

TRAVELLER'S GUIDE TO

Southernmost



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An arts festival
for the future

3-11 Nov
最難階段

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Venue: Centre 42

One Table
Two Chairs
Project 2018



Traveller's Guide to
Southernmost: One Table Two Chairs Project 2018

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ORIENTATION

About Southernmost

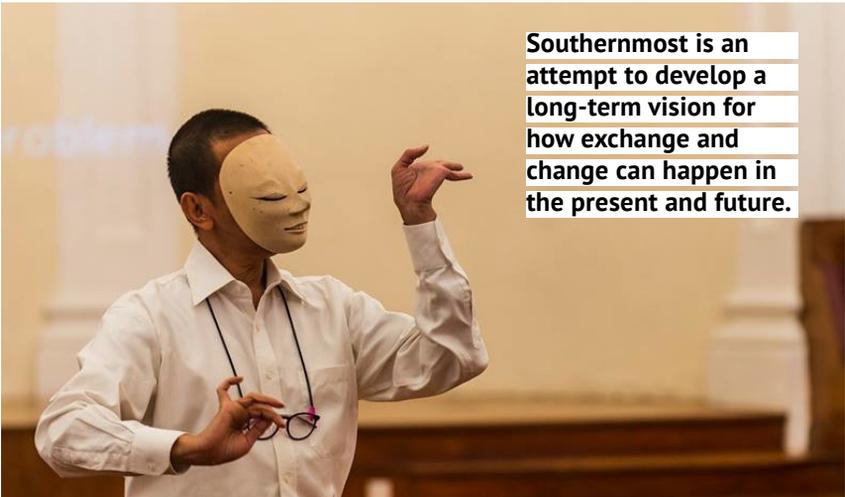
What should an arts festival for the future look like?"

As a critique of existing festivals that often emphasise productions and audiences and are framed from a Western perspective, Southernmost proposes a festival format that is process-driven, artist-centric and Asia-based. Audiences are invited to immerse themselves in a week of artistic experimentation and dialogue across art forms, cultures, time and space, as part of an ongoing exploration of how the arts festival model can be a platform for cultural exchange.

Featuring 7 participating artists in 7

programmes, Southernmost's lineup is structured to provide audiences with opportunities to witness and be intimately involved in the creative process and the offstage dialogues that occur between artists. Based in theatre development space Centre 42, the festival includes a series of traditional arts showcases, presentations and open rehearsals.

Through examining the relevance of the traditional to the contemporary, and drawing on the process of critique and self-critique, Southernmost is an attempt to develop a long-term vision for how exchange and change can happen in the present and future.



Southernmost is an attempt to develop a long-term vision for how exchange and change can happen in the present and future.

Why “Southernmost”

The name “Southernmost” arises from the Xiqu (or traditional Chinese opera) convention of the stage being in the south - the spirit of Southernmost is hence to take the stage or theatre to the extreme, pushing its boundaries.

It also alludes to Southernmost, situated in Singapore, being the last or southernmost stop in the larger international circuit of the One Table Two Chairs Project pioneered by theatre doyen Danny Yung. Named after the most basic stage setting of Xiqu, the One Table Two Chairs Project is a platform for cross-cultural and interdisciplinary arts and cultural exchanges that transcend time, culture and geography.



Traditional Chinese Xiqu stage



A One Table Two Chairs performance directed by Danny Yung

DON'T LEAVE HOME WITHOUT

- Your Festival Pass or Journey to Nowhere ticket (p. 5). Otherwise, bring cash for individual programmes! (\$12 each).
- An umbrella or raincoat - the shortest way to get to Centre 42 is walk from the Bras Basah MRT Station (Waterloo St exit) but there is a short un-sheltered stretch, so prep yourself for the rainy November weather!
- A sweater or light jacket - the Black Box can get a little cold...
- An open heart and mind - we look forward to showing you our experiments and thought processes!

GETTING STARTED

Artistic Director's Message

Before I had a smartphone, I used to rely on a travel brochure for my backpacking travels. However, a travel brochure only lets you glimpse the mirage of a city: routes, eating, accommodations, spending, prices.... Very superficial. I've got a bone to pick with travel brochures like these, similar to my views on cultural tourism. Superficial cultural exchange is not unlike cultural tourism. You sightsee, you check it off your bucket list, and then it becomes capital for dinner conversation. These existing arts festivals we have, do they stagnate on the level of cultural tourism? Can there be a deeper layer of dialogue?

I have an issue with programme booklets. The structure of most programme booklets, you can guess without flipping through it. Director's message, programme introduction, biographies, sponsor list and special thanks... Very banal. Can a programme booklet be a part of artistic creation? Can the directors message be an archival of the artistic process? Can the programme booklet be a means of criticism and reflection? This is part of what I tried to experiment with in recent years; however, I inevitably find myself falling into the trap of overly-mystified artspeak.

I have similar reservations about Southernmost. Is Southernmost an exercise in indulgence by a young artist and an even younger arts company? For the last two years, Southernmost has been akin to a drifting wanderer, lacking in audiences, resources and recognition. But it continues to expend tremendous energy and time every year, as if embarking on an utterly meaningless trip around the world where one questions his initial motives within the first steps. With a pack too heavy and soles too broken, one sprains his ankle on the path less beaten. Do all roads of exploration start from the same place? The maps that we hold, can it really bring us to our destination?

