



Esplanade
Presents

Huayi
Chinese Festival of Arts

Festival
Commission
华艺术节委约



观众

OFFENDING THE AUDIENCE

Director: Liu Xiaoyi (Singapore)
导演: 刘晓义 (新加坡)

10-12 FEB 2017
FRI, 8PM | SAT, 3PM & 8PM
SUN, 3PM
ESPLANADE THEATRE STUDIO

2017年2月10至12日
星期五, 晚上8时 | 星期六, 下午3时与晚上8时
星期日, 下午3时
滨海艺术中心小剧场

About Esplanade – Theatres on the Bay

Esplanade is Singapore's national performing arts centre and one of the busiest arts centres in the world. Since its opening in 2002, the centre has presented more than 34,000 performances, drawing an audience of 24 million patrons and 88 million visitors. This architectural icon, with its distinctive twin shells, houses world-class performance spaces complemented by a comprehensive range of professional support services. Its two main venues are the 1,600-seat Concert Hall and a Theatre with a capacity of 2,000. In March 2014, Esplanade's Concert Hall was listed as one of the "world's 15 most beautiful concert halls" by Hamburg-based building data company Emporis.

Esplanade's vision is to be a performing arts centre for everyone and it seeks to enrich the lives of its community through the arts. The centre's programming is guided by its mission – to entertain, engage, educate and inspire. Its year-long arts calendar of about 3,000 performances presented by Esplanade, its collaboration partners and hirers cater to diverse audiences in Singapore and span different cultures, languages and genres including dance, music, theatre, visual arts and more. More than 70% of the shows that take place each year at the centre are non-ticketed.

Esplanade regularly presents world-renowned companies and artists that attract international attention and add to Singapore's cultural vibrancy. The centre is also a popular performance home for arts groups and commercial presenters who hire its venues to stage a wide range of programmes. These carefully curated presentations complement Esplanade's own diverse offerings for audiences.

Esplanade works in close partnership with local, regional and international artists to develop artistic capabilities, push artistic boundaries and engage audiences. The centre supports the creation of artistic content and develops technical capabilities for the industry nationally.

Esplanade – Theatres on the Bay is operated by The Esplanade Co Ltd (TECL), which is a not-for-profit organisation, a registered Charity and an Institution of a Public Character. In September 2016, The Charity Council awarded TECL the Charity Transparency Award and the Special Commendation Award – Clarity of Strategy.

Visit www.esplanade.com for more information.

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Mr Benson Puah (Chief Executive Officer)

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Mr Kenny Powar

Mr Ramlee Bin Buang

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Mr Andre Yeap

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AAPPAC

Association of Asia Pacific Performing Art Centres
www.aappac.net

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FESTIVAL MESSAGE

Dear friends of *Huayi*,

Thank you for joining us at *Huayi – Chinese Festival of Arts* presented by Esplanade – Theatres on the Bay. We hope you have a great time at Esplanade and that your choice to spend Chinese New Year here will bring memorable times for you and your family and friends. The company of loved ones fills this season with meaning, and we are happy to have all of you here sharing in the festive spirit with us.

I always look forward to Chinese New Year. When I was a kid growing up, besides enjoying collecting angpaos, feasting and wearing new clothes, I would spend a lot of time playing with my cousins. As we got older, we started what would become a yearly tradition for us—watching the latest Chinese blockbuster such as one of Stephen Chow’s movies or the Wong Fei Hung series at the Pavilion Cinema in Tampines. The cinema is long gone, but our tradition lives on.

I found out about *Huayi* in the early 2000s. I remember, back then, I called all my cousins and got them to come with me to check out the free programmes at the festival. That was my first experience of *Huayi*. Now I have come full circle, becoming part of a passionate team that aims to make *Huayi* a great experience for all who come to Esplanade, whether at a ticketed or a free programme. We truly believe that the arts can inspire and bring joy to people. It is a belief shared by the outstanding artists at *Huayi* who have dedicated their lives to doing just that through their art.

Now, every time Chinese New Year comes around, my family, including my cousins, as well as my friends know that I will *jio* (Hokkien for “invite”) them to come to *Huayi*. This has become a new tradition for us! Even as I work during the festival this year, I hope to squeeze in some time as an audience member too, so that I can enjoy the programmes together with my wife and daughter. In time, I hope that this becomes a family tradition too for my daughter to enjoy *Huayi* with her cousins!

The *Huayi* team sincerely thanks all of you, as well as all the artists who are spending their Chinese New Year here, for being with us in this time of celebration and inspiration. May the Year of the Fire Rooster bring abundant blessings and good health to us all!

Yours sincerely,

Delvin Lee

Huayi – Chinese Festival of Arts
Producer

p.s. Do you have any special memories of Chinese New Year at *Huayi*? We’d love to hear what they are! Share your memories with us at our Facebook Page at www.facebook.com/huayifestival.

DIRECTOR'S MESSAGE

Rules for the Audience:

Listen to the chatter between audience members before entering the theatre.

Listen to the noise of the environs outside the theatre mingled with music.

Listen to the tone of voice of a magician as he performs.

Listen to the sound of the motorcycle passing by downstairs at night, till it rides far away. Pay attention to the change of rhythm within.

Listen to Joseeh Punmanlon's *My Skate Shoes*.

Listen to the sounds in John Cage's *4'33"*.

Listen to the breathing of television hosts in late night programmes, especially on Malaysian television channels.

Listen to the speeches in parliamentary debates, especially Kok Heng Leun's speed of speech and tone of voice.

Listen to the dialogue in the movie *Coherence*, particularly when the actors interrupt and talk on top of each other in their lines.

Listen to a documentary. Or Woody Allen's babbling lines in his movie.

Watch the expression of a lone diner in a coffeeshop.

In *Simply Actors* watch the scene where Anthony Wong sweeps the floor and recites lines of Shakespeare at the same time, and pay attention to Jim Chim's acting beside him. After which, as Anthony Wong leads Jim Chim to the streets and tells him "The best play is not on stage", watch his expression repeatedly as he says this line. And then compare this to his performance in theatre production *A Midsummer Night's Dream*.

