



Esplanade
Presents

Huayi
Chinese Festival of Arts



[舞蹈] 风景

*Dance
en Scene*

Esplanade – Theatres on the Bay (Singapore) • National Kaohsiung Center for the Arts (Weiwuying) (Taiwan)
National Taichung Theater (Taiwan) • Tai Kwun - Centre for Heritage and Arts (Hong Kong)

滨海艺术中心 (新加坡) • 卫武营国家艺术文化中心 (台湾) •
台中国家歌剧院 (台湾) • 大馆-古迹及艺术馆 (香港)

Premieres on 27 Jan, Fri, 5pm

Available online until 19 Feb 2023, Sun, 11.59pm

1月27日, 星期五, 下午5时首播

线上观赏至2月19日, 星期日, 晚上11时59分

About Esplanade – Theatres on the Bay

Esplanade is Singapore's national performing arts centre. It hosts a year-round line-up of about 3,500 live performances and activities presented by Esplanade, its partners and hirers. As an arts centre for everyone, Esplanade also creates opportunities for seniors, youth, children and underserved communities to experience the arts. More than 70% of the shows that take place each year at the centre are free for all to enjoy.

Esplanade also brings the arts virtually to audiences in Singapore and beyond, through its diverse range of digital programmes on *Esplanade Offstage*, an all-access backstage pass to the performing arts and guide to Singapore and Asian arts and culture, with videos, podcasts, articles, quizzes and resources.

The centre works in close partnership with local, regional and international artists to develop artistic capabilities and content, push artistic boundaries and engage audiences. Esplanade supports the creation of artistic content by commissioning and producing new Singapore and Asian work for the international stage. It also develops technical capabilities for the industry nationally.

Esplanade – Theatres on the Bay is operated by The Esplanade Co Ltd (TECL), which is a not-for-profit organisation, a registered Charity and an Institution of a Public Character. The Charity Council awarded TECL the Charity Governance Award – Special Commendation for Clarity of Strategy in 2016 and 2022, and the Charity Transparency Award from 2016 – 2019 and 2022. Esplanade is Singapore's first Dementia-Friendly Arts Venue and a certified Dementia Go-To Point, as well as a Guide-dog Friendly centre.

TECL receives funding support from Ministry of Culture, Community and Youth and its Community Programmes are supported by Tote Board Family, comprising Tote Board, Singapore Pools and Singapore Turf Club.

Visit Esplanade.com for more information.

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Festival Message

As a young boy I was very much taken by the ancient Greek myth of Daedalus and his son Icarus. I marvelled at how a man can fashion a pair of wings, by just using feathers and wax, and take flight. I wished so much I could have the same wings as Daedalus once had (but told myself to remember not to fly too close to the sun!).

These days, there are easier ways to travel, but in fact you do not even have to leave Singapore to be transported beyond your wildest imagination. At Esplanade, you can discover new worlds, make memories and have a good laugh for a moment's relief from the stresses of life. For *Huayi – Chinese Festival of Arts 2023*, we have specially curated performances by outstanding Chinese artists with this sense of lightness and adventure. This is in keeping with the heady spirit of the Year of the Rabbit, a creature full of positivity and wit. It is also a great tonic for these somewhat disorienting, post-pandemic times.

The festival kicks off with *ART*, Godot Theatre Company of Taiwan's humorous and thought-provoking adaptation of Yasmina Reza's celebrated play. Popular TV personalities Pu Hsueh-liang, Chu Chung Heng and Tseng Kuo Chen step into the shoes of three long-time friends who are in danger of falling out over an expensive 'artwork'. A more poignant look at friendship is the dance production *Two men, ten years later*, featuring Taiwan dance artists Chen Wu-kang and Su Wei-chia who have been friends and working partners for over 30 years. Laughter masks some bittersweet home truths in the acclaimed one-man show *Every Brilliant Thing* by Singapore's Oliver Chong, which we are pleased to bring back following its premiere to a smaller audience amidst COVID-19 restrictions at the last *Huayi*.

Music lovers will delight in multi-talented Hong Kong artists Yuri Ng, Anna Lo and Rick Lau, who share funny stories and explore their cultural identity in *Tri Ka Tsai – A uniquely trilingual Hong Kong cabaret*. Not to be missed too is *Earl*

Grey Teh C – Gah Dail, a fun concert by Singapore's very own Lorong Boys and world champion Hong Kong harmonicist Gordon Lee, who deliver original musical arrangements of popular Chinese favourites. Completing the eclectic musical line-up are *An Evening with Hong Kong Chinese Orchestra*, Taiwanese indie darlings ANPU (formerly known as Deserts Chang), Accusefive and Elephant Gym and SINMAHUI "*Hip Hop Night*" featuring Mandarin hip hop artists from Singapore and Malaysia such as ShiGGa Shay, Tosh Rock, Dato' Maw and more. Check out their swag!

Travel with the famed Cloud Gate Dance Theatre of Taiwan to the bustling Bangka district of its artistic director Cheng Tsung-lung's Taipei childhood in *13 Tongues*. And with the opening of Esplanade's newest mid-sized venue, the Singtel Waterfront Theatre, we take the opportunity to present *The Drought Goddess · Dream of the World*, a contemporary theatrical take on the creation of the world told through Nanguan and Beiguan music, dance and puppetry by La Cie MaxMind from Taiwan. After fighting an exhausting battle, the mythical goddess Han Ba searches for a way to return to her home Kunlun. Just like how all our travels must bring us home too eventually, hopefully more enriched through new experiences.

Through *Huayi*, Esplanade has been celebrating the lunar new year with the presentation of the best of Chinese arts and culture from Singapore and around the world since 2003. It has been close to three years since we last presented overseas artists physically at the festival and we warmly welcome them back. Our heartfelt thanks goes to our Principal Sponsor Knife Cooking Oil, Supporting Sponsor Berries 百力果, and Supporters Bowen Enterprises (PTE) Ltd and Polar Premium Drinking Water.

On behalf of the Huayi team, I wish each and every one of you the strength of mind and character to embrace whatever the new year may bring!

Delvin Lee

Senior Producer

Huayi – Chinese Festival of Arts

Message from our Principal Sponsor



Knife brand is a household name in Singapore that is synonymous with wholesome family cooking since 1948. With its unique peanut aroma and proprietary blend, Knife brand cooking oil is a perfect cooking aid that brings the family together over the dining table throughout the festive period.

As part of our continuous support for the arts and culture, Lam Soon's Knife brand is proud to be the Principal Sponsor of *Huayi – Chinese Festival of Arts*, for the fifth year running. We hope you will enjoy the festival this year.

We wish you and your family Happiness and Prosperity in the year of Rabbit.

A handwritten signature in black ink, appearing to read "Whang Shang Ying". The signature is stylized and fluid, with a large, sweeping flourish at the end.

Mr. Whang Shang Ying
Executive Chairman
Lam Soon Singapore Pte Ltd.

About *Dance en Scene*

Returning for a third iteration, *Dance en Scene* presents commissioned films from Hong Kong, Singapore and Taiwan, featuring dance journeys that explore multifaceted identities and renewed traditions.

Dance film—a coming together of two art forms—empowers dance artists and filmmakers alike to rethink movements and transform storytelling.

An initiative by Esplanade – Theatres on the Bay in partnership with arts centres in the region, *Dance en Scene* commissions dance films, inviting artists to express and explore themes of significance and site-specific inspirations. These dance films celebrate the diversity of culture and creative processes of artists living in different cities.

Dance en Scene features four films:

Am I Here?, commissioned by Esplanade – Theatres on the Bay (Singapore)

Swash, commissioned by National Kaohsiung Center for the Arts (Weiwuying) (Taiwan)

tiaen tiamen, commissioned by National Taichung Theater (Taiwan)

Presence, commissioned by Tai Kwun – Centre for Heritage and Arts (Hong Kong)



Am I Here?

An Esplanade Commission

Director: Eva Tang

Choreographers & Dance Artists: Chiew Peishan & Lim Chin Huat

Movement Collaborators & Performers:

Jo Kwek, Kimberly Long, Ng Mun Poh & Wendy Toh

Music & Sound Designers: Ferry & Vick Low

Home, is it permanent or fluid?

Home, a place that seemingly calls for one's return. What remains of the traces of connection between people and spaces amidst the evolving environment spurred by development?

Perhaps, the moment of one's birth marks the beginning of the exploration of an inextricable web of connections. Embarking on an introspective journey, *Am I Here?* reimagines childhood memories to ponder on presence and absence, exploring the notions of home and familial relationships.

Duration: approximately 25mins

Message from Eva Tang

Life is manifested through all kinds of movements.

Like a wind-up clock, a single push drives the gears into a tick-tock rhythm, circling repeatedly to keep time for humans. From the moment we take in our first breath, to the moment when we let out our last breath, our bodies are orchestrated in a series of movements of our live journeys. We explore, we touch, we embrace, we attach, we detach, we vent, we hide, we gather, and we depart... body movement is a language beyond words.

A house is like an extension of our bodies in motion. It encapsulates the sorrows and joys, separation and togetherness in a tiny space. *Am I Here?* observes life and death through a house, and ponders the question of where we go next.

I would like to thank Esplanade – Theatres on the Bay and *Huayi – Chinese Festival of Arts* for this commission. It is my first attempt working on a dance short film. Other than working with dance artist Chiew Peishan, I am also grateful to the theatre practitioners, Lim Chin Huat, Jo Kwek, Wendy Toh and Ng Mun Poh for their generosity and participation. This adventure has gathered people from the film and arts industry; I am looking forward to exploring more possibilities.