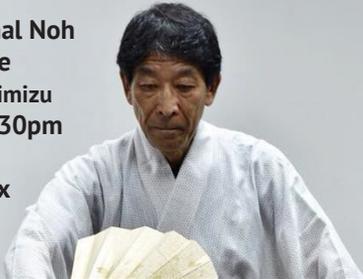
I hold the same sentiments towards our local cultural policy. Planning Southernmost has given me a deeper understanding of Singapore. It is a hyper-planned space with no seasons, where there seems to be little possibility for change in its space or time. The creativity of cultural art forms, can it inspire a fresh perspective in us? Can cultural exchange stimulate us with new horizons? Can we look beyond ourselves and our own creations? How do our neighbours approach culture? How do their artists approach the cultural ecosystem and its organisations? How do cultural policies affect their creations? Or does it merely set the table for creation? How do artists and their creations affect the cultural ecosystem and its policies? Or are we all merely speaking too abstractly? What about us?

What about me? Founding Emergency Stairs has given me a deeper and more honest understanding of myself. I have always believed cultural dialogue to be the answer to negotiate the various limitations and landmines of Singapore's cultural environment, such as funding structure, cultural policies, creation process, spending habits etc... Because I believe cultural exchange is the catalyst to change. But it looks like we still have a long journey to go. At times, the urge to give up can be overwhelming, but I have to go on nonetheless, to play the role of a fighter, to sometimes even deceive myself that I can fight the system and policies, to overcome difficulties and challenges, to move my audiences and peers. But perhaps, in truth, I'm merely an impudent and presumptuous tour guide, for all the routes I've planned for you are ultimately, insignificant.

Thank you for sharing this journey with me.

- Liu Xiaoyi

ITINERARIES



**Traditional Noh
Showcase**
- Kanji Shimizu
3 Nov, 7:30pm

Black Box

**Journey To Nowhere
Open Rehearsals**
4 & 7 Nov
2pm-6pm

Rehearsal Studio

Physical Masterclass
Instructors:
- Didik Nini Thowok & Nget Rady
4-8 Nov, 7pm

Rehearsal Studio

**Physical Masterclass
Students' Presentation**
9 Nov, 7.30pm

Black Box



**Traditional Javanese
& Cambodian Dance Showcase**
- Didik Nini Thowok & Nget Rady
9 Nov, 8.30pm

Black Box

**Open
Forum**
11 Nov
10.30am

Black Box

**Journey to
Nowhere
(Production)**

10 Nov, 3pm & 8pm
11 Nov, 3pm

Black Box



Classic Route - *Festival Pass*

Map out your own Southernmost journey with our handy **Festival Pass**, which gives you access to all 7 festival programmes. Follow through the creative process of 7 participating artists, from getting to know each other's art forms to finding ways to collaborate across cultures and theatre languages.

Roads Less Travelled - *Journey to Nowhere*

Step onto a ***Journey to Nowhere*** (p. 17) and find out how artistic director Liu Xiaoyi ventures off the beaten path of the traditional One Table Two Chairs format of 1 table + 2 chairs + 2 actors + 20 minutes when he directs 7 participating artists in 1 full-length festival production.

Drop into the rehearsal room to witness firsthand how 7 different art forms could come together in one space, in an expanded process of intercultural dialogue and co-creation during the preceding ***Journey to Nowhere: Open Rehearsals*** (p. 18).

Tailored Trips - *Bodies in History*

During ***Bodies in History: Physical Masterclass 2018***, instructors Didik Nini Thowok and Nget Rady will share the core methods and philosophies of their practice across five evenings during the festival period. Participants will get to question and draw out the influences of different cultures and environments on an artist's path and practice, and gain insights into their individual contemporary practices from the masters' personal journeys as artists.

Come to the ***Masterclass Students' Presentation*** (p. 20) to discover how participants of the intensive 5-day *Bodies in History: Physical Masterclass* have deconstructed and drawn out ideas from the traditional training of classical cross-gender Javanese dance and Cambodian male masked dance Lakhaon Khaol.

Stay on for the ***Traditional Javanese & Cambodian Dance Showcase*** (p. 21) by the Masterclass instructors, Didik Nini Thowok and Nget Rady, and glimpse their takeaways from interacting with each other as well as the participants.

In-depth

Don't miss this rare chance to attend a ***Traditional Noh Showcase*** (p. 19)! Kicking off the Southernmost festival, this showcase by Noh artist Kanji Shimizu will start you thinking about how traditional art forms could be relevant to the artists and arts landscape of today.

Expanding the dialogue from performance to discourse is the ***Open Forum*** (p. 22). Come to hear what prominent voices in Singapore theatre have to say about Southernmost as a commentary on the arts festival format, and a platform for intercultural dialogues. Join in the discussions, and contribute to shaping a common platform for cultural exchange and change in the present and future.



COSTS & MONEY

A week of artistic experimentation, dialogues and creation

\$50

For the intrepid explorer - the Festival Pass gives access to all 7 festival programmes. Get a **Festival Pass** if you're planning to watch at least 2 other programmes in addition to one Journey to Nowhere performance!

A Journey to Nowhere

\$28

For the time-strapped traveller - festival production **Journey to Nowhere** is the one-of-a-kind opportunity to catch Javanese, Cambodian, Chinese and Malay art forms all coming together on one stage after a week-long collaborative process.

A glimpse into artists' process and exchanges

\$12

For the curious backpacker on a budget - drop in to any **Single Programme** besides the festival production for a reasonable price, paid in cash at the door. No pressure, no fuss.

HISTORY & CULTURE

The term “One Table Two Chairs” was first known as the most basic stage setting of Xiqu (or traditional Chinese opera), where the furniture could be arranged to represent different scenes and characters to suit different storylines.

