

SEARCH: HAMLET

Ong Keng Sen





(•) KULTURBRO 2002



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Danish Center for Culture and Development



Kong Frederik og Dronning Ingrids Fond

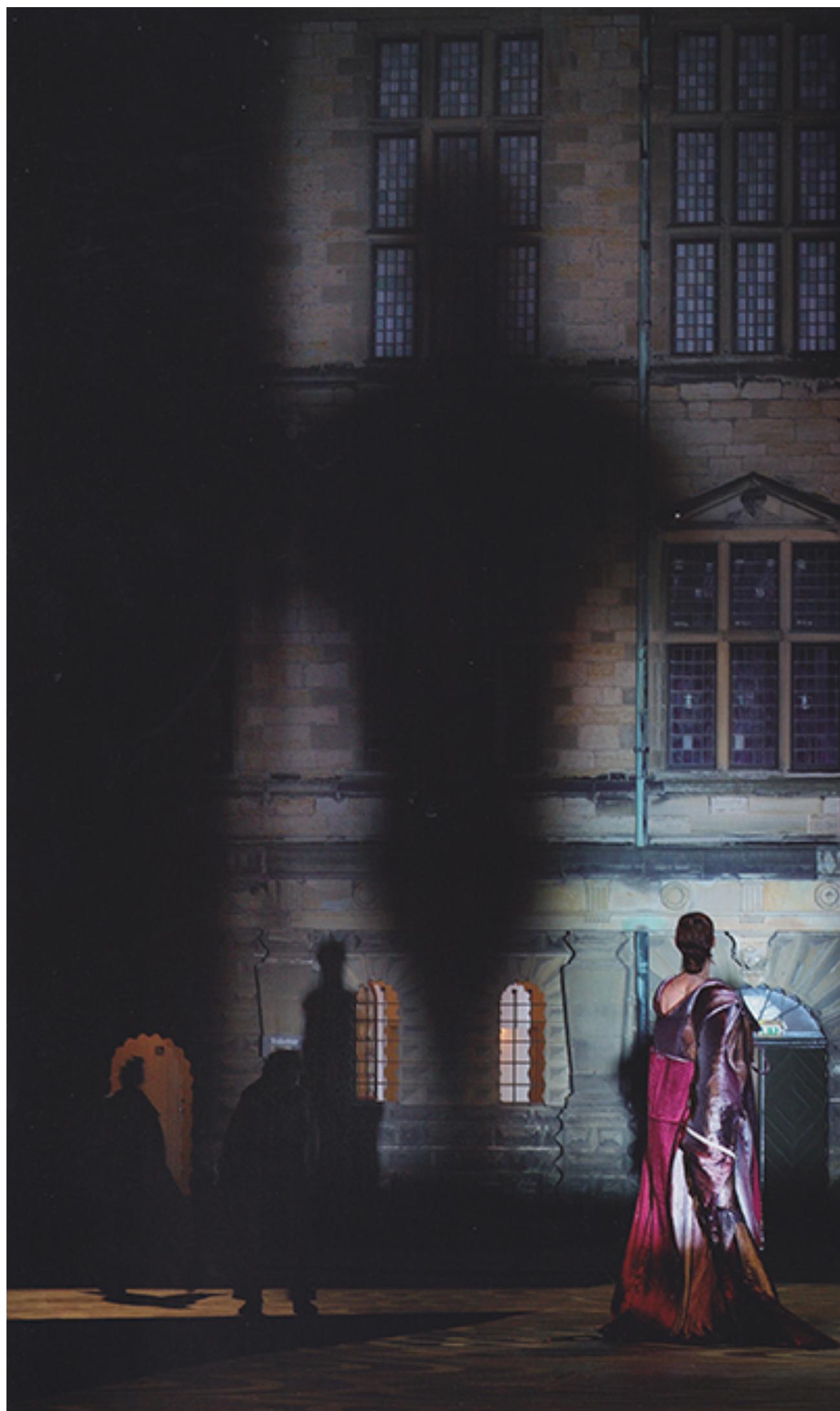


BETTY NANSEN



SEARCH:HAMLET

Ong Keng Sen



FACE to FACE (Denmark) in co-production with TheatreWorks (Singapore) present

Search:Hamlet

A performance in five parts

Conceived and Directed by Ong Keng Sen

Inspired by William Shakespeare's tragedy *Hamlet, Prince of Denmark*

Collaborators

Performers (in order of appearance)

Kota Yamazaki	as Young Man
Carlotta Ikeda	as Ghost
Charlotte Engelkes	as Storyteller
Pichet Klunchun	as Gertrude
Ann Crosset	as Gilda Rosie Krantz III
I Wayan Dibia	as Claudius
Aida Redza	as Laertes
Dicte	as Ophelia

Dicte and I Wayan Sadra Composers

Kæv Gliemann Conductor

Additional text and lyrics created by individual artists

Wu Wenguang	Film Director
Justin Hill	Set Designer
Jesper Kongshaug	Lighting Designer
Koji Hamai	Costume Designer
Kazuo Kuribayashi & Koji Hamai	Mannequins
Lok Meng Chue	Assistant Director

Musicians

I Wayan Sadra	Gamelan, flutes, percussions, jew's-harp
Kæv Gliemann	Keyboards
Takahito Hayashi	Sax, flutes, didgeridoo
Antonius Wahyudi Sutrisna	Gamelan, percussion, rebab
Andrea Rebekka Alsted	Violin
Andreas Broch	Cello
Therese Åstrand	Cello
Ida Nørholm	Cello understudy

World premiere August 16 2002 at Kronborg Castle.

Hamlet Sommex, Elsinore, Denmark, August 16-23 2002.

Edison, venue of Betty Nansen Theatre, Copenhagen Denmark, September 19-24 2002.

Both runs are part of Kulturbro 2002.



HELSINGØR KOMMUNE

Velkommen til Helsingør, velkommen til Kronborg, velkommen til verdenspremiere.

Den danske sommer er efterhånden kalenderlagt af velkendte begivenheder; maj betyder Karneval i København, juni betyder nye studenter, juli betyder Roskilde Festival, september betyder Århus Festuge og august betyder Hamlet Sommer i Helsingør.

Og Hamlet Sommer betyder jazz, teater og sejlskibe. Folk vender hjem fra ferie og kan begynde et nyt arbejdsår med et kulturbrag. I år også med rock- og popkoncerter på værftshalvøen.

Det er hvert år en særlig glæde at kunne opleve vores fantastiske slot, Kronborg, i helt nye rammer. Og i år forstærkes glæden af, at der er tale om hele to verdenspremierer. Den ene - *Search:Hamlet* - er oven i kabet sat op specielt til Kronborg.

Jeg håber, der venter Dem nogle spændende timer. God fornøjelse.

Welcome to Helsingør. Welcome to Kronborg and welcome to a world premiere.

Summer in Denmark is packed with cultural events. May gives us the Copenhagen Carnival. June is the month of matriculating students. July gives us the Roskilde Festival, September the Århus Festival Week and August Hamlet Sommer in Helsingør.

Hamlet Sommer is a festival of jazz, theatre and sailing ships. Those returning home from vacations meet a kaleidoscope with which to begin their new working year. This year Hamlet Sommer also offers rock and pop concerts in the Harbour Island.

*Each year it is a great pleasure to be able to share the unique atmosphere of Helsingør's grand Kronborg Castle. This year the pleasure is even greater as we are proud to host two world premieres - one of which - *Search:Hamlet* - has been produced especially for the castle. I hope you enjoy it!*

Per Taersbaek, Borgmester / Mayor

FONDEN KULTURBRO

Det er Fonden Kulturbro en ære at få lov til at støtte *Search:Hamlet*. Af en sådan teaterproduktion forventer vi os noget stort. Den tunge tvivl og finfalelse vi siden romantikken mener at have arvet fra Hamlet sætter Ong Keng Sen på præve ved at fjerne titelfiguren fra forestillingen. Det er helt i rette tid. Hvem var egentlig Hamlet? Han var blandt andet en af Che Guevara's helte: *el humano buscando* - en handlekraftig Hamlet langt fra den vankelmodige karakter som så mange har spejlet sig i. Det er et genialt greb Ong Keng Sen foretager ved at lade Hamlet gemme sig for os. Først da kan vi begynde at lede.

*Kulturbro Foundation deems it a great honour to lend its support to *Search:Hamlet*. Along with many others, we expect great things from this theatre performance. By removing the title character from the stage, Ong Keng Sen challenges the pessimism that has at times plagued us since the age of Romanticism. And the timing is perfect. Who indeed was Hamlet? Amongst other things he was one of Che Guevara's heroes: *el humano buscando* - a vigorous Hamlet far removed from the vacillating character with whom so many have identified. Ong Keng Sen commits a stroke of genius too by having Hamlet hide himself from us. For only then may we begin to search for him in ourselves.*

Fonden Kulturbro / The Kulturbro Foundation, Annesofie Becker, programchef / Programme Director

BETTY NANSEN TEATRET

Betty Nansen Teatret har inviteret *Search:Hamlet* – hvori Singapore-instruktøren Ong Keng Sen fortolker en gammel dansk myte – til at spille på studiescenen Edison som den første del af et større projekt kaldet *De andres tanke*. Målet er at invitene fremmede stemmer ind på en dansk scene. Projektet er affødt af et politisk spørgsmål: Hvorfor stemmer 75 % af den danske befolkning på 3 store partier, som alle har ønsket at udvise de 2% med ikke-europæisk baggrund, som opholder sig i Danmark? Hvorfor er vi så bange for de fremmede, at de ikke må være her? Udgar de en real trussel for vores kultur og vores eksistens? Vi ønsker at bruge vores teater til at besvare dette spørgsmål. Derfor har vi inviteret *Search:Hamlet* ind til at åbne en sæson, hvor 10 af de bedste og mest betydningsfulde dramatikere, forfattere og filmmagere fra Mellemøsten også er inviteret til hver at skrive en kort fortælling, der handler om deres moral, deres etik og om det der rører sig i dem, deres landsmænd og deres lande – lige nu.

Betty Nansen Teatret has invited Search:Hamlet – a production in which an ancient Danish myth is being interpreted by Singaporean director, Ong Keng Sen – to perform at the Edison studio theatre as the first step of their larger project entitled Thoughts of the Others. The aim is to put foreign voices on the Danish stage. The project is born out of a political question: why do 75% of the Danish population vote for 3 major parties, whose goal is to send the 2% that are of non-European heritage out of Denmark? What makes us so afraid of the foreigners that we do not want them to be in our country? Are they a real threat to culture and existence? We want to use our theatre space to find the answer to this question. Because of that we have invited Search: Hamlet to open a season that also will present 10 of the most important playwrights, novelists and filmmakers of the Middle East each to write their story about morals, ethics, and just where they are, their fellow countrymen and their countries – right now.

Peter Langdal & Henrik Hartmann, Teaterdirektører / Theatre Directors

DCCD / CKU

I tider hvor globalisering har fået en dubios klang, fordi vi ofte kun ser de negative effekter af globaliseringen, er det vigtigt at kunst og kultursamarbejde peger på en række positive muligheder ved at arbejde globalt. I kunsten mødes udviklingslandene og den rige verden på lige fod. Kunstnere har altid søgt udfordringer og ladet sig inspirere, men idag er der tillige flere og flere kunstnere fra såvel udviklingslandene som de rige lande der laver projekter sammen. CKU har ansvar for Danmarks kultursamarbejde med udviklingslandene og vi mærker en interesse for øget internationalt samarbejde. Det er ikke tale om, at vi skal "lære dem" noget. Det er tale om gensidig inspiration. For kunsten er det vidunderligt at kunne trække på forskellige traditioners specielle udtryksmuligheder. På den måde kan verden tilbyde en frødig kulturel mangfoldighed, hvis man giver den plads til såvel at udtrykke sig som udvikle sig. Og den slags fremmes som bekendt bedst, når forskellige indfaldsvinkler benyttes.

At a time, where the globalization term increasingly is questioned, and where we often only focus the adverse consequences of its presence, it is of vital importance that the Arts and cultural co-operation lead new ways of international cooperation. Artists have always sought challenges and influences from abroad, and today, however, and increasing number of artists from the so-called developing and developed countries are working together. Historic and financial realities have limited this cooperation in the past, but the Arts do indeed show and construct new kind of global cooperation, which is not based on the distinction between have's and have-nots. DCCD manages the Danish financial support for Denmark's cultural co-operation with the so-called developing countries, and we find growing interest in international collaboration. The Arts thrive on the influx of various forms of expression, which other cultures bring to us. In this way, the world can offer a flourishing cultural diversity, if it is allowed room to express and develop. As we know, this is best achieved when one makes use of different perspectives.

Olaf Gerlach Hansen, Centerleder / Director

ASEF ASIA-EUROPE FOUNDATION

ASEF (Asia-Europe Foundation) blev oprettet i februar 1997 af medlemmerne af ASEM (Asien-Europa Mødet). Fondet har til formål at fremme den gensidige forståelse mellem de to verdensdele gennem intellektuelle, kulturelle og people-to-people udvekslinger.

Statten til *Search:Hamlet* markerer en milepæl i ASEFs kulturarbejde. Sprog er et vigtigt område for ASEF, der samarbejder med 25 asiatiske og europæiske lande, og den dansk-singaporeanske co-produktion, som samler 20 kunstnere fra 10 asiatiske og europæiske lande, er en stor udfordring i tværkulturel kommunikation. Denne teateroplevelse, der præsenterer en europæisk myte genfortalt af den internationalt anerkendte instruktør Ong Keng Sen fra Singapore, vil formidle budskabet om forskellige muligheder for kommunikation mellem øst og vest (folkeslag, kulturer, religioner, traditioner og moderne livsstile) og dermed imødegå Rudyard Kipling, der siger at "aldrig skal de tvende mødes".

Search:Hamlet, der opføres under den berømte Hamlet Sommer festival i Helsingør og siden andre steder i Europa og Asien, vil tjene ASEF som reference for fremtidige teaterforestillinger, der inddrager europæiske og asiatiske kunstnere i deres sagen efter gensidig forståelse og fælles kunstneriske aktiviteter.

The Asia-Europe Foundation (ASEF), which was established in February 1997 by the members of the Asia-Europe Meeting (ASEM), seeks to promote better mutual understanding between the peoples of Asia and Europe through greater intellectual, cultural and people-to-people exchanges.

The support of the play Search:Hamlet is a real landmark for ASEF cultural sector. For ASEF, which has to deal with 25 Asian and European countries, language is a real issue and the Danish-Singaporean co-production Search: Hamlet, while gathering 20 artists from 10 Asian and European countries, was a real challenge in terms of intercultural communication.

This "performing arts experience", showing a European myth revisited by the internationally acclaimed Singaporean director Ong Ken Seng, will transmit the message of the different potential for communication between East and West (peoples, cultures, religions, traditions and modernity), contradicting Rudyard Kipling's wording that "Ne'er the twain shall meet".

Search: Hamlet - performed during the famous Hamlet Sommer Festival and then in other venues in Europe and Asia - will serve ASEF as a reference for future plays involving European and Asian artists in their search for mutual understanding and common artistic creations.

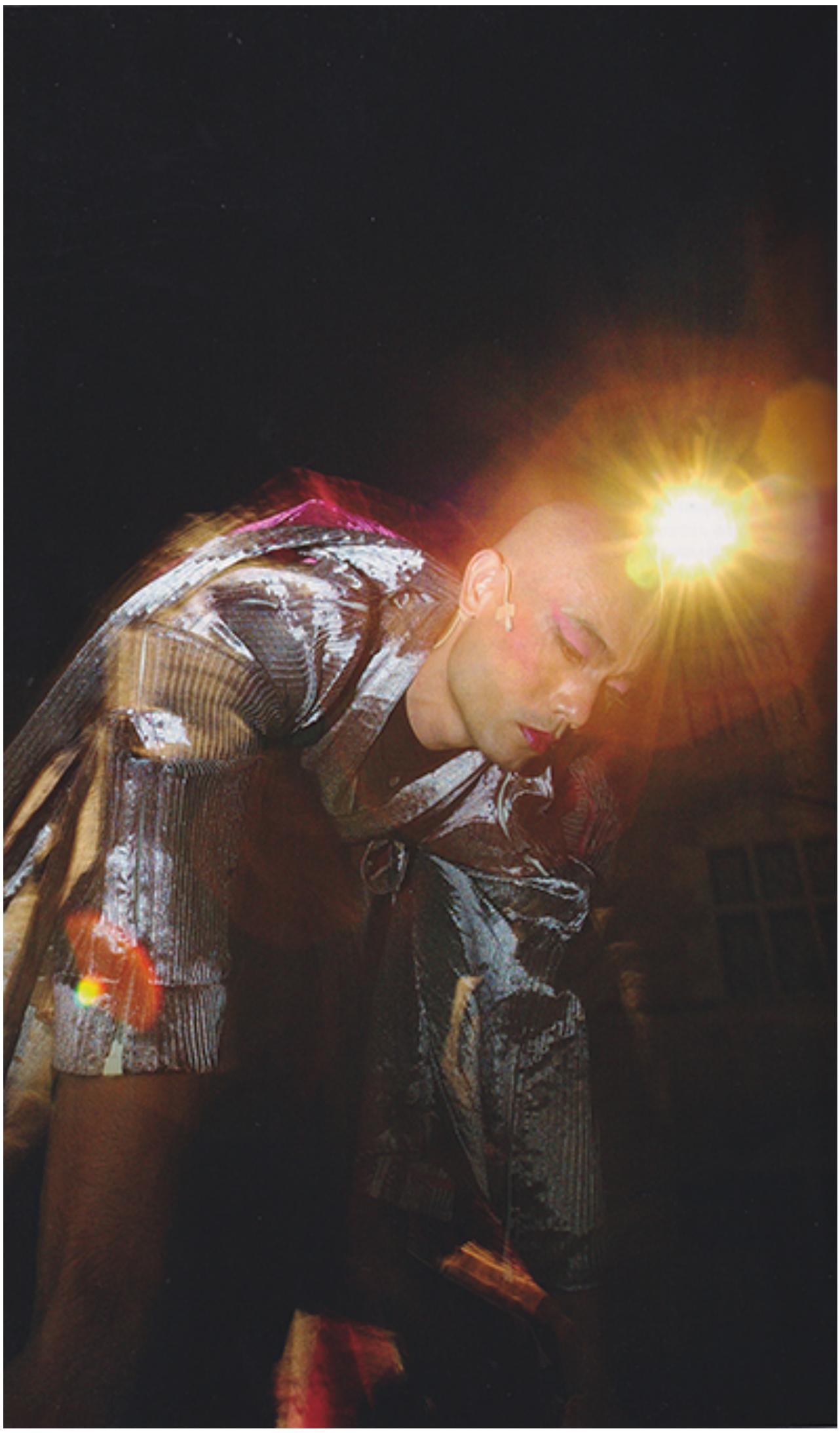
Ambassader/ Ambassador Delfin Colombé

Administrerende direktør, Asia-Europe Foundation/ Executive Director, Asia-Europe Foundation

<http://www.asef.org>

Medlemmer af ASEM er: Belgien, Brunel, Danmark, Filippinerne, Finland, Frankrig, Grækenland, Indonesien, Irland, Italien, Japan, Kina, Korea, Luxembourg, Malaysia, Nederland, Portugal, Singapore, Spanien, Storbritannien, Sverige, Thailand, Tyskland, Vietnam, Østrig, og EU Kommissionen.

ASEM members include Austria, Belgium, Brunel, China, Denmark, Finland, France, Germany, Greece, Indonesia, Ireland, Italy, Japan, Korea, Luxembourg, Malaysia, The Netherlands, The Philippines, Portugal, Singapore, Spain, Sweden, Thailand, United Kingdom, Vietnam and the European Commission.



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HANDLINGEN

FØRSTE HALVDEL

Aftenen begynder forskellige steder på slottet og fortsætter nede i slotsgården.

PAUSE

Film: *Search:Hamlet in China*

ÅNDEN HALVDEL

Slotsgården.

Prolog

En ung mand træder ind på scenen.

Genfærdets bog (The Ghost)

Et genfærd vender tilbage. Et ufødt barn skriger på forløsning. Gilda Rosie er optaget af sin mikrofon, sit lys og sin plads på scenen. En fortæller træder ind. Utroskab blomstrer.

Krigerens bog (Laertes)

Krigeren Laertes forråder sin uskyld. Han sværger troskab til Claudius. Den Gamle Verden er ødelagt. Den Nye Verden bebudes. Gilda Rosie insisterer på at hendes børn, Laertes og Ophelia, bliver klædt på. Fortælleren parodierer forræderiet. Gilda Rosie, der gerne vil interviewe Pichet (Gertrude), afbryder fortællerne.

