



Esplanade
Presents

Huayi
Chinese Festival of Arts

常罩
雨
TWO MEN,
TEN YEARS LATER

by HORSE (Taiwan)

翥舞剧场 (台湾)

27 & 28 Jan 2023

Fri & Sat, 8pm

Esplanade Theatre Studio

2023年1月27与28日

星期五与六, 晚上8时

滨海艺术中心小剧场

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 Dai!*, 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 "Wang Shang Ying".

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



SYNOPSIS

How often in life can you make and keep a friend for over 30 years?

One suave yet boorish, the other stout yet refined, Chen and Su met as dance students in National Taiwan University of Arts, without knowing that it would be the start of their 30-plus years of friendship and artistic collaborators.

Embarking on their individual creative paths a decade ago after co-founding dance company HORSE in 2004, they have each advanced to differing stages in their personal and professional lives. Through it all, faced with the noise and turmoil from the outside world, their mutually competitive yet honest relations with dance and with each other have always been a refuge. Now, nearing mid-life, and with wives and kids in tow, they confront and cross-examine their relationship with stark honesty and reconsider the ways their lives have crossed and ran parallel with each other.

Following their dance collaboration *Two Men* in 2012, Chen Wu-kang and Su Wei-chia come together once again for *Two men, ten years later*. Featuring a text-based dramatic structure and variable sounds of piano, *Two men, ten years later* is a poignant and compelling chronicle of their personal and professional lives as dance artists and friends for life, set against an atmospheric score by pianist Lee Shih-yang.

1hr 40mins, with 15mins intermission
Performed in Mandarin, no surtitles.





4 Feb 1999: *La Bayadère* by Kaohsiung City Ballet. (Right) Chen Wu-kang, (down) Yang Jing-ming, (left) Su Wei-chia, (middle) Chien Hua-bao, these four are all funding members of HORSE.

1999年2月4日：高雄城市芭蕾舞团舞剧《黑暗王国》。右陈武康、下杨景名左苏威嘉、中简华蓀、四人皆为翳舞剧场创始团员。



2009: New York's Joyce Theater.
纽约乔伊斯剧院。



2012: Creative team of *Two Men*, post-performance in Kaohsiung, Taiwan.
两男主原创班主演后在高雄。

MESSAGE FROM CHEN WU-KANG

About nine years ago, Wei-chia and I came to Singapore with the milestone of our friendship—*2 Men*, which was presented at the National University of Singapore Arts Festival. *Two men, ten years later* is a retrospection of our invaluable companionship after nine years. We appreciate the invitation from Esplanade, for having us here with our work at *Huayi - Chinese Festival of Arts 2023*. We are back here with old fellows, new friends and new relationships to meet you all here in Singapore.

This creation also marks the first time we have worked together again since Wei-chia and I parted ways in 2012 to develop our works separately. Meeting up with Edward Lam once again as our co-creator, instead of being anxious again as we were 10 years ago, we are now totally open to one another. Our state of mind is different, and our bodies are quite different too—we are not young anymore.

We join hands with Shih-yang once again, who always amazes us, as well as with designers friends whom we've known and created with for years and years. We face this moment calmly, truly and sincerely, and hope that the performance captures the miraculous aura of this collaboration.

MESSAGE FROM SU WEI-CHIA

Nine years later, here we are, visiting Singapore once again. There have been a lot of changes — I've become the godfather of Wu-kang's daughter, I got married and got an illness that almost had me bidding farewell to the world. I am thankful to Esplanade for the invitation to perform in my first show after my recovery. I am happy to dedicate this work with Wu-kang, which we might not be capable of performing much longer, to all of you.

BIUGRAPHIES

CHEN WU-KANG

Choreographer and Performer

Chen Wu-kang was born and raised in Taiwan. He began studying dance at the age of 12 and graduated from the Taiwan University of Arts. In 2001, Wu-kang danced with Ballet Tech and Peridance and became the soloist, starting his long-term collaboration with choreographer Eliot Feld. He was also the guest dancer in Diamond Project of New York City Ballet in 2006.