Message from Chiew Peishan

The journey of creating *Am I Here?* has been one filled with mixed feelings. It started from a personal story and was nurtured to achieve its own independent life that steered away from the heart. It unearthed a delayed grief where closure is seemingly nowhere in sight. It attempted to give sorrow words, but discovers that some kinds of grief may yet speak. In it was a desire to imprint memories within a family flat before its demolition, and yet it unexpectedly erases original traces of presence.

There are no regrets through this process of learning to accept the contradictions that make me human. I hope the work can invite us to connect with the shifting forms of absence and presence in our everyday life.

I am thankful to the Esplanade team for supporting the interdisciplinary collaboration. I appreciate the opportunity to explore and rethink the body and its expressions with Eva, Chin Huat and the team of artists.



Bios of Creative Team

Eva Tang | Director

Eva Tang was awarded the first prize for the Hong Kong Chinese Literature Award for her prose, while she was a 21-year-old undergrad at the University of Hong Kong. A journalist-turned-filmmaker, Eva pursued her Master of Arts in Fiction Directing at the prestigious National Film and Television School in the United Kingdom. Her student film *While You Sleep* (2002) was the first short film by a Singaporean selected by the Venice Film Festival.

Her debut documentary *The Songs We Sang*, which premiered at Esplanade Theatre, was the first sold-out film at the 2015 Singapore International Film Festival. It has also set the box office record for a Singapore documentary. The Straits Times rated it one of the Best Movies of 2015. It was also named one of the 10 Best Films of 2016 by popular Chinese film reviewer ttfilm 桃桃淘电影, who saw the film at the Taipei Golden Horse Film Festival.



Chiew Peishan | Choreographer & Dance Artist

Peishan is a dance artist and choreographer. She graduated with a Master of Arts in Contemporary Dance from London Contemporary Dance School, with the support of National Arts Council Arts Scholarship (Overseas).

Peishan draws from her lived experiences to craft autobiographical fiction. Engaging the body as the central medium, her works explore the connections and tensions between reality and imagination, and situates itself in the in-between of subjective truth and inventive representation. She received commissions to create for Frontier Danceland, Re: Dance Theatre, T.H.E Second Company, Dance in Situ, as well as LASALLE College of the Arts, Singapore Management University and National University of Singapore. Her works have been performed in Esplanade's *da:ns Festival* and M1 Contact Contemporary Dance Festival in Singapore, as well as in the United Kingdom and Hong Kong.



Lim Chin Huat | Choreographer & Dance Artist

A cross-disciplinary artist, Chin Huat has worked in capacities of a visual artist, actor, dancer, choreographer, director, movement director, costume designer, production designer, educator and mentor. He is a recipient of the prestigious Young Artist Award by the National Arts Council (Singapore), conferred to him in 2000, as well as the Nanyang Academy of Fine Arts Distinguished Alumni Medal. He is also the former co-founder and artistic director of ECNAD (1996 – 2013) and has an oeuvre of over 100 creative works. He has also worked with various leading Singapore arts companies, including Siong Leng Musical Association, The Arts Fission Company, The Finger Players, Drama Box, Nine Years Theatre, The Theatre Practice, NAFA Dance Alumni Chapter, SIFA 2015, Nanyang Collective, The Substation and others. He is currently a senior faculty member of Intercultural Theatre Institute.

His latest featuring performance in short film includes *re:walk Telok Ayer* (2022) and *Guide Us* (2022).

Jo Kwek | Movement Collaborator & Performer

Jo Kwek graduated with a Diploma in Performing Arts (Drama) from LASALLE (SIA) College of the Arts. Since then, she has been involved in numerous theatre productions and television dramas both in Singapore and abroad. She is also an arts educator in Singapore and China.

Kimberly Long | Movement Collaborator & Performer

Kimberly graduated from SOTA with an International Baccalaureate (IB) Diploma in 2016. In 2019, Kimberly completed her BA(Hons) Dance degree at LASALLE College of the Arts.

Her passion to nurture youth led her to start her journey as an instructor with Jete Dance Studio. She also became a dance artist with The Human Expression Second Company to continuously develop herself as an artist. Kimberly has a strong desire to develop her dance pedagogy and style that focuses on fluidity in movements. She is open to working with various artists with the aim of layering her voice as an artist. She hopes to continuously carve her path as a dance artist.

Ng Mun Poh | Movement Collaborator & Performer

Mun Poh is a theatre practitioner, performer and educator. She has been in many productions such as *The Bride Always Knocks Twice — Killer Secrets*, *Four Horse Road*, *Immortalx*, *The wee Question Mark* series, and *Day I Met the Prince* among others. As a playwright and performer, she has created a few monodramas: *Almost Home*, *Daughter*, *I believe*. She has also trained with The Theatre Practice's Actor's Lab. Her performance credits with the Lab include *The Nude*, *Upstream* and *Uproot*. Mun Poh is also committed to teaching and promoting children's drama education. Be it rehearsing, performing, creating and teaching, she continues to explore her relationship with self and others through her work.

Wendy Toh | Movement Collaborator & Performer

Wendy Toh is a multi-disciplinary Singaporean artist whose work ranges from the performance arts to making experimental films. She is a member of Jinen Butoh School (Italy) and an alumna of Singapore's Intercultural Theatre Institute.

Ferry | Music & Sound Designer

Ferry is an installation artist, musician, educator, and collaborator. Honed through a practice that spans design, music, art, education and theatre, Ferry's edge is in the ability to synthesise ideas and practices from diverse fields, utilising different methodologies to create audience experiences that engage through multiple means.

Her works range from large-scale installations such as *Sky Kave*—first commissioned by Singapore International Festival of Arts (May 2018), recommissioned for Reflections Festival (Oct 2018) and Light to Night Festival (Jan 2019)—to collaborative performances with various art makers such as *Songs of Tau* for Project Utopia – The Theatre Practice (Aug 2019).



Vick Low | Music & Sound Designer

Vick is a sound designer/artist based in Singapore. Being traditionally trained in the cello, he fuses both organic and electronic sonic elements to create textural soundscapes. His works are influenced by the genres of minimalism, electronica and ambient, creating a space for organic and electronic elements to co-exist.

After graduating from LASALLE College of the Arts in 2015, specialising in Music Technology, he went on to design for dance, film and theatre. In 2019, he was nominated for Best Sound Design for The Straits Times Life Theatre Awards for *The Watching* (Toy Factory Productions). Being heavily involved in Theatre for Young Audiences, his compositions have been featured in works such as *In Search of You* (The Kueh Tutus), *When Sadness Comes to Call* (MySuperFuture Theatrical Productions), Esplanade's *PLAYtime!* series, namely *The Dragon's Dentist* and *Us*. Some of his recent sound design work include *Kwa Geok Choo* (Toy Factory Productions), *See You Anniversary* (Nine Years Theatre), *Hutan* (2022 AWESOME Festival, Perth) and *Windward Side of the Mountain* (SCCC Cultural Extravaganza 2022).



Production Credits

An Esplanade Commission

Director: Eva Tang

Choreographers & Dance Artists:

Chiew Peishan & Lim Chin Huat

Movement Collaborators & Performers:

Jo Kwek, Kimberly Long, Ng Mun Poh & Wendy Toh

Music & Sound Designers: Ferry & Vick Low

Cast: Ganapathy Balamurugan, Md Mukul, Rafique,
Tahar Sarkar

Editor: Alson Ho

Production Design & Wardrobe: Dorothy Png & Ang Hui Bin

Director of Photography: Shyan Tan

Gaffer: Eljin Tan

Colourist: Eugene Seah

Production Manager: Shirley Chia

Assistant Director: Gayle Hariff

Hair & Make-up: Hana Leong

Visual Effects: Kew Lin

1st Camera Assistant: Justin Faith Ng

2nd Camera Assistant: Chow Hui Xian

Grip: Spencer Jerrold Maximilian

Junior Grip: McDouglas Lim & Vivienne Chong

Location Sound Recordist: Chris Ang

Art Assistants: Ian Lee & Lee Jia Jing

Art Assistant Interns: Li Jiaxuan & Wu Zixin

Production Assistants: Ang Peishan and Gu Yixin



Swash

Commissioned by National Kaohsiung Center for the Arts (Weiwuying)
(Taiwan)

Creator: Luo Sih-wei

Creation Partner: Chou Shu-yi

Choreographer: Wang Yeu-kwn

Dancers & co-choreographers: Lee Yin-ying & Tien Hsiao-tzu

Music & Sound Designer: Hsu Yen-ting

Humans are spray and sand.

Did he affect you? Did you change him?

What's left? What's taken?

Inspired by how waves hit the beach, this work reflects the mutual and ever-continuing influence humans exert in relationships. Zooming in on the process of how influence occurs, the artist translates this into physical movements and stories.

Duration: approximately 15mins

Message from Luo Sih-wei

Switching paths from being a dancer to being a film worker at the age of 36 was a significant decision for me. *Swash* is my first creation after making this transition, and thus it holds a lot of memories about this time in my life.

In the wake of this change, I picked up the fragments of my life to form a new path, to figure out how to become my true self, despite fully covered in black sand. Through this film, I hope that people are also able to find strength to face the challenges of life.



