

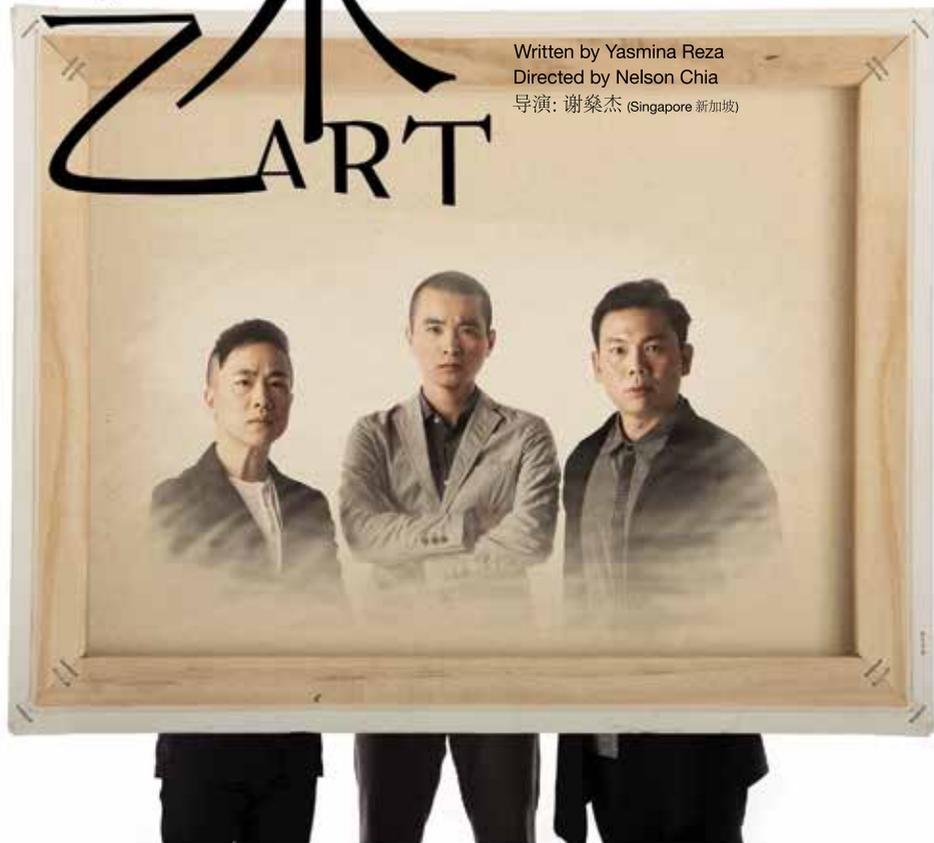
Esplanade Presents

九年剧场 作品
A Nine Years Theatre production



艺术 ART

Written by Yasmina Reza
Directed by Nelson Chia
导演: 谢燊杰 (Singapore 新加坡)



7 - 9 Feb 2014, Fri - Sun,
2.30pm & 8pm
Esplanade Theatre Studio

2014年2月7日至9日, 星期五至日,
下午2时30分与晚上8时
滨海艺术中心小剧院

CEO'S MESSAGE

Dear Audience,

Welcome to the 12th edition of *Huayi - Chinese Festival of Arts*.

The relationships that we have built and continue to grow – with you, our audience and also with our artists – are very precious to us.

By allowing us and the arts into your lives, you have given us the opportunity to put a smile on your face, to touch hearts and to inspire. Through the trust that you have placed in *Huayi*, you have also encouraged us to be adventurous in our spirit and to continue bringing you new arts experiences each year.

This year, we invite you to journey with us through a line-up of innovative works by local and international artists and arts groups. From an epic Chinese contemporary theatre masterpiece that unfolds across time through cycles of love, suffering and transcendence; to a Yue Opera performance infused with modern theatrical and music elements; to a production that offers a refreshing take on *Nanyin*, one of the oldest forms of Chinese music, *Huayi* 2014's programmes feature some of the most groundbreaking practices of Chinese artists today.

The Lunar New Year is a time for reunions and we thank you for making *Huayi* a part of yours each year.

On behalf of everyone at Esplanade, I wish you a warm and joyful Chinese New Year.



Benson Pua
Chief Executive Officer
The Esplanade Co Ltd

Our Vision

Esplanade – Theatres on the Bay is a performing arts centre for everyone.

We will be internationally recognised for our creativity and sense of adventure.

We will set exceptional standards of service that will position us as a world leader.

Our Mission

To entertain, engage, educate and inspire.

