



**Esplanade
Presents**

**Huayi
Chinese Festival of Arts**

An Esplanade Commission
滨海艺术中心委约



T.H.E Dance Company x
Nine Years Theatre (Singapore)
舞人舞团 x 九年剧场 (新加坡)

1 - 4 Mar 2018
Thu - Sat, 8pm
Sat & Sun, 3pm
Esplanade Theatre Studio

2018年3月1日至4日
星期四至六, 晚上8时
星期六与日, 下午3时
滨海艺术中心小剧场

About Esplanade – Theatres on the Bay

Esplanade is Singapore's national performing arts centre and one of the busiest arts centres in the world. Since its opening in 2002, the centre has presented more than 37,000 performances, drawing an audience of 26 million patrons and 92 million visitors. This architectural icon, with its distinctive twin shells, houses world-class performance spaces complemented by a comprehensive range of professional support services. Its two main venues are the 1,600-seat Concert Hall and a Theatre with a capacity of 2,000. In March 2014, Esplanade's Concert Hall was listed as one of the "world's 15 most beautiful concert halls" by Hamburg-based building data company Emporis.

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

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

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

Esplanade – Theatres on the Bay is operated by The Esplanade Co Ltd (TECL), which is a not-for-profit organisation, a registered Charity and an Institution of a Public Character. The Charity Council awarded TECL the Special Commendation Award – Clarity of Strategy in 2016, and the Charity Transparency Award in 2016 and 2017.

In October 2017, Esplanade launched #mydurian—a year-long celebration for its 15th anniversary—comprising programmes and activities that bring together people and stories that have helped shape the iconic arts centre fondly dubbed the Durian.

Visit www.esplanade.com for more information.

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FESTIVAL MESSAGE

Dear friends of *Huayi*,

November has become an important month for me. It is usually in November that Esplanade announces our exciting line-up of ticketed programmes for *Huayi – Chinese Festival of Arts*. After months of planning for the festival, it is almost like giving birth to our precious baby. Coincidentally, a few days before ticket sales launched for *Huayi 2018*, my wife gave birth to our second girl too!

Just as some parents are anxious whether their new born's birth date signals an auspicious start, the *Huayi* team will usually consult an almanac to find an auspicious date to launch ticket sales. Some may call this superstitious, but I think this desire for good luck is inherent in most people, or within the *Huayi* team at least! My own belief is that "good begets good". If you have a big and good heart, good things will naturally come your way. And even if misfortune visits, a good heart will always find ways to overcome.

What has this got to go with the *Huayi* festival?

A lot! All of us in the *Huayi* team need to have big, good and strong hearts to present the best line-up for the festival, and to manage all the issues and kinks that come with running a festival.

So what is this line-up we have prepared this year for all of you? Starting from the eighth day of the Lunar New Year on 23 February till 4 March 2018, we have prepared a sumptuous "feast" of new works, productions featuring well-loved Chinese artists and celebrities, and non-ticketed programmes to nourish your hearts and minds.

Huayi has always been a platform for Singapore arts companies to produce and create interesting new works. With a new waterfront theatre to be built by 2021, Esplanade has also been stepping up on its efforts to support the creation of more made-in-Singapore works, as well as to seed collaborations between Singapore and regional artists.

This year, we are proud to present a total of four commissions by Singapore artists, including the festival's first-ever commissioned work *I came at last to the seas* staged at our 2,000-seat Theatre; *Einstein in the Carpark* a site-specific theatrical experience staged at Esplanade's basement carpark, which has never been used as a performance space; *Cut Kafka!* an inter-disciplinary work by two stalwarts of the Singapore arts scene collaborating together for the first time; and *Child's Play* a children-only, immersive theatrical experience.

Cheers to all our artists who have trusted us with their open hearts and journeyed with us, working hard during the festive period to premiere their new creations at Esplanade during *Huayi*. Not forgetting our overseas Chinese artists and celebrities, many of whom we have built long-lasting relationships with, and others who are here for the first time—thank you for bringing us meaningful works that nourish our souls and hearts.

Much thanks to you, our ever-supportive audience members, sponsors and donors whose big hearts and warm souls have helped us to continually bring the best and latest works on our stages, year on year. We are extremely grateful for that.

And this is what keeps all of us going at Esplanade, striving to create an unforgettable arts experience for everyone who steps into the centre during the festival. We hope that this year's "feast" at *Huayi* will make all our hearts grow even bigger and even more connected, generating a tremendous amount of positivity such that the coming year can only be a good one for all of us.

All the best to everyone, *Huat ah!*

Yours sincerely,

Delvin Lee

Huayi – Chinese Festival of Arts
Producer

FOREWORD

A CONVERSATION BETWEEN KUIK SWEE BOON & NELSON CHIA,
CO-DIRECTORS / CHOREOGRAPHERS OF *CUT KAFKA!*

Kuik Swee Boon is the founding artistic director and principal choreographer of T.H.E Dance Company (T.H.E).

Nelson Chia is the co-founder and artistic director of Nine Years Theatre (NYT).

Nelson: Franz Kafka is quite a character! Not only was he a Czech Jew writing in German, he was deeply influenced by the philosophy of Taoism, particularly the writings of Zhuang Zi, a 4th-century-BC Chinese philosopher. He even claimed that deep down, he must be a Chinese.

Despite, or perhaps because of this, Kafka's themes are timeless and universal. Moreover, he writes in a way that is allegorical, imaginative, full of imagery and in a tone that's darkly humorous—elements that are very suited for the stage.

Swee Boon: Kafka's works continue to resonate more than 80 years after his passing because of his ability to pen surreal imagery and scenarios encountered by his characters in such vivid and discomfiting ways. His legacy truly inspires me.

It is also unique to Kafka that his body of writing remains extraordinarily relevant to this day, a rich source for contemporary society and artists to ponder over and glean meaning from. This was the central reason we chose to work with Kafka's material in this collaborative new creation.

Nelson: I've always felt that Kafka's formal, reticent demeanour hid a deeply passionate side. We read about humans morphing into creatures without apparent reason, and the fervent words of affection he uses in letters to his father—which he has never spoken aloud, by the way. Can you imagine Kafka as an office worker in an insurance company? He was, in reality! He would usually write at night, unleashing his suppressed imagination on paper. Perhaps this is why Kafka produced such extraordinary work that surpassed his contemporaries.

One of the biggest challenges we faced in creating *Cut Kafka!* was to balance the sense and beauty of the text and writings with the physical and vocal performance on stage.

Swee Boon: For me, the most interesting part of this collaboration was the challenge of working with a finished script. We started working with a narrative that had a known beginning and end, which is quite different from the choreographic process for T.H.E. I realised from reading the script that two layers of meaning were present, each with its own nuances, and perceived differently by the actor and dancer. How then do I carve out space such that the spoken text, its underlying meaning, and the physical, 'live' experience coexist?



Contemporary dancemaking calls upon the performer to inhabit both the literal and abstract in order to be authentic in expressing the work. At times, even the process of making meaning becomes secondary. However, the challenge of memorising steps and sequences often shifts the dancer's focus to the choreography's rhythmic and spatial elements. On the other hand, I noticed that the NYT actors have a greater sensitivity and awareness towards conveying intention through performance, driven by a clear thought process that stands in contrast to the dancers' practice.

Nelson: One of the reasons we got together in the first place is that both companies share a common focus in performer training. We believe that the investment in the research and practice of the performers' art is key to the distinctive qualities you see in NYT actors and T.H.E dancers. In exchanging this belief across disciplines, a challenge we naturally need to address is the different methods of approach between dancers and actors.

To this end, I'm thankful Swee Boon treated the performers equally in the physical movement they were tasked to learn. He didn't simplify or change things just to accommodate the actors. Likewise, when I take the dancers through "Fiction Work" or work with them on speech or voice projection, I expected them to work towards the standard of the NYT actors.

