeking oneself: the others act as mirrors for oneself, through looking at them, you see commonalities and differences and ask oneself how one came into being. I was watching the recording of the Q & A of this 2012 Spirits Play, and one audience marveled at how Kun and Noh theatre weave into each other aesthetically. I think similarly with his experimentation with traditional art forms, seeking the contemporary relevance in classical art, and especially art forms as old as Kun and Noh, they have to find a commonality in order to dialogue and engage. And these are processes of introspection and reexamination, of how one traditional art form / how one tradition came into being, and by extension, probing the question of how oneself came into being, which allows for self-confidence, self-empowerment.”

-Lim Wah Guan, Zuni Icosahedron's Pre- and Post-1997 Transnational Explorations

“The significance of the Toki Project from the perspective of Asia as method is twofold. As a critical articulation, it captures a cohesive vision of East Asia as an integrated performative horizon or, as Chen puts it, “an open-ended imagination” (254). As a creative framework, it disengages obsolescent yet persistent notions of comparison as (East-West) binary opposition to reconceive comparison dialectically and dialogically – as inter-Asian relation.³ As such, it fulfills the purpose of Asia as method to override the Western-centric predispositions of dominant knowledge structures by “shifting [our] points of reference” (216) toward Asia, envisioning Asian theatre(s) as a dynamic epistemic producer and an acentered site of rhizomatic interculturalism. As Chen maintains, “Asia as method ceases to consider Asia as the object of analysis and becomes a means of transforming knowledge production” (216).”

-Rossella Ferrari, Asian Theatre as Method The Toki Experimental Project and Sino-Japanese Transnationalism in Performance

“Open Culture proposed that they should now leave the orphanage to start creating a new cultural parentage for themselves. History has proved that there is no way they can reconnect back to their former parent cultures per se. However having lost their own- cut loose and therefore set free- they have thus become natural heirs to all the cultures of the world. By creating a new platform contemplated by Open Culture, Singaporeans could rise from a state of cultural impoverishment to pioneer a uniquely new cultural uniqueness, which globalisation every Earthian in the longer future. Given that knowledge-based production is the staple food that feeds the IT revolution, the Age of Information may ultimately prove to be the Age of Culture.”

-Kuo Pao Kun, Contemplating an Open Culture: Transcending Multiracialism

避難階段

EMERGENCY STAIRS

避難階段 Emergency Stairs is a nonprofit, intercultural, experimental theatre company in Singapore.

It strives to bring artistic collaboration-both local and international, experimentation and the creative process to the forefront of theatre-making, driven by creative dialogue, research and education, and in the process creating new works, grooming new talent, and consolidating new methods to approaching theatre.

Vision

Theatre is revolutionary. Theatre continually deconstructs and constructs our perceptions towards art, life and the world. And Time, Space and Body are the basic elements of this revolution.

Mission

We will approach intercultural dialogue openly; We will deconstruct the work of our predecessors boldly; And reconstruct the theatre of the future confidently.

Board of Directors

Danny Yeo (Chairman)
Royston Low
Han Minli
Liu Xiaoyi
Jo Lim
Chong Woon Yong

Artistic Advisors

Danny Yung
Makoto Sato

Artistic Director

Liu Xiaoyi

Producer

Chong Woon Yong

Arts Manager

Jo Lim

Associate Artists

Ang Gey Pin
Melisa Leung
Lim Woan Wen
Darren Ng

Emergency Shelter

Chang Ting Wei
Chanel Chan
Chong Woon Yong
Darren Guo
Zachary Ho
Hung Chit Wah
Doreen Toh
Theresa Wee
Jasmine Xie
Lina Yu

Southernmost

Curator

Liu Xiaoyi

Co-producers

Chong Woon Yong

Jo Lim

Participating Artists

Liu Xiaoyi

Danny Yung (Hong Kong)

Makoto Sato (Tokyo)

Didik Nini Thowok (Yogyakarta)

Wang Bin (Nanjing)

Nget Rady (Phnom Penh)

Junior Dearden (Hua Hin)

Open Forum Panelists

Lim Wah Guan (Singapore-New York)

Alvin Tan

Cedric Chan (Hong Kong)

Alfian Sa'at

Corrie Tan (Singapore-London)

Jobina Tan

Moderator: Danny Yeo

Commentator: Danny Yung (Hong Kong)

Festival Co-ordinator

Melissa Leung Hiu Tuen

Festival Observers

Chong Woon Yong

Max Yam

Zachary Ho

Han Minli

Interpreters

Lina Yu

(Japanese - English)

Akiko Nobue

(Japanese - Chinese)

Chong Woon Yong

& Darren Guo

(English - Chinese)

Marketing Team

Chanel Chan

Darren Guo

Graphic Designer

Huang Suhuai

Programme Book Editor

Chong Woon Yong

Archival

Jo Lim

Production and Stage Manager

CW

Sound Designer

Jing Ng

Festival Intern

Lu Yixin

Acknowledgements

Venue Partner



Supported By



Hotel Partner



All board members of Emergency Shelter

All members of Emergency Shelter

Jobina Lim

Kong Yen Lin

张美香

李叶明

George Lim

Moving Mouse

Dramabox

Akshita Nanda

曾一鸣

Arts Equator

NUS Centre for the Arts

Tay Tong

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