




THEATREWORKS
PRESENTS

**DO YOU
BELIEVE
IN
THE
PURSUIT
OF
HAPPINESS?**

**LIFT: LOVE IS
FLOWER THE**

17 TO 22 SEP 2013 AT 72-13

image credit: Kim-Miya Weirby for



DIRECTOR'S MESSAGE

"I tell you, he is like the happiest man I have ever met. Really. Always smiling no matter..."

"But what is his USP?"

I was on St John's Island on a meditation retreat when I overheard this conversation between two fellow participants about a certain spiritual guru from India. It was the last day and we had just begun talking after 10 days of observing noble silence. While trying to hide my embarrassment over my ignorance of the acronym, I interrupted the conversation and immediately received a rather nonchalant explanation that it refers to "Unique Selling Point."

LIFT: Life Is Flower The is a meditation on happiness. Over the course of the last one and half years, my collaborators and I have been on a journey to explore the contemporary pursuit of happiness, to define what happiness means, and to delineate the possible conditions and factors that can contribute to sustainable well-being. On this journey, we perused countless discourses that surround the subject of happiness. Ancient religious texts, research findings in psychology, video sequences on YouTube, photographs floating around on Facebook, fragments from old Hollywood films, children's story books, and conversations with strangers, were all given serious consideration. However, when juxtaposed with the realities that we live in, the prescriptions, contemplations, and ruminations fall short of providing satisfactory answers but led us to more trying questions.

Compared to our predecessors, we live in relative material comfort. According to various analysts, violence has declined sharply and the world as a whole is a more peaceful place today than it has ever been before. In the face of global compulsory democratisation, old political, cultural, and social hegemonies have broken down, if not challenged persistently by the rise of human rights. Why then has happiness become such an increasingly urgent concern around the world despite these positive developments? Why are loneliness, road rage, and suicide on the rise? What is the relationship between this seeming lack of happiness and the exigencies of hypercapitalism? Are we less happy because we have to pay more bills, do more paperwork for accountability, cope with changes to the demographics of our population, and see everything, including spirituality, in market terms?

This evening we have the pleasure of sharing with you an answer to the questions raised above.

Love is the flower. The flower is love. There is only one step to happiness.

Jeff Chen
Director

CREDITS

Conceived & directed by: **Jeff Chen**

Dramaturgy: **Noorlinah Mohamed, Robin Loon**

Lighting Design: **Andy Lim** ("stage" LIVE)

Sound Design: **Jeffrey Yue**

Costume Conceptualisation: **Jeff Chen**

Set Design: **Wong Chee Wai**

With special thanks to Mia Chee (producer) and **Nelson Chia** (director) for the use of the set from *Twelve Angry Men*, commissioned by Esplanade – Theatres on the Bay for Huayi – Chinese Festival of Arts 2013 and produced by Nine Years Theatre.

Actors: **Jean Ng, Noorlinah Mohamed, Nora Samosir, Oliver Chong, Peter Sau**

LIFT was devised collaboratively by:

Jean Ng, Jeff Chen, Loo Zihan, Noorlinah Mohamed, Nora Samosir, Oliver Chong, Peter Sau

With additional texts by **Robin Loon**

Producer: **Tay Tong**

Associate Producer: **Noorlinah Mohamed**

Production Manager: **Isis Koh**

Stage Manager: **Nurul Izzatul Fia Sumono**

Assistant Stage Manager: **Alisa Ang**

Chief Production Technician: **Ian Tan**

Lighting Operator: **Jason Sin**

Publicity: **Eugene Tan, Mervyn Quek**

Engagement Programme: **Brendan Tan**

Crew: **David Lau, David Li, Hakeem Bin Kasban, Jed Lim, Stevie Kwek, Yap Seok Hui**


Ticketing: **Ong Soomei**

Front-of-House: **Sumedhaa Hariram**

The text of *LIFT: Love Is Flower The* includes citations from the following poems:

Silverstein, Shel. "Whatif." *A Light in the Attic: Poems and Drawings* by Shel Silverstein. New York: HarperCollins, 1981.

Zhou, Mengdie (周梦蝶). "Baidu Chuanshang (摆渡船上, On the Ferry)." *Zhou Mengdie: Shiji Shixuan (周梦蝶: 世纪诗选, Zhou Mengdie: An Anthology of Poems from a Century)*. Taiwan: Elite Books, 2000.