In 2004, he co-founded HORSE as an artistic director. Some significant works include *Velocity* (2007), *Bones* (2008), *2 Men* (2012) which toured in Asia, US and Europe. He started to collaborate with artists in different fields in 2011, including *Exhibition X Performance Successor* (2011), and curatorial project *Dance X Sounds* as well as seasonal improvisation platform *Primal Chaos* since 2016, a year where he also began an intercultural-dance dialogue with renowned Thai choreographer and performer Pichet Klunchun. Their work, *Behalf*, premiered in 2018 and toured in 2019. Meanwhile, they also worked on a three-year project, *Rama House*. Chen was also the stage director of *The show must go on* by Jérôme Bel in Taipei Art Festival in 2019, and co-created as well as performed in *Dances for Wu-Kang Chen* (2020). Chen is a recipient of the Taishin Performing Arts Award 2021.

SU WEI-CHIA

Choreographer and Performer

Born in Kaohsiung, Su Wei-chia co-founded HORSE in 2004. His numerous choreographies and collaborations include the group-created work *Velocity*, a winner of the 6th Taishin Arts Awards, and the autobiographical *2 Men*, a collaboration with Chen Wu-kang, which also won the 1st prize and Audience's Choice Award at the 2013 Kurt-Jooss-Preis.

From 2009 to 2013, he was invited by Eliot Feld to join the Ballet Tech Dance Company in New York as a guest dancer. His ongoing *FreeSteps* project, launched in 2013, explores the relationship between contours, movements, characters, rhythm, music, and light; a performance at Les Hivernales - CDCN d'Avignon was described as "a succession of shocks that drive the imagination into obscure and delicious depths." He was the Artist-in-Residence of the National Theater and Concert Hall (Taiwan) in 2016. In addition to continuous dancing and creation in recent years, he has also started to focus on his social responsibility as a dancer and sharing the joy of dancing everywhere.

EDWARD LAM

Co-Creator

Lam founded Zuni Icosahedron with friends in the early 1980s, and established Edward Lam Dance Theatre in 1991, and has led the company ever since as its artistic director. Since returning to Hong Kong in 1995, he has devoted himself to theatre and directed more than 60 original works. Lam was awarded Best Director at Modern Drama Valley's One Drama Awards for his works *Men and Women*, *War and Peace* (2010), *The Doppelgänger* (2012) and *What is Sex?* (2017) and was named Artist of the Year (Theatre) by the Hong Kong Arts Development Council in 2017. A firm believer in education, Lam has given lectures at the University of Hong Kong, The Academy of Film at Hong Kong Baptist University, and the Hong Kong Academy for Performing Arts. In 2015, four of his adaptations of literary classics were presented as the cinematic showcase ELDT On Screen. Books of Lam's collected essays include *Waiting for Hong Kong*, *The Meaning of Entertainment*, *Evil But Glamorous*, *My TV Dinner Years* and *Leading Ladies in the Mandarin Cinema*. *Who is Afraid of Edward Lam*, Hsu Yen-mei's analysis of Lam's stage works from 2006 to 2015, was published by the Taiwanese journal *Performing Arts Review* (2016).

LEE SHIH-YANG

Music Design and Performer

Lee Shih-yang is one of the brightest musical talents in Taiwan. With improvisation as his key inspiration, he has collaborated with artists in the fields of visual arts, theatre, dance and multimedia. He is the founder of the improvisation group, Ka Dao Yin, and has won accolades at the Taiwan Golden Indie Music Awards and Golden Melody Awards for Traditional Arts and Music. Lee has toured in over ten countries worldwide, and has nurtured the development of improv and experimental music scene in Taiwan, curating several series of performances and gatherings such as, Minifest, Primal Chaos Dance and Music Improvisation, New Music Power of Taiwan and Malaysia, Taiwan and Hong Kong Experimental Music Connection, and more. Lee is also the founder and music director of Taiwan International Improvised Music Festival.

