



ENCHANTMENT

28 JUN — 9 SEP 2017

Second Edition with new highlights, 1  
extra shows added to sold-out performances

SIFA 2017  
presents

The O.P.E.N.  
& SIFA

For the first time, one seamless four-month experience  
beginning 28 June to 9 September 2017.

Information on SIFA (5 August to 9 September)  
is available at the back of this Guide.

# Enchantment

in this age of  
disenchantment

is ethical  
generosity.

The Singapore International Festival of Arts (SIFA), managed by Arts House Ltd, is ultimately concerned with creating a sustainable ecosystem of the arts in Singapore. In a new initiative begun by Founding Festival Director Ong Keng Sen, we encourage audience ownership of ideas, issues and themes through The O.P.E.N., a pre-festival of ideas. This should lead to a deeper enjoyment of SIFA come August and September 2017.

THE  
**O.PEN**  
**P.ARTICIPATE**  
**E.NGAGE**  
**N.EGOTIATE**

Too often, an arts festival is a U.F.O. which descends on the city and then leaves as suddenly as it arrives. The O.P.E.N., styled as a popular academy, hopes to collaborate with you, our audience, to transform attitudes, mindsets, knowledge and emotions by creating an inviting and inclusive atmosphere, a climate that will welcome the Festival and persist thereafter.

*THIS DOESN'T  
TASTE ANYTHING  
LIKE MUM'S  
RECIPE*





Zip Antique Ludo necklace transformable into a bracelet, rubies and diamonds.

# Van Cleef & Arpels

Haute Joaillerie, place Vendôme since 1906



Unit 01-26, ION Orchard  
Unit 02-07/08, Takashimaya Shopping Centre, Ngee Ann City  
Unit B2M-210, The Shoppes At Marina Bay Sands  
www.vancleefarpels.com - 1800 3077 626

## WELCOME MESSAGE

Singapore International Festival of Arts (SIFA) 2017 welcomes **Kronos Quartet**, who return to Singapore after two decades. It harnesses **media and connectivity in the global village** slightly differently with Dries Verhoeven's *Guilty Landscapes III*. **Pure presence** in a conflation of time and space, the **future of dance** with Van Cleef & Arpels – these are all explored.

This year, we become enchanted by **new journeys with Singapore literature and Singapore film**, proposing myriad performance forms. When our team reinvented Singapore Arts Festival into SIFA in 2014, there was no Mandarin theatre production in our line-up. Fittingly, we bid farewell in 2017 with the novel of Cultural Medallion recipient Yeng Pway Ngon adapted for the stage by Nelson Chia, Mia Chee and their Mandarin Nine Years Theatre. Our invitation to **O.P.E.N. Inspiration Kamal Mouzawak** has sparked off a delicious trajectory with **O.P.E.N. Kitchens**. For the first time, our O.P.E.N. Inspiration ramifies and takes root here. SIFA 2017 embarks on a food trail in Singapore, continuing the inspiration of Mouzawak, a mighty social innovator and culinary activist.

Most of all, SIFA 2017 lays the foundation for **a biennale of Singapore expressions**. It continues where SIFA 2015 (marking Singapore's 50<sup>th</sup> anniversary of independence) left off by commissioning 14 Singapore art projects, by artists and non-artists, and two ambitious international-Singapore collaborations.

The commissions range from graphic novelist Sonny Liew to theatre company Pangdemonium directed by Tracie Pang; from auteur K. Rajagopal (film) to Institute Of Critical Zoologists (visual arts); from artist/

writer Ho Rui An (first invited to SIFA 2014), who returns to curate a series of works from his peers, to Philippines film director Lav Diaz and the singers of National Theatre Of Korea; from 'ordinary' residents Anthea Ong to Isabelle Desjeux of *Open Homes*; and from home cooks with the Mystyle Malay cuisine of Amy Tashiana to herb advocate Sylvia Tan and Anita Kapoor thinking of Mumbai. Hopefully, some of these projects will become milestones for Singapore expressions in the years to come.

**Art introduces us to other realities.** It also excavates public disappearances and breathes different multiple dreams. I hope to discover my ethics not in a culture of fear but in a culture of **empathy to difference**. How often have I heard in Singapore, "What to do? It's not going to happen..." Let's set aside apathy, self-pity and believe that we can still connect to things that matter. Let's be recharged – each of us – to make a small difference. The works in the SIFA 2017 **ENCHANTMENT** edition take us **away from cynicism to laughter, wit, compassion and generosity**.

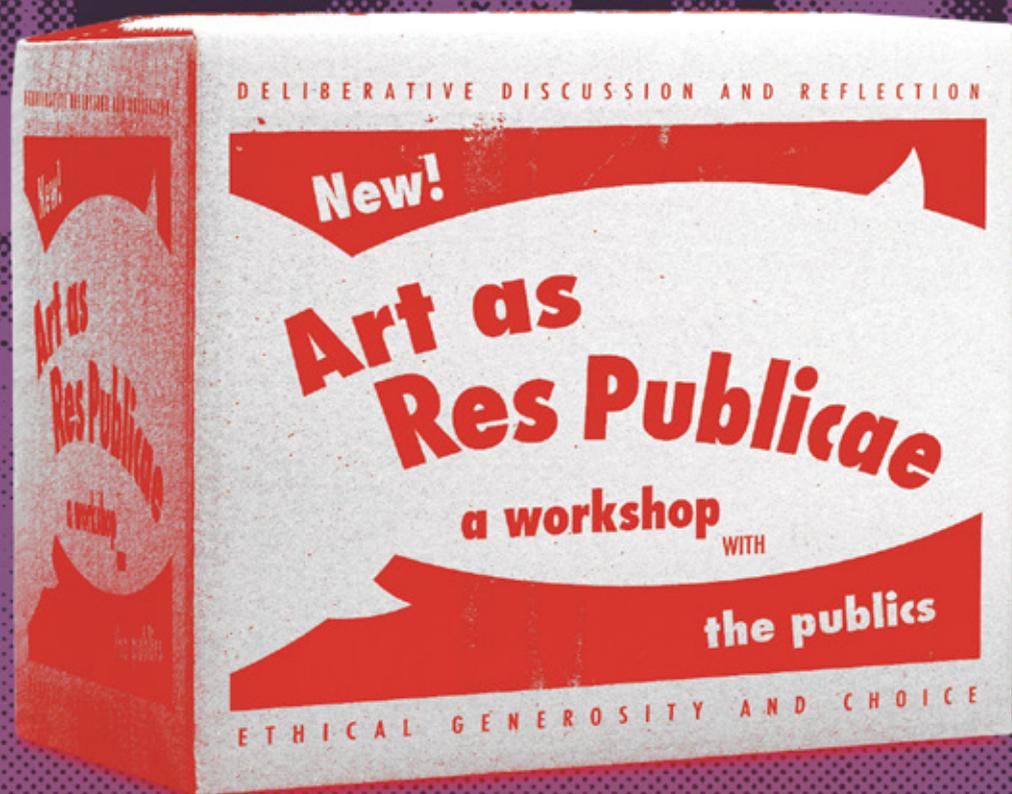
Finally, a big thank you to our SIFA 2017 team without whom none of my dreams can be realised. For these four editions that I have had the privilege to pioneer, I especially want to express my gratitude to Tay Tong, Noorlinah Mohamed, Teo Swee Leng, Tan Bee Thiam, Jeremiah Choy, Chan Silei, Andy Lim, James Tay, Norhanim Mohamed Tayib, Denyse Yeo, Yvette Ng, Zaihan Kariyani and many more whose names will fill this entire guide.

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

The O.P.E.N. will be holding an open call inviting Singaporeans from all walks of life, aged 21 and above, to participate as discussants. There will be a selection process to pick participants to represent the various demographics. Those who make the final list will attend a workshop on collaborative and deliberation techniques as well as etiquette and the ethics of public discussion prior to the event.

Please email [angelo@artshouse.sg](mailto:angelo@artshouse.sg) for more information and to register for an initial conversation.

#### OPENING PUBLIC CREATION



28, 29 June

7pm

72-13

3h30, intermission included

— OPENING PUBLIC CREATION BY  
**PUBLIC DISCUSSANTS,  
COMMENTATORS,  
MODERATORS  
AND YOU!**

A historic moment in Singapore, and definitely in the arts, where public discussants will have, for the first time, a dialogue in the open on a central question that has been referred to them. This year, opening the entire SIFA 2017, The O.P.E.N. looks at art as *res publicae* or art as public interests. The root word of 'republic', '*res publicae*' is a Latin phrase loosely defined as 'public interests'. In the spirit of this definition, ART AS RES PUBLICAE will be exploring open questions of artworks, dialogue and negotiation. The central question that has to be unpacked: What is the 'intangible value' in an artwork?

ART AS RES PUBLICAE is a public education programme about art, aimed at understanding what an artwork is and assessing whether the artwork raises our consciousness for living in a republic.

Every year, The O.P.E.N., SIFA's pre-festival of ideas, serves as our broad public education programme exploring world issues. Every alternate year, SIFA has a legacy of conducting public education programmes to research relevant questions in Singapore society. In 2015, we looked at land use in "The Lesson" directed by Drama Box.

This year, distinct artworks will be used as case studies for public discussants every night. Invited commentators will offer their perspectives to contextualise the discussions, which will be facilitated by an experienced moderator.

In this conference workshop, the task ahead for ALL will be to explore the distinct artworks to generate deliberative reflection, bring civic consciousness to the fore and better understand what the artworks are about.

Fun, safe and responsible, ART AS RES PUBLICAE will let you hear the discussants at work and even contribute with questions from the floor.

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

**ADMISSION with O.P.E.N. Pass.**  
*Limited single entry tickets are available at the door.*

Venue Partner

**72-13**



CREATION

# UNSETTLED ASSIGNMENTS

Image courtesy of Vuth Lyno

29 June – 9 July  
Opens on 29 June,  
7pm – 10pm  
Tue – Sat: Noon – 9pm  
Sun: Noon – 6pm  
Closed on Monday

72-13 — EXHIBITION BY  
**SIDD PEREZ  
& VUTH LYNO**

CURATED BY  
**Ho Rui An**

Committed to furthering the conversation with the next generation of artists, Singapore International Festival of Arts (SIFA) has invited Ho Rui An, featured in the first SIFA 2014 edition in association with the 89+ project of Hans Ulrich Obrist, to return to the festival with his own curation centred on the enchantment of the spoken word, *For Lack Of A Better Word*.

In Ho's words: "'For lack of a better word', we say, as the qualification we make to what comes after that may be too facile, crass or even vulgar to be uttered cold. The expression marks the moment when we provisionally simplify, only to later complexify. Engaging with this slippery ground of language, this curation series within The O.P.E.N. considers how the work of critique today likewise demands that we grasp at the limits of available idioms."

What happens when we cannot find the right words? Are we still able to do things with words? These are questions posed by the shifting and emergent realities that characterise the complex and uncertain worlds in which we live. In response, the artists gathered in this section of The O.P.E.N. draw on their experiences in Singapore, the broader Southeast Asia region and the Gulf to show that from the lacuna also arises the possibility of speaking (and listening) otherwise.

*Unsettled Assignments* considers the networks of unsettled South-South relations produced through post-colonial conflicts and peacekeeping interventions in Southeast Asia.

Children were born in Cambodia in 1993 to African fathers serving in the United Nations peacekeeping troops. After "the fall of Saigon" in 1975, South Vietnamese asylum-seekers took refuge at the Philippine First Asylum Center, where they were screened, validated and sent to other refugee processing centres in the Philippines before finally leaving for the United States or other countries in the West.

Through a visual installation, workshop and film screening, Sidd Perez and Vuth Lyno read into the residues left by these foreign military bases and camp-towns within the region. They track the lives from this unresolved history of conflict and peacekeeping.

Perez is an assistant curator at the NUS Museum. Previously based in Manila, she is the co-founder of Planting Rice, an independent curatorial and resource platform, and worked as the curatorial associate for The Drawing Room.

Vuth is an artist, curator and artistic director of Sa Sa Art Projects, Phnom Penh's only artist-run space. His artistic and curatorial practice is primarily participatory in nature, exploring collective learning and experimentation, and sharing of multiple voices through mutual exchanges.

Commissioned by Singapore International Festival of Arts (SIFA).

**ADMISSION with O.P.E.N. Pass.**  
Limited single entry tickets are available at the door.

The exhibition will open with an artist talk by Sidd Perez and Vuth Lyno from 7.30pm to 9pm.

See O.P.E.N. HISTORIES: EXCHANGES (page O/19) for details of workshops.

Rating: General

Venue Partner

**72-13**

# THE UNFORGETTING SPACE



29 June – 9 July  
Opens on 29 June,  
7pm – 10pm  
Tue – Sat: Noon – 9pm  
Sun: Noon – 6pm  
Closed on Monday  
72-13

EXHIBITION BY  
**TAN BIYUN**

CURATED BY  
Ho Rui An

Brilliant historian Eric Hobsbawm made persuasive arguments about the importance of building memory or mounting a 'protest against forgetting'. Conceived with this in mind, *The Unforgetting Space* is an interactive and participatory installation featuring old textbooks, dating back to the 1970s, that Tan Biyun has collected.

Tan posits a speculative near future where the urgency to remember is central to counter the fast-spreading enterprise of forgetting. No longer just dusty old tomes with questionable relevance, these books have been repurposed as triggers to initiate a process of reclaiming histories by the public.

Paying no heed to 'look but don't touch', Tan invites her audiences to participate in the experience by asking them to select a paragraph or two from a historical episode described in the textbooks and retype it using the typewriters provided. The audiences are further encouraged to contribute a text from their own sources to co-create their histories.

With *The Unforgetting Space*, Tan hopes to offer a space of reflexivity that seeks an inclusive understanding of the past so as to expand the possibilities of the future.

**ADMISSION with O.P.E.N. Pass.**

*Limited single entry tickets are available at the door.*

*The exhibition will open with an artist talk by Tan Biyun from 7.30pm to 9pm.*

*See O.P.E.N. HISTORIES: EXCHANGES (page O/19) for details of workshops.*

Rating: General

Venue Partner

**72-13**



**6 July**  
**8pm**  
**Chamber, The Arts House**  
1hr, no intermission

LECTURE-PERFORMANCE BY  
**HO RUI AN**

**Drawing out the ideas informing his curatorial premise for The O.P.E.N., Ho Rui An considers what it means to momentarily hold back so that one can continue speaking. What does it mean to insist on the act of deferral in a time when there is patience for neither false notes of civility nor critical nuance?**

Occupying the space of an opening address, the lecture-performance *Opening Draft* turns this act of commencement into a performance of drafting – of words as much as the air between them. What happens when one holds a draft of air?

Singapore-based Ho is an artist and writer working in the intersections of contemporary art, cinema, performance and theory. He writes, talks and thinks around images, with an interest in investigating their emergence, transmission and disappearance within contexts of globalism and governance.

He has presented projects at the Serpentine Galleries (London), LUMA/Westbau (Zürich), Hessel Museum of Art and CCS Bard Galleries (Annandale-on-Hudson), QUT Art Museum (Brisbane), 2nd Kochi-Muziris Biennale, TPAM Performing Arts Meeting in Yokohama, Para Site (Hong Kong), NUS Museum (Singapore) and NTU Centre for Contemporary Art Singapore. He is the Singapore desk editor for *ArtAsiaPacific* and has contributed to numerous publications.