DEVISING PROCESS

One could suggest that the devising process for a theatre production is a platform for experimentation, exploration, or a research-in-progress. This was certainly the case for LIFT. It began with the concept of happiness which led to questions such as: What is happiness? Do you believe in the pursuit of happiness? Can happiness be pursued or found? Is it sustainable? Fleeting? Momentary? Short-lived? Oh dear. The last few questions portend bleakness and angst. So yes, those were the starting points.

But at the beginning of the process, it was not possible to get all of the collaborators together as some were not in Singapore and it was difficult to align everyone's schedules. So it was decided that the devising process would tap on the one thing that transcend borders, time and proximity, and at the same time archive all information with guarantee – Facebook. It came to be our *modus operandi* from July 2012 to February 2013. We posted articles, images, quotes, reflections on experiences of train rides, birthday wishes, happy thoughts, sad moments, and archived snippets of conversations heard or dreamed about. These postings reflected how each of us perceived the topic and envisioned the production.

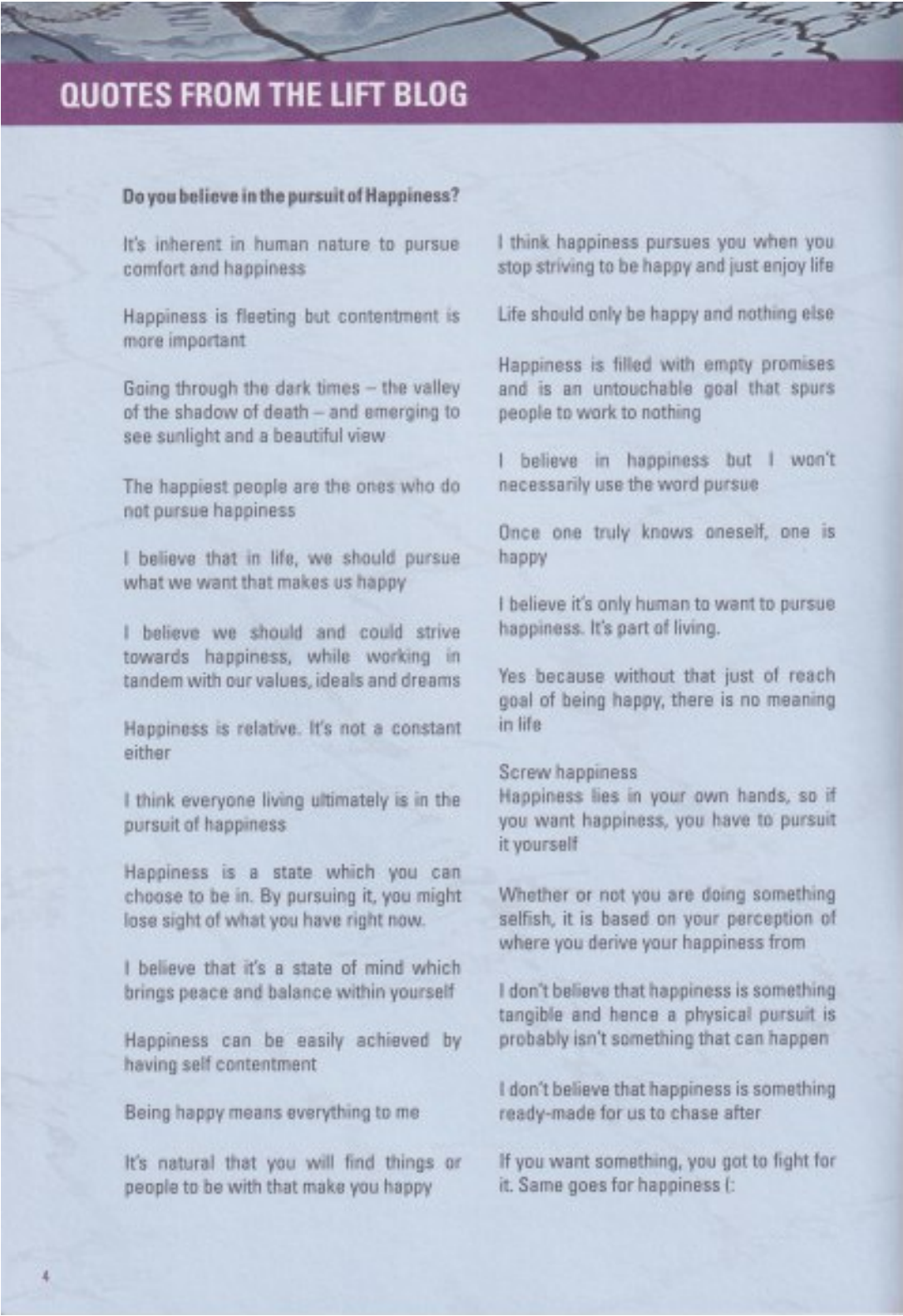
Later, we explored scene-making on Facebook by responding to postings with stage directions. One collaborator posted, and then another. It was a process of creating a dialogue for a scene, but with a time lag. Indeed, unlike in a rehearsal-

