

# WINDWARD SIDE OF THE MOUNTAIN



2022

8pm / 傍晚八点

9/6  
Thurs (四)

→ 12/6  
Sun (日)

新加坡华族文化中心  
Singapore Chinese Cultural Centre

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迎风  
面

# FESTIVAL MESSAGE

FROM LOW SZE WEE, CEO OF SINGAPORE CHINESE CULTURAL CENTRE

As the Singapore Chinese Cultural Centre celebrates its 5th anniversary, our Cultural Extravaganza is also into its fifth year edition.

Five years may be a short time, but long enough for us to explore new grounds, refine our programmes and grow our audiences.

Over the past five years, we have commissioned many programmes celebrating “crossovers”, by examining and expanding new possibilities through cross-cultural, cross-disciplinary and cross-generational collaborations. This journey has also broadened our minds and hearts.

The spirit of “crossover” stands at the very core of Cultural Extravaganza, just like our Chinese Singaporean culture, which has derived its distinctiveness from different influences and “crossovers” of diverse cultures over time.

Through “crossovers”, we seek to showcase the different sides of our multi-faceted and ever-evolving Chinese Singaporean culture. For instance, the preservation of traditional artforms can happen concurrently with innovation and renewal as local groups reinterpret them in new ways for audiences of today.

As Cultural Extravaganza enters its fifth year, we hope you will enjoy our showcase and discover something new about our Chinese Singaporean culture!

The Singapore Chinese Cultural Centre collaborates with arts and cultural groups and community partners to promote and develop local Chinese culture. Through engaging and accessible content, we hope to nurture greater appreciation of our multi-cultural identity and a stronger sense of belonging.

Opened by our Patron, Prime Minister Lee Hsien Loong on 19 May 2017, our Centre located in the heart of the city welcomes everyone to enjoy exhibitions, fairs, performances, seminars, talks, workshops and other cultural activities throughout the year.

For more information, please visit [singaporeccc.org.sg](http://singaporeccc.org.sg).

# ARTISTIC DIRECTORS' MESSAGES

Message from Founder & Artistic Director, SAtheCollective

**ANDY CHIA**

*Windward Side of the Mountain* brings together for the first time SAtheCollective, Nine Years Theatre, and T.H.E Dance Company to create a site-specific work that is cross-disciplinary on the grounds of Singapore Chinese Cultural Centre.

The work questions what it is to be human and our relationships with each other, how technology impacts us, and how we as humans interact with the world around us. It takes us through a journey from the physical world into our minds, emotions, and souls' inner recesses.

Though it was challenging to negotiate between the different working styles of the companies and the artists, we overcame this through the long hours spent workshopping and creating the work together. What emerged is a strong bond between the artists, with each artist learning more about the others and the other artforms through respect and understanding. *Windward Side of the Mountain* pushes the boundaries of each individual artist and artform, and challenges the imagination of the directors and our technical team.

I hope the audience will be able to take on this journey with us both physically and emotionally, through the different spaces of SCCC and the transformative worlds that are built.

*Windward Side of the Mountain* wouldn't have been possible without the support of SCCC and the National Arts Council. Thank you to all the cast, crew, friends and family who have shown so much love and support in making this work possible.

Message from  
Artistic Director & Co-founder,  
Nine Years Theatre

## NELSON CHIA

When I was a columnist for Zaobao more than 20 years ago, I wrote two articles both titled “When will the virus/soldiers come again?” (where in Mandarin, “virus” and “soldiers” have the same pronunciation). They were about human beings who thought they were above all things and killed each other with their own cleverness, but at the same time they were no match for a virus that’s invisible to the naked eye, presenting a mocking and absurd situation. 20 years later today, we wield our weapons to invade each other, and once again, we are threatened by the virus.

Historically, global pandemics and wars of any magnitude had a common effect - to equalise the entire human race. Regardless of geographic, national, economic, or cultural differences, human beings have consistently shown how fragile human nature is. At the same time, they remind us again that there is no absolute eternity in the world, and that today’s stability can be a precursor to destruction. *Windward Side of the Mountain* is a parable whose premise is built on the idea that if the world were to disintegrate alongside our present familiarities, how would our wisdom help us cope?

Of course, no one knows the answer, and it is impossible for us to provide it. We can only encourage people to pause and reflect together through our artistic expressions. This multi-disciplinary collaboration between three arts groups also signifies that despite being seemingly different, we, like all human beings, are essentially similar and connected.

Nine Years Theatre first collaborated with T.H.E Dance Company in 2018, and it was a very enjoyable and rewarding experience. This time, the addition of SAtheCollective brought in more layers and depth. Crossover is not only fun, but also requires courage to let go of our set ways of thinking and move towards the unknown.

It must have been the same courage that the people in *Windward* relied on at the moment they embarked on their journey.

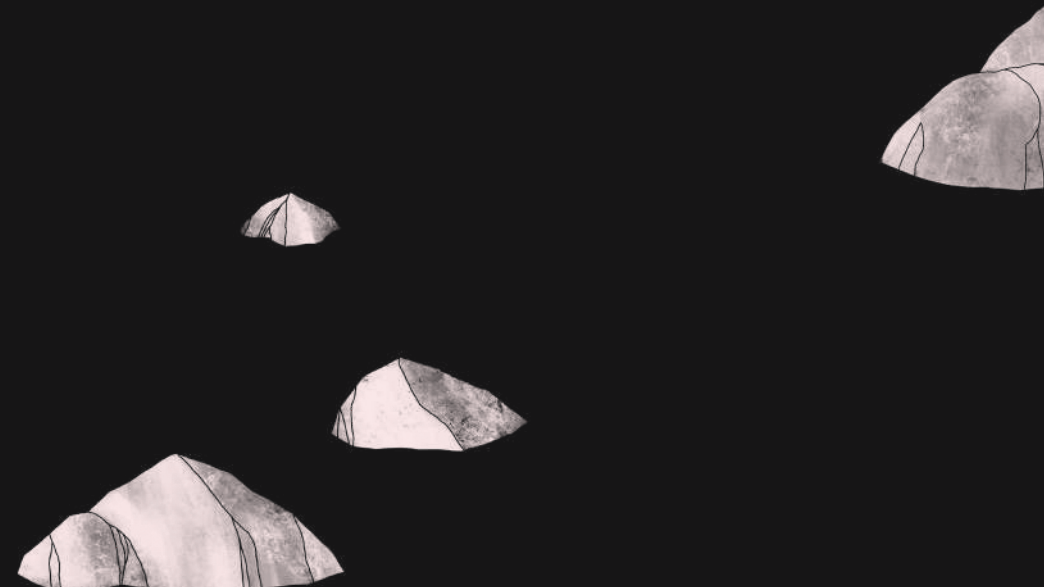
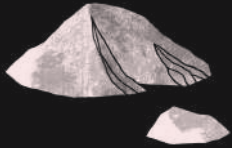
Message from  
Founding Artistic Director & Main Choreographer,  
The Human Expression (T.H.E) Dance Company

## KUIK SWEE BOON

The thought of bringing three distinctive arts groups together, each with a unique style and language, is enough to make me shiver with excitement, let alone creating a performance across three different venues within the same building, each with its own spatial characteristics! By far, this has to be the most challenging collaboration I’ve ever encountered.