BOARD MEMBERS

Mrs Theresa Foo (Chairman)

Mr Benson Pua (Chief Executive Officer)

Mr Patrick Ang

Dr Beh Swan Gin

Mrs Rosa Daniel

Mr Lee Tzu Yang

Mrs Clara Lim-Tan

Mrs Christine Ong

Mr Ramlee Bin Buang

Ms Saw Phaik Hwa

Mr Andreas Sohmen-Pao

Mrs Mildred Tan-Sim Beng Mei

Mr Yap Chee Meng

DIRECTOR'S MESSAGE

“When buying from an artist/maker, you’re buying more than just an object/painting. You are buying hundreds of hours of failures and experimentation. You are buying days, weeks and months of frustration and moments of pure joy. You aren’t just buying a thing, you’re buying a piece of heart, part of a soul, a moment of someone’s life. Most importantly, you’re buying the artist more time to do something they are passionate about.”

– Rebekah Joy Plett, artist

Since 2012, Nine Years Theatre has been fortunate to have presented works commissioned by *Huayi – Chinese Festival of Arts* for three consecutive years. Beginning with *Who’s Afraid of Virginia Woolf?* and followed by *Twelve Angry Men*, this year, we bring you *ART*. We are sincerely grateful to Esplanade for their courage, trust and support in our works (especially to Nathan, Mimi and Delvin from the programming team). They have given the newly formed Nine Years Theatre a platform to showcase a range of works and to build its audience. The Esplanade not only brings Singapore artists together at *Huayi*, but also fervently promotes interaction with international partners. This has resulted in the opportunity for Nine Years Theatre to present *Who’s Afraid of Virginia Woolf?* at the Macau Arts Festival in 2013. More importantly, this continued partnership with Esplanade has given us the chance to accumulate and build our processes and works, and to help us realise the company’s artistic direction.

The collaborations between *Huayi* and Nine Years Theatre have always been interested in investigating the current state of Singapore Mandarin theatre. It has been observed that comedies possessing witty humour that illuminates the human absurdity of contemporary times are rare on the Singapore Mandarin stage. Hence, this year, we decided to take on the challenge of *ART*. In view of this, I would like to thank the creative partners involved—Lee Lee, Chee Wai, Woan Wen, Darren, as well as the actors and production crew—who have for the past three years, continued to join us in taking on new challenges. Thank you for giving us the chance to learn and grow.

Finally, we are thankful for you, the audience. The value of art begins with your attention. We hope that today’s performance will move you, and that you will continue to support Singapore Mandarin theatre.

Nelson

SYNOPSIS

Bosom buddies for the past 15 years, Serge, Marc and Yvan’s friendship is put to the test when Serge decides to pay a ridiculously high price for a modern painting – a white canvas with a few faint, white lines. Tension ensues when Marc calls the painting “a piece of white shit” and Serge decides to defend it stubbornly. Their differences in taste quickly degenerates into a relentless attack on each other’s failures in life. The absurdity of the situation escalates when Yvan, who is caught in the middle, vacillates between Serge and Marc as he tries to save the deteriorating friendship.

Hailed as her best-known comedic work, *ART* by French playwright Yasmina Reza is a woman’s keen observation of the complexities of friendship between men. This play has also won numerous awards in London and New York.

A *Huayi 2014* festival commission.

(1hr 30mins, no intermission)

ABOUT YASMINA REZA

(PLAYWRIGHT/CREATOR OF ART)

Yasmina Reza began her career as an actress, appearing in several new plays as well as in plays by Molière and Marivaux. In 1987, she wrote *Conversations After a Burial*, which won the Molière Award for Best Author. Following this, she translated Kafka’s *Metamorphosis* for Roman Polanski and was nominated for a Molière Award for Best Translation. Her second play, *Winter Crossing*, won the 1990 Molière for Best Fringe Production, and her next play *The Unexpected Man*, enjoyed successful productions in England, France, Scandinavia, Germany and New York.

In 1994, ‘Art’ premiered in Paris and went on to win the Molière Award for Best Author. Since then, it has been produced worldwide and translated and performed in over 30 languages. The London production received the 1996-97 Olivier Award and Evening Standard Award. It also won the Tony Award for Best Play.

Her screenwriting credits include *See You Tomorrow*, starring Jeanne Moreau and directed by Didier Martiny. In September 1997, her first novel, *Hammerklavier*, was published and another work of fiction, *Une Désolation*, was published in 2001. Her 2007 work *L’Aube le Soir ou la Nuit (Dawn Evening or Night)*, written after a year of following the campaign of French politician Nicolas Sarkozy caused a sensation in France.

ABOUT NINE YEARS THEATRE

Nine Years Theatre is a Singapore Mandarin theatre company that is co-founded by Nelson Chia (Artistic Director) and Mia Chee (Company Director).

The company believes in the accumulative process of art. This is reflected in our three-prong artistic direction: we are concerned with the development of our creation, with the issues of long-term, regular actor training, and the building of audienceship through knowledge sharing. The name "Nine Years" is symbolic of our commitment to grow these efforts year by year.

Nine Years Theatre does not limit its range of productions by genre and scale. We aim to create works that are essentially actor-centred, that challenge the nature of the actor's art in productions, and ultimately, question the notion and the state of the Mandarin theatre.