Den unge piges bog (Ophelia)

Det siges at Ophelia er ulykkelig, vanvittigt forelsket, men er det forkert? Ophelia kommer ind, skygget af en Ung Mand. Hun længes efter Den Gamle Verden. Genfærdet viser sig. I dødens værelse åbner Genfærdet mange vinduer for Ophelia og afslører forskellige visioner. Ophelia holder fast på minderne, men den Unge Mand smutter væk.

Claudius kommer ind. Han vil deportere den Unge Mand. Gilda Rosie er i slåskamp. Den Unge Mand forudsiger en svævende eksistens, der drukner inde i sig selv. Den unge pige vender frygteligt tilbage. Hun gør oprør mod kontrol. Den kontrol forældre har over deres børn. Gilda Rosie fortæller hende at det ikke er hendes scene. Scenen tilhører broderen, Laertes. Laertes er parat til at imponere med sine færdigheder og til sin rejse til Frankrig. Gilda Rosie begynder at vrøvle om



sekundære roller. En mærkelig opera begynder. Fortælleren synger om følelsernes kvaler og funderer over matematiske formler. Pichet (Gertrude) træder ind: "Jeg er klar til mit interview nu, Charlotte". Alle kunstnerne kommer ind på scenen. Charlotte (Fortælleren) begynder at spille på harmonika.

Den Vanvittige Kvindes bog (Gertrude)

Indeni, Udenfor. Barn, Forælder. Vrede, Kærlighed. Modet til at forblive Lidenskabelig. Besættelse. Skønhed. Begær. At være Evigt Ung.

Hun fortærer sin mand, elsker og barn.

Sten hende!

Ophelia tager sin afsked, rider ind i lyset med sin rustning, hest og pile. Gertrude fortæller om drukneulykken. Laertes' sørgesang.

Dæmonens bog (Claudius)

Genfærdet og Claudius mødes. Skyld, Anger, Tilgivelse, Nåde, Håb, Renhed. Bønnen forvandler sig til dæmoner, der slippes løs i verden. Gilda Rosie overværer moralefortællingen. Fortælleren fortæller om anråbelsen af en slangekvinde, der frister og kastrerer den mand der flirter med ambition og begær.

Gilda Rosie reflekterer over Danmarks Hus og sit ønske om åndelig opstigen.

Epilog

Den Unge Mand danser et rekviem. Fortælleren skriver et brev.

William Shakespeare skrev Hamlet i 1601 eller 1602. På det tidspunkt var han medlem af Lord Chamberlain's Men, der var en af det elizabethanske Londons førende teatergrupper. Han besøgte aldrig Kronborg, eller Danmark for den sags skyld, men det gjorde adskillige af hans venner, og desuden var historien om den danske prins velkendt rundt om i Europa. I årene 1559-83 havde den populære franske forfatter Belleforest nemlig oversat tre historier fra Saxos Danmarkskrønike (ca. 1208) og indlemmet dem i sine *Histoires Tragédiques*, herunder sagnet om den unge prins Amled. Den engelske dramatiker Thomas Kyd blev inspireret af Belleforests bog og skrev et *Hamlet*-stykke, der blev opført i London omkring 1587-89.

THE STORY

FIRST HALF

The evening begins in different spaces in the castle, descends into the courtyard.

INTERVAL

Film: Search:Hamlet in China

SECOND HALF

The courtyard.

Prologue

A Young Man enters.

Book of the Ghost (The Ghost)

A Ghost returns. An unborn child cries to be released. Gilda Rosie is worried about her microphone, her lights and her position on stage. A Storyteller enters. Adultery blossoms.

Book of the Warrior (Laertes)

The warrior, Laertes, betrays his innocence. He pledges allegiance to Claudius. The Old World is destroyed. The New World is heralded. Gilda Rosie insists that her children, Laertes and Ophelia, get dressed. The Storyteller mimics the betrayal. Gilda Rosie who wants to interview Pichet (Gertrude) interrupts the Storyteller.

Book of the Young Girl (Ophelia)

Ophelia is said to be sad, so in love, is that bad? Ophelia enters, shadowed by a Young Man. She pines for the Old World. The Ghost appears. In the room of death, the Ghost opens many windows for Ophelia, revealing different visions. Ophelia holds her memory but the Young Man slips away.

Claudius enters. He wants to deport the Young Man. Gilda Rosie is in a fight. The Young Man foretells a suspended existence, drowning within itself.

The young girl returns with a vengeance. She rebels against control. The control parents have over children. Gilda Rosie tells her it is not her scene. The scene belongs to her brother, Laertes. Laertes is prepared for excellence, for his journey to France. Gilda Rosie begins to babble about secondary characters. A strange opera begins. The Storyteller sings of emotional torment and ponders mathematical for-

mulas. Pichet (Gertrude) comes in, "I am ready for my interview now, Charlotte." All the artists enter. Charlotte (Storyteller) begins to play the accordion.

Book of the Mad Woman (Gertrude)

Inside, Outside. Child, Parent. Anger, Love. The Courage to remain Passionate.

Obsession. Beauty. Desire. To be Forever Young.

She consumes her husband, lover and child.

Stone her!

Ophelia departs, riding into the light with her armour, horse and arrows. Gertrude tells of the drowning. The lament of Laertes.

Book of the Demon (Claudius)

The Ghost and Claudius meet. Guilt, Repentance, Forgiveness, Mercy, Hope, Purity.

The prayer transforms into demons which are unleashed into the world. Gilda Rosie watches the morality tale. The Storyteller tells of the invocation of a snakewoman that tempts and castrates the man who flirts with ambition and lust.

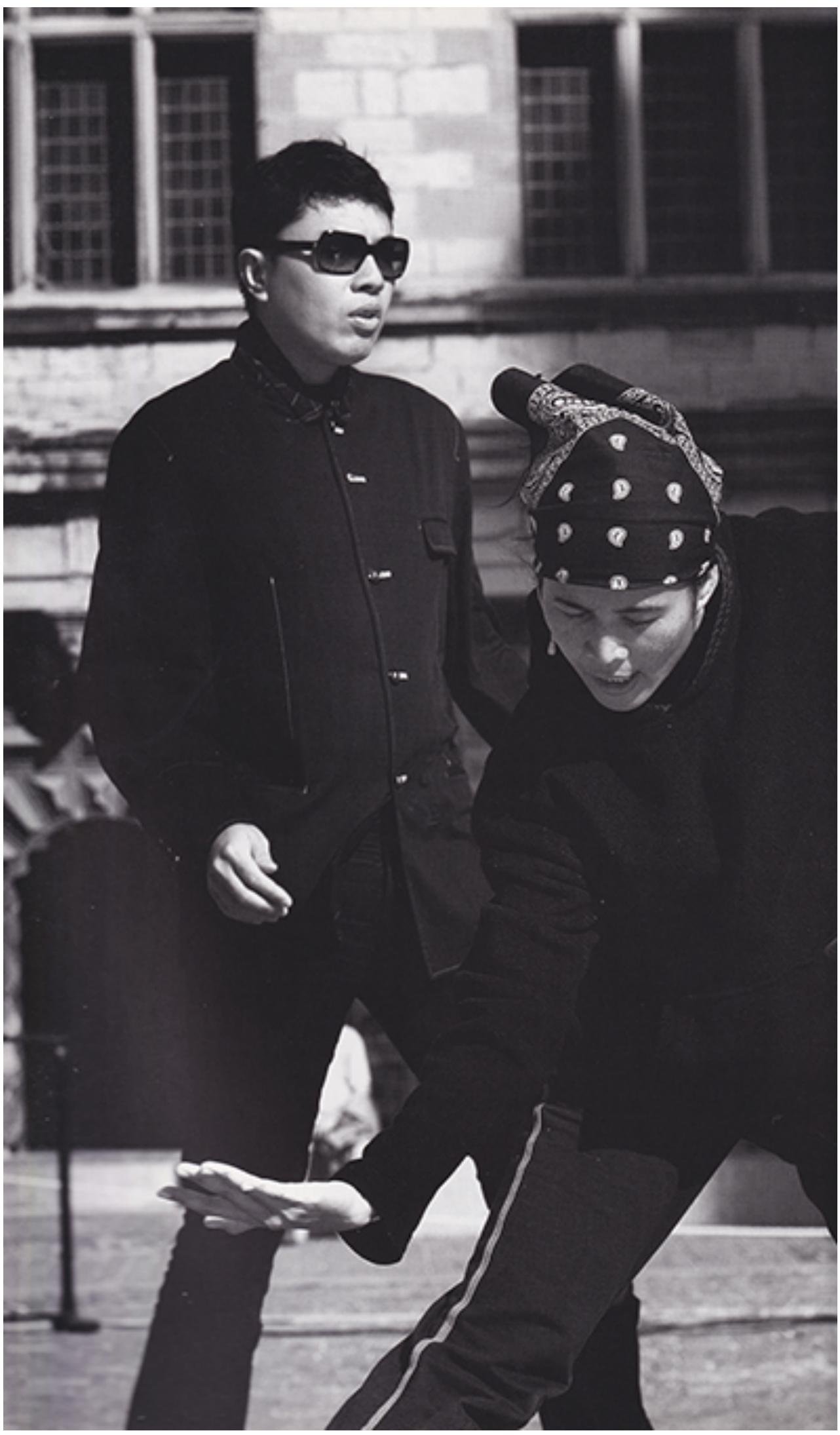
Gilda Rosie reflects on The House of Denmark and her spiritual ascension wish-list.

Epilogue

The Young Man dances a requiem. The Storyteller writes a letter.



William Shakespeare wrote *Hamlet* in 1601 or 1602 while he was a member of Lord Chamberlain's Men, one of the leading theatre groups in Elizabethan London. He never visited Kronborg, or Denmark for that matter, but several of his friends did, and besides the story about the Danish prince was widely known throughout Europe: the very popular French author Belleforest, translated from 1559-83 three stories from the Danish historian Saxo's chronicle of Danish history (appr. 1208) in his *Histoires Tragédiques* - among them the story of the young prince, Amled. Inspired by Belleforest's book, the English dramatist Thomas Kyd wrote a *Hamlet*-play, which was played in London around 1587-89.



SEARCH:HAMLET

- en danseteater event og en fri fortolkning af Shakespeares skuespil

Af Ong Keng Sen

På det seneste er jeg blevet vant til at arbejde med projekter, der tager mellem tre og fem år at gennemføre. Derfor var *Search:Hamlet* noget af en overraskelse. Mit første møde med HC Gimbel fandt sted over tre dage i juni 2001, og siden har projektet været et eksprestog mod endemålet Kronborg og august 2002.

JUNI 2001, SINGAPORE

Jeg husker min tøven med at kaste mig ud i endnu en Shakespeare-forestilling da jeg aldrig har følt særlig veneration for ham. De gange, jeg har set *Hamlet*, har jeg ikke været specielt tiltrukket af ham. Jeg interessererede mig mere for de perifere spørgsmål som f.eks. Gertruds forbrydelse og straf, Claudius' forlæsning eller om Laertes er en taber. Måske var jeg også utilfreds med Genfaerdet og sammenlignede ham med de uforløste genfaerd i japanske noh spil. Jeg ønskede også mere længsel, mere passion - en mere holistisk vision om liv og død.

Derfor gav jeg HC en lang ønskeseddel, bl.a. at jeg kun ville overveje at gå ind i et *Hamlet* projekt hvis vi kunne lave en stedspecifik opsætning i de forskellige sale og rum på Kronborg. Jeg ville gerne gendigte *Hamlet* på en måde der involverede mennesker fra forskellige kulturer og åbnede stykkets konflikter så de fik en mere universel karakter og blev til hverdagskonflikter, der siger moderne mennesker i hele verden noget. Ved at opføre skue- spillet på Kronborg ville vi rejse alle mulige spørgsmål om kulturel autenticitet og ejerskab. Tilhører Kronborg Danmark eller verden? Hvem har ret til at optræde i et lands kulturmonumenter? Hvem ejer *Hamlet*? Hvad er asiatisk, hvad er europæisk og hvad er dansk? Er det globalisering? Bør globaliseringen udvikle værkstæjer der kan tage højde for forskellige lokaliteter, sammenhænge og individuelle omstændigheder? Jeg ønskede ikke at skabe et internationalt værk, der svævede rundt i den almindelige festivalturnus. Hvordan kunne vi give det rødder i Danmark? Hvordan kan vi give det rødder i kulturen i det land, vi sætter det op? Måske var Kronborg svaret.

På det tidspunkt var jeg betenklig ved hvordan *Hamlet*-rollen kunne besættes, da jeg ikke ville have at det bare skulle være en udskiftning af et asiatisk ansigt med et europæisk ansigt. Jeg vidste at i et ensemble med kunstnere fra hele verden, ville spørgsmålet om hvem der skulle spille *Hamlet* blive meget belastet.

Jeg vidste også at jeg ikke var interesseret i endnu en version af *Hamlet* hvor publikum blot ville diskutere om denne her skuespiller nu var en stærk *Hamlet*, hvordan han sagde monologen om "to be or not to be", og hvordan han graed på Ofellas grav. Jeg ville gerne vende tilbage til *Hamlet* som en parabel over livet, ikke blot som en eller anden hors d'oeuvre, der skal indtages inden middagen med vennerne (selv om det kan være lidt vanskeligt da de fleste traditionelle opsætninger af *Hamlet* kæmper for at holde sig inden for fire timer!). Hvordan kunne vi komme tilbage til symbolen og metaforen for *Hamlet*, vende tilbage til teatret som en sagen, en glæde, et af livets mysterier, som et sted at stille spørgsmål snarere end at modtage forstærkede svar?

SEPTEMBER 2001, KØBENHAVN

Jeg rejste tilbage til København og tilbragte tre tætpakkede dage med at møde danske kunstnere og se Kronborg. Jeg havde ikke været der siden jeg opførte *Leor* ved KITs sommer festival i 1999. På det tidspunkt havde Trevor Davies spurgt mig om jeg ville instruere en *Hamlet* på Kronborg med et tværkulturelt asiatisk ensemble. Jeg havde ikke svaret fordi jeg ikke var overbevist om at jeg kunne finde en god grundlse for at gøre det.

Jeg kom i tanke om ironien i dette, da jeg satte mig til mit første møde med danske kunstnere i Kanonhallen. På to år havde mit liv forandret sig så meget at jeg nu arbejdede på mange slags opsætninger i forskellige byer. Jeg havde udviklet en metodik der gik ud på at skabe i moduler, og ofte måtte jeg jonglere med tidsplaner der krevde at jeg fuldstændig ændrede tankegang, måtte håndtere jetlag og bo på et nyt hotelværelse hver anden uge. *Déjâvu*'et forstærkedes med mødet med Alette Scavenius, der i 1999 havde interviewet mig om *Leor* på en ølstue i Berlin. Alette skulle være min dramaturg på dette *Hamlet* projekt. På en eller anden måde kom vi til at

tale om besætningen af titelrollen, og jeg gav udtryk for mine tanker om den utilstrækkelighed som enhver skuespiller (mandlig som kvindelig) ville opleve ved at spille Hamlet i et projekt med så mange kulturer. Ville han kunne repræsentere alle de forskellige kunstnere fra de mange kulturer, og ville det være et rimeligt koncept? Det mæde betegnede fødslen af den fraværende Hamlet.

Alette fortalte om en dansk teatertradition hvor en aldfæd kunstner blev mindet ved en særforestilling ved at lade en følgespot følge hans eller hendes scenegang forestillingen igennem. Den aldfædes partnere dansede eller spillede så i realiteten sammen med projekteren som et slags minderitual. Det gav mig ideen til at vores fraværende Hamlet måske kunne blive repræsenteret ved et lys, og at det lys ville kunne bruges som en særlig tilstedeværelse i vores forestilling. Jeg tog ideen med i diskussionen med Jesper (lysdesigneren), der så en udfordring i forslaget.

Ved samme besøg overvejede jeg andre muligheder for at forankre forestillingen i Danmark. Bl.a. studerede jeg Asta Nielsens portræt af Hamlet i hendes stumfilm. Asta var sin tids Hamlet i det at hun var utilfreds med kvindernes og filmens stilling i samfundet. Hendes forsøg på at afbilde sig selv som Hamlet var på dette tidspunkt en meget tapper præstation. Det overbeviste mig yderligere om at jeg kunne lade Hamlet-figuren være et livsrum der snarere antydede end bekræftede en konkret situation.

DECEMBER 2001, SINGAPORE

Det næste skridt var at samle de forskellige kunstnere jeg gerne ville samarbejde med. Det var ikke nogen lille præstation eftersom alle havde helt umulige kalendere. Jeg var interesseret i en samarbejdsproces frem for at iscenesætte skuespillerne og danserne på den sædvanlige facon. Jeg valgte til sidst at arbejde med originale komponister og koreografer, der skabte deres egne soloer eller gruppeforestillinger.

Vi mødtes i en intensiv proces med improvisation for at lære hinandens udtryk at kende. Vi stillede hele tiden spørgsmålet: "Hjem er Hamlet i vores kulturer, i vores samfund af i dag? Er vi Hamlet?" Jeg lærte de enkelte kunstnere nærmere at kende udover deres kunstform, og tilbragte tid med dem på tommandshånd. Jeg fandt ud af deres paralleller til Hamlet – konflikterne de lever med i deres daglige liv, konflikterne i deres kærlighedsliv, mellem deres kunstneriske udtryk og religion, mellem det land de har valgt at bo i og det land de er født i, mellem klassisk og nutidig kunst, mellem nationale pligter og personlige interesser. Samtidig diskuterede jeg projektet med dokumentarfilminstruktøren Wenguang, som jeg har arbejdet tæt sammen med på andre projekter. Jeg spurte ham, hvem han mente Hamlet var i Beijing i dag. Han fulgte det var vigtigt at hans Hamlet ikke bare var en intellektuel eller en person af høj byrd. Han bekræftede min stadige sondering af kunstneren som Hamlet snarere end som en fordybelse i rollen som Shakespeare har tegnet den. Jeg opmuntrede Charlotte og Ann til at nedskrive monologer/synspunkter, som vi kunne gennemgå sammen. Det blev en metode, der fortsatte gennem hele præveperioden. Jeg havde diskussioner med Sadra og Dicte om kompositionsstil, om musikken skulle bevæge danserne, eller om danserne skulle bevæge musikken, og om mulige forhindringer for et frugtbart samarbejde inden for musikken. Meget af min tid gik også med at håndtere forskelle i æstetik og arbejdsmetoder. Jeg ned at gøre det ud fra en ægte nysgerrighed og interesse for den menneskelige natur og opfattede forskellene som individualistiske snarere end kulturelle.

JANUAR 2002, KØBENHAVN

HC, Tay Tong, der er leder af TheatreWorks, og jeg samlede de tre designer på Kronborg for at diskutere hvordan vi skulle iscenesætte forestillingen specifikt for Kronborg. Jeg var interesseret i at bruge slottets forskellige lokaliteter, herunder kasematterne, salene og slotsgården. En anden kompliceret udfordring var flytningen af forestillingen fra Kronborg til København. Hvordan kunne vi få den til at passe til Edison Teatret? Den eneste måde var ved at bygge klodser eller fragmenter eller elementer, der ville kunne stilles op på forskellig måde på forskellige steder.

Justin (scenograf), Koji (kostumedesigner) og jeg havde arbejdet sammen på *Leor* og mødtes også i Singapore i december. Jeg samarbejder ofte med designerne som en filminstruktur. Vi arbejder sammen om storyboard'et fra

scene til scene. Justin, Jesper og jeg diskuterede naje hvordan vi kunne antyde Hamlet's tilstedeværelse på en poetisk måde gennem lys. Med Koji diskuterede jeg kunstnernes fremtoning i salene og i slotsgården. På en usædvanlig måde ville publikum få mulighed for at interagere med figurerne på tæt hold – også på en episk måde, næsten ligesom at gå både inden i og uden for en rolle. Vi diskuterede kostumernes stofflige virkning; washi (japansk papir) var tilløkkende da jeg følte at det kunne signalere skrabeligheden i den menneskelige hukommelse, i figurernes hukommelse og i vores fysiske udgravnning af de forskellige steder.

APRIL 2002, KRONBORG

Dette var den mest fascinerende del af vores arbejdsproces. I en hel uge udforskede alle kunstnerne naje Kronborgs arkitektur og opbygning. Vi improviserede og arbejdede i timevis under ekstreme betingelser. Der var leks, frostgrader i kasematterne. Det var min strategi at finde ud af hvordan den enkelte kunstner reagerede på de enkelte rum, hvordan deres roller fik liv i de forskellige rum, og hvor meget forestillingens musik skulle inspireres af stemningerne. Jeg kan sige at det var fra disse pinefulde steder og workshops at kunstnerne skrabede forskellige følelser af Kronborgs vægge, gulve, perspektiver, skygger, stilled, luft, ekkoer og spøgelser. Til sidst flyttede vi de spor og spåner vi havde fundet i de forskellige rum ud i slotsgården.