Since 1997, it was adopted as the namesake of One Table Two Chairs Project - a framework for cultural exchange and artistic dialogue first conceptualised by Danny Yung and Zuni Icosahedron, where 2 artists collaborate to perform a 20-minute piece onstage with the set of 1 table and 2 chairs. Now, the One Table

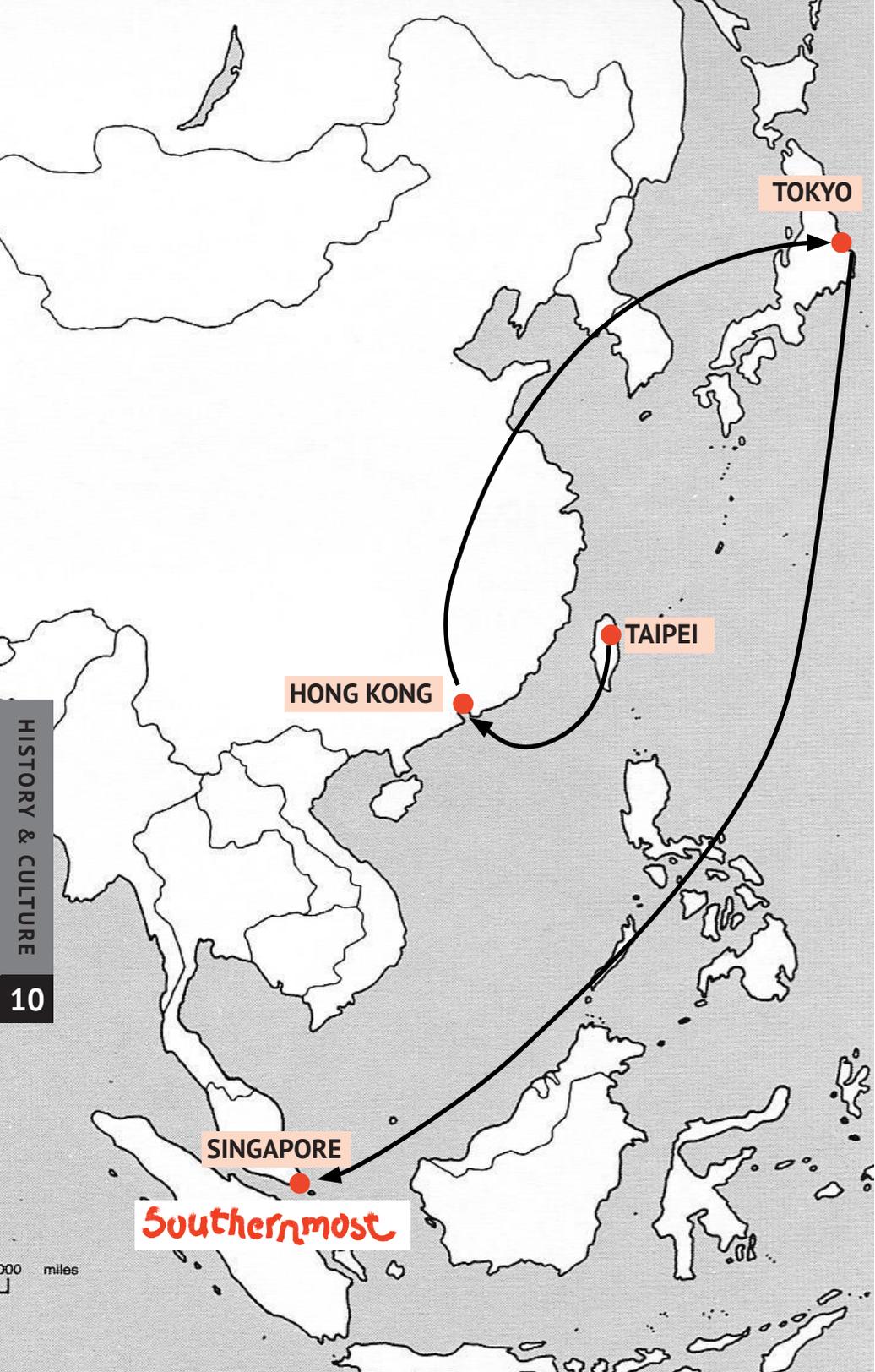
Two Chairs format is employed in an international festival circuit where artists all over the world are invited to collaborate and engage in cross-cultural and interdisciplinary exchanges that transcend time, culture and geography.

This process of getting to know another’s practice or “table manners”, to form a common understanding from which artists can engage in meaningful exchanges and experiments, informs the structure of Southernmost as a process-driven and artist-centric festival.

“Borrowing the spirit of One Table Two Chairs, Southernmost is a dialogue between different theatre languages, different art forms and different cultures. One Table Two Chairs is a symbol of intercultural dialogue in our festival. “

- Liu Xiaoyi





TOKYO

HONG KONG

TAIPEI

SINGAPORE

Southernmost

HISTORY & CULTURE

10

000 miles

PROGRAMME	DATE	ORGANISED BY
TAIPEI		
Performance Asia - Cross-Cultural Exchange and Education Programme	24 September - 6 October 2018	National Taiwan College of Performing Arts
HONG KONG		
One Belt One Road Experimental Theatre: The Interrupted Dream	18 - 20 October 2018	Zuni Icosahedron
One Belt One Road Experimental Theatre: Monkey Business	19 - 20 October 2018	
Hong Kong Belt-Road City-to-City Cultural Exchange Conference 2018	19 - 20 October 2018	
TOKYO		
One Table Two Chairs Meeting 2018	20 - 28 October 2018	Za-Koenji Theatre
SINGAPORE		
Southernmost: One Table Two Chairs Project 2018	3 - 11 November 2018	Emergency Stairs



TOUR GUIDES

Liu Xiaoyi is the founder and Artistic Director of Emergency Stairs. A committed practitioner with a desire to push artistic boundaries, Xiaoyi is considered a promising figure at the forefront of the experimental theatre scene in Singapore. He was the recipient of “Young Artist Award” by the National Arts Council of Singapore in 2016.