Nine Years Theatre has recently started the *NYT Ensemble Project*. A developmental platform of the company, *NYT Ensemble Project* is an attempt to build a company of actors who train and create together over an extended period of time. Its main activities are divided into: regular training, creation and performance. The ultimate aim of the project is to develop a sustainable group of company actors that accumulates its strengths through the ensemble environment to create works that are grounded and organic.

THE CAST AND CREW

Mia Chee // Producer

Mia is the co-founder and Company Director of Nine Years Theatre. She is also an actor and theatre educator.

She found her love in performing at the age of nine when she joined Rediffusion's children radio drama group. She went on to perform in school through her teenage years and eventually graduated with a BA in Theatre Studies and Chinese Language from the National University of Singapore.

In addition, Mia was also in the 2nd batch of students training in the former Theatre Training and Research Programme (now known as Intercultural Theatre Institute) and studied close to two years, before becoming a proud mother to her twin daughters. She also trained with SITI Company (New York) and Suzuki Company of Toga (Japan).

She has worked with various theatre companies such as Toy Factory Productions Ltd, Dramabox, The Theatre Practice, Paper Monkey Theatre, The Necessary Stage and TheatreWorks. Recent works include *The Bride Always Knocks Twice* (The Theatre Practice, 2013), *Who's Afraid of Virginia Woolf?* (Nine Years Theatre, *Macau Arts Festival* 2013) and *An Enemy of the People* (Nine Years Theatre, M1 Singapore Fringe Festival commission, 2014). Mia also moonlighted as a part-time DJ at Y.E.S. 933 FM from 1997 to 2013.

As producer, her works include *Twelve Angry Men* (Nine Years Theatre, Esplanade *Huayi - Chinese Festival of Arts* commission, 2013), *Who's Afraid Of Virginia Woolf?* (Nine Years Theatre, *Macau Arts Festival*, 2013), and *An Enemy of the People* (Nine Years Theatre, *M1 Singapore Fringe Festival* commission, 2014).

Nelson Chia // Director

Nelson is the co-founder and Artistic Director of Nine Years Theatre.

He graduated from Goldsmiths College, London with a Masters in Directing and has an Honours degree in Theatre Studies from the National University of Singapore. He was the Associate Artistic Director of Toy Factory Productions (2003-2013), a Resident Artist with The Theatre Practice (2000-2002), an Associate Artist with The Substation (2007-2009), and a founding member of the ensemble collective A GROUP OF PEOPLE (2008-2012).

As a director, he is known for his works of classics in Mandarin, which include *Oleanna* (The Theatre Practice, 2002), *Who's Afraid Of Virginia Woolf?* (Nine Years Theatre, Esplanade *Huayi - Chinese Festival of Arts* commission, 2012, *Macau Arts Festival* 2013), *Twelve Angry Men* (Nine Years Theatre, Esplanade's *Huayi - Chinese Festival of Arts* commission,

2013) and *An Enemy of the People* (Nine Years Theatre, M1 Singapore Fringe Festival commission, 2014), to name a few.

As an actor, he has played numerous leading roles in English and Mandarin productions by various theatre companies. He is a two-time winner of Best Actor in *The Straits Times Life!* Theatre Awards for his performances in a 100-minute, one-man show *White Soliloquy* (Toy Factory Productions, 2010) and *A Language of Their Own* (Singapore Arts Festival, 2012). His works have travelled to China, Japan, Malaysia, Thailand, Indonesia and The Philippines.

As a theatre educator, Nelson has headed the Department of Theatre at the Nanyang Academy of Fine Arts, and lectured at Lasalle College of the Arts and the Theatre Studies Programme at the National University of Singapore.

Nelson has been training regularly in the Suzuki Method of Actor Training and Viewpoints since 2008. He has studied both methods with SITI Company in New York. He has also trained in the Suzuki Method and performed in the *Toga Festival* with the Suzuki Company of Toga in Japan.

Oliver Chong // Actor - Yvan

Oliver Chong is one of Singapore's most versatile and multitalented directors/playwrights/actors to emerge in recent years. Some of his memorable works include *Roots*, *I'm Just A Piano Teacher*, *Cat*, *Lost and Found*, *The Book of Living and Dying* and most recently, *Citizen Pig*. He has been nominated several times for his acting and directorial efforts at *The Straits Times Life!* Theatre Awards. In 2011, he won the Best Production of the Year with his actors' collective, A GROUP OF PEOPLE. In 2013, he won the Best Production of the Year and Best Script for *Roots*, which makes its international premiere in Hong Kong in 2014. He is currently the Resident Director of The Finger Players.