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

**ADMISSION with O.P.E.N. Pass.**

*Limited single entry tickets are available at the door.*

*Join artists Ho Rui An, Lantian Xie and Zou Zhao as they discuss their practices and draw relations between the different contexts in which they work.*

**9 July, 3pm – 4.30pm, 72-13**

**ADMISSION with O.P.E.N. Pass.**

*Limited single entry tickets are available at the door.*

Venue Partner

**72-13**

CREATION

# OPENING DRAFT



CREATION

# SULTAN IBRAHIM

**7 July**  
**8pm**  
**Chamber, The Arts House**  
1hr, no intermission

LECTURE-PERFORMANCE BY  
**LANTIAN XIE**

CURATED BY  
**Ho Rui An**

**In this lecture, Lantian Xie speaks about precarity, temporariness and mortality in the Arab Gulf.**

Pulling variously from fiction, song, essay and film, Xie shapes an itinerary for places in which people have no more need for belonging and no want for assembly into land or country or fully-formed bodies.

Instead, these people go about their daily lives all the same, with elbows and knees scattered across many gulfs, islands and peninsulas. Ears are listening nonetheless. Toes are tapping. Teeth are biting. And tongues are busy shaping words borrowed from other tongues.

Xie is an artist from Dubai who makes images, objects, stories and situations. Previous works include a taxidermy peacock, an ashtray stolen from an artist's studio, a collection of romance novels from a used book store, colour pencil drawings of bygone hotels and home delivery motorcycles parked outside. He holds an MFA from the Art Institute of Chicago and is editor-at-large at Dubai-based publishing practice The State.

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

**ADMISSION with O.P.E.N. Pass.**  
*Limited single entry tickets are available at the door.*

*Join artists Ho Rui An, Lantian Xie and Zou Zhao as they discuss their practices and draw relations between the different contexts in which they work.*

**9 July, 3pm – 4.30pm, 72-13**

**ADMISSION with O.P.E.N. Pass.**

*Limited single entry tickets are available at the door.*

Venue Partner

**72-13**



CREATION

# ON THE THRESHOLD OF LISTENING

**8 July**  
**8pm**  
**Chamber, The Arts House**  
1hr, no intermission

LECTURE-PERFORMANCE BY  
**ZOU ZHAO**

CURATED BY  
**Ho Rui An**

**While speaking is often taken as central to the exercise of power, less examined is the role of listening. Yet, if the core responsibility of the representative is to speak on behalf of those for whom he or she stands in, then surely the task must include the ability to listen. So while we claim that speech today is in crisis, we might observe that it is in fact the death of listening that is pressing upon us.**

For Zou Zhao, listening, unlike hearing, is an experience of difficulty. It requires effort, persistence and the presence of others. She turns the Chamber into a rehearsal room for testing, practising and redistributing the task of representation. Further enlisting the participation of the audience, the work calls on us to reconsider what it means to assemble so as to listen.

Working in the mediums of performance, video and writing, Zou Zhao explores issues surrounding language, ideology, subjectivity and translation through the materiality of the voice. Working between New York and Singapore, she has exhibited at the Miriam and Ira D. Wallach Art Gallery (New York), LUMA/Westbau (Zürich), Centre Pompidou (Paris), Camden Arts Centre (London), Artesonje Center (Seoul) and Institute of Contemporary Arts (Singapore). In 2013, she received the Berenice Goodwin Award for Performance from Slade School of Fine Art, University College London.

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

**ADMISSION with O.P.E.N. Pass.**

*Limited single entry tickets are available at the door.*

*Join artists Ho Rui An, Lantian Xie and Zou Zhao as they discuss their practices and draw relations between the different contexts in which they work.*

**9 July, 3pm – 4.30pm, 72-13**

**ADMISSION with O.P.E.N. Pass.**

*Limited single entry tickets are available at the door.*

Venue Partner

**72-13**



# O.P.E.N. HISTORIES: EXCHANGES

In conjunction with Tan Biyun's exhibition of *The Unforgetting Space* and Sidd Perez and Vuth Lyno's *Unsettled Assignments, O.P.E.N. Histories: Exchanges* is a series of workshops and a film screening that offers a deeper engagement with the ideas surrounding the exhibitions.

## The Unforgetting Space: Workshops

30 June, 4, 5, 6, 7 July  
3pm  
72-13  
2h, no intermission

BY  
**TAN BIYUN**

These workshops with Tan Biyun look at how visual source materials, such as photographs, films, artworks and illustrations, teach us about our past. By simply relying on our history textbooks, it is often difficult to get a full sense of the lived experience of our everyday realities. What do the images in our history textbooks tell us about our past? How do their meanings shift between different contextual frames? Join Tan Biyun, together with Victoria Tan (30 June and 4 July) and Wong Hui Yu (6 and 7 July), on an immersive journey towards the learning of history that engages our senses.

## Unsettled Assignments: Workshop

1 July  
11am  
72-13  
6h, including one-hour lunch break

BY  
**SIDD PEREZ  
VUTH LYNO**

This half-day workshop begins with presentations on conflict and peacekeeping within post-colonial Southeast Asia, culminating in group activities to examine how Singapore is implicated in this history. Through this process, you will also draw on your personal stories and collective histories in an attempt to incubate a language that grapples with the complex relations developed between post-colonial countries.

## Unsettled Assignments: Screening of *Where I Go* by Kavich Neang

1 July  
7pm  
72-13  
1h30, no intermission

INTRODUCTION & POST-SCREENING DIALOGUE WITH  
**VUTH LYNO**

In Kavich Neang's documentary *Where I Go* (2013), the Cambodian film-maker discusses the experience of growing up and discrimination faced by a pair of mixed-race Cambodian siblings: San Pattica, whose father was a United Nations peacekeeper from Cameroon in Cambodia from 1992 to 1993, and his sister, whose father is Ghanaian.

Commissioned by Singapore International Festival of Arts (SIFA).

**ADMISSION with O.P.E.N. Pass.**  
Limited single entry tickets are available at the door.

Registration is required as there is limited capacity.

Venue Partner  
**72-13**

30 June, 1, 2 July  
Fri & Sat: 7pm – 10.30pm  
Sun: 2pm – 5.30pm  
Secret venue to be disclosed  
3h30

PERFORMANCE IN FILM BY

**K. RAJAGOPAL**

INSPIRED BY

**BALLI KAUR JASWAL'S  
NOVEL "INHERITANCE"**

Always dreamt of being a star in a movie? Ever wished to experience the magic of being behind the camera – the wizardry of shooting, the glamorous interactions on a film set? Well, with *Lizard On The Wall*, you can. Be a part of Singapore art history in a first for both Singapore literature and cinema.

The latest film of Singapore director K. Rajagopal, produced by Fran Borgia of Akanga Film Asia, will be created with The O.P.E.N. audiences. This one-of-a-kind interactive performance, staged and filmed over three nights, allows you to participate fully as the cast.

So what is the movie about? Inspired by Balli Kaur Jaswal's celebrated novel "Inheritance", the film presents the wedding banquet of Amrit held in the family house, beginning with a festive celebration of song and dance. The events of the day then take an unexpected turn when scandalous secrets come to light and the guests (yes, you!) are made to confront the shameful truths of a double life. In the traditional confines of the ceremony, morals are questioned as tragedy spirals into madcap absurdity. It seems the only person who can stand up for Amrit is her brother, but he is also hiding secrets of his own. Can any of them escape the prying eyes of society?

Few local film-makers have exhibited the same talent for capturing the foibles of human nature onscreen as Rajagopal since he made his debut in 1995. His short films picked up prizes at the Singapore Film Festival from 1995 to 1997, but it was his first full-length feature, "A Yellow Bird", which sparked global interest after it was selected for International Critics' Week at the 2016 Cannes Film Festival.

How often do any of us get to appear in the work of an internationally recognised award-winning auteur? Offering the dual role of performer and audience member, *Lizard On The Wall* might just be the experience of a lifetime.

Commissioned by Singapore International Festival of Arts (SIFA).

ADMISSION with O.P.E.N. Pass.

Registration is required for information and directions.

Rating: Advisory (Some Mature Content)

CREATION

# LIZARD ON THE WALL

Image courtesy of Akanga Film Asia



CREATION

# SPECTRES

5 July  
Opening: 7pm – 10pm  
6 – 8 July  
Noon – 5pm  
9 July  
Closing day: Noon – 6pm  
72-13

AUDIO-VISUAL EXHIBITION BY  
**ZAI TANG**

**"The birds are silent in the woods.  
Just wait: Soon enough  
You will be quiet too."  
– Robert Hass**

*Spectres* is an artistic response to the Anthropocene epoch, a geological time when human activity has been the dominant influence on climate and the environment.

Evoking dystopian narratives of a future in which the wildlife of Singapore has all but vanished, *Spectres* takes the form of an immersive audio-visual installation. Its environment is haunted by the remnants of sounds that once inhabited this island.

Derived from artist, composer and sound designer Zai Tang's archive of field recordings in local natural habitats, *Spectres* brings these deceased sonorities back to life, re-animating them using digital imaging and sound visualisation techniques.

Yet, these ethereal images and sounds no longer resemble the creatures from which they originated. They have metamorphosed into myriad phantasmagoric forms and disfigured expressions, embodying a deep, full vision of a desolate horizon.

An unforgettable, immersive aural experience from the artist who brought you "Respect", featuring recordings from Bukit Brown cemetery.

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

**ADMISSION with O.P.E.N. Pass.**  
*Limited single entry tickets are available at the door.*

Rating: General

Venue Partner

**72-13**

6, 7, 8 July

8pm

72-13

2h, chill and relax!

— CONCERTS BY

**BANI HAYKAL**    **NATALIE**  
**CHERYL ONG**    **ALEXANDRA**  
**DENNIS TAN**    **SHARK FUNG**  
**DHARMA**        **WU JUN HAN**  
**FUZZ LEE**        **YUEN CHEE WAI**  
**ZAI TANG**

Each evening, three Singapore-based musicians are invited to play with artist, composer and sound designer Zai Tang. Through two hours of improvised, experimental music, they will explore sonic dialogues on the theme of disappearance.

By day, *Spectres* is an audio-visual installation exploring the spectre of extinction. By night, it transforms into a performance space, *Spectres LIVE*. Come listen to veterans and newbies of the Singapore indie electronic scene as they create raw and passionate music together.

**Bani Haykal's** interest is at the intersection of musicology, political economy of data and speculative fiction. A member of B-quartet and Erik Satay & The Kampong Arkestra. [banihaykal.wordpress.com](http://banihaykal.wordpress.com)

**Cheryl Ong** graduated from the Central Conservatory of Music, Beijing, and spent a year at the Royal Danish Academy of Music. [soundcloud.com/observatorysg/ye-shen-chen-traditional](http://soundcloud.com/observatorysg/ye-shen-chen-traditional)

**Dennis Tan**, a curious listener and tinkerer, instigated the experimental music collective BALBALAB. [soundcloud.com/squarewhite](http://soundcloud.com/squarewhite)

**Dharma** was the guitarist of The Observatory for the first seven albums. [soundcloud.com/dharma-shan](http://soundcloud.com/dharma-shan)

**Fuzz Lee** approaches composition with silence, light glitch electronics, textural sound design and the mindset of a painter. [elintseeker.bandcamp.com](http://elintseeker.bandcamp.com)

**Natalie Alexandra** has been experimenting with sonic experiences using electronic effects, creating ambience and enhancing emotions evoked through the guzheng. [soundcloud.com/natalie-alexandra](http://soundcloud.com/natalie-alexandra)

**Shark Fung** has been described as "a bound man sewed up in a mail sack trying to wriggle free with nothing more than a small nail file to make his escape". [soundcloud.com/ujukaji/awk-wah-ava-album-preview](http://soundcloud.com/ujukaji/awk-wah-ava-album-preview)

**Wu Jun Han** performs in the audio-visual medium, expanded from a background in video art. [about.me/junhanwu](http://about.me/junhanwu)

**Yuen Chee Wai** co-founded FEN (Far East Network), an improvisational music quartet focused on cross-disciplinary collaborations within Asia. [vimeo.com/189595752](http://vimeo.com/189595752)

Commissioned by Singapore International Festival of Arts (SIFA).

ADMISSION with O.P.E.N. Pass.

Limited single entry tickets are available at the door.

Rating: General

Venue Partner

**72-13**

CREATION

# SPECTRES LIVE

7 July  
7.30pm  
Malay Heritage Centre  
1h15,  
with Lebanese bites after

KEYNOTE BY  
**KAMAL MOUZAWAK**

O.P.E.N. INSPIRATION

# MAKE FOOD NOT WAR

Kamal Mouzawak is recognised for “inspiring reconciliation and respect between disparate communities, bridging ethnic, religious, political and social divisions through the shared human need and enjoyment of food; for preserving and promoting the rich Lebanese culinary heritage for future generations; for revitalising and fostering local food economies and sustainable organic farming in Lebanon; for emphasising the importance of rural communities and the need to develop them equally; for highlighting the need worldwide for alternatives to the globalised large-scale food supply system that causes environmental degradation and public health and socio-cultural problems; and for demonstrating that what we choose to eat as our daily food has potent positive or negative impact on our lives, local communities and the environment.”

2016 Prince Claus Fund Awards Committee Report

A visionary and a catalyst who is equally at home with grassroots farmers and the Harvard Mellon Urban Initiative, Kamal Mouzawak reaches many people in and out of Lebanon through his advocacy work, celebrating food traditions that unite communities. A 2016 Prince Claus Laureate, Mouzawak coined the slogan “Make Food Not War” – fitting for someone who knows what it is like to come from a place scarred by lingering ethnic and religious tensions. He believes strongly that the common act of enjoying the same foods erases invisible barriers and strengthens a sense of togetherness.

Through a combination of vision, leadership and sheer determination, he created the first farmers’ market in Beirut, Souk el Tayeb. Today, Souk el Tayeb has grown to include Tawlet (Table), a farmers’ kitchen and restaurant at which a different cook prepares lunch daily. It also organises a host of workshops, school programmes and regional festivals.

On a micro level, Mouzawak wants to protect the interests of local small farmers, enabling them to sell their produce directly in the market at fair prices. On a macro level, he works to preserve local food traditions and the culture of sustainable agriculture in Lebanon.

So, from the market (*souk*) to the table (*tawlet*), Mouzawak has created and powered a phenomenal food movement in Lebanon. Diversity, shared interests and the communal table are the hallmarks of his innovation through food. Behind it all lies a drive to promote coexistence and reconciliation while enhancing a better understanding of the Other – it is no wonder Mouzawak is inspiring people the world over.

Mouzawak has lectured for TEDx and in major universities throughout the world. He was listed as one of *Monocle* magazine’s New Heroes-Worldwide in 2009, and his work was most recently featured in *The New York Times* and *The Guardian*, among other publications. Be inspired by Mouzawak’s positive energy, which has brought people together in places known more for bitter conflict.

**ADMISSION with O.P.E.N. Pass.**  
*Registration is required.*

Supporting Partner  
  
Malay Heritage Centre  
Malay Heritage Centre  
Malay Heritage Centre  
Managed by National Heritage Board

Image courtesy of Souk el Tayeb



**9 July**  
**3.30pm**  
**Malay Heritage Centre**  
 2h30

— BY  
**TAWLET BEIRUT**  
**KAMAL MOUZAWAK**

**Get a taste of Lebanon and its regional cooking traditions right here in Singapore. That is the premise behind *O.P.E.N. Picnic*, a pop-up culinary and cultural showcase by the Lebanese chef, culinary activist and social innovator, Kamal Mouzawak.**

Mouzawak founded the social enterprise Tawlet (Table) in 2009 in Beirut, where cooks from disparate regions, communities and backgrounds in Lebanon present their regional dishes. Tawlet brings people together to the same table in a celebration of Lebanon's culinary traditions, cultural diversity and identity. At the same time, the cooks, farmers and producers are able to earn a sustainable income.