PENG JIOU-FANG

Lighting Design

Born in Taipei, Peng Jiou-fang graduated from Taipei National University of the Arts with a degree in Theatrical Design and Technology, and currently works as a freelance lighting designer and stage manager. Some notable companies Peng has worked for include HORSE, LEE\AKULYA, Performosa Theatre, Pure White Dance Lab, Voleur du Feu Theatre, Nicole's Creative Artists Agency, Formosa Circus Art, S. Dance among others.

SUN RUEY-HORNG

Video Design

Sun Ruey-horng is a video designer who is known for creating large-scale performative multimedia environments which interact with human perception, memories and uncanny experiences in our daily lives. He was awarded Best Projection Design in the 2020 Lucille Lortel awards for his work in *The Headlands*, produced by Lincoln Center Theatre. His design works have been presented by Broadway Theater, Guggenheim Museum, Hong Kong Cultural Centre, La MaMa, LCT3, National Theatre Taipei, among others.

LIAO YIN-CHIAO

Stage Design

Liao Yin-chiao graduated from NYU Tisch School of the Arts with an MFA in Design for Stage and Film, and also holds a Bachelor of Drama from National Taiwan University, majoring in theater stage and film art design.

Currently living in Taiwan, he is a freelance art designer for theatre stages and movie advertisements. In recent years, he has expanded into exhibition venues and various cross-border space designs. Selected stage works include *Looking at Hometown Night* by Yanchuan Gezai Drama Troupe; *Lightless Scenery* at 2020 NTT-TIFA; *Thank you so much for your time* and *Behalf* by HORSE; *After You Turn Around* by Green Light Theatre; Four Chairs Troupe's *Inflammatory Case*, *A Group of*

Ghosts in the Far East, and more. Video art works include Su Huiyu's *White Water*, *Women's Revenge*, *Future Shock*; Yao Ruizhong's *Cynic Republic*, Zhang Shuoyin's *Soap Factory*, as well as the scene design for the documentary *Sunday Walker*. Liao has also had cross-discipline and exhibition design works showcased at major art museums such as Taipei Fine Arts Museum, Chiayi Fine Arts Museum, and National Human Rights Museum.

PRODUCTION CREDITS

CO-CREATORS

Chen Wu-kang
Su Wei-chia
Edward Lam

PERFORMERS

Chen Wu-kang
Su Wei-chia

MUSIC DESIGN & PERFORMER

Lee Shih-yang

LIGHTING DESIGN

Chen Chao-chun

LIGHTING & STAGE MANAGER

Peng Jiou-fang

VIDEO DESIGN

Sun Ruey-horng

STAGE DESIGN

Liao Yin-chiao

COSTUME DESIGN

Yu-fang Teng

VIDEO TECHNICIAN

(SINGAPORE)

Wan Zhong Wei

(Dancing Legs Productions)

REHEARSAL ASSISTANT

Wu Ho-ju

PRODUCER

Huang Wen

TOUR MANAGER

Yen Tzu-yun

Production



HORSE

Collaborator

非常林奕華
Edward Lam Dance Theatre
www.eldt.org.hk

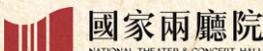


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HORSE is supported by TT Groups

华艺术节监制的寄语

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 and 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旅行,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年华艺术节,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,当然是希望兔跃新程,让大家带着脱兔般的乐观与机智迎接后疫情时代。

为华艺术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 - 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、安溦(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那儿的那些年,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《大神魃·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。

为了继续的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". The signature is stylized and fluid.