room devising process, working on Facebook required patience. It meant checking the updates, typing in responses, and waiting for the next response before the next move. Much like asking friends for a life on Candy Crush. You post it and you wait. So yes, there was a bit of an addiction for some of us.

We began meeting and devising in a rehearsal room in January 2013. Our intention in this second phase was to bring to life the Facebook ruminations. Curiously, our "on the floor" devising ended up "around a table". A large part of the process saw us seated around a table talking. We talked and talked and talked. Of course there were times when bored by the endless talking, someone would propose that we devise a dance, or do something, anything, which would involve getting off our butts. But somehow, we always ended up back at the table. Perhaps it has got to do with how it started on Facebook. The many discussions were video recorded. Some were transcribed while most was binned. By April, we had loads of materials. Jeff then took them away in May. Working with Robin and Noorlinah, Jeff "coughed out the script".

The draft script was given a staged reading for the National Arts Council Arts Creation Fund stake holders on 8 July 2013 at TheatreWorks. With a gathering of a small group of 20 people, the collaborators performed the draft text.

Jeff Chen and Noorlinah Mohamed



QUOTES FROM THE LIFT BLOG

Do you believe in the pursuit of Happiness?

It's inherent in human nature to pursue comfort and happiness

Happiness is fleeting but contentment is more important

Going through the dark times – the valley of the shadow of death – and emerging to see sunlight and a beautiful view

The happiest people are the ones who do not pursue happiness

I believe that in life, we should pursue what we want that makes us happy

I believe we should and could strive towards happiness, while working in tandem with our values, ideals and dreams

Happiness is relative. It's not a constant either

I think everyone living ultimately is in the pursuit of happiness

Happiness is a state which you can choose to be in. By pursuing it, you might lose sight of what you have right now.

I believe that it's a state of mind which brings peace and balance within yourself

Happiness can be easily achieved by having self contentment

Being happy means everything to me

It's natural that you will find things or people to be with that make you happy

I think happiness pursues you when you stop striving to be happy and just enjoy life

Life should only be happy and nothing else

Happiness is filled with empty promises and is an untouchable goal that spurs people to work to nothing

I believe in happiness but I won't necessarily use the word pursue

Once one truly knows oneself, one is happy

I believe it's only human to want to pursue happiness. It's part of living.

Yes because without that just of reach goal of being happy, there is no meaning in life

Screw happiness

Happiness lies in your own hands, so if you want happiness, you have to pursue it yourself

Whether or not you are doing something selfish, it is based on your perception of where you derive your happiness from

I don't believe that happiness is something tangible and hence a physical pursuit is probably isn't something that can happen

I don't believe that happiness is something ready-made for us to chase after

If you want something, you got to fight for it. Same goes for happiness :

Happiness is essential in my life and thus I'd do anything to pursue it. I live to be happy.

Happiness is a state that people are in when they feel that they are meeting certain goals and/or are in a state of contentment

It's not entirely easy to point out what exactly happiness is for everyone as it's a very personal kind of yardstick, but I think that one can definitely strive to be happy, whatever happy means to them

Pursuit of happiness... is within the control of you

I think that everyone is pursuing happiness, just in different ways

The declaration of independence states that happiness has to be pursued

Happiness to me is conceived out of value creation at different parts of life and different levels

I don't believe in the pursuit of happiness

But finding and keeping happiness is not easy – so is realizing happiness

No, happiness is only a state of mind and therefore is governed by the success in life, so you pursue success, not happiness

I believe that happiness is earned, not given

No, happiness is a journey, not a destination

Happiness cannot be traveled to, owned, earned, worn or consumed

Because happiness only comes to someone once in a lifetime and if we don't seize it, we will lose it

Happiness is almost everyone's dream – but not all can achieve. You get something and you will lose another.

I have also learnt that while we embark on our journey to pursue happiness, we will also unavoidably face a great load of "unhappiness"

Only when you're happy can you achieve greater things

I might not be achieving 100% of happiness but as long as I'm alive, I'll always make sure that I'm having a wonderful life.