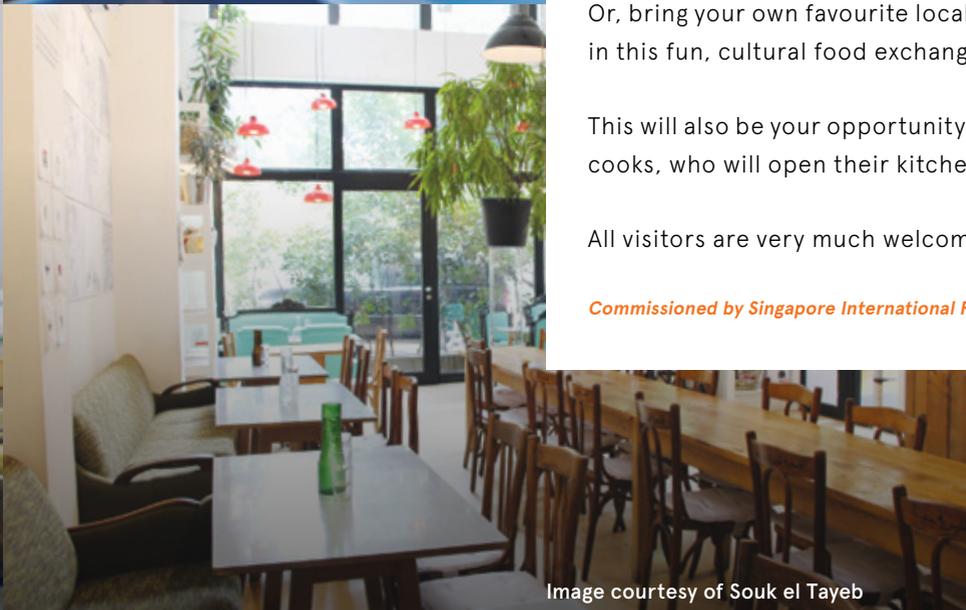
You are invited to be part of this passionate endeavour as four chefs from Tawlet in Beirut cook up a storm for the first-ever *O.P.E.N. Picnic*. For just one afternoon, these cooks will present a delectable experience that will sate your tastebuds and set you thinking.

Share the same human enjoyment for food, never mind your nationality. Bring your picnic mat and sample some of these authentic regional dishes as you relax in the beautiful grounds of the Malay Heritage Centre. Or, bring your own favourite local food and share them with new friends in this fun, cultural food exchange.

This will also be your opportunity to meet The O.P.E.N.'s Singapore home cooks, who will open their kitchens to the public in the weeks to come.

All visitors are very much welcome to join the O.P.E.N. Picnic.

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



**ABSOLUTELY FREE!**

Supporting Partner  
 نامزولوس بيروت  
 Malay Heritage Centre  
 Istana Kampong Gelam  
 Managed by National Heritage Board

Image courtesy of Souk el Tayeb



**8 – 30 July**  
**Tue, Thu, Fri: 6.30pm**  
**Sat: 10.30am, 6.30pm**  
**Sun: 10.30am, 5pm**  
**Various locations**  
**3h**

— BY  
**NOORLINAH MOHAMED**  
**SINGAPORE HOME COOKS**  
**AND YOU!**

Inspired by the philosophy of Lebanese culinary activist Kamal Mouzawak’s *Make Food Not War*, *O.P.E.N. Kitchens* harnesses the power of food to bring people together. To do this, it focuses not only on the conviviality of eating together, but also cooking together, with its accompanying camaraderie and sympatico.

Collaboratively created by Noorlinah Mohamed, *O.P.E.N. Kitchens* is a participatory encounter where the audience is invited to cook with the host. A delightful spectrum of home cooks, with stories as delectable as their dishes, will host.

Tucked and folded into each recipe are delightful nuggets waiting to be discovered and enjoyed – a secret technique, a sprinkle of family history or a slice of everyday wisdom. At the heart of it all, these kitchen encounters reveal that no matter the invisible borders and how different we think we are, there is always something between us that we can savour.

*O.P.E.N. Kitchens* offers stories, shared moments and an affection for food that is central to our identities as Singaporeans. Much of what we do every day include dining out, eating together and enjoying the conversations that take place over the meal.

*O.P.E.N. Kitchens* is enchantment, warmed by a sense of unity, seasoned with memory, salted with tears, spiced with laughter and garnished with love – a dish occupying pride of place on our communal tables, the *pièce de résistance*. Come enjoy the tales which will proliferate, make new friends and find your next *makan kaki* as you forge links among fellow foodies.

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

CREATION

# O.P.E.N. KITCHENS

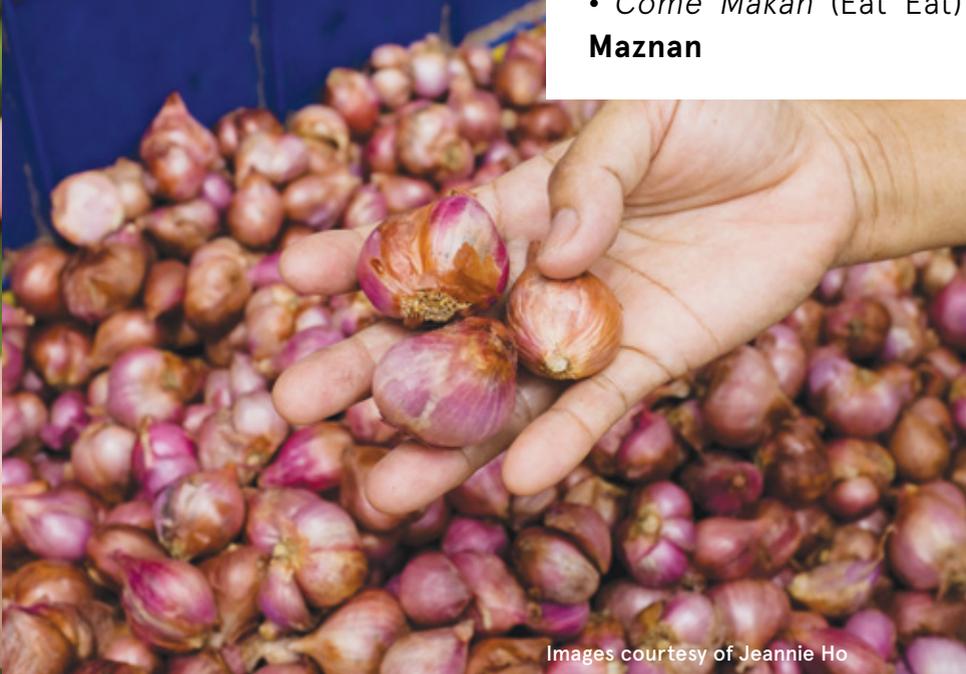
**FREE ADMISSION**

*Limited to O.P.E.N. Pass Holders only.*

*One kitchen per O.P.E.N. Pass.*

*Registration is required as there is limited capacity.*

Image courtesy of Jeannie Ho



Inheriting tastes – **Restu Kusumaningrum** • Mighty is the humble herb – **Sylvia Tan** • We shan't forget – **Nabila Talib & dad, Abu Talib** • The Filipino connection – **Mari Balagtas** • Hands-on cooking, hands-on eating – **Terry Wong** • My mother's gift – **Rose Sivam & Chris Choo** • *Masak apa? Masak Mystyle* (What's cooking? It's Mystyle) – **Amy Tashiana** • Remembering St Petersburg – **Tanya Krasheninnikova** • A family that cooks together stays together – **Dylan Soh & grandma, Mummy Soh** • The young chef – **Joshua Tang** • Keep practising till it gets better – **Amrita Dhillon & mum, Lkhvinder** • Thinking of Mumbai – **Anita Kapoor** • No boundaries, no judgment – **Jeffrey Yeo** • We sing the same tune – **Oniatta Effendi & Nizam Ismail** • Cooking is life, life is improvisation – **Lok Meng Chue** • Standing strong – **Mdm Nurhasana** • Ingredients that bind us all – **Ong Jin Teong** • I taste, I am – **Nithiya N.** • Coming full circle – **Asha Adnan** • *Come Makan* (Eat Eat) – **Felipe Cervera & Fezhah Maznan**

**LOCATIONS**

- Aljunied
- Ang Mo Kio
- Bedok
- Geylang Road
- Joo Chiat
- Serangoon
- St Andrew's Cathedral
- Thomson
- Upper Bukit Timah
- Yishun

See SIFA/O.P.E.N. NETWORK (page S/44) for details.

Images courtesy of Jeannie Ho

## Opening Film

# THE OTHER SIDE OF HOPE (TOIVON TUOLLA PUOLEN)

1 July, 6pm | 6 July, 7.30pm

Dir. Aki Kaurismäki / 98 min / 2017 / Finland, Germany / In Finnish, Arabic and English with English subtitles / PG (some violence)

*The Other Side Of Hope* features the familiar idiosyncrasies of the auteur, Aki Kaurismäki: gorgeous cinematography by Timo Salminen, sublime production design, ironic one-liners and deadpan dialogue. Winner of the Silver Bear for Best Director at the Berlin International Film Festival 2017, *The Other Side Of Hope* is a Chaplin-esque fable brimming with unsentimental humanism that celebrates the unlikely friendship between two men from different worlds – Khaled, a Syrian refugee, and restaurateur Wikström, who live in Helsinki.

## Closing Film

# ON THE BEACH AT NIGHT ALONE (BAMUI HAEBYUN-EOSEO HONJA)

15 July, 9pm

Dir. Hong Sangsoo / 101 min / 2017 / South Korea / In Korean and English with English subtitles / NC16 (some sexual references)

The film opens with a young actress Younghee, who is conflicted by her affair with a married film director. She gives up everything and moves to a foreign city in Germany. Yet she still pines for her lover and wonders if he misses her like she does him. In his 19th feature film, maestro Hong Sangsoo has created his most compelling character to date for Kim Minhee ("The Handmaiden"; "Right Now, Wrong Then"), who won the Silver Bear for Best Actress at the Berlin International Film Festival 2017. A beautiful ode to love, loneliness and regret.

## MISS KIET'S CHILDREN

1 July, 3pm

Dir. Petra Lataster-Czisch & Peter Lataster / 115 min / 2016 / Netherlands / In Dutch and Arabic with English subtitles / PG

In the Dutch village of Hapert, children from countries such as Syria and Iraq – all traumatised from the terrors of war – join a special class at the elementary school. Their teacher is Miss Kiet who plays a supporting role in this observational documentary. The film-makers followed the class for a year, shooting everything from the children's perspective, not only in the classroom but also when they are out of the teacher's sight. The result is a moving yet often funny film that inspires and gives cause for hope.

## FUCKING BUNNIES (SAATANAN KANIT)

1 July, 5.30pm

Dir. Teemu Niukkanen / 17 min / 2017 / Finland / In Finnish with English subtitles / R21 (mature content)

In the suburbs of Helsinki, the comfy bubble of Raimo and his wife is burst when a Satan-worshipping sex cult moves in next door. However, the cult leader, Maki, is very nice and considerate, always on the lookout for new friends. Oblivious to Raimo's subtle hints to keep his distance, Maki volunteers to be his squash partner. This daring comedy premiered at the 2017 Sundance Film Festival and won the National Competition Special Prize at the 2017 Tampere Film Festival.

*There is a pre-screening talk by Teemu Niukkanen and writer Antti Toivonen at 5.30pm.*

## FREE AND EASY

1 July, 9pm

Dir. Geng Jun / 97 min / 2017 / Hong Kong / In Mandarin with English subtitles / PG

A salesman arrives in an empty town bearing magical soap with a scent that renders unconscious anyone who inhales it. A monk from a burnt-down monastery invites people to touch him for luck before asking for a donation. With masterful cinematography by Wang Weihua and a score from Chinese rock band Second Hand

Rose, *Free And Easy* paints an absurdist picture of a corrupt society with deadpan humour. Winner of the Sundance Film Festival Special Jury Award for Cinematic Vision.

## NERUDA

2 July, 3pm

Dir. Pablo Larraín / 108 min / 2016 / Chile, Argentina, France, Spain / In Spanish, French with English subtitles / M18 (nudity)

It is 1948 and the Cold War has reached Chile. Senator Pablo Neruda, the great Chilean poet, accuses the government of betraying the Communist Party and is swiftly punished by President Gonzalez Videla. Police Prefect Oscar Peluchonnew (Gael García Bernal, star of "No") is assigned to arrest the poet. Unveiled at the Directors' Fortnight at the 2016 Cannes Film Festival to wide acclaim, the film – part-fact, part-fantasy – by Pablo Larraín ("Tony Manero"; "Jackie") is inventive yet incredibly entertaining.

## NEWTON

2 July, 6pm

Dir. Amit V Masurkar / 104 min / 2017 / India / In Hindi with English subtitles / PG

India, the world's largest democracy, braces itself for another general election – with nine million polling booths, more than 800 million voters and costing nearly \$5 billion. Government clerk Newton Kumar is entrusted to head a polling station in a remote village in the jungles of central India to count votes from indigenous tribes. Fear of an attack by the communist guerrillas looms but Newton is determined to do his duty. Winner of the International Confederation of Art House Cinema award at the 2017 Berlin International Film Festival, this dark comedy features rising Indian star Rajkumar Rao ("Kai Po Che!" and "Shahid").

## THE DEATH OF LOUIS XIV (LA MORT DE LOUIS XIV)

2 July, 8.30pm

Dir. Albert Serra / 110 min / 2016 / France, Spain / In French with English subtitles / PG (some disturbing scenes)

It is August 1715. After going for a walk, the greatest king of France, Louis XIV, feels a pain in his leg. Winner of the prestigious Prix Jean Vigo at Cannes Film Festival 2016, the film draws on medical records and memoirs to document a mesmerising elegy. Six decades after he broke out with "The 400 Blows" (the classic by Francois Truffaut), French cinema legend Jean-Pierre Léaud plays out the dying of Louis the Great in this darkly funny chamber film by Albert Serra, one of today's most singular directors.