Swee Boon: Behind this lies a huge amount of hard work and commitment from the performers. To prepare them physically and mentally, we conducted daily two-hour training sessions that instill the basics: technique class by Anthea or Billy, Pilates conditioning with Lynette, voice coaching by Tim, speech coaching by Mia, "hollow body" workshop sessions led by me, and so on.

Nelson: Of course, any training system requires a sufficient length of time before the intended qualities may sit deeply in the performers' body. That said, half the battle is won when the collaborative intent is genuine and mutual. For me, it's because I watched T.H.E's past productions and saw that the dancers experience an internal journey which they then articulated with their bodies.

It's somewhat similar to the process the actors go through. Swee Boon has watched our past productions and I believe he discerned that the NYT actors aren't simply bodies speaking text on stage. Our training aims to ground each actor with an acute awareness of his or her physical presence, regardless of the form the performance may take. Both companies have this core practice in common, and that's why we had the guts to attempt this collaboration.

Not many know this, but this project was actually founded on a leap of faith. Swee Boon and I knew of each other as fellow local practitioners, but until this collaboration materialised a year ago we'd never spoken properly. Like any new friendship, our early conversations on this work were a part of getting to know each other. At this point, I think we do have a shared chemistry! For instance, when Swee Boon provides notes to the cast that are more dance-specific, I can read between the lines and grasp what he actually means. This allows me to translate them into a language the actors are familiar with. Likewise, when the notes I give are more acting-specific, Swee Boon will translate this for the dancers.

We hope that sharing our thoughts here gives you a deeper appreciation of the journey behind T.H.E's and NYT's very first collaboration, and of course, the seminal works of Franz Kafka. Enjoy the show!

ABOUT CUT KAFKA!

Cut Kafka! is a collaborative work between T.H.E Dance Company (T.H.E) and Nine Years Theatre (NYT), inspired by Franz Kafka's life and works. The early drafts of the script were inspired by a number of different texts by or about Kafka—*The Metamorphosis*, *The Trial*, *The Castle*, *The Hunger Artist*, and personal letters addressed to his father—which were researched by writer and performer Neo Haibin. These texts were researched based on the initial ideas and framework laid down by co-directors / choreographers Kuik Swee Boon and Nelson Chia. However, the final work is not intended to be biographical or a presentation of his texts. Instead, what we have created is a contemporary response to the themes in Kafka's works.

The world that we come up with on stage is a space that can be imagined as a writer's mind. The writer may, or may not, be Franz Kafka, various themes are dissected and examined in this mind space, and what unfolds can be described as us dreaming about the writer, as well as the writer writing about us.

Kafka's works are generally associated with a bleak sense of humour. We decided to move in the opposite direction and explore our own hypothesis: what if the writer (in our script) actually intended for *The Metamorphosis* to be a utopic story with a happy ending? But for some reason, his characters keep disobeying their creator and begin to morph into beetle-like creatures.

In the process, we began to freely conjure multiple interpretations of transformation: the iconic beetle appears, but in a part-human, part-creature shape. A man decides to learn the technique of transformation and is struck by an epiphany when he witnesses a cocoon becoming a butterfly. The most famous mythological shapeshifter of Chinese literature Sun Wukong (the Monkey King) pops up in one scene. Or how a double entendre in one of the lines that equates metamorphosis (变形) to perversion (变态) carries a darker sociological subtext. In the end, we question who or what are the forces behind our decisions to change or not change.

Kafka's themes are so universal that the adjective "Kafkaesque" has been coined to describe the feelings inherent in his writings. In Singapore, we have created a social system that is highly efficient and practical, but at the same time, people may feel trapped in an endless cycle of productivity with no end in sight. We say that this phenomenon is fairly Kafkaesque. Furthermore, one of the defining traits of being Kafkaesque is a nightmarish feeling—the nightmare of not being able to express oneself in our own ways. Does that not strike a chord amongst us Singaporeans?

“The tremendous world that I have inside my head. But how to free myself and free it without being torn to pieces. And a thousand times rather be torn to pieces than retain it in me or bury it. That is why I am here, that is quite clear to me.”

- Franz Kafka, 21 June 1913. *The Diaries of Franz Kafka, 1910 - 1913*

(Approximately 1hr 15mins, no intermission)
Performed in Mandarin with English surtitles.

WHO IS FRANZ KAFKA, AND WHY ARE WE DISSECTING HIS LIFE'S WORK?

Franz Kafka (1883–1924) is one of the most iconic writers of the 20th century. He was born to an Ashkenazi Jewish family in Prague, then still part of the Austro-Hungarian empire.

In his first year of university, he befriended Max Brod, whom later became a lifelong close friend. With Brod's encouragement, Kafka began to keep a diary. He recorded daily encounters and various sketches of people. These writings would later fuel his literary imagination.

Kafka began writing short stories for newspapers and magazines. Soon after, Brod introduced him to Kurt Wolff, a German publisher who would eventually publish Kafka's first book, *Meditation* (also known as *Contemplation*), a collection of short stories, in 1912. Kafka subsequently produced his most famous works including *Metamorphosis*, *The Trial* and *The Castle*. His unique style of writing led to the coining of the term "Kafkaesque", which can be applied not only in a literary context but also used to describe events as having "oppressive or nightmarish qualities".

Chew on this: is there a Kafkaesque person who exists in your life at this moment—or perhaps, you are "Kafka"?



T.H.E DANCE COMPANY

Described as a dance company “at the top of its game”, The Human Expression Dance Company (T.H.E), along with our semi-professional training arm, T.H.E Second Company, are names synonymous with ground breaking contemporary dance of the highest quality and artistry. Founded in 2008 by Artistic Director Kuik Swee Boon with six members, T.H.E has become a household name in Singapore and the region, having commissioned and performed at most major local arts festivals (Singapore Arts Festival, *da:ns festival*, *Huayi - Chinese Festival of Arts*, to name a few) and in prestigious international festivals such as Les Hivernales Festival in Avignon, France; Oriente Occidente Festival in Rovereto, Italy; SIDance Festival and Seoul Performing Arts Festival in South Korea; Beijing and Guangdong Dance Festival in China; Yokohama Dance Collection at TPAM and Niigata International Dance Festival in Japan; Auckland Arts Festival (New Creation Commission) 2016 in New Zealand; amongst others.

Driven by a desire to create an inspired and nurturing platform for local and regional dance artists, we initiated the very first annual Singapore contemporary dance festival CONTACT in 2010. Testament to its quality offerings and indelible impact, long-time Company platinum sponsor M1 Limited came onboard as the festival’s Title Sponsor starting 2014.

With our unique brand of highly physical and kinetic works, T.H.E digs deep into the universal human experience. At the heart of our works lies a connection with heritage and collective history as Singaporeans, juxtaposed with incisive, insightful observations on modern society: elements that set apart our repertoire of original creations. A continual pursuit of authentic expression led Kuik to initiate the “hollow body” methodology. The practice aims to nurture our dancers as all-rounded performers able to convey the essence of their identity and lived experiences through the full spectrum of physical, emotional, philosophical and meaningful expression.

T.H.E Dance Company is supported by the National Arts Council under the Major Company Scheme for the period from 1 April 2017 to 31 March 2020.



NINE YEARS THEATRE

Nine Years Theatre is a Singapore Mandarin theatre company co-founded by Nelson Chia and Mia Chee. The company focuses on the re-imagination of classic work and the creation of new work. Our Mandarin productions (with English surtitles) have attracted audiences from all backgrounds with their consistency in quality and a cultural sensibility in translation and adaptation.

We believe in actor training. Our works are therefore often being described as grounded in the actors' art. We are the only company in Singapore that works with an ensemble of actors that train regularly on a long-term basis via systematic methods. Furthermore, we also share these training methods and philosophy with the community through classes and open training platforms. Under artistic director Chia's leadership, the NYT Ensemble is currently developing a performance approach known as the "NYT Actors' Work".