黄上盈

执行主席

南顺(新)私人有限公司

关于《两男常罩》

人生有多少个跨越30年的友谊？

一位粗旷潇洒、一位壮硕细腻，台湾舞蹈家陈武康及苏威嘉于台湾艺术专科学校舞蹈系求学时相识，丝毫不知那将是两人30多年的友情与艺术合作的开始。

于2004年共同创立翥舞剧场，十余年后他们向不同的创作道路，也迈入了各自的人生旅程和艺术生涯。面对外界的纷扰嘈杂，他们在舞蹈和彼此之间建立了一种相互竞争却又坦诚的“常罩”关系——“常”年彼此互“罩”（“罩”于台湾口语意指关照）。在中年的交叉路口，带着妻儿的两人再一次共舞，诚实剖析彼此的关系，重新检视两段人生的平行与交错。



继2012年合作的舞蹈作品《两男关系》，陈武康和苏威嘉在《两男常罩》二度合作。以文本语言的戏剧结构，搭配钢琴的多变声响，《两男长罩》通过充满张力的舞蹈，搭配钢琴家李世扬的极具感染力的音符，刻写两位舞蹈家的友谊和艺术人生编年史。

1小时40分钟 (包括15分钟中场休息)
以华语演出，无字幕。



Two Men, premiered at the Experimental Theater of National Theater and Concert Hall (Taiwan) in 2012. This was the only duet work by Wu-kang and Wei-chia since they've known each other for 15 years.

《两男关系》2012首演于国家两厅院实验剧场，这是陈武康与苏威嘉当时相识十五年的唯一双人舞作品。



Photos of *Two Men* (2012)
兩男(2012)剧照

陈武康的话

差不多9年前，我和威嘉带着彼此友谊的里程碑——《两男关系》到新加坡国立大学，9年后一个回看我们难得情谊的新作《两男常罩》出现了。非常感谢滨海艺术中心的邀请，让我们有带着旧朋友、新朋友和新关系回到华艺术节见老朋友的感觉。

这次的创作也是自2012年我和威嘉分开各自发展后第一次再次共同创作，再一次遇见我们的共创伙伴林奕华导演。从10年前的紧张到这次的坦然，很不一样的心情，身体也是相当不一样，不再年轻。我们将携手依旧神奇的世扬，和这些年创作路上的设计好友们，坦然、真实、真心地面对每一次的当下，捕捉那神奇的灵光。

祝福你我都有一场美好的演出。

苏威嘉的话

相隔9年，再度造访新加坡，9年间，有很多东西不一样了，我成了武康的女儿的干爹，自己结了婚，也刚生了一场差点永远说再见的病。谢谢滨海艺术中心的邀请，为我创造了病后复出的第一个演出，能跟武康一起为大家献上剩下应该没法再跳太多次的两男，满足。

舞者/团队介绍

陈武康

编舞暨演出

台湾出生，2001年与纽约编舞家 Eliot Feld 展开十二年长期合作，担任舞者，受其影响极深。2004年与友共创翥舞剧场，担任艺术总监一职至今。2007年《速度》获台新艺术奖表演艺术大奖。2009年任台北听障奥运开幕式舞蹈总监。2012年《两男关系》获德国科特尤斯编舞大赛首奖。2011年开始与不同领域艺术家进行跨界创作，包括展览结合演出的《继承者》、即兴创作平台《混沌身响》（与即兴音乐钢琴家李世扬共同策划）等。

2016年开始与泰国当代舞蹈大师皮歇·克朗淳进行跨国文化交流与实地探究计画，创作《半身相》(2018)，同时展开三年计划《打开罗摩衍那的身体史诗》。2019年于台北艺术节担任杰宏·贝尔《非跳不可》的导演执行，2020年共同编创及演出《拢是为着·陈武康》并获第19届台新表演艺术奖。

近期创作有《非常感谢您的参与》、《感谢您在家》、新加坡滨海艺术中心委托创作《14》等线上及跨国直播作品。

苏威嘉

编舞暨演出

翥舞剧场创办人之一，2004年成立翥舞剧场，长期为舞团编创新作与演出，2007年集体创作作品《速度》获台新艺术奖表演艺术大奖，2012年与陈武康合作的自传式作品《两男关系》于德国获科特尤斯编舞大赛金奖与最佳观众票选奖，2009年至2013年在美国编舞家Eliot Feld邀请下，加入Ballet Tech舞团，担任客席舞者。