Watch the body language and expressions of people using their phones in the train or bus, pay attention to the change in body language at the instant when the train breaks down, and at the same time, pay attention to your own expression in the reflection of the glass windows.

Watch the flickering round street lamps next to the zebra crossing at night.

Watch the faces of the other Members of Parliament as Kok Heng Leun delivers his speech.

Watch the outfits, behaviour and expressions of the ushers greeting, checking your bags, and tearing your tickets before entering.

GLOSSARY

FOR OFFENDING THE AUDIENCE

Art as Vehicle

The term used by Jerzy Grotowski to describe his creative work at Pontedera, Italy in 1986-1999. Art as vehicle can also be called “objectivity of ritual”. It focuses on the transformation of energies within the doer. This process is often ritualistic, non-aesthetic and not meant for viewership. He employs various traditional theatre training methods, not just as a learning process, but also in an attempt to inherit the memories of predecessors by reliving the state of performance through the body.

Audience

An audience is a group of people who participate in a show or encounter a work of art, literature, theatre or music in any medium. Audience members participate in different ways in different kinds of art; some events invite overt audience participation and others allowing only modest clapping, criticism or reception. Caroline Heim notes that “in the theatre, the actors play character roles, but audience members stage their own selves...the audience members stage themselves through a role: the role of ‘audience’”.

Biomechanics

Biomechanics is an actor training system developed by Vsevolod Meyerhold in the 1930s. Unlike Stanislavsky's system, Biomechanics believes not in the representation of naturalistic movements but an aesthetic presentation of “body images” on stage. In 1936, Meyerhold was accused of “formalism”. The Soviet government closed down his theatre on 8 Jan 1938. He was later arrested, tortured and executed on 2 Feb 1940. His charges were cleared during the first wave of de-Stalinization.

Clean Play

From *Offending the Audience*, Clean Play refers to a play that does not play time because time can never be repeated. Only the time of the audience is present in a Clean Play. Dramatic Time and Real Time coincide with each other, just like in a 90-minute soccer match—the time for the soccer player and the spectators are the same.

Gaze

A “gaze” goes beyond looking or seeing. It carries power and is integral in the systems of power dynamics. How an audience looks at a piece of work will affect the interpretation of the work. In his theory of the mirror stage, psychoanalyst Jacques Lacan defined gaze in terms of the relationship of self and other. The self is seen and conceived by the other, which in turn, contributes to the representation of self.

Offending the Audience

Peter Handke's iconic anti-play, *Offending the Audience*, was first staged in June 1996 in Germany. The play challenged theatre conventions by nullifying the illusions on stage. Actors do not play any characters and they give speeches instead of dialogues. Thus, revealing the unattainable “reality” in common drama.

Performer

A performer is someone who uses his/her body, expression, voice, language and techniques to perform for an audience. Such performance can fall into one of the following categories: theatre/drama, music, opera, dance, etc. These performances may differ in form but they are all carried out in front of a live audience, in which the immediate presence of the performer is exhibited. Patrice Pavis argues that “the performer stages his/her own self, while the actor plays the role of another”.

Peter Handke

Peter Handke (born 1942, Griffen, Austria) is an avant-garde Austrian playwright, novelist, essayist, screenwriter, poet. His notable works include *Offending the Audience*, *Kaspar*, *The Goalie's Fear of the Penalty* and *Wings of Desire* (co-written with Wim Wenders).

Postdramatic Theatre

From *Postdramatic Theatre* by Hans-Thies Lehmann, its characteristics include: (1) moving away from representation which is selective and subjective; (2) time is no longer structured; (3) need not be tied to either character or plot. Audience has to negotiate the production of postdramatic plays by working through a new set of conventions. The stage is no longer just a venue for interpretation but a generator of shared experiences.

Secret Love in Peach Blossom Land

Written and directed by Stan Lai, with improvisation from the cast, *Secret Love in Peach Blossom Land* is a landmark production in modern Chinese theatre. Since its premiere in 1986, it has received several stage revivals through the years. This play-within-a-play tells the story of two drama troupes sharing the same rehearsal space and how they interfere, intimidate and interlace with each other.

Stanislavski's System

It strives for the actor to become one with the character through a realistic style of acting. Time is constructed on stage to portray a faithful representation of life. The aim is to draw the audience into the drama, scenarios and plot on stage. As the audience connects with the characters, they will be affected by the story and interact with the performance.

Space

Space is the objective form of physical existence which is made up of length, breadth and height. Peter Brook believes that "when a man walks across this empty space whilst someone else is watching, this is all that is needed for an act of theatre to be engaged."

Suzuki Actor Training

The Suzuki Actor Training focuses on enhancing the three important aspects of the actors' art: energy production, breath calibration, and centre of gravity. These three aspects work towards the cultivation of the "invisible body", the uncovering of the actor's inner potential and the development of a creative actor.

Time

There are three types of time: (1) Real Time is the indefinite continued progress of existence and events that occur in apparently irreversible succession from the past through the present to the future. It is often referred to as the fourth dimension, along with the three spatial dimensions; (2) Dramatic Time is an illusion created in a drama performance. Its order can be freely organised, skipped, accelerated and slowed; (3) Psychological Time is an individual's perception of time. Subjective and malleable, it is easily influenced by one's emotions and surroundings.

Emergency Stairs

- Theatre is Revolutionary

"Emergency Stairs" is a yet-to-be formed theatre company. Yet-to-be Artistic Director Liu Xiaoyi believes: Theatre is revolutionary, revolution is experimental, and experimentation is subversive. 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. Hence, we will approach intercultural dialogue openly, deconstruct the works of our predecessors boldly, and reconstruct the theatre of the future confidently.

SYNOPSIS

“You will see no play”

Four nameless performers, in a space without boundaries. No plot, no love nor sorrow, no more roller coaster narrative. And the stage does not represent another place. What then shall happen in theatre? When all pretence is stripped, is everything then genuine?

In 1966, Austrian playwright Peter Handke rose to prominence with *Offending the Audience*, a play that challenged perceptions of theatre and rocked the establishment of the day.