## STREETSCAPES [DIALOGUE]

4 July, 7.30pm

Dir. Heinz Emigholz / 132 min / 2017 / Germany / In English / PG

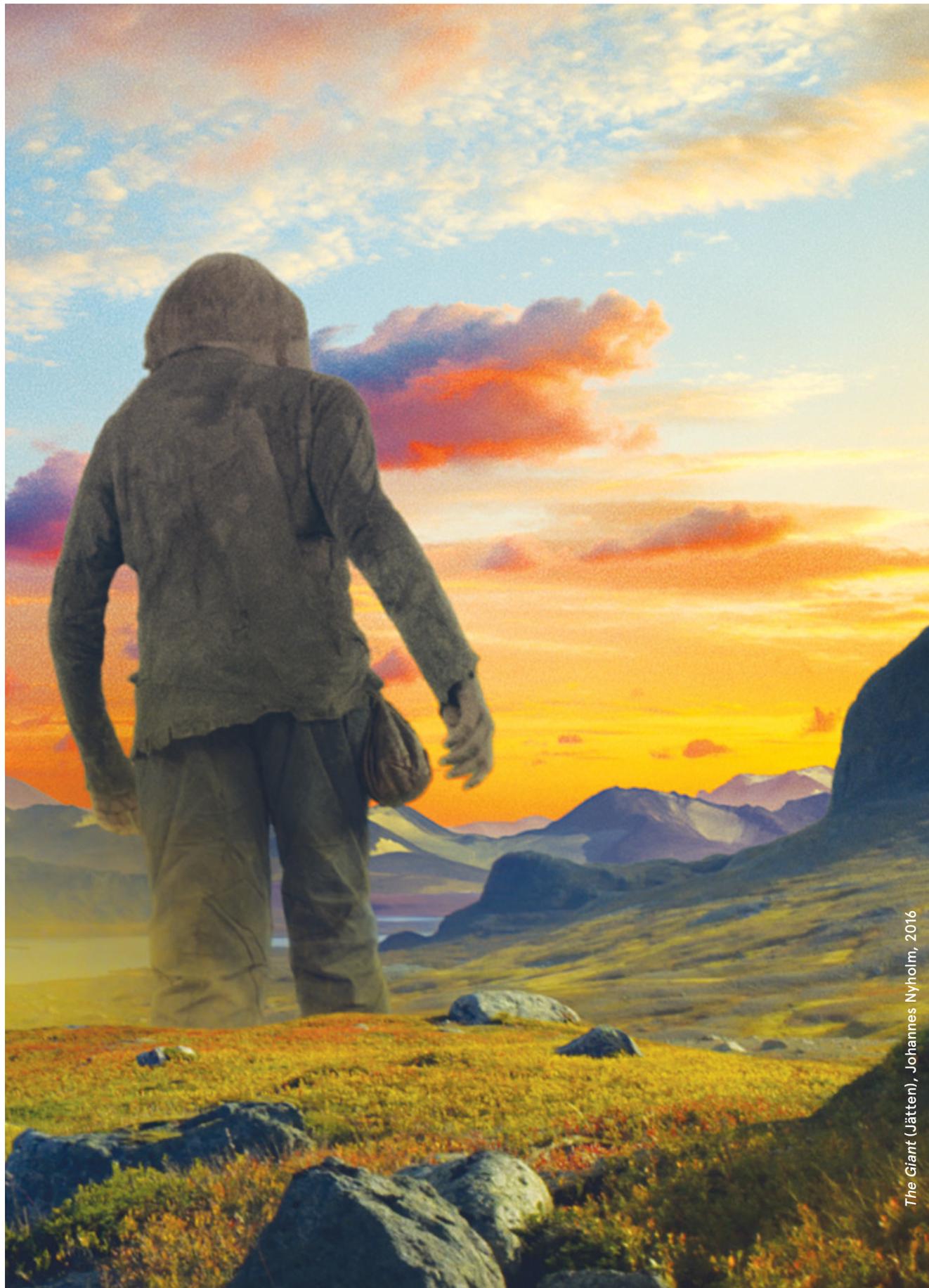
A film director speaks to a psychoanalyst, confiding his deepest obsessions, fears and ideas about cinema. *Streetscapes [Dialogue]* is the result of this six-day marathon psychoanalytic session between Heinz Emigholz and trauma specialist Zohar Rubinstein. Their roles are played by American actor John Erdman and Argentinian filmmaker Jonathan Perel, who are shown in buildings in Uruguay designed by architects Julio Vilamajó, Eladio Dieste and Arno Brandhuber. Emigholz's magnum opus demonstrates his singular working methods and is a experimental yet playful exploration of trauma, space and architecture.

## KÉKSZAKÁLLÚ

5 July, 7.30pm

Dir. Gastón Solnicki / 72 min / 2016 / Argentina / In Spanish with English subtitles / NC16 (brief nudity)

An unconventional portrayal of young women on the cusp of adulthood in an economic and spiritual recession. The torpor of boredom and privilege is presented as a documentary-like exposure of the everyday while extending possibilities for redemption among this brood of the weary. Partly inspired by Béla Bartók's opera "Bluebeard's Castle", the film is a tale of generational inertia, situated between the alternating and precisely rendered portrayal of work and idleness in Buenos Aires and Punta del Este.



The Giant (Jätten), Johannes Nyholm, 2016

## AS WITHOUT SO WITHIN

5 July, 8.45pm

Dir. Manuela De Laborde / 25 min / 2016 / Mexico, USA, United Kingdom / No dialogue / G

An experimental short film that premiered at the 2016 Toronto International Film Festival and competed at the 2017 International Film Festival Rotterdam. *As Without So Within* is a deeply mysterious meditation on the surfaces of objects – forcing us to confront the primacy of form in image-based media.

## SPIRAL JETTY

7 July, 7.30pm

Dir. Ricky D'Ambrose / 16 min / 2017 / USA / In English / PG

A lauded New York intellectual hires a young archivist to whitewash her late psychologist father's reputation by eliminating a forbidding, potentially incriminating paper trail. *Spiral Jetty* premiered at the 46th New Directors/New Films.

## PEOPLE POWER BOMBSHELL: THE DIARY OF VIETNAM ROSE

7 July, 8pm

Dir. John Torres / 89 min / 2016 / Philippines / In Tagalog with English subtitles / M18 (nudity)

An unfinished classic, *The Diary Of Vietnam Rose* was shot at the time of the Philippines' 1986 People Power Revolution. John Torres filmed and interviewed the original crew and cast – including actress Liz Alindogan – who spoke of their experiences making the film. Editing the old footage shot 30 years ago along with new footage, Torres also extracted sound snippets from the interviews and edited them as if they were line dialogue, spoken by characters in every scene.

## UNTITLED

8 July, 3pm

Dir. Michael Glawogger & Monika Willi / 105 min / 2017 / Austria, Germany / In English, German with English subtitles / PG13

"The most beautiful film I could imagine is one which would never come to rest," said Michael Glawogger of his film project during a

year-long journey around the world. In a heart-breaking twist, Glawogger contracted malaria and died in 2014 while in Liberia, just over four months into filming. His long-time editor, Monika Willi, has now put together the extraordinary footage – shot by Attila Boa – into *Untitled*, using Glawogger's notes and journal entries. The result is a tender look at the ideas and creative process of this film-maker, who found beauty in some of the harshest places on earth.

## RAILWAY SLEEPERS (MON ROT FAI)

8 July, 5.30pm

Dir. Sompot Chidgasornpongse / 102 min / 2016 / Thailand / In Thai with English subtitles / PG

*Railway Sleepers* explores the close connection between Thai people and Thai railways, a celebration and record of what it is like to live in Thailand today. Shot over eight years on every active line of the Thai railway system, Sompot Chidgasornpongse's debut film condenses its footage to bring audiences on a trip from north to south of Thailand. An assistant director to Apichatpong Weerasethakul for several years, Chidgasornpongse studied architecture in Bangkok and film/video at the California Institute of the Arts.

## AUTUMN, AUTUMN (CHUNCHEON, CHUNCHEON)

8 July, 8pm

Dir. Jang Woo-jin / 77 min / 2016 / South Korea / In Korean with English subtitles / PG13 (some coarse language)

Ji-hyeon longs to escape his stifling hometown of Chuncheon. A job opportunity comes and the young man goes to Seoul for an interview. On the train back, he meets a middle-aged couple, Heung-ju and Se-rang, who presumably are revisiting the places they once saw when they were young. *Autumn, Autumn* is a funny, moving tale of two stories beginning in the same space but with different endings, thanks to the virtue of time. Winner of the Vision-Director Award at the 2016 Busan International Film Festival.

## THE DREAMED PATH (DER TRAUMHAFTE WEG)

8 July, 9.45pm

Dir. Angela Schanelec / 86 min / 2016 / Germany / In English and German with English subtitles / M18 (nudity)

Greece, 1984. Kenneth, an Englishman, and Theres, a German girl, are in love, but when Kenneth learns that his mother has had an accident, he hastily returns home, leaving Theres behind. Thirty years later in Berlin, Theres leaves her husband. In his new apartment, the husband sees a homeless man outside his window. It is Kenneth, who does not know that Theres now lives in Berlin. Angela Schanelec puts her signature formal control in her latest film to trace a precise picture of a world in which chance, emotion and dreams determine the trajectory of our lives.

## SUNDAY BEAUTY QUEEN

9 July, 3pm

Dir. Baby Ruth Villarama / 95 min / 2016 / Philippines, Hong Kong, Japan / In English, Tagalog, Visayan and Cantonese with English subtitles / PG

In a beauty pageant like no other, five Filipina domestic helpers in Hong Kong transform themselves into dazzling beauty queens for a day and gleefully reclaim their dignity. Shot over a period of four years, the film premiered at the Busan International Film Festival and won Best Picture at the Metro Manila Film Festival 2016.

## MANODOPERA

Screened with *The Challenge*

9 July, 5.30pm

Dir. Loukianos Moshonas / 28 min / 2016 / Greece, France / In Greek and Albanian with English subtitles / PG13 (some coarse language)

Oscillating between labour and leisure, a young man alternates between helping an Albanian labourer renovate an Athens apartment and joining in conversations with his friends on the roof.



The Challenge, Yuri Ancarani, 2016

**THE CHALLENGE**

9 July, 5.30pm

Dir. Yuri Ancarani / 69 min / 2016 / Italy, France, Switzerland / In Arabic with English subtitles / PG

Get a glimpse into the wild world of wealthy Qatari sheikhs in Italian artist Yuri Ancarani's eye-opening documentary. Watch as the sheikhs spare no expense in their gilded lives: moonlighting as amateur falconers; racing SUVs over sand dunes; taking their sports cars out for a spin, pet cheetahs in tow; and more. Winner of the Special Jury Prize in the Filmmakers of the Present section at the 2016 Locarno International Film Festival, *The Challenge* is a mischievous musing of the pursuit to satiate every whim and fancy.

**THE GIANT (JÄTTEN)**

9 July, 8pm

Dir. Johannes Nyholm / 90 min / 2016 / Sweden, Denmark / In Swedish with English subtitles / M18 (nudity)

Rikard is an autistic and severely deformed man, who was separated from his mother at birth. Thirty years later, he is convinced that he will get her back if only he wins the Scandinavian Championship of boules (a version of lawn bowls). He tries to do the impossible with an unlikely ally, a 200-foot giant. Winner of Best Film at the 2017 Swedish film awards as well as the Special Jury Prize at the 2016 San Sebastian

International Film Festival. Johannes Nyholm's debut feature is a true original: a sports movie filled with compassion and humour.

**MY HAPPY FAMILY (CHEMI BEDNIERI OJAKHI)**

11 July, 7.30pm | 15 July, 5.30pm

Dir. Nana &amp; Simon / 120 min / 2017 / Georgia, Germany, France / In Georgian with English subtitles / PG (some sexual references)

A literature teacher, Manna lives with her parents, husband and grown-up children in a crowded apartment in Tbilisi, the Georgian capital. As family and friends gather to celebrate her 52nd birthday, Manna calmly packs a suitcase and, to her guests' surprise, announces she is leaving. Premiering in world competition at the Sundance Film Festival, this comic-tragedy has an excellent ensemble cast, with first-time actress Ia Shugliashvili in a masterful performance as Manna.

**SIERANEVADA**

12 July, 7.30pm

Dir. Cristi Puiu / 173 min / 2016 / Romania, France / In Romanian with English subtitles / NC16 (some coarse language and sexual references)

Three days after the attack on satirical magazine *Charlie Hebdo*

offices in Paris and 40 days after his father's death, 40-year-old doctor Lary spends one Saturday at a family gathering in memory of the deceased in Bucharest. Winner of the Best Film and Best Director awards at the 52nd Chicago International Film Festival, this excellently orchestrated chamber drama is a persuasive portrait of family life, gilded with rich black humour. Voted second best film in 2016 by Cinemascope, *Sieranevada* affirms Cristi Puiu ("The Death of Mr. Lazarescu") as the most influential Romanian film-maker today.

**HARMONIUM (FUCHI NI TATSU)**

13 July, 7.30pm

Dir. Koji Fukada / 118 min / 2016 / Japan, France / In Japanese with English subtitles / PG13 (scenes of intimacy)

Toshio hires his old acquaintance Yasaka to work in his garage shop at his home that he shares with his wife and their 10-year-old daughter. Yasaka, who has just been released from prison, begins to meddle in Toshio's life. Winner of the Un Certain Regard Jury Prize at the Cannes Film Festival 2016, *Harmonium* reinvents the family drama as a gripping, suspenseful thriller. Tadanobu Asano's portrayal of Yasaka won him the Best Actor award at the 2017 Asian Film Awards.

**THITHI**

14 July, 7.30pm

Dir. Raam Reddy / 123 min / 2015 / India, USA / In Kannada with English subtitles / M18 (some nudity and coarse language)

In a remote South Indian village, three generations of sons react to the death of Century Gowda, their 101-year-old grandfather. The three storylines intertwine before converging at Century Gowda's thithi, the final funeral celebration 11 days after a death. Filmed with non-professional actors, this humanist

comedy won the 2015 Locarno International Film Festival's Best First Feature and Filmmakers of the Present Golden Leopard awards, heralding an engaging new voice in contemporary world cinema.

**FÉLICITÉ**

15 July, 3pm

Dir. Alain Gomis / 123 min / 2017 / France, Senegal, Belgium, Germany, Lebanon (set in Congo) / In Lingala with English subtitles / NC16 (some nudity)

Félicité's life in Kinshasa is thrown into turmoil when her 14-year-old son has an accident. To save him, she sets out on a breakneck race in a world of music and dreams – where she will cross paths with Tabu, an unlikely ally. Winner of the Silver Bear Grand Jury prize at the Berlin International Film Festival 2017 and the Golden Stallion for Best Film at the Pan African Film and Television Festival of Ouagadougou, *Félicité* is a sensual and complex character study of a struggling single mother.

**ADMISSION with O.P.E.N. Pass.**

Six films per O.P.E.N. Pass.

Limited single entry tickets are available at the door.

**Venue: The Projector****O.P.E.N. Films curated by: Tan Bee Thiam****Film Traffic by: Teo Swee Leng**Visit [www.sifa.sg/theopen](http://www.sifa.sg/theopen) for updates on film screenings.

# O.P.E.N. Ticketing

<b>O.P.E.N. Pass</b>	: \$45 (for all programmes) one entry per O.P.E.N. Pass to <i>O.P.E.N. Kitchens</i> ; up to six films per O.P.E.N. Pass
<b>O.P.E.N. Concession Pass</b>	: \$25 (no further discount)
<b>Single Entry Ticket</b>	: \$10 (no further discount; limited availability for selected shows at the door)

**Due to limited capacities, registration for all programmes at****The O.P.E.N. is required at [www.sifa.sg/theopen](http://www.sifa.sg/theopen)****EARLY BIRD**  
(From 20 April till  
20 May 2017)**20% off O.P.E.N. Pass****BEST DEAL!**  
**SIFA FRIEND**  
(Valid through  
9 September 2017)**25% off tickets to SIFA 2017 productions**  
with purchase of an O.P.E.N. Pass or O.P.E.N. Concession Pass.  
*Last day to be a SIFA FRIEND is 15 July 2017.*

No further discount.