I have learnt the meaning of acceptance in happiness

Drawing inspiration from Kud Cudi's song "Pursuit of Happiness", I believe everyone has that little something in life to seek for, at times unknowingly

I believe that happiness cannot be pursued, but rather, uncovered.

I believe in seeking happiness because else there is absolutely no point in living.

I believe in being contented and grateful even when happy things are not going on in your life

I believe to a balanced extent in the pursuit of happiness

THE HAPPINESS EVENT

The Happiness Event is an extension of LIFT: LOVE IS FLOWER THE. It took place on 7 September, 6 - 7pm at the Supertree Grove of the Gardens by the Bay. How did this happen? Well it all began when the LIFT artistic team explored the idea of working with people from various walks of life and ages on the concept of happiness. At the same time, we wanted to share, through a series of workshops, the theatre-making process with those who may be curious about it. TheatreWorks then took the idea further and suggested presenting an event at the Gardens by the Bay. Before long, the ideas came together as a sunset performance at the Supertree Grove.



So in July, we set out to gather 80-100 performers, whom we affectionately called, *The Supernumeraries*. We held an 'audition' (more like a friendly get-to-know you session) over a weekend in July, at which we received close to 100 respondents. But with unexpected work schedule clashes, only a core group of 80 remained. Over six Saturdays, the participants played games, experienced voice and movement workshops, and shared and created stories. All in response to this one question: What is happiness to you? *The Supernumeraries* had their own



Facebook site where provocations in terms of pictures, found stories, quotes and articles on happiness were uploaded for discussion. They conceptualised and devised their performances. Some expressed themselves through movement and song. Others crafted monologues and dialogues. By the end of the six weeks together, *The Supernumeraries* had created 13 short performance pieces. The LIFT team and TheatreWorks then liaised with the Gardens' representatives and we designed a three-part structure that would weave the different performance pieces together.

So what of happiness and its connection to theatre making and life? Well, there were no singularity and consensus. In response to happiness, the participants' performances spoke of both pain and acceptance, of life long search and the eventual discovery of a place where happiness could rest. But most importantly, the participants' weekly

Image credit: Kang Chong Yew

7 SEPTEMBER 2013, GARDENS BY THE BAY



sessions highlighted conviviality as a necessary ingredient to public arts making process. A conviviality that is not made up of easy consensus, but one of constant negotiations of balance, construction, reconstruction, offers and rejections that are part and parcel of the creative process. Perhaps one could say, it is a conviviality made up of flexibility and exciting struggle. Indeed, on that Saturday life offered us some intense 'exciting struggle' as the week unfolded with rain and thunderstorm. We stressed over different rain plans, alternative venues and a variety of performance structures. As our glimmer of hope for better weather seemed to fade, some suggested emergency recruitment of shamanic *bawang* and *chilli padi* powers to avert the storm. Mother nature proved to be the final arbiter on how The Happiness Event would turn out. And by mid morning of 7 September 2013, as if granting us the wish to be happy, the weather held up.



With the turmoil of uncertainty quelled, the event took off under a slightly blue-grey sky and a wonderful breeze that brought many to the Gardens to enjoy The Happiness Event.

Noorlinah Mohamed

BIOGRAPHIES

Jeff Chen

Director

Jeff Chen is a theatre director, dramaturg and academic. He was the Resident Director of The Necessary Stage from 1998 to 2004. His directorial efforts include *sex.violence.blood.gore* (1999), *Asian Boys Vol.1* (2000), *The Untitled Series* (2000-2004), *BOTE: The Beginning of the End* (2002) and *Boner* (2002). From 2000 to 2004, *The Untitled Series* was invited to festivals in Ireland, India, Korea and Macau. Jeff was awarded a British Council Fellowship in the Arts in 2001 to study choreography at Laban Centre London and scenography at the Slade School of Art. In 2006, he was awarded a Lee Foundation Study Grant and a St Edmund's College Commonwealth Trust Grant to pursue his doctoral studies at the University of Cambridge. His dissertation examines the cultural, social, political and economic implications of sexually explicit Hong Kong films of the 1970s. Having been conferred his doctoral degree, Jeff is returning to create theatre after a hiatus of 10 years.