What I’ve really been looking forward to is to see the three companies reaping the mutual benefits of this collaboration. Through the process of constant dialogue and frequent interaction, as well as by acknowledging the importance of our interdependence and the possibilities that happen when we inspire one another, I hope that our craft will be honed in this journey, and that all of us will grow to be better artists.

I am very grateful for Singapore Chinese Cultural Centre’s enduring trust and support, and I’m also immensely thankful for the entire team’s determined effort and hard work. I hope you’ll enjoy this production.



# MAP OF VENUES

SAtheCollective, Nine Years Theatre and T.H.E Dance Company join forces for the first time to co-create *Windward Side of the Mountain*.

A site-specific production set in urban Asia, you'll find yourselves following a group of modern-day sojourners as they journey through various locations within Singapore Chinese Cultural Centre. As they weather the ups and downs and the multi-dimensional mysteries of their uncharted journey to carve out a way of life, they find themselves on the other side of a legendary mountain — only to discover that this is the side where the wind bellows.

Incorporating contemporary music, theatre and dance, this artistic collaboration between three local arts groups of different disciplines celebrates the warmth, strength, and will of humanity.

**SCENE 3**  
L9 & 10 Auditorium

**SCENE 2**  
L7 Foyer

**SCENE 1**  
L6 Carpark

# ABOUT US

## SAtheCollective

Officially founded in 2016, SAtheCollective is a Singaporean interdisciplinary and intercultural performing arts company that regularly performs at major festivals throughout Asia, North America, Europe, and Australia.

At the heart of SAtheCollective is a confluence of the three pillars of Humanity, Nature and Technology.

Our key artistic and research question is:

How do we use technology to sustainably coexist with nature?

Driven by this question, SAtheCollective draws energy from the rich cross-section of cultural narratives and the contemporary community in Singapore to create immersive, multi-sensory, and highly ritualistic works that have been shared and loved worldwide.

The company is made up of two distinct entities: the music ensemble: SAtheCollective (SA), and LittleCr3atures™ where younglings get to experience pure, unadulterated play with sound in a safe and immersive space; where parents and adults alike respect the ease and innocence of child-nature, which is essentially the art of being human, and the art of simply being.

SAtheCollective Ltd is a not-for-profit Singapore Registered Charity (201629632R), an Institution of Public Character (IPC), and a recipient of the Major Company Grant by the National Arts Council (1 April 2019 – 31 March 2022).



**NINE YEARS THEATRE**

An award-winning Mandarin theatre company in multicultural Singapore, Nine Years Theatre loves to dream up game-changing ways to do things. Since the beginning, we are invested in actor training in order to create work that is consistent in quality. We believe in entertaining our audience in ways that are honest and thoughtful. Our work is recognised for being relatable and culturally layered, possessing deep sensibility that speaks to audiences from all backgrounds. Fluid in scale and genre, we create performances ranging from re-imaginings of classics and adaptations of literary works, to original plays as well as interdisciplinary and international collaborations.

Nine Years Theatre Ltd. is a charity with IPC status. Nine Years Theatre is supported by the National Arts Council under the Major Company Scheme for the period from 1 April 2022 to 31 March 2025.



**THE HUMAN EXPRESSION (T.H.E) DANCE COMPANY**

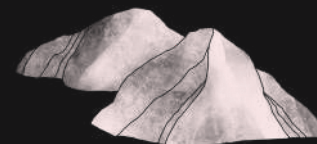
The Human Expression (T.H.E) Dance Company was founded in 2008 by Artistic Director Kuik Swee Boon. Rooted firmly in Singapore yet universal in its perspective, T.H.E's contemporary dance works reveal the body as a medium for exploring and celebrating the human condition.

Dance artists at T.H.E are immersed in the Company's signature methodology, HollowBody, which guides them to access their deeper instincts and impulses through movement. The Company's movement vocabulary is distinct in its intensely personal aesthetics, yet thrilling in its diversity.

T.H.E has performed at many major festivals, including the Singapore Arts Festival, Esplanade's *da:ns festival and Huayi – Chinese Festival of Arts*, SIDance Festival and Seoul Performing Arts Festival in South Korea, Beijing and Guangdong Dance Festival in China, Niigata International Dance Festival in Japan, Les Hivernales Festival in Avignon, France, as well as Italy's Oriente Occidente Festival in Rovereto, Inteatro Festival in Ancona, Cross Festival in Verbania, and Fabbrica Europa in Florence.

Based on its vision of contemporary dance as a medium for nurturing human potential, T.H.E has also initiated numerous platforms like its semi-professional wing, T.H.E Second Company, as well as cont-act Contemporary Dance Festival to engage young artists and the wider public.

T.H.E Dance Company is a charity with IPC status, and supported by the National Arts Council under the Major Company Scheme for the period from 1 April 2020 to 31 March 2023.



# ARTISTIC DIRECTORS' BIDS



Andy Chia

Founder & Artistic Director of  
SAtheCollective

## CHIA QILONG ANDY

Andy Chia (MA) is a Director, Artist/Musician, Producer, Husband, and Father.

He is the first professionally trained Chinese Flutist in Singapore and the first non-native Chinese to receive a Masters of Arts in Dizi performance from the Shanghai Conservatory of Music as a National Arts Council scholar. Andy is also the Co-founder, Artistic Director, Producer, and resident artist of SAtheCollective Ltd (A Major Grant Company supported by the National Arts Council, Singapore).

Andy's pursuit is in the evolving relationship between Humans, Nature, and Technology. His study uses shamanic and ritualistic teachings alongside interdisciplinary and intercultural manners in search of a harmonious, unified existence between all three entities on the planet we call home. His art has been described as hypermodernism, drawing from ethnic roots yet modern.

