

2017
singapore
international
festival of
arts

ENCHANTMENT

28 JUN—9 SEP 2017

Second Edition with new highlights,
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



FOUR DECADES EXHIBITION
Singapore International Festival of Arts 2018

Sponsor Acknowledgements

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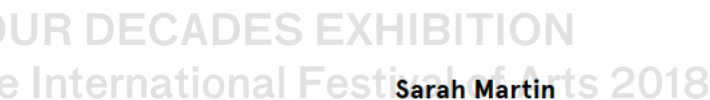
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Message from the CEO

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 Ng'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

FOUR DECADES EXHIBITION
Singapore International Festival of Arts 2019

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.



REGISTRATION

For enquiries or registration:
talk@nineyearstheatre.com

WITH ASSISTANCE
FROM

FOUR DECADES EXHIBITION
Singapore International Festival of Arts 2018



In Conversation with Christian Rizzo

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



Image courtesy of Mario Sinistaj

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.

REGISTRATION

For enquiries or registration: 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

REGISTRATION

For enquiries or registration: 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

FOUR DECADES EXHIBITION
Singapore International Festival of Arts 2018

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.

Pre-booking is essential as spaces are limited in these living-room theatres. Please visit 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

FOUR DECADES EXHIBITION
Singapore International Festival of Arts 2018



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

ART STUDIO
画室

Art Studio

CREATION

BY
NINE YEARS THEATRE
NELSON CHIA
YENG PWAY NGON

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

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.

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)

FOUR DECADES EXHIBITION
Singapore International Festival of Arts



Becoming Graphic

CREATION

BY

SONNY LIEW
EDITH PODESTA

EXTRA SHOWS ADDED

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

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/ for the precise locations and more information.

Commissioned by Singapore International Festival of Arts (SIFA).

FOUR DECADES EXHIBITION
Singapore International Festival of Arts 2018

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

CREATION

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

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
JIKI 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.

FOUR DECADES EXPLORATION
Singapore International Festival of Arts 2018

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 50th 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-Anh 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.

FOUR DECADES EXHIBITION
Singapore International Festival of Arts 2018

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 21st 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 40th 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 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

FOUR DECADES EXHIBITION
Singapore International Festival of Arts



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)

Red Carpet GALA

Lizard On The Wall, The Film

9 September into
10 September
Midnight
The Projector
60min

CREATION

BY

INSPIRED BY

K. RAJAGOPAL
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

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

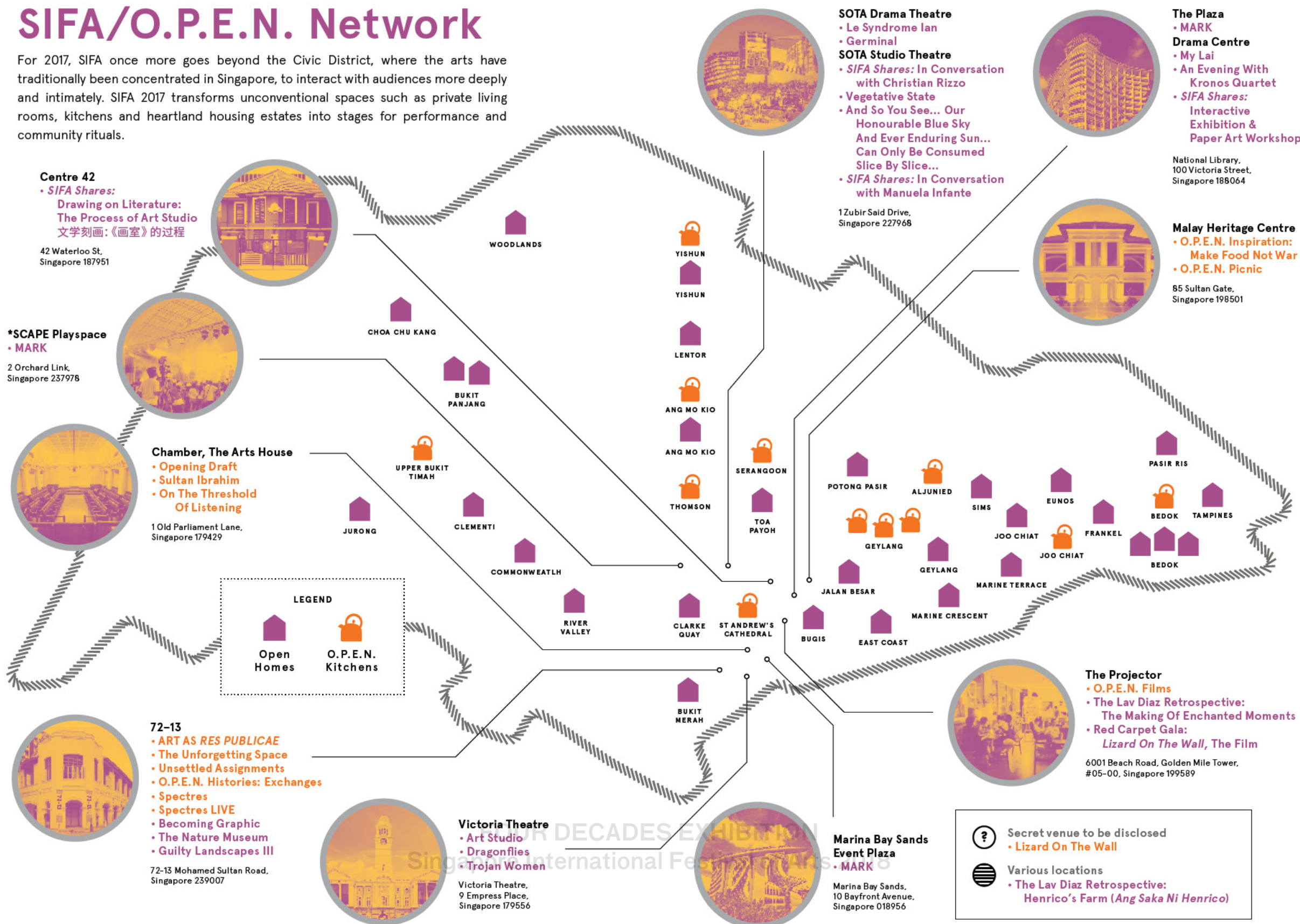
Terms and conditions apply.

FOUR DECADES EXHIBITION
Singapore International Festival of Arts 2018



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.



This artefact was digitised by Centre 42's The Repository for the

Four Decades Exhibition

presented by Singapore International Festival of Arts 2018.

The Repository is a growing digital archive of Singapore theatre ephemera dating back to the 1960s. Managed by Centre 42, it is a resource for artists, researchers and the public, looking to find out more about Singapore theatre history. The archive can be viewed at repository.centre42.sg.

Centre 42 is a theatre development space committed to the creation, documentation and promotion of texts and writings for the Singapore stage. Find out more at centre42.sg.

If you would like to contribute programmes, brochures or posters from past productions in Singapore theatre to the Repository, please write to info@centre42.sg.



Festival guides for the Four Decades exhibition were sourced from:

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The personal collection of Ms Goh Ching Lee (Festival Director 2000-2009)