# O.P.E.N. Calendar

EVENT	PAGE	WEEK 1					WEEK 2															
		28 Jun Wed	29 Jun Thur	30 Jun Fri	1 Jul Sat	2 Jul Sun	3 Jul Mon	4 Jul Tues	5 Jul Wed	6 Jul Thur	7 Jul Fri	8 Jul Sat	9 Jul Sun									
<b>ART AS RES PUBLICAE</b> 72-13	O/7	7pm	7pm																			
<b>FOR LACK OF A BETTER WORD:</b>																						
<b>Unsettled Assignments</b> 72-13	O/9		←										→									
<b>The Unforgetting Space</b> 72-13	O/11		←										→									
<b>Opening Draft</b> <i>Chamber, The Arts House</i>	O/13								8pm													
<b>Sultan Ibrahim</b> <i>Chamber, The Arts House</i>	O/15									8pm												
<b>On the Threshold of Listening</b> <i>Chamber, The Arts House</i>	O/17										8pm											
<b>Talk by Ho Rui An, Lantian Xie &amp; Zou Zhao</b> 72-13													3pm									
<b>O.P.E.N. Histories: Exchanges</b> 72-13	O/19			← Workshops With Tan Biyun 30 June, 4, 5, 6, 7 July: 3pm										→								
<b>Lizard On The Wall</b> <i>Secret venue to be disclosed</i>	O/21			7pm	7pm	2pm																
<b>Spectres</b> 72-13	O/23												←	→								
<b>Spectres LIVE</b> 72-13	O/25									8pm	8pm	8pm										
<b>O.P.E.N. Inspiration: Make Food Not War</b> <i>Malay Heritage Centre</i>	O/27										7.30pm											
<b>O.P.E.N. Picnic</b> <i>Malay Heritage Centre</i>	O/29												3.30pm									
<b>O.P.E.N. Films</b> <i>The Projector</i>	O/34					Miss Kiet's Children 3pm	Neruda 3pm			Streetscapes [Dialogue] 7.30pm	Kékszakállú 7.30pm	The Other Side Of Hope 7.30pm	Spiral Jetty 7.30pm	Untitled 3pm	Sunday Beauty Queen 3pm							
						Fucking Bunnies 5.30pm	Newton 6pm				As Without So Within 8.45pm		People Power Bombshell: The Diary of Vietnam Rose 8pm	Railway Sleepers 5.30pm	Manodopera 5.30pm							
						The Other Side Of Hope 6pm	The Death Of Louis XIV 8.30pm						The Diary of Vietnam Rose 8pm	Autumn, Autumn 8pm	The Challenge 5.30pm							
						Free And Easy 9pm								The Dreamed Path 9.45pm	The Giant 8pm							
EVENT	PAGE	WEEK 3						WEEK 4					WEEK 5									
		10 Jul Mon	11 Jul Tue	12 Jul Wed	13 Jul Thur	14 Jul Fri	15 Jul Sat	16 Jul Sun	17 Jul Mon	18 Jul Tue	19 Jul Wed	20 Jul Thur	21 Jul Fri	22 Jul Sat	23 Jul Sun	24 Jul Mon	25 Jul Tue	26 Jul Wed	27 Jul Thur	28 Jul Fri	29 Jul Sat	30 Jul Sun
<b>O.P.E.N. Kitchens</b> <i>Various locations</i>	O/31		6.30pm		6.30pm	6.30pm	10.30am, 6.30pm	10.30am, 5pm		6.30pm		6.30pm	6.30pm	10.30am, 6.30pm	10.30am, 5pm				6.30pm	6.30pm	10.30am, 6.30pm	10.30am, 5pm
<b>(continued) O.P.E.N. Films</b> <i>The Projector</i>	O/34		My Happy Family 7.30pm	Sieranevada 7.30pm	Harmonium 7.30pm	Thithi 7.30pm	Félicité 3pm	My Happy Family 5.30pm														
							On The Beach At Night Alone 9pm															

All information correct at time of print.

2017  
singapore  
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festival of  
arts

ENCHANTMENT

28 JUN — 9 SEP 2017

Second Edition with new highlights, 1  
extra shows added to sold-out performances

**SIFA 2017**  
presents

**SIFA &  
The O.P.E.N.**

For the first time, one seamless four-month experience  
beginning 28 June to 9 September 2017.

**Information on The O.P.E.N. (28 June to 30 July)  
is available at the back of this Guide.**

# Enchantment

is an antidote  
against  
populism,  
alienation,  
injustice,

excessive  
rationality  
and control.

Inaugurated in 1977, the annual arts festival went on a hiatus after 2012 and returned in 2014 under the baton of Founding Festival Director Ong Keng Sen. With the mission to artistically reinvigorate and transform the festival, he renamed it Singapore International Festival of Arts (SIFA). He initiated The O.P.E.N., a pre-festival of ideas to engage diverse audiences with the ideas, issues and themes of SIFA.

Today, SIFA is the premier national performing arts festival managed by the Arts House Limited and commissioned by the National Arts Council. It aims to inspire through great international and Singapore artistic experiences in performance, theatre, dance and music.

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



Germinal, image courtesy of Alain Rico

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## VENUE/EQUIPMENT PARTNER

# 72-13

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# Message from the CEO

SIFA has grown to multiple dimensions under the artistic vision of Festival Director Ong Keng Sen. Innovation and risk-taking have been hallmarks of his approach to curation and his last edition will be no exception.

His vision and the festival will come full circle in his fourth and final year with the focus being a biennale of Singapore expressions. Sixteen commissions focusing on the Singapore artist and international collaborations will form the core of the festival.

Opening SIFA for the first time will be a new script from Singapore Mandarin theatre group Nine Years Theatre. Its *Art Studio* is adapted from Cultural Medallion recipient Yeng Pway Ngon's novel.

In addition to this, the spotlight will also be on ordinary Singaporeans who take the international platform with their ideas and performances. Together, they generate more than 90 unique events led by Singapore-based artists and participants, on top of the seven international productions which are all Asia-Pacific premieres.

The festival this year will offer many intimate moments for audiences as well as a chance to form deeper connections. New and creative perspectives abound with the exploration of boundaries with fresh inter-disciplinary work. SIFA 2017 is definitively an innovative and participatory festival in format and form.

The theme of Enchantment is especially powerful in light of a world that battles with disenchantment. It is the will to still believe. It is to be connected to what is real with the issues around you. It is to continue to engage with the ecosystem that you live in. And it is to embrace a hope for the future.

These essential elements of living are the threads that weave through the very dynamic and rich landscape of thought and perspective which form the vision for this year's SIFA.

**Sarah Martin**  
CEO, Arts House Limited

# Message from the Founding Festival Director

I was asked recently whether I didn't believe in Disney or Disneyland. I said: "I do still want to believe but did you hear the story of Lucie Dolène?" Dolène was the French singer and voice actress who dubbed the voice of Snow White into French. She sued Disney 30 years later as she had never gotten a credit nor any royalties for her seminal voice. Her famous line, "I want my voice back", was forever immortalised by artist Pierre Huyghe when he made a video artwork about this. In the video, we see Dolène as a mature lady with the subtitles telling her narrative. Suddenly, as we are reading, she starts to hum the enchanting melody of "Someday My Prince Will Come", and you are brought back in time, still reading the subtitles.

When I first saw Huyghe's video, I was deeply affected by the injustice behind the magic that I had grown up with as a child. In a fleeting three minutes, this video "Snow White Lucie" encapsulates the ENCHANTMENT of my last season as Founding Festival Director of Singapore International Festival of Arts (SIFA). Enchantment is pleasurable but it is also an antidote against the injustices of this world. Huyghe's artwork – though he doesn't concentrate on activism – immediately connects us to the intangible value of art that powerful institutions and monopolies fear. This is one of the functions of art that we, individuals who form the republic, should safeguard – that art funded by taxpayers' monies plays a vital role in remembering and be a collective conscience for protecting minorities.

Our predecessor, Singapore Arts Festival, publicly disappeared with nary a whimper. SIFA had to rebuild audiences from 20,000 in our inaugural year in 2014 to 65,000 in 2015 to 155,000 in 2016. Central to SIFA is robust curation, dynamic commissioning and quality art. But this is the least one can expect from a pioneering Arts Festival.

When my team and I started SIFA five years ago, we made a **promise** to the public and our audiences, including artists, in Singapore. This was actualised through The O.P.E.N., our pre-festival of ideas. However, this promise is also the nerve system of SIFA:

- **SIFA will open up possibilities,**
- **create a public space of thoughts and feelings where**

- **audiences, in fact all interested in civil society, can freely participate to experience what it is to be human,**
- **embrace ownership for all who want to be a part of SIFA,**
- **provide intelligent, heartfelt alternatives,**
- **and expand our worlds.**

This necessitated SIFA to be vigilant against gatekeepers who close down options and destroy discovery.

The context of Singapore where there is often a centripetal force centralising monolithic institutions at the expense of independent energies required us to diversity tastes, choices and horizons for our audiences. SIFA promised to expand worlds rather than flatten the scene – we decided, for instance, to venture into other terrains from Singapore's established performing arts centre, The Esplanade. Singapore audiences deserve more complementation between our institutions and not duplication in this little red dot. Hence SIFA opted not to become another Esplanade and instead explored beyond that one success formula.

Ultimately, this promise needed us to transform the festival brand into one with a global vision, to go beyond the confines of Singapore and to foster a daring spirit, in order to achieve a renewed local relevance. My team's main contribution in SIFA has been to **invest in and endow the imagination of our audiences**. I hope all this will not disappear but will be valued in the future of SIFA as it blazes into the next decades.



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

## Drawing on Literature: The Process of *Art Studio*

文学刻画:《画室》的过程

20 August  
5pm  
Centre 42  
1h, no intermission

Enjoy a little food for thought in this intimate post-show dialogue session with Nine Years Theatre's Nelson Chia and Cultural Medallion author Yeng Pway Ngon. Sip on tea as you chat with these two leading lights of the arts while they explore their ideas behind the writing and staging of the epic *Art Studio*.

*In English and Mandarin.*

**FREE ADMISSION**

**Nelson Chia** is an award-winning actor, director and theatre educator. He is the Artistic Director and Co-Founder of Nine Years Theatre (NYT). He has directed 26 major productions and is known for his translation, adaptation and direction of old and contemporary classics in Mandarin. He was the first local artist to be commissioned for a consecutive three years to present works at the Huayi Chinese Festival of Arts, at which he won Best Director for two consecutive years at the Straits Times' Life! Theatre Awards for *Twelve Angry Men* (NYT, 2013) and *Art* (NYT, 2014). In 2012, he co-founded NYT with his wife Mia Chee and created the NYT Ensemble a year later.

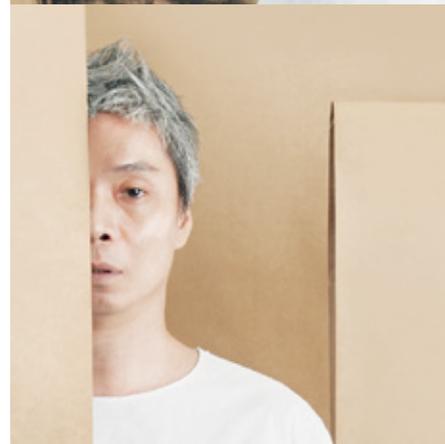
**Yeng Pway Ngon** is a Singaporean poet, novelist, and critic in the Chinese literary scene in Singapore, Malaysia, Hong Kong and Taiwan. His works have been translated into English, Malay, Dutch and Italian (*Art Studio* was first translated into Italian before English). He was awarded the Cultural Medallion for Literature in 2003 and the S.E.A. Write Award in 2013. He received the National Book Development Council of Singapore's Book Award in 1988, as well as the Singapore Literature Prize in 2004, 2008, 2012 (for *Art Studio*) and 2016. *Art Studio* [画室] was also named by *Asia Weekly* as one of the Ten Best Chinese Novels for 2011.

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REGISTRATION

For enquiries or registration:  
[talk@nineyearstheatre.com](mailto:talk@nineyearstheatre.com)



## In Conversation with Christian Rizzo

23 August  
7pm  
SOTA Studio Theatre  
1h, no intermission

Join the acclaimed French choreographer and visual artist in this eye-opening session about the power of community dances and liberated movement. In this intimate chat with Founding Festival Director, Ong Keng Sen, the artist takes you beyond sticky dance floors as he shares his ideas of fusing stage dance with disco and post-punk, clubbing and nightlife, evidenced in his production at SIFA – *Le Syndrome lan*. Rizzo is known for his minimal dance pieces as well as for his opera stagings, art installations and exhibitions. In 2015, he became the Director of the Centre Chorégraphique National de Montpellier, now renamed International Choreographic Institute (ICI-CCN). *Le Syndrome lan* is his first group piece as head of the institute. It won the prestigious FEDORA – Van Cleef & Arpels Prize for Ballet, a prestigious award that aims to guarantee the future of ballet by supporting the next generation of talented artists.

*In English.*

**FREE ADMISSION**

Born in 1965 in Cannes, **Christian Rizzo** took his first steps as an artist in Toulouse, where he started a rock band and created a line of clothing before studying visual arts at the Villa Arson in Nice. Serendipitous encounters led him to the stage. In the 1990s, he performed with numerous contemporary choreographers, sometimes responsible for their soundtracks or costume creation, for instance with Mathilde Monnier, Hervé Robbe, Mark Tompkins, Georges Appaix, and then with Vera Mantero, Catherine Contour, Emmanuelle Huynh and Rachid Ouramdane. In 1996, he created the "*l'association fragile*" and presented performances, dance pieces, alternating with other projects or commissions for opera, fashion and visual arts. Since then, over 30 productions have come to fruition. He regularly teaches in art schools in France and abroad, as well as in institutions dedicated to contemporary dance. Also the Director of the ICI in Montpellier, he supports a crosscutting vision of creation, training, artistic education and openness to the public.



Image courtesy of Mario Sinistaj

REGISTRATION

For enquiries or registration: [register@artshouse.sg](mailto:register@artshouse.sg)

## Interactive Exhibition & Paper Art Workshop

By Drew Cameron,  
Combat Paper

**Interactive Exhibition:**  
31 August, 1 September  
6.30pm – 10.30pm  
2 September  
Noon – 10.30pm  
Drama Centre Foyer

**Paper Art Workshop:**  
2 September  
11am – 5.30pm  
Drama Centre Foyer  
6h30, including 1h30  
lunch break



"Burial Flag", image courtesy of Zen Cohen

Explore the creative art of papermaking with Drew Cameron, who specially created the paper art works that appear on stage in *My Lai*. This immersive, hands-on papermaking session promises to reflect Drew's innovative practice and process of papermaking printing. He will also present the meaning behind his imagery and illustrate how those concepts are reflected in today's world. As he puts it: "This transformative workshop seeks to provide a setting for people to connect with one another. To investigate our various experiences, responsibilities and the collected effects of war and militarism in our communities is an imperative inquiry of our times."

*In English.*

**FREE ADMISSION**

**Drew Cameron** is an American paper artist and war veteran. After returning from the Iraq War, he began a practice in the craft of hand papermaking, cutting his own uniform apart and turning it into paper. Sharing this process with the community and fellow veterans is the basis for his work today as Combat Paper. Combat Paper is a collaborative effort. Through four existing paper mills, programming has occurred across the country year-round for the past decade. Their studio work is in 34 public collections and comprise editions of portfolios, prints, small press publications and unique art pieces. Drew has also worked with Kronos Quartet as a creative consultant for the works "Beyond Zero: 1914-1918" and *My Lai*. He is based in San Francisco, California. [www.combatpaper.org](http://www.combatpaper.org)

### REGISTRATION

For enquiries or registration: [register@artshouse.sg](mailto:register@artshouse.sg)

## In Conversation with Manuela Infante

**4 September**  
6pm  
SOTA Studio Theatre  
1h, no intermission



Image courtesy of Manuela Infante

Do plants have cognitive abilities? Do they remember and learn from memories? And do they sense and react to the world around them? Join lauded Chilean actress, playwright and director Manuela Infante, director of *Vegetative State*, as she chats with Noorlinah Mohamed, Director of The O.P.E.N. Explore the boundaries of science and science fiction as the two discuss the controversial ideas behind vegetative soul, plant intelligence as well as interspecies communication between humans and plants. Infante will also discuss her other theatrical project, "Realismo", where she explores the vital force inherent in material things.

*In English.*

**FREE ADMISSION**

Born in 1980 in Santiago, Chile, **Manuela Infante** holds a Bachelor of Arts from the University of Chile and a Master of Arts in Cultural Analysis from the University of Amsterdam. As a director and playwright with Teatro de Chile, she has staged plays such as "Rey Planta" (2006), "Ernesto" (2010) and "Loros Negros" (2011). Infante also directed "Fin" (2008), co-produced and premiered at the festival of Modena, Italy, and "What's He Building in There?" (2011), created in residency at The Watermill Center. In 2012, she directed "On the Beach", curated by Robert Wilson and premiered at the Baryshnikov Arts Center in New York; as well as "Don't Feed the Humans", premiered in Hebbel am Ufer in Berlin, Germany. Three of her plays have been published in Chile and abroad. Infante also teaches in several theatre departments in universities across Santiago, Chile. She was selected as Artistic Director of the XVI Playwright Selection 2014, organised by Chile's National Council of Culture and the Arts.

### REGISTRATION

For enquiries or registration: [register@artshouse.sg](mailto:register@artshouse.sg)

# Open Homes

5, 6, 12, 13, 19, 20 August  
Various times  
Various locations  
30min, no intermission

CREATION

BY JEFFREY TAN

## 3 reasons to GO

1. A unique chance to enjoy a performance in the most familiar of settings – home.
2. Watch real people tell their own stories.
3. You might find, despite signs that indicate otherwise, that the vibrant flame of unique Singaporean *kampung* spirit is still very much alive.