Robin Loon

Dramaturg

Robin Loon is currently a senior lecturer at the NUS Theatre Studies Programme. He is also a practising playwright and dramaturg. His recent projects as dramaturg & writer include *Watch This Space* (a play-writing incubation programme initiated by the National Arts Council) 2012-2013, *Casting Back* (Esplanade 10th Anniversary Commission) 2012, *Blueprince* (Substation SEPTFEST) 2012, *Songbird* (Singapore Arts Festival OPEN STUDIO Commission) 2012, *男男自語* (Singapore Arts Festival Commission) 2012.

Jean Ng

Collaborator/ Actor

Jean trained at the Jacques Lecoq International School of Theatre in Paris, France. For over 20 years, she worked as a theatre actress, director and drama educator. Effectively bilingual, she has collaborated with companies such as The Necessary Stage, Theatreworks, The Theatre Practice, The Finger Players and Cake Theatre.

Some of the plays she has performed in include *Still Building*, *Lear*, *Sunset Rise*, *One Hundred Years in Waiting*, *First Family*, *Poop*, *Animal Vegetable Mineral*, *Cheek* and most recently, in Checkpoint Theatre's *For Better Or For Worse*. Her monodrama *"And Buddha Said, Mop the Floor"* which she wrote, directed and performed in, was staged in Singapore and Berlin. As former Associate Director of The Necessary Stage, works she directed include *Exodus*, *Under the Last Dust* and *Spoilt*.

Jean is also passionately involved in drama education and community theatre for youth, people with special needs and senior citizens.

Noorlinah Mohamed

Dramaturg / Associate Producer /
Collaborator/ Actor

Since 1988, Noorlinah's work has spanned across performance, applied theatre in both education and community settings and directing youth theatre. As a performer, Noorlinah works with some of the leading theatre companies in Singapore which include Cake Theatre, TheatreWorks (S) Ltd, Toy Theatre, and The Necessary Stage, just to list a few. She has also



performed in Vienna, Austria; Japan; USA; Germany, South Korea and India. As a teaching artist, she develops artist residency projects in schools, developing curricula and teaching. She also develops arts programmes for the community, in contexts such as prisons, migrant as well as economically underprivileged communities. She was the recipient of the Life Theatre Awards (2008/Best Actor) for *Temple*, a Cake Theatre production. She also received the JCCI Culture Award in 2008 and the Women's Weekly Great Women of our Time Award 2005 for her artistic work. She recently completed her PhD in Arts Education from the University of Warwick, UK.

Nora Samosir

Collaborator/ Actor

Nora has more than 29 years of professional theatre experience in more than 80 stage productions including *Tongues* (2012), *Temple* (2008), *Doubt* (2006), *Proof* (2002), *Untitled Women #1* (2000), *Ah Kong's Birthday Party* (1998), *Lao Jiu* (1994, 1997), *Beauty World* (1992, 1998), and *Trojan Women* (1991). She was last seen in *Casting Back* also written by Robin Loon, which was commissioned by Esplanade for its 10th Anniversary programme, *Dedicated to You*. She has appeared on television in programmes such as *Guru Paarvai*, *Ah Girl* and *Stories of Love*. Nora has a Postgraduate Diploma in Voice Studies from the Central School of Speech and Drama, London. Aside from her voice work in the theatre, she has conducted voice workshops for SDEA members, National History Museum volunteers and also to the general public through various training companies.

Nora first performed with TheatreWorks in the inaugural production, *Be My Sushi Tonight*, in 1985.

Olive Chong

Actor

Oliver Chong is one of Singapore's most versatile and multi-talented theatre practitioners to emerge in recent years. Some of his memorable works directed and written by him include *I'm Just A Piano Teacher*, *Cat*, *Lost and Found* and most recently *Roots*. He has been nominated several times for his acting, writing and directorial efforts at the Life! Theatre Awards. In 2011, he won the Best Production of the Year with his actors' collective, *A Group of People*. At this year's Life! Theatre Awards, he won Best Script and Best Production of the Year for his monologue, *Roots*, which will make its international premiere at the *International Black Box Festival 2014* in Hong Kong. His recent acting credits include *BluePrince* (The Substation/The Blue Statesmen), *XII – In Search of 13* (Singapore Arts Festival 2012), *100 Years of Solitude 10.0* (Zuni Icosahedron/Drama Box) and *The Book of Living and Dying* (The Finger Players). Oliver is currently the Resident Director/ Artist of The Finger Players.