Besides an extensive resume as an Artist and producer in the local scene with the Singapore International Festival of the Arts, National Gallery Singapore, Singapore Chinese Cultural Centre; Andy is also well connected with international artists, having been commissioned by major festivals such as OZAsia, Sydney Festival, AngelicA Festival Internazionale di Musica across Asia, Europe, and North America.

Artistic Director & Co-Founder of  
Nine Years Theatre

## NELSON CHIA

Nelson is an award-winning director, performer, playwright and lecturer. He is a four-time Best Director winner and two-time Best Actor winner at the Straits Times Life! Theatre Awards. He was the first Singapore artist to be commissioned for three consecutive years by The Esplanade to present work at the Huayi Festival. Nelson's directorial works are marked by detailed and dynamic ensemble work, known to be culturally layered and possessing sensibilities that speak to audiences from all backgrounds.

Nelson is an important figure in the field of Actor Training in Singapore. He had studied the Suzuki Method of Actor Training and Viewpoints with SITI Company in New York, trained with the Suzuki Company of Toga in Japan. In 2021, he collaborated with SITI Company to present a hybrid version of Chekhov's *Three Sisters* at SIFA 2020/21.

In 2017, he was awarded a 3-year Fellowship with the International Society for the Performing Arts in New York, and now serves on its Programme Committee. He was a Singapore Youth Festival Arts Presentation Adjudicator for many years, and currently sits on the Examination Board of Intercultural Theatre Institute, the Industry Advisory Group of Lasalle College of the Arts, and the Advisory Panel of Singapore International Festival of Arts.



Nelson Chia

Founding Artistic Director of  
The Human Expression (T.H.E)  
Dance Company

**KUIK SWEE BOON**

Founder and Artistic Director of  
T.H.E Dance Company (est. 2008)  
and its annual contact Contemporary  
Dance Festival (est. 2010),  
Kuik Swee Boon danced in  
Compañía Nacional de Danza (CND)  
from 2002–2007, performing in works  
by renowned choreographers such as  
Nacho Duato, Jiri Kylian, and Ohad  
Naharin. Prior to CND, he danced  
in Singapore People's Association  
Dance Company and Singapore  
Dance Theatre. A 2007 Young Artist  
Award recipient, he was nominated  
for the Benois De La Danse Award  
in 2003, and selected for the  
2021–2023 Fellowship Programme  
with the International Society for the  
Performing Arts (ISPA).

Under Swee Boon's direction,  
T.H.E has become a seminal  
dance company that trains in  
his "HollowBody" methodology.  
His works have toured to many  
international festivals. Even when the  
pandemic hit, a 360° virtual reality  
adaptation of *PheNoumenon* (2019),  
amongst other digital projects, made  
its rounds to Italy and Israel in 2021.



Kuik Swee Boon



**PERFORMERS**

- MIA CHEE MOTHER
- SABRINA NG CHILD
- WENDY TOH PROPHET
- GOVIN TAN PERSON
- VICK LOW PERSON
- NG ZU YOU PERSON
- KLIEVERT JON MENDOZA PERSON
- FIONA THNG PERSON
- HARUKA LEILANI CHAN PERSON
- CHANG EN PERSON
- NELSON CHIA VOICE



# PERFORMERS

## GOVIN TAN

Musician, SAtheCollective

Govin Tan, founding member of Flame of the Forest, is a multi-world percussionist, who started learning the art of Indian Music - Tabla at the age of 12 with Mr. Chandra Sekaran (Singapore) and subsequently furthered his craft with Ustad Jagjit Singh (India, Punjab). Govin was the first non-Indian to win the National Indian Music Competition in 2006 (tabla intermediate category) and 2008 (tabla open category) respectively. Govin has since brought his performances to new heights, both musically and technically.

## VICK LOW

Musician, SAtheCollective

Vick is a Singapore-based sound designer/artist. Traditionally trained in the cello, he fuses organic and electronic sonic elements to create textural soundscapes. His works are influenced by the genres of Minimalism, Electronica and Ambient, creating a space for organic and electronic elements to co-exist. Vick is part of Canvas Conversations, an electronic ambient quartet that won the Noise Singapore Award in 2015 and performed for Singapore Biennale in 2016. In 2019, he was nominated for Best Sound Design for ST Life! Theatre Awards for *The Watching* (Toy Factory Productions).



Govin Tan



Vick Low

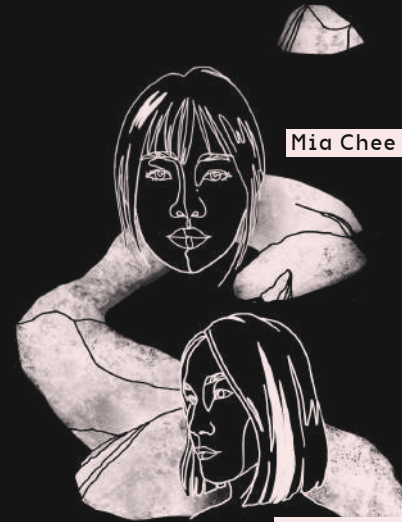


## MIA CHEE

Company Director & Co-Founder,  
Nine Years Theatre

Mia is an actor, theatre producer and educator, also co-founder and Company Director of Nine Years Theatre (NYT). She started performing at 9 years old when she joined Rediffusion Singapore's children and youth 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 (U.S.) and Suzuki Method of Actor Training with SITI and Suzuki Company of Toga (Japan). She also worked as a part-time DJ at Y.E.S. FM93.3 during 1997 – 2014, and has been teaching NYT's Diction of Standard Mandarin class since 2015.



Mia Chee



Wendy Toh

## WENDY TOH

Actor

Wendy Toh is a multi-disciplinary Singaporean artist whose work ranges from the performance arts to making experimental films. She is a member of Jinen Butoh School (Italy) and an alumni of Singapore's Intercultural Theatre Institute.

[www.wendytoh.net](http://www.wendytoh.net)



Sabrina Sng

## SABRINA SNG

Actor

Sabrina Sng is a performer who works with interdisciplinary approaches centred around the themes of culture and the body. Her process involves the investigation of various philosophies of physical training while questioning the body in performance. She was a recipient of the NAC (Undergraduate) Arts Scholarship in 2013, and graduated with a BFA (Hons) from New York University's Tisch School of the Arts (Experimental Theatre Wing) in 2016.



