

POST
EMPIRES

2015
singapore
international
festival of
arts



THE INCREDIBLE ADVENTURES OF
BORDER CROSSERS

COMMISSION

BY

Ong Keng Sen
Kaffe Matthews
Chris Lee
Rockless Ericka
Francis Ng
Brian Gothong Tan

2015 singapore international festival of arts

Inaugurated in 1977, the Singapore International Festival of Arts (SIFA) is today an annual celebration of performing arts, managed independently. Now in its 38th year, the Festival presents works in performance, theatre, dance and music, seeking to inspire diverse audiences with great artistic experiences.

MESSAGE FROM THE FESTIVAL DIRECTOR

Thank you for sharing and creating the Singapore International Festival of Arts (SIFA) with us.

What does Singapore's 2015 mean to international audiences? Can Singapore engage in international dialogues and play a meaningful role as a dynamic hybrid arts player at the crossroads of multiplicities and differences? After all, we are one of the few Asian metropolises with English as our *lingua franca*, an inspired direction taken by Mr. Lee Kuan Yew.

At the international level, we have witnessed a globalisation of life after colonial regimes, after dictatorship and after communism. Symbolic of **POST-Empires** is the moment when characters decline the Destiny proposed by the Author. They reclaim their lives and, in so doing, refuse the power of the Author. Can we rewrite the History which has been written for us? This is the exact proposition of the emotional production of Emmanuel Desarcy-Mota's *Six Characters In Search Of An Author*.

Ultimately, how do we live with the global networks and monopolies of power that define the age we live in? We live in the Nation, and we live with neo-liberal capitalism, which gives us the impression we are free. But **What Remains After the Empire?**

SIFA proposes that Art and the Tenderness of the human individual remain as vital forces. To this end, we have invited some of the top contemporary artists of the world to play with us: William Kentridge, Matthias Goerne and Markus Hinterhäuser, who recreate Franz Schubert's enduring *Winterreise*; Daniel Buren, who brings to us the frailty and vulnerability of one human being in a circus tent; and Kornél Mundruczó, who comments on the destructive effects of the market on human individuals in **POST-Socialist** Hungary. *dirtsong* muses on the reclamation of loss in **POST-Colonialism**. *Taiwan Dreams* aggregates different

answers from its entire cast of artists to form a cogent, independent multitude of voices.

SIFA has commissioned Wang Chong, one of Beijing theatre's brightest sparks, to create an ambitious work with LASALLE's Faculty of Performing Arts. This production will look at the archives of Madame Mao and the Cultural Revolution that changed China. Another commission which opened at the contemporary art museum, Palais De Tokyo in Paris - *The Incredible Adventures Of Border Crossers* - proposes a **POST-Nation** scenario through 22 international residents of Singapore who, with little formal experience in theatre, perform a five-hour fashion show and karaoke extravaganza in a video-sound installation.

Finally, how do we generate from the potentiality of infrastructures left behind by others from a different time or space? SIFA's international commission, *Dance Marathon - OPEN WITH A PUNK SPIRIT!*, tackles this question head-on. This is the challenge of **Archives**, which have become increasingly important for all of us today. How can we rewrite the monument into different manifestations with empathy? How can human individuals transform established structures with tenderness to form different independent pathways?

Singaporeans will have to find this out for ourselves, in the world that comes after the towering Lee Kuan Yew.

Ong Keng Sen

AN INTERNATIONAL
PERFORMING ARTS
HIGHLIGHT IN ASIA

MESSAGE FROM CEO, ARTS HOUSE LIMITED

The Singapore International Festival of Arts (SIFA) was a product born in the thick of Singapore's nation-building - a softer way to galvanise the richness of our multi-racial society, and to draw strength from new independence and nationhood. Today, SIFA has become a celebration of the artistic wealth and a special annual moment for us to be solaced by art.

A special time this is for us all in Singapore. A good time this is to take stock of Singapore's path from independence to maturity. And what better way than the artistic ways and expressions to articulate the nuances of this collective experience, which is, at the same time, diverse, contradictory and ambiguous? This is perhaps the true reason for the phenomenal bumper crop of Singapore commissions, which our Festival Director Ong Keng Sen heroically muscled up for SIFA 2015. This is perhaps also the main force of persuasion for numerous Singapore and Singapore-based artists to dedicate their time to SIFA 2015.