Bios of Creative Team

Luo Sih-wei | Creator

As a dancer with abundant performing experiences, Luo officially became a freelance image artist in 2021. With a base in performing arts, he believes in the infinite possibilities of transforming the arts into images. He is committed to present the delicate perspective and the story of performing arts.

Chou Shu-yi | Creation Partner

Chou Shu-yi starts out from the body and communicates with the world through dance and choreography. He focuses on the relationship between human beings and society. His past creations and actions demonstrated his capabilities in capturing the powers of cross-disciplinary collaboration to address the public value of the arts. His creations focus on the value of life and reflect the state of individuals or collectives in different social contexts. Through his creations, Chou Shu-yi makes propositions of a body vocabulary that is specifically Asian in the forms of theatre, non-traditional theatre and dance videos. He continues to create as he travels across different sites and places. In 2020, he was invited as Weiwuying's first artist-in-residence and has been living in the south ever since.

Wang Yeu-kwn | Choreographer

In addition to exploring the connections and disconnections between people and cities, people and environs, Wang Yeu-kwn cares about bodily alienation in urbanity. His works experiment with space and objects to deconstruct movements, and propose philosophical questions in contemporary times through dance.

Since the founding of Shimmering Production, Wang trains his artistic approach on dance creation and the practice of sharing the arts. He has recently collaborated with Cloud Gate Dance Theatre, National Taichung Theater, Treasure Hill Artist Village, and the National Kaohsiung Center for the Arts for engagement workshops, choreography commissions, and performances.



Lee Yin-ying | Dancer & Co-choreographer

Lee is the co-founder of Shimmering Production.

After graduating from National Taiwan University of Arts, Lee worked with several professional dance companies in Taiwan, and received a scholarship to the American Dance Festival in 2007. Lee then joined Cloud Gate 2 from 2009 to 2019, where she had the opportunity to work and collaborate with world-renowned Taiwanese choreographers such as Cheng Tsung-lung, Wu Kuo-Chu, Bulareyaung Pagarlava, Sun Shang-Chi, and Huang Yi. She also toured with the company to participate in dance festivals and performances at the Joyce Theater, New York City Center, Sadler's Wells Theatre, Esplanade – Theatres on the Bay, International Tanzmesse NRW Duesseldorf and China Shanghai International Arts Festival.

As a senior dancer, in addition to continuing to explore the various possibilities of performances, Lee has participated in cross-border video shoots, dramatic body action design, and has also shared knowledge of physical skills with professional dancers and non-professionals. It is her hope that through the sorting and inheritance of physical experience, she can help to guide more people to know themselves better through dance.



Tien Hsiao-tzu | Dancer & Co-choreographer

Tien Hsiao-tzu was born in 1984 in Tainan and is presently based in Taipei as a freelance choreographer, dancer and performer. Tien puts focus on her choreographic research about human emotions shaped by time, history, culture and environment. She also develops the potential of body and movements through international exchange and collaboration with theatre and performance arts, keeping connected with foreign cultures and other disciplines.

The work *Masses*, co-created with Shih-Wei Wang, Tzi-Mei Li, Helmi Fita, was the winner of Performing Arts Award of the 18th Taishin Arts Award in 2020. In 2016, she was selected by the Ministry of Culture of Taiwan for an artist residency programme in Paris. Her work *The Hole* was nominated for the Taishin Arts Award in 2015.

Her works have premiered in Taipei Arts Festival, Dance Massive (Melbourne), America Dance Festival, among others. *The Hole* and *Stem* have been presented respectively in Avignon, Shenzhen Contemporary Theatre Biennale and Dance Bridges Festival (Kolkata). *Drifting Dust*, the dance film she created with artist Cheuk-lam Chih, has been exhibited in Kaohsiung, Chiayi (Taiwan) and Madrid (Spain).



Hsu Yen-ting | Music & Sound Designer

Using sound as primary creation medium, Hsu Yen-ting investigates the cultural context and texture of sounds. Her works often reflect the relationship between sounds, environment, individual and/or collective memories and emotions. Interweaving field recordings with electronic sounds and objects, Hsu keeps exploring and experimenting with documentary, fictional narratives and imaginary elements of recorded sounds. Melding with other art mediums and artistic disciplines, Hsu creates installations, performances, audio documentaries, electroacoustic music, and more. She also collaborates with dance theatres and films as a sound designer/composer.

Her work has been shown at Taipei Artist Village, Taipei Fine Arts Museum, Taitung Art Museum, ChengLong Wetlands International Environmental Art Project (Taiwan), Taipei International Documentary Festival, Asian Meeting Festival (Japan), Taipei Arts Festival, Festival Film Dokumenter (Indonesia), Toyama Glass Art Museum (Japan), Perth Institute of Contemporary Art (Australia), Fremantle Arts Centre (Australia), Lacking Sound Festival and On-Site (Taiwan), Liquid Architecture (Australia), Arte Radio (France), Resonance fm (UK), among others.



Production Credits

Commissioned by National Kaohsiung Center for the Arts
(Weiwuying), Taiwan

Director, Cinematographer & Editor: Luo Sih-wei

Creation Partner: Chou Shu-yi

Choreographer: Wang Yeu-kwn

Dancers & Co-choreographers: Lee Yin-ying, Tien Hsiao-tzu

Music & Sound Design: Hsu Yen-ting

Executive Producer: Lin Jou-wen

Special thanks: Jasper Wang & Chen Yi-en





tiaen tiamen

Commissioned by National Taichung Theater (Taiwan)

Choreographer: Bulareyaung Pagarlava

Director: Mon Cher Ho

Music Director: ABAO

Music Arranger & Mixer: Wenna

Producer: Bulareyaung Dance Company

Zoning out, I plummet into a dream. All things thus become possible.

Hunters, hundred-pacer, water elves, and eagles are woven into this fantasy world, in which nothing needs to be defined as before. Dancers slither like a snake, dive like an eagle, and gather and disperse like water—the boundary between dream and reality melts away, and only connections between the two remain.

Choreographer Bulareyaung Pagarlava joins hands with music director ABAO and graphic designer reretan pavavaljung for an otherworldly and transcendent experience through movement on film. ABAO uses electronic noises to scramble into an ambience of mountains and forests, constructing another world where reality and illusion constantly intersect each other. Graphic designer reretan pavavaljung utilises the imagery of glass beads to portray a recycling view of life, in which all beings are interconnected.

Duration: approximately 11mins



Message from Bulareyaung Pagarlava

This time in *Dance en Scene*, we are not singing and dancing in the mountains or by the ocean, as we usually did, but instead, we start off from a dream of a Paiwan hunter. We walk into the scenes of the dream, where we experience a Paiwan legend. There is a snake, an eagle, and water. Through camera movements, director Mon Cher Ho vividly presents the dance piece, allowing it to meander between fantasy and reality, as if in a dream. ABAO's electronic music specifically written for the piece adds a futuristic vibe to the old legend. One can hear the story in the music and see the legend in the dance. *Dance en Scene* thus allows for a whole new contemporary vision for the Bulareyaung Dance Company. Past traditions were once contemporary innovations, and thus, we should not limit ourselves to just learning the traditions, but should instead boldly create new possibilities and design artworks that belong to our generation. *Dance en Scene* embodies *Pulima*, which means 'a dexterous person' in the Paiwan language.



Message from Mon Chen Ho

“Man becomes a five pacer and then an eagle after he dies. Eventually, he will turn into water.” This is one of the legends from the Paiwan tribe. The story’s setting is about transformation, intriguing just based on the description itself. The experience of developing the script to go along with ABAO’s and Wenna’s music was an entrancing rollercoaster ride.

I imagined a hunter having encounters with his tribesmen and his different selves after death in a multi-layered dream. In the end, when he comes back to his present self, his body is enriched by having accommodated the souls that made the crossover.

I see how the dancers of Bulareyaung Dance Company (BDC) demonstrated the beauty of crossover. They brought along their traditions and integrated it with contemporary cultural elements, all the while thinking critically and constantly about their identity. In my mind, there is no need to look beyond as their bodies already create spectacular scenery. I would like to thank the dancers for being so open-minded and accommodating, and Bulareyaung and the BDC team for their trust. Thanks to our photographer Tang Chien-che, our lighting technician Emile Peng, and our makeup and hair artist Paggy Ko. Your creativity and finesse are the most important magic that made this fantasy come true.

Message from ABAO

The intent of the music in *tiaen tiamen* is to invite everyone into the psychedelic electronic forest of our dreams.

tiaen tiamen originally means “me and us” in Paiwan, an indigenous language in south-eastern Taiwan. From *tianen* to *tiamen*, from singular to plural, we seek the intersection between an individual and his group. Bulareyaung worked with the theme of dreams, adopting a musical framework that fused natural forest sounds with heavy beats from electronic music. Ní7ä (aka Wenna), a Golden Indie Music Award winner and an electronic musician, was invited to be our guest music arranger.

Chirping of birds and insects, panting, sighing, whispering, chanting, water moving, the crackling of bonfire... In a hunter’s dream, one can dance, tread water, and warm himself by the fire. In the dream, everything unreasonable becomes reasonable. This is the *Dance en Scene* for *tiaen tiamen*.