Når jeg ser på scenerne som de bliver spillet i slotsgården, kan jeg stadig genkende rummene hvor performerne blandt disse bevægelser, følelser og nogle gange hele scener. Det er fra sporene i rummene jeg kunne udtrage indhold og det indbyrdes forhold mellem rollerne og endelig udformede soloerne, duetterne og ensemblescenerne til slotsgården. Især var indtrykket fra de underste kasematter ikke til at ryste af sig. Vi rev vores prøvekostumer af papir i stykker og tog laserne med ind i den fine riddersal. Denne enkle øvelse fik os til at forstå svagheden i den menneskelige natur og vores forsøg på at skjule denne sårbarhed i vores offentlige jeg. Carlotta kom med en af de stærkeste bemærkninger om denne periode: "Hvordan giver vi publikum fornemmelsen af den sagen vi nemlig i Kronborg i april?" Noget af det, jeg var mest ked af, er at vi ikke kunne tage publikum med op i telegraftårnet – et sted i himlen hvorfra vores sjæle kunne flyve ud.

23. JULI 2002 – PREMIERE 16. AUGUST 2002, KRONBORG

Jeg tog det dristige skridt at strukturere hele forestillingen som fem bøger eller kapitler. Disse fem bøger blev baseret på min fortolkning af strukturen over en dag i det japanske noh teater. En ivrig noh teatergænger overværer fem stykker på en dag med forskellige hovedroller: et gudespil, et krigerspil, et kvindespil, et vanvidsspill og et dæmonsspil.

Siden jeg begyndte arbejdet med Lear i 1996, har jeg udviklet en forkærlighed for noh teatret. I 1999, da jeg boede i Tokyo, delte jeg bolig med en noh musiker/shite (den førende performer) som talte med mig om noh hver eneste dag. Hans bibliotek var en skatkiste af bøger om noh teori, stykker og videoer. Hver morgen vågnede jeg ved at han underviste studerende i at synge noh-sange. Jeg gik regelmæssigt til noh aftener, bl.a. med eksperimenter med hjerneaktivitet, hvor en noh performer blev forbundet til en maskine der målte hans hjerneaktivitet under den meditative del af forestillingen!

Hver af de ufuldbyrdede hovedskikkelses i vores fem bøger fremstiller nuancer og grader af Hamlet's adfærd: det vildfarne barn i Genfærdet; den nære fælgesvend i Krigeren (Laertes); Oprøreren i den Unge Pige (Ophelia); selvvægtelsen/besættelsen i den Vanvittige Kvinde (Gertrude); og kampen mellem fristelse, skyld og handlekraft i Dæmonen (Claudius). Handlingen brydes på flere niveauer af en mærklig dame, der forstyrre; hun findes både inden i og uden på Hamlet-historien; af en fortæller, der præsenterer historier som farver og følelser, der flyder gennem vores bevidsthed; og af en besagende herre der aldrig bliver ret længe ad gangen. Stadigvæk er det dog Shakespeares Hamlet – om end i en fremmed form, der væver sig ind og ud af parallelle sandheder, løgne, afbrydelser, gentagelser, glidende tider. Det berører vores sanser og kaster os ud i et ingenmandsland af mening og meningsashed.

(Dansk oversættelse: Ulla Pion)

SEARCH: HAMLET

- a dance-theatre event, a free interpretation of Shakespeare's play
By Ong Keng Sen

Of late, I have become used to working on projects which span three to five years in conception and fruition, so Search:Hamlet has been a surprise. My first meeting with HC Gimbel was for three days in June 2001 and it has been an express train to Kronborg August 2002.

JUNE 2001, SINGAPORE

I remember my reticence on doing another Shakespeare as I have never professed a special love for him. And the several times I have seen Hamlet, I have never felt specially drawn to him. I was always more drawn to peripheral questions such as the culpability of Gertrude, the redemption of Claudius, "Is Laertes a loser?" Perhaps I have been dissatisfied with the Ghost, perhaps I always compared him to the unfulfilled ghosts of Japanese noh plays and wished for more longing, more evocation; a more holistic vision of life and death.

So I gave a long list of requests to HC including that I would only consider doing a Hamlet project if we could perform a site-specific version at Kronborg, in its different rooms. I wanted to rethink Hamlet in a way that would include different peoples, that would open up his conflicts into a universal realm, into the everyday conflicts which could have a resonance for individuals all over the world today. Locating it at Kronborg would raise all sorts of cultural issues such as cultural authenticity and possession. Does Kronborg belong to Denmark or to the world? Who has the right to perform in a country's cultural monuments? Who owns Hamlet? What is Asian, what is European, what is Danish? Is this globalisation? Should globalisation develop specificities to take into account different localities, different contexts, different individual circumstances? For I did not want to create an international work floating in the festival circuit. How do we root it in Denmark, how do we root it in the cultural specificity of the country that we are making it in? Perhaps Kronborg was the answer.

At that time, I was a little concerned about the casting of Hamlet as I did not want it to be a simple substitution of an Asian face for a European face. I also knew that in a cast with artists from all over the world, this question of who plays Hamlet would be loaded.

I knew I was not interested in another version of Hamlet which would have the audience debating whether this actor was a powerful Hamlet, how he pronounced the monologue of "to be or not to be"; how he cried over Ophelia's grave. I wanted to return to Hamlet as a parable for life, no longer just another hors d'oeuvre to be consumed before dinner with friends (although it is a little difficult as most conventional productions of Hamlet fight to keep the length at four hours!). How do we return to the symbol and metaphor of Hamlet, going back to theatre as a search, as an enigma, as a mystery of life, as a place to ask questions rather than to receive trite answers.

SEPTEMBER 2001, COPENHAGEN

I returned to Copenhagen for three packed days to meet Danish artists and to see Kronborg. I had not been back since 1999 when I had performed Lear at the KIT festival. Then, Trevor Davies had asked me about directing a Hamlet at the castle with an intercultural Asian cast. I had not answered as I was not convinced that I had a reason to do it.

I remembered this irony as I sat down for my first meeting with Danish artists at Kanonhallen. In two years, my life had changed so much, now I was working on multiple productions in different cities. I had developed a methodology of creating in modules and often I had to juggle time schedules that required me to mind-switch, deal with jet lag and a different hotel every two weeks. The déjà vu crystallised with Alette Scavenius who had interviewed me for Lear in 1999 in Berlin at a beerhouse. Alette was to be my dramaturg on this Hamlet project. Somehow, we drifted to talking about casting for this role and I voiced my thoughts about the inadequacy of any performer (male or female) representing Hamlet in a project with so many cultures. Could he represent all the indi-



vidual artists from these various cultures; conceptually how sound would this representation be? That meeting was the birth of the absent Hamlet.

Alette then talked a little about a Danish theatre tradition when there was sometimes a final commemorative performance after the death of a famous performer. The dead performer might be represented by a spotlight that would trace his choreography or blocking. The partners of this dead performer would essentially dance or act with this spotlight like a memory ritual. This gave me an idea that perhaps our absent Hamlet could be represented by light, and that light could be used as a special presence in our performance. I took this into the discussion with Jesper (lighting designer) who was challenged by the prospect. At that visit, I considered many options of rooting the performance into Denmark including looking at Asta Nielsen's portrayal of Hamlet in her silent movie. Asta was a Hamlet of her time, in that she was dissatisfied with the status quo of women and of film. Attempting to image herself as Hamlet was a very brave feat indeed for those early years. This convinced me further that I should leave the Hamlet character as a living space that would suggest rather than confirm a concrete situation.

DECEMBER 2001, SINGAPORE

The next stage was to bring together the individual artists that I was interested in working with. This was no mean feat as everybody had an impossible schedule. I was interested in a collaborative process with artists rather than casting actors or dancers in the standard way. I finally chose to work with primary creators, composers or choreographers who made their own solos or group shows.

We met for an intense period of improvisation and familiarisation with each other's expressions. During this time, we constantly asked the question "Who is Hamlet in our cultures, our communities today? Are we Hamlet?" I found out more about each individual artist beyond her art form, spending time one-to-one. I discovered their parallels with Hamlet - the conflicts which they lived with in their everyday life - the conflicts in love; the conflicts between artistic expression and religion, between the chosen country where they live today and the country they were born in, between traditional and contemporary art, between national duty and personal interest. During this time, I discussed the project much with documentary film director Wenguang with whom I had worked closely before in other projects. I asked him who he thought was Hamlet in Beijing today. He was intrigued. He felt that it was important that his Hamlet was not just an intellectual or someone of high birth. He affirmed my constant probing of the artist as Hamlet rather than a simple immersion into the character scripted by Shakespeare. I encouraged Charlotte and Ann to write monologues/viewpoints that we would review together; this was a practice that continued all through our rehearsal period. Discussions were held with Sadra and Dicte about composition styles, whether music should move the dancers or whether dancers should move the music, possible obstacles ahead to fruitful collaboration within the music. Much of my time was also spent on negotiating differences in aesthetics and working styles. I enjoyed doing this out of curiosity and an interest in human nature, seeing the difference to be individualistic rather than cultural.

JANUARY 2002, COPENHAGEN

HC, Tay Tong, manager of TheatreWorks, and I gathered the three designers together in Kronborg to discuss how to design the show specifically for the castle. I was interested in using varying sites in the castle including the casemates, the rooms and the courtyard. Another compounding challenge was the move from Kronborg into Copenhagen, how do we redesign the show and fit it into Edison Theatre? The only way was through building blocks or fragments or elements that could be reconstituted in different shapes in different spaces.

Justin (set designer), Koji (costume designer) and I had worked together in Lear and had also met in Singapore in December. Often I work like a film director with designers, collaborating on the storyboard from scene to scene. Justin, Jesper and I had to discuss closely how to suggest Hamlet's presence poetically through light. With Koji, I was interested in the appearance of the artists in the rooms and in the courtyard. In an unusual turn, the audience would have an opportunity to interact with the characters intimately and also in an epic fashion, almost like

going both inside and outside of a character. We discussed the texture of the costume; washi (Japanese paper) was appealing as I felt that it could convey the fragility of personal memory, memory of the characters and our physical excavation of the different spaces.

APRIL 2002, KRONBORG

This was the most fascinating portion of our workshop process. For an entire week, all the artists explored intimately the architecture of Kronborg. For hours on end, we would improvise and create in extreme conditions such as freezing zero degrees in the casemates. My strategy was to find out how individual artists responded to each room, how the characters they were playing came to life in different rooms, how much the music of the performance should be inspired by these atmospheres. I can say that it was from these excruciating spaces and workshops that the artists scraped different emotions from the walls, the floors, the perspectives, the shadows, the stillness, the air, the echoes, the ghosts of Kronborg. Taking these traces, these shavings, we finally displaced what we had found in different rooms into the courtyard.

Looking at the moments in the courtyard performance, I can still identify the rooms where the performers found these movements, these emotions, sometimes even entire scenes. From the traces in the rooms, I extracted meaning and character relationships, finally constructing solos, duets and ensemble scenes for the courtyard. In particular, the lower casemates were haunting; we tore our trial paper costumes and brought these rags into the finery of the ballroom. From this simple exercise, we realized the frailty of human nature and our attempts at concealing these vulnerabilities in the public self. Carlotta voiced one of the strongest remarks about this time: "How do we give the audience the feeling of the search that we went through in Kronborg in April?" One of my greatest regrets was that we were finally unable to bring audiences into the Telegraph Tower, a site in the sky where our souls took flight.

23 JULY 2002 - FIRST PERFORMANCE 16 AUGUST 2002, KRONBORG

I took the bold step of structuring the entire performance according to five books or chapters. These five books were based on my interpretation of the structure of a day at the Japanese noh Theatre. An avid noh audience member would sit through five plays a day with varying central characters, a god play, a warrior play, a woman play, a madness play and a demon play.

Since working on Lear from 1996, I had developed an affinity for noh Theatre. In 1999, when I lived in Tokyo, I shared a residence with a noh musician/shite (lead performer) who talked noh with me every day. His library was a treasure trove of noh theory, plays and videos. Every morning I would awake to him teaching students the musical chanting. I attended noh recitals regularly including obscure experiments with brain activity and noh, where a noh performer was hooked up to machines to measure his brain activity during sections of meditative performance!

Each of the unfulfilled central spirits in our five books exhibit shades, degrees of Hamlet behavior: the lost child in the ghost (Ghost); the intimate companion in the warrior (Laertes); the rebel in the young girl (Ophelia); the self-absorption/besession in the mad woman (Gertrude); the struggle between temptation, guilt and action in the demon (Claudius). The action is pierced by interventions of a strange lady who is both inside and outside the story of Hamlet; a storyteller who presents stories like colours, sensations floating through our experience; and a gentleman caller who never stops for long. Reminiscent of Shakespeare's Hamlet and yet alien, weaving in and out of parallel truths, lies, inventions, repetitions, sliding times, they impinge on our senses; jolting us into a no-man's land of sense and non-sense.



DRØMMEN OM HAMLET

Af HC Gimbel

I en verden hvor der ikke kan skeunes mellem skurke og helte, forbrydere og ofre, konger og mordere, kærlighed eller kalkuleret udnyttelse, er Hamlet ikonet for min sagen efter identitet. Det er et skuespil om essensen i livet hvor ingen af rollerne for hverken det rigtige eller forkerte valg på forhånd er fordelt. Og det fortæller os, hvordan det kan gå, når vi træffer vores valg i uvidenhed.

I dag har vi mere end nogensinde brug for at skabe en ny Hamlet. Et nutidigt ikon der kan fortælle om den frygt, det begær, den magt, de dramme og den lidenskab, som vores liv er præget af i dag, hvor alle kulturer – vores egen som alle andres – er under konstant pres. Vi har brug for en ny Hamlet, der afspejler en verden, der virker stadigt mindre og samtidig så uoverskueligt stor for det enkelte menneske.

Vi bærer alle en kultur i vores baggage. En kultur der bestemmer, hvordan vi ser på og dæmmer andre mennesker. Vores dæmmekraft er båret af det samfund vi lever i, og den mor og far, der har skabt vores identitet og de forfadre, der har skabt deres.

Men i dag, hvor så mange indtryk fra både nære og fjerne kulturer finder vej til vores sanser, får vi til stadighed sværere ved at finde vores egen kultur. Det afsæt hvorfra vi kan bane vejen for vores liv, vores identitet. For hvad kender vi i virkeligheden til vores egen kultur? Hvad kender vi til de andres? Dem vi ikke har mødt og dem vi ikke har en fælles fortid med. Hvordan kan vi forholde os til vores eget liv i forhold til dem, i forhold til verden?

Nogle gange kan det fremmede virke farligt, angribende, ja ligefrem skadeligt på vores kulturelle identitet – olte fordi vi bliver mødt med en styrke på et sted, hvor vi selv er svage. Andre gange kan det være en udfordring i vores sagen efter den nye verden, det nye liv som vi higer efter. Og vi skal konstant vælge. Vælge mellem frygt og åbenhed. Et valg der afgør, hvordan vi forholder os til andre mennesker, og dermed også påvirker den verden, som vi vil leve i.

Det er svært, for verden har netop aldrig været sort/hvid og er det stadigt ikke, selvom nogle forsøger at få den til det. Hamlet er som et billede på den verden, uden svar på hvad der er rigtigt og forkert og med os mennesker efterladt i uvished om, hvilke skridt vi skal tage for at træffe det bedste valg. Men gennem ham kan vi få indsigt og vi kan skabe vores dramme og vores illusioner.

For mig har det været en dram siden jeg var teenager, at være med til at skabe grundlaget for en ny Hamlet. De seneste års politiske udvikling, terrorangreb og gengældelsesaktioner har kun gjort drømmen stærkere. Det skulle være en Hamlet, der ligesom Shakespeares ikke gav nogen svar. I stedet skulle den give næring til de dramme, visioner og illusioner, som vi har brug for i dag, ude i den verden, hvor vi alle har krav på at være glade og blive behandlet som de mennesker, vi nu engang er – uanset vores herkomst.

Med instruktøren Ong Keng Sen som den kreative hovedkraft bag Search:Hamlet og den perlerække af kunstnere, han har samlet bag sig, gik min private drøm i opfyldelse allerede under de første præver. Siden da har utroligt mange mennesker fra nær og fjern, tilskudsgivere og alle de som er nævnt i dette program gjort det muligt at skabe Search:Hamlet. Jeg håber De som publikum vil få en stor oplevelse, og at lyset fra den gamle Hamlet kan udfordre Deres drømme.

A DREAM OF HAMLET

By HC Gimbel

In a world that does not distinguish between villains and heroes, criminals and victims, kings and murderers, love or cupboard love, Hamlet is, to me, an icon of my search for identity. It is a play about the essence of life, in which none of the roles of the right or wrong choices have been pre-destined. It tells us what can happen when we make our choices in ignorance. In our modern times we have more than ever a need to create a new Hamlet. A contemporary icon to recount the fear, lust, power, dreams and passions which mark a life in which all cultures – our own and those of others – are under constant pressure. We need a new Hamlet which mirrors a world which at once is smaller yet so large and incomprehensible to the individual.

We all have cultural baggage. A culture that decides how we view and judge others. Our judgement is determined by the society in which we live as well as the mother and father that have formed our identity, as well as the antecedents that have formed theirs.

But nowadays, with all of the impressions that make their way to our senses from close and distant cultures, it is more and more difficult to find our own culture – that point of departure for our souls into our own lives and identities. For, what do we really know about our own culture? What do we really know about other cultures? Those we have not met and with whom we have no common history. How can we relate our own lives in relation to theirs or the rest of the world?

Sometimes, what is foreign seems dangerous, even damaging to our cultural identity – often because we are met with strength where we have our own weaknesses. On other occasions we meet a challenge in our own search for the new world, the new life we crave for. And we have to make choices all the time. Choosing between fear and openness. A choice that determines how we relate to other people and thus how we influence the world in which we live.

It is a difficult task, for the world has never and will never be just black or white, although there are those who try to make it so. Hamlet is as a picture of the world, without an answer as to what is right or wrong, and with humans being left in the dark as to what steps should be taken in order to make the best choice. But through Hamlet we are given insight and can create our own dreams and illusions.

The creation of a new Hamlet has been a dream of mine since I was a teenager. That dream has only been strengthened by the political developments of our recent world – terrorist attacks and retribution. I wanted to be part of a Hamlet, which like Shakespeare's would give no answers. Instead it should fuel the dreams, visions and illusions that we need in a world in which we all want to be happy and to be treated as human beings – irrespective of our heritage.

With the creativity of Ong Keng Sen as the main engine in Search:Hamlet, and the unique group of fine artists he has put together, my own private dream became reality from the first rehearsals. Since then, so many people from near and far, sponsors and all those who have been mentioned in this programme, have made Search:Hamlet possible. I hope that the audience will find the production a great experience, and that the light of the old Hamlet will shine through to challenge their dreams.

(Translation: Julian Sherwood)





TVÆRKULTURELLE FORESTILLINGER – JA, NEJ, MÅSKE

Af Richard Schechner

Tværkulturelle forestillinger har eksisteret i meget lang tid. Det er snarere normen end undtagelsen at forestillinger er inspireret af værker og tendenser fra andre kulturer. Tag for eksempel den antikke, græske tragedie og det japanske noh teater. Grækerne var både påvirkede af egyptiske (afrikanske) ritualer og udtryksformer og af dans og musik, der kom til Peloponnes fra "Asien" – vore dages Mellemøsten og Indien. Noh teatret, der som regel opfattes som rent japansk, er en blanding af folkelige shamanistiske skikke, der sandsynligvis stammer fra det indre Sibirien, bondedanse og bondemusik (sorogaku), buddhisme, der importeredes til Japan fra Kina og Korea, og den indfødte japanske religion, Shinto.

Derfor er det der sker i dag – den intense udveksling af ideer, skikke og mennesker mellem forskellige kulturer – en fortsættelse af de traditionelle måder, hvorpå folkeslag læner om hinanden, udvikler sig og forandres. Aldrig før har kommunikation og transport været så hurtig og så global. Før i tiden var omverdenen ofte ikke længere væk end den nærmeste landsby. At rejse over lange strækninger var undtagelsen snarere end reglen. Der fandtes ingen fly og ingen satellitter, for slet ikke at tale om effektive motorveje og jernbaner. Og der var ingen øjeblikkelig, global kommunikation der på nogen måde kan sammenlignes med internet, tv og telefon. Er den tværkulturelle strømning, der er resultatet af de tekniske nyskabelser, så også multikulturel? Nogle opfatter den hybride popkultur, internationale festivaler og turisme som et udslag af vestlig, især amerikansk, kulturimperialisme. Andre opfatter faenomenerne som bevis på kreativitet og dynamisk vækst. Men hvad enten man betragter udviklingen som positiv eller negativ, findes der ingen steder på jorden, som ikke påvirkes og ændres af aktiviteter, der foregår et andet sted. Der er steder og mennesker der kan synes at være "langt væk" eller være "en anden slags", men en nærmere undersøgelse vil vise hvor radikalt ideer og skikke flytter sig rundt i verden. I virkeligheden bør tværkulturalismen studeres som en del af den globaliseringsproces, der finder sted.