Premiering in SIFA 2015 are 12 new commissions. Some of them take a hard look at the present *in situ*, many seek an anchoring in our vast past, while some, still, grapple with existentialist concerns. Whichever manifestations these new commissions take to the stage, you as the audience will appreciate equally the joy of suspense and surprise as we will as the commissioner. Let us hope that we will laugh at the same jokes, nod in unison when touched, and perhaps be struck by revelation in synchrony of hidden messages uttered on stage. This is the time we enjoy each other's aspirations, frustrations, happinesses and neuroses, on and off stage. As a people who have been together for five decades, we should have learned to take each other as we come. Hopefully the lessons we can learn from the arts and art-making are bountiful.

If you are here to see one of the seven international works, you might remember the excitement at SIFA 2014 of seeing new works from around the world, and for many of you, of seeing things we hadn't seen for a long time. In many ways, these international works are themselves different reflections of our time, the challenges that come naturally with change and, of course, the new perspectives we gain each time we take a second look at things. The difference here is that, at SIFA, we can always count on the artists for the reassurance that, through creativity, our world is always revised, regenerated and will always be better with art.

Lee Chor Lin

DIRECTOR'S NOTE

I am interested in the Singaporer, like the New Yorker or the Londoner. I believe a Singaporer is an individual who lives in Singapore but is not a citizen, not a Singaporean. *The Incredible Adventures Of Border Crossers* begins from this position of cosmopolitanism. It is not uncommon for me to walk around my 'hood near Bugis Junction and hear different tongues being spoken, from Vietnamese to Spanish to Hindi to French to Arabic. I believe in a post-nation Singapore which has accumulated cultures - of the partition into India and Pakistan, songs of travel by Cambodian male and female youths, Orthodox Greek practices of burial in Austria, Italian socialism, Mexican worksongs and ashram living. This was perhaps the most thrilling discovery that I discovered through the project: who is the local and who is the foreigner? From Bollywood to Japanese *matsumi* to the 'little apple' internet memo, all this belong to Singapore today. Can one still discuss migrants and Singaporeans in the xenophobic way that was the norm in the last elections?

I began with inviting non-performers as one of the parameters for this project. In the open call, I found an American who came to Singapore so he could be close to Bali, and a Vietnamese who writes his own music and sings Italian opera. I was asked one question during the open call as to whether 'Border Crossers' refers to geographical borders or other less concrete borders. I immediately contacted Becca d'Bus a.k.a. Eugene Tan, the only Border Crosser born in Singapore.

Along the way, we share with the audiences individual memories of loved ones who have passed on, personal melancholia and the loneliness of life in Singapore. It was completely fascinating how many of our Border Crossers educated themselves about the world through popular soap operas. I learnt a lot about life creating this project together with my collaborators - crossing borders on a daily basis, finding the self in communion with the other, transience, hope, guilt. All in all, I feel like I am the same intercultural artist who has moved from aesthetics to daily life.

Ong Keng Sen

PROGRAMME

6.30 - 7pm (Chapter 1)	Panorama
7 - 7.30pm (Chapter 2)	Feast
7.30 - 8pm (Chapter 3)	Travel
8 - 8.30pm (Chapter 4)	Education
8.30 - 9pm (Chapter 5)	Work
9 - 9.30pm (Chapter 6)	Everyday Life
9.30 - 10pm (Chapter 7)	Wedding
10 - 10.30pm (Chapter 8)	Anthos
10.30 - 11pm (Chapter 9)	Theatre
11 - 11.30pm (Chapter 10)	Funeral
11.30 - 11.40pm (Chapter 11)	Spirituality

CROSSING BORDERS IN SPACE AND SOUND

An Interview with Kaffe Matthews and Brian Gothong Tan

What role do you play in this production?