2013年开始进行以《自由步》为题的十年编舞计划，加深探索线条、舞步、造型、律动与音乐及光线的关联，追求舞蹈身体的细致与极限，进而引领观众赋予表演者各种想像与情感的连结，被舞评形容为“将美感耕耘至极致的演出”。2016年于台湾国家两厅院担任驻馆艺术家。近年除了持续跳舞、创作，也开始关注作为舞蹈工作者的社会责任，并于四处各地分享跳舞的喜悦。

林奕华

共同创作

香港剧场导演、编剧。1980年代与友人组成前卫剧团“进念·二十面体”。1991年旅英期间成立“非常林奕华”，先后在伦敦、布鲁塞尔、巴黎、新加坡、香港、北京、上海、及广州等城市发表舞台创作。1994年凭电影《红玫瑰白玫瑰》(关锦鹏导演)获金马奖最佳改编剧本。1995年回港后致力推动舞台创作，迄今编导超过60出作品。2010年、12年与17年各凭《男人与女人之战争与和平》、《红娘的异想世界之在西厢》与《红楼梦》获上海现代戏剧谷“壹戏剧大赏”年度最佳导演奖。1997年开始为香港大学通识教育部主持课程，现为香港演艺学院人文学科系兼职讲师。2015年首次推出“舞台映画”，将“四大名著”系列放上大银幕。出版著作包括《等待香港》系列、《娱乐大家》系列和《恶之华丽》系列丛书等。2016年台湾《PAR表演艺术》杂志出版第一本研究林奕华导演作品的著作《Who's Afraid of 林奕华：在剧场，与禁忌玩游戏》(徐砚美著)。2017年获香港艺术发展奖“艺术家年奖”(戏剧)。

李世扬

音乐设计暨演出

一位习惯从即兴寻找创作灵感的音乐家，合作过的艺术家来自各领域包括绘画、剧场、舞蹈、多媒体等。2010年创立“卡到音即兴乐团”，个人及乐团多次荣获金音创作奖、传艺金曲奖，曾受邀至中、美、墨、英、法、比、荷、德、奥、新、马、日等各国演出。近十年，他催生台湾即兴与实验音乐的频繁交流，协助引荐近百位国外艺术家与台湾音乐家互相合作，亦致力于即兴音乐的推广。2015年起偕同尼可乐表演艺术创办两年一度的“台湾国际即兴音乐节”。此外，与翫舞剧场艺术总监陈武康共同策划了“混沌身响”舞蹈/音乐展演平台。

彭久芳

灯光设计

毕业于国立台北艺术大学剧场设计学系，剧场自由工作者，主要以灯光设计及舞台监督身分参与各种形式的演出及展览。近年参与作品：LEE\VAKULYA《崩-无尽之下》、演摩莎剧团《灵站》、纯白舍—青少年舞蹈剧场《白II》、两厅院《身体微旅行×两厅院青银共创》、翫舞剧场《自由步—日光、轨迹、身影》、盗火剧团《银色异梦》、尼可乐表演艺术《六月—当你在2023号房醒来》、上海音乐学院《梦临汤显祖》、福尔摩沙马戏团《心中有魔鬼》、临界点三十×淡江实验剧团《狂睡五百年》、玩勵工厂《兔兔特攻队》、声舞团《我知道我是谁》。

孙瑞鸿

影像设计

旅美剧场合影像设计师，2020年于纽约林肯表演艺术中心制作The Headlands获得第三十五届 Lucille Lortel 外百老汇联盟当代戏剧奖最佳投影设计。设计作品曾于亚洲、北美及欧洲等地发表，如台北国家戏剧院、台北市立美术馆、香港文化中心、乌镇戏剧节、纽约林肯中心、古根汉美术馆、EMPAC实验媒体和表演艺术中心、纽约 La Mama 实验剧场、瑞士伯恩剧院等。合作对象包括纽约多媒体剧场先锋 THE BUILDERS ASSOCIATION、Elevator Repair Service、Alex Timbers、Emursive、王嘉明、周东彦、陈武康、廖俊逞(Baboo Liao)、田馥甄、落日飞车乐团等。