Liu Xiaoyi // Actor - Serge

Born in China, Xiaoyi has been a prolific member of the Singapore theatre scene for more than a decade. Currently, he is Director of The Lab, one of the arms of The Theatre Practice, which aims to explore and break new ground in the creation, training and exploration of experimental theatre. Since 2002, he has distinguished himself first and foremost as an accomplished actor. Thereafter, Xiaoyi's enduring love and talent for words also sparked his foray into playwriting. His works include *Cat Man*, *I Am Queen*, *Man to Man*, *Girl in a White Sand Box*, *Lao Jiu: The Musical* (2012) and *The Bride Always Knocks Twice*. Xiaoyi has also taken up the role of a director. His directing credits include *Man to Man*, *The Coffin is Too Big for the Hole*, *I City*, *Wanderer-Seeker* and *11* (site-specific theatre series). His latest work is *Citizen Pig* (created with Oliver Chong).

Peter Sau // Actor - Marc

Peter holds a Professional Diploma in Intercultural Theatre (Acting) from the Intercultural Theatre Institute (ITI), Singapore. Currently, he teaches part-time at the School of the Arts (SOTA). As a recipient of the 2011 Young Artist Award conferred by the National Arts Council, he has directed *Machine* (Singapore Arts Festival 2007), *Big Fool Lee*, *A Madwoman's Diary* (Esplanade's *The Studios* 2009) and *K* (*Huayi - Chinese Festival of Arts 2010*) and was assistant director of *Herstory* (Singapore Arts Festival 2011). As a performer, he acted in *The Art of Living in the In-Between* (Cake Theatre, 2010), *TKK* (The ETCeteras, 2005) and *Asian Boys Vol. 1* (The Necessary Stage, 2000), all of which won *The Straits Times Life!* Theatre Awards Best Ensemble award. He was also nominated for Best Actor for *House of Sins* (Drama Box, 2008). In 2012, he wrote, directed and performed in a one-man show *Tell Me When to Laugh and When to Cry* as a tribute to his mentor, Kuo Pao Kun on his 10th death anniversary. Internationally, he has performed in Malaysia, Indonesia, Macau, Hong Kong, Taiwan, China, Japan, India, Hungary and Romania. Peter's recent works in 2013 include performing in *Dreamplay: Asian Boys Vol.1* (Wild Rice) and *LIFT: Love Is Flower The* (Theatreworks), as well as directing *Square Moon*, a play about detention without trial written by Wong Souk Yee.

Chan Lee Lee // Production Manager & Props Designer

Lee Lee graduated from National University of Singapore. She is currently a freelance theatre practitioner. She has been actively involved in production management and stage management with various theatre companies. She is also obsessed with creating beautiful things, and that is largely reflected in her passion for props design and creation. Her recent productions include *December Rain*, *881* and *Glass Anatomy* with TOY Factory Productions Ltd; *If There're Seasons*, *Lao Jiu* and *The Bride Always Knocks Twice* with The Theatre Practice; *Fried Rice Paradise* with Singapore Repertory Theatre; *The Hossan Leong Show 2011* and *2012* with Dream TV; and *Who's Afraid of Virginia Woolf* and *Twelve Angry Men* with Nine Years Theatre.

Wong Chee Wai // Set Designer

Chee Wai is a full-time freelance set designer. He has designed and worked with various performing arts companies in Singapore.

Some of his recent works are Checkpoint Theatre's *Atomic Jaya* directed by Huzir Sulaiman; Sight Lines Entertainment's *Everything but the Brain* directed by Derrick Chew and Engie Ho; *Machine* directed by Jeremiah Choy (for Esplanade's *The Studios*); Wild Rice's *Cook A Pot of Curry* directed by Glen Goei; *Who's afraid of Virginia Woolf?* (Macau

Q & A ON FRIENDSHIP WITH THE CAST AND CREW

Arts Festival 2013) directed by Nelson Chia; Sing Theatre's *8 Women* directed by Samantha Scott-Blackhall; and *Twelve Angry Men* (a *Huayi - Chinese Festival of Arts 2013* commission) directed by Nelson Chia.

His set design for Blank Space Theatre's *Freud's Last Session* directed by Samantha Scott-Blackhall was nominated for Best Set Design at *The Straits Times Life! Theatre Awards 2013*.

His design for *WO(MEN)* by Checkpoint Theatre and NUS Stage was nominated for Best Set Design at the Straits Times Life! Theatre Awards 2011. *Apocalypse: Live!*, *The Last Temptation of Stamford Raffles* and *House of Sins* were nominated for Best Set Design at *The Straits Times Life! Theatre Awards 2009*, for which *The Last Temptation of Stamford Raffles* won.

Chee Wai's design for *A Tinted Edge* and *Titoudao* (2000) were also nominated for Best Production Design at the DBS Life! Theatre Awards 2000, for which *Titoudao* won Best Production Design.

Lim Woan Wen // Lighting Designer

A nocturnal being with an acute interest in light and darkness, Woan Wen was a recipient of the inaugural National Arts Council Arts Professional Scholarship 2001 and was trained at The Hong Kong Academy for Performing Arts in Stage Lighting Design. Also a Theatre Studies graduate from the National University of Singapore, she has lit over a hundred theatre, dance and cross-disciplinary projects and has received multiple Best Lighting Design awards at *The Straits Times Life! Theatre Awards*. She has been Associate Lighting Designer with Singapore theatre company The Finger Players since 2004 and was conferred the Young Artist Award in 2011.