Five decades later, this special *Huayi* commission sees Young Artist Award recipient Liu Xiaoyi leading a creative team of the most outstanding Singaporean theatre artists—Nelson Chia, Oliver Chong, Li Xie, Ang Gey Pin, Darren Ng and Lim Woan Wen—to devise and create an original adaptation through relentless experimentation and dialogue. Pushing new boundaries in theatre, they rework the antitheatre classic for a modern audience.

(Approximately 1hr 30mins, no intermission)

Performed in Mandarin with English surtitles.

There will be a post-performance talk after each performance.





Liu Xiaoyi Concept and Direction

Liu Xiaoyi is a director, actor, playwright and educator. A committed practitioner with a desire to push artistic boundaries, Liu is considered a promising figure at the forefront of the experimental Chinese theatre scene in Singapore. He was the recipient of Young Artist Award by the National Arts Council of Singapore in 2016.

In 2002, Liu started working professionally in theatre, which augured what was to become a deeply passionate and rigorous involvement with Singapore theatre and the arts. Over the past decade as a professional artist, he distinguished himself first and foremost as an accomplished actor. Now, Liu is considered one of the most acclaimed male actors from the Singapore Mandarin theatre scene. Liu's passion and talent for words also revealed a gifted playwright with a deft sensibility for language. As a director, the cornerstones of his oft-lauded but controversial work are unsurprisingly experimentation, introspection, and poetry. Liu's works often polarise, drawing both praise and debate.

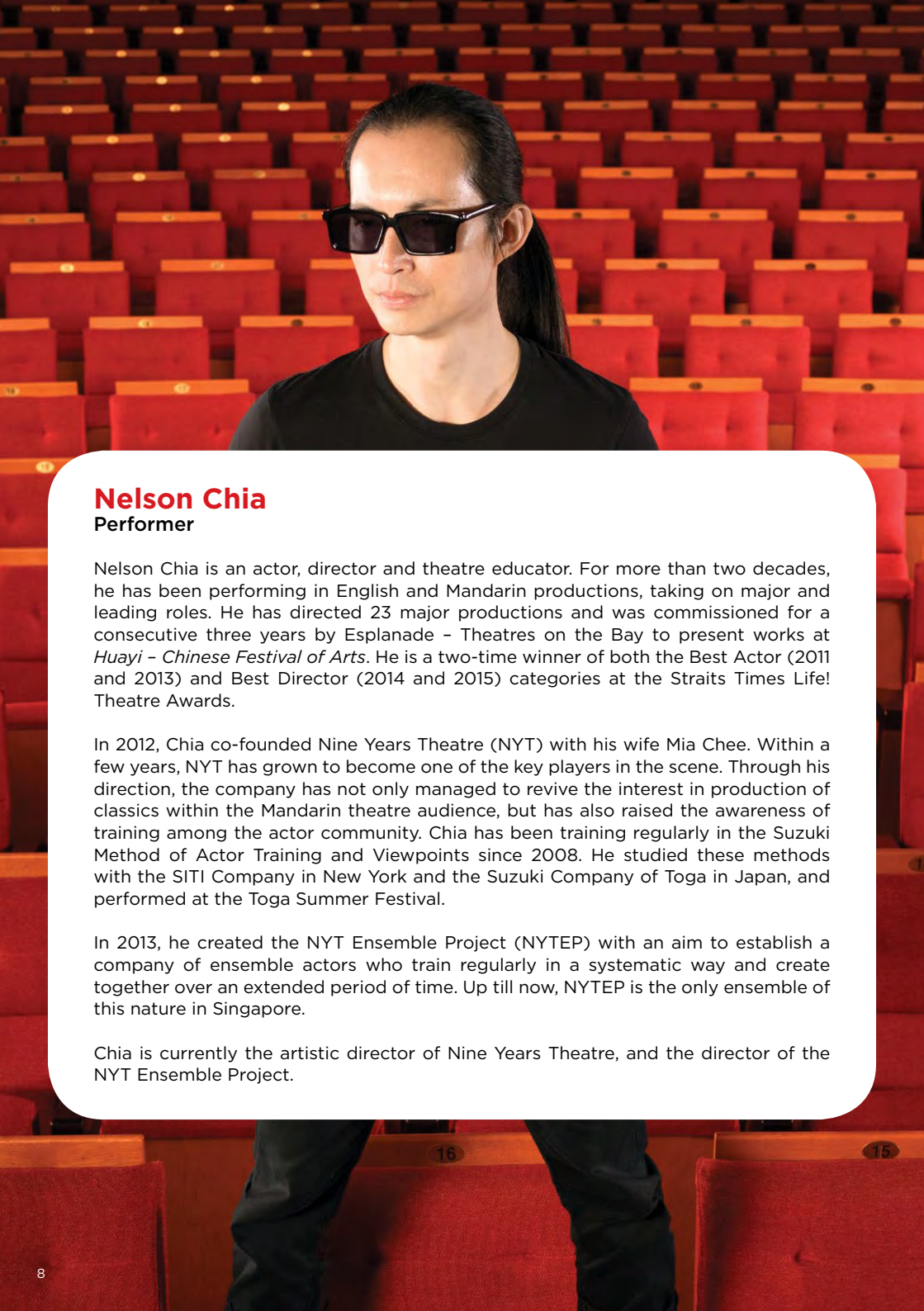


Ang Gey Pin

Performer

A performer, pedagogue and director, Ang is best known locally for the title role in the Chinese version of *Silly Little Girl and the Funny Old Tree* (1987) and being the artistic director (1995–1998) of Theatre OX. She began her theatre apprenticeship with Practice Theatre Ensemble in 1986 (now The Theatre Practice). Ang holds a BA degree in Theatre (with distinction) from University of Hawaii at Manoa (1992). She was a member of the Workcenter of Jerzy Grotowski and Thomas Richards, Italy (1994/1998–2006), performing lead roles and touring internationally with the company's *Project The Bridge: developing theatre arts: One breath left* (UBU Special Award, Italy) (1998–2002) and *Dies Irae: My Preposterous Theatrum Interioris Show* (2003–2006).

Since 2006, Ang has initiated *Sourcing Within*, comprising international work sessions for theatre practitioners and students, as well as cross-disciplinary research in embodied practice, performing arts, anthropology and beyond. Ang recently submitted her Practice-as-Research PhD (Drama) thesis and worked as Associate Lecturer (2014–2016) at the University of Kent, UK. Her works are featured in scholarly journals and books of intercultural theatre, and she is the recipient of theatre award (1999) granted by the National Arts Council.