Kaffe Matthews: I am, in essence, the composer, musical collaborator and sonic director for the show. My goal is to make music and sound atmospheres to fit the space. The key elements of the show are the performance itself, the look of the work and the atmospherics. Music and sound have the huge potential to alter and create each of these elements.

Brian Gothong Tan: I'm the video artist in charge of creating all the video content that appears in the installation and on various screens during the performance.

What attracted you to this project?

Matthews: Interestingly, I was already researching immigration issues when Keng Sen approached me for this project. At the time, I was working closely with a variety of immigrants and their stories on a bicycle opera in Brussels. Of course, being European, I was already familiar with immigration issues and the intractable problems they raise. But the immigration situation in Singapore – and the way Keng Sen approached this subject – is very different. Immigrants choose to come to Singapore. They are not refugees, but come because they want a financially more lucrative lifestyle or to experience a different working culture.

Tan: When Keng Sen asks you to take part in a project, it usually is something new and avant-garde. The other collaborators, like Asylum and Kaffe Matthews, were also quite interesting. Keng Sen and I had worked with Kaffe before, many years ago. For this production, I felt that we were trying to break all boundaries and push beyond the edges to create a borderless mind space, with all these performers from all over the globe existing in the same physical space. In this respect, we are conjuring up a whole new world. The fact that all the performers we worked with have such amazing lives was a huge draw for me. It is very rare to be able to work with so many weird people in a single project!

How did you prepare for this production?

Tan: We started the conversation last year and met in Paris to do the site recon. This whole project is very interesting to me. In one sense, it's very political: first, almost all the performers are what we consider to be 'New Singaporeans'; second, the project is set in 2065, or 50 years from now, so we were expected to re-imagine what Singapore would be like then – a re-imagining that implicitly reflects our desires as to how we would like it to look today. These were the issues that guided my thinking about the project at the beginning.

Matthews: As the composer, I created the music, although there are also other pieces in the show, like folk songs or pop songs, that were chosen by Keng Sen and the performers. But my role is not merely to create tunes. As the sound designer, I also have to determine how sounds move around the space to reflect or contrast against what the performers are doing. Structurally, I divided the show into 12 different chapters, with each one having a different level of activity, depending on its title. For example, "Wedding" is hugely celebratory, very noisy and very active.

My background in experimental music makes me more of an improviser. It has therefore been fantastic having someone else execute the required motifs so that I can run the show. Marco Curcio is in charge of playing the performers' pre-recorded music, and he does so – live – whenever somebody appears onstage.

Sound and multimedia have a significant role to play in this production. How do they fit in with the rest of the elements?

Matthews: Sound and multimedia totally control, form and create this production. This is due to three factors: first, we are working in an enormous space; second, the performers' presence is sonically minimal in that they don't say much; third, there is no overriding linear narrative, only multi-layered narratives aimed at encouraging audiences to find their own narratives.

We hope the audience will stay for the full six-hour duration of the show. You can, of course, pop in whenever you like, but this show is actually a durational installation work; to experience it fully, come at the beginning and leave at the

end. Your experience will change once you suffer the hardships of a durational performance and spend time reflecting on what you are being asked to witness.

Tan: We wanted to create a visual/aesthetic experience for the audience, with all these different elements coming together. Our objective was to transport the audience into another realm with all these wandering futuristic spirits. To do this, my videos are projected onto large screens, giving them a very architectural role in shaping the space.

What was it like to mount the work in Paris? How different will the Singapore performance be?

Matthews: I work with sound, so I need to have the whole space to myself. The space is my instrument. My 14 speakers are in it, together with a computer, software and a box with all my material. I then move this material around the space. I determine where and when a sound will appear and move in relation to a particular stage and a particular performer.

So I need quiet time in the space to rehearse, practise and develop my material. In Paris, this was impossible. It was a huge show in a huge space, shared with the lighting and visual teams as they installed their equipment and built the stage. For the Singapore performance, I will mostly be using the same material, but it is a different space. That will make a difference that I'm looking forward to discovering – how will the border crossers sound in Singapore?