**NG ZU YOU**

Dance Artist, T.H.E Dance Company

Ng Zu You started dancing at the age of 13, training in classical Chinese and folk dance with the Singapore Hokkien Huay Kuan Dance Troupe (now known as Singapore Chinese Dance Theatre), under the tutelage of Lim Moi Kim. He holds a Diploma in Dance from LASALLE College of the Arts, and in 2017 graduated from the Taipei National University of Arts with a Degree in Dance. Zu You joined T.H.E Dance Company in July 2017.

**KLIEVERT JON MENDOZA**

Dance Artist, T.H.E Dance Company

A graduate of the Philippines High School for the Arts where he received the Outstanding Student Artist Award in 2015, Kliefert joined Nanyang Academy of Fine Arts (NAFA) on the NAFA and Ministry of Education (MOE) Discovery Scholarship. Graduated in 2018 with a Diploma in Dance (Distinction), he was also named 'Best Graduate' and received the 'NAFA President Award'. Kliefert was the first Filipino to compete in the Youth America Grand Prix 2018, the world's largest international student dance competition. At age 17, he was awarded the Gold Medal in the pre-professional category of the 2014 Concours International De Danse Classique De Grasse in Paris, France. He has choreographed for the 2020-2021 edition of liTHE. Kliefert joined T.H.E Dance Company in 2018.

**FIONA THNG**

Dance Artist, T.H.E Dance Company

Born in 1995, Fiona Thng is a dancer, instructor and choreographer who has been exposed to various styles such as locking, hip hop, street jazz, contemporary and jazz. Over the years, she has worked with choreographers such as Ryan Tan, Jeffrey Tan, Zaki Ahmad, and Lisa Keegan. She loves exploring movements and infusing different styles and genres into her work. She joined T.H.E Dance Company in August 2019.

**HARUKA LEILANI CHAN**

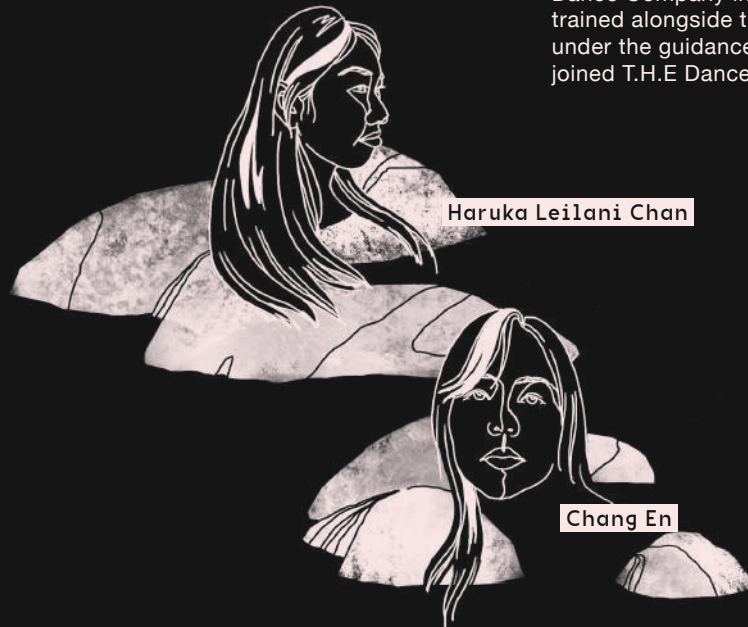
Apprentice, T.H.E Dance Company

Born in Singapore, Haruka Chan started learning ballet at the age of 3 and Chinese dance at the age of 9. She continued her dance training for 4 years at School Of The Arts, Singapore from 2014 to 2017, where she focused on both ballet and contemporary dance training. Haruka further pursued her dance training at the New Zealand School Of Dance (NZSD) for 2 years, majoring in Contemporary Dance. Due to the COVID-19 pandemic, she was unable to complete her final year at NZSD and returned to Singapore where she joined T.H.E Dance Company in January 2021.

**CHANG EN**

Apprentice, T.H.E Dance Company

Chang En first started dancing classical ballet at the age of 4 and has since worked with established choreographers such as Jeffrey Tan, Albert Tiong and Zaki Ahmad. From 2017 to 2021, Chang En was a part of T.H.E Second Company, allowing her to further build upon her contemporary training. She had the opportunity to perform with T.H.E Dance Company in February 2021, where she trained alongside the company's dance artists under the guidance of Kuik Swee Boon. Chang En joined T.H.E Dance Company in January 2022.



# CREATIVE TEAM

## ADRIAN TAN

Lighting & Spatial Designer

Since graduating from LASALLE College of the Arts in 2006, Adrian Tan has been designing shows for the local and international arts scene. His work spans a wide spectrum, including the performing arts and outdoor light installations.

He has worked with most major theatre and dance companies in Singapore, creating designs and spaces for operas, dance productions and experimental works produced by companies like Singapore Lyric Opera, Singapore Dance Theatre, The Human Expression (T.H.E) Dance Company, W!ld Rice, The Necessary Stage and Esplanade – Theatres on the Bay. Several of his works have received theatre awards, including shows like *Monkey Goes West* and *Another Country* by W!ld Rice, *A Cage Goes In Search Of a Bird* by A Group Of People, *BITCH* for M1 Singapore Fringe Festival, and *Dark Room*, which was commissioned by Esplanade as part of The Studios.

## LOO AN NI

Costume Designer

Loo An Ni is fascinated with the tactility of objects and spaces. This brought her into theatre where the 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), Teochew Festival 2014 Gala Dinner Performance (Teochew Poit Ip Huay Kwan), and *Huayi – Chinese Festival of Arts 2018* commission *Cut Kafka!* by T.H.E Dance Company and Nine Years Theatre.