Nelson Chia

Performer

Nelson Chia is an actor, director and theatre educator. For more than two decades, he has been performing in English and Mandarin productions, taking on major and leading roles. He has directed 23 major productions and was commissioned for a consecutive three years by Esplanade - Theatres on the Bay to present works at *Huayi - Chinese Festival of Arts*. He is a two-time winner of both the Best Actor (2011 and 2013) and Best Director (2014 and 2015) categories at the Straits Times Life! Theatre Awards.

In 2012, Chia co-founded Nine Years Theatre (NYT) with his wife Mia Chee. Within a few years, NYT has grown to become one of the key players in the scene. Through his direction, the company has not only managed to revive the interest in production of classics within the Mandarin theatre audience, but has also raised the awareness of training among the actor community. Chia has been training regularly in the Suzuki Method of Actor Training and Viewpoints since 2008. He studied these methods with the SITI Company in New York and the Suzuki Company of Toga in Japan, and performed at the Toga Summer Festival.

In 2013, he created the NYT Ensemble Project (NYTEP) with an aim to establish a company of ensemble actors who train regularly in a systematic way and create together over an extended period of time. Up till now, NYTEP is the only ensemble of this nature in Singapore.

Chia is currently the artistic director of Nine Years Theatre, and the director of the NYT Ensemble Project.



Li Xie

Performer

Li Xie is a freelance theatre practitioner who performs, teaches, writes and directs. Since 2004, she has been working closely with various communities such as women, youth, elderly and convicts from Singapore Selarang Drug Rehabilitation Centre. She has directed, written and facilitated forum theatre pieces dealing with SARS, AIDS, problem gambling, violence against women, palliative care, and migration/integration problems in Singapore. In 2002, she was invited to work with Headlines Theatre in Vancouver, Canada, in a series of forum theatre workshops with youth. She has also created newspaper theatre work *Dua Dai Ji*, touring the communities since 2005.

In 2011, she collaborated with renowned Hong Kong Experimental Theatre group Zuni Icosahedron to stage *One Hundred Years of Solitude - Cultural Revolution* in Hong Kong and Singapore at *Huayi - Chinese Festival of Arts*. She was also invited to conceptualise a site specific mystery theatre *BODY X - The Wedding* for Singapore Writers' Festival 2014 and recreated *BODY X - The Rehearsal* in 2016. In 2012, Li Xie set up SOBX - School of Biomechanics for Theatre after 13 years of teaching, finally bringing her actor training system to Taiwan for the first time.

She was the recipient of the Young Artist Award by the National Arts Council of Singapore in 2006 and Straits Times Life! Theatre Award for Best Director in 2009.

Her most recent work *It Won't Be Too Long - The Lesson* (Singapore International Festival of the Arts 2015) was also nominated for Best Director and Best Production. It was invited to be restaged in Taipei in 2016.



Oliver Chong

Performer

Oliver Chong is one of Singapore's most versatile and multitalented directors, playwrights, and actors. Some of his memorable works include *Roots*, *I'm Just A Piano Teacher*, *Cat*, *Lost & Found*, *The Book of Living and Dying*, and *Citizen Pig*. He has been nominated several times for his acting and directorial efforts at the Straits Times Life! Theatre Awards. In 2011, he won Production of the Year for *A Cage Goes in Search of a Bird* with his actors' collective, A Group of People. In 2013, he won Production of the Year and Best Script for *Roots*.

His nominations for the Straits Times Life! Theatre Awards include Production of the Year and Best Director for *I'm Just a Piano Teacher*, and *Citizen Pig*; Best Actor for *Roots*, *Invisibility/Breathing*, and *Art*; Best Supporting Actor for *Flare*; Best Ensemble for *Shit Hole*, *First Family*, *Rashomon*, and *A Cage goes in Search of a Bird*; and Best Set Design for *Twisted*.

Resident Director of The Finger Players since 2005, Chong is also a founding member of A Group of People.

CREATIVE AND PRODUCTION TEAM

Darren Ng

Sound Artist & Music Composer

For the past two decades, Darren has sound designed and composed music for over 200 arts productions, and has received multiple Straits Times Life! Theatre Awards for Best Sound. As a music composer, he is signed to record label Kitchen. Label, going by the pseudonym sonicbrat, and has been invited to perform solo in numerous prestigious international music and arts festivals across Europe and Asia. He has been Associate Sound Artist and Music Composer for The Finger Players since 2004 and is a cofounder of the design collective INDEX. He was conferred the Young Artist Award (music; multi-disciplinary practice) in 2012 by the National Arts Council.

Lim Woan Wen

Lighting Artist

A graduate from the National University of Singapore's Theatre Studies programme, Lim Woan Wen received the inaugural National Arts Council Arts Professional Scholarship in 2001 and trained at The Hong Kong Academy for Performing Arts in stage lighting design. She has won multiple Best Lighting Design awards at the Straits Times Life! Theatre Awards and was conferred the Young Artist Award in 2011 by the National Arts Council. Lim divides her time between freelancing, working with The Finger Players as their associate lighting designer, and making work as one-third of the design collective INDEX.

Chong Woon Yong

Producer

Graduated with a BA from NUS Theatre Studies Programme in 2011, Chong Woon Yong is a bilingual actor and arts manager. Somewhat of a contradiction, Chong revels in artistic creation and collaboration, as well as arts management and administration, and was even a former arts bureaucrat.

As an arts manager, Chong has led several theatre productions as producer, including *FLUID* (The Theatre Practice) and *Wanderer Seeker* (The Theatre Practice). He also does non-profit development work on a regular basis, and was a junior executive in the National Arts Council.

Acting credits include *GRIND* (Toy Factory Productions), *The Struggle: Years Later* (The Theatre Practice), *Uproot* (The Theatre Practice Lab), *Upstream* (The Theatre Practice Lab), *Almost Left Behind* (Singapore Arts Festival 2011) and *11 • Kuo Pao Kun Devised* (Kuo Pao Kun Festival 2012), which was nominated for Best Ensemble at the Straits Times Life! Theatre Awards.