Bios of Creative Team

Bulareyaung Pagarlava | Choreographer

Bulareyaung Pagarlava is from the Paiwan tribe of Taiwan. He aspired to become a dancer when he was twelve. After he graduated from the Dance Department, Taipei National University of the Arts, Bulareyaung joined Cloud Gate Dance Theatre. He was awarded a fellowship by the Asian Cultural Council to study in New York in 1998, and has created dance pieces for Cloud Gate Dance Theatre, Cloud Gate 2, and the Martha Graham Dance Company. Bulareyaung was selected as one of the Ten Outstanding Young Persons of Taiwan in 2012 and National Award of Arts presented by the National Culture and Arts Foundation in 2022. He went back to his hometown Taitung and founded the Bulareyaung Dance Company in 2015.

Mon Cher Ho | Director

Having graduated from the Department of Chinese Literature, National Chengchi University in Taiwan, Mon Cher Ho now devotes himself to theatre documentation, film creation, film production and commercial filming. Ho has a long-term collaboration with B.DANCE, a modern dance company in Taiwan. His works include *INNERMOST* and *No Man's Land*. In 2021, he filmed *Not Afraid of the Sun and Rain* by the Bulareyaung Dance Company, and *In Between* by the Shinehouse Theatre. His dance film *Chasser* was shortlisted at the international competition of the Bucharest International Dance Film Festival in 2017.

ABAO | Music Director

ABAO is from the Paiwan tribe of Taitung, a county on the east coast of Taiwan. She has received a total of five Golden Melody Awards, including Best Vocal Group in 2004, Best Indigenous Language Album in 2017, and Song of the Year, Album of the Year, and Best Indigenous Language Album in 2020. In 2014, ABAO, together with her grandmother and her mother, sang in an all-Paiwan album *The East Payuan Folk And Three Generations*. In 2016, she released her first solo album *vavayan.Women* in her mother tongue. In 2019, she published her second written Paiwan album *Mother Tongue*. In 2021, she made her first compilation album *N1: Nanguaq No.1* of indigenous originals. Through collaboration, she hopes that the voices of the younger generation will have a broader and more diverse cultural representation.

Wenna | Music Arranger & Mixer

Wenna is a record producer from the new generation in Taiwan, known professionally as *Ń7ă*. In 2019, her first album *Panorama* was released under the stage name *Ń7ă* and won the 11th Golden Indie Music Awards for Best Electronic Album; the following year the single *zaljum*, in collaboration with ABAO and the Amis rapper R.fu, won the Best Electronic Song at the 12th Golden Indie Music Awards again. Other collaborators include YELLOW, No Party For Cao Dong, Black Swan dance consultant Francesca Harper, amongst others.

Production Credits

Commissioned by National Taichung Theater, Taiwan

Choreographer: Bulareyaung Pagarlava

Director: Mon Cher Ho

Music Director: ABAO

Music Arranger & Mixer: Wenna

Dancers: aulu tjibulangan, giljgiljaw tjaruzaljum,
Kwunduwa Takio, Siyang Sawawan, Liay Kitoh,
Awi Pawan, Chen Sheng-chih

Produced by: Bulareyaung Dance Company

Director of Photography: Tang Chien-che

1st Assistant Cameraman: Shie Dong-lin

Chief Lighting Technician: Emile Peng

Assistant Lighting Technicians:

Yang Yu-jun, Chen Yu-fan, Geng Jing-xiang

Make-up & Hair Artist: Paggy Ko

Make-up Assistant: Jens

Photographer & BTS Editor: Pungiya Kao





Presence

Commissioned by Tai Kwun – Center for Heritage and Arts (Hong Kong)

Director / Scriptwriter / Composer / Musician: Wan Xing

Contemporary Dance: Natalie Mak

Tap Dance: Eric Huynh

DIP / Editing: Wong Tsz Fung, Thomas

Best Boy Grip: Cheung Ho Ching, Joshua

Gaffer: Victor Wong

Life is a constant change. We cannot change the past nor predict the future, whether in the fortune or the adverse, we can only live in the moment and gain a peace of mind.

A contemporary dancer is injured and can no longer dance freely. A tap dancer has lost all performance opportunities due to the pandemic. They are each facing a struggle of their own, but the sorrow is the same. What confines our mind is not the challenges we face, but how we weigh these difficulties and allow them to burden ourselves.

Focus on the present and listen deeply. Embrace and release.

Duration: approximately 15mins

Message from Wan Xing

I have always believed that life is a journey full of ups and downs. These experiences often become the inspiration for various artistic creations, embodying the life lived and accurately capturing those moments in time.

Presence is an important milestone in my artistic journey, especially for my music. Using contemporary dance, tap dance and original music, the work reflects the hardship faced by artists during the pandemic. The work also aims to drive home the idea that the best thing we can do for ourselves is to live in the moment, especially since the past cannot be changed and the past cannot be predicted.

I would like to express my sincere gratitude to dancers Natalie Mak and Eric Huynh, as well as the outstanding video team led by Thomas Wong for pouring their hearts and putting in so much effort to create this work together.

We also thank Tai Kwun for their support of the work through this commission. We look forward to sharing our humble work with audiences in Hong Kong, Singapore and Taiwan.



Bios of Creative Team

Wan Xing | Director / Scriptwriter / Composer / Musician

Wan Xing has received numerous awards, including the Best Award 2002 in the First Chinese Folk Instruments Competition of the Ministry of Culture, the Gold Award in the Second International Guzheng Competition 2011, and the Best Instructor Award 2013 in the Third International Guzheng Contest.

In her role as a creative artist and curator, Wan's music is often perceived as spiritual with oriental aesthetics, healing yet minimal. She has mastered diversified music styles and crosscovered into different realms of art. She has also been invited by many top-tier institutions to compose works, including the Hong Kong Museum of Art, the Hong Kong Space Museum and The Hong Kong Dance Company. She appeared in many of Wuji Ensemble's performances, including a multimedia cross-disciplinary theatre production. Her live music performance was also presented in Italy in 2019, both as a solo concert and as a guest performer at the opening of the Arpe del Mondo Festival. She was invited by Hong Kong's Leisure and Cultural Service Department to be the artistic director for Heartstrings of the Guzheng, showcasing her music talents and artistic sense through four original music videos.

Wan is the founder of Inner Music Innovative Culture Ltd, which facilitates creative cross-platform endeavors in arts and music productions.

Natalie Mak | Contemporary Dance

Natalie Mak is an independent dancer, choreographer and dance teacher. Mak is also a registered yoga teacher with Yoga Alliance (500 hours) and a certified Flyoga® instructor.

Mak studied Chinese Dance at The Hong Kong Academy for Performing Arts (HKAPA). She was awarded the Spring Time Stage Productions Scholarship and the Disney Scholarship twice, and was also nominated at the Hong Kong Dance Awards for Outstanding Performing Female Dancer in 2017.

Mak was a full-time dancer in City Contemporary Dance Company (CCDC) from 2014 – 2020. Mak has worked with various renowned choreographers, including Kim Jaeduk (Korea), Sang Jijia (China), Helen Lai (Hong Kong), Kristina Chan (Australia) and more. Mak's recent choreographic works include *1/2 TBC* presented by Hong Kong Dance Alliance in the *New Force in Motion* series (2021) and *Wandering Stone* presented by CCDC Dancer Homework (2016).

Mak has also developed profound interests in singing bowl therapy and yoga in recent years. Mak wishes to merge dance with well-being awareness and spirituality, so as to promote a body-mind aligned aesthetic.



Eric Huynh | Tap Dance

Eric Huynh graduated from the Hong Kong Academy for Performing Arts (HKAPA), majoring in Musical Theatre and Dance, and also holds a ISTD Intermediate Tap Certificate with distinction. During his studies he was awarded scholarships from the Jackie Chan Charitable Foundation Scholarships and has performed on a study tour to Guangzhou. He is the founder of Musical Trio, a local musical creative group in Hong Kong.

Eric was active in various genres of art groups. He has performed for and with 3AMI, HKREP, HKDC, Theatre Noir, DanceArt, Actor Family, 7A drama group, and more among others. Eric also has taught at numerous groups, including CCDC dance center, HKAPA EXCEL. He currently is a freelance performer, choreographer and dance teacher.



Thomas Wong | DIP & Editing

Thomas Wong is the founder of Chillvan Production Limited. He has been a professional videographer for six years and is always exploring new techniques. His past works include music videos, documentary, commercials, as well as filming for events and weddings. He is a regular collaborator with FWD insurance, MyAleshia and the Hong Kong Tourism Board.

Joshua Cheung | Best Boy Grip

Joshua Cheung graduated from the School of Creative Media, City University of Hong Kong in 2020. He is incredibly passionate about video production and is experienced in post-production. His works include *Heartstrings of Guzheng*, *The Light of Metempsychosis*, *Orbit of the Bowl*, Ko Shan Theatre interviews and various music videos, among many others. He is also a regular collaborator with ARTA architect.

Victor Wong | Gaffer

Victor Wong is a cinematographer based in Hong Kong. He currently works on projects such as music videos and television commercials as the director of photography or as a gaffer. He constantly develops his craft by exploring film technology, to see how stories can be told or presented in different ways.