Tan: Working in Paris was great, because the audience there was very sophisticated. There was also some historical significance to where we staged *The Incredible Adventures Of Border Crossers*. Opposite to our staging area (the Palais De Tokyo) was the original site of the world expo that was held a hundred years ago. At the world expo, villagers from Asia and Africa were brought in and displayed like they were exhibits in a human zoo. *The Incredible Adventures Of Border Crossers* is the reverse of that; it is more complicit and collaborative, as a lot of the material in the show was derived from the performers' own stories and tailor-made to their lives.

Staging it in Singapore takes on a slightly different meaning, even if the story of border crossers also resonates very strongly with Singapore's history. We have been a port

city since ancient times, and we are likely to remain so in the future. Hence, the exotic aspect of the performance is immediately downplayed, and a kind of meditative quality takes over almost naturally. I feel that just changing the location imbues the performance with a more spiritual quality. The context of the performance and how we frame it make all the difference.

What does the term 'border crosser' mean to you?

Tan: I believe we are all border crossers in some sense. This is especially true in Singapore, where everyone is from somewhere, give or take one or two generations. Borders, as a concept, are a bit out-dated in this day and age. In this global world, we're all global citizens. There's been a new consciousness ever since the Internet, Google, Facebook and other social media emerged. Whenever I read about refugees and human trafficking, I just wish that the world would stop drawing arbitrary lines that cause so much suffering.

Matthews: A border crosser can be someone who moves from one country to another. Geographic borders have been established by governments, cultures and time, with wars and economic power ultimately determining their limits. To make an informed decision to cross these borders is a question of freedom. Humans have always moved – we are nomadic creatures who ought to have the right to move wherever we like. Borders, therefore, create huge problems as, without a certain kind of passport, this fundamental human right to be able to go anywhere is removed.

A border crosser is also someone who moves between roles, expectations, traditions, beliefs and ways of living. We can all be border crossers in our daily lives, whether we move geographically or not. These border crossings are part of any human's mission: learning and questioning borders previously created, working towards something fairer and safer, developing more informed lives for all. The variety of ways that the human animal can do this is inspiring and, ultimately, creative, and I think that should be encouraged.

It's complicated for me, as a European, to fully understand Singapore and its many restrictions. I know people here who are very happy, as these restrictions give them a sense of security. But I believe that, for a human to grow and develop, border crossing is vital.

BIOGRAPHIES

ONG KENG SEN (concept & direction) is the Festival Director of the new Singapore International Festival of Arts. He is a performance director who has actively contributed to the evolution and subsequent transglobalisation of the Asian aesthetic in contemporary arts. He completed post-graduate studies at Tisch School of the Arts, New York University, and also holds a law degree. His artworks have been presented throughout the world, including Lincoln Center, Edinburgh International Festival, Tanzquartier (Vienna), Centre National de la Danse (Paris), iDANS Festival (Istanbul), Panorama Festival (Rio de Janeiro), Adelaide Festival, Hong Kong Arts Festival and Theatre Cocoon (Tokyo). Ong is presently on leave from being Artistic Director of TheatreWorks, where he created the internationally renowned Flying Circus Project. He actively mentors emerging artists and founded Arts Network Asia, which awards micro-grants for active collaboration across borders. A Fulbright Scholar, Ong is also the first Singapore artist to have received both the Young Artist Award (1992) and the Cultural Medallion Award (2003). He created and directed the In-Transit Festival in Berlin from 2001 to 2003. He has served on the Prince Claus Foundation Jury in Amsterdam for the last three years. He was awarded the prestigious Fukuoka Asian Arts and Culture Prize in 2010 for his work in Asian contemporary performance.

KAFFE MATTHEWS (music composition & sound design) was born in Essex, England, and lives and works in London. Since 1990, she has been making and performing new electro-acoustic music worldwide with a variety of things and places such as violins, theremins, sharks, NASA scientists, the weather, children and the BBC Scottish Symphony Orchestra. Currently, she is developing interactive compositions for outdoor enjoyment with sonic bicycles and live diffusion instruments for performance. Acknowledged as a pioneer in electronic improvisation and composition, Matthews has released six solo CDs with the label Annette Works. She has also directed sonic furniture project music for bodies and The Bicrophonic Research Institute. Her 2004 collaboration, "Weightless Animals", was awarded a BAFTA. She received a NESTA DREAMTIE Fellowship in 2005 and an Award of Distinction in the 2006 Prix Ars Electronica for "Sonic Bed_London". In February 2006, she was made an Honorary Professor of Music at the Shanghai Music Conservatory in China and, in 2009, a patron of the Galapagos shark conservation society. In 2014, she was awarded the Varèse Guest professorship at Berlin's TU University, where she will take up residence in 2016.