You walk around your estate and catch a glimpse of your neighbours in their homes eating, laughing, quarrelling, playing mahjong... What are the stories that play out behind those doors, the dramas unfolding behind those drapes?

Your curiosity is about to be satisfied with *Open Homes*, one of the most unique theatre experiences of SIFA 2017. Returning after a successful run in 2015, the theatre concept this time will enter HDB public housing estates, as well as private condominiums and landed residences.

The doors of 30 homes will be flung open over three weekends and their residents will invite us into their private spaces to enchant with stories they wish to share.

Mentored by theatre-makers, this intimate experience promises to take audiences around Singapore and into the warmth of open homes. In each short, snappy 30-minute show, you will get an up-close-and-personal view of the heartbreak and humour, comedy and chaos, domestic dramas and dreams that rule in our apartment buildings, estates and neighbourhoods across the country.

What is to discover? Maybe it's that no matter whether rich or poor, single or married, young or old, we still share the capacity to care for one another and to dream big.

*Performed in the multiple languages of Singapore.*

以上介绍的中文版, 请往 [www.sifa.sg/sifa/programme/shows/open-homes](http://www.sifa.sg/sifa/programme/shows/open-homes).

*Pre-booking is essential as spaces are limited in these living-room theatres. Please visit [www.sifa.sg/sifa/programme/shows/open-homes](http://www.sifa.sg/sifa/programme/shows/open-homes) for more information and registration.*

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

TICKETS

**\$15**

(no further discount)

Rating: General



Image courtesy of qu'est-ce que c'est design

# Art Studio

17, 18, 19 August  
8pm  
Victoria Theatre  
3h, intermission included  
(16 August: by invitation only)

CREATION

BY **NINE YEARS THEATRE**  
**NELSON CHIA**  
**YENG PWAY NGON**

### 3 reasons to GO

1. Lyrical production adapted by an increasingly renowned theatre company led by Nelson Chia and Mia Chee.
2. Rich source material penned by one of Singapore's literary giants, Yeng Pway Ngon, performed by a stellar ensemble cast.
3. An introduction and celebration of yet another side of Singapore theatre, the rooted yet agile contemporary Mandarin theatre created by bilingual artists.

SIFA is proud to open its 2017 edition with *Art Studio*, a Singapore-Mandarin theatre commission performed with English surtitles. Set against the backdrop of Singapore's changing landscape from the 1960s to the new millennium, *Art Studio* begins with the story of a young school drop-out, Ji Zong, who is coerced by his friend to become a model for life drawing by a group of artists.

From that point on, the narrative branches out, weaving the lives of these wildly disparate artists into a web of intriguing stories during the tumultuous years of Singapore from the 1950s to 1980s: An aspiring singer gives up everything she has to travel alone to India and pursue her love of Indian classical singing; a communist fighter disappears into the thick Malayan jungle for the rest of his life; a middle-aged woman returns to her old flat, which has remained unchanged after 30 years of self-exile, only to find the man she loved dying.

An epic that spans decades, deeply intricate in its portrayal of the characters' sentiments and of the heart's innermost desires, *Art Studio* is a moving rendition of the poetic beauty and sorrow of ordinary human relationships. The performance is directed by Nelson Chia and adapted from the Mandarin novel of the same name written by 2003 Cultural Medallion recipient and Singaporean novelist Yeng Pway Ngon. Yeng won the Singapore Literature Prize no fewer than three times, most recently in 2012 for *Art Studio*. His books have been translated into many languages, including Italian, though this will be his first major translation onto stage.

Performed in Mandarin with English surtitles.

以上介绍的中文版, 请往 [www.sifa.sg/sifa/programme/shows/art-studio](http://www.sifa.sg/sifa/programme/shows/art-studio).

Commissioned by Singapore International Festival of Arts (SIFA).

### TICKETS

**\$35, \$50, \$65**

### 25% SIFA FRIEND DISCOUNT

20% discount for students, NSFs and seniors.

Rating: Advisory 16 (Mature Content)



# Becoming Graphic

CREATION

EXTRA SHOWS ADDED

17, 18 August  
8pm  
19 August  
3pm, 8pm  
20 August  
3pm, 8pm  
72-13  
1h30, no intermission

BY **SONNY LIEW**  
**EDITH PODESTA**

### 3 reasons to GO

1. Watch Sonny Liew illustrate his latest work in front of a live audience.
2. How will a 2-D graphic novel be brought to life on stage in 3-D?
3. Witness award-winning theatre director Edith Podesta and Liew perform the super feat of merging two different mediums into something new.

Hot on the heels of the *New York Times* bestseller and Singapore Literature Prize-winning “The Art of Charlie Chan Hock Chye”, cartoonist Sonny Liew creates an all-new graphic novel for the stage. Using the superhero genre as a springboard to tell a story about ageing and mortality, the book for the stage looks to examine the limits of even superhuman abilities when confronted with the complex issues of greying societies, or when faced with the pain of losing loved ones to the ravages of time.

While Liew embarks on the creation of his new narrative, theatre-maker Edith Podesta brings her incredible, creative sensibilities to collaborate with him – bringing to life the art of the graphic novel in a unique production that melds the languages of comics and theatre, of two-dimensional drawings and live performance, of word balloons and spoken words.

Central to *Becoming Graphic* will be the concept of the ‘voicer’, who animates and breathes life into the characters of Liew’s imagination as his pen draws a nuanced and layered story of the complex issues we face with ageing and mortality.

Commissioned by Singapore International Festival of Arts (SIFA).

Singapore International Festival of Arts (SIFA) has commissioned the new Sonny Liew graphic novel, “The Black Oyster” on which *Becoming Graphic* is based.

EXTRA SHOWS ADDED

TICKETS

\$50

25% SIFA FRIEND DISCOUNT

20% discount for students, NSFs and seniors.

Rating TBC

VENUE PARTNER

72-13

# MARK

CREATION

23 August  
National Library Board, The Plaza  
27 August  
\*SCAPE Playspace  
31 August,  
2 September  
Marina Bay Sands Event Plaza  
5.30pm  
1h15, no intermission

BY **DANIEL KOK**

### 3 reasons to GO

1. An invitation to reconcile cynicism with hope.
2. An inventive feast for the senses.
3. Experience the unexpected as we encounter dance like never before.

**A chance encounter. Dancing in the city. Occupying public space as the sun sets at the end of a hectic day. A turning point before darkness engulfs us. Twilight magic as dancers draw both in space and literally.**

With *MARK*, the Singapore-born, Berlin-based choreographer Daniel Kok brings independent dance artists of Singapore together at diverse sites for dance. Kok's work often examines complex themes, delving into the relational politics of spectatorship. The Singapore Young Artist Award winner for dance in 2008 has presented his performances across Asia, Europe, Australia, West Africa and the United States.

In *MARK*, nine dancers attempt a collective drawing in different urban spaces. The traces of their gestures, acts and relations reveal what happens when a dance encounters the public. The audience is invited to join the dancers physically in a drawing, which evokes social and imaginary landscapes where people can meet one another in an unfamiliar space. They come together in such a space to discover new layers to their daily lives and to find beauty in giving attention to one another.

*MARK* is an invitation to a radical moment of togetherness. The act of dancing is a desire to leave behind an indelible mark on the social body.

Please visit [www.sifa.sg/sifa/programme/shows/mark/](http://www.sifa.sg/sifa/programme/shows/mark/) for the precise locations and more information.

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

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**FREE ADMISSION**

Rating TBC



Image courtesy of Marc Coudrais

# Le Syndrome Ian

24, 25, 26 August  
8pm  
SOTA Drama Theatre  
1h, no intermission

BY **CHRISTIAN RIZZO**  
**ICI – CCN MONTPELLIER**

### 3 reasons to GO

1. Evoke memories of that first time dancing all night in a club.
2. Experience the cross-fertilisation between disco and post-punk, Giorgio Moroder and Joy Division, stage dance and clubbing.
3. Watch the latest by award-winning choreographer Christian Rizzo.

If you have ever enjoyed joyous, heady nights at a club – and especially if you remember the first time you did so – this production will bring it all back for you, complete with thumping beats. *Le Syndrome Ian* is the conclusion to Christian Rizzo's trilogy around 'found' anonymous dances; the first chapter (*d'après une histoire vraie*) studied community dances, while the second (*ad noctum*) explored partner dances.

*Le Syndrome Ian* takes this concept a step further and puts the focus on nightclub dances. This time, Rizzo – director of the well-known Centre Chorégraphique National de Montpellier – takes a more personal stance by remembering his own story, to explore the foundations of this anonymous choreography happening spontaneously every night on the dance floor.

The year is 1979. England is captivated by the intriguing sounds of Manchester band Joy Division and, especially, its lead singer, Ian Curtis. *Le Syndrome Ian* sets the stage at a club in London; Rizzo recaptures the sense of intoxication as he transports the audience to a world where the grooves and the moves were all that mattered.

This is the emergence of a sound taking over disco; a dark yet poetic melody set to the rhythm of electrified, jerking bodies. Curtis's haunting voice echoes the feverish mood of clubbers, with the post-punk music matching the frenzied dancing. *Le Syndrome Ian* sees nine dancers taking the stage and while the tempo switches back and forth, a collective vibration will captivate you from start to finish. Winner of the prestigious FEDORA – Van Cleef & Arpels Prize for Ballet 2016, awarded to the next generation of innovation by talented artists who will ensure the future of dance.

*Asia-Pacific Premiere.*

#### TICKETS

**\$45, \$60, \$75**

**25% SIFA FRIEND DISCOUNT**

20% discount for students, NSFs and seniors.

Rating: General

FESTIVAL PARTNER

**Van Cleef & Arpels**



# Dragonflies

24, 25, 26 August  
8pm  
Victoria Theatre  
2h15, intermission included

CREATION

BY **PANGDEMONIUM**  
**TRACIE PANG**  
**ADRIAN PANG**  
**STEPHANIE STREET**

## 3 reasons to GO

1. Join the talented theatre family, the Pangs, who have attracted a loyal following for creating works that are moving, thought-provoking and deeply humane.

2. Catch the world premiere of a brand-new work by Pangdemonium's resident playwright, Stephanie Street.

3. Witness the gripping story of a family fighting for survival, searching for somewhere to call home and something that might look like hope.

The year is 2021. Climate change is wreaking havoc across the globe, "Brexit" is causing chaos all over Europe and Donald Trump has been re-elected United States president for a second term. In the wake of escalating wars in the Middle East, famine in West Africa and relentless terrorist attacks by radical extremists, the United Kingdom – and many nations around the world – has enforced a ban on all immigration.

With the coastline around him and life as he knows it crumbling to dust, Leslie Chen is forced to abandon his home in England and move his family back to his birthplace, Singapore. Confronting a country that is a world apart from the one he knew as a child, Chen is now made to question the meaning of home.

As the crises and conflicts escalate, one thing is certain – come hell or high water, and possibly both, he must protect his family at all costs.

While dragonflies migrate halfway across the world, we, the human race, struggle to embrace our nomadic heritage, our need to move to greener pastures in order to survive. And as global warming, the resurgence of far-right politics and worldwide paranoia force us to burn bridges and build walls among communities, families and individuals, we have to ask ourselves: Where do we go from here?

*Performed in English (some Mandarin dialogue with English surtitles).*

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

## TICKETS

**\$40, \$55, \$70**

**25% SIFA FRIEND DISCOUNT**

20% discount for students, NSFs and seniors.

Rating TBC

PROTECTED PLACE

保护区

NO  
ADMITTANCE  
TO UNAUTHORISED  
PERSONS

DI LARANG MASOK  
JIKA TIADA  
KEBENARAN



闲人免进

உத்தரவின்றி  
உள்ளே  
பிரவேசிக்கக்  
கூடாது

TEMPAT LARANGAN

பாதுகாப்பு உள்ள இடம்

# The Lav Diaz Retrospective presents

## THE MAKING OF ENCHANTED MOMENTS

24, 25 August

7.30pm

9 September

3pm

The Projector

1h30, no intermission

BY **LAV DIAZ**

Intimate groups of audiences will get up close to Lav Diaz and some of the great actresses of Filipino film in *The Making Of Enchanted Moments*. Join Diaz in a review of his magnificent opus as he offers insights into his heart and soul, giving us a unique Director's Cut through a retrospective of his favourite scenes.

Diaz's organic, improvisatory approach, including the insistent use of real time, is stunning. He waits for his shot with the actors. The extended duration of his films enables the viewer to enter deeply into the experiences and emotions depicted, resulting in an immersion that cannot occur in the usual 90-minute formula.

When he won the Prince Claus Award in 2014, his citation read: "Lav Diaz is honoured for his uniquely moving portrayals of the complexities of Filipino reality; for expanding and intensifying cinematic experience through his innovative approach to the art of film-making; for expressing truth and building a powerful cultural legacy for national healing and international understanding of the Philippines; for challenging the dominant commercially and politically driven uses of cinema; and for remaining true to his art and his intentions, providing inspiration for others working outside the mainstream."

Learn about this trailblazer's creative process as he reveals his vision (24 August), the art of performance (25 August, with actresses from his films) and his sense of time and space (9 September, with a screening of selected scenes from *Henrico's Farm* that he just filmed in Singapore). These three enchanted moments frame Diaz's film-making process here: two sessions occur before he begins shooting and the final session follows the wrap.

TICKETS

**\$45**

**25% SIFA FRIEND DISCOUNT**

20% discount for students, NSFs and seniors.

### CREATION

*The Lav Diaz Retrospective* continues a major showcase of pioneering master artists from Southeast Asia with this independent genius of a filmmaker from the Philippines. In a series of talks and screenings of scenes from his past works, Diaz reflects on his ideas of cinema since his first film in 1998. Unknown to many, what is special to the work of Diaz is his proximity to theatre processes and his almost stage-like ensemble work with actors. With unprecedented generosity, Diaz opens the set of his latest film, *Henrico's Farm*, to SIFA audiences.

Commissioned by Singapore International Festival of Arts (SIFA).

### 3 reasons to GO

1. Meet the brilliant actresses Charo Santos ("The Women Who Left" - Golden Lion at the 2016 Venice Film Festival), Angeli Bayani ("Norte, the End of History" - 2013 Cannes Film Festival), Hazel Orencio and Karenina Haniel ("From What is Before" - Golden Leopard at Locarno Film Festival).
2. Discover skill and craft.
3. Be deeply inspired.



# The Lav Diaz Retrospective presents

## HENRICO'S FARM (ANG SAKA NI HENRICO)

CREATION

26, 27 August: Noon  
29, 30 August: 6pm  
2, 3 September: Noon  
5, 6 September: 6pm  
Meet at 72-13

4h, intermissions included

BY **LAV DIAZ**

### 3 reasons to GO

1. The precious chance to observe a renowned film auteur make his latest movie.
2. An unusual experience of film and performance, pioneered by SIFA, seldom created at international arts and film festivals.
3. Get up close to a searing narrative of The Other who shares a home with us.

Film is commonly perceived as the most enchanting medium of expression today, casting its spell on audiences from all walks of life. For the first time, Lav Diaz, the prolific 2016 Golden Lion award winner (Venice Film Festival) and the 2016 Silver Bear winner (Berlinale) for different films, chooses Singapore as the location for his new screenplay, *Henrico's Farm*. In doing so, SIFA audiences are offered a rare opportunity to be on a film set and witness one of Southeast Asia's greatest contemporary film auteurs at work.

With *Henrico's Farm*, Diaz once again hews issues close to his heart, inspired by a real-life encounter with a Filipino migrant worker in Frankfurt. His new film is about the irony of domestics as "lifers", women who serve life sentences away from home and loved ones, embracing alternative homes in alien lands.