Production Credits

Commissioned by Tai Kwun – Center for Heritage and Arts
(Hong Kong)

Director / Scriptwriter / Composer / Musician: Wan Xing

Contemporary Dance: Natalie Mak

Tap Dance: Eric Huynh

DIP / Editing: Wong Tsz Fung, Thomas

Best Boy Grip: Cheung Ho Ching, Joshua

Gaffer: Victor Wong

Best Boy Electric: Leung Kwok Pang

Drone Operator: Qoey Chan

Recording / Mixing: Chan Pui Ching

Boom Operator / Mixing: Albert Ho



华艺节监制的寄语

我小的时候非常喜欢古希腊传说中代达罗斯 (Daedalus) 和他儿子伊卡洛斯 (Icarus) 的故事。当时觉得很惊奇，人居然能够用胶水和羽毛制成翅膀然后在天空中飞行，也很希望自己能和代达罗斯一样拥有一对羽翼（当然也要提醒自己不能离太阳太近！）。

现在想要实现飞行方便多了，甚至不需要离开新加坡就能瞬间移动到心中所想之地。到滨海艺术中心来就是一次跨域的旅游，不仅可以探索新大陆、创造回忆，还能开怀大笑，暂忘生活的种种压力。2023年华艺节，我们策划了一系列轻松而又不失冒险精神的精彩节目，带来顶尖华人艺术家的创意作品。告别虎年，当然是希望免跃新程，让大家带着脱兔般的乐观与机智迎接后疫情时代。

为华艺节拉开序幕的是台湾果陀剧场改编自雅丝米娜·雷札 (Yasmina Reza) 最广为人知的幽默喜剧《ART》。综艺大咖卜学亮、屈中恒和曾国城饰演的三位死党因一幅昂贵的画作而闹得不可开交，台词不仅妙语如珠更句句发人深省。谈到友情，必定要提一提台湾舞者陈武康和苏威嘉。他们相识超过30年，既是朋友也是工作伙伴，这次联手带来舞蹈作品《两男常罩》，以一场舞，跳出两个人的人生轨迹。有些心酸藏匿于笑声之后，钟达成去年的售罄独角戏《每一件美好的事》再度回归，传递更多治愈系正能量。

音乐爱好者们必定会喜欢香港音乐人伍宇烈、卢宜均和刘荣丰带来的《TRI家仔 — 一场独特的三语港式歌舞秀》，他们将在演出中探索自身的文化身份并与大家分享有趣的小故事。不容错过的还有《伯爵茶Teh C一加糖！》，这场由新加坡组合罗弄男孩与世界口琴冠军演奏家李俊乐带来的精彩音乐会，将呈献传统华乐及华语流行音乐曲目的原创改编。强大的节目阵容还包括香港中乐团的《春颂》，台湾独立音乐人告五人、大象体操、安溥（原艺名张悬）的真诚演唱，以及汇聚ShiGGa Shay、Tosh Rock 张智扬等众多新马说唱歌手的《好in::乐—新马会：嘻哈夜》，保证让你嗨翻天！



另外，跟随台湾著名舞团云门舞集，在《十三声》中穿越到艺术总监郑宗龙儿时在北京的那些年，感受艋舺的繁华热闹。首次登上华艺节舞台的台湾拾念剧集也将在全新的新电信水滨剧院演出，通过南北管音乐、舞蹈和戏曲讲述创世神话《大神魅·世界之梦》，剧中的旱灾女神旱魃在战争中耗尽神力，继而踏上重返昆仑仙界的旅途。正如所有的远行终有归期，希望我们在不断尝试新事物的过程中，拓展生命的宽度。

自2003年，滨海艺术中心每年都通过华艺节庆祝农历新年，展示来自新加坡和世界各地的优秀华族艺术和文化。距离上次呈献海外艺术家的现场演出已有三年之久了，非常开心能够再次欢迎他们的到来。特此由衷感谢主要赞助商刀标油、赞助商百力果、Bowen Enterprises (Pte) Ltd和Polar Premium Drinking Water。

我谨代表华艺节团队，祝贺大家新春开运，宏“兔”大展！发呀！

李国铭
高级节目监制
华艺节

主要赞助商献词



刀标牌自1948年以来就是新加坡家喻户晓的品牌，是家庭健康烹调的代名词。刀标油独特的花生香气与专利配方，调制出一道道美味佳肴，让家人齐聚一堂，共度佳节喜气。

为了继续支持文化艺术方面尽上一份力，尤其在这个特殊的时期，刀标牌很荣幸连续第五年赞助滨海艺术中心的华艺节。我们希望大家会喜欢华艺节2023的精彩节目。

祝愿大家新年快乐、兔年行大运!!

A handwritten signature in black ink, appearing to read "Wong Si Ying".

黄上盈
执行主席
南顺（新）私人有限公司

有关《舞蹈风景》

艺术创作，以人为本。《舞蹈风景》连续第三年为观众带来香港、新加坡与台湾的委约舞蹈影片。从“人”出发，通过舞蹈家的肢体语言与摄影师的细腻镜头，捕捉并诠释人与自我的对话、生活风景，以及人文面对的时代变迁。

舞蹈影片结合了舞蹈和影像，让舞蹈和电影工作者通过肢体和影像进行对话，探索艺术表达的更多可能与火花。自2021年起，透过《舞蹈风景》平台，新加坡滨海艺术中心与华人区域各大艺术中心将推出一系列舞蹈影片，邀请艺术家们在不同场域、从不同主题汲取灵感，让舞蹈和影像相互交织，也让观众欣赏各地华人艺术家的多元文化面貌。

《舞蹈风景》将呈献以下舞蹈影片：

滨海艺术中心（新加坡）委约作品：《我在，不在？》

卫武营国家艺术文化中心（台湾）委约作品：《冲流》

台中国家歌剧院（台湾）委约作品：《我·我们》

大馆—古迹及艺术馆（香港）委约作品：《当下》



《我在，不在？》

滨海艺术中心委约

导演：邓宝翠

编舞暨舞者：蒋佩杉、林振发

动作共创暨表演者：郭沛珊、龙丽琴、吴敏宝、卓慧玲

音乐与音效设计：锦、刘常庆

家，是永恒的，还是流动的？

家，总是看似回归之处。当身边的空间在不断地又拆又迁，我们还能找到完整的归途与自己吗？

人自呱呱坠地，就开始探索他与所在地和身边人千丝万缕的联系。舞蹈短片《我在，不在？》透过重新审视的童年记忆，重新拼凑与思索家庭关系里的疏离和牵绊。

时长：约25分钟

邓宝翠的话

生命是通过各式各样的动作彰显出来的。

上了链的钟，因一个推动，如齿轮般推动着滴答滴答的节奏，周而复始为人类计时。人们从张口吸入第一口气，到吐出最后一口气，每个身体都在跳动谱写着他们的生命乐章。我们探索、碰触、拥抱、相依、抽离、发泄、躲避、聚散……人类的肢体语言展现了无以言说的流动。

房子就像我们流动的身体的集体延伸，在狭窄的空间里承载着我们的悲欢离合。舞蹈短片《我在，不在？》透过一个房子见证生离死别，我们何去何从。

感谢滨海艺术中心华艺节的委约，让我尝试拍摄第一部舞蹈短片。除了被指定与舞者蒋佩杉合作，谢谢多位剧场工作者林振发、郭沛珊、卓慧玲、吴敏宝等人拔刀相助参与。这场冒险，集合了影视和剧场工作者的参与，期待探索更多的创作可能性。



蒋佩杉的话

《我在，不在？》包含错综复杂的情感。作品的灵感源自童年的记忆与近期的经历，而在创作过程中被赋予生疏的独立新生。它挖掘了被岁月隐藏的创伤，却未能寻得安抚与愈合。它试着从创作过程抒发悲伤，然而发现有些伤又仍无法疗愈。它渴望在即将面临拆毁的家留下记忆的痕迹，但无意地抹灭原有的存在。

这过程让我学习接受自身人性的矛盾，没留遗憾。我希望作品能带引我们发觉日常生活中易变的疏离与牵绊。

我感谢滨海艺术中心团队支持这跨界艺术创作，并珍惜有机会和邓宝翠，林振发与艺术家团队探索与重新思考肢体及其表达。



主要创作者介绍

邓宝翠 | 导演

邓宝翠曾在香港大学求学，21岁便荣获香港中文文学奖散文冠军，之后在《联合早报》任职，后来到伦敦主修电影，获得英国国立电影电视学院导演系硕士学位。她的学生短片是首部入选威尼斯影展的新加坡短片。宝翠的首部纪录长片《我们唱着的歌》创下新加坡纪录片的票房记录，是《海峡时报》评选的2015年度最佳影片。中国人气影评人桃桃淘电影在台北金马影展观赏了《我们唱着的歌》也将之列入2016年度十大佳片。

蒋佩杉 | 编舞暨舞者

佩杉是一位舞蹈艺术家和编舞家。她在新加坡国家艺术理事会的帮助下，获得奖学金到伦敦当代舞蹈学院学习当代舞，并取得了硕士学位。

她的创作改编自亲身经历，通过对肢体语言的探索，游走于现实与想象，置于主观真实和创意表现之间。她曾受委约为新典现代舞蹈团、舞·微风荡漾、舞人二团、Dance In Situ、拉萨尔艺术学院、新加坡管理大学和新加坡国立大学创作作品。她的作品曾在滨海艺术中心舞蹈节、M1触·当代舞蹈节、英国、香港等地呈现。