In order to engage our audiences beyond the productions, the company continues to explore various ways of holding dialogue sessions with them. Our efforts are rooted in the belief that audiences should not merely consume art, but be offered an opportunity to discuss art.

Nine Years Theatre Ltd. is supported by the National Arts Council under the Major Company Scheme for the period from 1 April 2016 to 31 March 2019.





Kuik Swee Boon

Co-Director / Choreographer,
Set and Costume Conceptualisation

Founder and Artistic Director of T.H.E Dance Company and the M1 CONTACT Contemporary Dance Festival (Singapore); co-Artistic Director of Malaysia's D'MOTION International Dance Festival 2013 - 2015. Kuik was the first Asian principal male dancer with Spain's Compañía Nacional de Danza (CND) from 2002 - 2007. During his career with the CND, he worked mainly with Nacho Duato as well as renowned choreographers like Jiri Kylian, Mats Ek, Ohad Naharin and Wim Vandekeybus. Prior to joining the CND, he began his dance career in 1990 with the Singapore People's Association Dance Company and Singapore Dance Theatre.

Kuik's exceptional artistry led him to receive a nomination in 2003 for the *Benois De La Danse* Award. In 2007, he was awarded the Young Artist Award from the National Arts Council of Singapore (NAC). He founded T.H.E Dance Company in September 2008. Since its establishment, T.H.E has quickly ascended to become a well-known company locally and in Asia. His critically acclaimed works include *Silence* (2007), *As It Fades* (2011), collaboration works *RE:OK...BUT!* (2011) and *Above 40* (2015) were recognised as amongst the best of shows in their respective years. Kuik's works have also toured to prestigious international festivals, including festival-closing performances at the Les Hivernales festival in Avignon, France. In 2016, Kuik initiated and continues to develop the "hollow body" methodology for T.H.E's training system and performances.

"If I were to become an insect, my choice would be: The Magicada deptendecim, sometimes called the Pharaoh cicada or the 17 year locust. An insect native to Canada and the U.S. and is the largest and most northern species of periodical cicadas with a 17-year life cycle. Imagine a life waiting for 17 years so as to sing in the summer. Isn't it amazing and incredible?"



Nelson Chia

Co-Director / Choreographer,
Set and Costume Conceptualisation

Nelson Chia is the co-founder and artistic director of Nine Years Theatre (NYT). He was the first Singapore artist to be commissioned for a consecutive three years to present works at the Esplanade's *Huayi - Chinese Festival of Arts*. He is a two-time winner of both the Best Actor (2011 and 2013) and Best Director (2014 and 2015) categories at the ST Life! Theatre Awards.

Within a few years, NYT has grown to become one of the key players in the scene. Not only has it revived the interest in production of classics among the audiences, it has also raised the awareness of training among the actor community. Chia has been training regularly in the "Suzuki Method of Actor Training" and "Viewpoints" since 2008. He studied these methods with the SITI Company in New York and the Suzuki Company of Toga in Japan, and performed at the Toga Summer Festival.

In 2013, he created the NYT Ensemble (NYTE) with an aim to establish a company of ensemble actors who train regularly, in a systematic way, and create work together over an extended period of time. To date, NYTE is the only actor ensemble of this nature in Singapore. Under Chia's leadership, the NYTE is currently developing a performance approach known as the "NYT Actors' Work".

"If I were to become an insect, my choice would be: A spider (is a spider an insect?). One who can spin a web must have great patience and skills."

CAST

Anthea Seah

Choreography Assistant and Movement Training

Assistant to the Artistic Director & Dance Artist, T.H.E Dance Company

Anthea Seah trained in Chinese dance, street, jazz and contemporary dance. Seah graduated with a BA(Hons) Dance degree from LASALLE College of the Arts in 2015, where she worked with local artists Albert Tiong, Melissa Quek and Susan Yeung, and international artists Marie-Gabrielle Rotie, Akiko Kitamura (Leni-Basso) and Wu Yi-San (Cloud Gate Dance Theatre, CCDC). She was a member of T.H.E Second Company before joining T.H.E Dance Company in April 2015, and has been involved in projects with semi-professional collective, Sigma. Currently a professional dancer with the principal company, Anthea was appointed assistant to the Artistic Director in August 2017.

“If I were to become an insect, my choice would be: Probably a locust, so I can fly anywhere and sing songs of summer.”

Brandon Khoo

Dance Artist, T.H.E Dance Company

Brandon Khoo began his training in Chinese dance at Soka Gakkai Malaysia Association at age 13. He joined the Nanyang Academy of Fine Arts' (NAFA) Diploma in Dance Programme in 2012, and is a recipient of the NAFA scholarship for 2014 and 2015. As a student dancer, he participated in a work choreographed by Viv Phua Mui Ling, which won the Gold Medal at the Asia Youth Dance Festival 2013 in Hong Kong. Khoo graduated from NAFA in 2015 and joined T.H.E Dance Company in July 2015.

“If I were to become an insect, my choice would be: A caterpillar! The caterpillar’s metamorphosis into a majestic butterfly is one of the most frequently used metaphors to describe a 180-degree transformation. It’s truly a fantastic mechanism occurring in Nature. And in a way, it can be connected to human society. Life has different stages of transformation too. Something I find interesting!”

Billy Keohavong

Movement Training

Dance Artist, T.H.E Dance Company

Born in Australia, Billy Keohavong graduated on scholarship from Ev and Bow Full Time Training Centre in 2012, and New Zealand School of Dance in 2015. Starting out as a hip hop dancer specialising in dancehall and house, he majored in contemporary dance while at school. Credits include Legs on the Wall, M1 CONTACT Festival 2015 in Singapore, Dance Academy Season 3, Channel 7’s Today Show, Tempo Dance Festival Auckland, and World Supremacy Battlegrounds. Artists he has worked with include Ross McCormack, Ursula Robb, Michael Parmenter, Douglas Wright, Malia Johnston, and Victoria Columbus. Keohavong joined T.H.E Dance Company in February 2016.

“If I were to become an insect, my choice would be: I’d choose a dragonfly. I think they are quite majestic and beautiful. I also think it’s pretty incredible how powerful their wings are and how fast they fly.”

Lynette Lim

Dance Apprentice, T.H.E Dance Company

Lynette Lim started ballet at a young age, completing the RAD grades examinations. Trained under Zaki Ahmad and Zaini Tahir at St. Andrews Junior College and NUS Dance Ensemble respectively, she has participated in productions and competitions with the Ensemble both locally and overseas. A member of T.H.E Second Company since 2010, Lim has performed in its annual liTHE showcases, and the M1 CONTACT Contemporary Dance Festival. Prior to joining T.H.E Dance Company as an apprentice in July 2017, Lim was based in Taiwan and worked with HORSE Dance Theatre, as well as completed her training as a certified Pilates instructor.

“If I were to become an insect, my choice would be: A beautiful butterfly!”

Ng Zu You

Dance Apprentice, T.H.E Dance Company

Ng Zu You started dance at the age of 13, training in classical Chinese and folk dance with the Singapore Hokkien Huay Kuan Dance Troupe (now known as SCDT), under the tutelage of Lim Moi Kim. He holds a Diploma in Dance from LASALLE College of the Arts, Singapore, and in 2017 graduated from the Taipei National University of Arts (TNUA) with a Degree in Dance. He has worked with choreographers such as Lim Moi Kim, Neo Jenny, Albert Tiong, Jeffrey Tan, Cheng Hsienfa and Zhang Xiao-Xiong. Ng joined T.H.E Dance Company as an apprentice dancer in July 2017.

“If I were to become an insect, my choice would be: I would turn into a dragonfly. Besides being one of the fastest insects, dragonflies are amongst the most exceptional flying creatures on this planet! They can fly in any direction, even sideways and backwards.”