Peter Sau

Collaborator/ Actor

Peter holds a Professional Diploma in Intercultural Theatre (Acting) from the Intercultural Theatre Institute (ITI), Singapore. As a recipient of the 2011 Young Artist Award conferred by the National Arts Council, he has directed *Machine* (Singapore Arts Festival 2007), *Big Fool*

BIOGRAPHIES

Lee, *A Madwoman's Diary* (Esplanade Studios 2009) and *K Metamorphosis* (Huayi Festival 2010) and was assistant director of *Herstory* (Singapore Arts Festival 2011). As a performer, he acted in *The Art of Living* in the *In-Between* (Cake Theatre, 2010), *TKK* (The ETCeteras, 2005) and *Asian Boys Vol. 1* (The Necessary Stage, 2000), all of which won the Life! Theatre Awards 'Best Ensemble'. He was also nominated 'Best Actor' for *House of Sins* (Drama Box, 2008). In 2012, he wrote, directed and performed in a one-man show *Tell Me When to Laugh and When to Cry* as a tribute to his mentor, Kuo Pao Kun on his 10th death anniversary. Internationally, he has performed in Malaysia, Indonesia, Macau, Hong Kong, Taiwan, China, Japan, India, Hungary and Romania. He founded Traditions & Editions Theatre Circus (TETC), a theatre collective comprising members from 11 countries, and as its chairman and producer, has produced *The Spirits Play* (2009 in Singapore, 2010 in New Delhi, India), *The Juggler's Tale* (2011 in Singapore) and *Transformations* (2012 in Hyderabad, India).

Loo Zihan

Collaborator

Loo Zihan is a moving-image, performance, and installation artist currently based in Singapore. He received his MFA from the School of the Art Institute of Chicago (SAIC) and he was awarded the James Nelson Raymond Fellowship upon his graduation in 2011. His moving-image work have been screened in film festivals including AFI Fest (L.A.), Pusan International Film Festival, Newfest (New York City) and Frameline (San Francisco). His performance and installation work was presented in Next: Art Chicago,

Valentine Willie Fine Art (Singapore) and at the Macau International Performance Art Festival (Macau).

Andy Lim ("stage" LIVE)

Lighting Designer

Andy Lim is a Lighting Designer/Technical Manager based in Singapore. He works extensively in and outside of Singapore, with numerous experiences touring productions in festivals/venues around Asia, Europe and North America.

Andy has designed and technical managed for various professional theatre and dance companies, as well as college productions. With TheatreWorks, he has been part of 120 (2007); *Vivien and Her Shadows* (2008), which premiered at Carolina Performing Arts, University of North Carolina, USA; *RPM* (2009); *Diaspora* (2009) at the Edinburgh International Festival; and *Friends Season* (2010); *Fear of Writing* (2011); *GOH LAY KUAN & KUO PAO KUN* (2012)

His other theatre credits include *Illogic* (2013) by Cake Theatrical Production; *The Song of the broken Hearted Tiger* (2012) by Ho Tzu Nyen; *Macbeth* (2011) by the *Singapore Repertory Theatre* (SRT); *The Magnanimous Cuckold* (2010) by Drama Box; *Pinocchio-The Musical* (2010) by SRT's Stage Two and MediaCorp VizPro International.

Andy works in film too, notably with Singapore artist Ho Tzu Nyen in *The Cloud of Unknowing* (2011), which represented Singapore at the 2011 Venice Biennale; *Endless Day* (2011); *Zarathustra: A Film For Everyone And No-One* (2009/2010); and *Earth* (2009).

Andy is also a close collaborator with multi-disciplinary art group Collective Mayhem.

<http://stagelive.blogspot.sg/>

Jeffrey Yue

Sound Designer

Jeffrey was awarded the Glaxo-Wellcome/EDB scholarship to pursue a degree in technical theatre at the prestigious Guildhall School of Music and Drama in London.

Upon graduation, he returned as Sound Coordinator for the Esplanade, Theatres on the Bay, Singapore.

With his focus on theatrical sound design, production engineering and programming, Jeffrey has worked extensively in Singapore, UK and other parts of the world with a wide range of work within his repertoire. Recent notable sound design works include *La Cage Aux Folles*, Esplanade Lyric Theatre; *Mimoid II* – projection mapping on Singapore Art's Museum Façade as part of Night Light 2012; *Cloud of Unknowing* and *Songs of Brokenhearted Tiger* with acclaimed visual artist – Ho Tzu Nyen; *Voyage de La Vie* at the Festive Grand, Resort World Sentosa; the biggest show in town – NDP 2009. Jeffrey continues to work with a plethora of directors, composers and artists including three times Golden Horse Award winner Lim Giong, Ong Keng Sen, Ivan Heng, Kok Heng Leun, Glenn Goel, Li Xie, Jonathan Lim, Yutaka Fukuoka and Vuk Krakovic.