Liu Xiaoyi
(experimental
theatre | Singapore)

Besides being an accomplished actor, Xiaoyi’s passion and talent for language has made him one of the most active playwrights in Singapore. As a director, the cornerstones of his oft lauded but controversial work are unsurprisingly experimentation, introspection, and poetry. Xiaoyi’s works often polarize, drawing both praise and debate.

**Curator /
Artistic Director,
Southernmost 2018**

Since 2011, Xiaoyi has been particularly involved in the intercultural dialogue. Since 2017, he curates the annual Southernmost: One Table Two Chairs Project, a first-of-its-kind arts festival in Singapore. It seeks to bring prominent and established traditional and contemporary theatre artists from the region together at Singapore for intercultural exchange.



Andy Chia
(experimental
ethnic music
| Singapore)

The **Dizi** is a major Chinese musical instrument, and is widely used in many genres of Chinese folk music, as well as Chinese opera, and the modern Chinese orchestra.

Andy was trained classically in Chinese Flute performance in Nanyang Academy of Fine Arts. A National Arts Council scholar, he was also the first foreigner to receive a MA in **Dizi** performance from the Shanghai Conservatory of Music. Seeking constant experimentation to explore the boundaries of the aesthetic and spiritual experience, Andy uses electronic effects and performance techniques such as flute boxing, throat singing, as well as crafting his own instruments. Andy is part of experimental contemporary ethnic music collective SA (仟) and Artistic Director of SAtheCollective Ltd (a Seed Grant recipient of FY16-18).



Didik Nini Thowok
(classical cross-gender
Javanese dance
| Yogyakarta)

Bodies in History:
Physical Masterclass
Instructor

Didik Hadiprayitno, better known as Didik Nini Thowok, is a graduate of ASTI/ISI (Yogyakarta Institute of Art Indonesia) and the director of LKP Tari Natya Lakshita/ Natya Lakshita Dance School (1980- present), and Didik Nini Thowok Entertainment.

A multi-talented artist (performance artist, choreographer, actor, teacher, make-up artist, comedian, and singer), Didik is also one of the few traditional **cross-gender** dancers in Indonesia. He is known for his performance of female characters and interpretation of various dance traditions such as topeng (mask dance), Sundanese, Cirebon, Balinese and Central Javanese. In 2017, Didik participated in Southernmost: One Table Two Chairs Project as performer and masterclass instructor.

Cross-gender performance has existed in various cultures for centuries. In Indonesia, men perform female roles in dance-drama form Wayang Wong and East Javanese folk drama Ludruk, to name a few traditions. In Japan, male Noh actors use masks and costumes to depict female characters; compare this to Kabuki theatre, where male actors known as onnagata specialise in playing female roles.



In between art and comedy

“ Currently, cross-gender performances are more acceptable to society in the form of comedy, so the artistic value becomes fuzzy. Whereas in fact, the art of cross-gender performance is a skill that must be learned.

- Didik Nini Thowok in
NOW! Jakarta, 2018

”

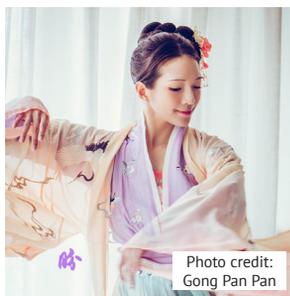
The **Liuqin** is a four-stringed pear-shaped Chinese mandolin, similar to a smaller and higher-pitched version of the pipa. Players often also play the **Ruan** or Ruanqin, which is also a four-stringed plucked instrument played with a pick, but has a round body and is more akin to a lute.

Ee Vian Loi is currently a **Ruan** and **Liuqin** musician with Ding Yi Music Company, performing extensively with the ensemble locally and internationally since 2014. She graduated from the Nanyang Academy of Fine Arts (NAFA) with a Bachelors of Music (second upper class honours), jointly conferred by NAFA and the Royal College of Music, London.

A guest musician with many esteemed performing arts organisations, such as Singapore Chinese Orchestra, Singapore Ruan Chamber Ensemble and the People's Association Youth Chinese Orchestra, Ee Vian is also a dedicated educator in the ruan and liuqin.



Ee Vian Loi (Ruan and Liuqin, Chinese orchestra | Singapore)



Elizabeth Chan (Chinese dance | Singapore)

Elizabeth Chan, or 美锜 is a Chinese dance practitioner-researcher. She graduated from the University of Roehampton (London) with a MA in Dance Studies in 2016 and prior to that, from the Hong Kong Academy for Performing Arts with a BFA in Dance (majoring in Chinese dance) in 2013. She worked in Hong Kong for two years, with Hong Kong Disneyland and as a freelance dance artist. Most recently she is based in Singapore, studying her PhD in the National University of Singapore, as well as working with local artists and fellow Chinese dance practitioners on varied contemporary, intercultural and traditional topics. Her own research is focused on the multiple past and present positions of Chinese dance in the world.