Lad os tage turisme som eksempel. For at imødekomme et stort og hurtigtvoksende marked opføres der forestillinger af enhver art. Det er almindeligt at affordige turistforestillinger som overfladiske og spraglede, en fritidsfornojelse for de rige og en udnyttelse af de lokale eller "de indfødte" og deres tro og færdigheder. Selvom det ofte er rigtigt, er det ikke altid tilfældet, eller i hvert fald ikke hele sandheden. Først og fremmest kommer turister fra alle dele af verden. I Indien så jeg byboer med rødder i Rajasthan besøge en "rigtig Rajasthan landsby" der blev drevet af et turistbureau udenfor Jaipur. Måske ville disse indiske bymennesker gerne have en fornemmelse af hvordan deres forældre eller bedsteforældre havde haft det i deres oprindelige omgivelser. På Bali indgår en bestemt forestilling i nogle tilfælde i en tempelceremoni og opføres andre gange for turister på et uindviet sted. En af de kendteste balinesiske forestillinger, kecak "abe sang-dansen", hvor der indgår en episode fra sanskritfortællingen *Ramayana*, opføres både i balinesernes egne ceremonier og som turistattraktion. Ironisk nok begyndte kecak i 1930'erne som en turistforestilling, der var resultatet af et samarbejde mellem balinesiske kunstnere og en hollænder, der boede på Bali.

Jeg har tilføjet tværkulturalisme i almindelighed, og tværkulturelt teater i særdeleshed, vækker angst og uro. En af grundene er at der stadig i verden findes en meget aktiv – og indimellem voldelig – forkastelse af "de andre". Vi behøver blot at tænke på Nordirland, Indien-Pakistan-Kashmir, Palæstina-Israel og Rwanda for at nævne nogle få. En anden grund er at de tværkulturelle forestillinger ofte kaster sig ud i at undersøge - ikke hvad der er nemt og åbent for diskussion, men det der er vanskeligt og pinefuldt. I en verden hvor folk fra forskellige kulturer er i stærk kontakt med hinanden, opstår der misforståelser, mistillid, brud og konflikter. Det tages også op som tema i det tværkulturelle teater. Hvis jeg provokeres til at definere tværkulturelt teater, vil jeg sige at det er det kunstneriske udtryk for hvad der sker når kulturer mødes, stader sammen, samarbejder og/eller slås.

Hvis vi retter vores opmærksomhed mod det tværkulturelle teater, kan vi dele det op i adskillige kategorier. En variation er det jeg vil kalde "den vertikale tværkulturelle forestilling". Den er repræsenteret gennem en af vor tids førende teaterinstruktører og kulturelle pionerer, Jerzy Grotowski, der døde i 1999. Fra starten af sin karriere skabte Grotowski forbindelser på tvaers af kulturer og tilbage i tiden for at såge efter det han mente var dybe, universelle sandheder om os mennesker. Grotowski foretog sin første rejse til Asien i 1956, mens han stadig var studerende. Da han kom tilbage til Polen, underviste han i yoga og kinesisk filosofi. Han udvidede sine interesser til mange forskellige kulturer og deres åndelige indsigt, både i den antikke og den moderne verden. Senere i karrieren vendte Grotowski tilbage til disse tidlige interesser. I sit sidste værk, "Art as Vehicle" (1986-99), udforskede han krydsfeltet mellem det mest intime/personlige og det mest objektive/arketypiske. Grotowski udviklede i samarbejde med den amerikanske performer Thomas Richards' "Vibratory songs", der var baseret på afro-caribiske ritualer.

En anden kategori kalder jeg "den horizontale tværkulturelle forestilling", eksemplificeret ved Eugenio Barbas forskning og praktiske arbejde. Barba, der leder Odin Teatret i Holstebro, er italiener, men hans erfaringer er tværkulturelle. I begyndelsen af 1960'erne arbejdede han som assistent for Grotowski i Polen. Barba anerkender Grotowski som sin læremester, og de havde et nært forhold indtil Grotowskis død. Barbas havde sit første teater i Norge, og hans nærmeste samarbejdspartnere kom fra Indien, Japan, Bali og forskellige europæiske lande.

Barba er en teatrets mand, en handlingens mand. Derfor stiller han teoretiske spørgsmål på praktisk manér. For at besvare det fundamentale spørgsmål: "Hvor kommer kunstnerens 'energi' og/eller 'udstråling' fra?" har Barba gennem årene afholdt en række møder i The International School of Theatre Anthropology (ISTA). På møderne, der kan vare fra nogle få dage til en måned, samler Barba en international gruppe af performere og teaterteoretikere for at fremme og demonstrere sin grundlæggende tese for et bredere publikum. Tesen er at der er bevægelser, fodstillinger og rytmper der bruges af de dygtigste performere i alle kulturer. Det er disse, der af Barba kaldes "pre-expressive" manstre i en "extra-daily" (ud over det sædvanlige) adfærd, og det er dem som tilskuerne opfatter som performerens særlige energi. Barba har påvist at asiatiske skuespillere og dansere er særlig dygtige til det præ-expressive. Desuden viser Barba at det, der ses klart i de kodificerede former som japansk *buoyō* og indisk *odissi* dans, også findes i Meyerholds biomechanics, hos balletdansere, Etienne Decroux' mime og i skuespilforfatteren og nobelprismodtageren Dario Fo energiske stil.

Nutidige arbejder af Peter Brook, Ariane Mnouchkine og Tadashi Suzuki er andre overbevisende eksempler på tværkulturel scenekunst – og forskellige fra Grotowskis og Barbas værker. Brook har valgt at samle et kompagni af kunstnere fra Afrika, Asien, Nord- og Sydamerika og Europa. Det er over 30 år siden Brook grundlagde Centre International de Recherche Théâtrale i Paris. Han har foretaget "performance ekskursioner" til Afrika og Asien samt internationale turneer med så forskellige værker som *Carmen*, *Hamlet* og *Mohabbata*. Det sidstnævnte udløste et ramaskrig i Indien og USA. Kritikere som den indiske instruktør Rustom Bharucha og professor i teatervidenskab Gautam Dasgupta angreb Brook for at "vestliggøre" og reducere indholdet og for at ændre tonen i Sanskritfortællingen. Ja, hvordan kunne man overhovedet forestille sig et 17.000 vers langt digt iscenesat på en måde der tilgodeså helheden? Samtidig var Brooks otte timer lange forestilling, der begyndte ved solnedgang og sluttede tidligt om morgen (jeg så premieren i et stenbrud ved Avignon), fantastisk effektivt vestligt teater. Det var kun tværkulturelt på det niveau at skuespillerne og historien var det, og at der var nogle få indslag af indisk-inspireret dans og sang.

Mnouchkine arbejder på en anden måde end Brook. Hendes Théâtre du Soleil er et overvejende fransk ensemble, men deres produktionsmetoder er stærkt inspirerede af Asien. Mnouchkine siger selv at "teatrets oprindelse og min kilde er Asien". Ligesom mange andre vestlige teatre og dansere beundrer Mnouchkine præcisionen, farverne og integrationen af musik, bevægelse og drama (men ikke på nogen italiensk operafacon) i de store klas-

siske asiatiske former som den indiske *kathakali* og den japanske *kabuki*. Mnouchkine tager aspekter fra disse teatre og bruger dem, mere eller mindre direkte, i sine værker, bl.a. korets *kathakali*-inspirerede bevægelser i *Les Atriades* (en version af Aischylos' *Orestien*).

Naturligvis går den tværkulturelle bevægelse ikke kun den ene vej – vestlige kunstnere, der benytter ikke-vestligt materiale og teknik. En af de vigtigste tværkulturelle instruktører er Tadashi Suzuki der både leder Toga Center i det nordlige Japan og Shizuoka-teatret i det sydlige Japan. Suzuki er kendt for sin intensive træning af skuespillere (beskrevet i hans bog *The Way of Acting*) der kombinerer Zen og Shinto ritualer med rigoristiske, vestligt-orienterede danse- og skuespiløvelser. Suzuki har specialiseret sig i at instruere græske tragedier i en speciel japansk stil. Han har også haft et nært samarbejde med den amerikanske instruktør Anne Bogart og ledede sammen med hende Saratoga International Theatre Institute ca. 100 km nord for New York.

Nogle tværkulturelle forestillinger bryder aggressivt med traditionerne og viderefører den gamle avantgardes arbejde. Et godt eksempel på denne type er Guillermo Gomez-Penas produktion. Han er en mexicansk performance kunstner der udelukkende arbejder i USA og Europa. Gomez-Penas tværkulturelle teater forkaster utopiske tanker, afklæder og parodierer magtrelationer og hylder et kritisk, ideologisk perspektiv.

Siden slutningen af 1970'erne har Gomez-Pena, som han selv udtrykker det, "skabt hybrider af mexicansk corpo (folklig teater fra byerne), magisk realisme, kabuki og amerikansk multimedie". Gomez-Penas verden er befolket af figurer som Mister Misterio, en mexicansk detektiv/digter, den udbraendte ballerina Salome Zentit, en bryder og shaman, Border Brujo, en aztekisk prinsesse, der arbejder som kabaretsangerinde, og en androgyn maori krigsmand og operasanger. I nogle forestillinger konstruerer Gomez-Pena multimedie-altre med en videomonitor som den centrale altertavle. I alle disse forklædninger kombinerer Gomez-Pena parodi, ironi, ritual og populærkunst med politisk-social kommentar.

Endelig findes der det jeg ville kalde den "integrative tværkulturelle forestilling", som kan eksemplificeres ved Singaporenere Ong Keng Sens arbejder. Ongs Flying Circus Project er udformet med henblik på at integrere genrer/stilarter fra forskellige asiatiske kulturer. I hans seneste arbejder medvirker tillige amerikanske og europæiske kunstnere. Man fatter bedst Ongs intentioner når man grundlæggende forstår hvor og hvad Singapore er: en bystat og et knudepunkt der forbinder Asien, Australien, Afrika og Europa; en nation bestående af kinesiske, malaysiske, indiske, indonesiske og europæiske folkeslag, sprog, religioner og æstetiske traditioner. Singaporenere er yderst bevidste om deres multikulturelle samfund og er glade for det. De ser deres egen måde at håndtere kulturelle og teknologiske input som model for fremtidens globale udvikling.

Ongs projekt er både et eksempel på Barbas udforskning af den euro-asiatiske performance kunst og på den singaporesiske skuespilforfatter Kuo Pao Kuns forslag til en "åben kultur", hvor den enkelte performer udøver ikke blot sin oprindelige kultur, men også sine valgte kulturer. Flying Circus' workshops og opstættninger sigter mod, men opnår ikke, gnidningsfri integration. Som Ong selv bemærkede det: "Modsatningerne mellem det klassiske og det moderne er snarere stillet til skue end gemt bort".

Det sker at en hybrid, dybt tværkulturel forestilling ligefrem bliver kendemærket for en bestemt kultur. Det er tilfældet med butoh, der kombinerer traditionelle japanske krops-, bevægelses- og meditationsmanstre med impulser fra moderne dans og eksperimentelle forestillinger fra vesten. Ligesådan har den amerikanske jazz og bluesmusik dybe rødder i Afrika og den afrikanske diaspora – og dog fremføres begge genrer fremragende på euro-amerikanske instrumenter og synges i en stil, der udspringer af både afrikanske og euro-amerikanske traditioner. Eller tag f.eks. Trinidads chutney soco, der er soul-calypso spillet/sunget med sydasiatiske rytmmer. Chutney soco er essensen af Trinidads multikulturelle virkelighed: Caribien, Afrika, Sydasien og Europa.



Når vi ser på nutidens omskiftelige globale situation, hvad skal kunstnerne så gøre? Bør de skære ned på deres tværkulturelle aktiviteter? Eller befinner vi os netop i en tid hvor behovet for den type værker er størst? Hvor forsigtige skal ikke-vestlige og vestlige kunstnere være med hvem de lærer fra, hvilken brug de gør af andre kulturers kunst og ritualer, og hvordan de enkelte værker skærper eller mindsker ubalancerne? Bør kunstnere boykotte internationale festivaler og turistopførelser? Bør reglerne om lån være forskellige alt efter om man er en vestlig eller ikke-vestlig kunstner?

Jeg kan ikke besvare disse spørgsmål på andres vegne, men jeg kan komme med mit eget svar. Tværkulturelle aktiviteter er væsentlige og, om noget, bør de udvides. Man skal dog være meget opmærksom på at man respekterer andre kulturers værdier og arbejdsmetoder (lige meget hvad ens egen oprindelige kultur er). Det er lettere sagt end gjort fordi man ofte løber ind i situationer hvor de grundlæggende værdier – politiske, ideologiske, kunstneriske, sociale og religiøse – er så forskellige at kommunikation kan synes umulig. Under disse omstændigheder forsager jeg at forstå så meget som muligt af hvad den anden repræsenterer. Men jeg opgiver ikke mine egne værdier. Jeg er ikke imod konflikter, men jeg er imod vold som et middel til at løse konflikter. Jeg tror på kunstnerisk fremstilling og rituel udfoldelse, ikke på bomber. Jeg er klar over at det er et utopisk synspunkt, ikke desto mindre fastholder jeg det. Jeg er varsom med hvad jeg tager – dermed mener jeg læser og bruger – fra andre kulturer. Jeg er meget mere interesseret i de underliggende strukturer end i at overtage bestemte teknikker. Jeg ville f.eks. aldrig bruge *kathakali* på den måde *Mnouchkine* gør. Jeg ville indpasse den måde som *kathakali* udfolder sine fortællinger på – med musikere og sangere på scenen i nærheden af performerne. Sangerne fortæller historien, og skuespillerne bruger præcise bevægelser til at fremstille den.

Spørgsmålet om "reglerne" for tværkulturelle lån bør være de samme for vestlige som for ikke-vestlige kunstnere, er særligt foruroligende. Det er grundlæggende et spørgsmål om magt. Den der har den største magt bør være mest tilbageholdende med at udøve den. I vores dage er det ikke så let at dele verden op rent geografisk. Nogle mennesker i den såkaldte tredje verden er ekstremt rige og magtfulde, og mange i den såkaldte "første" verden er fattige og magtesløse – her behøver man blot at tænke på Europas gæstearbejdere eller indianerne eller på den strukturelle racisme, der er indbygget i det amerikanske samfund og i de latinamerikanske lande. I alle tilfælde skal man optræde med respekt og takt og med ægte hensyn til sin partner i udvekslingen. Men, og det er et stort "men", kunstnere er hensynsløse og vil altid være hensynsløse hvis de er kunstnere. Heri ligger en smertefuld modsætning som jeg ikke kan løse.

Kunstnere, der bor i Singapore, São Paulo, Mumbai (Bombay), Mexico City, Cairo, Johannesburg, Jakarta og mange andre steder, er forbundet i globale netværk og benytter både udenlandsk og lokalt stof – nogen gange frit, andre gange i overensstemmelse med lokale restriktioner. Selv i tilsyneladende stærkt regulerede eller undertrykkende samfund som Iran og Nigeria har kunstnerne fundet metoder til at kommunikere med ligesindede rundt om i verden. I mere åbne samfund er udvekslingen af forskellige værdier og typer af materiale utroligt omfattende.

Under disse omstændigheder findes der ikke noget der hedder kulturel renhed. Alle kulturformer – fra religion og kunst til madlavning, mode og sprog – er hybrider. Kulturel renhed er farligt fordi det fører til monokultur, racisme, chauvinisme og xenofobi. Menneskets naturlige drift er promiskuitet – og det fører til en foranderlig og til tider unovækkende forskellighed. Mange kunstnere arbejder i dag for at udforske, forstå, fremme, dele og nyde denne forskellighed.

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(oversættelse: Ulla Pion)

THE "YES", "NO", AND "BUT" OF INTERCULTURAL PERFORMANCES
Richard Schechner

Intercultural performances have been around a long, long time. In fact, performances that combine, fuse, and are deeply influenced by works and tendencies from other cultures are the norm, not the exception. Take ancient Greek tragedy and Japanese noh theatre, for examples. The Greeks were influenced by Egyptian (African) rituals and forms as well as by dance and music flowing into the Peloponnese from "Asia"—today's Middle East and India. Noh theatre—sometimes thought of as "purely Japanese," is actually an amalgam of folk shamanic practices probably originating in the interior of Siberia, agricultural dances and music (saragaku), Buddhism (an import into Japan from China and Korea), and the indigenous Japanese religion, Shinto.

So what's happening today—the intense exchange of ideas, practices, and people among cultures—is a continuation of the traditional means by which peoples learn about each other, grow, and change. Never before has communications and transportation been so global and swift. In earlier epochs, the "outside" was sometimes as near as the next village. Travelling long distances was the exception rather than the rule. There were no airplanes and satellites, not to mention effective highway and rail travel. And there were no means of instant global communications in any way comparable to the Internet, television, and the telephone.

But is the Interculturalism resulting from these technical innovations really multicultural? Some see pop culture hybridity, international arts festivals, and tourism as evidence of Western and especially American cultural imperialism. Others see it as evidence of creativity and dynamic growth. But whether one regards what's happening as positive or negative, there is no place on earth not being influenced and changed by activities going on elsewhere. Some places and people may appear "far away" or "other". But closer examination reveals how totally ideas and practices move around the globe. In fact, Interculturalism needs to be studied as part of the "globalization process" that is now taking place.

Take tourism as an example. To satisfy an enormous and still rapidly growing market, performances of all kinds have been found, redesigned, or invented. It is common to disparage tourist performances as shallow and tawdry, a pastime for the rich and an exploitation of "native" or "local" peoples, their beliefs, and skills. Although all this is too often true, it is not always the case, nor is it the whole story. First off, there are tourists coming from all parts of the world. In India, I witnessed city-dwelling Rajasthani visiting a "real Rajasthan village" operated by a local tourist agency outside of Jaipur. Perhaps these Indian urbanites wanted to get a taste of what their parents or grandparents were like in situ. In Bali, a particular performance may be part of a temple ceremony in one instance and presented in unconsecrated space for tourists at another time. One of the best known Balinese performances, the ketchak "monkey chant-dance," in which an episode from the Sanskrit epic Ramayana is re-enacted, is performed by the Balinese both in their own ceremonies and as a tourist attraction. Ironically, ketchak began in the 1930s as a tourist performance created by the collaboration of Balinese artists and a Dutch expatriate.

I should add, however, that Interculturalism in general, and intercultural performances in particular, raise anxieties. This is not only because there remains in the world a very active—and sometimes violent—rejection of "the other"—we have only to think of Northern Ireland, India-Pakistan-Kashmir, Palestine-Israel, and Rwanda (some among many); but also because intercultural performance often seeks to probe not what is easy and to lay open to public discourse that which is difficult and disturbing. In a world where people of different cultures are in strong contact with each other, there also arise misunderstandings, distrust, ruptures, and conflicts. These, too, are the themes of intercultural performance. If pressed to give a definition, I would say that intercultural per-

formance is the embodiment, the enactment, and the artistic expression of what happens when cultures meet, collide, collaborate, and/or conflict.

Turning our attention to artistic intercultural performance, we can discern several varieties. One kind is what I call "vertical intercultural performance" as typified by the work of one of our epoch's leading theatre directors and cultural explorer, Jerzy Grotowski who died in 1999. From the very start of his career, Grotowski made connections across cultures and back in time seeking what he believed were deep universal human truths. In 1956, while still a student, Grotowski made his first trip to Asia. Upon his return to Poland, he lectured on yoga and Chinese philosophy. He broadened his interest to include the sacred knowledge of many cultures, ancient and contemporary. Grotowski returned to these early intercultural concerns late in his career. In his final work, "Art as Vehicle" (1986-99) Grotowski investigated the intersection of the most intimate-personal with the most objective-archetypal. Working with American performer Thomas Richards, Grotowski developed "vibratory songs" based on Afro-Caribbean rituals.

Another kind is what I call "horizontal intercultural performance," as exemplified in the research and practical work of Eugenio Barba whose *Odin Teatret* is based in Holstebro, Denmark. Barba himself is Italian, but his experience is intercultural. In the early 1960s, he worked in Poland as Grotowski's assistant. Barba acknowledges Grotowski as his teacher; they remained close until Grotowski's death. Barba's first theatre was in Norway and his closest collaborators come from India, Japan, Bali, and various European countries.

Barba is a man of the theatre, a man of action. He therefore poses theoretical questions in practical terms. In order to answer the fundamental question, "Where does a performer's 'energy' and/or 'presence' come from, Barba has convened over the years a number of sessions of the International School of Theatre Anthropology (ISTA). At ISTA whose sessions last from a few days to a month, Barba brings together an international team of performers and performance theorists to advance and demonstrate to a wider public his basic thesis: That there are movements, stances, and rhythms employed by the most accomplished performers in all cultures. These are what Barba calls the "pre-expressive" patterns of "extra-daily" behavior that spectators enjoy as the performer's presence and energy. Barba has shown that Asian actors and dancers are particularly skilled in the pre-expressive. Furthermore, Barba demonstrates that what is clearly visible in codified forms such as Japanese *buju* or Indian *odissi* dancing, is also visible in Meyerhold's biomechanics, ballet dancers, the mime of Etienne Decroux, and the energetic style of playwright and Nobel laureate Dario Fo.