Darren Ng // Music Composer & Sound Artist

Darren is a Singapore-based music composer and sound artist who has more than 15 years of experience in Singapore theatre and international arts scenes, and has been involved in over 150 productions. As a music composer, he is signed to record label Kitchen. Label, and goes by the pseudonym sonicbrat. He has also been invited to perform solo in numerous prestigious international music and arts festivals across Europe and Asia. He is currently an Associate Sound Artist and Music Composer for The Finger Players and a founding member of the design collective INDEX. He has received multiple *The Straits Times Life! Theatre Awards* for Best Sound and was conferred the 2012 Young Artist Award (music; multi-disciplinary practice).

Q1

What's the wackiest thing you've done with your best friend(s)?

Mia Chee

Taking nude back photos with five other female friends against a backdrop of mountains.

Nelson Chia

Lying in the snow, naked.

Oliver Chong

We were up in the mountains in sub-zero winter and everywhere was thick with snow. We wrote our Christmas greetings and some vulgarities in the snow by peeing.

Peter Sau

We undressed ourselves and stood in front of the mirror together, baring all.



Q2

What would you do if your best friend decides to marry someone you detest?

Chan Lee Lee

Stay away from that person as much as I can.

Wong Chee Wai

As long as he/she is happy, I will just keep my mouth shut. Their happiness matters most. It isn't about me.

Lim Woan Wen

Nothing. She already did.

Darren Ng

What will be will be.

Q3

What if your best friend desperately begs you to do him/her a favour, but it's something that is against your principles/beliefs?

Peter Sau

To me, life is actually about putting on different personas and looking our roles—as a friend, a son or daughter, a father or mother, a teacher, a leader, etc. Hence, in the name of FRIENDSHIP, I will take a deep breath, put down my true belief and do my best friend this favour (with my false belief). Hello, I'm not being fake as a best friend, but to be a "true" friend, sometimes we just have to fake it, right?

Liu Xiaoyi

I actually don't have any principles, including a "I must help my good friend" principle.

Chan Lee Lee

I will be unable to relent.

CREATIVE TEAM

Producer: **Mia Chee**

Director: **Nelson Chia**

Playwright: **Yasmina Reza**

Translator: **Gong Baorong**

Set Designer: **Wong Chee Wai**

Lighting Designer: **Lim Woan Wen**

Music Composer and Sound Artist: **Darren Ng**

PRODUCTION TEAM

Production Manager + Props Designer: **Chan Lee Lee**

Stage Manager: **Tennie Su**

Assistant Stage Manager: **Tan Xiang Yi**

Costume Coordinator: **Éclair Lim**

Costume Coordinator: **Karen May**

Surtitlist: **Shang Dianjun**

Director's Assistant & Crew: **Cherilyn Woo**

Director's Assistant & Crew: **Thong Pei Qin**

Graphics Designer: **Ric Liu**

Photography: **The Pond Photography**

CAST

Actor (Marc): **Peter Sau**

Actor (Serge): **Liu Xiaoyi**

Actor (Yvan): **Oliver Chong**

ART acknowledgements

M.A.C Cosmetics **MAC**

Samuel Seow Law Corporation

The Finger Players

The Theatre Practice

总裁的话

亲爱的观众，

欢迎出席第12届的华艺节。

这些年来，华艺节同观众与艺术家建立起的美好关系，使我们可以一起成长。这，是我们非常珍惜的。

感谢您让我们有机会把艺术的美善带给您，让艺术触动您的心，启迪您的思维。因您一路来对华艺节的信任，鼓舞着我们每年以勇创新局的决心，致力给大家带来艺术新体验。

今年，我们准备了许多海内外艺术家与艺术团体的革新作品：在爱、痛苦与时间的跨越中展开故事和梦的剧场史诗巨献；融合当代剧场手段与音乐于传统戏曲的越剧；让古典南音结合戏剧元素展新姿的演出等。2014年的华艺节节目，展示的是今日华人艺术家实践的开创性作品。

农历新年是家家团聚的好日子。感谢您让华艺节也成为您每一年春节的良伴！

我谨代表滨海艺术中心的团队祝愿您过个温馨而喜洋洋的农历新年。



潘传顺
滨海艺术中心
总裁

导演的话

“当你向一位画家或艺术创作者购买其作品时，你买到手的不只是一幅画或一个物件。你买的是上百个小时的挫败和试验。你买的是长年累月的沮丧心情和发自内心的欢笑。你买的不单是一个东西，你买的是心灵的结晶，灵魂的一部分，是某个人生命中的一个时光。最重要的是，你的购买使画家得到了更多的时间与机会，来为他热衷的事业继续努力。”