Imagining the Future of Theatre...

“ I foresee the future of theatre to be more detached from reality, roaming through the voids and experiences of the world. There will be more works which cross boundaries and diminish distances between the various disciplines. People will experience interactions which transcend time and space convergence. Theatre practitioners will conduct more experiments on multidisciplinary works, in an attempt to test our limits—the emergence of memory, imagination, experience, the past and the future, and their passing amidst the immediate presence of theatre.”

– Ang Gey Pin

“ I am unable predict the future of theatre, hence I put my heart and soul on the needs and cultivations of the present.”

– Nelson Chia

“ I don't know. Theatre can be anything. It doesn't have to conform to a certain form. As long as a human body breathes, theatre happens.”

– Li Xie

“ Theatre can provide entertainment for consumers. It can be a series of jokes, songs and dances to pass the time. Theatre can also challenge, confront, offend and shed light on the society we live in. These two functions are never mutually exclusive. Theatre practitioners of the future will continue to struggle under limited resources, especially those who pursue the second function. The audience will influence the policy makers, who will regulate the artists, who will create theatre, which will affect the audience. The artists have to work on the importance and positioning of theatre and its functions, but the public need to pay a role in this too. So, to my dear audience, what do you hope for the future of theatre?”

– Oliver Chong

“ I am unable to predict the future of theatre. Its metamorphosis may be dictated by changes in contextual social climate and the evolution of global trends in the arts. But I do have ideals for the evolution of theatre within my own practice: the resonance and conversation between man, time and space; synaesthesia of the senses; distillation, subtraction, transmutation.”

– Darren Ng

“ I do not know how the theatre of the future will be like, I suppose theatre does not need to and should not be of a certain form?”

– Lim Woan Wen

CREATIVE AND PRODUCTION CREDITS

CREATIVE

Concept and Direction:

Liu Xiaoyi

Original Script:

Peter Handke

Adaptation:

Liu Xiaoyi and Cast

Cast:

Ang Gey Pin
Nelson Chia
Oliver Chong
Li Xie

Sound Artist and Music Composer:

Darren Ng

Lighting Artist:

Lim Woan Wen

Rehearsal Archival and Research:

Tung Ka Wai

PRODUCTION

Producer:

Chong Woon Yong

Production and Stage Manager:

Celestine Wong

Assistant Stage Manager:

Marilyn Ang

Surtitles Translator and Operator:

Tung Ka Wai

Front of House Exhibition Design:

Huang Suhuai

Front of House Exhibition Text:

Tung Ka Wai

Graphic Designer:

Ric Liu

Photography:

The Pond

ACKNOWLEDGEMENTS

Esplanade - Theatres on the Bay

Performance Workshop

Teater Ekamatra

Nine Years Theatre

and all test audiences that we offended during rehearsals



华艺术节监制的话

亲爱的华艺术节朋友：

衷心感谢大家出席华艺术节，很高兴大家选择来到滨海艺术中心与我们共享春节的喜乐。能在节庆里同家人朋友聚集同欢总是幸福的美事，希望大家在这里享受到美好的时光。

对于农历新年，我总是引颈期盼。我记得我还是个小孩时，除了开心收到长辈们给的红包、大快朵颐新年大餐、穿新衣服外，我有很多时间是跟我的表兄弟姐妹们一起玩乐。慢慢长大后，我们开始到淡滨尼当时的东艺戏院看贺岁电影，不是周星驰，就是黄飞鸿电影系列。虽然东艺已不复存在了，但过年相约看电影的习惯依然。

到了2000年初我发现有华艺术节，我记得那时我召集我的表兄弟姐妹跟我一起到滨海艺术中心观看免费节目。那是我的华艺术节初体验。今天，我没料到自己成了华艺术节幕后团队的一员，同个个满腔热忱的队友同心协力地把好节目带给大家。不管是免费节目活动，还是售票节目，我们期待您都能满载而归。我们相信，艺术能启迪人心，带给人欢乐。这样的信念，也是把生命奉献给艺术，用生命启迪人心的优秀艺术家们一路来的坚持。

如今，每逢农历新年的脚步近了，我的家人，包括我的表兄弟姐妹们，还有朋友们都知道我会召集他们来参与华艺术节的活动。这，也已成了我们在农历新年必做的事儿。尽管我在节庆期间同样要工作，我也希望能挪出一些时间来做一名观众，这样我就可以同我的太太和女儿一起观赏演出和参与活动。希望有那么一天，相约在华艺术节也能成为我女儿长大后同她的亲人朋友一起欢度新年的节目！

华艺术节制作团队诚挚地感谢大家的莅临与支持，感谢所有参与演出的艺术家们，在这段期间与我们一同过新年，同启新希望。

愿 新春愉快 祝福满满 健康快乐！

李国铭

华艺术节监制

附注：在华艺术节度过农历新年的朋友，可有怎么样的回忆？

欢迎您到华艺术节的脸书（www.facebook.com/huayifestival）上与大家分享。

导演的话

观众守则

仔细聆听入场前观众之间的谈笑。

仔细聆听剧场外面的夹杂着音乐的环境声音。

仔细聆听魔术师表演时候的语调。

仔细聆听深夜楼下驶过的摩托车的声音，直至车辆驶远。注意聆听当中的节奏变化。

仔细聆听约瑟翰·庞麦郎的歌曲《我的滑板鞋》。

仔细聆听约翰·凯奇（John Cage）的作品《4' 33》当中的声音。

仔细聆听深夜电台节目主持人的呼吸，尤其是马来西亚电台。

仔细聆听国会辩论当中的发言，尤其是郭庆亮的语速与语调。

仔细聆听电影《彗星来的那一夜》（*Coherence*）当中的对白，尤其是演员相互重叠打岔的台词部分。

仔细聆听一部纪录片。或者伍迪·艾伦在他的电影里絮絮叨叨的台词。

仔细观看在咖啡店独自用餐者的神情。

仔细观看电影《戏王之王》里的黄秋生一边扫地一边念莎士比亚台词的片段，同时注意观看旁边詹瑞文的表演。之后黄秋生带领詹瑞文到街上，对他说“最好看的戏不是在舞台上”，反复观看他说这句话时的表情。然后和他在舞台剧《仲夏夜之梦》中的表演做比较。