The ongoing work of Peter Brook, Ariane Mnouchkine, and Tadashi Suzuki offer other cogent examples—different from that of Grotowski and Barba—of intercultural performance. Brook has chosen to assemble a company of artists from Africa, Asia, the Americas, and Europe. More than 30 years ago, Brook founded in Paris the Centre International de Recherche Théâtrale. He has undertaken performance fieldtrips to Africa and Asia—as well as many international tours with works as different as *Carmen*, *Hamlet*, and *The Mahabharata*. This last raised a storm of controversy in India and the USA. Critics such as Indian theatre director Rustom Bharucha and Professor of Theatre Gautam Dasgupta attacked Brook for "Westernizing" and severely reducing the scope and altering the tone of the Sanskrit epic. Indeed, how could a poem of 17,000 verses be staged in anything approaching its entirety? At the same time, Brook's 8-hour performance, beginning at sunset and ending early in the morning (I saw its premiere in a stone quarry at Avignon), was stunningly effective Western theatre. It was intercultural only at the level of who the actors were, the story, and a few interpolations of Indian-like dancing and singing.

Mnouchkine works differently than Brook. Her *Théâtre du Soleil* is a mostly French company—but their production means are strongly "Asianized." Mnouchkine states in no uncertain terms that "the origin of theatre and my

source is Asia." Like so many other Western theatre and dance artists, Mnouchkine admires the precision, the colors, the integration of music, movement, and drama (but not in an Italian operatic fashion) of the great Asian classical forms such as Indian *kathakali* and Japanese *kabuki*. Mnouchkine will take aspects of these theatres and use them, more or less directly, in her works—such as the *kathakali*-like movements of the chorus of her *Les Atriades* (a version of Aeschylus' *Orestes*).

Of course, the intercultural performance movement is not all one way—Western artists using non-Western materials and techniques. One of the most important intercultural directors is Tadashi Suzuki who runs both the Toga Center in northern Japan and the Shizuoka theatre in the south. Suzuki is noted for his intense actor-training methods (summarized in his book, *The Way of Acting*) that combine Zen and Shinto rituals with rigorous Western-style dance and acting exercises. Suzuki has specialized in directing Greek tragedies in a unique Japanese style. He has also collaborated deeply with American director Anne Bogart, co-directing with her the Saratoga International Theatre Institute some 100 kilometers north of New York City.

Some intercultural performances are aggressively disruptive, carrying forward the work of the traditional avant-garde. A strong example of disruptive intercultural work is that of Guillermo Gómez-Peña, a Mexican performance artist who works extensively in the USA and Europe. Gómez-Peña's kind of intercultural performance refuses utopian schemes, uncloaks and parodies power relations, and promotes a critical ideological perspective.

Since the late 1970s, Gómez-Peña has created hybrids made from (in his own words) Mexican *carpa* (urban popular theatre), magical realism, *kabuki*, and U.S. multimedia. His stated intention is to demolish monoculture. Gómez-Peña's world is populated by such figures as *Mistero Misterio*, a Mexican detective/poet, the burned-out ballerina *Salome Zenit*, a Wrestler Shaman, *Border Brujo*, an Aztec princess working as a cabaret chanteuse, and an androgynous Maori warrior opera singer. For some performances, Gómez-Peña constructed multimedia altars with a video monitor as the main icon. In all these guises and enactments, Gómez-Peña combines parody, irony, ritual, popular arts, and political-social commentary.

Finally, there is what I call "integrative intercultural performance" as exemplified in the work of Singaporean Ong Keng Sen. Ong's *Flying Circus Project* is specifically designed to integrate performance genres/styles from different Asian cultures—and in his even more recent work, including American and European artists as well. Ong's project is fully comprehensible when one recognizes where and what Singapore is: a city-state at the crossroads linking Asia, Australia, Africa, and Europe; a nation consisting of Chinese, Malay, Indian, Indonesian, and European peoples, languages, religions, and aesthetic traditions. Singaporeans are highly conscious of their multiculturalism, celebrating rather than denigrating it. They see their ways of handling cultural and technological inputs as a model for future global development elsewhere.

Ong's project is an example both of Barba's investigations into Eurasian performance and of Singapore playwright Kuo Pao Kun's proposal for an "open culture" where individuals practice not only the culture of birth but also cultures of choice. The workshops and productions of Flying Circus aim towards but do not achieve seamless integration. As Ong himself noted, "The contradictions of traditional and contemporary are exposed rather than glossed into unity."

But sometimes a hybrid deeply intercultural performance becomes "naturalized" as a signature performance of a particular culture. Such is the case of *butoh* which combines traditional Japanese approaches to the body, movement, and meditation with impulses drawn from Western modern dance and experimental performance. Similarly American jazz and blues are musical genres with deep roots in Africa and the African diaspora—yet brilliantly played on Euro-American instruments sung in vocal styles that draw on African and Euro-American traditions. Or

take Trinidadian chutney soca, soul-calypso played/sung to a South Asian beat. Chutney soca enacts the multiple cultural reality of Trinidad: Caribbean, African, South Asian, European.

Given today's volatile global situation, what should artists do? Should they cut back on intercultural activities? Or are these precisely the times when such works are most needed? How careful should artists—non-Western as well as Western—be about from whom they borrow, what use they make of the arts and rituals of other cultures, and how individual works might exacerbate or ease the imbalances? Should artists boycott international festivals and tourist performances? Ought the rules governing borrowings differ depending on whether one is a Western or non-Western artist?

I cannot answer these questions for others—but I can give my own response. Intercultural activities are essential and they need to be, if anything, increased. However, one must be very careful to respect the values and working methods of other cultures (whatever one's home culture might be). This is easier said than done because one frequently runs into situations where fundamental values—political, ideological, artistic, social, and religious—really differ so deeply that no communication seems possible. At these junctures, I try to "take in" as much as I can what the other presents. But I do not surrender my own values. I am not against conflict; I am against violence as a means of resolving conflict. I believe in artistic representation and ritual enactment, not in bombs. I realize that this is a utopian position, I hold it nonetheless. I am careful about what I take—that is, learn and use—from other cultures. I am much more interested in using underlying structures than in adapting particular techniques. I would never use, for example, kathakali in the way that Mnouchkine does. I would, however, adapt the way kathakali enacts its narratives—with musicians and singers onstage near the performers. The singers tell the story; the actors use precise movements to enact it.

The question of whether the "rules" of intercultural borrowing ought to be the same for Western or non-Western artists is particularly vexing. It is basically a question of power. Whoever has the more power ought to be the most careful in exercising it, the most restrained. These days it is not easy to slice the world up geographically. Some in the so-called Third World are extremely rich and powerful; and many in the so-called First World are poor and powerless—one has to think only of Europe's "guest workers" or Native Americans or the continuing structural racism endemic in the USA and Latin America. In every case, one must act respectfully, with tact, and with the most genuine regard for one's partners in the exchange. But, and it is a big "but," artists are reckless and will always be reckless if they are artists. Herein lies a painful contradiction. I cannot resolve it.

Artists residing in Singapore, São Paulo, Mumbai, Mexico City, Cairo, Johannesburg, Jakarta, and many other places are hooked into global circuits and draw on both foreign and local materials—sometimes freely, sometimes in accord with local restrictions. Even in apparently tightly regulated or oppressive societies, such as Iran or Nigeria, artists have found ways to communicate with like-minded people around the world. In more open societies, the play of differing values and materials is stupendous.

Under these circumstances, there is no such thing as cultural purity. All cultural practices—from religion and the arts to cooking, dress, and language—are hybrids. Cultural purity is a dangerous construction because it leads to monoculture, racism, jingoism, and xenophobia. The "natural" proclivity of humankind is promiscuity—which results in an always changing, if sometimes unsettling, diversity. The work of many artists today has been to explore, understand, promote, share, and enjoy this diversity.

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AT SØGE EFTER HAMLET

Et interview med instruktøren

Af Alette Scavenius

Search:Hamlet er sidste del af Ong Keng Sens tverkulturelle Shakespeare-trilogi. Den efterfølger Lear (1997) og Desdemona (2000). I dette interview løfter instruktøren sløret for sine tanker omkring Shakespeare, kulturforskelle, stedspecifikke opsetninger og sin segen efter Hamlet.

Da du planlagde din trilogi, var det da intentionen at alle disse stort anlagte forestillinger skulle baseres på Shakespeares tekster?

Nej. Min plan var at sidste del af trilogien ikke skulle være et Shakespeare-stykke, men et skuespil om Siddharta eller Buddha og dilemmaet ved den globale ånd. Den plan bliver stadig ført ud i livet; til december starter jeg den første workshop i Laos' kongelige hovedstad Luang Prabang.

De to første dele af trilogien blev forskellige måder at arbejde med Shakespeares tekster på. Først kom Lear, genfortalt på den måde at Goneril, den ældste datter i forestillingen, blev den centrale rolle – en datter, der dræber sin fader i Asien. I det andet stykke, Desdemona, gik vi om bag masken for at se på skuespillerne i stedet for på rollerne. I det tredje ville vi forlade Shakespeare og gå ind i noget der skulle opfattes som asiatiske. Selv om Shakespeare opfattes som vestlig, ved vi jo godt at det bliver mindre og mindre vigtigt hvem det kulturelle arvegods tilhører i denne stadig mere hybridiserede verden. Jeg mener ikke at man skal være tro overfor originalen. Jeg tror det er en illusion, der oftere bruges til at lukkeude end til at åbne op. Jeg tror at Shakespeare og Buddha i vores dage tilhører verden snarere end deres oprindelseslande.

Da H.C. Gimbel henvendte sig til mig om Hamlet – og det var ham, der foreslog Hamlet – tøvede jeg fordi jeg følte at jeg skulle have en ganske særlig grund til at opføre dette stykke. Jeg tror at det er farligt at udforske Shakespeare hvis man ikke har et specielt formål. Det kan nemt ende som noget måder at sætte en anderledes Shakespeare op på, og det er jeg meget skeptisk overfor. Derfor falte jeg at det denne gang ikke blot skulle være en æstetisk øvelse. Så tænkte jeg – hvad nu hvis vi laver den på Kronborg? Det kunne være en interessant opgave at gendigte og blande kultur, kulturelt autencitet og kulturelt ejerskab. Og da det faldt på plads med Kronborg, blev det en spændende rejse – især da vi kunne bruge hele slottet og trænge ind i dets indre organer og nærmest grave stedet frem. Det er meget vanskeligt at skabe et stedspecifikt værk i en anden kultur. Sådan at forstå at jeg som ikke-europæisk instruktør iscenesætter Hamlet med asiatiske performere på det sted der oprindeligt inspirerede Shakespeare – men der findes ingen Hamlet, ingen europæisk Hamlet, ingen dansk Hamlet, ingen asiatiske Hamlet. Det er denne komplekse kulturelle proces der interesserer mig, og jeg kunne straks se kontinuiteten fra begyndelsen med Lear; der var udfordringen - en grund til at tage fat på projektet.

HVEM ER HAMLET?

Da jeg begyndte på projektet, drejede det sig om hvordan vi kunne skabe en Hamlet, der gav mening – det er meget vigtigt i alt mit arbejde. Hvad er det centrale tema i vores Hamlet – måske er det centrale tema hvem Hamlet er i vores tid, i vores kulturer, i vores samfund.

Når man fører performere fra mange forskellige kulturer sammen, har hver enkelt selvfølgelig sit eget billede af Hamlet og sin egen opfattelse af hvad Hamlets rolle går ud på – hvem Hamlet er i deres land. Er det den unge mand eller kvinde, der kæmper for dyrenes rettigheder eller er det en modstandskæmper i Timor? Jeg blev inspireret af den første samtale vi havde, hvor vi talte om hvad der sker hvis én er fravaerende, ikke mindst fordi jeg var meget tilbageholdende med at udpege en Hamlet fordi jeg tænkte at hvis vi sætter en asiatiske skuespiller til

at spille Hamlet, er det på en eller anden måde en erstatning, og hvis vi har en europæisk Hamlet, vil der være alle mulige spørgsmål om hvorfor det skal være en europæisk Hamlet når det er et blandet ensemble. Jeg havde nærmest lyst til blot at suge hans tilstedeværelse ud af stykket, for så i dette vakuum at begynde at se de andre roller på en ny måde og muligvis få øjnene op for andre dimensioner i Shakespeares stykke.

Da du havde besluttet dig til at der ikke skulle være nogen Hamlet på scenen, koldte du forestillingen Search:Hamlet. Hvilken slags sagen taler vi om?

Det er en sagen på mange forskellige niveauer. Det er en personlig sagen hvor vi stiller os selv nogle spørgsmål om vores kultur og de lande, vi lever i. Det er også en sagen efter at forstå Hamlets sociale betydning – den kommer fra min asiatiske baggrund hvor f.eks. en opsætning af *Ramayana* (traditionel hinduistisk fortælling, red.) eller en særlig figur har en social betydning. Historien om Sita og Ravana (fra *Ramayana*, red.) er ikke blot en historie om en pige og en dæmon eller om en familie og en modstander, men det er også et budskab til nutidens samfund, og på samme måde er der også et budskab i *Hamlet*.

Teatret i den elizabethanske periode var på samme måde. Når man fortalte historien om Macbeth eller Lear, fortalte man om menneskelig meningslashed og dærskab – det var lærestykke til publikum om hvordan man skulle leve. I *Search:Hamlet* siger vi inde os selv og i vores arbejde som tværkulturel teaterensemble både efter stykkets betydning, og den uafbrudte dialog mellem forskellige folkeslag i Europa og Asien. Jeg vil ikke generalisere om de to verdensdele, men det er meget forskelligt hvordan et dansk publikum og et publikum i Singapore vil reagere på *Hamlet*, og den forskel er vigtig.

Det, jeg er særlig glad for ved *Hamlet*-projektet, er at det er specifikt for Danmark. Publikum i Tokyo, Berlin, New York, Singapore og Danmark er ikke ens, og man kan ikke iscenesætte et værk og turnere i fem byer og forvente at det forbliver det samme. At vi er på Kronborg, det sted hvor *Hamlet* udspringer sig, tvinger os til at skräddersy det til Danmark. Det synes jeg er vigtigt i dette flydende rum som en international forestilling er. Kronborg er et vigtigt redskab til at gøre os specifikke.

Du har valgt Kronborg og dens storslæde beliggenhed som baggrund for et ensemble med bl.a. asiatiske kunstnere, der ikke er vant til at optræde i nogen scenografi overhovedet. Hvordan forholder du dig til det?

Jeg tror at mine stykker ofte indeholder en kæmpe udfordring og spænding. I *Lear* lå spændingen mellem de klassiske og de moderne skuespillere, og ofte drejede spændingen sig om balance, men det var den spænding der rent faktisk skabte forestillingen. På samme måde indeholdt *Desdemona* en spænding mellem publikums forventninger i kælvandet på den smukke, eksotiske Lear og vores avisning af denne forventning. I *Hamlet* er spændingen anderledes. Det er en spænding der bygger på de yderst forskellige kunstnere og på friheden til at forestille sig omgivelserne, teksten og os selv på vores forskellige måder.

Er slottet her for eksempel fremmed for Ann (Crosset, der spiller rollen som Gilda Rosie Krantz III, red.) som er amerikaner, men har levet mange år i Danmark? Efterhånden begynder vi at indse at denne *Hamlet* ikke handler om kulturelle båse; - det er så nemt at påstå, at forskellene skyldes kulturelle uligheder. Tag for eksempel musikken: Dicte komponerer musik fra noder og spiller ud fra et meget præcist partitur, mens Sadra (I Wayon Sadra) improviserer alt og komponerer efter gehør. Er det en kulturel forskel? Når det kommer til stykket, er det en forskel mellem de to musikere. Der er europæiske musikere, der improviserer, og der er asiatiske musikere, der skriver deres musik ned.

Derfor handler *Hamlet* i virkeligheden om personlige idiosynkrasier, personlige karaktertræk og om forholdet til dette specielle og meget monumentale sted. *Search:Hamlet* handler i sidste ende om frigørelse, om frihed fra de kulturelle båse der bliver brugt som våben af samfund og nationer.

STYKKET I STYKKET

En personlig historie er Wu Wenguangs dokumentarfilm om en basse i Kina. Hvor har det med Hamlethistorien at gøre?

Wenguangs film er et af elementerne i 'stykket i stykket'. (I originalmanuskriptet arrangerer Hamlet af en tumerende teatertrup dramatiserer Claudius' mord på Hamlets fader i overværelse af hele hoffet for at få kongen til at afsløre sig, red.) Forhåbentlig afslører den nogle ting for tilskuerne om dem selv. Måske om hvor åbne de er. På samme måde som Hamlet holdt et spejl op for Claudius, holder Wenguang spejlet op for os, publikum. Måske vil tilskuerne undre sig over hvorfor han har valgt at interviewe en basse, der er blevet taget for at udøve sex på et toilet. Wenguang og jeg diskuterede oplægget i december 2001 under en workshop med hele holdet. Hans svar på den diskussion er denne film – og mit svar til ham er at bruge den. Filmen belyser hele spørgsmålet om at være eller ikke være – f.eks. basse i en kultur hvor det er forbudt. Og man begynder også at forstå at en del af Hamlets problemer måske var at han aldrig kunne finde sig til rette. Det var hans skaebne, og han var fanget i den. Han havde intet andet valg end at fortsætte rejsen.

På en måde tror jeg at det begynder at knække myten om Hamlet: i virkeligheden er han ikke en højbåren prins, men en basse der er blevet taget i toiletsex, og det får os til at genoverveje hvad mytologi er. Hvordan finder vi vores nye mytologi i hverdagslivet? Enhver kunne være Hamlet eller Macbeth. Derfor holder vi spejlet op foran vores selvtilfredse teater middelklasse, og med det mener jeg også mig selv, for jeg er middelklasse, et teatermenneske og ganske godt tilfreds med visse aspekter af det teater, jeg beskæftiger mig med.



CHARLOTTE ENGELKES (THE STORYTELLER)

D E M E D V I R K E N D E

De medvirkende i forestillingen er en gruppe af meget forskellige kunstnere med hver deres kulturelle og kunstneriske baggrund. Hvilke betragtninger gjorde du dig da du besatte rollerne? Var det den enkelte kunstner eller en repræsentant for en kunstform, du valgte?

I Lear gik vi udpræget efter kunstformen, f.eks. en No skuespiller og en Peking Opera-skuespiller som så selv måtte genopfinde deres særlige form, men i Hamlet er de kunstneriske former mindre vigtige. Jeg valgte således ikke en topeng danser (*maskedans fra Bali*, red.) på grund af hans topeng, men fordi jeg gerne ville arbejde med den bestemte performer (*i Wayan Dibia*, som spiller Claudius i stykket, red.). Så denne gang er det mindre udpræget en præsentation af forskellige teaterformer og kulturer. Jeg har valgt at arbejde med disse performer fordi jeg er inspireret af dem.

Jeg tror at der en erkendelse af at folk vælger at være hvad de er – bare fordi du er fra Malaysia, behøver du ikke at danse i malaysisk stil. Jeg tror f.eks. ikke at Aida (*Redza*, der spiller rollen som Loertes, red.) danser som en malaysisk danser. Hun har sin egen individuelle stil. Og jeg tror at vores Hamlet bevæger sig ind i den individuelle sfære, som den enkelte performer, der enten har et forhold til sin kulturelle kontekst eller har forkastet sin egen kultur for at finde en anden sammenhæng. Der findes ingen lette kategorier. Pichet (*Klunchun*, der spiller Gertrud, red.) er uddannet som klassisk thaidanser i rollen som dæmon. Det han gør på scenen nu har imidlertid ikke meget med hans traditionelle uddannelse at gøre.

Det bringer mig frem til spørgsmålet om hvad der er klassisk og hvad der er moderne. Jo mere jeg arbejder med klassisk uddannede kunstnere, jo mere ser jeg at de opfatter sig selv som moderne udøvere af deres kunst. Fordi de udvikler den hver eneste dag. Vi, der ser det udefra, opfatter dem derimod som klassiske selv om der selvfølgelig foregår en stadig udvikling. I Lear arbejdede vi med kunstformer, der stammer fra den klassiske kunsts højborg, men nu er vi faktisk kommet frem til en Hamlet uden at skulle sige: Aida = Malaysia, Dibia = Bali og Pichet = Thailand. Jeg vil gerne have at vi beskriver, hvad de gør kunstnerisk uden at sætte etiket på om de er fra det ene land eller det andet eller fra den ene den kultur eller kunstform eller den anden. På en måde bliver det til et kompagni ligesom Pina Bausch, William Forsythe eller Rosas, hvor alle danserne kommer fra forskellige kulturer, men hvor du aldrig først og fremmest vil beskrive dem som: 'åh, de er arabiske dansere fra Bruxelles eller Lissabon eller klassiske balletdansere fra København'.