The film begins in Frankfurt, where Lailani, now 65, awaits a plane to Manila. She is returning home to the Philippines for the first time in 30 years. En route home, she delays her return by stopping over in Singapore. Her interactions with her fellow Filipinos help her reflect on the nature of her loss, the cycle of sacrifice and longing that marks them all.

Gripped by the fear of returning home to a life she has left behind but is still intricately connected to, she finds moments of enchantment among other lost souls. They have created their ways of living with disenchantment through a Dreamtime that shelters them from the storms of trauma. *Henrico's Farm* tells an individual and a collective story of struggle, displacement and torment in the world at large.

*In Tagalog, with English translation.*

Please visit <https://www.sifa.sg/sifa/programme/shows/henricos-farm-ang-saka-ni-henrico/> for more information.

Commissioned by Singapore International Festival of Arts (SIFA).

TICKETS

**\$35**

**25% SIFA FRIEND DISCOUNT**

20% discount for students, NSFs and seniors.

Rating TBC

SUPPORTING PARTNER

**Panasonic**  
BUSINESS

# Germinal

31 August, 1, 2 September  
8pm  
SOTA Drama Theatre  
1h15, no intermission

BY **HALORY GOERGER**  
**ANTOINE DEFOORT**

### 3 reasons to GO

1. Surprising play of logic, with the finest French sense of humour.
2. Watch a new world unfold in a revelatory spectacle.
3. A delightfully clever and sublime presentation of theatre magic that is simple yet complex.

If you had the chance to start from scratch, in a space of 8 metres by 10 metres, how would you do it? On an empty stage, four adventurers begin to construct the world from the very beginning. With ingenious theatre magic, using the greatest care and good grace, they gleefully invent laws of physics, music, language and social interaction. And with nothing more than the use of the most minimalist tools onstage – guitars, pickaxes and microphones.

One of the most talked-about, amusing performances in recent years, *Germinal* uses the theatre as a whimsical metaphor for human civilisation. A deconstructionist performance if ever there was one, *Germinal* peels away the smoke and mirrors that accompany the usual theatre-going experience. By stripping away and breaking down, then building anew and crafting afresh, *Germinal* lightly encourages us to rethink all the things we thought we knew and relook at them with a fresh eye.

Goerger and Defoort are musicians, actors, philosophers, pranksters, artists and inventors who meld genres and upend codes. Their fun mix of visual art, theatre, music and sociology marked them as rising stars at the 2013 Avignon Festival. SIFA, in line with its tradition of introducing innovation and contemporary classics from the international arts scene, is proud to present *Germinal*.

*Performed in French with English surtitles.*

*Produced by l'amicale de production.*

### TICKETS

**\$45, \$60, \$75**

**25% SIFA FRIEND DISCOUNT**

20% discount for students, NSFs and seniors.

Rating: General

SUPPORTING PARTNER

**INSTITUT  
FRANÇAIS**  
SINGAPORE

# My Lai

31 August, 1 September  
8pm  
Drama Centre  
1h15, no intermission

PERFORMED BY **KRONOS QUARTET  
RINDE ECKERT  
VÂN-ÁNH VANESSA VÕ**

COMPOSED BY **JONATHAN BERGER**

LIBRETTO BY **HARRIET SCOTT CHESSMAN**

### 3 reasons to GO

1. Watch the world-famous Kronos Quartet live in action.
2. Learn about little-known and moving facets of the Vietnam War.
3. A stirring, uplifting performance of the clash between East and West, fleshed out by music that is a hypnotic blend of both.

On the eve of the 50<sup>th</sup> anniversary of the horrific 1968 massacre of more than 500 Vietnamese villagers by American soldiers in My Lai, Vietnam, comes a commemorative music performance. *My Lai* reminds us all of the horrors of the battlefield and the blight of the Vietnam War on the American soul.

Composer Jonathan Berger and librettist Harriet Scott Chessman are inspired by the story of Hugh C. Thompson Jr., the American helicopter pilot who intervened with his crew to stop the tragedy. The resultant 90-minute performance is divided into three movements to reflect the three landings they made in an effort to end the violence.

Together, the eminent American string ensemble Kronos Quartet, tenor Rinde Eckert, and Vietnamese multi-instrumental artist Vân-Ánh Vanessa Võ create an all-encompassing sound world as a backdrop to one of history's most horrific tales.

The haunting sounds of traditional Vietnamese percussion instruments are blended with the digitally processed whirl of helicopter blades, set against video projections and compelling images of poignant simplicity. They are all particularly effective at conjuring up and pulling the audience into the psychological world of the man who tried to prevent the carnage that occurred.

Enchantment is the antidote to cynicism, to forgetting, for we need to stay connected to justice, to still believe, to continually respond as human individuals in a sea of violence, conflict and suppression of information. Told from the perspective of pilot Thompson, who was persecuted for reporting the massacre, *My Lai* is a reminder of ethical generosity in turbulent times.

*My Lai* opens in Singapore before touring several US cities during the autumn of 2017 and spring of 2018.

*Asia-Pacific Premiere.*

### TICKETS

**\$45, \$65, \$85**

**25% SIFA FRIEND DISCOUNT**

20% discount for students, NSFs and seniors.

Rating: Advisory (Some Coarse Language)

A monodrama,  
for tenor  
string quartet,  
and Vietnamese  
instruments.



# An Evening With Kronos Quartet

2 September  
8pm  
Drama Centre  
2h, intermission included

BY KRONOS QUARTET

For more than 40 years, San Francisco's Kronos Quartet – David Harrington and John Sherba (violins), Hank Dutt (viola) and Sunny Yang (cello) – has combined a spirit of fearless exploration with a commitment to continually reimagine the string quartet experience.

As one of the world's most celebrated, influential ensembles, Kronos has performed thousands of concerts, released more than 60 recordings, and collaborated with many of the globe's most intriguing, accomplished composers and performers. Kronos has commissioned more than 900 works and arrangements for string quartet. A Grammy winner, Kronos is also the only recipient of both the Polar Music Prize and the Avery Fisher Prize.

Integral to Kronos's work is a series of long-running collaborations with many of the world's foremost composers, including Americans Terry Riley, Philip Glass and Steve Reich; Azerbaijan's Franghiz Ali-Zadeh; Poland's Henryk Górecki; and Serbia's Aleksandra Vrebalov. Additional collaborators have included Chinese pipa virtuoso Wu Man, performance artist Laurie Anderson, Azeri vocalist Alim Qasimov, Inuit throat singer Tanya Tagaq, Beatles legend Paul McCartney, rockers Tom Waits, k.d. lang and The National.

Perhaps its most ambitious and generous commissioning platform is the eclectic "Fifty for the Future: The Kronos Learning Repertoire" – ten works a year, five by women and five by men, for five years – devoted to the truly globe-spanning state of the art of string quartet in the 21<sup>st</sup> century, designed expressly for the training of students and emerging professionals.

On tour for five months a year, Kronos appears in the world's most prestigious concert halls, clubs and festivals. Kronos is equally prolific and wide-ranging on recordings, including "Nuevo" (2002), a Grammy- and Latin Grammy-nominated celebration of Mexican culture; and the 2004 Grammy-winner, Alban Berg's "Lyric Suite". Among Kronos's most recent releases are "Sunrise of the Planetary Dream Collector: Music of Terry Riley" (2015), a box-set collection exploring the work of Kronos's long-time friend and most fruitful collaborator; "Kronos Explorer Series" (2014), a five-CD retrospective box set celebrating the group's 40<sup>th</sup> anniversary; and the single-disc "A Thousand Thoughts" (2014), showcasing Kronos's interpretations of music from many different cultures around the world.

For one night only, catch the special edition of Kronos's favourites for its Singapore fans in an exclusive showcase by the virtuoso ensemble. Discard your expectations of the typical string quartet; Kronos is a revolutionary and furiously dynamic ensemble that is not to be missed.

*Singapore International Festival of Arts (SIFA) is proud to be the Commissioning Partner for "Fifty For The Future: The Kronos Learning Repertoire."*

## TICKETS

**\$50, \$70, \$90, \$110**

**25% SIFA FRIEND DISCOUNT**

20% discount for students, NSFs and seniors.

### 3 reasons to GO

1. Redefine your notions of chamber music and string quartets.

2. No lyrics, no matter. This is music for the mind and soul.

3. The last time Kronos Quartet performed live in Singapore was 20 years ago. Don't wait another 20 years!



# The Nature Museum

CREATION

BY **INSTITUTE OF  
CRITICAL ZOOLOGISTS (ICZ)**

Performance:  
**31 August**  
**1, 2, 5, 6, 7 September**  
**8pm**  
**72-13**  
1h, no intermission

### 3 reasons to GO

1. Have fun separating fact from fiction in ICZ's compelling installation set pieces.
2. Discover things you never knew about Singapore's natural history.
3. Get to know the amazing ICZ, which has become increasingly important for its research and findings in recent years.

*The Nature Museum* is a fascinating exploration of Singapore's natural history through historical and fantastical narratives created by the Institute of Critical Zoologists (ICZ).

An immersive museological setting by Robert Zhao of ICZ, *The Nature Museum* takes you on a journey through photographs, artworks and historical documents both found and fabricated. Get lost in another time as you wander around the artful arrangements of books, posters and images captivatingly displayed on Victorian shelves and vitrines, accompanied by antiquated caption texts.

Artist and photographer Zhao has become known for his layered narratives blending historical documentation and imaginative storytelling that provide thought-provoking commentary on natural as well as social issues. The installation is fleshed out by a guided tour and lecture performance with Zhao, created in collaboration with playwright Joel Tan, weaving together myriad stories of our island's rich flora and fauna, its little-known agriculture and aggressive landscaping, fully revealing the extent of Singapore's 'Garden City' moniker.

Underneath bubbles a deeper story of violence and control, hidden in much of Singapore's encounters with nature: forests recede while manicured greenery emerges. Rediscover the meaning behind images of the plantations and jungles of our past and ponder the implications of the clash between Nature and urban development on our tiny island.

In ICZ's inimitable style, *The Nature Museum* meshes past and future in an arresting work that will astonish all who are curious about the world around us.

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

TICKETS FOR PERFORMANCE

**\$35**

**25% SIFA FRIEND DISCOUNT**

20% discount for students,  
NSFs and seniors.

Rating: General

VENUE PARTNER

**72-13**

TICKETS FOR EXHIBITION ONLY

**FREE ADMISSION**

with any SIFA ticket

**Or single entry ticket at \$15**

(no further discount)

Exhibition only:

**1 - 9 September**

**Mon - Sun: Noon - 11pm**  
**(on performance nights,**  
**exhibition is closed**  
**between 6pm-10pm)**

72-13



# Guilty Landscapes III

31 August – 9 September  
3pm – 11pm  
72-13

10-minute visit for only one audience member at a time

BY **DRIES VERHOEVEN**

### 3 reasons to GO

1. Enjoy the exclusive private experience of being the sole viewer in an empty space.
2. It's your first confession of this nature – be faced with your guilt or be totally delighted.
3. Each viewer's experience is different and personal.

In an interactive video installation, the protagonist on the evening news looks directly at the viewer, providing a framework for each viewer to scrutinise his or her own feelings of discomfort. Dutch theatre-maker and visual artist Dries Verhoeven asks us: **What if the people we watch on the news can look back at us? What if the gaze is reversed?**

The 24-hour news cycle, continuously available on laptops, TVs and smartphones, makes us perpetual witnesses to complex situations across the globe. We feel uneasy with the confrontation of presumed poverty and desperation. *Guilty Landscapes III* transports images of uncomfortable responsibility into the white cube of a gallery.

In the otherwise empty space, a disconcerting landscape is projected on a large wall. As soon as a viewer steps into the room, he or she becomes an integral part of the installation. Every viewer experiences a truly individualised connection to the situation on screen. Suddenly, feelings of distance and proximity seem to merge.

*Guilty Landscapes III* challenges feelings of guilt and shame. The project investigates psychological complexes, such as the guilt of privilege and social hyper-awareness, all the while asking whether it is possible to reverse such relative social positions. Is it possible to meet the presumed victims without assumptions and pity?

*In 2016, Verhoeven created a series of four episodes of Guilty Landscapes, commissioned by and for various European cities. SIFA will show the third episode from this series.*

*An event for one audience member at one time.*

Please visit [www.sifa.sg/sifa/programme/shows/guilty-landscapes-iii](http://www.sifa.sg/sifa/programme/shows/guilty-landscapes-iii) to register for your performance time and for more information.

**Asia-Pacific Premiere.**

### TICKETS

**\$25**

### 25% SIFA FRIEND DISCOUNT

20% discount for students, NSFs and seniors.

Use ticket to also visit The Nature Museum at the same venue.

Rating: General

VENUE PARTNER

**72-13**

# Vegetative State

1, 2, 4 September  
8pm  
3 September  
3pm  
SOTA Studio Theatre  
1h15, no intermission

BY **MANUELA INFANTE**

## 3 reasons to GO

1. Learn to have a dialogue with the plant 'other' in you.
2. Connect with the plant characters – guaranteed to make the most devout vegetarians rethink their diet.
3. Amusing yet provocative, the work will sweep you away with its intelligence as you laugh along.

*Vegetative State* is a polyphonic, ramified and exuberant performance. Its main character is a woman, who is not an individual, but a crowd, a swarm. This is not animal work; it is fascinating vegetable work created by the dynamic Chilean star director Manuela Infante, with the amazingly expressive actress Marcela Salinas.

Based on the revolutionary thinking of plant philosopher Michael Marder and plant neurobiologists like Stefano Mancuso, *Vegetative State* probes the ways in which new concepts of the plant kingdom – from plant intelligence to vegetative soul to plant communication – can transform us. If we accept that plants have other ways of thinking, feeling, communicating, being intelligent and conscious, having another sense of time, perhaps we might see anew our own sense of thinking, feeling, communicating, awareness and being.

Marder argues that “to recognise the other in plants, is also to recognise the vegetal other in us”. With the versatile Infante at the helm steering her way through vibrant matter, *Vegetative State* tirelessly dances an impossible dialogue – that of humans and plants. An unexpected encounter with nature that begins coincidentally reminiscent of Kuo Pao Kun’s Singapore classic, “The Silly Little Girl and The Funny Old Tree”.

*Performed in Spanish with English surtitles.*

*Asia-Pacific Premiere.*

TICKETS

**\$50**

**25% SIFA FRIEND DISCOUNT**

20% discount for students, NSFs and seniors.

Rating: General





# And So You See...

Our Honourable Blue Sky And  
Ever Enduring Sun... Can Only  
Be Consumed Slice By Slice...

6, 7, 8, 9 September  
8pm  
SOTA Studio Theatre  
1h10, no intermission

BY **ROBYN ORLIN**

### 3 reasons to GO

1. A dream of Africa caught amongst transformation, decay and brilliance.
2. A sensory piece filled with positive yet probing notions.
3. Robyn Orlin's personal requiem to humanity for the next generation.

South African iconoclastic choreographer Robyn Orlin, acclaimed in Europe and Africa, has built up a repertoire of multi-layered performances that veer out of conventional dance into complex creations that incorporate diverse media like text, video and plastic art.

Her absurdist, humorous yet provocative takes on dance and performance art have resulted in shocked reactions from unamused audiences. Yet, the same body of work has won her awards around the world, most notably the French National Order of Merit in 2009. Where Orlin truly pushes the envelope is how she continually questions and challenges the myths and truths of her apartheid-scarred homeland, weighted as it is with its complex social and political history.

*And So You See...* continues in that vein as Orlin enlists the help of South African dancer Albert Ibokwe Khoza, a fascinating new-generation performer who also happens to be an *inyanga*, a traditional herbalist. In an enchantment of pure presence, he portrays the excesses of the seven deadly sins in a "requiem to humanity" on one level. On another level, he crystallises issues playfully and ironically, like "Why is it not possible to reconcile individuality with traditional culture? Why is it not possible to be a university graduate and practise traditional religion and medicine?"