— 画家Rebekah Joy Plett

自2012年起，九年剧场有幸连续三年受华艺节委约呈献作品。前两年，我们上演了《谁怕吴尔芙？》和《十二怒汉》，2014年，我们为你带来了《艺术》。为此，我们衷心感谢滨海艺术中心的勇气、信任和支持，尤其是节目策划团队的Nathan，登凤，和国明。是他们让九年剧场这个新剧团有空间展示能力，建立观众。此外，滨海艺术中心也积极推动剧团与国际伙伴接触，期间不只通过华艺节结识了各地的艺术家，也促成了我们在2013年前往澳门艺术节演出《谁怕吴尔芙？》的机缘。更重要的是，这延续性的合作让我们有机会累积我们的方法和成果，以助我们实现剧团的艺术方向。

华艺节和九年剧场的合作，一直有意识地探讨本地华语剧场的现状。这一次，因为察觉本地少有借锋利语言之幽默，来展现现代人际之荒诞的喜剧作品，因此决定挑战《艺术》这出戏。于此，我也要感谢这三年来一直和我们一起奋斗的创意和制作伙伴—梨莉、志伟、苑雯、泽晖，以及众多演员和后台人员。谢谢你们给予我们学习的机会。

最后，我们要感谢观众。艺术的价值，源自你们的关注。希望今天的演出能触动你，也希望大家继续支持新加坡华语剧场。

蔡杰

剧情简介

三个有着15年交情的好朋友Serge, Marc和Yvan, 因为Serge以天价买下一幅全白的现代画, 他们三人深厚的友谊却因而受到挑战。Marc把画作形容为“狗屁”, Serge坚持自己的眼光没错, 一场唇枪舌战随即展开一两人对艺术品味的分歧渐渐发展为互揭疮疤的攻击, 夹在中间的Yvan为维持三人的友谊, 忙着两边讨好, 无奈是, 越帮越忙, 使这场荒诞的争执更见激烈……(时长约1小时30分钟, 无中场休息)

原剧作家雅丝米娜·雷札简介

法国才女剧作家雅丝米娜·雷札早期是位演员, 曾在多部新剧中亮相, 也曾演过莫里哀和马里沃的作品。1987年她创作的《葬礼后的交谈》获得莫里哀最佳剧作者奖。之后, 她为波兰斯基导演翻译了卡夫卡的《变形记》则荣获莫里哀最佳译作奖。她的第二部剧作《冬季之旅》赢得1990年莫里哀最佳实验戏剧奖, 随后的《不速之客》于英国、法国、斯堪的纳维亚、德国和美国纽约成功热演。

1994年, 《艺术》在巴黎首演, 雷札再次荣获莫里哀最佳剧作者奖。从此以后, 该剧在世界各地热演不绝, 并被翻译成超过三十种语文, 并以不同语言在各地上演, 可说是风靡一时。在伦敦的演出版本荣获1996-97年度英国舞台剧劳伦斯·奥立佛奖和标准晚报奖, 也同时赢得东尼奖的最佳剧本奖。2007年11月24日, 另一剧作《杀戮之神》在苏黎世公演, 隔年3月于伦敦开演, 荣获奥立佛奖最佳新喜剧奖, 并在2009年荣获东尼奖最佳剧本奖。

她的电影剧本包括《明天见》, 由莫罗主演, 马提尼导演; 1997年9月, 她的第一部小说《锤击钢琴》问世, 2001年出版另一部小说《荒凉》。2007年, 在其参与法国萨科奇总统竞选活动一年后出版的《黎明、黄昏与黑夜》, 在法国引起轰动。

九年剧场

九年剧场是由谢燊杰(艺术总监)与徐山淇(剧团总监)联合创立的新加坡华语剧团。

剧团的中心理念在于重视艺术创作中的累积过程, 并通过艺术方向的三方面实现这个信念。这三方面包括了探讨舞台作品的发展和延续性、对长远和定期性演员训练的关注、以及探索通过分享艺术知识来培养观众的可能性。剧团名字里的“九年”即象征了我们年复一年不断累积、滋长的决心。

九年剧场的舞台作品不限于任何风格和规模。剧团希望创作的是以演员为中心, 能够在演出中挑战演员艺术的本质, 并对本地华语剧场的定义与现状提出质问的作品。

九年剧场近期发起了“九年剧场演员组合计划”。作为剧团发展平台的长远项目, 这个计划旨在组建一个进行长期训练和创作的演员团队。其主要活动包括: 定期训练、创作和演出。计划的目标在于建立和维持剧团本身的核心演员, 并通过经验的累积和团队的环境来创造出有机和扎实的作品。

演员 / 创作组

徐山淇 // 监制

山淇是九年剧场的剧团总监及联合创始人。她也是一名演员和剧场导师。

她自9岁加入了丽的呼声少年儿童话剧组之后，就爱上了表演。在念书时期不断参加表演工作的她，后来毕业自新加坡国立大学，主修戏剧学及汉语。此外，她也是“戏剧训练与研究课程”（现称跨文化戏剧学院）的第二届学生，并在近两年的学习后，晋升为一对双胞胎女儿的妈妈。