Mia Chee

Co-Producer and Speech Coach

Founding & Core Member of Nine Years Theatre Ensemble

Mia Chee is an actor, producer and theatre educator, also co-founder and Company Director of Nine Years Theatre. She started performing at nine when she joined Rediffusion Singapore's childrens group and eventually graduated with a BA in Theatre Studies and Chinese Language from the National University of Singapore. In addition to that, she studied “Viewpoints” with SITI Company (New York) and “Suzuki Method of Actor Training” with SITI and Suzuki Company of Toya (Japan). Recent works include *Art Studio* (2017), *Red Sky* (2016), *Red Demon* (2016), *The Lower Depths* (2015), *Tartuffe* (2015), *An Enemy of the People* (2014), *The Bride Always Knocks Twice* (2013) and *Who's Afraid of Virginia Woolf?* (Macau Arts Festival 2013).

“If I were to become an insect, my choice would be: Although a cliché, I guess it would really be nice to be a butterfly. To live among flowers, to dance in the air. Carefree and unrestrained.”

Hang Qian Chou

Founding & Core Member of Nine Years Theatre Ensemble

Hang Qian Chou first worked with Nine Years Theatre on *Twelve Angry Men* and subsequently became a founding and core member of the NYT Ensemble, taking on Kuo Pao Kun's monologue *No Parking on Odd Days* in Cantonese; playing Big Beard in *Art Studio*; Mr Lee's son in *Red Sky*; the titular role in *Red Demon* and *Tartuffe*; the Pot-mender in *The Lower Depths*; and Peter Stockmann in *An Enemy of the People*.

He graduated from NUS Theatre Studies and the pioneer cohort of W!LD Rice's actors' training programme young & W!LD. He also attended summer workshops at Ecole Philippe Gaulier (Paris, France) and David Diamond's Theatre for Living (Vancouver, Canada).

He has won Best Ensemble at the Life! Theatre Awards, for *Red Sky*, *Twelve Angry Men*, *Lao Jiu: The Musical* and *Mad Forest*; and was nominated in the same category for *Own Time Own Target* and *The Hypochondriac*.

"If I were to become an insect, my choice would be: I would be a dragonfly, so I can flit around with nary a care in the world. With a cool name to boot."

Neo Hai Bin

Writer-researcher

Founding & Core Member of Nine Years Theatre Ensemble

Why theatre? Over the years, Neo experienced the theatre's power to question, transform, and develop social awareness. He started off as a member of "ARTivate", the youth wing of Drama Box. Now a freelance theatre practitioner, he has worked with Drama Box, The Theatre Practice Lab, The Finger Players, The Necessary Stage, and Nine Years Theatre. His performances include *Bondage, Shh..* (Forum Theatre), *Mulan* (children's theatre), *Dua Dai Ji* (Mockumentary Theatre), *Life Choices* (Monologue), *Manifesto*, and *Art Studio*. He is part of "微 Wei Collective". He keeps a blog at: <http://thethoughtspavilion.wordpress.com>.

**"If I were to become an insect, my choice would be:
If on a summer night,
a firefly.
Small, slow,
insignificant.
Only capable of bringing light, and
a hint of poetic dream in a messy world."**

Jean Toh

Founding & Core Member of Nine Years Theatre Ensemble

Jean Toh is an actress, dancer, who creates cross-disciplinary work. Her performances, installations occur in theatres, museums and site-specific spaces. Concerned with the impact of global capitalism and new technologies on our cultural landscapes, she believes art and nature serve as the best mediators.

Toh was nominated Best Supporting Actress at the 2015 Asian TV Awards for her role in HBO Asia's *Grace*. She was the selected Singaporean artist by *Institut Français* to participate in the 67th Avignon Theatre Festival.

A graduate from LASALLE College of the Arts BA(Hons) Acting Programme, she started her performance journey as a hip hop dancer.

“If I were to become an insect, my choice would be: A locust. A grasshopper. If I were an insect, I would detest the homo-sapien-kind. Locusts, as said in the bible and Quran, have caused the most destruction to mankind, with epidemics, threat to agriculture and livelihood.”

Timothy Wan

Voice Coach

Core Member of Nine Years Theatre Ensemble

Timothy Wan is an actor, singer, and musician. He graduated with a BA(Hons) in 2013, from the Theatre Studies department in the National University of Singapore. Since then, he has been actively involved in both the local English and Mandarin theatre scene. Stage credits include: *Army Daze*, *Glass Anatomy*, *High Class*, *Red Riding Hood*, *Firecrackers & Bombshells*, *Romeo & Juliet: The Musical*, *Hansel & Gretel*, *The Nightingale* (in both English & Mandarin), *Junior Claus*, *Titoudao*, *The Tempest*, *December Rains*, *White Soliloquy*, *Beauty World*, *Red Demon*, *Kumarajiva*, *Red Sky*, *Fundamentally Happy*, *Girl in the White Sandbox*, and *Art Studio*.

“If I were to become an insect, my choice would be: Probably an ant? I always find it quite fascinating that you never find an ant giving up on a particular task. I would like to have a similar sort of dogged tenacity in what I choose to focus on.”

CREATIVE TEAM



Adrian Tan
Lighting and Spatial Designer

Adrian Tan's designs have been staged at venues in Jakarta, Manila, Kuala Lumpur, Beijing, Bratislava (Slovakia) and Prague. Most notably, his work for *A Cage Goes In Search of A Bird* for theatre collective A GROUP OF PEOPLE was nominated for Best Lighting Design at the 2011 Life! Theatre Awards and also awarded Production of The Year. Tan has worked extensively with theatre and dance companies including Dream Academy, Wild Rice, Singapore Dance Theatre, T.H.E Dance Company, and with festivals such as the M1 Singapore Fringe Festival and M1 CONTACT Contemporary Dance Festival. In 2006, he was the first Asian recipient of the ETC Sponsorship Awards held in Las Vegas, USA.



Chong Li-Chuan
Music Composer and Sound Designer

Chong Li-Chuan is a Singaporean composer with a keen interest in philosophy, culture and the arts. As a practitioner, Chong's activities run the gamut of acoustic composition, electroacoustic sound, sonic art, installation, free improvisation, "live" electronics, site-specific and collaborative work involving music and sound as key elements.

Chong's career in music and sound started in the late '90s, freelancing as a composer and sound designer in collaboration with practitioners in theatre, dance, visual arts, and architecture. Chong's works have been presented in the UK, Japan and Singapore. Please visit his SoundCloud channel for a listen: <https://soundcloud.com/li-chuan-chong>.



Loo An Ni
Costume Designer and Wardrobe Coordinator

Loo An Ni is fascinated with the tactility of objects and spaces. This brought her into theatre where possibilities are limitless. She has taken various roles in costuming, from design and construction to wardrobe management.

Her costume design credits include *Nine Songs* (Siong Leng Musical Association), *Returning* (asst. design, SIFA 2015 commission), *The Mazu Chronicle* (asst. design, The Arts Fission Company) and Teochew Festival 2014 Gala Dinner Performance (Teochew Poit Ip Huay Kwan).