Adrian Tan

Loo An Ni

## PRODUCTION CREDITS

### CREATIVE TEAM

Concept, Drama & Movement Direction  
Nelson Chia & Kuik Swee Boon

Concept & Music Direction Andy Chia, Govin Tan

Text Nelson Chia  
Choreography Kuik Swee Boon  
Music SAtheCollective (Andy Chia, Govin Tan, Vick Low, Natalie Tse, Anson Koh)

Co-Producers Andy Chia, Mia Chee, Athelyna Swee

### PERFORMERS

SAtheCollective Govin Tan, Vick Low, Andy Chia (Recording Artist), Natalie Tse (Recording Artist)

Nine Years Theatre Mia Chee, Wendy Toh, Sabrina Sng, Nelson Chia (Voiceover)

T.H.E Dance Company Ng Zu You, Klievert Jon Mendoza, Fiona Thng, Haruka Leilani Chan, Chang En

### DESIGNERS

Lighting & Spatial Design Adrian Tan  
Costume Design Loo An Ni  
Sound Designer Vick Low  
Sound Engineer & Sound Spatial Design Yong Rong Zhao  
Hair Dylan Chan  
Makeup Tinoq Russell Goh

### PRODUCTION TEAM

Production Manager Chong Jeannette  
Technical Manager David Li  
Stage Manager Marilyn Chew  
Assistant Stage Managers Abel Koh, Maureen Ni, Celine Liew  
Wardrobe Manager Beverly Liang  
Lighting Operator Koo Chia Min  
Surtilist Tricia Chan

HollowBody Methodology Training Kuik Swee Boon  
Dance Technique Training Kuik Swee Boon, Fiona Thng & Ng Zu You  
Voice & Acting Training Mia Chee, Nelson Chia  
Music Training Andy Chia, Govin Tan

SAtheCollective Office Team:  
Co-Artistic Director Andy Chia  
Marketing Executive Wu Shan Shan

Nine Years Theatre Office Team:  
Artistic Director Nelson Chia  
Company Director Mia Chee  
Marketing & Publicity Manager Loh Supei  
Admin Executive Kwah Wei Ting  
Interns Celine Liew, Tricia Chan

T.H.E Dance Company Office Team:  
Founding Artistic Director Kuik Swee Boon  
Company Manager Athelyna Swee  
Outreach Manager Denise Leong  
Administrative & Partnerships Executive Ho Jun Chong (Jaycee)  
Marketing Executive Danielle Patayan  
Marketing Intern Amegbegnuie Esther Mei Rui

Graphic Design The Press Room  
Photographer Tan Ngiap Heng  
Video-on-Demand Production birdmandog & Thunk

### ACKNOWLEDGEMENTS

Official Printer Raffles Studio  
Rehearsal Venue Support T.H.E Dance Company's studio

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A Video-on-Demand recording of this production will be available for viewing soon.

More information will be please visit [singaporeccc.org.sg](http://singaporeccc.org.sg).





新加坡华族文化中心总裁，刘思伟

《华彩》献词

随着新加坡华族文化中心于今年欢庆5周年，“华彩”也已经举办五届了。

五年虽然不长，但足以让我们展开新的探索、优化节目以及扩大受众群。

过去五年，我们委制的多个节目皆以跨文化、跨领域和跨时代的方式，探讨和扩展“跨界”的可能性。这段“跨界”旅程开阔了我们的视野和胸襟。

“跨界”一直是“华彩”的核心精神，就如我们的新加坡华族文化，多年来受到不同文化的“跨界”影响而衍生出自己的独特性。

所以，新加坡华族文化是多面性的、复杂的、不断蜕变的。“跨界”让我们展现新加坡华族文化的多个面向。比方说，传统艺术形式的保存和创新是可以同时进行的，因为本地艺术文化团体仍然可以通过新的方式为观众重新诠释传统艺术。

如今华彩迈入第五个年头，我们希望您会喜欢本届华彩的精彩节目，也希望您会从中发现我们本土华族文化的新面向！

新加坡华族文化中心简介

新加坡华族文化中心旨在继承和推广传统中华文化，保留和发扬新加坡独特的本土华族文化，以及促进各族群间的相互理解。

新加坡华族文化中心于2017年5月19日由赞助人李显龙总理主持开幕，致力成为一个呈献优质演出、展览和文娱活动的交流站，为不同族群的国人创建一个充满活力的互动平台。此外，新移民也能通过参与中心的活动，了解本地习俗和文化。中心希望成为各界人士了解本地华族文化的机构，以及享誉区域的文化地标。

欲知更多详情，请浏览  
[singaporeccc.org.sg](http://singaporeccc.org.sg)

# 艺术总监感言

「仁」  
创办人兼艺术总监

谢其龙

「山的迎风面」首次结合「仁」、「九年剧场」与「人·舞团」来共同创作一个即跨界又设于特定场域的作品，于新加坡华族文化中心呈现。

此作品探讨人性与人际关系、科技对人类的影响、以及人类如何与周遭相处。此作品将带领我们走上从物质世界回到思想、情感和灵魂深处的旅途。

尽管不同团体和艺术家在一起创作时，需配合不同的工作风格，具有一些挑战性，但我们在长时间的研讨和创作中磨合。最终艺术家们产生了深厚而密切的关系，进一步尊重而了解彼此的想法和艺术形式。「山的迎风面」突破了每个艺术家和艺术形式的界限，挑战了艺术总监们和技术团队的想象力。

我希望观众可以用身体和情感一起参与我们的旅途中，在新加坡华族文化中心的不同空间里感受在创作中变革的不同世界。

此次能呈现「山的迎风面」要感谢新加坡华族文化中心和国家艺术理事会的支持，在此也感激所有演出者、幕后人员和家人朋友的爱与鼓励。

「九年剧场」艺术总监  
及联合创办人

谢燊杰

二十多年前给联合早报写专栏的时候，曾经写过两篇题目皆为《何日菌/军再来》的文章。内容讲述人类自认万物之上，以自身的聪明相互厮杀，却同时不敌肉眼无法看见的病毒，其中的体现了诺大的讽刺与荒诞。二十年后的今天，我们再次拿起枪杆侵犯彼此，病毒再次把我们扁得遍体凌伤。

历史上，全球性的疫情和任何规模的战争都有一个共同的效应 - 把全人类都同化了。无论地域上、国力上、经济上、文化上的高下，人类一致暴露了我们本性中的脆弱。同时，它们也再次提醒我们世界上没有绝对的永恒，今天的安稳也可以是毁灭的前兆。《山的迎风面》是个寓言故事，前题就建立在世界若是瓦解，熟悉的现世即将烟消云散，聪明的人类会怎么去面对呢？

当然，没有人知道答案，我们也不可能提供答案。我们唯有通过艺术的表现，鼓励人们停步品味，一起反思。这次结合三个不同艺术领域的团体合作，也意味了世人外在不同，本质相系的关系。「九年剧场」2018年首次和「人·舞团」合作，收获很多，甚是愉快。这次加入「仁」，更添层次。跨界不只是好玩而已，更需要勇气，放弃既定思考，迈向开放的无知。