廖音乔

舞台设计

纽约大学蒂许艺术学院(Tisch School Of The Arts)剧场及电影设计硕士，国立台湾大学戏剧学系学士，主修剧场舞台以及电影美术设计。现居台湾，为自由接案的剧场舞台及电影广告美术设计，近年跨足展场及各类跨界空间设计。剧场舞台作品：薪传歌仔戏剧团《望乡之夜》；2020 NTT-TIFA《无光风景》；翥舞剧场《非常感谢您的参与》、《半身相》；绿光剧场《在你转身之后》；四把椅子剧团《炎性事例》、《遥远的东方有一群鬼》等。影像美术作品：苏汇宇《白水》、《女性的复仇》、《未来的冲击》；姚瑞中《犬儒共和国》、张硕尹《肥皂工厂》；纪录片《日曜日式散步者》场景设计等。跨界/展场设计作品横跨与台北市立美术馆、嘉义市立美术馆、国家人权馆等各大美术馆及艺术家合作。

创意及制作团队

共同创作

陈武康
苏威嘉
林奕华

演出

陈武康
苏威嘉

音乐设计暨演出

李世扬

灯光设计

陈昭郡

灯光执行暨舞台监督

彭久芳

影像设计

孙瑞鸿

舞台设计

廖音乔

服装设计

邓宇芳

影像技术(新加坡)

温忠维

(Dancing Legs Productions)

排练助理

吴和儒

制作人

黄雯

巡演经理

顏子斌

制作



HORSE

协作单位

非常林奕華

Edward Lam Dance Theatre
www.eldt.org.hk



香港藝術發展局
Hong Kong Arts Development Council
非常林奕華為編劇的「雙子劇場計劃」與香港舞劇院 Edward Lam Dance Theatre 在資助計劃下合作製作
the HORSE's "Horse and Arts Group Scheme"

*香港藝術發展局支持製作表演藝術。本字體內容並不反映本館意見。

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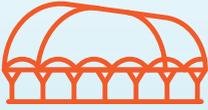


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Esplanade gives our heartfelt thanks

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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

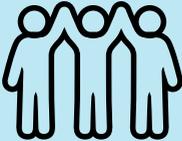
Activities

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.

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

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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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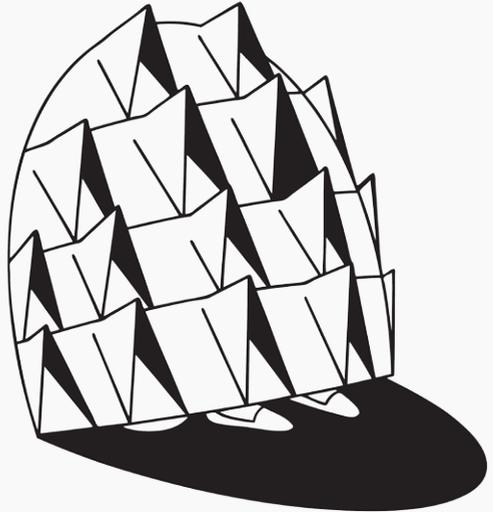
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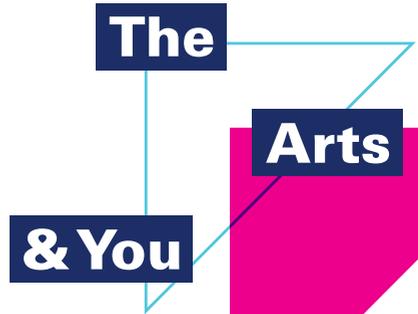


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