A dancer on her art

“ As with most Singaporeans, what first made me commit to dance was the culture of excellence. Basically, Chinese dance happened to be the first thing that I was singled out to be better at, as compared to many of my peers. 14 years later today, I realise Chinese dance is not what I thought it was, but I am stuck with it. I have so many questions to ask it, but it is only through doing: teaching, learning, choreographing, thinking, improvising, dancing, that I can find my own answers. ”

- Elizabeth Chan

Kanji Shimizu is a Noh master from The Tessen-Kai Noh Theater Association, practising the Kanze style of Noh theatre. Not only does he perform classical repertory, he also works on the creation of contemporary Noh plays. He often collaborates with artists in contemporary theater, dance, music and foreign traditional performing arts such as Kunqu in China. He is also a lecturer at Tokyo University of the Arts. In 2014, Shimizu was recognised as a living national treasure when he was awarded the status of Important Intangible Cultural Heritage of Japan.



Kanji Shimizu (Japanese Noh theatre | Tokyo)

Crossing into the contemporary

As a university student, Kanji Shimizu's love of classical literature brought him into the world of the traditional Japanese theatre form of Noh, outside of the typical iemoto (familial) system. While Noh is known for embracing tradition rather than innovation, Shimizu is one of the few that experiments with contemporary elements and themes, and is a long-time participator in the international One Table Two Chairs festival circuit.



Nget Rady (Cambodian male masked dance | Phnom Penh)

**Bodies in History:
Physical Masterclass
Instructor**

Nget Rady has been practising as a **Lakhaon Khaol** dancer since 1999, specialising in the monkey role of this Cambodian classical male masked dance form. He graduated with a BA in Choreographic Arts from the Royal University of Fine Arts in Phnom Penh in 2013.

Rady has toured as a classical and contemporary dancer to Europe and throughout Asia. He has been featured in multiple contemporary works including *CRACK* by German choreographer Arco Renz (2012 ZKB Patronage Prize, Zurich), and *Temporal Pattern* by Hiroaki Umeda (da:ns Festival Singapore, 2013). He has also created original works, including *The Feeling for Street Children* and a short dance film called *Forward*. In 2017, Rady performed in the inaugural Southernmost: One Table Two Chairs Project in Singapore.

Lakhaon Khaol is a form of masked dance drama based on the Reamker, the Cambodian equivalent of the Indian epic Ramayana. Closely linked to the royal court, Lakhaon Khaol features elaborate painted and gilded paper maché masks that cover the whole heads of dancers performing the demon and monkey roles.

Muhammad Noramin Bin Mohamed Farid (Souttari) is a choreographer, arts educator and researcher from Singapore. He is also the Joint Artistic Director of Bhumi Collective and the Vice-President of a traditional Malay dance group, DIAN Dancers.

Amin is currently based in London where he is a PhD candidate in Dance Studies at the prestigious Royal Holloway, University of London, UK. He is a recipient of the India-ASEAN Youth Award 2018, Singapore Youth Award 2017 and the Goh Chok Tong Youth Promise Award 2016, which were conferred for his active participation as an arts creator and researcher. His research interests are in dance anthropology, critical dance studies and the performing arts of the Malay World.



**Souttari Amin Farid
(Malay dance |
Singapore)**



Practising in Singapore today

“

I don't see Malay dance as a 'traditional' form. In fact, it is contemporary, and it has much relevance today. I think Malay dance has traditions and newer traditions get incorporated as well. Living in multicultural Singapore, it is believed that we all live in a presupposed equality. However, as a minority, in its many facets, this issue is far more complex than that. Hence the works I create question the idea of privilege and brings to the fore deeper discourses on issues that we may have taken for granted.

- Souttari Amin Farid

”

ACTIVITIES

Creation

①

Date & Time:
10 Nov 2018,
3pm and 8pm;
11 Nov 2018,
3pm

Venue:
Black Box
Centre 42

Director:
Liu Xiaoyi
(Singapore)

Artists:
Andy Chia
(Singapore)
Didik Nini
Thowok
(Yogyakarta)
Ee Vian Loi
(Singapore)
Elizabeth Chan
(Singapore)
Kanji Shimizu
(Tokyo)
Nget Rady
(Phnom Penh)
Soultari Amin
Farid
(Singapore)

Journey to Nowhere

(festival production)

Once upon a time, there lived an old table who had two beautiful chairs. Two people sat down and started having a conversation. They spoke with fervour about the past, but realized they knew nothing about the future. “Inspire our people,” they concluded.

Once upon a time, the rivers of the world started to quarrel. Each drop of water, each stone, each piece of weeds were like communities laying in the rivers. They reflected the image of the world: difference is the starting point of everything.

Once upon a time, there was an island where all the possibilities lived: the past, the future, the other, the self. Two people appeared - a fisherman and a researcher. They stood at this point in time called “the present” and in space called “the globe”. They announced to the islanders:

“There is a long way to go.”

Southernmost’s festival production Journey to Nowhere is the culmination of a week of intercultural dialogue between the participating artists, as well as the discoveries of artistic director Liu Xiaoyi during this year’s international circuit of One Table Two Chairs festivals and forums.

Journey to Nowhere

(Open Rehearsals)

7 practices, 7 artists, uncountable centuries of art-making. 1 experimental director, 1 festival production.

Date & Time:
4 & 7 Nov 2018,
2 - 6pm
(both days)

Venue:
Rehearsal Studio,
Centre 42

Director:
Liu Xiaoyi
(Singapore)

Artists:
Andy Chia
(Singapore)
Didik Nini
Thowok
(Yogyakarta)
Ee Vian Loi
(Singapore)
Elizabeth Chan
(Singapore)
Kanji Shimizu
(Tokyo)
Nget Rady
(Phnom Penh)
Souttari Amin
Farid
(Singapore)

Witness firsthand this rare combination of Chinese dance, Japanese Noh theatre, ruan and liuqin, traditional Malay dance, Chinese flute (both experimental and traditional), Javanese cross-gender dance, and Cambodian male masked dance, all within one rehearsal room.