仔细观看地铁或巴士上使用手机的人群的肢体和眼神，注意在地铁发生故障那一刻人群肢体的变化，并且从玻璃窗的倒影上注意一下你自己的表情。

仔细观看夜晚斑马线旁边忽闪忽灭的圆形街灯。

仔细观看郭庆亮在国会发言时其他议员的脸部表情。

仔细观看入场前负责接待、安检和撕票的工作人员的服装、动作和表情。

《冒犯观众》词汇表

艺乘

葛罗托斯基 (Jerzy Grotowski) 于1986至1999年间于意大利庞提德拉进行的研究活动。重点在于艺乘执行者的某种身心转变，其过程具有仪式性、非美学性、非观赏性的特点。在他的剧场训练中，运用了各种古老传统文化戏剧的演出技巧，但并非止于学习模式，而是希望借由演练前人传承的世代记忆，用身体知觉来重现表演时的状态。

观众

观众是一群观看演出或透过不同媒介接触艺术品、文学、剧场或音乐的人。他们在不同的艺术种类中有不同的参与方式——有的公开邀请观众参与演出，有的只允许观众鼓掌、批评或接收。海姆 (Caroline Heim) 认为演员在剧场中扮演角色，观众则在剧场中呈现自己，并且扮演“观众”的角色。

生物力学

梅耶荷德 (Vsevolod Meyerhold) 于30年代研发的演员训练系统。相较斯坦尼斯拉夫斯基的心理写实表演，生物力学认为演员的舞台动作不应是自然主义的动作，而是给人以一种美感的“形体造型”。1936年，梅耶荷德被指责为“形式主义”，1938年1月8日，苏联政府关闭梅耶荷德剧院，梅耶荷德本人也于1940年2月2日殉难。苏共二十大后得到平反。

纯粹戏剧

出自《冒犯观众》。纯粹戏剧是不表演时间的戏剧，因为真实的时间无法被重复。在纯粹戏剧里，存在的只有观众的时间，表演者的戏剧时间和观众的真实时间达成一致。就如同一场足球赛的九十分钟，球员的时间也就是观众的时间。

凝视

所谓“凝视”，并非普通的观看或看见，它是有力量的，是权力运作的基本方式。观众的观看方式，会影响意义的诠释和作用。心理学家雅各·拉冈 (Jacques Lacan) 又将凝视定义为自我和他者之间的镜像关系，即透过他人看待自己的眼光折射，再构成自我的再现。

《冒犯观众》

彼得·汉德克 (Peter Handke) 反戏剧的代表作。1966年6月于德国首演。此剧挑战了当时的舞台常规，向观众揭示一般戏剧无法达到的“真实”——舞台上没有幻觉，演员不再扮演人物，对话被演讲取代。

表演者

运用身体、表情、声音、语言和本身的技术能力为观众表演的人。表演的种类主要有剧场/戏剧、音乐、歌剧、舞蹈等。虽然形式各有不同，但皆为现场表演，与观众有面对面的接触，因此特别强调表演者当下的存在感。巴维斯 (Patrice Pavis) 认为表演者呈现的是自己，而演员扮演的是他人的角色。

彼得·汉德克

1942年生于奥地利格里芬。当代德语艺文界的先锋作家，作品散见于舞台剧本、小说、散文、电影剧本、诗歌。代表作包括舞台剧本《冒犯观众》和《卡斯帕》、小说《守门员对点球的焦虑》、以及与文·温德斯共同编写的电影剧本《欲望之翼》。

后戏剧剧场

出自汉斯·蒂斯·雷曼《后戏剧剧场》。其特点包括：一、摆脱再现，因为再现是选择性和主观性的；二、时间不再是按照某种结构顺序进行；三、跳脱人物和情节的设定。由于失去了以上原有的戏剧性标志，观众必须以一种新的方式去观看、去协商、去参与一部作品。舞台不再只是一个提供解读材料的地方，而是一个共享经验的集合点。

《暗恋桃花源》

由赖声川编导，以及全体演员集体创作，现代华语剧场的重要剧作。1986年于台湾首演，至今仍巡演不断。此剧采用戏中戏的结构，由《暗恋》与《桃花源》两个剧组在同一个排练场的相遇、碰撞、交融来构成新的戏剧张力。

斯坦尼斯拉夫斯基体系

讲求演员与角色合二为一，进入“无我之境”，通过逼真的生活化的表演，在时空集中的舞台上再现生活。注重将观众卷入戏剧，引导观众对戏剧产生感情，投入规定情境以进入情节，亲近角色，最终置身剧情接受感染，从而达到与观众间接交流的目的。

空间

空间是物质存在的一种客观形式，由长度、宽度、高度表现出来。彼得·布鲁克（Peter Brook）认为一个人在某一个人的注视下，经过一个“空的空间”，就足以构成一个“剧场行为”。

铃木忠志演员训练

铃木忠志演员训练重点在于训练演员特质的三方面：能量应用、气息调节、和重心控制。这三方面的发展旨在开发演员的“隐形身体”、提炼演员的创意潜能，和培育富有创作能量的演员。

时间

主要有三种：一、真实时间是存在和事件过程的无限延续，是不可逆转的承接，从过去连接现在，再延伸到未来。它也常被称为继空间三个维度之后的第四维度；二、戏剧时间则是创作者精心安排的假象，可以自由挪动先后顺序，甚至浓缩或稀释时间；三、心理时间是个人主观感受的时间，其长短快慢由内在心情和外在环境影响。

避难阶段

——剧场是革命性的

“避难阶段”，是一个还未成立的剧团。艺术总监刘晓义相信，剧场是革命性的，革命是实验性的，实验是颠覆性的。剧场不断摧毁又重建我们的人生观、艺术观、世界观。而人、时间、空间是这场革命的三个基本元素。为此，我们将开放地进行跨界对话，在前人的基础上大胆解构，然后重构属于未来的剧场。

剧情概要

——“你们不会看到一出戏”