Med Charlotte (*Engelkes*, der er fortæller i stykket, red.) er det en helt anden sag. Hvad er klassisk i Europa i dag? Jeg så hende i et skort stykke af Helmer Goebbels og sagde til mig selv: 'måske taler vi det samme sprog selv om vi er fra Singapore og Sverige'. Hun trækker meget på sin personlige erfaring, der er meget eklektisk. Hendes instrument har været tekst. Hun har nedskrevet mange tanker om Shakespeares tekst. Vi arbejdede intenst sammen på materialet, og ud af det er der kommet en blanding af personlige og opdigtede forestillede sammenhænge.

At bevæge mig fra Lear til Search:Hamlet har været en meget vigtig rejse for mig. Jeg kommer fra det moderne asiatiske teater og skulle definere mig selv, først kulturelt, så personligt i en teaterverden, der hovedsageligt styres af kunstnere fra europæiske og amerikanske kulturcentre. Man kan sige at den europæiske rejse er anderledes. Den starter i den modsatte ende: lad os begynde med individet og derefter udforske betydningen af det kulturelle og tværkulturelle. Min personlig rejse gik ud på at vi først så på vores kulturelle rødder, derfra på individet og om han eller hun måske har valgt at skille sig ud fra sin kultur.

D E N U N G E G E N E R A T I O N

Jeg er meget optaget af hvad den unge generation af kunstnere foretager sig i dag i Sydostasien. Pichet og Aida repræsenterer dem, og de kommer enten fra den traditionelle, klassiske uddannelse der er kulturelt forankret, som f.eks. Pichets khon, eller de kommer fra en forståelse af verdien af solide rødder, som Aida der er bevidst er

gået fra en amerikansk uddannelse tilbage til malaysisk dans og kampsport. Jeg interesserer mig for den generation af unge kunstnere der er kulturelt forankret, men skaber deres helt personlige sprog. Den europæiske og amerikanske scenekunst har opfattet den konceptuelle kunst som deres egen, mens den asiatiske kunstner betragtes som etnisk og multikulturel. Pludselig begynder man at tro at der faktisk er sådanne klassificeringer. Men sådan forholder det sig ikke! De unge sydestasiatiske kunstnere bevæger sig i et helt andet miljø end deres forældres generation.

Jeg er også interesseret i at drage én, der er så intenst klassisk trænet som Dibia, ind i ensemblet. Han tilhører en anden generation, men samtidig er det vigtigt for ham at han bliver ved med at udvikle sin kunst. For mig er det lærenrigt at se at han aldrig stopper, men bliver ved med at forandre sig, udvikle sig og vokse. Det samme finder jeg i Carlotta (Ikeda, der spiller Genfærdet, red.). Hun har valgt at bo i Frankrig for at fortsætte sin segen. Hvorfor valgte hun at forlade Japan? Var det vanskeligt for en japansk kvinde at leve sådan som hun ønskede det – og hvorfor valgte hun butoh dengang? I dag er hun i færd med at genopfinde butoh-sproget. Men er det stadig butoh og hvad er butoh egentlig?

Alt dette er meget forskelligt fra Lear hvor min første idé om Lear var en noh skuespiller - ikke en bestemt skuespiller, men en noh skuespiller. I Hamlet inspirerede rollen som Claudius mig ikke til at vælge maskeformen, men jeg vidste at jeg gerne ville have Dibia. Så denne forestilling er et skridt væk fra de meget enkle linjer, der blev trukket op i Lear. Nu uddyber jeg og reviderer nogle af de tidligere tanker. I Search:Hamlet skaber interessen for en bestemt kunstner nogle andre komplikationer og modsætninger. Det gælder f.eks. Kota (Yamazaki, der spiller Ung Mond, red.). Kota skabte sin karriere indenfor det der kategoriseres som international, moderne dans, men han har på det seneste fordybet sig i butoh. Man kan se det som en europæisk kunstners rejse; han passer ikke ind i nogen kategori.

Hvor kommer de europæiske skuespillere ind i billedet?

Med Ann var det hendes konstante neurotiske tics. Måske er hun ikke sådan, men sådan præsenterer hun sig selv, og det synes jeg er interessant at arbejde med. Det var ikke fordi jeg tænkte at jeg ville have en "outsider" i Danmark – en der havde boet her i mange år (er hun så dansker?) - til at spille rollen. Til at begynde med spillede hun Polonius, og jeg blev meget optaget af hendes interventioner under improvisationerne. Jeg havde bedt hende om at afbryde andres scener med sine neurotiske tics på samme måde som det traditionelle asiatiske teaters klovn, der indimellem siger nogle dybe sandheder. Nu er afbrydelsen hendes eneste rolle. Vi kalder hende Gilda Rosalie Krantz III efter Rosenkrantz og Gyldenstjerne. Og med Dicte (der spiller Ophelia, red.) var det sådan at da jeg talte med hende, følte jeg at hun var meget seriøs, og derfor ville jeg gerne have hende med i projektet. Jeg var tiltrukket af hendes seriøsitet i popverdenen; hun har tilsyneladende valgt at spille en meget speciel form for pop. Hvad angår Charlotte blev jeg slætt af den måde hun fører sig selv frem på. Hun har en formidabel udstråling, og det synes jeg at fortællerne skal have. Så skabelsen af Search:Hamlet er foregået ud fra et meget personligt udgangspunkt, hvor det er de individuelle kunstnere der har inspireret mig snarere end de kulturer de kommer fra.

(Oversættelse: Ulla Pion)



SEARCHING FOR HAMLET

An Interview with the Director

By Alette Scavenius

Search:Hamlet concludes Ong Keng Sen's intercultural Shakespeare-trilogy preceded by Lear (1997) and Desdemona (2000). In this interview the director reveals his thoughts about Shakespeare, cultural differences, site-specific performances and the search for a Hamlet.

When you planned your trilogy of large-scale intercultural performances, was it your intention that all three should be based on Shakespeare's texts?

No. I planned that the last part of the trilogy would not be Shakespeare but a piece about Siddharta or Buddha and the dilemma of global souls. That is still planned and I will start the first workshop in December this year in the Laoian royal capital, Luang Prabang.

The two first parts of the trilogy were different exercises in collaborating with Shakespeare's text. First came Lear, re-imagined in the sense that Goneril, or Elder Daughter in our production, became the central role, a daughter killing her father in Asia. In the second production, Desdemona, we went behind the mask to look at the actors as opposed to the characters. The third is to leave Shakespeare behind and go into something that will be perceived as being from Asia, just like Shakespeare is perceived as being Western, although the possession of these cultural goods is less and less of an issue in an increasingly hybridised world. I do not believe in authenticity in that I think it is an illusion often used to exclude rather than include. Shakespeare and Buddha belong to the world rather than the original source country.

When HC Gimbel approached me to do Hamlet – and he was the one to suggest Hamlet – I was quite reluctant. I felt that I wanted a more specific reason for creating that piece. I think it is very dangerous to explore Shakespeare if you don't have a specific purpose – it can just end up like 1001 ways of doing a different Shakespeare. I am very sceptical of that sort of thing, so I felt that this time it should not simply be an aesthetic exercise. Then I thought – what if we made it at Kronborg castle?? This would be an interesting exercise in re-imagining and scrambling culture, cultural authenticity, and cultural possession. Once the castle was confirmed it became an interesting journey of how the castle could be used in a site-specific way. Going into the bowels of the castle and almost excavating the site. Site-specific work in a different culture is difficult. I am a non-European director, directing Hamlet with Asian performers at the site which originally inspired Shakespeare to write – and there is no Hamlet, no European Hamlet, no Danish Hamlet, no Asian Hamlet. It is the process of the complexity of cultural categories that interests me, and I could see continuity from the very beginning with Lear, a challenge, a reason for taking on the project.

WHO IS HAMLET?

So when I started the process it was a bit like this: how do we create a Hamlet with meaning. What is the central issue for our Hamlet? Perhaps the central issue is really the question of who Hamlet is in our times, our cultures, and our communities?

When you collect a cast originating from many cultures, obviously everybody has a different image of Hamlet, and a different perception of Hamlet's role – who is Hamlet in their countries? Is it the young man or young woman who is fighting for animal rights or a resistance fighter in Timor – he could be a Hamlet. At the same time I was really sparked by the first conversation we had together during which we talked about what happens if someone is absent. I was very resistant to casting Hamlet, because I thought if we put an Asian performer as Hamlet, it is

a simple substitution in a way, and if we had a European Hamlet, there would be all the questions as to why a European Hamlet in a mixed cast. I wanted to almost suck his presence out, and in this vacuum, you begin to see all the different characters in a new way, and possibly realize the other dimensions of the piece that Shakespeare wrote.

Having decided that there should be no Hamlet on stage, you have named the performance Search:Hamlet, what kind of a search are we talking about?

The search is a multi-level one. One is a personal search - asking ourselves certain questions about our culture and the countries in which we live. The search is also at the level of understanding the social significance of Hamlet. This comes from my Asian background. Understanding that this performance, this Ramayana (traditional Hindu epic, ed.) or this character serves a social significance. The story of Sita and Ravana (from Ramayana, ed.) is not just a story of a girl and an ogre, or a family and an antagonist, but there are messages for contemporary society and in that way, there is also a message in Hamlet.

This is how theatre was in Elizabethan times. When you tell the story of Macbeth or the story of Lear, you tell the story of human folly or human foolishness - they were lessons for the audience on how to live. Search:Hamlet is searching ourselves, both for the social significance of the piece, for our process as an intercultural company but also searching for the constant dialogue between different peoples in Europe and Asia. I don't want to generalize about these two continents, but the ways in which the Danish and Singaporean audience will react to Hamlet is very different. This kind of specificity is important.

CULTURAL DIFFERENCES

What I like about the Hamlet project is that it is specific to Denmark. Audiences in Tokyo, Berlin, New York, Singapore and Denmark are not the same. You cannot produce one work and tour it to five cities with an identical production. The fact that we are site specific at Kronborg forces us to tailor it to Denmark, which I think is very important in this floating space of international performance. Kronborg is an important root to make us specific.

You have chosen Kronborg, with its stunning background, as the setting for a company that includes Asian artists unaccustomed to working in such a setting.

I think that very often in my pieces there is a huge challenge or huge tension. In Lear, for instance, the tension was between the traditional and contemporary performers, and very often it was a struggle between them how to balance, but that tension actually made the piece. In the same way, Desdemona provided tension between audience expectations of the piece after the beautiful and exotic Lear, and our denial of this expectation. In Hamlet - there is a different tension. It is a tension of these extremely individualistic artists, freedom to imagine the site, text and ourselves in our different ways.

Like Ann (Crosset, plays the role of Gilda Rosalie Krantz III, ed.), for example. She is an American who has lived in Denmark for many years. Is this castle alien to her? More and more we are beginning to realize that this Hamlet is not about cultural categories - it is so easy to say: that differences are due to cultural issues. Like the music; Dicte composes music first from notation and plays it from a very precise score, and Sadra (Wayan Sadra) completely improvises, composing music by ear. Is this a cultural difference? Actually, when we look at it, it's a personal difference of how they make music. There are European musicians who completely improvise, and there are Asian musicians who completely notate their work.

So the imposing thing about this Hamlet is that it is really about personal idiosyncrasies and personal eccentricities in relation to this particular site. Search:Hamlet is ultimately about liberation; the freedom from cultural categories which continue to be the weapons of societies and nations.

THE PLAY-WITHIN-THE-PLAY

One individual story is Wu Wenguang's documentary about a gay man in China. How does that relate to Hamlet's story?

Wenguang's movie is one of the elements of the play-within-the-play (in the original script, Hamlet organises a touring company of actors to dramatise Claudius' murder of Hamlet's father in front of the whole court in order to make the king reveal himself, ed.), and hopefully it reveals certain things to the audience about themselves. *Maybe how open they are. Just like Hamlet held a mirror up to Claudius, Wenguang is holding the mirror up to us, the audience. The audience may be completely confounded as to why he's chosen to interview this gay man who has been caught for toilet sex! Last December Wenguang and I discussed the idea at a workshop for all collaborators. He responded with this film – and my response to him was to keep it. The film brings to fore the whole question of to be or not to be a gay man in a culture where it is illegal to be gay. And you also begin to realise that perhaps one part of Hamlet's tension was that he could never be right. He was fated and he was caught in this; he had no choice but to continue that journey.*

In a way I think it starts to break the myth about Hamlet: he's not really an important prince but just a gay man caught for toilet sex. That makes us rethink what mythology is - how do we find our new mythology today from our everyday lives? Anyone could be Hamlet or Macbeth. So we're holding the mirror up to our middle class theatre complacency. In that I include myself, because I am middle class, I'm a theatre person and quite complacent about certain aspects of the theatre, which I embrace.



KOTA YAMAZAKI (YOUNG MAN)

THE CAST

Your cast is a very diverse group of performers with totally different cultural and artistic backgrounds. What were your considerations in casting the performance? Did you choose the individual performer or the representative of an art form?

In Lear it was definitely the art form we went for. The noh actor and the Beijing opera actor had to reinvent their specific forms for Lear, but in Hamlet the artistic forms are less important. That means I didn't choose a topeng actor for his topeng (Balinese masked dance form, ed.) but because I wanted to work with this individual (I Wayang Dibia, plays the role of Claudius, ed.). So this time there is a less overt display of form and cultures. I have chosen to work with them because I am inspired by these particular artists.

- I feel that there is an acknowledgement that people choose to be what they are – just because you are from Malaysia, you don't have to be a dancer who dances in a Malaysian style. For example, I don't think Aida (Redza, plays the role of Laertes, ed.) dances as a Malaysian dancer; she really has a specific individual style. And I think our Hamlet moves into that realm of the individual – the individual who has some relationship with his or her cultural context or has rejected his or her own culture to embrace another affinity. There are no "easy" categories. Like for instance Pichet (Klunchun, plays the role of Gertrude, ed.), who is trained as a Thai classical dancer in the ogre role, but what he is doing on stage is very different from this traditional training.

This brings up issues questioning what is traditional and what is contemporary. And the more I work with artists with traditional training, I see them thinking of themselves as contemporary artists because they are still reinventing their forms every day. But from the outside, we see them as traditional even though there is a constant redefinition. In Lear we worked with art forms, which come from the bastions of classical traditions and cultures. But now we can arrive at Hamlet without saying Aida = Malaysia, Dibia = Bali and Pichet = Thailand. I would like us to describe what they do artistically, but not mark them as being from this or that country or culture or art form, so in a sense it becomes a company like Pina Bausch or William Forsythe or Rosas, where all the dancers come from many different cultures, but you would never first describe them as: "oh they are Arabic dancers from Brussels, Lisbon, classical ballet dances from Copenhagen."

And Charlotte (Engelkes, plays the role of Storyteller, ed.) has been a completely different kettle of fish! What is traditional in Europe today? I saw her in a crazy piece by Helmut Goebbels and I said to myself, perhaps we speak the same language despite being from Singapore and Sweden. She draws very much from her personal experience, which is very eclectic. Her instrument has been text, she has written many responses to Shakespeare's text. We worked together intensely on this material resulting in a juxtaposition of personal, fictional and imagined contexts.

This journey for me has been very important, moving from Lear to SearchHamlet. Coming from contemporary theatre in Asia, I have had to make my mark first culturally and now individually in a theatre space governed essentially by artists from art centres of Europe and the US. The European journey could be said to be different; it is a journey that starts from the opposite end: let's begin with the individual and explore the meaning of culture and the intercultural. My personal journey was: let's look at our cultural roots and then from there we look into who this individual is; and this individual may actually have chosen to become divorced from his culture.

THE YOUNG GENERATION

I'm very interested in what the artist of the young generation is doing today in South East Asia. Pichet and Aida represent either traditional classical training, which is very culturally consolidated like Pichet's khon (classical Thai court dance, ed.), or they come from an understanding of the value of being rooted. Aida understands that she has gone from American training back to Malay dance and martial arts. So I'm interested in this generation

of young artists who are culturally rooted, but are creating a very specific language of their own. The territory of the European or American art scene has been that conceptual art belongs to them, whereas the Asian artist seems to be ethnic, multi-cultural and then suddenly you begin to realize - oh, there are these classifications! But that is not so. The young South East Asian artists are operating in such a different environment from their parents' generation.

I'm also interested in mixing the cast with someone deeply classical like Dibia - he's a different generation, but at the same time it is important to him that he keeps redefining his art. For me it's a big lesson in the life of an artist that he never stops, that he keeps changing, evolving, growing. In the same way, I see this in Carlotta (Ikeda, plays the role of Ghost, ed.) who has chosen to live in France to continue her search. Why did she choose to leave Japan? Was it difficult for a Japanese woman to live in the way she wanted to live - and why did she gravitate towards butoh then? Today she's reinventing the butoh language. Is it still butoh? What is butoh?

This is very different from Lear where my first image of Lear was a noh actor, not a specific actor, but a noh actor. In Hamlet Claudius did not inspire me to choose a masked form but I knew that I wanted Dibia rather than the form. This production is a move away from the very simple lines that were drawn in Lear. Now I am elaborating deeply and modifying some of those earlier thoughts. Here the interest in the particular artist raises complications and contradictions as with Kota (Yamazaki, plays the role of Horatio, ed.). Kota made his career in what is categorised as international contemporary dance but he has been immersing himself in butoh lately. Some could say that this is the journey of an artist from Europe. He doesn't fit any category.

Where do the European actors fit into this picture?

With Ann it was her constant anxiety and neurotic tic, maybe it's not her, but it is the way she presents herself, and I find it interesting to work with. It was not as if I started out thinking 'ok, I want to have an "outsider" in Denmark, who's lived there for many years (is she Danish?) to play this role'. We started off with her playing Polonius and then I became very involved with her interventions during improvisations. I had also asked her to interrupt other characters' scenes with her neurotic tics based on the role of the clown in traditional Asian theatre, who sometimes say the most profound things. Now her interventions have become her only character. We call her Gilda Rosle Krantz III inspired by the roles of Rosencrantz and Guildenstern. And with Dicte, (plays the role of Ophelia, ed.) - when I talked to her, I found her very serious in the way she talked and this made me feel that I wanted her in the project. I was attracted to her seriousness in the pop world - obviously she has chosen to play a very specific type of pop, or pop with a certain branding. With Charlotte (Engelkes, plays the role of the Storyteller) I was very struck by the way she carried herself - she has such a formidable presence, and that's what I think the storyteller is. So the creation of SearchHamlet has been from a very individualistic stance, how these people are inspiring me, rather than the cultures that they come from.

KRONBORG SLOT er strategisk beliggende ved indgangen til det smalle Øresund, der i tidligere tider udgjorde den vigtigste port til Østersøen fra resten af Europa. I 1427 byggede den danske konge, Erik af Pommeren, den første borg på det sted hvor Kronborg nu ligger. Borgen kaldtes Krogen og var en 14 meter høj, 79 meter lang kvadratisk bygning hvis primære formål var at holde svenskerne fra døren og indkraeve Øresundstold fra ethvert skib, der passerede. I 1559 overtog Frederik II tronen, og 15 år senere påbegyndte han en ombygning af borgen. Det første skridt var en modernisering af fæstningsværkerne, der stod færdige i 1577. Samtidig gav han borgen navnet Kronborg. I 1585 blev resten af borgen ombygget til et prægtfuldt renessanceslot med tårne og spir, sejler og statuer, sådan som kongen havde set det på sine mange rejser rundt om i Europa. Det var ikke længere en militær fæstning, men et moderne slot, der passede sig for en kongefamilie med mange repræsentative pligter. Riddersalen er den største i Nordeuropa og var prydet af 40 kæmpestore, historiske gobeliner, der beskriver Danmarks konger. 14 af gobelinene findes stadig. Et rigt udsmykket kapel i renessancestil blev også indrettet i slottet. Da slottet nedbrændte i 1629, var kapellet det eneste, der blev reddet. Christian IV, der regerede landet på det tidspunkt, restaurerede det udvendige af slottet i den oprindelige stil, men indrettede interiørerne i den nye barokstil.

I 1658 blev Kronborg bombarderet af svenskerne, der inddrog en række kostbare kunstsakke som krigsbytte, herunder en baldakin broderet i guld og silke og et fantastisk renessancespringvand, der var udsmykket med 37 mytologiske bronzestatuer.

Slottet blev restaureret endnu en gang, og kongefamilien tilbragte fortsat det meste af sin tid her, da København kun havde et dystert gammelt slot at tilbyde. Københavns Slot findes ikke længere.