CHRIS LEE (space design) is the founder and Creative Director of Asylum, one of the most respected creative companies in Asia. Since its inception in 1999, this creative company has focused on cross-disciplinary projects that include interactive design, product development, environmental and interior design, packaging, apparel design, branding and graphic design. Featured in numerous magazines across the globe, Asylum is known as an unconventional maverick in the creative world. Asylum's work in the creative industry has received more than 100 international awards. Lee is the recipient of the Designer Of The Year and Design Of The Year honours in Singapore's President Design Award. He has served as a juror for many top international creative awards, such as DBAD, Red Dot, The One Show and Tokyo Type Directors Club. Lee is also a founding member and President of The Design Society, a non-profit organisation that aims to promote visual culture through exhibitions, workshops and education.

RECKLESS ERICKA (fashion design) was co-founded by Afton Chan and Louis Koh. It is a Singapore fashion label which focuses on bespoke uniforms and costume designs. Their two ready-to-wear fashion labels, STILL and RECKLESS JERSEY, are retailing at The Reckless Shop online, as well as in multi-label boutiques and major departmental stores such as Isetan, Robinsons and Tangs. In 2009, RECKLESS ERICKA debuted at the Audi Singapore Fashion Festival. In 2010, they were ranked 23rd by The Straits Times in its 'Top 50 Faces to Watch' list. Their first boutique opened in June 2010 at Stanford House, but was later relocated to Orchard Central. In 2011 and 2012, the label did solo shows at the 2011 Men's Fashion Week in Singapore. In 2014, they represented Singapore at Asia Style Collection and Kuala Lumpur Fashion Week. They have worked with Asia Pacific Breweries and The Black Swan, as well as designed costumes for T.H.E Dance Company, "Victor/Victoria", and SIFA 2015's *The Incredible Adventures Of Border Crossers* in Paris and Singapore.

FRANCIS NG (Tanjong Pagar installation) strives as an artist to stretch the potential in his art and to engage his audience in an intellectual dialogue through conceptual works that are installation- and photography-based. His wide repertoire has been showcased internationally, at platforms such as the 50th Biennale di Venezia (2003), the Gwangju Biennale (2004), the "Thermocline of Art. NowAsian Waves" exhibition at ZKM Museum in Karlsruhe (2007) and Showcase Singapore 2008. Ng has been celebrated globally for his thought-provoking pieces, winning accolades for his photographic and three-dimensional works. He was the winner of the Grand Prize in the 2001/2002 Philip Morris ASEAN Art Awards and, in 2006, Ng received the Singapore National Arts Council's (NAC) Young Artist Award. Since 2008, Ng has served on the Arts Resource Panel of the NAC. Ng currently manages WOWOWOW, a conceptual platform that champions creative discourse through consultative, academic, mentoring and curatorial processes.

BRIAN GOTHONG TAN (video art) is best known for his works in theatre, film and installation art. He graduated from California Institute of the Arts in 2005 under the Shell-MAC Scholarship. Tan's works have toured successfully to many countries, including Italy, the US, Korea and the UK, and have won him multiple awards. His first solo exhibition, "Heavenly Cakes And Sentimental Flowers", was held at the Singapore Art Museum in 2003. He was also the youngest artist participating in the Singapore Biennale in 2006. In 2010, Brian was commissioned to create the anchoring video installation for the Singapore Pavilion at the Shanghai World Expo. His first feature film, "Invisible Children" (2008), was produced by Eric Khoo's Zhao Wei Films. Tan was appointed Director of Film and Visual Effects for Singapore's National Day Parade (2009, 2011, and forthcoming in 2016), the Youth Olympic Games' Ceremonies (2010) and the SEA Games (2015). Tan was conferred the Young Artist Award in 2012 and the Singapore Youth Award in 2015.