Explore with us how artists of vastly different practices can get to know each others' forms, and build a common understanding across time, space and culture to collaborate and co-create an original work together.



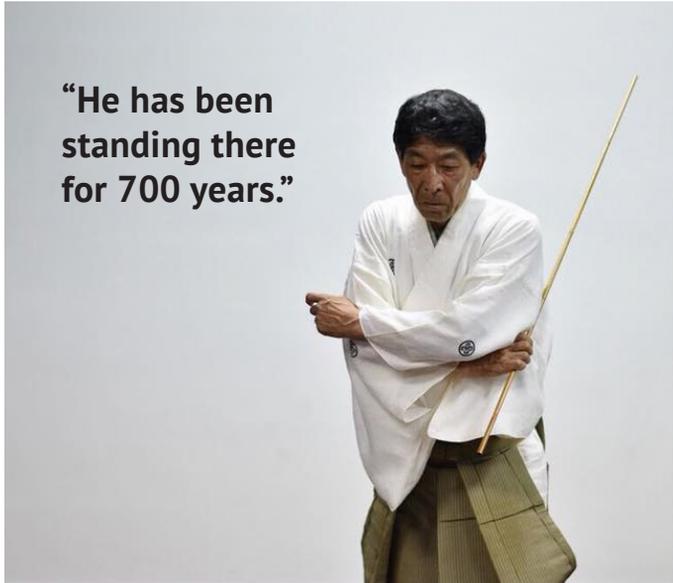
Rehearsals for Journey to Nowhere during One Table Two Chairs Meeting in Tokyo

Date & Time:
3 Nov 2018,
7.30pm

Venue:
Black Box,
Centre 42

Artist:
Kanji Shimizu
(Tokyo)

Traditional Noh Showcase



Noh theatre is a classical Japanese musical drama form developed in the 14th century, and is known for its usage of masks and highly stylised gesture to depict characters' expressions and emotions. It is also the oldest form of theatre still being performed today.

Kanji Shimizu is a Noh master practising the Kanze style of **Noh theatre** and has since earned the status of Important Intangible Cultural Heritage of Japan.

Join Shimizu in this rare public showcase of Noh theatre in Singapore, for the chance to observe how 700 years of Noh history has been distilled into forms and movement of the body through preceding generations of masters.

Bodies in History:

Physical Masterclass 2018
Masterclass Students' Presentation

Date & Time:
9 Nov 2018,
7.30 pm

Venue:
Black Box,
Centre 42

Artists:
Participants of
Bodies in History:
Physical
Masterclass 2018

Nget Rady and Didik Nini Thowok are but individuals within the centuries-long traditions of the Cambodian male masked dance form, Lakhaon Khaol, and classical cross-gender Javanese dance respectively. Their art forms have been passed down to them through generations of masters, but what is the future of their forms?

How do we relate these masters' classical training to that of contemporary artists today? How do we relate their traditional concepts of theatre and performance to ours in the present?

Over the course of this 5-day intensive physical masterclass, participants will explore and find their own answers to these questions by breaking down the traditional training into its component elements, and learning the core methods and philosophies behind the form.

Join us for a public Students' Presentation at the end of the Masterclass, where participants will present a piece that they have crafted using what they learned and discovered through their training.



Bodies in History:
Masterclass Students' Presentation 2017

Traditional Javanese & Cambodian Dance Showcase

Date & Time:
9 Nov 2018,
8.30 pm

Venue:
Black Box,
Centre 42

Artists:
Didik Nini
Thowok
(Yogyakarta),
Nget Rady
(Phnom Penh)

Through their body, you can perceive their art forms. Through their art forms, you can gain insights into their culture.

After going through the process of breaking down their classical training over the course of a 5-day physical masterclass, Nget Rady and Didik Nini Thowok will be presenting a showcase of their respective art forms as informed by their own learnings gleaned through their teaching.

Expect an insightful evening with these two masters' presentation of Cambodian masked male dance form **Lakhaon Khaol**, and classical **cross-gender Javanese dance** originating in multiple traditions across Indonesia.



Nget Rady has been practising as a Lakhaon Kaol dancer since 1999.

Photo Credit: Chhim Viboth

Open Forum

Southernmost 2018 is Emergency Stairs' exploration of an alternative festival format that advances intercultural experimentation, process and exchange.

The Open Forum is one platform for intercultural dialogue. Importantly, it also serves as a means to reflect upon some of the ideas and creations that have sprung from the exchanges in Southernmost.

Following the One Table Two Chairs format and spirit, four pairs of voices from the Singapore arts and cultural landscape will offer differing perspectives on intercultural exchange. What have or haven't we done? What more is left to be done? What next?

Join us and be part of the dialogue and critique!

Date & Time:
11 Nov 2018,
10.30am
(Registration
from 10am)

Venue:
Black Box,
Centre 42

Panelists:
Ang Gey Pin
Beto Ruiz
Corrie Tan
Lim Wah Guan
Liu Xiaoyi
Max Yam
Michael Earley

Facilitator:
Hoe Su Fern

Commentator:
Danny Yung

Co-organised by:



Zuni Icosahedron is financially supported by the government of the Hong Kong Special Administrative Region



OPEN FORUM PANELISTS

Dialogue 1: Corrie Tan and Southernmost

Corrie Tan

Editor / Critic, Arts Equator

Corrie Tan is contributing editor and resident critic with the Southeast Asian arts media company Arts Equator. She is currently a PhD student in Theatre Studies on the joint degree programme between the National University of Singapore and King's College London. She has also written about theatre and performance for The Guardian, The Stage, Exeunt Magazine and BiblioAsia. Her research interests include new modes of theatre criticism, audiences and spectatorship, participatory performance, performance in public spaces and site-specific performance. Follow her journey as critic-in-residence of Southernmost 2018 at southernmost2018.wordpress.com.