Jeffrey travels extensively for projects as designer, production sound engineer and audio / show control programmer and is no stranger to the demands of touring sound production.

Jeffrey has also participated in several international festivals including, World Theatre Festival, SPAC, Shizuoka, Japan; Mam Project, Mori Art Museum, Tokyo, Japan; Sundance Film Festival, Utah, USA; forum international de dança, Rio de Janeiro, Brazil; iDANs, Istanbul, Turkey; Teater de Welt, Mulheim, Germany. Work has also brought him to places like New York, San Francisco, Sao Paulo, London, Edinburgh, Lisbon, Stockholm, Beijing, Shanghai, Hong Kong, Macau, Taipei, Osaka, Phnom Penh, Jakarta, Manila, Ho Chi Minh City and Melbourne.

Jeffrey is one of the founding directors of Ctrl Fre@k Pte. Ltd., a show design company which specialises in creative and system design for performing arts, themed entertainment, arts installations, venues and festivals.

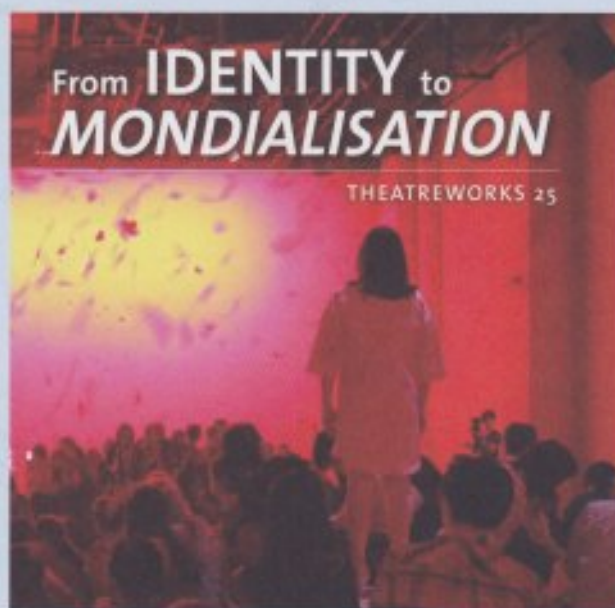
LIFT SUPERNUMERARIES

Ahmad Ezzat Alkaff, Ahmad Musta'ain, Al Hafiz Sanusi, Al Hafiz, Alice Cheah, Alvin Lim, Anita Tiwari, Arlette Teo, Benedict Leong, Bennett Ong, Beryl Leong, Brian Tan, Cassandra Cheong, Catherine Ho, Celine Lim, Chen Yun, Cheryl Tan Yun Xin, Danial Hanafi, Daniel Chan, Divitra Sukumaran, Eddy Ismail, Elise Lim, Germaine Quek, Goh Kian Hong, Jacyntha England, Jasmine Kong, Javior Chew, Joel Su, John Lim, Jonathan Heng, Joyce Komaran, Khairul Nizam, Kugapriya, Kwang Wan Yi, Louise Lee, Marcia Lee, Mastura Hamid, Melody Ling, Michael Soh, Muhammad Iqbal, Nazreen Osman, Ng Bi Yu, Nur Ain Bte Abdul Halim, Nur Farhana, Nur Shakirrah, Ong Chin Hwee, Owen Tan, Paulene Kwek, Pearl Wong, Pearlyn Wee, Philip Lee Sian Kang, Phyllis Wong, Priscilla Su, Quah Seok Whee, Rita Teo, Sam, Sarah Chua, Sarah Lim, Siang Yoeng Hau, Siti Rafidah, Srieena, Stephanie Loh, Su Chi, Tahir Ahmed, Tan Yan Ru, Tiara Mia, Tren, Tricia Tang, Toh Wee Peng, Vinise, Yi Ling, Yin-Mei Lenden, Yolanda Tan, Za Elizabeth Choo





FROM IDENTITY TO MONDIALISATION: THEATREWORKS 25



From *Identity To Mondialisation: TheatreWorks 25*, celebrates TheatreWorks and offers a glimpse into the journey that Singapore's longest established theatre company has taken since it was set up in 1985. This very first edition showcases stunning visual history of the company, featuring photography from many of TheatreWorks' groundbreaking performances and quotes and anecdotes from members of the company, past and present.