山淇曾同多个本地剧团合作，包括TOY肥料厂、戏剧盒、实践剧场、猴纸剧坊、必要剧场、剧艺工作坊。近期表演作品包括《她门》（实践剧场，2013）、《谁怕吴尔芙？》（九年剧场，澳门艺术节2013）和《人民公敌》（九年剧场，M1艺穗节2014委约）。她也曾接受SITI剧团（纽约）的训练及铃木忠志剧团（日本）的训练；并在1997至2013年期间任顶尖流行音乐电台Y.E.S.93.3FM兼职DJ。

由她监制的作品有《十二怒汉》（九年剧场，华艺节2013委约）、《谁怕吴尔芙？》（九年剧场，澳门艺术节2013）和《人民公敌》（九年剧场，M1艺穗节2014委约）。

谢燊杰 // 导演

燊杰是九年剧场的艺术总监及联合创始人。

他毕业自新加坡国立大学戏剧研究课程（荣誉学士），及伦敦大学金史密斯学院剧场艺术（导演）硕士课程。曾任本地剧团Toy肥料厂副艺术总监（2003-2013）、曾是实践剧场驻团演员/导演（2000-2002）、是本地艺术中心电力站的附属艺术家（2007-2009），也是以集体创作和定期演员训练为宗旨的演出团体A GROUP OF PEOPLE的创办人之一（2008-2012）。

作为导演，燊杰最显著的作品是经典剧目的华语演出。其中包括《奥里安娜》（实践剧场，2002）、《谁怕吴尔芙？》（九年剧场，华艺节2012委约，及澳门艺术节2013）、《十二怒汉》（九年剧场，华艺节2013委约）和《人民公敌》（九年剧场，M1艺穗节2014委约）等等。

也是演员的他，曾是多个剧团华、英语演出的主角。曾二度获得《海峡时报》“生活！戏剧奖”最佳男主角，得奖作品是100分钟的独角戏《白言》

（Toy肥料厂，2012）和《男男自语》（新加坡艺术节2012）。他曾到过中国、日本、马来西亚、泰国、印尼和菲律宾演出。

作为导师，燊杰曾任南洋艺术学院戏剧系主任，也在拉萨尔艺术学院和新加坡国立大学戏剧研究课程授课。

自2008年开始，燊杰定期进行“铃木忠志演员训练方法”和“观点”方法的训练。他曾在纽约的SITI剧团学习这两套方法，并和日本的铃木忠志剧团学习铃木训练法及参与剧团的利贺戏剧节演出。

钟达成 // 演员 - Yvan

达成是新加坡近年来最具潜质和多才多艺的导演/编剧/演员。他的代表作有：《根》、《我只是个钢琴老师》、《失猫复还》、《生死书》，以及近期的《大猪民》。他曾多次得到《海峡时报》“生活！戏剧奖”最佳演员和导演的提名。他于2011年荣获年度最佳制作（A GROUP OF PEOPLE的集体创作演出）。2013年，他的作品《根》荣获年度最佳制作及最佳剧本。此剧将于2014年赴香港作巡回演出。达成现为十指帮的驻团导演。

刘晓义 // 演员 - Serge

晓义生于中国，十余年来活跃于本地剧场，现任实践剧场属下支部“实验室”总监，致力于开拓实验性剧场的创作、训练和探索。从2002年开始，他首先是作为一名出色的演员为观众所熟悉，演出作品颇多，之后他也开始编剧和导演工作。编剧作品包括《猫人》、《舞国女皇》、《父父子子》（兼任导演）、《莎莎》、音乐剧《老九》（2012）与《她门》等等。导演作品则包括《棺材太大洞太小》、《我城》、《行者悟空》与“11”特定场域剧场系列等等。他的最新作品是与钟达成合作的《大猪民》。

苏佳亮 // 演员 - Marc

佳亮拥有新加坡跨文化戏剧学院专业（演员）文凭，并活跃于本地中英文剧场。目前他是新加坡艺术学院的兼职戏剧老师。作为2011年国家艺术理事会颁发的新加坡青年艺术家奖得主，佳亮导演了《机器》、《李大傻》、《狂女日记》、《变形记》（2011年华艺节），也是《她的故事》（2011年新加坡艺术节）的助理导演。作为一名演员，他曾参与 The Art of Living

in the In-Between (Cake剧团, 2010年)、《等久久》(海燕等人, 2005年)与 Asian Boys Vol. 1 (必要剧场, 2000年)的演出, 此三剧皆获颁《海峡时报》“生活! 戏剧奖”最佳组合奖, 并因着演出《极乐世界》(戏剧盒, 2008)而获提名最佳男演员奖。2012年, 他创作、导演与演出了双语独角戏《教我哭教我笑》, 以纪念他的恩师郭宝崑逝世10周年。在新加坡之外, 他曾到马来西亚、印尼、澳门、香港、台湾、中国、日本、印度、匈牙利和罗马尼亚演出。