Dialogue 2: Ang Gey Pin and Beto Ruiz

Ang Gey Pin

*Pedagogue / Director / Actress,
Sourcing Within*

A Singaporean theatre practitioner, Gey Pin has initiated Sourcing Within - a project comprising of embodied practice in performing arts and anthropology. A former member of the Workcenter of Jerzy Grotowski and Thomas Richards in Italy, she has performed lead roles and toured with the company across Europe and Asia. Gey Pin teaches and performs internationally, and her performance and pedagogical works are featured in scholarly journals and books of Intercultural Performing Arts and Anthropology. She holds a PhD in Drama: Practice-as-Research from the University of Kent, U.K.

Beto Ruiz

*Head of Acting, Intercultural Theatre
Institute*

Beto Ruiz is a theatre practitioner and educator who graduated from Intercultural Theatre Institute (ITI) in 2008. He holds a Diploma in Pedagogy in Theater Acting and a Bachelor of Performing Arts from the University of Guadalajara, Mexico, where he has previously taught Acting, Movement, Graham's Technique and Theatre Language for Dancers.

A practitioner who has directed and acted, he was formerly Director of the Company of Theatre from Jalisco, where he helmed operas - Verdi's *La Traviata* and Purcell's *Dido and Aeneas* - and plays such as Dario Fo's *Un Dia Cualquiera* and Alfred Jarry's *King Ubu*. A multiple award winner, Beto's work extends beyond his home country of Mexico to America, Columbia and Poland.

OPEN FORUM PANELISTS

Dialogue 3: Michael Earley and Lim Wah Guan

Michael Earley

Dean, Faculty of Performing Arts, LASALLE College of the Arts

Michael Earley oversees theatre, dance, musical theatre and contemporary music at LASALLE College of the Arts. He has previously held leadership positions in the Rose Bruford College of Theatre and Performance, the Lincoln School of Performing Arts, Yale University's Theatre Studies Program, the Juilliard School's Drama Department and New York University's Tisch School of the Arts. He holds a BA in English Literature from Rutgers University and a PhD in Theatre from the City University of New York.

Michael has also had an extensive publishing career, which include being Editorial and Publishing Director of Methuen Drama Publishers, London, and Chief Producer of Plays for BBC Radio Drama. He has published books on acting and theatre history, and is due to release his newest book, *How to Act Shakespeare*, in 2019 for Chinese performers, teachers and students. Michael has lectured and presented workshops at Peking University, Shanghai Theatre Academy, Huazhong University of Science and Technology, Xinghai Conservatory of Music and Tianjin Conservatory of Music.

Lim Wah Guan

Lecturer, Chinese Studies, University of New South Wales

Lim Wah Guan is an academic based in Sydney. Born and raised in Singapore, he received his degrees in Chinese and Theatre and Performance Studies from UNSW (B.A. Hons 1), Oxford (M.St.), Princeton (M.A.), and Cornell (Ph.D.), and has previously taught at Bard College, New York. His research focuses on transnational Chinese literature and theatre, and the politics of culture and performance across East and Southeast Asia. His current book project focuses on four renowned contemporary dramatists: Kuo Pao Kun (Singapore), Gao Xingjian (China), Danny Yung (Hong Kong), and Stan Lai (Taiwan). An avid scholar-practitioner, he has collaborated with local theatre groups such as The Necessary Stage, Dramaplus Arts, and Emergency Stairs.

OPEN FORUM PANELISTS

Dialogue 4: Liu Xiaoyi and Max Yam

Liu Xiaoyi

Artistic Director, Emergency Stairs

Liu Xiaoyi is the founder and Artistic Director of Emergency Stairs. A committed practitioner with a desire to push artistic boundaries, Xiaoyi is considered a promising figure at the forefront of the experimental theatre scene in Singapore. He was the recipient of “Young Artist Award” by the National Arts Council of Singapore in 2016.

Besides being an accomplished actor, Xiaoyi’s passion and talent for language has made him one of the most active playwrights in Singapore. As a director, the cornerstones of his oft lauded but controversial work are unsurprisingly experimentation, introspection, and poetry. Xiaoyi’s works often polarize, drawing both praise and debate.

Since 2011, Xiaoyi has been particularly involved in the intercultural dialogue. Since 2017, he curates the annual Southernmost: One Table Two Chairs Project, a first-of-its-kind arts festival in Singapore. It seeks to bring prominent and established traditional and contemporary theatre artists from the region together at Singapore for intercultural exchange.

Max Yam

Reviewer, Arts Republic

Max Yam was born in Sabah, Malaysia. He is a web designer, arts advocate and theatre reviewer currently based in Singapore. In 2009, he co-founded Arts Republic, an online platform for arts event information, interviews, reviews and articles. He is a founding member of Re-Viewers (), a collective of reviewers formed in 2014. Besides publishing reviews in the conventional format, he also engages the public with various types of short reviews to experiment with forms of review and dialogue in the internet era. He is currently exploring possibilities of conversations between audience and artists through alternative approaches of post-show talks with discussions lead by reviewers. He recently took part in Tainan Arts Festival 2018 as a resident reviewer.

