

**THEATREWORKS**  
presents

The



Roundest

Circle

Conceived and performed by  
Eng Kai Er, Faye Lim and Felicia Lim

Thursday & Friday, 27 & 28 July 2017, 8pm, 72-13



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In creating today's performance, TheatreWorks Associate Artist, Eng Kai Er together with her collaborators, Faye Lim and Felicia Lim, have taken an unconventional approach. Taking turns to lead and follow in rehearsals, they have broken away from the typical structure of having a 'leader' to push both the physical and creative spaces of performance making.

TheatreWorks believes that independent art practice embodies the notion that art is never any 'one' thing. It is the petri dish of our artistic and cultural future, a place of experimentation and the champion of alterity, diversity and pluralism. We cater to the taste of audiences who perhaps wish to be unsettled, challenged and to see things from different perspectives. And Kai's work has embodied that notion. From *INDULGENCE* in 2015, to *She Ain't Heavy, She's Reaching into Space* in 2016, and now *The Roundest Circle* in 2017. Kai has been pushing the boundaries of performance with her unique and conceptual approach to making performance. The creativity and outcome from the Kai's work has brought about artistic diversity in performance-making, as it challenges the norms of dance-performance itself – does dance need to have perfectly synced executed choreography? Fancy music? Or lavish sets? Or can movement itself be considered dance?

TheatreWorks has a long established belief in developing and nurturing Singapore artists. Some of TheatreWorks' past associates includes Vertical Submarine, Choy Ka Fai, Joavien Ng and Loo Zihan. Through access to resources and opportunities for artistic research and development, we empower our artists by providing them a safe space to conduct and to test-bed creative strategies and boundary-pushing works. And in most instances, this means supporting the non-mainstream and the unpopular as our artists find their voice and hone their skills and strategies. This unconditional support, we believe, will grow and enrich the Singapore arts ecology.

TheatreWorks (Singapore)  
27 July 2017







## Eng Kai Er

Don't say no, just counter-propose. When you're stuck, try to gain sympathy points by expressing honest frustration. Make it clear you're frustrated at the lack of progress, not at your collaborators. Never tell your collaborators you think their ideas suck, unless their ideas really suck unforgivably bad. In such a situation, make sure they know you don't think they suck, as people. If you can't do that properly, consider quitting the project. It's ok to give instructions to others as I am doing right now, since it's other people's own decision whether to take instruction or not. Also, you can text your collaborators at 4am, it's fine. You can stop doing it if they complain but if they don't, you can keep going!

## Faye Lim

Felicia, Kai Er and I made *The Roundest Circle* through profuse talking, dancing, writing and negotiating. Sometimes, the best things happened while we were silent and still. In the silence and stillness, we had space to better listen and respond more adequately. I was uncomfortable, at first, that Felicia was sometimes quiet when Kai and I debated endlessly over a detail. It would have been possible for Felicia to add her perspective, mediate, change the topic or take a side. Over time, I let go of the expectation that we had to put in our equal share of words, and embraced our silence, our commotion, and both together. In *The Roundest Circle*, different movement qualities sit next to each other. I hope there is something here for you.

## Felicia Lim

How do I listen? How do I respond? I have been thinking about what it means to work with someone this past year and I find these questions lingering while embarking on *The Roundest Circle* with Kai and Faye. The turn-taking structure that we have adopted gives equal time for each of us to direct rehearsals. Because of the opportunity to direct, I am able to better relate to Kai's and Faye's preferences and to observe my tendencies as well. Can I be a director and a follower at the same time? Is coming to a consensus necessary? For me, *The Roundest Circle* is a result of our exchanges within this system. I hope you will enjoy this sharing!



## Credits

Conceived and performed by Eng Kai Er, Faye Lim and Felicia Lim  
Lighting Designer: Stella Cheung  
Producer: Tay Tong  
Production Stage Manager: Ganesh Jayabal  
Technical team: Abdul Rashid Bin Mohamed Said, Hyder B Zainal Abiden, Koh Donga, Muhammed Muzzamier Bin Abu Bakar, Muhammad Sufyan Sa'aban and Tang Yeow Seng  
Ticketing: Ong Soo Mei  
Publicity: Cheo Zi Yan, Cleo Yong, Ezzat Alkaff, Mervyn Quek and Zulfadhil Bin Rahmat

And we would like to thank many others who made this production possible:  
Members of the Press and Media & TheatreWorks' dedicated Ambassadors

With Support from



### TheatreWorks Team

Artistic Director (On leave of absence): Ong Keng Sen  
Managing Director: Tay Tong  
Project Manager: Mervyn Quek  
Engagement Executive: Ezzat Alkaff  
Production Executive: Ganesh Jayabal  
Administrator: Ong Soo Mei  
Project Assistant: Cheo Zi Yan  
Intern: Cleo Yong  
Finance & Accounts: Rosalyn Zaldua

## Upcoming @ 72-13



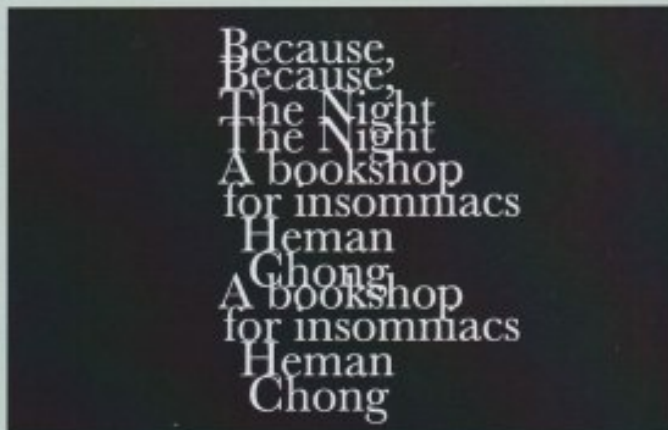
### *Off Kilter*

By Ramesh Meyyappan  
Co-Produced by TheatreWorks  
11 - 14 October 2017, 8pm  
72-13

*Off Kilter* is a darkly comedic visual theatre production, incorporating illusions and masterful non-verbal storytelling.

At work and at home, Joe Kilter has his routine. Some people think Joe is obsessive. Joe would prefer not to be thought of at all. A change in his routine turns his world askew. His life is no longer his own, his house is knocked sideways and he's off his game. Joe Kilter is off-kilter. Feeling increasingly isolated, his life feels impossible until he is forced to exist in darkness.

*Off Kilter* explores mental well-being, identity, feeling a little bit different from everyone else and not quite being yourself.



### *Because, The Night*

By Heman Chong  
A TheatreWorks Production  
9 - 11 & 16 - 18 November 2017, 10pm - 4am  
72-13

Based on a list of 50 books culled from a series of informal conversations (touching on inequality, racism, homophobia, overpopulation, forced migration, exploitation of labour, overconsumption, climate change, etc) with friends and strangers on Facebook, *Because, the Night* is a non-profit, second-hand bookshop produced by artist Heman Chong that will inhabit 72-13 for six nights in November 2017. It is open between 10pm to 4am; a space built for people who can't sleep at night, a temporary home for insomniacs. Books include *Men Explain Things to Me* by Rebecca Solnit, *2666* by Roberto Bolaño, *The Bluest Eye* by Toni Morrison, *Archaeologies of the Future* by Frederic Jameson and many, many more.