Co-Directors / Choreographers:

Kuik Swee Boon & Nelson Chia,
in collaboration with the performers

Co-Producers:

Jael Chew & Mia Chee

Writer-Researcher:

Neo Hai Bin

Performers, T.H.E Dance Company:

Anthea Seah, Brandon Khoo, Billy Keohavong, Lynette Lim, Ng Zu You

Performers, Nine Years Theatre Ensemble:

Mia Chee, Hang Qian Chou, Neo Hai Bin, Jean Toh, Timothy Wan

Set and Costume Concept:

Kuik Swee Boon & Nelson Chia

Lighting and Spatial Designer:

Adrian Tan

Assistant Lighting and Spatial Designer:

Pek Limin

Music Composer and Sound Designer:

Chong Li-Chuan

Costume Design / Wardrobe Coordination:

Loo An Ni

Choreography Assistant:

Anthea Seah

Movement Training:

Anthea Seah &
Billy Keohavong

Voice Coach:

Timothy Wan

Speech Coach:

Mia Chee

Surtitles Translation:

Cherilyn Woo



PRODUCTION TEAM

Production Manager:

Tennie Su

Stage Manager:

Shining Goh

Assistant Stage Manager:

Gordon Lai

Set Realisation and Coordination:

ARTFACTORY

Crew/Dresser:

Stefanie Chan

Sound Engineer:

Rong Zhao

Surtilist:

Shang Dianjun

Front-of-House Coordinators:

Natalie Wong & Lee Loo Yen

Key Visual & Title Design:

qu'est-ce que c'est design

Key Visual Photographer:

Studio W Photography

Key Visual Makeup:

The Make Up Room

House Programme Images:

Shining Goh; Nine Years Theatre



ACKNOWLEDGEMENTS

Legal Consultant:

Samuel Seow Law Corporation

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Platinum Sponsor, T.H.E Dance Company:

M1 Limited

And all media and volunteers who supported this production.





**T.H.E
DANCE
COMPANY**
舞人舞团



Anthea Seah
余绍芬



Brandon Khoo
邱智豪



Billy Keohavong
比利·齐哈翁



Lynette Lim
林淑琼



Ng Zu You
黄祖祐

**NINE
YEARS
THEATRE**
九年剧场



Mia Chee
徐山淇



Hang Qian Chou
韩乾畴



Neo Hai Bin
梁海彬



Jean Toh
卓婷奕



Timothy Wan
温伟文



华艺术节监制的寄语

致华艺术节的朋友们——

每年11月，已成为我一年里最重要的月份。11月是滨海艺术中心发布新一年的华艺术节节目的时候，连串叫人兴奋的内容，是华艺工作团队经过多个月的筹备与磨合调整的成果，满满的兴奋喜悦，就像怀胎十月终于迎来了新生儿一般。凑巧的是，华艺术节门票公开发售前几天，我的第二个女儿也出世了！

正如一些父母急于知道他们新生儿的生日是否标志着一个顺遂吉祥的开始，华艺制作团队通常也会挑个良辰吉日来公开发售门票。也许，有些人会认为此为迷信之举，我却相信这种祈求好运的渴望深置于多数人心里，或至少，在我们团队成员的心中。我个人相信，只要你有一个人包容而善良的心，好事自然会降临在你身上。倘若遭遇厄运，善良的人总有办法战胜它。

说这些，跟华艺术节又有何关系呢？

这可大有关联呢！华艺节团队必须怀抱睿智，胸怀大气，用开放包容的态度，统筹邀约确定又一届的节目，并且得以应付举办一个艺术节所可能遇到的各样问题与困局。

所以，今年我们为观众准备了哪些节目呢？从大年初八（2月23日）起到3月4日，丰盛的“艺术大餐”依序上桌，有全新的作品，有艺术界名人大咖以及观众喜爱的华人艺术家挂帅的演出，还有如甜点让人回味无穷的免费节目，使你我的心灵得着艺术的滋养。

致力于支持新加坡艺术团体创作新作品是华艺节一贯的宗旨。展望2021年全新的中型剧场建成后，滨海艺术中心也会继续加大力度，于支持更多新加坡原创的作品，并为新加坡本土艺术家制造同区域艺术家合作的契机。

今年的华艺节，特别推介我们委约新加坡艺术家创作的四部作品——《六根不宁》为其中之一，是艺术节的本地委约作品首次在 2000个座位的剧院演出；特定场域演出《爱因与斯坦》，首次选在艺术中心的地下停车场演出；两个备受瞩目的艺术团首度联手的跨界之作《咔嚓卡夫卡！》；还有只允许小孩进场，专为小孩定制的《儿戏》，一台渗入式剧场体验的演出。

感谢所有以开放的胸怀给予我们信任的艺术家，感谢你们总在新年喜庆的日子里埋首努力，在艺术中心首演你们的新作；感谢来自海外，已同我们建立起不离不弃合作关系的艺术家，以及首次到访的华人艺术家，谢谢你们带来滋养心灵的作品。

对于热情的观众、慷慨的赞助商和捐献者，你们宽大的心胸和温暖的心灵，是支撑着我们年复一年把好的、新的作品不断的带到舞台上来的力量，我们心怀感恩。

这些种种，都推动着我们继续往前迈进，竭力为创造一次次难忘的艺术体验而努力。我们希望今年的华艺盛宴，能让我们大家成为更懂得包容的人，也成为彼此更加亲密的伙伴，让正能量不住放送，预告着来年将会是一个更美好的年头。

愿大家幸福安康！Huat 啊！

李国铭
华艺节
节目监制

序言

《咔嚓卡夫卡!》联合导演 / 编舞郭瑞文和谢燊杰的对话

郭瑞文是舞者舞团的创始艺术总监兼首席编舞。
谢燊杰是九年剧场的联合创始人兼艺术总监。

谢燊杰：弗朗茨·卡夫卡是个相当有趣的人物！他是一位使用德语来写作的捷克犹太人，同时他也深受道家哲学的影响，特别是庄子的著作。他甚至声称自己应该是个华人。

也许因为如此，卡夫卡的题材是永恒和普世的。再来，他采用黑色幽默及寓言式的写作手法，既充满意象，也富有想象力——这些元素都非常适合舞台。

郭瑞文：卡夫卡虽已逝世超过80年了，但他的作品至今仍然能引起共鸣，能够把人物在故事中所遇到的超现实意象与情景描述得栩栩如生又令人窘迫不安，对我来说是一种启发。

他的特殊性对我们的当代生活和艺术创作仍具有无可取代的参考价值与意义，这是我们选择他作为这次创作核心的理由。

谢燊杰：我一直觉得卡夫卡的外表严肃和腼腆，内心却充满着激情与渴望。他的故事中的人物无端端变成昆虫，他写给父亲的信件中所用的话语是如此掏心，却也是卡夫卡从来也没有对他父亲说过的话。你无法想象在现实生活里的卡夫卡竟然是一家保险公司的员工。白天他在保险公司上班，夜晚就在纸上释放他压抑的想象力。也许这就是为什么卡夫卡能创造出如此卓越的作品，甚至超越了其他人。创造《咔嚓卡夫卡!》所面临的巨大挑战之一，是在文字美与应用肢体和声音的舞台表演之间取得平衡。

郭瑞文：使用完成的剧本对我而言是这次合作中最有趣的部分，因为故事早已有了开头和结尾，这与编舞过程有很大的分别。通过阅读剧本，我意识到每句台词都包含两层意思，每层意思都有它的微妙之处，而舞者和演员对台词的理解都会各自不同。那么，我该怎样才能把台词（意义或语境）和身体的体验结合在一起？

当代舞蹈不仅要求表演者能体现表层的含意，或掌握舞蹈的抽象概念，还要有真实的身体体验才是具有说服力的完整作品，有时候甚至最后才考虑意义。然而，舞者在熟记舞步顺序的当儿往往将专注力转移到编排的韵律和空间的运用上。在另一方面，我发觉九年剧场的表演者对表演所传达的含义有很好的敏感度和意识，是一种相对于舞者，以意义为出发的创作过程。

谢燊杰：九年剧场和舞者舞团对表演者的培训都有着相同的理念，这也是我们决定合作的原因之一。我们相信，我们投资在表演艺术上的研究与实践，会直接反映在两团的表演者身上。尽管如此，我们在合作时仍然面对舞者和演员创作切入点不同的挑战。

我非常庆幸瑞文在编排的过程中，对每个表演者都一视同仁。他并没有为了配合九年剧场的演员而降低他对肢体表演的标准和要求。同样的，当我引导舞者进行“意象练习”或是发声、语言方面的训练时，我也以九年剧场演员的水准来要求他们。