林振发 | 编舞暨舞者

从纯美术走入剧场和舞蹈，三十年来，振发以跨界艺术工作者游走于不同的艺术创作与表演界，从概念构思、跨界创作、剧场与非剧场空间、室内与户外、装置艺术、设计、表演，到艺术教育拓展分享等。身为本地专业舞蹈事业推动人之一，振发和本地已故舞蹈家陈浩联合创办舞蹈多面体（1996–2013）兼任艺术总监，曾获颁青年艺术家奖（2000），南洋艺术学院杰出校友奖（2019）及创业精神奖入围（2004）。他的跨界构思创作与演出作品都不乏突破局限与视觉元素，创作作品和演出也登上了贝尔格莱德国际戏剧节、新加坡艺术节、维也纳艺术节、日惹亚洲艺术节、纽西兰亚洲节、北京朝阳文化馆、北京首都剧院、泉州海上丝绸之路艺术节、滨海花园开幕和新加坡国庆等舞台。他的跨界创作能力也让他受邀不少委约创作与合作项目，合作过的本地艺术团体与机构包括湘灵音乐社、化生艺术团、十指帮、潮州八邑会馆、联合早报、亚洲文明博物馆、艺术之家、马赛地亚洲服装大赛和新传媒等。近期，振发参与演出的舞蹈短片包括 re:walk/Telok Ayer 和 Guide Me。自2015年开始，振发加入跨文化戏剧学院担任表演肢体训练导师，同时也致力于剧场创作与肢体训练兼引导工作。

郭沛珊 | 动作共创暨表演者

毕业于新加坡拉萨尔–新航艺术学院表演艺术系。郭沛珊曾参与无数的舞台剧包括、《哪吒》、《0501》、《漂移》、《后代》、《咏蟹花》、《掌中》、《灵戏》等，也曾到过不同国家巡回演出。除此之外，她也参与电视剧及电视电影的演出，包括《从维多利亚到宏茂桥》、《回程 667 之柳影袈裟》、《我是孝子》、《爸妈不在家》、《一个小女孩的愿望–腾飞的梦想》、《天堂情书之爱是永不止息》等。

龙丽琴 | 动作共创暨表演者

龙丽琴于2016年毕业于新加坡艺术学院，之后加入拉萨尔艺术学院舞蹈系，并在2019年取得荣誉学士学位。

她因热衷于培养年轻舞者而成为舞蹈老师，同时也为了要不断提升而加入舞人二团。她的舞蹈风格专注于动作间的流动性，并据此继续发展她的教学法，也希望通过与不同的艺术家合作，拓展她的舞蹈事业。

吴敏宝 | 动作共创暨表演者

敏宝是一名剧场工作者，参与演出、创作和教学工作。参演过的制作包括《她门的秘密》、《四马路》、《XX神童》、《我要上天的那一晚》、小问号系列等，以及自编自演的单人剧《我以为家》、《女儿》、《我全部都相信》。另外也曾投入实践演员实验室的演员训练，参与作品有《裸画室》、《从头开始》及《到此一游》。敏宝也致力于教导与推广儿童戏剧教育，在排练、演出、创作和教学的过程中持续探索自己与他人/事/物。

卓慧玲 | 动作共创暨表演者

卓慧玲是一名多媒介艺术家，从表演艺术，至制作实验影片，台前幕后从事跨领域的艺术创作。她是意大利Jinen Butoh舞蹈学校的成员，也是新加坡跨文化戏剧学院的校友。



锦 | 音乐与音效设计

锦是一位装置艺术家、音乐家、教育家和大家赖以信任的合作伙伴。涉猎设计、音乐、艺术、教育和戏剧领域，锦的优势在于能够综合不同领域的想法和实践经历，轻松地利用不同的方法与观众和学习者互动，让他们通过多种方式参与其中。她的大型装置作品 Sky Kave，继首次获新加坡国际艺术节（2018年5月）委托后，先后也获共和理工学院艺术节（2018年10月）和昼夜璀璨艺术节（2019年1月）委托。除此，锦也与不同的艺术人或团体合作创作戏剧表演，如 Project Utopia（2019年）和 Poppy（2020年）的 Songs of Tau。她与 Kamini Ramachandran 的最新合作项目 O/Aural Waves（Textures，2020年3月，以及滨海艺术中心，2019年10月）是一个混合型作品，结合了故事、现场拟音以及布景装置。为了实现抱负以及创造跨越形式的观众体验，她一直坚持不懈地设计能够挑战和改变固有观点的作品，尤其是与社会议题相关的题材。锦于2021年完成教育学与教育实践硕士学位（伦敦大学金匠学院-拉萨尔艺术学院），目前是实践剧场的艺术工作者。

刘常庆 | 音乐与音效设计

刘常庆是本地声音设计师兼艺术家，受过传统大提琴训练，以有机和电子声音元素，创造出有质感的音景。他的创作受到极简主义、电子音乐和环境音乐流派的影响，创造出有机和电子声音元素共存的空间。常庆也是电子环境音乐四重 Canvas Conversations 的成员，此组合在2015年的 Noise Singapore Award 获奖，也在2016年的新加坡双年展演出。常庆在2019年以 The Watching（TOY肥料厂），被提名海峡时报“生活！戏剧奖”中的最佳声音设计奖项。

主创暨制作团

滨海艺术中心委约

导演：邓宝翠

编舞暨舞者：蒋佩杉、林振发

动作共创暨表演者：郭沛珊、龙丽琴、吴敏宝、卓慧玲

音乐与音效设计：锦、刘常庆

演员：Ganapathy Balamurugan, Md Mukul, Rafique,
Tahar Sarkar

剪辑：何延文

美术指导与服装：方珍文、翁惠敏

摄影指导：陈松光

灯光：陈得能

调色：余家亮

制作主任：谢玉珊

副导：Gayle Hariff

梳化：梁淑涵

视觉效果：林勤之

摄影大助：吴数文

摄影二助：邹慧贤

跟机员：Spencer Jerrold Maximilian

跟机员助理：林明懋、庄诗敏

现场录音：洪慧璇

美术助理：李伟翔、李佳静

美术助理实习生：李佳璇、吴子欣

制作助理：洪霏珊、古怡心



《冲流》

卫武营国家艺术文化中心（台湾）委约作品

创作：骆思维

创作陪伴：周书毅

编舞：王宇光

舞者暨共创：李尹樱、田孝慈

配乐暨声音设计：许雁婷

人，是浪花与沙。

他影响了你？你改变了他？

留下什么？被带走了什么？

《冲流》以海浪扑上沙滩的现象作为灵感，映照人际关系中彼此相互影响，不断循环。

通过延迟与放大这份影响的过程，发展为肢体语言、编辑成故事。

时长：约15分钟

骆思维的话

在36岁这年从舞者转为影像工作者，是我人生中一个重大的决定，而《冲流》是我从事影像工作后的首部创作，它像是一部陪伴我整理自己的回忆录。

回头拾起那些碎片，尝试拼凑，描绘出一条模糊的路径，试图找出自己如何成为自己，尽管身上早已布满黑沙。

愿所有观看本片的朋友，都能在艰难的人生里，找到继续前行的力量。



主要创作者介绍

骆思维 | 创作

拥有丰富舞蹈演出经验，2021年正式成为独立影像工作者，以表演艺术作为影像创作的基地，并深信其转化为影像的无限可能性，致力透过镜头的捕捉、画面的安排，来呈现表演艺术细腻动人的视角与故事。

周书毅 | 创作陪伴

从身体出发，用舞蹈作为与世界沟通的语言，关注人与社会环境之间的关系，编创聚焦叩问生命的价值。作品以剧场、非传统剧场、舞蹈录像等形式呈现，持续以移地移居的创作方式游走各地，在过往的创作及行动中，强调艺术公共性与社会性的发生。近年专注寻找属于“亚洲的身体语汇”。2020年，受邀担任卫武营首位驻地艺术家，移居南方，开启一连串的驻地计画，期待在城市移动间的创作行动，创造艺术的未来风景。

王宇光 | 编舞

现为“微光制造”艺术总监，持续发展创作与舞蹈推广工作坊，作品探究人与城市、环境的连接与疏离，关注城市中的身体异化，实验空间与物件解构做为创作发展，以哲理思考用舞蹈对当代提问。

舞蹈创作：《驯顺的我们》、《捺撇》、《半岛来跳舞》等，其中《捺撇》于2021年荣获日本横滨舞蹈节暨舞蹈大赛双奖项，并于2022年在欧陆进行巡演。今年与云门剧场、台中国家歌剧院、卫武营国家艺术文化中心、宝藏岩国际艺术村等合作工作坊、编舞及演出。

李尹樱 | 舞者暨共创

2019年与王宇光共同成立微光制造，舞团核心发展为以当代实验作品的舞蹈创作与制造微光工作坊的艺术推广两大方向。以“散发微光，从身体开始”为初衷，除了持续发表舞蹈创作外，同时也持续发展素人、乐龄、青少年舞蹈计划与身体知觉工作坊，不从舞蹈教起，但从认识自己呼吸开始，透过感知与想象的练习打开自己与身体对话的空间。

演出创团作品《驯顺的我们》发表于“2019松烟Lab新主艺”，并参与素人计划《制造微光身体工作坊》带领民众从感知身体开始，探索肢体与意识的衔接，创造身体使用的更多可能性。

田孝慈 | 舞者暨共创

1984年生于台南，现居台北，从事创作、表演与教学，以“身体”为创作的发展核心。今年专注于观察时代、历史、文化与环境所形塑并建立于人之上的情感，及其透过身体表述之形式。持续累积并开发身体动态的不同可能，企图借由身体连结相异文化与多元艺术领域。