《山》故事里的人们在出走前的那一刻，靠的应该就是这样的勇气。



「人·舞团」  
创团艺术总监与主要编导

## 郭瑞文

三个各具风格的团队，再加上三个特地场域的特质，确实是让我兴奋甚至有点颤抖。这次的合作也应该是我遇过的最具挑战性的一次。

我对这个创作的期待是希望三个团都能从这次的合作中受益，在对话、交流、相互依存与激发的过程中进化成更棒的艺术家。

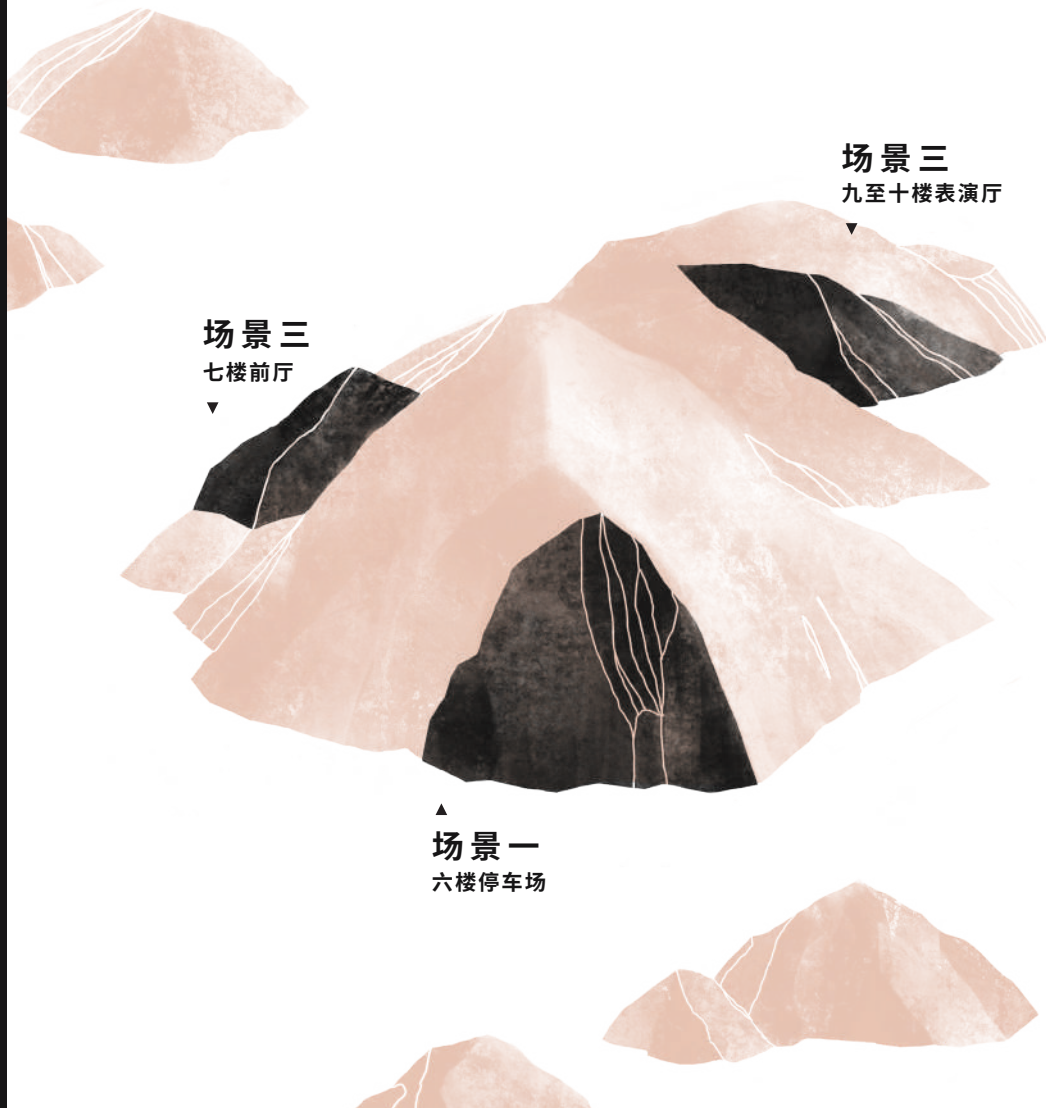
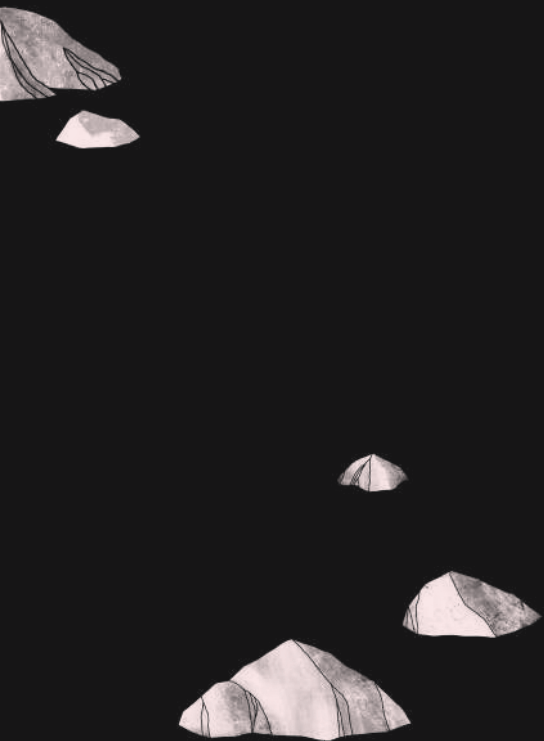
非常感谢新加坡华族文化中心的信任与支持，也庆幸有整个团队所有人的辛勤付出与努力。希望大家喜欢这次的制作。

## 剧情

「仨」、「九年剧场」以及「人·舞团」首次联手共创特定场域演出——《山的迎风面》。

观众将跟随着一群当代亚洲城市的旅者们，一起探索新加坡华族文化中心里的不同场地。他们经历多重时空的起伏跌宕，仍坚持往无形之地前进，渴望走出一条生活之道。当他们到达了神山的另一面，看见迎向他们的竟是一股盘旋呼啸的风。

三个不同领域的本地团体，集结了当代音乐、剧场和舞蹈的养分，碰撞出一场触及人性温度、力量和信念的艺术旅程。



## 关于我们

### 仁

「仁」正式成立于2016年，是一个新加坡的跨学科和跨文化的表演艺术公司，定期在亚洲、北美、欧洲和澳大利亚的重要节日中进行表演。

「仁」的核心是人文关怀、自然和科技这三大支柱的融合。

我们如何利用科技可持续地与自然共存？

是我们思考对艺术和研究的关键问题。在这个问题的驱动下，「仁」从新加坡丰富的文化叙事和当代社区中汲取能量，创造出沉浸式、多感官、高度仪式化的作品并在全世界范围内得到喜爱与分享。