Der gik rygter om det prægtfulde slot i hele Europa, og diplomater og kunstnere flokkedes dertil – heriblandt nogle af Shakespeares venner, bl.a. den berømte klovn William Kempe, der opholdt sig i Helsingør med sin trup i tre måneder i 1586, og lutspilleren John Dowland, der var tilknyttet hoffet fra 1582 til 1602.

I slutningen af 1600-tallet blev Kronborg imidlertid for umageligt for en moderne livsstil, og den kongelige familie tilbragte mere og mere tid i København, hvor man opførte nye, moderne slotte. I 1785 blev Kronborg forladt og overgik til militær område. Bygningerne blev brugt til indkvartering af det militære personale.

I 1924 indledtes en ny restaurering af slottet, der blev fært tilbage til Frederik II og Christian IV's tid, og i 1938 åbnedes det som museum for offentligheden.

I 2001 blev Kronborg optaget på UNESCO's World Cultural and Heritage List, og en genetablering af området forventes færdig i 2010.

AS



K R O N B O R G is strategically placed at the entrance to Øresund, the narrow sound that is the main gateway to the Baltic. In 1427 the Danish king Erik of Pomerania built the first castle on the site where Kronborg now lies. The castle, which was called Krogen (the Hook), was a 14 meter high and 79x79 meter square building whose primary use was to keep the Swedes in their place and collect Sound dues from ships passing through. In 1559 Frederik II succeeded to the throne and 15 years later he started rebuilding the castle. First by modernizing the fortifications, a job finished in 1577, and at the same time he renamed his castle Kronborg. In 1585 the rest of the castle was rebuilt into a magnificent Renaissance palace, complete with the towers, spires, columns and sculptures similar to those he had seen on his many travels throughout Europe. It was no longer a military fortress but a modern building fit for a royal family with many representative duties. Thus the ballroom, which is the largest in Northern Europe, sported 40 huge tapestries depicting the history of Danish kings. Fourteen of the tapestries still exist. A richly ornamented, Renaissance-style chapel was also introduced into the castle. When the castle burnt down in 1629, the chapel's interiors were the only ones saved. Christian IV, who was then on the throne, restored the exterior of the castle in its original style, with the interiors refurbished in the new Baroque style.

In 1658 the Swedes bombarded the castle and took a number of precious art treasures as war booty. Among these was a gold and silver embroidered canopy and an exquisite Renaissance fountain ornamented with 36 mythological bronze statues.

Again the castle was restored, and the royal family continued to spend most of its time there since Copenhagen could only offer a gloomy old castle that no longer exists.

The magnificence of the castle was rumored throughout Europe. Diplomats and artists flocked to the castle – among them some of Shakespeare's friends, including the famous clown William Kempe, who stayed with his troupe for three months in 1586, and the lute player John Dowland, who was attached to the court from 1598 to 1602.

Even so, Kronborg became uncomfortable for modern living at the end of the 17th century, and the royal family spent more and more time in Copenhagen, where new and more modern castles were built. By 1785 Kronborg was abandoned and turned into a military compound, and the buildings used as living quarters for military personnel.

From 1924 the castle was restored to its appearance under Frederik II and Christian IV in preparation for opening it to the public as a museum in 1938.

In 2001 Kronborg was placed on the UNESCO World Cultural and Heritage List and a redevelopment of the site is expected to be finished in 2010.

AS





I WAYAN DIBIA (CLAUDIUS)

TOPENG

Maskedans fra Java og Bali. Ordet *topeng* betyder "pres": træmaskerne holdes på plads ved at man bider i et stykke læder der er fæstnet til maskens mund. De fleste moderne typer af *topeng* stammer fra Javas nordkyst. På både Bali og Java regnes solo-maskedansen, hvor en enkelt person danser alle maskerne, for ældre end masketeatret med flere dansere. På Javas nordkyst danser solo-maskedansere fra Cirebon-området en sekvens på fire eller fem roller – fra det forlindede til det følelsesmæssigt ukontrollerede – til gomelon akkompagnement. Forestillingerne bruges ved initieringsceremonier i landsbyerne i en form, der kaldes *topeng barakan*. Enkelte danser, der fremstiller figurerne ude af sammenhæng med sekvensen, er populære mellemfspil i både Java og Sunda. Den grædige konges (*Klana*) dans er særlig populær. Maskerne kan bruges i en form for *wayang* der kaldes *wayang (orong eller wong) topeng*. Her fortæller en *dolang* historien og leverer dialogen mens danserne mimer handlingen. Denne form svarer til den thailandske *khon* og den cambodjanske *lakon khol*. På Bali regnes *topeng pojegan* med en soloperformer som den ældste og helligste type, mens *topeng panca* (fempersoners *topeng*) indeholder mere klovneri og *topeng prembon* har indslag af kvindelige skuespillere fra den populære *Orja*-form. Historiske fortællinger giver stof til de fleste historier på Bali, mens de hyppigste temae på Java er fortællinger om *Prins Panji* eller fra *Mahabharata*.

(Oversættelse af artikel fra Cambridge Guide to Asian Theatre 1997, red. James R. Brandon, s. 139)

BUTOH

("markets dans") er en japansk dans, som opstod i 1959 som et avantgardefenomen anført af *Totsumi Hijikata* (1928-86) og *Kazuo Ohno* (f. 1906). Dansen udtrykker kroppens revolte mod den japanske kulturs hensygn og mod dans som formaliseret kunstprodukt. Med et grotesk provokerende udtryk og en sjælegranskende energi søger *butoh* at trange igennem civilisationens fernalis og nå ind til de japanske rødder til et dybere universelt plan. En eksistentiel multistand, som udtrykkes i den nægne, hvidmalede krop, der krummer sig om sig selv med minutiøse, dissocierede bevægelser og ekstrem langsomhed. Kroppen er i permanent krise idet kernen i *butoh* er metamorfosen mellem forskellige tilstande, liv og død, fortid og nutid, mand og kvinde, kultur og natur. Ugesom *butoh* oprindelig var præget af bl.a. den vestlige *Ausdruckstonz*, breder den sig i 1980'erne til Vesten efter at have toppet i Japan med bl.a. *Akaji Maro's* gruppe *Dai Rakudakan* og solisten *Min Tanaka*. På den internationale scene fik *butoh* stor udbredelse i en æstetisk stildyrkende form anført af *Ushio Amagatsu's* *Sankai-juku* og *Corlotta Ikeda's Ariodone*.

(Monna Dithmer: *Butoh*, i: Den Store Danske Encyclopaedi 1995)

KHON

Klassisk hofdans med masker. Dansen stammer fra dukkespil (nong) og fremstiller *Ramakien* (historien om prins Ramo) eller andre eventyr. Mandlige dansere danser og mimer fortællerens sungne beretning og akkompagneres af sangere og et piphot orkester. Teksten består af to litterære genrer: beskrivende, poetiske vers (kompak) og dialog i rytmisk prosa (ceroco). *Ramo* teksterne er taget fra stykker af kongerne *Ramo I*, *Ramo II* og *Ramo IV*. De medvirkende spiller en af fire rolletyper: mand, kvinde, dæmon eller abe. En atletisk, maskulin bevægelsesstil kæres af performerne, der kaster sig ud i individuelle kamp-pantomimer. Maskernes ikonografi er stramt reguleret, og de dækker hele hovedet i modsætning til japanske og indonesiske ansigtsmasker. Farverne kan være gylden, rød, grøn og sort, og der kan bruges op til 311 forskellige masker i *Ramakien*. Kvinder må gerne optræde i vore dage, men i så fald er de umaskerede. Forestillingerne optræder i fem former: udendørs forestillinger med vægt på processioner og kampscener uden sang (*khon klang pleng*), uformelle indendørs forestillinger uden sang (*khon rong nok*), forestillinger der danses foran en hvid skærm (*khon na co*), forestillinger med sang i slots-gården (*khon nog noi*) og forestillinger med kulisser på en moderne scene (*khon chok*).

(Oversættelse af artikel fra Cambridge Guide to Asian Theatre 1997, red. James R. Brandon, s. 242)

GAMELAN-MUSIK

er integreret i mange former for kulturaktiviteter på Java, herunder *wayang* kult forestillinger (med læderdukker), hofdans, og *uyon uyon* (koncerter med symfoniorkestre). I gamelan er der to måder at stemme instrumenterne på, nemlig slendro (som svarer til vestens *mo*) og *pelog* (*dur*). Et fuldt gamelan udstyr består af to sæt af forskellige instrumenter – et slendro og et *pelog*. Stavene på de xylofonlignende instrumenter er lavet af jern, kobber eller bronze. De fineste er af bronze. Alle gamelan musikere sidder i skædderstilling på en måtte under forestillingen. Under en gamelan koncert eller en *korawitan* forestilling er det kendt spilleren (*pengendang*) der bestemmer tempoet, og melodien spilles af *bondong* spilleren.

Til et gamelan orkester hører både mandlige og kvindelige sangere (*pesinden*). Der findes berømte *pesinden*'er der kendes af næsten alle i deres hjemland.

Der er nogle der mener at den første gamelan musik, der kaldes *Lokonanta*, blev skabt af guderne og spillet på Lawu bjerget øst for Solo. En erfaren gamelan musiker har ikke svært ved at bestemme potet i et stykke gamelan musik. Eller med andre ord, potet bruges til at skabe stemningen i gamelan akkompagnementet. Således bliver forskellige gamelan melodier spillet for at skabe forskellige stemninger eller følelser som glæde, sorg og vrede.

REBAB

er et arabisk ord der kan oversættes som *strengeinstrument med bue*.

Instrumentet kan spores helt tilbage til det 8. århundrede og er tæt forbundet med den islamiske kultur. Det regnes for violinens tidligste forfader. *Rebab'en* stammer sandsynligvis fra Arabien eller Persien, men er blevet spredt så langt østpå som til Indonesien og så langt vestpå som til dele af Europa og Afrika. Dens udbredelse er tæt forbundet med den islamiske verdens vækst og udviklingen af de omfattende handelsveje efter det 10. århundrede.

Rebab'en tilhører lutfamilien og findes i to basistyper: en træstryger med pæreformet eller langstrakt krop, og en spids-stryger med en forlængelse eller spids i bunden som instrumentet står på når det bliver spillet. Almindeligt har begge typer to eller tre strenge af tarm eller andet materiale. Spids-rebab'en, der bruges i javanesisk gamelan musik, er lavet af træ eller, i visse tilfælde, af en halv, udhulet kokosnaddeskål betrukket med skind. På kroppen er fastgjort en lang, smal træhals uden bånd; i stedet fungerer fingrene på venstre hånd som bevægelige bånd. *Rebab'en* er et melodiinstrument, som gennem "fill-ins" skaber dialog med sangerne.



TOPENG

Mask dances of Java and Bali. Topeng literally means "press": the wood masks are held in place by biting a piece of leather tucked to the mask's mouth. Current genres of topeng usually trace their heritage back to the north coast of Java. In both Bali and Java the solo mask dance in which a single individual dances all the masks is considered older than multiple-person mask theatre. On the north coast of Java, solo mask dancers of the Cirebon area dance a sequence of four or five characters, from refined to emotionally uncontrolled, to gamelan accompaniment for rites-of-passage ceremonies in villages in a form called topeng barakan. Single dances representing these characters out of the context of the cycle are popular dance interludes in both Java and Sunda. The dance of the greedy king, Klana, is particularly popular. The masks may be used in a form of wayang called wayang (orang or wong) topeng in which a dalang narrates the story and delivers the dialogue while the dancers pantomime the action. This form corresponds to Thai Khon and Cambodian Lakon Khol. In Bali, topeng pajegan by a solo performer is considered the older and more sacred genre, but topeng panca ("five"-person topeng) includes more clowning and topeng prempon incorporates actresses from popular arja. Historical chronicles provide most stories in Bali, while in Java tales of Prince Panji or from the Mahabharata are the most frequent themes.

(from the Cambridge Guide to Asian Theatre 1997, ed. James R. Brandon, p. 139)

BUTOH

Butoh ('dance of darkness') is a Japanese dance form created in 1959 as an avantgarde phenomenon that was spearheaded by Tatsumi Hijikata (1928-86) and Kazuo Ohno (b. 1906). The dance conveys corporal revolt against the flagging Japanese culture, and against dance as a formalised art product. With a grotesquely provocative expression and soul-searching energy, butoh attempts to penetrate the veneer of civilisation and reach the roots of Japan at a deeper, universal level. An existentialist zero condition expressed in the naked, white-painted body that curls up with minute, dissociated movements and extreme slowness. The body is in a permanent crisis since the essence of butoh is the metamorphosis between various conditions: life and death, past and present, man and woman, culture and nature. Butoh was originally influenced by the western Ausdruckstanz and spread to the West in the 1980s after having topped in Japan with for instance Akaji Maro's ensemble, Dai Rakudakan, and Min Tanaka, the one-man performer. On the international scene, butoh gained ground in an aesthetic, style-refining form led by Ushio Amagatsu's Sankai-juku and Carlotta Ikeda's Ariadone.

(English translation from Monna Dithmer: Butoh, in: Den Store Danske Encyclopædi 1995.)



KHON

Classical, court masked dance derived from puppetry (*nang*) and representing the Ramakien (the story of prince Rama) or other tales. Male dancers dance-pantomime the chanted narrative of a storyteller accompanied by singers and a piphat orchestra. The text consists of two literary styles: descriptive poetic verses (*kampak*) and dialogue in rhythmic prose (*ceraca*). The Rama texts are taken from compositions by Kings Rama I, Rama II and Rama IV. Performers play one of four types: male, female, demon or monkey. An athletic, male style of movement is required of the performers, who engage in elaborate battle pantomimes. The iconography of the masks is strictly regulated: these are full head masks, unlike Japanese and Indonesian facemasks. The colouring may be gilt, red, green, black and 311 distinct masks may be used in Ramakien. Women may also perform, but in this case the dancer will be unmasked. Present performance occurs in five forms: outdoor performance emphasizing processions and battles without singing (*khon klang pleng*), informal performance indoors without singing (*khon rong nok*), performance danced before a white screen (*khon na co*), performance with singing in the court (*khon nang nai*) and performance with scenery on a modern stage (*khon chak*).

(from the Cambridge Guide to Asian Theatre 1997, ed. James R. Brandon, p. 242)

GAMELAN MUSIC

is an integral part of all cultural activities in Java such as wayang kulit (leather puppets) performances, court dance, uyon-uyon (symphony orchestra performances) and the suchlike. There are two kinds of laras (tuning) in gamelan - slendro (comparable to the minor key in Western music) and Pelog (major key). A complete set of gamelan consists of two sets of different Slendro and Pelog instruments. The bars of the gamelan instruments can be made either from iron, copper or bronze, with bronze as the best choice. All gamelan players sit cross-legged on a mat during a performance.

In a gamelan music concert or karawitan performance, the Kendang player or pengendang conducts the tempo, while the melody is led by the bonang player.

The gamelan orchestra includes some singers (Pesinden), female as well as male. There are some very famous Pesindens, whose names are known by almost everybody in the region.

Some believe that in ancient times, the first set of gamelan, by the name of Lokananta was created by gods and played in Mount Lawu, East of Solo.

For an experienced gamelan player it should not be difficult to determine the patet of any particular gamelan music. Or it can be said that patet is used to create mood, with the gamelan accompaniment. It is already known that various gamelan tunes are played to create a different atmosphere or feeling such as joy, sorrow, anger or the suchlike.

REBAB

is an Arabic term that can be translated as a bowed string instrument. Dating back at least to the 8th century, the rebab has been closely associated with Islamic culture and is thought to be the earliest ancestor of the contemporary violin. While its roots are probably in Arabia or Persia, the rebab's influence has reached as far east as Indonesia and west to regions of Europe and Africa. Its diffusion is closely tied to the growth of the Islamic world and the development of extensive trade routes after the 10th century.

As part of the generic "lute" family, there are two basic types of rebab: wooden fiddles with pear-shaped or elongated bodies, and spiked fiddles, named for the extension or spike on the bottom of the instrument on which it stands when played. Generally, both styles have 2 or 3 gut or other strings. Spike-fiddle rebabs used in the Javanese gamelan are made from wood, or sometimes from a hollowed, half coconut shell covered with hide. This body is attached to a long, narrow wooden neck with no frets; instead, the fingers of the left hand become moveable bridges. These instruments ornament the melodic line, creating a dialogue with the singers.

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Assistant Production Manager:	TotalProduktion by Guido Liebgen
Stage Manager:	Julie L. Gammelgaard
Head of Sound:	Janus Jensen
Sound Operator:	Michael Brøndum
Head of Light:	Guido Liebgen
Lighting Operator:	Rasmus Eeg Sylvest, Anders Christensen
Projection Graphics:	Signe Krogh
Technicians:	Scott B. Green, Jonas Andersen, Kåre Banke, Nikolas Aslanidis, Nicolai Fontain, Peter Sommerlund, Lasse Svarre, Kåre Krogstrup
Assistant Stage Manager:	Annegerd Sindballe
Assistant Costumes:	Akiko Kobayashi
Tailors:	Hamal Factory Inc, Lisbeth Kongstein, Ingeborg Gimbel
Wardrobe Mistress:	Lisbeth Kongstein
Make-up/Hair:	Frida Jarl
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Producer	Karen Schjønning
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ONG KENG SEN Artistic director of TheatreWorks in Singapore for the last fifteen years, Ong Keng Sen is an active contributor to the evolution of an Asian identity and aesthetic for contemporary performance in the 21st century. Keng Sen studied intercultural performance with the Performance Studies Department at Tisch Schools of the Arts, New York University, and holds a law degree. His belief in the fusion of different art forms and cultural styles has helped him create his own epic performance style of directing. In 1994, Keng Sen conceptualised his most important work, *The Flying Circus Project*, a laboratory project that continues to bring together traditional and contemporary Asian artists from the fields of theatre, music, dance, video, visual arts and ritual who work together on projects that explore the concepts of reinvention, juxtaposition, and cultural negotiation. From this experience, he initiated a new network for Asian artists to dialogue and engage with each other in 1999, known as the Arts Networks Asia (ANA). These dialogues take place in different cities including Hanoi, Vietnam (fall 2002) and Shanghai, China. Within 2002, he will embark on a new Asian arts exchange project in the royal capital of Laos, Luang Prabang, engaging with the local youths and elder artists called *The Continuum Asia Project* (CAP).

Notable Keng Sen productions in Singapore include *Destinies of Flowers in the Mirror*, an interdisciplinary production that brought 300 audience members into a large fountain for each performance and the *Descendants of the Admiral Eunuch* which explored political castration in Singapore. His "docu-performances", pieces that explore today's Asia through history and confrontation of self include *Broken Birds*, *Workhorse Afloat*, and *The Spirits Play—6 Movements in a Strange House* (retitled *Dreamtime in Morishita Studios* for its 2001 Tokyo staging).

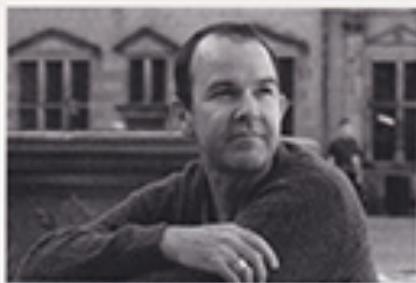
Apart from Singapore, Keng Sen's direction has been seen in New York City at the Lincoln Center (*The Silver River*, July 2002); NY Shakespeare Festival Public Theater (*A Language Of Their Own*, April 1995). His work has been enjoyed much in Japan with tours to Tokyo, Osaka, Hiroshima and Fukuoka. His international commissions include the Adelaide Festival and Japan Foundation Asia Center, Tokyo at Theater Cocoon. His work has traveled to arts festivals in Edinburgh, Berlin, Hamburg, Munich, Spoleto-Charleston, Philadelphia, Connecticut, Perth, Hong Kong, Jakarta and Cairo.

Keng Sen directed the Tokyo premiere of *Leor* in 1997, which then went on to tour eight cities in Asia, Europe, and Australia, including Berlin's Theater der Welt 1999 and Copenhagen's KIT 1999. He has continued his work with Asian classical artists and docu-performances with *The Continuum: Beyond the Killing Fields*. In this production, the life story of a 70-year-old classical dancer from Cambodia, who survived the genocide of Pol Pot is performed by herself. (International Festival of Arts and Ideas, New Haven, 2001; Singapore, 2001; Berlin 2002).

Keng Sen is curator and co-artistic director of *In Transit*, an annual three-week festival in Berlin that debuted in June 2002. *The Flying Circus Project* made its first European appearance at the festival. A Fulbright Scholar, he was recently artist-in-residence at the New York University Asian Pacific and American Studies Programme/Institute, teaching and initiating conferences for the spring semester of 2002. In addition, he serves on the International Council of The Asia Society of New York and has been the recipient of fellowships from the Japan Foundation, the British Council, the German Academic Exchange Service (DAAD) in Berlin and the Asian Cultural Council (New York).