2020年与王世伟、李慈湄、Helmi Fita共创作品《群众》获第十八届台新艺术表演艺术大奖。2016年获文化部奖助赴巴黎驻村，并陆续获得国家文化艺术基金会、云门基金会与罗曼菲奖助金发展创作及参与各项国际交流。作品曾获邀参与法国亚维侬国家编舞中心夏日艺术节、深圳戏剧双年展、釜山艺术市集、印度加尔各答Dance Bridge Festival 演出。2008年起于国内外诸多平台发表个人创作，如微舞作、创计划、新人新视野、跳岛舞蹈节、台北艺术节、下一个编舞计划、草草戏剧节、嘉义新舞风等。今年跨足与不同领域艺术家的合作，包含视觉、新媒体、行为艺术等，并担任多出戏剧作品之表演者与肢体设计。

许雁婷 | 配乐暨声音设计

以声音为主要创作媒材，关注声音蕴涵的文化脉络与纹理，作品常映照声音与环境、个人/集体记忆或内在情绪的观戏。交织田野录音、电子和物件声响，其探索常摆荡在录音声音的记录及虚构、叙事及想象特质间；亦时常混融其他媒材及艺术领域创作，以装置、表演、声音记录片、电子原音音乐等形式呈现。另也从事舞蹈剧场及影像声音设计/配乐。

作品曾于台北国际艺术村、台北市立美术馆、台东美术馆、成龙湿地国际环境艺术节、台北国际纪录片影展、日惹纪录片影展、日本富山玻璃艺术博物馆、伯斯当代艺术中心PICA、法国ARTE Radio、失声祭、混种现场、澳洲液态建筑（Liquid Architecture）、台北艺术节《噪集》（Asian Meeting Festival）、台湾声响实验室等展演。



主创暨制作团

卫武营国家艺术文化中心（台湾）委约作品

导演 / 摄影 / 剪辑：骆思维

创作陪伴：周书毅

编舞：王宇光

舞者暨共创：李尹樱、田孝慈

音乐及声音设计：许雁婷

执行制片：林柔雯

特别感谢：王宇炀、陈逸恩





《我·我们》

台中国家歌剧院（台湾）委约作品

编舞：布拉瑞扬·帕格勒法

导演：何孟学

音乐统筹：ABAO 阿爆（阿仍仍）

编曲与混音：温娜 Wenna

制作：布拉瑞扬舞团

恍惚间坠入梦中，一切都有了可能。

将猎人、百步蛇、水精灵和老鹰，铺织成梦。在这个时空之中，没有事情需要被定义。

ABAO阿爆统筹音乐，山林氛围中窜入电子噪讯，建构现实与虚幻无限交错的异世界；以艺术家磊勒丹图绘的琉璃珠为意象，绘出生命相连的循环观。当舞者爬行如蛇、俯冲如鹰、聚散如水，梦和真实只有连结，没了界限。

时长：约11分钟

布拉瑞扬·帕格勒法的话

这次的《舞蹈风景》，我们不在习惯的大山大海里唱歌跳舞，而是以一个排湾族猎人的梦为出发点，走入梦的风景，那里有排湾的传说故事，有蛇、老鹰、还有水。透过导演孟学的镜头，把舞变得更加立体，似梦似真地游走在虚幻与写实，搭配阿爆量身创作的电子音乐，把传说故事变得更未来感，音乐里听得见故事，舞步里也看得见传说，这样的舞蹈风景别具时尚感，让BDC（布拉瑞扬舞团）走到另外一个新的视野。过去的传统是当时的创造，我们不要因传统的学习而被限制，而应更勇敢地创造新的可能，开创属于我们这一代的手艺。舞蹈风景在Pulima普利马。



何孟学的话

“人在死后会变成百步蛇、变做老鹰，最后又化为水”，这是排湾族的其中一个传说故事。和“变形”有关的设定，光从字面描写听起就相当迷人，搭配着阿爆和Wenna的音乐发想脚本，更像是如同云霄飞车般的出神体验。

我想像一个猎人在多层梦境中，和死后不同型态的自己，以及族人们相遇；最后当他又回到自己，体内已经进驻了更多跨界的灵魂。

我在布拉瑞扬舞团（BDC）的这群舞者舞者身上，看到了“跨界”的美好展现：带着传统的养分，混融着当代的文化元素、同时不断进行着身份的思辩。在我眼里，无须向外索求，他们的身体已经是无比精彩的风景。感谢舞者们的开放与包容、感谢布拉瑞扬老师和BDC团队的信任。感谢健哲的摄影、嘉庆的灯光、佩其的妆发，你们的创意和手艺，是这趟梦幻之旅得以成行 / 成形最重要的魔法师。

ABAO阿爆（阿仍仍）的话

《我·我们》音乐制作概念是“一起进入电子迷幻森林梦境”。

我 / 我们，单数至复数，寻找个体与群体之间共感的交流。此次布拉瑞扬老师由“梦”这个主题出发，音乐构架以大自然森林之声融合电音重拍，特邀金音奖电子音乐人N7ä (Wenna) 担纲编曲。

虫鸟之声，喘息，叹息，呢喃，吟唱，水踏，柴火...在猎人的梦里，可以跳舞，可以滑水，可以烤火。在梦里，所有的不合理都将合理，就是我与我们的舞蹈风景。

主要创作者介绍

布拉瑞扬·帕格勒法 | 编舞

台湾排湾族。12岁立志成为舞者，台北艺术大学舞蹈系毕业后加入云门舞集。1998年获亚洲文化协会奖励金赴纽约研习。曾受邀为云门舞集，云门2，美国玛莎·葛兰姆舞团等编作。2012年荣获得十大杰出青年，2022年获赠国家文艺奖。2015年回家乡台东成立布拉瑞扬舞团。

何孟学 | 导演

政治大学中文系毕业。目前从事事件剧场纪录、影像创作，也参与电影制作及广告拍摄。长期与B.DANCE丞舞制作团队合作，作品有INNERMOST, No Man's Land。2021年拍摄布拉瑞扬舞团《没有害怕太阳和下雨》及晓剧场《之间》。2017年影像作品Chasser获布加勒斯特国际舞蹈电影节国际竞赛项目入围。



ABAO 阿爆（阿仍仍） | 音乐统筹

台湾排湾族人。音乐专辑有全母语古谣专辑《东排三声代》、首张母语专辑《vavayan. 女人》、以及第31届金曲奖八项入围并拿下年度专辑奖的《Kinakaian 母亲的舌头》。2021年制作首张原民新声合辑《N1: 那屋瓦一号作品》，希望透过合作让新一代年轻人的声音有更广更多元的文化呈现。

温娜 Wenna | 编曲与混音

新生代音乐制作人。以艺名“N7a”于2019年发行首张专辑《Panorama》获得第11届金音奖最佳电音专辑；隔年与阿爆（阿仍仍）、R.fu合作单曲《zaljum水》再获第12届金音奖最佳电音歌曲。其他合作对象包括：YELLOW黄宣、草东没有派对、《黑天鹅》舞蹈顾问Francesca Harper等。



主创暨制作团

台中国家歌剧院（台湾）委约作品

编舞：布拉瑞扬·帕格勒法

导演：何孟学

音乐统筹：ABAO 阿爆（阿仍仍）

编曲与混音：温娜 Wenna

舞者：高旻辰、陈忠仁、孔柏元、王杰、朱雨航、
奥宇巴万、陈圣志

制作：布拉瑞扬舞团

摄影指导：唐健哲

摄影助理：谢东霖

灯光指导：彭嘉庆

灯光助理：杨育钧 陈宇颿 耿敬襄

化妆师暨发型师：柯佩其

化妆助理：郭轩恺

平面摄影与花絮剪辑：高信宗





《当下》

大馆—古迹及艺术馆（香港）委约作品

导演 / 编剧 / 作曲 / 演奏：万幸

当代舞：麦琬儿

踢踏舞：黄思丰

摄影 / 剪辑：黄子丰

摄影助手：张浩正

灯光：黄仲明

面对外在变化，经历高低起伏。过去无法改写，未来无法揣度，人生本是无常，无论是顺境、逆境，唯有回归当下，才能寻获心中一方乐土。

女舞者（当代舞）受困于受伤的身体，男舞者（踢踏舞）受困于疫情失业，现实生活带来的冲击皆反映在他们身上，亦映照芸芸众生表面不同，实则本质如一的受困境遇。然而真正束缚他们、我们的，从来不是外在的变化有多大、要面对的难度有多少，而是心智、情绪对我们内心的捆绑有多深。

回归当下、往内寻，
接受、释然
随心、随乐、
即刻、起舞……

时长：约15分钟

万幸的话

我一直相信人生是一段旅途，高低起伏的经历，皆可转化成音乐与文字，创作成富有生命力、时代感的原创艺术作品。

《当下》这个作品，是我近年在音乐艺术创作过程中迈出的重要一步。它通过将当代舞、踢踏舞与原创音乐的多元创新结合，讲述疫情下艺术家所遇到的困境与挑战，映照出芸芸众生变化无常的现实生活，从中领悟到：过去无法改写，未来无法揣度，人生本是无常，顺境、逆境、唯有回归当下，才能寻获心中一方乐土。