CREDITS

Concept & Direction: Ong Keng Sen
Music Composition & Sound Design: Kaffe Matthews
Space Design: Chris Lee of Asylum
Fashion Design: Reckless Ericka
Tanjong Pagar Installation: Francis Ng
Video Art: Brian Gothong Tan

Production Manager: Grace Low
Audio System Designer: Marco Curcio
Video Engineer: Low Wee Cheng
Stage Manager: Woo Hsia Ling
Technical Manager: Edwin Chee
Assistant Stage Manager: Tan Xiang Yi
Wardrobe Supervisor: Yvette Ng
Lighting Coordinator: Greg Swyny
Lighting Crew: Mohd Kassani
Sound Crew: Lee Yew Jin
Surtitle Operator: Joyce Gan
Wardrobe Crew: Esma Koh, Juliet Ng, Nurhidayah
Mahadi & Rena Sidok

Performers:

Felipe Cervera (b. Mexico)
Lindsay Chung (b. Korea)
Xaiyasak Dengkayaphichith (b. Laos)
Elly Evyana (b. Indonesia)
Maria Eugenia Gajardo (b. Chile)
Ho Shyn Yee (b. Malaysia)
Pianapat Jaroentippayarak (b. Thailand)
Himani Kale (b. India)
Khin Khin Lay (b. Myanmar)
Gilles Massot (b. France)
Aole T. Miller (b. USA)
Laura Miotto (b. Italy)
Sopheaktra Phann (b. Cambodia)
Arpita Saluja (b. India)
Andrea Singco (b. Philippines)
Konstantin Strangas (b. Austria)
Toshi Suzuki (b. Japan)
Eugene Tan (b. Singapore)
Richard Tang (b. Vietnam)
Xiong Gang (b. China)

The Incredible Adventures Of Border Crossers is co-commissioned by the Singapore International Festival of Arts, and Singapour en France - le Festival.

With support from the National Archives of Singapore.

ARTS HOUSE LIMITED

Arts House Limited (AHL) is a not-for-profit organisation committed to enriching lives through arts and culture. AHL runs The Arts House, a multi-disciplinary arts centre with a focus on literary programming located in the heart of Singapore's Civic District; presents the Singapore International Festival of Arts, an annual celebration of performing arts; and manages Goodman Arts Centre and Aliwal Arts Centre, two creative enclaves for artists, arts groups and creative businesses, as well as the exhibition and performance spaces located at ARTrium @ RCI. AHL was incorporated in April 2014.

AHL Board

Chairperson: Christine Ong

Members: Chong Yuan Chien, Deborah Ho, Mok Wei Wei, Ong Chao Choon, Ong Cheon Fah, Paul Tan, Dr Mary Ann Tsao, Lee Chor Lin (ex officio)

SINGAPORE INTERNATIONAL FESTIVAL OF ARTS

Festival Director: Ong Kong Sen
Aide to Festival Director: Tay Tong
Director of Production: Fred Frumberg
Director of Communications, Marketing and Engagement & The O.P.E.N.: Noorlinah Mohamed
Ticketing: Too Swee Leng