郭瑞文：整个制作是表演者付出极大的努力，投入并且互相信任才能换来成果。为了让他们在身体和精神上做好准备，我们每天都进行两小时的训练，如绍芬和比利的舞蹈技巧、淑琼的普拉提调节、伟文的发声练习、山淇的语音辅导和我的“空”身心意工作坊等。



谢焱杰：当然，任何一套演员训练系统都需要一段时间才能被身体完整吸收，成为身体的一部分。虽然如此，因为两个团体都持有合作的真诚动机，所以工作起来事半功倍。在舞人舞团过去的作品里，我看到了舞者们肢体表达底下所经历的一段内在心理过程。

这和九年剧场的演员所经历的过程是相似的。我相信瑞文在我们过去的作品中，也看出演员们不只是在舞台上说台词而已，而是对身体的状态拥有认知的。因为两团之间都有共同的理念，所以我们才大胆尝试合作。

也许大家不知道，我们这次的合作完全是基于一种信念。虽然我和瑞文之前知道彼此都是本地的艺术工作者，可是我们从来没有真正交谈过。一年前开始合作时，我们都在摸索对方的做事方式。在相处的过程中，我发现原来我们很有默契！比如，当他给表演者提舞蹈上的意见时，我能够明白他的意思，并将之转换成剧场的语汇传达给演员。同样的，瑞文也会把我针对舞者的演技方面所给予的意见解释给他们听。

我们希望通过这个分享，可以让你对两团首次合作的过程及卡夫卡的作品有更深一层的了解。请欣赏《咔嚓卡夫卡！》！



关于《咔嚓卡夫卡!》

舞人舞团和九年剧场以20世纪具有影响力的作家卡夫卡的生平和作品为起点，首次合作创作《咔嚓卡夫卡!》。演出文本由九年剧场演员组合成员梁海彬执笔，过程参考了卡夫卡的生活或作品，如《变形记》、《审判》、《城堡》、《饥饿艺术家》和写给他父亲的个人信件等等。文本的创作是以联合导演/编舞郭瑞文及谢燊杰所拟定的创作框架和最初想法为基础。我们所呈现的《咔嚓卡夫卡!》不是卡夫卡作品的再现，而是针对其作品所做出的当代回应。

我们在舞台上呈现的世界可以被想象为一个作家（未必是卡夫卡）的脑袋。在这个空间里我们展现、解剖各种主题，作品的过程也可以被描述为是表演者在梦见作家，或者是作家在书写我们。

卡夫卡的作品一般被认为带有晦涩的幽默感。在这部制作里，我们决定朝反方向来探索，并这样假设：在我们的故事里的作者，原本希望将《变形记》写成一则拥有美好结局的乌托邦式故事。但因为种种原因，故事里的角色不断违背作家的意愿，慢慢地变成了昆虫。

在这个过程中，我们开启了多重关于蜕变的诠释：一个甲虫以半人半虫的形式出现；一个决心要练成七十二变的人在目睹一只茧变成蝴蝶时突然有所顿悟；中国名著《西游记》里最著名的人物孙悟空出现在一场戏中；还有，通过台词中“变形”来指向现今社会的“变态”。

最后，我们也质疑到底是什么力量在背后影响着我们的决定。

卡夫卡的作品题材普世，也造就了英文词汇“卡夫卡式”，用以描述他的文字所带出的感觉。新加坡创造了一个高效率和实际的社会制度，但同时也让人觉得自己已陷入一场无止尽的循环作业，这种感觉就相当的“卡夫卡式”。“卡夫卡式”的其中一个特征也指向一种个人表述能力遭到剥夺的噩梦感。这不是和新加坡的现状非常相似吗？

“我头脑中装着庞大的世界。可是如何既解放我并解放它，而又不使它撕裂呢？我宁可让它撕裂，也不愿将它抑止或埋葬在心底...”

— 弗朗茨·卡夫卡，1913年6月21日
《卡夫卡日记》1910 - 1913

(时长约1小时15分钟，无中场休息。)
华语演出，附英文字幕。

到底谁是卡夫卡，为什么我们要“咋嚓”他呢？

简单来介绍，弗朗茨·卡夫卡（Franz Kafka，1883 - 1924）是20世纪中最有影响力的小说和短篇故事家之一。他出生于还属于奥匈帝国的布拉格，一个阿什肯纳兹犹太人家庭。

卡夫卡在大学期间认识了马克斯·布洛德（Max Brod），他之后也成为了卡夫卡最好的朋友。在布洛德的鼓励下，卡夫卡便开始写日记。日记不只记录了他每日遇见的人和事，写日记也让卡夫卡产生了对写作的想象力。

起初，卡夫卡写了短篇小说刊登在报纸和杂志上。随后通过布洛德的介绍，卡夫卡认识了出版商库尔特·沃尔夫（Kurt Wolff）。在1912年，卡夫卡出版了他的第一本书《沉思》，里面包含了18个短篇小说。之后，卡夫卡出版了《变形记》、《审判》、《城堡》等小说，也成为了他的代表作品。他的独特写作风格也造就了英文词汇“卡夫卡式”（kafkaesque），也被牛津词典解释为“压迫或恶梦般的性质”。

你的生活中是否有一个卡夫卡，
还是你就是卡夫卡？



舞人舞团

一个被形容为“处在巅峰”的舞团，舞人舞团与其半职业的培训分团“舞人二团”，代表着艺术和品质兼具的开创性现代舞团。2008年由艺术总监郭瑞文和六位成员创办，舞团已成长为我国和本区域名声响当的艺术团，是国内外各主要艺术节的表演常客，如新加坡艺术节、滨海艺术中心的常年舞蹈节和华艺节、法国阿维尼翁之冬艺术节、意大利Oriente Occidente舞蹈节、韩国国际表演艺术节和首尔国际舞蹈节、中国北京和广东舞蹈节、日本横滨舞集和新泻国际舞蹈节，以及新西兰奥克兰艺术节2016年委托等。

秉持着为本地与区域创造一个既启发又能栽培舞者的平台，舞团在2010年创办新加坡首届当代舞蹈节“触”。舞蹈节的高质量促使舞团的长期赞助商“第一通（M1）”自2014年也成为主要的赞助商。

舞人的作品高度要求肢体和动律，作品中心常以新加坡的文化遗产、历史的集体认知或当代特殊生活体验为本；因为深入探讨具有启发性的生命议题而变得独特。在舞团的发展过程中，郭瑞文的“空”身心意训练法，成功引导舞者在实践中把身体、个性、情感、思想、生命经验与角色融合；表演者不止是一个和角色之间的活体媒介，而是一个活生生的在我们面前展露内心的人。

舞人舞团获国家艺术理事会主要拨款赞助（2017年4月1日至2020年3月31日）。



九年剧场

九年剧场是由谢燊杰和徐山淇联合创立的新加坡华语剧团。我们的作品范围包括了经典戏剧的重构及原创演出的制作。剧团的华语舞台演出一贯附上英文字幕，演出素质保有贯彻性并对翻译改编过程具有文化敏感度。因此，剧团的作品一直以来皆受到来自不同背景的观众的青睐。

我们坚持演员训练的重要性，剧团的作品因此常被认为在表演艺术上具有极高的扎实度。我们的核心演员组合长期进行定期的系统化训练；九年剧场更是新加坡唯一拥有这类演员组合的剧团。除了本身的训练，我们也致力通过课程及公开训练平台与艺术社群分享剧团的训练方法和理念。在艺术总监燊杰的带领下，九年剧场演员组合目前正在发展一套名为“九年剧场演员功课”的表演训练法。