佳亮2013年的作品包括演出野米剧团的Dreamplay: Asian Boys Vol.1和剧艺工作坊的LIFT: Love Is Flower The, 并导演Square Moon, 此剧由前政治拘留者黄淑仪所创作, 是一部关于未经审讯被扣留的剧作。

曾梨莉 // 制作经理兼道具设计

梨莉毕业于新加坡国立大学, 多年来积极参与戏剧制作。除了制作管理之外, 由于特别崇尚具美感的事物, 因此醉心于道具设计及制作。

近年参与过的各类剧目包括TOY肥料厂的《雨季》、《881》、《搭错车》音乐剧; 实践剧场的《天冷就回来》、《老九》、《她门》; 新加坡专业剧场的《炒饭天堂》音乐剧; 九年剧场的《谁怕吴尔夫?》、《十二怒汉》等等。

黄志伟 // 舞美设计

舞美设计自由人, 志伟曾参与新加坡各表演团体的舞美设计。作品曾多次提名并夺得《海峡时报》“生活! 戏剧奖”最佳舞台设计奖。

其近期作品包括凯门剧团的《原子惹耶》(马来西亚编剧胡泽苏莱曼导演)、视现剧场的《除了回忆, 其余免谈》(周昌升和何韦敏导演)、《机器》

(蔡光明导演)、野米剧团的《煮一锅咖喱》(魏铭耀导演)、《谁怕吴尔夫?》(谢燊杰导演, 澳门艺术节2013)、Sing剧团的《八美图》(布莱克霍尔导演)、《十二怒汉》(谢燊杰导演, 华艺节2013委约)等。

曾经获提名《海峡时报》“生活! 戏剧奖”最佳舞台设计奖的作品有: Blank Space 剧团的《弗洛伊德的最后一次对话》(2013年)、凯门剧团和国大舞台的WO(MEN) (2011年)、《现代启示录: LIVE!》、《极乐世界》和《莱佛士最后的诱惑》(2009年); 后者是该年度最佳舞美设计奖作品。此外, 他担任舞美设计的《角色》和《剃头刀》均获提名星展银行“生活! 戏剧奖”最佳制作设计奖, 奖项最终于归《剃》所有。

林苑雯 // 灯光设计

苑雯毕业自新加坡国立大学, 主修戏剧, 2001年获国家艺术理事会颁发奖学金, 前往香港演艺学院进修舞台灯光设计。她目前为十指帮附属灯光设计, 曾多次夺得《海峡时报》“生活! 戏剧奖”最佳灯光设计, 并于2011年获颁年度青年艺术家奖。

黄泽晖 // 音乐创作及声音艺术

泽晖毕业自新加坡国立大学, 主修哲学与戏剧。他活跃于本地舞台剧场与国际实验音乐界及声音艺术界已有15年, 至今已参与超过150个舞台剧和艺术演出的音响设计及音乐创作。他也是知名 Kitchen. Label 的签属艺人 (sonicbrat), 曾多次受邀到欧洲和亚洲多个著名音乐节及艺术节演出或呈献声音艺术装置。他目前是十指帮附属声音艺术设计及音乐创作人, 也是设计组“INDEX [什只]”的创办人之一。他曾多次提名与夺得《海峡时报》“生活! 戏剧奖”最佳音效设计, 并于2012年获颁年度青年艺术家奖。

关于友情：演员问答录



你曾经和你最要好的朋友做出什么古怪的事？

徐山淇

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谢燊杰

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钟达成

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苏佳亮

我们一丝不挂地同站在镜子面前。我想我们的友谊应该从未如此“坦荡荡”吧！



如果你最要好的朋友决定嫁给一个你绝对不会喜欢的人，你会怎么做/反应？

曾梨莉

我会尽量避开那个人。

黄志伟

只要他/她快乐就好 - 我将闭上我的大嘴吧) - 他们的幸福比较重要 (跟我的感受无关)。

林苑雯

什么都不会做 - 因为覆水难收。

黄泽晖

顺其自然。



你最要好的朋友求你帮他一个忙，但这事却是同你的原则和信念相违背，你会怎么做？

苏佳亮

对我而言,生命其实就是要扮演不同的角色,然后像足我们的这些角色 - 朋友、儿子或是女儿、父亲或母亲、老师、领袖等 - 所以在友谊的名义下,我会深深地吸口气,然后放下我的信念来帮我的好友一个忙。不过,等一等,我可不是对好友不真诚,而是,作为一个“真正”的朋友,有时我们是必须虚伪一下的,对不？

刘晓义

我这个人其实没什么原则,包括“一定要帮好朋友”这个原则。

曾梨莉

没有办法变仁慈宽厚。

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编剧: Yasmina Reza

剧本翻译: 宫宝荣

舞台设计: 黄志伟

舞台设计: 林苑雯

音乐创作及声音艺术: 黄泽晖

制作组

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