LOK MENG CHUE, assistant director (Singapore) has been involved from the beginning (from 1985 to 1995) in nearly all TheatreWorks' productions. These include performances on stage, both locally and overseas, and backstage as director, in stage/production management, and offstage as workshop coordinator and administrator. She assisted Ong Keng Sen in his important early projects like Springboard at the Black Box, The Writers' Lab, The Directors' Lab and The Flying Circus Project, which culminated in the international tour of *Leor*. After a hiatus of 5 years from the stage, she returned to performance in Ong Keng Sen's production of *The Spirits Play* both in Singapore (2000) and Japan (2001).



JUSTIN HILL, scenographer and architect (Australia/Singapore), is based in Singapore, where he is a partner of Kerry Hill Architects and Director of TheatreWorks. He studied architecture at The University of Adelaide graduating with Honours in 1979. During his studies, he was involved widely in stage and theatre design, and has since worked extensively in opera, musical theatre, and drama in both Asia and Australia.

He established his reputation in Singapore in 1982 by designing *The Somseng and The Chettiar's Daughter*, a highly successful musical. Directed by Australian director John Tasker and based on *The Threepenny Opera*, the production brought together many well-known Singaporean theatre practitioners in what was to be one of the first locally written musicals in the country.

In 1985, he helped found TheatreWorks, the pioneering professional theatre company, and became resident stage designer. Working with founding artistic director Lim Siauw Chong and later with Ong Keng Sen, he designed more than 20 productions for TheatreWorks.

His designs for the company's *Flying Circus Project*, a 6-year cycle of three major Asian works directed by Ong Keng Sen, have been seen in many countries, with *Leor* premiering in Tokyo and touring Japan in 1998 before making the round of festivals in Singapore, Hong Kong, Jakarta, Berlin, Copenhagen and Perth in 1999. *Desdemona*, the second production in the cycle, premiered at the Adelaide Festival in 2000, and later toured Singapore, with studio tours to Yokohama and Munich.



KOJI HAMAI, costume designer (Japan), was educated at Bunka fashion College in Tokyo. From 1987 to 1991 he worked for Issey Miyake Design Studio, but has had his own design company, Hamai Factory INC, since 1992. He has made collections with recycled clothes, paper fabrics and high technology clothes – many of which have been exhibited at art exhibitions in Japan. The paper fabric clothes were made under inspiration of the Edo Period in Japan where coats made of washi paper were very popular, and the high technology clothes are made with a coating of titanium - both of which are functional and easy to mass produce – two highly crucial issues for Koji Hamai.

Apart from his couture work, he is a much sought after theatre costume designer. He has created designs for both opera, *Folstoff* (Tokyo, 1999), and dance companies, among them for Kota Yamazaki (Tokyo 1993) who's playing the role of A Young Man in Search:Hamlet. He met Ong Keng Sen in 1995 and created the much-acclaimed costumes for *Leor* (Tokyo 1997, and later on tour). Koji Hamai has received several awards, among them The Ministry of Education Award at "Japan Fashion Design Contest" hosted by Japan Design and Culture Association in 1985 and, in 1987, the Grand-Prix of the 61st"So-en Prize", and in 1991 The Grand-Prix at the International Textile Design Contest.



WU WENGUANG, filmmaker, (China). He entered the Department of Literature at Yunnan University in 1978, and graduated in 1982 teaching afterwards at a junior high school for three years. In 1985 he joined Kunming Television and China Center TV where he worked four years as a journalist before leaving to become an independent documentary filmmaker and freelance writer. In 1991, he founded Wu Documentary Film/Video Studio in Beijing. In 1997, he received a four-month grant from Asian Culture Council (ACC) to research film in New York. As a visiting filmmaker, he set up a workshop for documentary film in California Institute of Art in January 1998. Since 1994 he has been involved with experimental theatre and dance in China as playwright, actor and producer. Working as one of the main editors, he founded the independent monthly art magazine Next Wave in 2001 and as a visiting filmmaker the same year he established a film/video course in Media & Journalist Studio of Beijing Normal University. In 2001 he was also a member of the jury of the Singapore International Film Festival, and will be on the 2002 juries of the International Forum of New Cinema in Berlin Film Festival and Cinema and Visions du Reel in Nyon, Switzerland. Several of his films have won international prizes, among them 1996, *My Time In The Red Guards* (1993), which won the Ogawa Shinzuke Award in Yamagata International Documentary Film Festival, Japan, Best Film Award in Taiwan Film Festival and Jiang Hu: Life on the Road (1999) which won the Jan Vrijman Fund of International Documentary Film Festival Amsterdam.



JESPER KONGSHAUG, lighting designer (Denmark), was educated in the USA, Japan and England and has worked on numerous theatre performances, opera, ballet, art exhibitions and TV. He has created unique lighting designs for The Royal Theatre in Copenhagen, for Wagner's *The Ring*, for Den Jyske Opera, for Hotel Pro Forma and for theatres in Norway, Sweden and Germany. He was in charge of the light design and behind the innovative idea of using hardware projector in Hotel Pro Forma's performance *The House of the Double Axe*. Jesper Kongshaug teaches at Danmarks Designskole (Danish School for Design) and the National Theatre School and acts as consultant for museums, the Tivoli Gardens, private firms and public institutions. Jesper Kongshaug has created several high profile large-scale light installations both outdoors and indoors, including the 13 km long *Vinterlys* (Winterlight) during Copenhagen European Cultural Capital 1996.

His international works include extensive travels with Hotel Pro Forma's *Orfeo* from 1994, *Hoir*, a Betty Nansen Theatre production at Théâtre Mogador in Paris and *L'École des Femmes* in Stockholm 2001.



KOTA YAMAZAKI (YOUNG MAN), dancer, choreographer (Japan). After high school, Kota studied butoh in Tokyo with Akira Kasai, and performed for three years with Tenshikan, Kasai's company. In 1981 he began the study of classical Western ballet under Hiromi Inoue, and in 1989 he was invited to join in a creation by Daniel Larrieu at CNDC in Angers, France. In 1994 he became finalist in The Platform of Bognac Competition in France, and in 1995 Kota founded his first company, Rosy CO. Generally, he works with a different cast for each production exploring new forms of human relationships and community. His works for Rosy CO includes *What's Wrong* (1996), *Picnic* (1997), *Chinoise Flower* (1999), and *Cholon* (2001). In 2002 he founded a new company, Kota Yamazaki Fluid hug-hug Co, which has already presented two dances in the butoh style, *Meronno* and *Night on the Gross*. Currently he is working on a new performance to be staged at an architectural exhibition site in Vienna and a choreography for Jant-bi Dance Company in Senegal.



CARLOTTA IKEDA (THE GHOST), dancer, choreographer (Japan/France). In 1960 Carlotta Ikeda started dancing in Tokyo where she was introduced to modern dance influenced by Mary Wigman and Martha Graham. She trained at a dance college until 1974 and after meeting the butoh dance group Dairakudakan and Ko Murobushi she was inspired to form her own butoh company Ariadone with female dancers only. In 1975 she created her first performance for the company, *Mesu Kozan* (Female Volcano), which became a trilogy. From 1981 she began touring in Europe and soon became the world's leading female butoh choreographer. Her first tours to Europe were to Paris in 1978; and she would soon move to France permanently. With Carlotta Ikeda as Artistic Director and leading choreographer, Ariadone has moved into a world class of butoh and modern dance and Carlotta has toured extensively with her works. The latest include *Waiting* (1996), *Haru no salten: Un sacre du Printemps* (1999) and *Togé* (2002).



CHARLOTTE ENGELKES (THE STORYTELLER), dancer, singer and actress (Sweden). Charlotte works particularly in the field of modern theatre and dance. Born in Stockholm, she went to art school there and started out as a dancer in a Swedish oriental dance company. She came to the theatre by working with Belgian director Michael Laub (Remote Control Productions). She became the leading actress of the group and between 1987 and 1996 they created seven different productions. She then worked with German choreographer and author Raimund Hoghe, who created a duo for her with himself *Dialogue with Charlotte* (1998), which toured dance festivals all over Europe. In 1999 she started working with German composer and director Heiner Goebbels and still tours with his multimedia performance *Hoshirigeki* in both Europe and Asia. At the same time she got engaged with Deutsches Schauspielhaus in Hamburg as a director and actor. Her own two pieces, *Sweet* (2000) and *Frllein Julie - The Musical* (2002) is still in the repertoire.



PICHET KLUNCHUN (GERTRUDE), dancer, choreographer (Thailand) was educated in classical Thai dance at Chulalongkorn University in Bangkok, but has also worked since with contemporary dance. He adapts the traditional way of Thai classical dance to the contemporary style while keeping to the heart of tradition. He trained for the Thai Classical Mask Dance, khon, from the age of 16 with Chalyot Khummanee, one of the Thailand's best khon Masters. After graduating he did a lot of theatrework both as dancer and choreographer at high-profiled occasions like the opening and closing ceremonies of Asian Games in Bangkok in 1998 and the 1999 Bangkok Sound and Light Show, *The River of King 1* and *The River of King 2* in 2001. In recent times, he has participated in several intercultural performing arts programs as a representative Thai classical dance artist and in 2000 was part of the Flying Circus Project with Ong Keng Sen in Singapore. In 2001 he was a grantee of the Asian Cultural Council in USA.



ANN CROSSET (GILDA ROSIE KRANTZ III), dancer, choreographer (USA/Denmark). Ann Crosset was educated in modern dance at the Juilliard School of Performing Arts in New York and received an university degree, BFA, before she went to Denmark at the age of 23 to learn classical ballet in the Bournonville style. She has been of one of the pioneers in establishing modern dance in Denmark, first with her dance company, Uppercut and later both as dancer, choreographer and teacher. In her distinct style of energy, vitality and imagination, she has created numerous pieces for professional and semi-professional dancers, for theater, opera, dance, TV and film, and, since she left her company in 1989, her own solo career. In her later years, she has moved out of pure dance and into performance. Ann Crosset has toured as dancer and choreographer in Europe, USA and Africa and has received several awards both in her home country and in Denmark. She is a member of Danish National Theatre Council.



I WAYAN DIBIA (CLAUDIUS), dancer, choreographer (Bali, Indonesia). Born in Singapadu village of Gianyar, Dibia is a distinguished performer, choreographer and scholar of traditional Balinese dances. He learned dance from his father from the age of ten, and has studied various forms of classical Balinese dances, especially topeng with dance masters from different villages on the island. From 1970, Dibia started to experiment with elements from traditional Balinese arts to create new works for a contemporary audience. He has choreographed numerous new dances and dramas, and his innovative art works have gained high recognition and have been featured in many important events and art festivals in Indonesia as well as overseas. He joined the faculty of dance at the Indonesia State College of Indonesian Arts (STSI) Denpasar in 1974, received a grant from Asian cultural Council, USA in 1982 to do his MA, and from Fulbright Hays in 1987 to do his Ph.D., both in Balinese dance. From 1997 to 2002 he served as Director of STSI Denpasar.



AIDA REDZA (LAERTES), dancer, choreographer (Malaysia). Her works are known for their new and eclectic fusion style of contemporary dance committed to tradition and reinvention. She is the founder member of Shakti Dances and ASK Dance Co. at the National Arts Academy in Kuala Lumpur and the Director of the Ah-Yoke-Kyoka Dance Ensemble in Penang, Malaysia.

Since 1995 Aida has been interested in the South East Asian performing arts and began her journey of intensive training in Southeast Asian traditional dance and theater disciplines. She also attended the 1996 and 1998 Flying Circus Project, which created the production of *Lear*. Ever since then she has continued her Tai-Chi and Qi gong training in Penang and is currently exploring the art of Wushu. Aida's works are also known for their site-specificity, wherein, constructing the dance in the actual space, she draws her inspiration from direct contact with the natural environment.



DICTE (OPHELIA), composer, pop singer, guitarist (Denmark). Dicte had her first concert at 17 and soon afterwards formed her first band, Farandola. With her second band, Her Personal Pain, from 1989, she created the highly acclaimed debut album, *Song From Cinema Café*, which took her on tour throughout Denmark and to the Roskilde Festival, Finland, Sweden and Germany. The band broke up in 1993, and Dicte launched out on her own with Kev Glemann as collaborator and keyboard player. In 1994 she produced *Between Any Four Walls* and in 1996 *Voodoo Vibe*. Dicte has also worked as an actress, appearing in 1994 in *Smukke Dreng* (*Beautiful Boy*, directed by Carsten Sander) – a role which saw her nominated as Best Actress for the Bodil Prize, the prestigious Danish film award. She also had a leading role in Hotel Pro Forma's 1998 performance *Dobbeltskæns Hus* (*House of Double Axe*) for which she wrote the music. Her latest album, *This Is Cool* came out in 2000. Dicte is a member of The National Music Council.



I WAYAN SADRA, composer, (Indonesia). Plays the gamelan, drums, percussion and wind instruments. Born in Denpasar, Bali, I Wayan Sadra is a leading composer of Indonesian contemporary music. He started composing in 1978, and many of his works, well known for their experimental styling, have received high recognition and been featured in many major events and art festivals in Indonesia and abroad. His formal training includes The Conservatorium of The Indonesian Performing Arts in Denpasar, Bali (1973), The Indonesia State College of Indonesian Arts or STSI of Surakarta (Central Java) where he received a BA (1987) and a Master's Degree in music at Bergman Electronic Studio, New Hampshire, USA (1991). In 1990 he received the New Horizon Awards from The International Society for Art, Science and Technology (ISAST), USA. I Wayan Sadra has toured Korea, Japan, New Zealand, USA, Russia, Canada, Mexico and Spain. He is presently Head of the Music Program at STSI Surakarta, Java.



TAKAHITO HAYASHI, saxophone, flute instruments and drums (Japan). Already at age three, Takahito Hayashi started playing his first instruments, including the piano and classical western music. In high school he played alto sax and drums and began to learn jazz theory and techniques. After graduating, his interest in world music grew and he studied a variety of instruments from many countries. His intention is to master these instruments so well that he is able to affect a synthesis into his own music based on a free and improvised style anchored in stylistic relevancy. Takahito is devoted to the saxophone, but also plays wind instruments, percussion, drums and guitar. In 2000 he met the composer I Wayan Sadra in Solo, Indonesia and joined his band, Sono Seni Ensemble, producing an album *Suita 42 hari*, and accompanying the Indonesian contemporary dancer Sardono Kusumo at a performance in Tokyo. In 2001 he created two solo albums, *Aku I* and *Aku II* where, apart from composing the numbers, he played all the instruments.



ANTONIUS WAHYUDI SUTRISNO, gamelan, wind instruments, drums and percussion (Indonesia). Born in Klaten, Central Java, he is a composer with a strong background in classical Javanese gamelan, for which he has gained both regional and national recognition. His formal training includes The Conservatorium of The Indonesian Performing Arts and The Indonesia State College of Indonesian Arts (STSI), both in Surakarta (Central Java). He has worked with leading Indonesian choreographers including Sardono W.Kusumo and Miroto, and composed numerous new works for theater and film animation. He has also toured widely in Korea, England and the USA, and has won first prize in several music competitions in Java. Sutrisno, also known as Dedek Wahyudi, is a faculty member the Music Program at STSI Surakarta.



ALETTE SCAVENIUS, dramaturge (Denmark). A theatre historian, she was educated at the University of Copenhagen, and, fortified by research work during extensive travels in Asia and studies at The University of Hawaii Asian Theatre Department, a specialist in Asian theatre (and particularly Chinese drama). Alette Scavenius has also published books and articles on Asian theatre and related subjects and teaches at the Theatre Department of the University of Copenhagen. Besides Asian drama she has worked as program editor at The Royal Theatre in Copenhagen for many years and published books on Danish theatre. Co-founder of The Asia Cultural Society in Copenhagen and member of the Images of Asia 2003 Festival Idea group, she is currently at work on an innovative World Theatre Dictionary in Danish.

KÆV GLIEMANN, keyboards (Danmark). Educated as a classical pianist. As a composer and producer he is trained in working with theatre, video and record-production. He has collaborated closely with theatre and performance groups, and created music for several large-scale outdoor events. Kæv Gliemann has composed music for Hotel Pro Forma, Tin Box, Exment and other contemporary theatre groups. He has also composed a number of ballets for leading Danish choreographers, among them Flemming Flindt, Marie Brolin-Tani and Tim Rushton. As a musician he has been working with a large number of local Danish bands, covering the fields of rock, jazz, pop and contemporary music, both as live musician, arranger and record producer. He has worked closely with Dicte on several projects in the last decade. He has his own studio and works with different artists on a daily basis. As leader of the music society Atlantis Transit he has worked with experimental music, installations and acoustic architecture.

ANDREA REBEKKA ALSTED, violin, (Denmark). After two years at The Royal Academy of Music in Århus, she studied with Professor Ruggiero Ricci, Professor Alexander Anenkov and Professor Zienkowski. In 1997 she made her début at the Odd Fellow Palais in Copenhagen. She has been a soloist with Sjællands Symfoniorkester, Radiounderholdningsorkestret and Sønderjyllands Symfoniorkester touring the Czech Republic, Austria, Poland, France, the Netherlands and the Faeroe Islands. She's a member too of the newly established string quartet Crown with Kim Sjøgren on violin, Therese Åstrand on cello and Tue Lautrop on viola. Crown focuses on electronic amplification and experimental collaboration with composers and producers.

ANDREAS BROCH, cello, (Denmark). Andreas Broch was educated first at Vestjysk Academy of Music and at The Royal Danish Academy of Music in Copenhagen where he studied with Professor Henrik Brendstrup and Professor Morten Zeuthen. He has performed as a soloist in several concerts with, among others, Esbjerg Youth Symphony Orchestra, Clear Lake Symphony Orchestra, Houston, USA and the Amadeus Ensemble, Copenhagen. Andreas has also participated in master classes with Hillel Zori at The Samuel Rubin Academy of Music, Tel Aviv.

THERÈSE ÅSTRAND, cello (Denmark). After studying at the Royal Academy of Music in Århus, she went to Amsterdam to study at the Sweelinck Academy of Music and then to London where she studied with Sir William Pleeth and, later, with John Sharp in Chicago, USA. She has played as a soloist with Århus Symfoniorkester, Radiounderholdningsorkestret and Sjællands Symfoniorkester and was engaged for a while as solo cellist in Århus Symfoniorkester. Therese has won several competitions and received awards both in her home country and abroad. Along with Kim Sjøgren and Andrea Rebekka Alsted on violin and Tue Lautrop on viola, she is a member of Crown, the newly established string quartet.



FACE TO FACE was founded in 1998 to create inspiring projects for both audiences and theatre artists in a co-operation between major foreign and domestic artists. I had experienced so many unique moments at the Copenhagen International Theatre (KIT), but through my work with KIT I felt that there was a lack of coherence between domestic and international developments.

FACE to FACE was my way of trying to create a direct source of inspiration for Danish artists from the international scene, as well as giving Danish audiences a chance to experience the international theatrical art that also deserves its unique moments at the theatre.

The theatre was created with this in mind, in co-operation with Nina Larissa Bassett, Peter Dupont Weiss and Puk Scharbau, initially to produce Howard Barker's *Wounds To The Face* with a long list of young Danish artists, designers and technicians both on and behind stage.

Search:Hamlet is another FACE to FACE production – a project which emphasizes an understanding of the origins of the production and co-operation between the Danish and international theatre.

The FACE to FACE board consists of Chairman Jon Stephensen, Deputy Chairman Jakob Steen Olsen, Treasurer Jakob Steen Jensen and members Peter Dupont Weiss, Ian Burns og Puk Scharbau. The theatre only receives project support.

HC Gimbel
Theatre Director

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THEATREWORKS (SINGAPORE), established in 1985, is an international performance company based in Singapore. It is known for its reinvention of traditional performance through a juxtaposition of cultures, along with its cutting edge productions that sets new benchmarks of artistic excellence. Its works reflect a concern with cultural negotiation and artistic exchanges with artists, through a network of traditional and contemporary artists from different disciplines.

Under the artistic directorship of Ong Keng Sen, TheatreWorks' concerns goes beyond that of Singapore. It sees a strong synergy between nationalism and internationalism – a philosophy that informs the company's works and outlook.

TheatreWorks has to date created and presented over 150 productions, which are important landmarks in both Singapore and international theatre history. Its progressive outlook has resulted in works that have challenged accepted history through a genre of documentary performances.

Its home-grown research and development projects like The Flying Circus Project have turned into an internationally known and sought-after laboratory process. TheatreWorks has initiated programmes that are crucial to the development of cultural dialogue in Asia; most importantly the Arts Network Asia, that was established in 1999. It encourages and supports regional artistic collaboration; it is motivated by the philosophy of meaningful collaboration, distinguished by mutual respect.

Ultimately, TheatreWorks is dedicated to the development of contemporary arts in Singapore, and a politics of interculturalism in Asia, thereby contributing to the evolution of an Asian identity and aesthetics for the 21st Century.

Tay Tong
Manager of TheatreWorks

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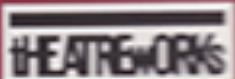
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