OPEN FORUM PANELISTS

Facilitator

Hoe Su Fern

Assistant Professor, Arts and Culture Management, Singapore Management University

Hoe Su Fern is an arts researcher, educator and coordinator who traverses artistic disciplines and mediums. She is currently Assistant Professor and Assistant Program Lead of Arts and Culture Management at the Singapore Management University. She holds a PhD in Culture and Communication from The University of Melbourne. Her research areas include arts and cultural policy studies, urban cultural economies, placemaking and the conditions of cultural production. Her research is informed by her pursuit for practice-oriented and engaged arts research, and her interest in enhancing research impact beyond academia, particularly through the power of the arts to catalyse dialogue and bridge differences.

Commentator

Danny Yung

Co-Artistic Director, Zuni Icosahedron

An experimental art pioneer, the founding member and Co-Artistic Director of Zuni Icosahedron, and most influential artist and cultural leader from Hong Kong. Over the past 40 years, Danny has been actively involved in multifarious fields of the arts, including theatre, cartoon, film, video, visual and installation art projects that have toured over 30 cities. In 2008, with Tears of Barren Hill, he garnered the Music Theatre NOW Award given by UNESCO's International Theatre Institute.

Danny is also the recipient of The Cross of the Order of Merit of the Federal Republic of Germany in recognition of his contributions towards the arts and cultural exchange between Germany and Hong Kong (2009), as well as the laureate of The Fukuoka Prize – Arts and Culture Prize for his contributions to the development of Asian arts and culture (2014).

TRAVEL JOURNAL

How do you envision an arts/theatre festival for the future to be?

What do these terms mean to you? How would you join them together?
Which do you think are the most important value-add of Southernmost?

Artist-centric •

• Process-driven

• Intercultural dialogue

Traditional arts •

• Space for crossing-over

Art form •

• Culture

• Body research

Festival •

• Cultural institutions

• Cultural environment

EMERGENCY STAIRS

Emergency Stairs is an experimental theatre company that walks on the fringe while dialoguing with the centre. By focusing on the processes behind creation, we create self-reflexive and irreverent works that disrupt and challenge existing notions of art-making. Through this, we aspire to become a platform for artistic dialogue within Singapore and beyond.

Artistic Vision

Theatre is revolutionary.

It continually deconstructs and reconstructs our perceptions of what constitutes art, life and the world.

Theatre inspires change, change inspires revolution.

Company Mission

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

Through ongoing artistic experimentation alongside continuous research and exploration, we will build a unique methodology of training and creation, and thus accumulate our body of works and cultivate thoughtful artistic talents.

BOARD OF DIRECTORS

Chairperson

Danny Yeo

Board

Members

Chong Woon Yong

Han Minli

Jo Lim

Liu Xiaoyi

Low Hee Tang

STAFF

Artistic Director

Liu Xiaoyi

Arts Manager

Jo Lim

Development Manager

Chong Woon Yong

Arts Administrator

Lim Sim Lin

ASSOCIATE ARTIS

Ang Gey Pin

Darren Ng

Lim Woan Wen

Melissa Leung

EMERGENCY SHELTER

Chanel Chan

Chng Xin Xuan

Chong Woon Yong

Darren Guo

Doreen Toh

Grace Khoo

Jasmine Xie

Liew Jia Yi

Theresa Wee-Yenko

Zachary Ho

SOUTHERNMOST TEAM

FESTIVAL TEAM

Curator / Artistic Director

Liu Xiaoyi

Producer

Jo Lim

Assistant Producer

Lim Sim Lin

PARTICIPATING ARTISTS

Andy Chia (Singapore)

Didik Nini Thowok (Yogyakarta)

Ee Vian Loi (Singapore)

Elizabeth Chan (Singapore)

Kanji Shimizu (Tokyo)

Nget Rady (Phnom Penh)

Soultari Amin Farid (Singapore)

MASTERCLASS

Instructors

Didik Nini Thowok (Yogyakarta)

Nget Rady (Phnom Penh)

Coordinator

Yeo Fu Bi

OPEN FORUM

Panelists

Ang Gey Pin

Beto Ruiz

Corrie Tan

Lim Wah Guan

Liu Xiaoyi

Max Yam

Michael Earley

Facilitator:

Hoe Su Fern

Commentator:

Danny Yung

Coordinator:

Theresa Wee-Yenko

Critic-in-Residence

Corrie Tan

PRODUCTION TEAM

Production Manager

Celestine Wong

Stage Manager

Natalie Lim Pei Ying

Front-of-House Manager

Yeo Fu Bi

Production Crew

Muhammad Taufiq

Production Archival

Tuckys Photography

Festival Archival (Photo)

Darren Guo

Interpreter

Lim Sim Lin

(Japanese - English)

DESIGN TEAM

Graphic Design

Huang Suhuai

Sound Design

Jing Ng

Lighting Design

Woo E-hui

911 - VOLUNTEER GROUP

Rehearsal Assistant

Wang Ling Jie

Marketing Assistants

Gan Yong Ting

Seow Shiyong

Hospitality Assistant

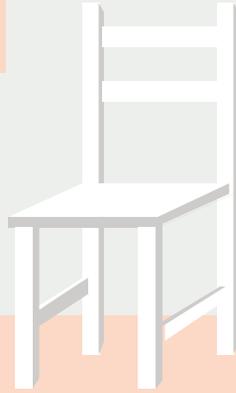
Xu Ying

Front-of-House Assistants

Keith Lee

Lok Ying Shan

Zhang Hao



ACKNOWLEDGEMENTS

Festival Partner



With support from



Special thanks to

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