你们走进剧场，看到四个无名无姓的表演者，在一个无拘无束的空间里。没有情节，他们也不表演悲欢离合；不限场景，时间也没有了起承转合。那么，剧场里将会发生什么？当剧场里不再表演“假”，是否一切就都是“真”？

1966年，奥地利著名剧作家彼得·汉德克发表了使他一举成名的剧作《冒犯观众》，对传统戏剧公开挑战，引起空前的轰动。

半个世纪后，青年艺术奖得主刘晓义，召集了一组新加坡剧场最杰出的艺术工作者：谢燊杰、钟达成、李邪、洪艺冰、黄泽晖和林苑雯，经历数月的对话、讨论，对剧本进行改编和再创作，试图在前人成功的基础上，向剧场的可能性再做新的实验，为当代观众重新演绎这一出戏剧史上的“反戏剧”经典。

(时长约1小时30分钟，无中场休息。)

华语演出，附英文字幕。

每场演出将有演后交流会。



刘晓义

构思与导演

晓义是一名导演、演员、编剧和剧场导师，他不断地进行艺术边界的探索，被誉为新加坡实验剧场代表人物之一。2016年，获颁新加坡国家艺术理事会年度青年艺术家奖。

十多年来，他首先是作为一名出色的演员被观众所认识，如今被认为是新加坡华语剧场的实力派男演员之一。晓义对文字的喜爱与才华，使他成为一名独具风格的编剧，其文字细腻而富有想象色彩。作为一名导演，他强调具有实验性、诗性和思辨性的剧场，作品备受关注与争议。



洪艺冰

演员

洪艺冰是一名表演者，戏剧导师及导演。在本地较为为人知的是她参与《傻姑娘与怪老树》（1987首版）的演出，以及身为老牛剧场的艺术总监（1995 - 1998年）。1986年她成为实践话剧团（现为实践剧场）的受训团员，并于1992年毕业于夏威夷大学戏剧学士（优异）。她是意大利耶日格洛托夫斯基及托马斯·理查兹工作中心的成员（1994 / 1998 - 2006年），主演并巡回该中心“桥梁：戏剧艺术之发展”之“一息尚存”（意大利UBU特别奖）（1998 - 2002）和“天怒：我内在荒谬剧场展”（2003 - 2006）。

自2006年，她创办《内溯》国际戏剧工作坊及跨学科研究（体现实践，表演艺术，人类学等）。近期在英国肯特大学呈上以实践为研究博士（戏剧）论文，并成为该大学的助理讲师（2014 - 2016年）。她的作品刊登于学术期刊及跨文化戏剧书籍，也是国家艺术理事会的戏剧奖得主（1999年）。



谢燊杰

演员

燊杰是一名双语演员、导演及戏剧导师。二十多年来，他曾担纲主演多部华、英语剧，执导过23部舞台剧。他曾在《海峡时报》戏剧大奖中分别两次获得最佳男主角（2011和2013）和最佳导演（2014和2015）奖。

2012年，燊杰同其妻徐山淇创立九年剧场。短短数年，九年剧场便成了本地剧坛的重要团体之一。在他的带领下，九年重燃华语剧场观众对经典剧目的热情，也在演员群体中激起了对演员训练这项课题的关注。自2008年开始，燊杰定期进行“铃木忠志演员训练法”和“观点”方法的训练。他曾在纽约的SITI剧团和日本的铃木忠志利贺剧团学习这些训练方法，还曾参与铃木剧团在利贺戏剧节的演出。

2013年，他创立了九年剧场演员组合计划，旨在组建一支进行长期、定期并且系统化训练和创作的演员团队。至今，这个演员组合是本地唯一持有这样的训练的团队。



李邪 演员

李邪集编、导、演和教导于一身。自2004年起，她就和妇女团体、青少年、年长者和戒毒改造所的囚犯们紧密合作，编导了探讨社会不同课题的论坛剧场。2002年，她受邀到加拿大协助指导一系列的青少年工作坊。她所开创的新闻剧场《大歹纪》，也从2005年在全岛巡演至今。她曾执导并演出的剧作，包括《阴道独白》、《小白船》，以及《极乐世界》等。

2011年，她和香港剧团进念·二十面体合作，在香港和新加坡艺术节演出《百年孤寂》。2014年，她受邀在在新加坡作家节上策划演出地域性浸入式剧场《BODY X》，两年後再度策划编导第二系列。

李邪长期受训于梅耶荷德的“生物机械学”，她也是新加坡教导此体系的唯一导师；她在2012年首次对此体系进行改革，并将它带到台湾举办工作坊。

2015年，她获颁新加坡国家艺术理事会的青年艺术家奖，也曾赢得“《海峡时报》 - 生活！戏剧奖”的最佳导演奖和最佳女配角奖。她近期在2015年新加坡艺术节的社区实验互动演出“在不久的将来 —— 一堂课”，也获最佳导演和制作提名。此作在2016年也受邀到台湾，与当地民众集体策划，公开演出。



钟达成

演员

钟达成是本地剧场界其中一位具备潜质和不可或缺的编导和演员，无论是编、导还是演，他都极具天赋，且有强烈的个人风格。他的代表作包括《根》、《我只是个钢琴老师》、《失猫复还》、《生死书》以及《大猪民》等等。他曾多次得到“《海峡时报》生活！戏剧奖”最佳演员和导演的提名，包括于2011年凭 *A Cage Goes in Search of a Bird* 荣获年度最佳制作 (A Group of People 的集体创作演出) 和在2013年，以他的作品《根》，荣获年度最佳制作及最佳剧本。

达成于“《海峡时报》生活！戏剧奖”获提名的其他作品包括：最佳导演、年度最佳制作《我只是个钢琴老师》(2007) 及《大猪民》(2014)、最佳男演员《根》(2013)、*Invisibility/Breathing* (2011) 及《艺术》(2015)、最佳男配角《火光》(2009)、最佳群戏《粪坑》(2005)、《天下第一家》(2007)、《罗生门》(2010) 及 *A Cage Goes in Search of a Bird* (2011)，及最佳舞台设计《成人非童话》(2006)。