The 300-page book focuses on the company's approach into worlds-creating with friends all over the world, beyond cultural and ethnic identity. As opposed to globalisation (one world), the company has preferred an approach of multiplicity and plurality.

It attempts to journey beyond identity politics and nationalisation into open spaces of idealism. The art of TheatreWorks continues to prioritise an expanding process of human relationships rather than the unitotality of globalisation.

From *Identity To Mondialisation: TheatreWorks 25* is now retailing at S\$90 at the following:

- Books Kinokuniya
- Times The Bookshop
- Select Books
- 72-13 Mohamed Sultan Road, home of TheatreWorks

To purchase a copy, please contact us at tworks@singnet.com.sg

ABOUT THEATREWORKS

Established in 1985, TheatreWorks (Singapore) is an independent and international performance company based in Singapore. It is an Institute of Public Character. It is currently led by Artistic Director, Ong Kang Sen and Managing Director, Tay Tong.

Since its establishment, TheatreWorks has staged over 200 productions and 2,500 performances in Singapore and overseas, and has reached an audienceship of over a million. TheatreWorks' home is 72-13, a heritage building that was once a rice warehouse on Mohamed Sultan Road and next to the Singapore River.

TheatreWorks/72-13 is dedicated to the development of contemporary arts in Singapore and to the evolution of an Asian identity and aesthetics of the 21st Century through a culture of differences. It asks, what is Asian in this age of globalisation, internationalisation, modernisation and urbanisation? Its works exist on the tension between modernisation and tradition; local and global. Representing the continuum between tradition and contemporary, the works are unafraid to be exotic and yet conceptual. TheatreWorks' projects present the hybrid identity of the contemporary Asian and embrace the multiple realities.

TheatreWorks is a multi-faceted arts company but always working intensively across languages, art forms, disciplines and socio-political borders. Rather than residing stably in the staid singularity of one Art or one Culture, TheatreWorks believes in the idea of leaving one's own position, one's locality, and locating oneself in the unknown – to co-work and co-create in a third space. This vision has made TheatreWorks distinct and sets it apart from other performance companies in Singapore.

TheatreWorks has two main red lines in its work: the first is the creation and presentation of inter-disciplinary and intercultural productions/programmes that brings together artists from across disciplines and cultures and from both the traditional and contemporary worlds. The second being Docu-Performances which are performances created from historical instances and phenomenon, archival materials, real-life experiences and living persons.

TheatreWorks is committed to developing and nurturing professional arts skills by providing residencies to mid-career artists as well as Research and Development programmes to a variety of artists, creatives and cultural workers using 72-13 as an incubator and laboratory. In addition, TheatreWorks also encourages new writing through The Writer's Laboratory (established in 1990) which organises the annual and popular 24-Hour Playwriting Competition since 1998. TheatreWorks is distinctly the only performing arts company in Singapore involve in capacity building in Asia as well as steadfastly building a dialogue and bridge in Asia and Asia's interface with the rest of the world.

Since 1999, TheatreWorks hosts and manages the Arts Network Asia (ANA). ANA has been a unique networking and grant-giving body for intra-Asia collaborations in multiple disciplines, encouraging mobility within Asia as well as developing managerial skills in Asia. It pays attention to the diverse perspectives of a global Asian urban metropolis and the multiple contexts of everyday life in Asia.

TheatreWorks is a recipient of the National Arts Council's Major Grant for the period from 1 April 2013 to 31 March 2016.

ACKNOWLEDGEMENT

With Support From



an initiative by the National Arts Council's
Arts Creation Fund

arts.fund

New Media Partner



webvisions
www.webvisions.com

Engagement Programme Sponsored by

金基氏李
LEE FOUNDATION

KUO PAO KUN FOUNDATION

Engagement Programme
Venue Partner



TheatreWorks would like to thank the following:

- Koh Boon Pin for being the voice behind the house announcement
- Wong Chee Wai for the loan of the vintage fan, switch & wall clock
- Ang Tingya, Hazwan Norly, Natasha May, Raycher Phua, Sandra Lee
- Members of the press
- All volunteers and those who have made LIFT possible

TheatreWorks (S) Ltd, 72-13 Mohamed Sultan Road, Singapore 239007
Tel: 6737 7213, E: tworks@singnet.com.sg
www.theatreworks.org.sg | www.72-13.com