为了与观众在演出以外进行更深层的接触，剧团一直努力开启不同模式的交流机会。对此，九年剧场的信念是：观众不该只是消费艺术，也应该有机会讨论艺术。

九年剧场获国家艺术理事会主要拨款赞助（2016年4月1日至2019年3月31日）。





郭瑞文

联合导演/编舞，舞台与服装设计概念

郭瑞文是舞者舞团和M1触·现代舞蹈节的创办人与艺术总监，曾任2013至2015年西马d' MOTION国际舞蹈节的联合艺术总监。2002至2007年期间，他是著名西班牙国家芭蕾舞团的首席舞者，也是该团首位亚洲籍男舞者。在那五年里，他同西班牙现代芭蕾大师杜亚陶和多位著名编舞家包括依利·基利安、马兹·艾克、欧汉·纳哈林，以及温·凡德吉帕斯等合作。在加入西班牙国家芭蕾舞团前，他是新加坡人民协会舞团和新加坡舞蹈剧场的舞者。

因他在艺术上的卓越表现，荣获2003年贝诺伊斯国际舞蹈家协会大奖提名、获颁2007年国家艺术理事会青年艺术家奖；2008年创建舞者舞团，在他的带领下，舞团迅速跻身亚洲区顶尖的舞团。多年来他编创了多部备受好评的舞作，如2007年的《缄默》、2011年的《从消逝出发——破碎与扭曲》和《关于：好……不过！》（同韩国编舞家金在德联合创作），以及2015年的《四十不惑》等都被媒体选为当年最佳舞蹈作品。他多次应邀在知名艺术节上表演，极负盛名的法国阿维尼翁之冬艺术节便是其一，其舞作是该艺术节闭幕演出的节目之一。2016年他也积极发展一套“空”身心意工作坊，这套训练已成功用在舞者舞团的日常训练与表演中。

“如果让我变成一只昆虫，我的选择是：穴居17年才能化羽而出的蝉，称“十七年蝉”。它原产于加拿大和美国，是身形最大，产于最北的17年周期蝉品种。想象一下生命要经历漫长17年的蛰伏，才能得以在夏天化羽而出。是不是很叫人惊奇和难以置信？”



谢燊杰

联合导演/编舞，舞台与服装设计概念

谢燊杰是九年剧场的联合创始人暨艺术总监。他是首个曾连续三年受滨海艺术中心委约为旗下的华艺节呈献演出的本地导演。他也曾在海峡时报戏剧大奖中分别两次获得最佳男主角（2011和2013）和最佳导演（2014和2015）奖项。

在短短的几年内，九年剧场便成为本地剧坛的重要团体之一。剧团不但成功地重燃华语剧场观众对经典剧目的热忱，也在演员群体中激起了对演员训练这项课题的关注。燊杰自2008年开始定期进行“铃木忠志演员训练法”和“观点”方法的训练。他曾在纽约的SITI剧团和日本的铃木忠志利贺剧团学习这些训练方法，并参与铃木剧团在利贺戏剧节的演出。

2013年，他创立了“九年剧场演员组合”，旨在组建一支进行长期、定期并且系统化的训练和创作的演员团队。至今，九年剧场的演员组合是本地唯一持有上述特质的团队。在燊杰的带领下，演员组合目前正在发展一套名为“九年剧场演员功课”的表演训练法。

**“如果让我变成一只昆虫，我的选择是：蜘蛛（蜘蛛是昆虫吗？）。
能织网的肯定拥有无比的耐性和技艺。”**

表演者

余绍芬

助理编舞和身体训练

“舞人舞团”艺术总监助理兼舞者

余绍芬受过华族舞、街舞、爵士和现代舞的训练。她在2015年毕业于拉萨尔艺术学院并获文学荣誉学士（舞蹈）学位；在院期间，她曾与本地舞蹈家张咏翔、郭曙晨和杨巧华，以及国际知名艺术家，包括英国跨界艺术家玛丽-佳布里莱·罗提、日本编舞家北村明子和台湾舞蹈家吴易珊合作过。

在2015年4月加入舞人舞团之前，她曾是舞人舞团二团的舞者；曾参与Sigma现代舞团的多项舞蹈计划。目前她不仅是舞人舞团的舞者，2017年8月更受委为艺术总监的助理。

“如果让我变成一只昆虫，我的选择是：大概是蝗虫吧。我就可以任意的飞，快乐的飞。”

邱智豪

“舞人舞团”舞者

邱智豪自13岁起在马来西亚创价学会学习华族舞，2012年他进入新加坡南洋艺术学院修读舞蹈文凭课程，并连续两年（2014及2015年）获颁南艺奖学金。

在学期间，他曾参与编舞家潘美玲舞作的演出，该作品在香港2013年亚洲青年舞蹈节上荣获金奖。2015年他自南艺毕业，同年7月加入成为舞人舞团舞者。

“如果让我变成一只昆虫，我的选择是：一只毛毛虫！毛毛虫蜕变成美丽的蝴蝶是最常用来形容人生180度的转型。这是自然界的一个绝妙而美丽的现象。在某种程度上，蜕变跟人类世界也是相通的——人生也有不同的转型阶段。我觉得这是挺有意思的。”

比利·齐哈翁

身体训练

“舞人舞团”舞者

出生于澳大利亚的比利·齐哈翁，获颁奖学金先后毕业于当地 Ev and Bow 舞蹈训练学院（2012年）和新西兰舞蹈学院（2015年）。他的舞蹈入门是嘻哈舞，并特别擅长舞风狂野又具张力的 dancehall 和 house 两种街舞，在院期间，他以现代舞为主修。

比利·齐哈翁曾参与澳大利亚形体剧场“腿在墙上”、新加坡的“M1触·现代舞蹈节”、欧美电视剧《舞蹈学院》第三季、七频道“今日秀”、奥克兰的“节奏舞蹈节”、威灵顿的“可穿戴艺术世界”、“梅赛德斯-奔驰悉尼时装周”，以及南半球最大最有声望的国际街舞比赛“世界街舞霸王争霸战”等。过去多年来，他曾同多位艺术家联手合作，他们是新西兰和澳大利亚的编舞家和舞者，包括罗斯·麦克科马克、迈克尔·帕尔默特、道格拉斯·莱特、玛丽亚·约翰斯顿、萨拉·博尔特、莎拉·福斯特、厄休拉·罗伯、凯特琳·普伊和维多利亚·哥伦布斯 以及作曲家伊甸·穆赫兰。2016年2月，他加入成为舞人舞团舞者。

“如果让我变成一只昆虫，我的选择是：倘若我一觉醒来时发现自己变成了一只昆虫，我愿是一只蜻蜓。我认为它的美叫人印象深刻。它的翅膀强而有力，飞翔的速度之快，相当的不可思议！”

林淑琼

“舞者舞团”实习舞者

林淑琼从小就开始学习芭蕾，并完成了英国皇家舞蹈学院级别考试。她曾先后在圣安德烈初级学院和新加坡国立大学舞蹈团师从扎基·阿默和扎伊尼·塔希尔，也曾同本地和海外舞团合作参与舞作的表演和舞蹈比赛。自2010年起成为舞者舞团二团舞者，淑琼曾参与二团年度汇演和“M1触·现代舞蹈节”的演出。

在2017年7月加入舞者舞团成为实习舞者之前，淑琼有段时间在台湾发展，并参与翳舞剧场合作。也是在台湾，她完成了普拉提教练培训课，是位获得认证的普拉提教练。

附注：普拉提是一种训练我们拥有结实、协调而柔韧的躯体的运动。

“如果让我变成一只昆虫，我的选择是：一只美丽的蝴蝶！”

黄祖祐

“舞者舞团”实习舞者

黄祖祐的舞蹈入门是从他13岁时开始，当时他在新加坡福建会馆的舞团（现称华族舞蹈剧场）林美琴的指导下，开始了古典华族舞和传统民间舞的学习。他持有拉萨尔艺术学院的舞蹈文凭，2017年毕业于国立台北艺术大学舞蹈系。他曾与多位编舞家如林美琴、梁杰妮、张咏翔、陈裕光、郑宪法和张晓雄等合作。2017年7月他加入舞者舞团成为舞团实习舞者。