2005年起担任十指帮驻团导演至今，并为演出团体 A Group of People 创团人之一。

创作与制作团队

黄泽晖

声音艺术与音乐创作

泽晖毕业于新加坡国立大学，主修哲学与戏剧。他活跃于本地剧场、国际实验音乐界及声音艺术界近20年，至今已参与超过200个舞台剧和艺术演出的音响设计及音乐创作。他也是知名 Kitchen. Label 的签约艺人 (sonicbrat)，曾多次受邀到欧洲和亚洲多个著名音乐节及艺术节演出或呈献声音艺术装置。他目前是十指帮附属声音艺术设计及音乐创作人，也是设计组合“什只”的创团成员之一。他曾多次提名与夺得“《海峡时报》生活！戏剧奖”最佳音效设计，并于2012年获得由国家艺术理事会颁发的年度青年艺术家奖。

林苑雯

灯光艺术

苑雯毕业于新加坡国立大学，主修戏剧，2001年获国家艺术理事会颁发奖学金，前往香港演艺学院进修舞台灯光设计。她目前为十指帮的附属灯光设计，也是创作组合“什只”的创团成员之一，曾多次夺得“《海峡时报》生活！戏剧奖”最佳灯光设计，并于2011年获得由国家艺术理事会颁发的年度青年艺术家奖。

张文扬

监制

文扬于2011年毕业于新加坡国立大学，主修戏剧系，是一个双语演员，热衷于艺术创作的同时，也喜欢艺术管理及行政的工作，甚至曾经从事艺术政策行业。

身为艺术经理，文扬曾担任实践剧场的《水往上流》与《行者悟空》的监制。他为非营利组织策划发展计划，也在国家艺术理事会中当过初级行政人员。

作为演员，他参演过 *GRIND* (TOY肥料厂)、《挣扎：多年以后》(实践剧场)、《到此一游》(实践演员实验室)、《从头开始》(实践演员实验室)、*Almost Left Behind* (新加坡艺术节2011) 和《11·即兴郭宝崑》(郭宝崑节2012)。

想象未来的剧场……

“预见未来剧场将更超脱现实，漫游隔空感观的世界。将有更多跨越并拉扯“距离”的创作，人与人之间更有穿越时空交和碰触的经验。剧场人也将进行更多跨学科领域的实验，突破人的极限——使人的记忆，想像，感观，过去及未来浮现并流逝于剧场当时当刻。”

- 洪艺冰

“我无法预测未来的剧场是什么样子的，因此我把心思都放在当下的需要和耕耘。”

- 谢樂杰

“我没有能力预测剧场的未来。它的变化也许是随社会背景与环境的变化，和国际艺术的趋向，一起衍变的。但对于自己向往的剧场，希望能看到这些进展：空间和时间与人的对话和共鸣；联觉；简，减，化。”

- 黄泽晖

“我不知道。什么都可能成为剧场。没有绝对必须一定要这样，才叫剧场。只要有人，有呼吸，就有剧场。”

- 李邪

“剧场，可以是观众消费的娱乐场所。说说笑笑、唱唱跳跳，消磨时光无伤大雅。剧场，也可以挑战、对峙、冒犯，发人深省关照社会。这两种功能其实并不相互排斥。未来的剧场工作者仍得在有限的资源下挣扎求存，尤其是致力于后者的艺术家们。什么样的观众就会有怎样的决策者就会有怎样的艺术家就会有怎样的剧场就会有怎样的观众。剧场的作用的必要性与定位，除了得靠艺术家们的不懈努力，还得仰赖大众的重视。就不知道亲爱的观众们，您希望未来的剧场是怎样的呢？”

- 钟达成

“我不晓得未来的剧场会是怎样的，我想剧场其实不需要也不应该有一个什么特定的样子？”

- 林苑雯

创作与制作团队

创作

概念与导演:

刘晓义

原著:

彼得·汉德克

改编:

刘晓义与全体演员

演员:

洪艺冰

谢燊杰

钟达成

李邪

声音艺术与音乐创作:

黄泽晖

灯光艺术:

林苑雯

排练记录与资料搜集:

董家威

制作

监制:

张文扬

制作经理及舞台监督:

黄焱婷

助理舞台监督:

汪丽仪

文字翻译与字幕操作:

董家威

前台展览设计:

黄素怀

前台展览文字:

董家威

平面设计师:

刘晋旭

摄影:

The Pond

鸣谢

滨海艺术中心

表演工作坊

Teater Ekamatra

九年剧场

以及所有在排练中被冒犯的观众



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The Studios

**16 Mar —
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Studio**

A season of
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Haresh Sharma

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16 – 19 Mar 2017
8pm, Thu – Sat, 3pm, Sat & Sun

Written by Haresh Sharma
Translated and directed by Nelson Chia
A co-production with Nine Years Theatre
Performed in Mandarin, with English surtitles.
R16 – contains issues dealing with paedophilia



WITH/OUT

23 – 26 Mar 2017
8pm, Thu – Sat, 3pm, Sat & Sun

Conceptualised by Loo Zihan
Based on *Completely With/Out Character*
Devised by Paddy Chew, in collaboration with
Alvin Tan and Haresh Sharma
A commission by *The Studios*
Contains some mature content. Recommended for
16 years and above.



This
Chord
and
Others

30 Mar – 2 Apr 2017
8pm, Thu – Sat, 3pm, Sat & Sun

Written by Haresh Sharma
Directed by Timothy Nga
A commission by *The Studios*



6 – 9 Apr 2017
8pm, Thu – Sat, 3pm, Sat & Sun

Written by Haresh Sharma
Adapted by Zulfadli Rashid
Directed by Mohd Fared Jainal
A co-production with Teater Ekamatra
Performed in Malay, with English surtitles.
Contains some mature content. Recommended for
16 years and above.



13 & 14 Apr 2017
8pm, Thu & Fri

Adapted from texts by Haresh Sharma
Directed by Koh Wan Ching
Devised and performed by Chelsea Crothers,
Chng Xin Xuan, Grace Kalaiselvi, Lina Yu and
Wendy Wee Hian
A work-in-progress by *The Studios: RAW*

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E & ME

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THEN LIFE WILL FIND ITS VERY EXISTENCE FROM THE ARTS.

— Dostoyevsky

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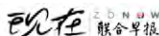
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