Watch as he morphs from traditional healer to flamboyant performer to meditative divinity to cocooned insect. Whether bedecked in feathers or wrapped in cellophane, Khoza is a revelation, effectively embodying all that Orlin evokes in her work. The graceful and the grotesque, the refined and the vulgar, the sublime and the sad – you will be brought to the extremes and back again.

*Asia-Pacific Premiere.*

TICKETS

**\$50**

**25% SIFA FRIEND DISCOUNT**

20% discount for students, NSFs and seniors.

Rating: Advisory 16 (Some Mature Content)

# Trojan Women

CREATION

7, 8, 9 September  
8pm  
Victoria Theatre  
2h, no intermission

BY **NATIONAL THEATER OF KOREA**  
**ONG KENG SEN**

### 3 reasons to GO

1. Resonant ode by Founding Festival Director Ong Keng Sen to his four years of SIFA.
2. Powerful rare gem of new and old, Asia and the Occident.
3. An emotional masterpiece with wondrous singers.

*Trojan Women* is a contemporary Asian musical created from K-pop and *pansori*, the 400-year-old Korean genre of musical storytelling anointed as UNESCO Masterpiece of Oral and Intangible Heritage of Humanity. Directed by SIFA Founding Festival Director, Ong Keng Sen, in a collaboration with the National Theater Of Korea, this production took Seoul by storm at the close of 2016 and is being staged for the first time outside Korea.

From the essence of a tale said to have happened around 1200BC that intrigued Homer, *Trojan Women* has been reinvented. Composed by celebrated master-artist, *pansori* singer and National Treasure, Ms Anh Sook-sun, in collaboration with K-pop composer extraordinaire, Jung Jae-il, *Trojan Women* tells the story of women in war in a showcase of gripping power and cross-cultural beauty.

The women of Troy, including their queen Hecuba, are about to be deported as war slaves to Greece, the victorious country. Hecuba has lost her husband and all her sons in the 10-year Trojan War. She receives news that her daughter, Cassandra, is to be taken as a slave (concubine) to Agamemnon, chief king of Greece, and her daughter-in-law, crown princess Andromache, to a Greek general. The war erupted when Helen, queen of Sparta-Greece, fell in love with Hecuba's son Paris and escaped to Troy with him. Helen's cuckolded husband Menelaus, King of Sparta, vengefully pursued his runaway wife and her paramour. The Trojans were ultimately surprised by a gigantic wooden horse, which they embraced as a gift from the gods. In the dark night, Greek soldiers emerged from the horse and slaughtered the people of the entire city.

In keeping with the work's strong gender perspectives, renowned Beijing choreographer Wen Hui joins the production with her signature movement work drawing from the daily lives of women. SIFA began its life with the acclaimed Korean adaptation of another Greek classic "Oedipus". Founding Festival Director Ong remembers this and, in his last season, invites Korean playwright Bae Sam-sik to recast Jean-Paul Sartre's 1965 adaptation of "The Trojan Women", the Greek classic by Euripides.

As history has proven, Troy is defeated but never forgotten, her women endure not as victims but as survivors. The Korean artists give a whole new meaning to this legend, making it their very own.

Performed in Korean with English surtitles.

Commissioned by Singapore International Festival of Arts (SIFA) and National Theater Of Korea.

TICKETS

**\$30 ASIA RUSH!**

(no further discount)

**\$45, \$65, \$85**

**25% SIFA FRIEND DISCOUNT**

20% discount for students, NSFs and seniors.

Rating: Advisory (Some Mature Content)

Image courtesy of National Theater Of Korea



# Red Carpet GALA

## *Lizard On The Wall,* The Film

9 September into  
10 September  
Midnight  
The Projector  
60min

### CREATION

BY

**K. RAJAGOPAL**

INSPIRED BY

**BALLI KAUR JASWAL'S NOVEL  
"INHERITANCE"**

### 3 reasons to GO

1. Be at the gala of the cinematic creation by lauded filmmaker K. Rajagopal, inspired by the luminous Balli Kaur Jaswal.

2. A fresh take on the moviemaking process.

3. A calculated gamble with a big pay-out? Who can resist? Be the first to find out!

*Lizard On The Wall* is the much-awaited, completed film of an exciting mode of moviemaking pioneered by SIFA with the audiences of The O.P.E.N., our pre-festival of ideas. Edited (the hallmark of cinema) into a full film, this is a risky undertaking that harnesses the spontaneity of live performance and introduces unknown stars drawn directly from our audiences! Hot out of the editing suite, *Lizard On The Wall*, the latest Singapore film from prolific filmmaker K. Rajagopal and Fran Borgia of Akanga Film Asia, was shot in July 2017.

The film presents the wedding banquet of Amrit in the family house, beginning with a festive celebration of song and dance. The events of the day then take a turn when embarrassing secrets come to light, and guests are made to confront the shameful truths of a double life. High drama set against a colourful backdrop, *Lizard On The Wall* is also an inventive take on interactive performance, showing the SIFA audience vividly in a new Singapore film.

This red-carpet gala of *Lizard On The Wall* is, for once, intended for the film's supernumeraries. Come in the same costume that you wore during the shoot and see yourself on film – be recognised!

For those who missed starring in the film, enjoy the fruits of labour of hundreds of artists from the film set. As the closing event for SIFA 2017, the red-carpet gala of *Lizard On The Wall* is a fitting closure to the tenure of Founding Festival Director Ong Keng Sen and his amazing team, who have brought you innovation as well as artistic risks in the last four years. Come bid them farewell over a glass of bubbly!

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

TICKETS

**\$50**

**25% SIFA FRIEND DISCOUNT**

20% discount for students, NSFs and seniors.

Rating TBC

# SIFA Ticketing

Tickets for the Festival are now on sale at SISTIC.

## Discounts

### **BEST DEAL! SIFA FRIEND DISCOUNT**

(From 20 April till  
9 September 2017)

### **25% off tickets to SIFA 2017 productions**

*with purchase of an O.P.E.N. Pass or O.P.E.N. Concession Pass.*

*Last day to be a SIFA FRIEND is 15 July 2017.*

*No further discount.*

### **EARLY BIRD**

(From 20 April till  
20 May 2017)

### **20% off ticket purchases**

### **SIFA BUNDLE**

(From 20 May till  
9 September 2017)

### **20% off ticket purchases**

*Valid with a minimum purchase of 4 SIFA productions*

## Concessions

SIFA offers 20% off ticket purchases to local and international students, NSFs, and seniors aged 55 and above.

## School and Group Bookings

For school and group bookings of 25 or more tickets, SIFA offers a discount of 25% or more (to be directly negotiated). To make bookings, please email [sifa@artshouse.sg](mailto:sifa@artshouse.sg)

## Special Price Tickets\*

Available under *ASIA RUSH!* at \$30 each (no further discount). Please refer to page S/39 in this guide.

## Singapore Drama Educators Association (SDEA)

SDEA members and SDEA Theatre Arts Conference ticket holders enjoy 10% off SIFA tickets, available only at SISTIC counters upon presentation of a valid SDEA membership card or an SDEA Theatre Arts Conference ticket.

## Singapore Film Society (SFS)

The following SFS cards enjoy a 10% discount off SIFA tickets, available only at SISTIC counters upon presentation of a valid SFS membership card.

- SFS Reel Card
- SFS Membership Card

All SIFA ticket holders are entitled to 15% discount off the total bill for all hair services redeemed between 1 June to 31 December 2017 at Fox Studio (located at Shaw Centre).

Each of these discounts or promotions cannot be used in conjunction with other discounts or promotions.

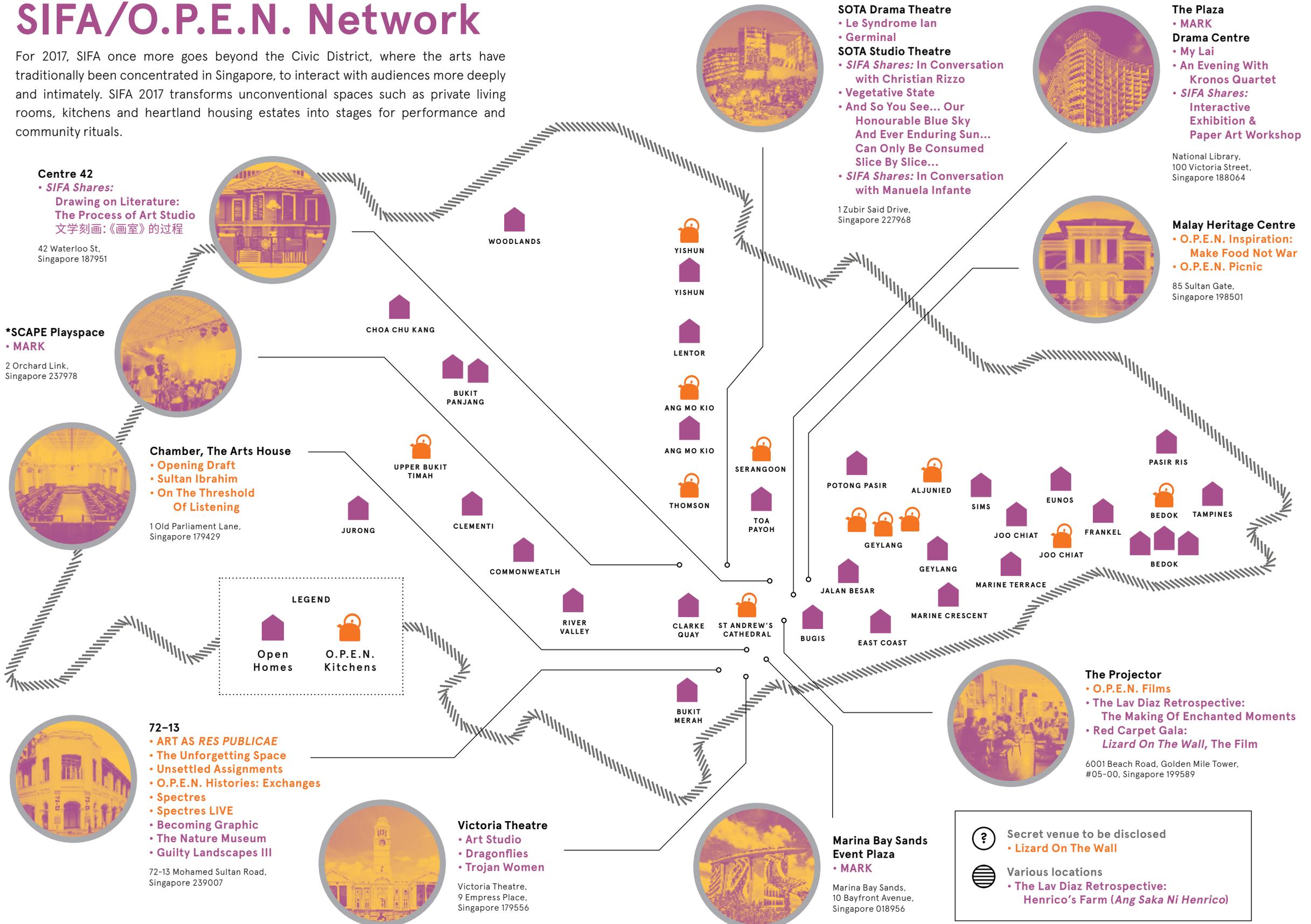
For details, please visit [www.sifa.sg/sifa/ticketing](http://www.sifa.sg/sifa/ticketing)

*Terms and conditions apply.*



# SIFA/O.P.E.N. Network

For 2017, SIFA once more goes beyond the Civic District, where the arts have traditionally been concentrated in Singapore, to interact with audiences more deeply and intimately. SIFA 2017 transforms unconventional spaces such as private living rooms, kitchens and heartland housing estates into stages for performance and community rituals.



# SIFA Calendar

SHOW	PAGE	WEEK 6							WEEK 7							WEEK 8						
		31 Jul Mon	1 Aug Tue	2 Aug Wed	3 Aug Thu	4 Aug Fri	5 Aug Sat	6 Aug Sun	7 Aug Mon	8 Aug Tue	9 Aug Wed	10 Aug Thu	11 Aug Fri	12 Aug Sat	13 Aug Sun	14 Aug Mon	15 Aug Tue	16 Aug Wed	17 Aug Thu	18 Aug Fri	19 Aug Sat	20 Aug Sun
<b>SIFA Shares</b> <i>Centre 42</i>	S/8																					5pm
<b>Open Homes</b> <i>Various locations</i>	S/13								Various timings	Various timings								Various timings	Various timings			
<b>Art Studio</b> <i>Victoria Theatre</i>	S/15																		By invitation only	8pm	8pm	8pm
<b>Becoming Graphic</b> <i>72-13</i>	S/17																		8pm	8pm	3pm, 8pm	3pm, 8pm
SHOW	PAGE	WEEK 9							WEEK 10							WEEK 11						
		21 Aug Mon	22 Aug Tue	23 Aug Wed	24 Aug Thur	25 Aug Fri	26 Aug Sat	27 Aug Sun	28 Aug Mon	29 Aug Tue	30 Aug Wed	31 Aug Thur	1 Sep Fri	2 Sep Sat	3 Sep Sun	4 Sep Mon	5 Sep Tue	6 Sep Wed	7 Sep Thur	8 Sep Fri	9 Sep Sat	
<b>SIFA Shares</b> <i>SOTA Studio Theatre, Drama Centre Foyer</i>	S/9 - 11	7pm							6.30pm - 10.30pm							11am - 5.30pm, Noon - 10.30pm	6pm					
<b>MARK</b> <i>Various locations</i>	S/19	5.30pm (National Library Board, The Plaza)							5.30pm (*SCAPE Playspace)							5.30pm (Marina Bay Sands Event Plaza)	5.30pm (Marina Bay Sands Event Plaza)					
<b>Le Syndrome Ian</b> <i>SOTA Drama Theatre</i>	S/21								8pm	8pm	8pm											
<b>Dragonflies</b> <i>Victoria Theatre</i>	S/23								8pm	8pm	8pm											
<b>The Making Of Enchanted Moments</b> <i>The Projector</i>	S/25								7.30pm	7.30pm											3pm	
<b>Henrico's Farm (Ang Saka ni Henrico)</b> <i>Meet at 72-13</i>	S/27								Noon	Noon	6pm	6pm	Noon	Noon	6pm	6pm						
<b>Germinal</b> <i>SOTA Drama Theatre</i>	S/29											8pm	8pm	8pm								
<b>My Lai</b> <i>Drama Centre</i>	S/31											8pm	8pm									
<b>An Evening With Kronos Quartet</b> <i>Drama Centre</i>	S/33																8pm					
<b>The Nature Museum - Performance</b> <i>72-13</i>	S/35											8pm	8pm	8pm	8pm	8pm	8pm					
<b>The Nature Museum - Exhibition only</b> <i>72-13</i>	S/35											← Mon - Sun: Noon - 11pm (on performance nights, exhibition is closed between 6pm - 10pm) →										
<b>Guilty Landscapes III</b> <i>72-13</i>	S/37											← 3pm - 11pm →										
<b>Vegetative State</b> <i>SOTA Studio Theatre</i>	S/39											8pm	8pm	3pm	8pm							
<b>And So You See... Our Honourable Blue Sky And Ever Enduring Sun... Can Only Be Consumed Slice By Slice...</b> <i>SOTA Studio Theatre</i>	S/41																		8pm	8pm	8pm	8pm
<b>Trojan Women</b> <i>Victoria Theatre</i>	S/43																		8pm	8pm	8pm	
<b>Red Carpet Gala: Lizard On The Wall, The Film</b> <i>The Projector</i>	S/45																				(9 Sep into 10 Sep) 12mn	

All information correct at time of print.