“如果让我变成一只昆虫，我的选择是：蜻蜓。除了是飞得最快的昆虫之一，它也是这个星球上最超凡的飞行生物之一，能作各种方向的飞翔，就是侧飞，还是后飞都可以。”

徐山淇

联合监制及台词指导

“九年剧场演员组合”创建及核心组员

徐山淇是一名演员、监制、剧场导师，也是九年剧场的剧团总监和联合创办人。

她自9岁加入新加坡丽的呼声少儿组后开始其表演事业，后来毕业于新加坡国立大学戏剧科，主修戏剧学及汉语，并与本地多个剧团合作。除此之外，她也在曾接受SITI剧团（纽约）及铃木忠志剧团（日本）分别关于“观点”与“铃木演员训练法”的训练。近期作品包括《画室》（2017）、《红色的天空》（2016）、《赤鬼》（2016）、《底层》（2015）、《伪君子》（2015）、《人民公敌》（2014）、《她门》（2013）及《谁怕吴尔芙？》（澳门艺术节2013）。

“如果让我变成一只昆虫，我的选择是：虽是老掉牙，但是变成蝴蝶我想真的挺不错。生活在花丛中，在空中漫舞。自由，烂漫。”

韩乾畴

“九年剧场演员组合”创建及核心组员

韩乾畴续《十二怒汉》之后，加入了九年剧场演员组合，成为创建及核心成员之一，并演出粤语版《单日不可停车》、《画室》、《红色的天空》、《赤鬼》、《底层》、《伪君子》与《人民公敌》。

他毕业于国大戏剧系，之后在野米剧场“young & WILD”接受演员训练。他也曾远赴加拿大温哥华和法国巴黎，在论坛剧场翘楚David Diamond以及小丑大师Philippe Gaulier的学院进修夏季课程。

他曾六度提名、四度荣获《海峡时报生活戏剧奖 - 最佳群体演出》，也曾参演：《老九》音乐剧、《天门决》、《棺材太大洞太小》、《天冷就回来》、《编剧操练营》、《聊斋》（实践剧场）；《40下》、《冲啊！》、《有谁在乎我？》（戏剧盒）；《搭错车》、《雨季》（Toy肥料厂）；《神笔马良》以及《周处除三害》（猴纸剧坊）。

“如果让我变成一只昆虫，我的选择是：我愿化作一只蜻蜓，好让我可以点水。”

梁海彬

资料收集与剧本

“九年剧场演员组合”创建及核心组员

为什么做剧场？剧场教他质问自己、关心本土、思考议题；对自身、社会、乃至世界更敏感。他于戏剧盒的青年支部艺树人接触剧场，和本地剧团——戏剧盒、实践剧场、十指帮、必要剧场、九年剧场——合作。参与的演出包括《上身不由己》、《告别：身体16章》（澳门艺术节2013）、《安乐》、《画室》…他也是“微Wei Collective”的组合成员。他的文字创作收入在：<http://thethoughtspavilion.wordpress.com>。

“如果让我变成一只昆虫，我的选择是：假如盛夏，一只萤火虫：在纷扰的世界，燃起一点期许、一点做梦的权利、一点诗意，如此而已。”

卓婷奕

“九年剧场演员组合”创建及核心组员

卓婷奕是名戏剧演员与舞者。她也参与跨媒介实验性作品的创作，在剧场、博物馆或特定场合演出。对于全球资本化和新科技对新加坡文化领域的影响，她相信艺术和大自然是最好的桥梁。

婷奕在HBO Asia电视剧集《Grace诡恋》中所饰演的角色荣获2015年亚洲电视大奖提名最佳配角。在2013年，她获新加坡法语学院遴选参与法国阿维尼翁戏剧节。

毕业于Lasalle艺术学院（戏剧系荣誉学士），婷奕以嘻哈舞开启了她的表演事业。

“如果让我变成一只昆虫，我的选择是：蝗虫。草蓼。假如我是一只昆虫，我应该会很讨厌人类。按照圣经和古兰经，蝗虫大量的破坏农作物危害人类吃食的问题，带了瘟疫和不少的灾害。”

温伟文

发声指导

“九年剧场演员组合”核心组员

温伟文是一名演员，歌手，以及音乐家。他毕业于新加坡国立大学戏剧系，目前他是一名自由性质的戏剧从业者。毕业了以后，伟文已参与了许多英语和华语剧场的制作。他曾参演：《Army Daze》、《搭错车》、《High Class》、《Red Riding Hood》、《Firecrackers & Bombshells》、《Romeo & Juliet: The Musical》、《Hansel & Gretel》、《夜莺》（中英文版本）、《Junior Claus》、《剃头刀》、《The Tempest》、《雨季》、《白言》、《Beauty World》、《赤鬼》、《鸠摩罗什》、《红色的天空》、《本质上快乐》、《莎莎》、《画室》。

“如果让我变成一只昆虫，我的选择是：因为自己本身觉得有蚂蚁面对问题时的恒心和毅力非常有意思，如果能选择，会想变成一只蚂蚁。”

创作与制作团队



陈俊兆
灯光与空间设计

陈俊兆的设计曾在印度尼西亚雅加达、菲律宾马尼拉、马来西亚吉隆坡、中国北京、斯洛伐克首都布拉迪斯拉发及布拉格的场地中展示。他的作品 A Group of People 的《A Cage Goes In Search Of a Bird》曾获得《海峡时报》“生活！戏剧奖”的最佳灯光设计提名，并获得年度最佳制作。

俊兆同新加坡剧团与舞团紧密合作，如梦剧院、野米剧团、新加坡舞蹈剧场及舞者舞团等，也同各个艺术节合作，包括了“M1新加坡艺穗节”与新加坡现代舞蹈节“触”。2006年，他是首个获颁美国剧场灯光制造商ETC奖学金的亚裔得主。



庄立权
作曲与音效设计

庄立权是一名热爱哲学、文化与艺术的本地作曲家。自90年代以来，在立权的创意旅程上，他尝试不同的方法，包括传统纸笔作曲、应用电子合成器塑造声音、通过装置艺术、以及个人和集体的即兴创作，探索音乐和声响元素里的诗意。立权善于和不同领域的创意人合作：从业剧场、舞蹈、视觉艺术及建筑设计等。他的作品曾在英国、日本与本土的艺术节呈现。请到立权的 SoundCloud 网址 <https://soundcloud.com/li-chuan-chong> 聆听吧！



罗安妮
服装设计与执行

罗安妮对于物体和空间的触觉质感十分着迷，使她踏入拥有无限可能性的剧场世界。她在服装部门担任过各种角色如：设计、裁剪、服装管理。

服装设计作品包括湘灵音乐社的《九歌·意象》、2015年新加坡国际艺术节委约作品《回归》（助理设计）、化生艺术团的《妈祖 航志》（助理设计），以及潮州八邑会馆的《2014年新加坡潮州节晚宴演出》等。

联合导演 / 编舞:

郭瑞文、谢燊杰，与表演者共同创作

联合监制:

赵婷慧、徐山淇

资料收集与剧本:

梁海彬

表演者 (舞人舞团):

余绍芬、邱智豪、比利·齐哈翁、林淑琼、黄祖祐

表演者 (“九年剧场演员组合” 成员):

徐山淇、韩乾畴、梁海彬、卓婷奕、温伟文

舞台与服装设计概念:

郭瑞文、谢燊杰

灯光与空间设计:

陈俊兆

助理灯光与空间设计:

白莉敏

作曲与音效设计:

庄立权

服装设计与执行:

罗安妮

助理编舞:

余绍芬

身体训练:

余绍芬、比利·齐哈翁

发声指导:

温伟文

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制作团队

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苏蜜嫣

舞台监督:

吴诗宁

助理舞台监督:

黎舜豪

装置与道具执行:

ARTFACTORY

服装与舞台助理:

陈秀绮

音响工程师:

荣肇

字幕操控:

尚殿君

前台协调:

王嘉慧、李如雁

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宣传照化妆:

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鸣谢

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