

THEATREWORKS
ARTISTIC DIRECTION ONG KENG SEN
presents

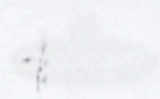


6 - 8 Nov 2019

8pm

72-13,

Home of TheatreWorks



WITH SUPPORT FROM



ELOQUENCE

A WORK-IN-PROGRESS PRESENTATION

CREATED BY MANUELA INFANTE (CHILE), DIEGO NOGUERA (CHILE), MARCELA SALINAS (CHILE), PAT TOH (SINGAPORE), REBEKAH SANGEETHA DORAI (SINGAPORE)

How can we speak when we have lost our tongue? Or even, how can we speak of losing our tongue?

In Spanish, the word tongue -lengua- has two meanings. Tongue, as in the muscle in our mouth that articulates words, and tongue, as in language. Following the myth of Philomela in Ovid's poem "Metamorphoses", we have been playing with the resonances produced by this double meaning: In what language can one voice the rage of being silenced, of losing one's tongue? And what strange sounds may emerge if we decide, stubbornly, to begin practicing speaking with no tongue?

Since we arrived to Singapore from Chile, the experimental work that we were doing led by these ideas had us dreaming of a piece we started to call an "Opera of Rage". We found ourselves singing "Where is your rage?" as a provocation to hint out the actual localisation of rage in our own bodies. At the same time, the biggest social crisis in decades exploded in Santiago de Chile, and the most impressive symphony of rage took over the streets in a massive social outcry for dignity and the end of neoliberal abuse and oppression. It was the opera we dreamed of, happening in the streets of our own hometown. From the distance, the point became crystal clear: the rage of those that have been historically silenced can never be articulated in the language of the oppressor. On the streets of Santiago, resistance has taken the form of a mass choir of raging voices, a choreography of self organising multitudes disrupting the city. Forms of disarticulated, tongue-less languages that resist any form of translation: they repel any form of leadership, they will not bow to any fast solutions, they have no propositions other than mere fracture. This choir is being brutally repressed by the government authorities, but still invades the streets everyday to interrupt, to evade, the language of a reality that had become a nightmare for too many. This rising does not fall in the lines of a republican protest, precisely because it does not speak the language of the state, not even the language given by the state to question it. This is not protest, it is a new form of massive, disarticulated, eloquence. And it is music to our ears.

Manuela Infante
November 2019

Visit <https://theatreworkssg.wordpress.com/> for more info

ABOUT THEATREWORKS

TheatreWorks, established in 1985, is an independent and international performance company based in Singapore. It is unique for its reinvention of traditional performances through a contemporary juxtaposition of aesthetics.




TheatreWorks has two main red lines in its work:

The first is the creation and presentation of inter-disciplinary or intercultural programmes, the second being documentary performances. TheatreWorks reflects a concern with negotiation, synergy, as well as artistic sharing between individuals and societies.

TheatreWorks has consciously created 72-13, a space to have more diverse and inclusive dialogues. TheatreWorks intends to share the transcendental potential of art through innovative contemporary performances engaging audiences with uncommon alternatives.

TheatreWorks (Singapore) Ltd is a recipient of the National Arts Council Major Company Grant for the period from 1 April 2019 - 31 March 2022.

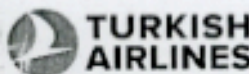
www.theatreworks.org.sg
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PRESENTED BY:

THEATREWORKS
ARTISTIC DIRECTION ONG KENG SEN

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CREDITS:

DIRECTED BY
MANUELA INFANTE (CHILE)

DRAMATURGY BY
NOORLINAH MOHAMED
(SINGAPORE)

MUSIC BY
DIEGO NOGUERA (CHILE)

PERFORMERS
DIEGO NOGUERA (CHILE)
MARCELA SALINAS (CHILE)
PAT TOH (SINGAPORE)
REBEKAH SANGEETHA DORAI
(SINGAPORE)

RECORDED INTERVIEWS:
JOEY LIMSY
SARAH TANG
FLORA YEO
ANGELA SIM
AGUSTINA HOUZENWEIG
AN AUDIO OF A DIALOGUE
SESSION WITH LEE KUAN YEW
AT NTU, 13 SEP 2011

PRODUCTION STAGE MANAGER
TAN XIANG YI

TECHNICAL MANAGER
KAILASH

TECHNICAL CREW
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