该公司由「仁」乐团（S A）和 LittleCr3atures™ 两部分组成，在这里，孩子们可以在一个安全而沉浸的空间里伴随着纯粹的、没有杂质的音乐一起游戏；在这里，大人们都尊重儿童天性的自由、安逸和纯真，儿童天性是艺术的基础也是最简单存在的艺术。

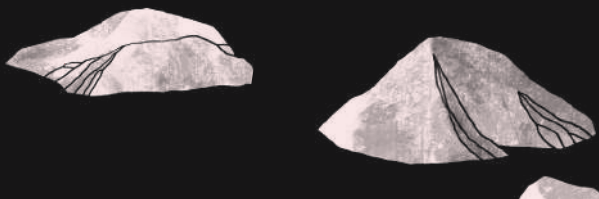
「仁」是一个非营利性的新加坡注册慈善机构（201629632R），是一个公共性质的机构（IPC），也是国家艺术委员会主要公司拨款（The Major Company Grant）的接受者（起始2019年4月1日至2022年3月31日）。



### 九年剧场

扎根于多元文化新加坡，「九年剧场」是个喜欢想象如何改变游戏规则的得奖华语剧团。从一开始，我们就投入于演员训练，以保持作品的质量，同时追求以诚实且有深度的方式来娱乐观众。我们通过有共鸣性，蕴含文化层次，并具细腻感知度的作品，来接触各种背景的群众。不限规模和类别，“九年”的演出包括经典重释、文学改编、原创作品、跨媒介及跨国合作。

「九年剧场」是一个非牟利注册公益慈善文化团体，并获国家艺术理事会主要辅助计划赞助（2022年4月1日至2025年3月31日）。



## 人·舞团

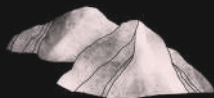
「人·舞团」由艺术总监郭瑞文创办于2008年，扎根在新加坡，而秉持国际视角，以身体为媒介探索和庆祝人类的处境是「人·舞团」当代作品的启始。

沉浸于舞团的标志，空身心意舞法的训练，「人·舞团」的艺术家们从形体深入本能与冲动，塑造独特的个人美学与多样性的形体展现于舞团的独特风格中。

「人·舞团」常受邀于多个国内外重大艺术与舞蹈节活动中表演，是新加坡多个重要艺术节的常客，也曾参与韩国首尔表演艺术节、日本新潟国际舞蹈节、法国阿维尼翁之冬艺术节以及意大利的Oriente Occidente舞蹈节和Fabbrica Europa艺术节等。

视当代舞蹈为孕育人的潜能的媒介，「人·舞团」也创办多个平台来培育年轻艺术家和广大群众，如半专业的人·二团以及触·当代舞蹈节。

「人·舞团」于2020年4月1日至2023年3月31日由新加坡国家艺术理事会主要拨款赞助，是认证的。



## 艺术总监简介

「仁」  
创办人兼艺术总监

### 谢其龙

谢其龙是一位艺术总监、音乐艺术家、制作人、丈夫和父亲。他是本地首位受过专业训练的华乐长笛演奏家，也在新加坡国家艺术理事会的赞助下，成为第一位获得上海音乐学院笛子硕士学位的非中国人。他也是「仁」的创办人兼艺术总监、制作人与常驻艺术家。

谢其龙想探索的是人类、自然与科技相互转变的关系，而采用仪式性的手法来寻找三者中跨领域和跨文化的和谐存在。他的艺术被描述为超现实主义，从民族根源吸取灵感却又富有现代感。

除了在本地担任艺术家和制作人的丰富阅历外，谢其龙也与国际艺术家熟络，曾受委托遍于亚洲、澳洲、欧洲和北美的各大艺术节。



谢其龙



「九年剧场」  
艺术总监及联合创始人

## 谢燊杰

燊杰是一名获奖导演、演员、剧作者和导师。他在海峡时报“生活!戏剧大奖”中四度荣获最佳导演,两度获颁最佳演员奖。他是首个连续三年获滨海艺术中心委约,为“华艺节”呈献演出的新加坡导演。燊杰擅用演员团队的默契和力量创作出细致和充满动感的作品,其中的文化层次和细腻感知受到来自各背景的观众的肯定。

燊杰是本地演员训练领域中的重要人物,他曾向纽约的“SITI 剧团”学习「铃木演员训练法」和「观点」训练,并与日本利贺的“铃木忠志利贺剧团”进行训练。2021年,他和“SITI剧团”合作,在新加坡国际艺术节呈献混合媒介版的契柯夫名剧《三姐妹》。

2017年,他获颁为期三年的奖学金,赴纽约与“国际表演艺术协会”的各国成员进行交流,并于2021年受委为协会的节目筹委委员。他多年来受邀担任“新加坡青年节戏剧表演”的评委,也是“新加坡华语剧场联盟”的发起成员。他目前是新加坡“跨文化戏剧学院”的考核委员会成员,“拉萨尔艺术学院”的业界顾问,以及新加坡国际艺术节的顾问团成员。



谢燊杰

「人·舞团」  
创团艺术总监

## 郭瑞文

自2008年成立「人·舞团」,瑞文即出任舞团以及触·当代舞蹈节(2010)的艺术总监至今。成团之前瑞文先于2002年至2007年在西班牙国家舞蹈团担任首席舞者,曾参演著名舞蹈编导Nacho Duato、Jiri Kylian与Ohad Naharin的作品。

在远赴西班牙前,瑞文是新加坡人民协会舞团和新加坡舞蹈剧场的主要演员。2007年获颁国家艺术理事会青年艺术家奖、2003年荣获国际表演艺术协会贝诺伊斯大奖提名,入选参与国际舞蹈家协会2021年至2023年的研究员计划。

在瑞文的带领下,「人·舞团」已成为一个开创性的舞团,挥洒于他所创的空身心意舞法中。瑞文的作品已受邀于许多国际艺术节。即使在疫情中,他的创作「现·象360」也以虚拟现实方式巡演于意大利和以色列的数码舞蹈节。