谢谢香港青年舞蹈家麦琬儿、黄思丰，还有黄子丰带领的优秀摄制团队，我们齐心协力、同甘共苦，共同用心完成了这个真诚的作品。

谢谢大馆的委约，同事的全力支持。期待与香港、新加坡、台湾的观众们一起，回归当下，随心、随乐、释然、起舞……



主要创作者介绍

万幸 | 导演 / 编剧 / 作曲 / 演奏

万幸，中央音乐学院学士、香港演艺学院硕士、香港中文大学文化管理硕士。曾获中国文化部民族器乐大赛优秀演奏奖、国际古筝比赛金奖等殊荣。她喜爱跨界创作演出，音乐风格新颖多元、作品富有灵性、时代感与艺术情调。获邀合作的单位包括：香港艺术馆、香港康乐及文化事务署、香港太空馆、香港舞蹈团、无极乐团、台湾九歌民族乐团等。

2021年，由万幸创作的世界首演新作多达十四首《玲珑》、《尘源》、《初心》等作品，均获得业界认可，并深受观众喜爱。香港著名艺术评论家周凡夫先生形容：“万幸的音乐，写出了尘世渺渺”。她与跨界艺术家曾文通合作的《黑天幻日》，更是世界首部将古筝与古希腊单弦琴结合的演奏创作。

万氏获香港康文署邀请，担任音乐艺术总监，策划创作《心·弦》古筝音乐影像作品系列。《萌芽》、《向往》、《声影墨色》、《箏迹》四部作品，将古筝音乐分别与陶艺、园林艺术、黑白菲林摄影以及书法相结合，作品属世界首创的艺术构想，极具东方简约、自然、雅静的美学意境。2019年获意大利Arpe del Mondo 国际竖琴节邀请，成为首位香港音乐家，在该艺术节举办专场音乐会，并担任开幕表演嘉宾。

麦婉儿 | 当代舞

现为独立舞者、编舞及舞蹈教师。另为注册500小时瑜珈及空中瑜珈导师。毕业于香港演艺学院中国舞系，荣获学士（荣誉）学位。在学期间获颁春天舞台奖学金及两度获颁迪士尼奖学金，并于2017年获提名香港舞蹈年奖“杰出女舞蹈员演出”。

2014–2020年间加入城市当代舞蹈团成为全职舞者，曾与多位著名编舞家合作，包括：金在德（韩国）、桑吉加（中国）、黎海宁（香港）、陈小宝（澳洲）等。期间并随团到访以色列、日本、澳洲、台湾等地演出。近年编舞作品包括《由离子》（2021）、《被扔到世上的石头》（2016）。

麦氏另亦醉心研究颂钵疗法及瑜珈，祈望于将舞蹈与身心灵的生活哲学融合，与大众分享身心合一的身体美学。

黄思丰 | 踢踏舞

黄思丰现为自由身表演者、编舞、舞蹈导师。“音乐剧作”创办人之一。

2006年毕业于香港演艺学院，主修音乐剧舞系，并拥有英国皇家教师协会踢踏舞中级证书。在校期间曾获取多个奖学金包括成龙慈善奖学金及代表学院前往广州作交流演出。自小参与多个合唱团，包括音乐事务处儿童合唱团及青年合唱团，2002年曾到鹿儿岛作交流演出。毕业后参与多个音乐剧、舞蹈及戏剧演出包括香港音乐剧艺术学院、香港话剧团、香港舞蹈团、动艺、异人实现剧场、演戏家族、7A班戏剧组、舞台剧场、春天舞台、R&T及标局等。

黄子丰 | 摄影 / 剪辑

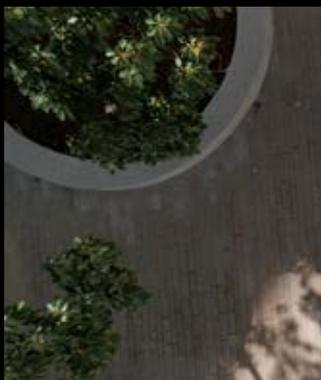
黄子丰为TimeCapsule Storytelling Limited 创办人。拥有五年拍摄经验，擅长于影片制作并勇于尝试新拍摄手法。过往 5 年累积了不少拍摄 MV、广告、活动、婚礼和纪录片等经验。曾获邀参与制作香港 6 星级酒店 Rosewood Hotel 和 5 星级酒店 St. Regis Hotel 的开幕典礼影片。除此之外，亦有统筹拍摄香港著名品牌 MyAleshia 的广告和 TVB 艺人安俊豪的 MV 拍摄等等。

张浩正 | 摄影助手

张浩正2020 年于城市大学创意媒体学院毕业。对摄影充满热诚，想法创新。曾参与不同类型的拍摄工作，同时亦对后期制作有丰富经验。曾参与《心弦》古筝影像作品系列，《黑天幻日》、《钵随心转》、高山剧场人物专访、HSBC广告、FWD 富卫保险 x “吉卜力的动画世界”香港站现场拍摄等。

黄仲明 | 灯光

Storytelling Limited 合伙人，曾参与的工作有：HSBC 广告、高山剧场人物专访、FWD 富卫保险 x “吉卜力的动画世界”香港站现场拍摄等。



主创暨制作团

大馆—古迹及艺术馆（香港）委约作品

导演 / 编剧 / 作曲 / 演奏：万幸

当代舞：麦琬儿

踢踏舞：黄思丰

摄影 / 剪辑：黄子丰

摄影助手：张浩正

灯光：黄仲明

灯光助手：梁国鹏

航拍：陈俊杰

录音 / 混音：陈沛正

收音 / 混音：何兆华





Thank you for joining us at
Huayi - Chinese Festival of Arts 2023.

Please take some time to share
your feedback with us. Thank you.

感谢您的莅临,
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www.esplanade.com/huayi





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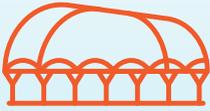


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Esplanade gives our heartfelt thanks

*to our Esplanade partner, arts benefactor, donors and sponsors for believing in our vision to be a performing arts centre for everyone. They made all these possible!**



2,976

activities took place at Esplanade.



1,891

Non-Ticketed



821

Ticketed

2,062,549

People attended our activities at the centre.



Non-Ticketed

379,989

Ticketed

72,756



465

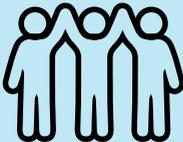
Activities

7,522

Participants

We believe that everyone should be able to experience the joy of the arts, including children, youth, seniors, migrant workers and individuals with special needs. Our community engagement activities bring the arts to those in need.

*Figures for Esplanade's activities from Apr 2021 to Mar 2022.



Your contribution* will make a difference.

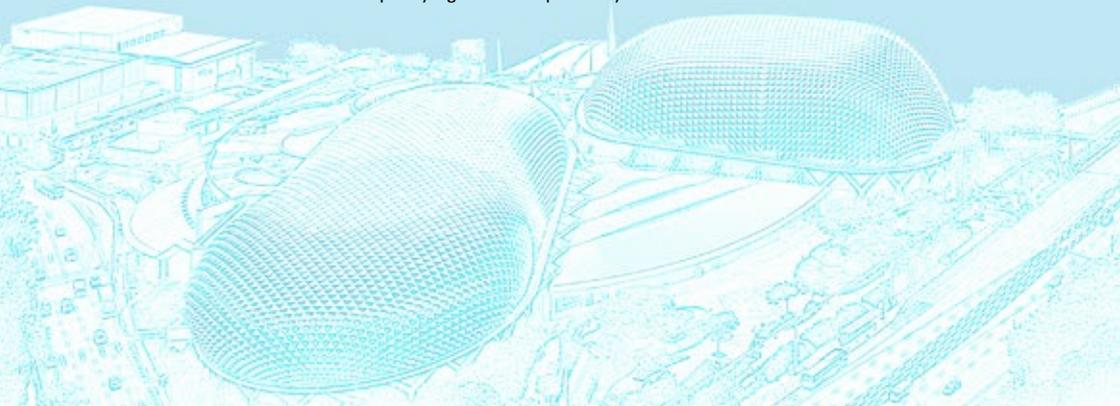
On behalf of the communities we serve, thank you!

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To find out more, email us at donations@esplanade.com or speak with us at 6828 8321.

Esplanade is a charity and an Institution of a Public Character. Your donation to us is matched dollar-for-dollar by the Cultural Matching Fund. Please note that the prevailing tax exemption scheme for donors and sponsors of Arts-Related Businesses will depend on the qualifying criteria imposed by IRAS.



With Gratitude

Esplanade–Theatres on the Bay is a charity, a not-for-profit organisation and Singapore's national performing arts centre. We seek to entertain, engage, educate and inspire through the arts.

In 2022, we mark our 20th anniversary of being an arts centre for everyone. We thank everyone who has been a part of our journey. You have helped us bring joy, inspiration and positive impact to Singaporeans from all walks of life.

Our heartfelt appreciation goes especially to our Donors and Sponsors, for their steadfast belief in our mission and for generously supporting us.

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We believe that an experience with the arts is special and that with your generous support, more people will get a chance to enjoy the arts. Join us in sharing the joy of the arts and help us reach more communities in need.



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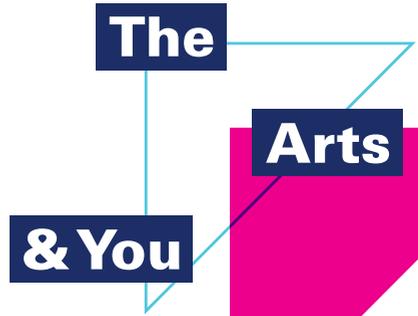
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