Production Administrator: Crystal Tan **Festival Technical Manager:** David Li **Technical Managers:** Ctri Frolik (Celestino Wong, Jeffrey Yoo), Huang Xiangbin, Steve K, Mohd Fazil Bin Sulaiman, Zul Awab **Production Managers:** Chan Silei, Evelyn Chia, Natalie Lim, Cindy Yeong **Assistant to Director of Production:** Tan How Pang **Artist Liaison Manager:** James J. Tay **Communications and Engagement Executive:** Melvina Tan **Marketing Executives:** Kooy Yi Ling, Yogeswari Kunasegaran **Exhibition Technician:** Zaihan Kariyani **Wardrobe Supervisor:** Ng Hui Ling **Yvette Production Assistant:** Hainonnisa Karis, Natasha Kay Pang, Samantha Tan **Assistant Technical Manager:** Hakeem Kasban **Technical Team:** Alexandra Chan, Lloyd Chia, Hyder, Iswadi, Chloo Jester, Gordon Lai, Leo Xinzhi, Royston Lim, Mohd Hafiz, Muhd Rafie, Ben Ong, Limin Pak, James Pong, Raflan Arabin, Sim Ming Hui, Suen Kok Khuen, Ian Tan, Ignatius Tan, Tang Yeow Seng, Too Wee Boon, Yusri Bin Talib **Office Administrator:** Mohamed Rasul **Artist Liaison Officers:** Shauna Goh, Koh Welling, Codie Loh, Neo Kia Seng, Kyla Ng, Yuka Ng, Salina Shukor, Sarah Kazlan, Angela Sibert, Sorena Tan, Tricia Tang, Natalie Wong, Alena Kristine Yoo **Ticketing Executive:** Fathin Samar **Editorial Team:** Joselno Blundell, Fang Min, Shauna Wong

Front-of-House Managers: Jane Chia, Ivan Ong, Jeremiah Choy, Jing Hui Huang, Koh Boon Pin, Benedict Leong, Debbie Ng, Brendon Tan **Assistant Front-of-House Managers:** Rao Chuang, Eleanor Fong, Michelle Kee, Jeanette Kean, Wai Ting Leo, Rachel Jane Lim, Nur Atiqah Majid, Jennifer Richard, Liane Soow

Intern: Kooy Wan Hui

SIFA would like to thank those who have volunteered to serve as Festival Ambassadors and all who have assisted in the realisation of SIFA 2015.

SPONSOR ACKNOWLEDGEMENTS

OFFICIAL
OUTDOOR MEDIA



FUNDING PARTNERS



FUNDING PARTNERS



VENUE / EQUIPMENT
PARTNER

72-13

PROGRAMME PARTNERS



FESTIVAL
WARS-2015



SUPPORTING PARTNERS



SPONSOR ACKNOWLEDGEMENTS

SUPPORTING PARTNERS



STEINWAY GALLERY
SINGAPORE



N S M
National Museum
of Singapore

WITH ASSISTANCE FROM

THE SAISON FOUNDATION



Prize One Fund for
Culture and Development



Initiator of artist

STRATEGIC
PARTNER



WATCHED BY



WITH THE
SUPPORT OF



IN CELEBRATION
OF





Becca d'Bus (Eugene Tan) with Ensemble

IMAGE CREDITS: Cover, 1-3, 5-6, 8-11. Images courtesy of Douglas Vorchol; 4, 7. Images courtesy of Melvina Tan.

17, 18, 19 SEPTEMBER
6.30PM, NATIONAL MUSEUM OF SINGAPORE,
EXHIBITION GALLERY 1 & 2

Durational performance (come and go as you please)

Performed in English, Spanish, Italian, Romanian, French,
German, Burmese, Lao, Cambodian, Vietnamese, Thai, Tagalog,
Bahasa Indonesia, Mandarin, Korean, Japanese, Hindi
and other languages of the border crossers

With English surtitles

EXHIBITION

BY FRANCIS NG

17, 18, 19 SEPTEMBER, 7PM-10.30PM
TANJONG PAGAR RAILWAY STATION

FREE ADMISSION with
The Incredible Adventures Of Border Crossers ticket

PERFORMERS

Felipe Cervera
Lindsay Chung
Xaiyasak Dengkayaphichith
Elly Evyana
Maria Eugenia Gajardo
Ho Shyn Yee
Pinapat Jaroentippayarak
Kisani Kale
Khin Khin Lay
Gilles Massot

Aole T. Miller
Laura Miotto
Sopheaktra Phann
Arpita Saluja
Andrea Singco
Konstantin Strangas
Toshi Suzuki
Eugene Tan
Richard Tang
Xiong Gang

www.sifa.sg  [sifa.sg](https://www.facebook.com/sifa.sg)  [sifa_sg](https://twitter.com/sifa_sg)  [sifa_sg](https://www.instagram.com/sifa_sg)