郭瑞文





## 表演者

### 陈国俊

「仁」音乐家

打击乐手陈国俊是Flame of the Forest的创办成员之一，他12岁随Chandra Sekaran(新加坡)学习塔布拉鼓，与印度音乐艺术结缘，随后师从Ustad Jagjit Singh(印度，旁遮普邦)。国俊也是新加坡全国印度音乐比赛中的第一位非印度裔获奖者，在2006年的塔布拉鼓中级组和2008年塔布拉鼓公开组当中脱颖而出。国俊不断地在音乐和技术上突破自己，他所展现的精湛打击乐技术，使他经常受邀在海内外以伴奏者和独奏者演出。

### 刘常庆

「仁」音乐家

刘常庆是本地声音设计师兼艺术家，受过传统大提琴训练，以有机和电子声音元素，创造出有质感的音景。他的创作受到极简主义、电子音乐和环境音乐流派的影响，创造出有机和电子声音元素共存的空间。常庆也是电子环境音乐四重Canvas Conversations的成员，此组合在2015年的Noise Singapore Award获奖，也在2016年的新加坡双年展演出。常庆在2019年以*The Watching*(肥料厂)，被提名海峡时报「生活!戏剧奖」中的最佳声音设计奖项。

## 表演者

徐山淇	母亲
孙雅	孩子
卓慧	先知
陈国俊	人物
刘常庆	人物
黄祖祐	人物
KLIEVERT JON MENDOZA	人物
汤佩娟	人物
陈紫音	人物
章恩	人物
谢燊杰	声音



## 徐山淇

「九年剧场」剧团总监及联合创始人

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始人。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，主修戏剧学及汉语，并与本地多个剧团合作。

除此之外，她也曾接受SITI剧团(美国)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。她于1997至2014年在YES933电台担任兼职广播员。自2015年，她负责教导剧团的标准语音课程。

## 卓慧玲

演员

来自新加坡的卓慧玲是一位多媒介艺术家，其作品范围包括表演艺术乃至制作实验影片。从表演艺术到实验影片，她都是Jinen Butoh舞蹈学校(意大利)的成员，也是新加坡跨文化戏剧学院的校友。

[www.wendytoh.net](http://www.wendytoh.net)

## 孙雅燦

演员

孙雅燦是一位以文化与形体为主题的跨媒介表演者。她的创作过程涉及对各种形体训练哲学的研究，同时对表演中的形体提出质疑。雅燦于2013年获得国家艺术理事会艺术奖学金(本科生)；其后于2016年毕业于纽约大学帝势艺术学院，主修实验剧场，并获得了美术学士(荣誉学位)。

## 黄祖祐

「人·舞团」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。2017年7月他加入「人·舞团」成为舞团舞者。

## KLIEVERT JON MENDOZA

「人·舞团」舞者

Klievert毕业于菲律宾艺术高中，并于2015年获得杰出学生艺术家奖。他于2018年继续在南洋艺术学院就读，并获得舞蹈专业的特优文凭，也获颁最佳毕业生和南洋艺术学院院长奖。

2018年，Klievert成为第一位参加美国国际青年芭蕾舞大奖赛的菲律宾人，并在法国巴黎举行的2014年Concours International De Danse Classique De Grasse中获得了预专业组的金牌。Klievert于2018年加入「人·舞团」，并为2020-2021年「人·二团」的IITHE编舞。

## 汤佩娟

「人·舞团」舞者

出生于1995年，汤佩娟是一名舞蹈家、舞蹈老师和编舞家，接触过各种风格，如锁舞、嘻哈舞、街头爵士舞、当代舞和爵士舞。多年来，她曾与Ryan Tan、Jeffrey Tan、Zaki Ahmad和Lisa Keegan等编舞者合作。她喜欢探索形体，并将不同的风格和流派融入到作品中。汤佩娟于2019年8月加入「人·舞团」。



## 陈紫音

「人·舞团」实习舞者

陈紫音出生于新加坡，3岁开始学习芭蕾舞，9岁开始学习华族舞。她于2014年至2017年在新加坡艺术学院接受了4年的舞蹈训练，专注于芭蕾舞和当代舞。紫音进一步在纽西兰舞蹈学院(NZSD)进行了为期2年的舞蹈培训，主修当代舞。由于疫情，她无法完成在纽西兰的最后一年学业，于2021年1月回到新加坡，并加入「人·舞团」。

## 章恩

「人·舞团」实习舞者

章恩4岁开始跳古典芭蕾，此后一直与Jeffrey Tan、Albert Tiong和Zaki Ahmad等知名编舞家合作。自2017年至2021年，章恩加入「人·二团」进一步巩固她的当代舞训练。2021年2月，她有机会参与「人·舞团」的演出，与舞团的舞蹈艺术家一起在郭瑞文的指导下训练。章恩于2022年1月正式加入「人·舞团」。



## 创意团队

## 陈俊兆

灯光与空间设计

自从2006年从LASALLE艺术学院毕业后，陈俊兆一直在为本地和国际艺术界设计节目。他的设计范围很广，包括表演艺术和户外灯光装置。

俊兆同多家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。他的多个作品曾获多项戏剧奖项；其中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。他也为各个艺术节的作品设计，包括了“M1新加坡艺穗节”与新加坡现代舞蹈节“触”。

## 罗安妮

服装设计

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)、潮州八邑会馆的《2014年新加坡潮州节晚宴演出》，以及与九年剧场在2018年的华艺节所呈现的《咔嚓卡夫卡!》。





## 团队名单

**创作团队** 概念、戏剧与动作执导：谢燊杰、郭瑞文  
概念、音乐执导：谢其龙、陈国俊

文本：谢燊杰  
编舞：郭瑞文  
音乐：「仁」(谢其龙、陈国俊、刘常庆、谢卓颖、Anson Koh)

监制：谢其龙、徐山淇、孙慧滢

**表演者** 「仁」：刘常庆、陈国俊、谢其龙(录音)、谢卓颖(录音)  
「九年剧场」：徐山淇、卓慧玲、孙雅嫫、谢燊杰(配音)  
「人·舞团」：黄祖祐、Klievert Jon Mendoza、汤佩娟、陈紫音、章恩

**设计师** 灯光与空间设计：陈俊兆  
服装设计：罗安妮  
音效设计：刘常庆  
音响工程师与音响空间设计：荣肇  
发型设计：曾凌彰  
化妆：吴天龙

**制作团队** 制作经理：钟静仪  
技术经理：李亿衫  
舞台监督：赵洁恩  
助理舞台监督：高喜洋、倪墨林、刘励慧  
服装负责人：梁淑雯  
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宣传摄影：陈业兴  
影像制作：birdmandog & Thunk

**鸣谢** 指定印刷：莱佛士影社  
排练场地支持：「人·舞团」舞蹈室

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