

Huayi Chinese Festival of Arts



23 & 24 Feb 2024 Fri & Sat, 8pm 2024年2月23与24日 星期五与六,晚上8时 Esplanade Theatre Studio 滨海艺术中心小剧场 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, guizzes 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 - 2023. Esplanade is Singapore's first Dementia-Friendly Arts Venue and a certified Dementia Go-To Point, as well as a guide/assistance 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.

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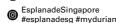


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Festival Message

"Son, this Sunday I'm off, any nice movie that we can catch?" This was a question my dad used to ask me when I was a young man living with my parents. My dad worked all his life as a hawker. On his rare days off, I tried to join him to watch his beloved heroes in the Hong Kong gongfu or action movies beat up all the baddies. I realised from these experiences that, regardless of one's interests or place in life, there is an irreplaceable joy of spending time with family or the people who matter most to us.

Esplanade's *Huayi – Chinese Festival of Arts* is timed to coincide with the Chinese New Year. This festive period is the most significant time of gathering for families and loved ones for most Chinese people around the world. The programmes we plan for Huayi are therefore carefully curated with this implicit goal: to provide an unforgettable experience in the arts that you can share with your loved ones, young or old.

In 2024's edition of the festival, watch the heroes of Cantonese opera in Woman Warrior: Mu Gui Ying and The Sassy Princess (starring veteran Hong Kong actress and actor, Liza Wang and Law Ka-ying) prove that this age-old genre is still a timeless delight. In Everything For You, our commission with Singapore theatre company Nine Years Theatre, witness how family ties provide much needed comic relief and unexpected support in life's seemingly insurmountable problems. Laugh till your sides split with the witty crosstalk of Dear Governor Bao by Comedians Workshop of Taiwan. Show the young ones that there is so much more magic in live stage performances with the interactive production The Dog Who Wasn't Useful. The crime and police thriller is a genre that has defined many acclaimed Hong Kong films—now watch it as an engaging stage production 13.67 by Zuni Icosahedron and witness the poignant history of the Fragrant Harbour unfold. Revel in the elegance and charm of the traditional pingtan art form with the Shanghai Pingtan Troupe and get to know The Four Beauties of ancient China

More adventurous audiences can explore the similarities and differences of port cities Singapore and Taiwan's Kaohsiung through the mesmerising language of dance in *Dance a Dance from My Body*. The classic story "Painted Skin" from Liao Zhai has been made into numerous films—now watch it retold in a refreshing interpretation featuring puppetry and metal music by the talented Oliver Chong and The Finger Players in *Transplant*. With many concerts featuring artists such as waa wei (Taiwan), Gareth.T (Hong Kong), WUTIAOREN (China), music lovers are in for an aural and experiential treat at *Huayi* 2024.

Finally, a special shout-out for our rich and entertaining free programmes. A worthy highlight is the lion dance curtain-raiser which my dad particularly enjoys. This year's is by the award-winning Yi Wei Athletic Association. We make it our mission to ensure that those who choose to spend time at Esplanade during Chinese New Year, whether for our ticketed or free programmes, will be amply rewarded. We are thankful not only to those of you who return each year, but also encourage you to bring more people with you to enjoy the celebrations!

Our heartfelt thanks also go to our Principal Sponsor **Knife Cooking Oil**, Supporting Sponsor **Berries 百力果** and Supporter **Polar Premium Drinking Water**.

Wishing that our programmes at *Huayi 2024* will help usher in an auspicious New Year for you and your loved ones for a *loooooong* 龙 time!

Yours sincerely, **Delvin Lee**Senior Producer, The Esplanade Co Ltd *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 continue our longstanding support with Esplanade – Theatres on the Bay and *Huayi – Chinese Festival of Arts*, as the Principal Sponsor for the sixth year running. We hope you will enjoy the festival this year.

We wish you and your family happiness and prosperity in the Year of Dragon.

Mr. Whang Shang Ying

Executive Chairman

Lam Soon Singapore Pte Ltd.

CHOREOGRAPHER'S MESSAGE

At a flicker of light, we arrive at this world through our mother's body. From not knowing who we are to picking up languages beyond our own; from the act of speaking to movement of the body, who are you? Who am I? In addition to these human encounters, we also try to decode everything around us, and everything else that is not here yet and not here now. All languages begin to blend within us, on this island embraced by the sea. Who are we? Why do we gather, and then scatter?

One day, I gazed into the mirror—a typical Asian Chinese with yellow skin and black hair. The same impression others would have and perhaps the most stereotypical one, one that whisks you away into a different world. Thus, I began to wander, dance, and create in Asia, seeking a light that is seemingly similar yet profoundly different.

Returning to this island, there are still many histories that remain entangled. How will we, as Asian Chinese, unfold that discrete history, and thread our way through the island and the land, the different skin colours and languages, and land somewhere where there are no boundaries.

Dance a Dance from My Body is a work that examines the Chinese identity from multiple perspectives—language, colour, emotion and community. Stemming from where we are, what we see and hear, we survey. Why were there wars? And how did this place become prosperous? How does the power of language form and diminish? Where will I dance?

This is the second time I have been invited to *Huayi – Chinese Festival of Art*s. My first showcase was *Almost 55*, a story that traces a dancer's journey. This time, *Dance a Dance from My Body* brings a group of dancers in one place to reflect on the emigration of Chinese people. Singapore and Kaohsiung shall be the first part of this series, and I look forward to sharing it with you.

Chou Shu-yi

SYNOPSIS

How do humans empower themselves for survival? And what do they sacrifice for freedom?

Why do lives shift, and why do they settle down here? Why drift, and why take roots?

Where do I come from, and why do I dance here? Where will be the hopes of my future?

We are born and raised somewhere between an island and a land in Asia We move along the differences between colours and languages

Acclaimed Taiwanese choreographer Chou Shu-yi and a regional team of artists from Singapore, Taiwan and Hong Kong, embark on a journey to find out why we dance, in an exploration of Asian Chinese identity through time, discovering the different places from which dancers emerge.

Where did we live? Where did we come from? All our bodies carry timestamps of history and humankind, records of the choices we make at every stage of our lives. Moving from dwelling to dwelling, humankind evolved as we made colossal movements and migrations through the eras.

In Dance a Dance from My Body, Chou invites you to imagine our futures through the movements of our bodies and our lives. Chou delves into the relationships between dancers and the lands they come from to find out where they began dancing—why this place, and where exactly is it?

Singapore and Taiwan—islands teeming with people of a variety of races, melting pots of diverse cultures. The openness of both countries has encouraged the endless flow of exchanges with the world outside, and it is this open-mindedness that Chou wields in *Dance a Dance from My Body*.

Co-commissioned and co-produced by Esplanade – Theatres on the Bay and National Kaohsiung Center for the Arts Weiwuying.

1hr 30mins, no intermission

Performed in various languages, no surtitles.

Advisory: Performance will include some use of strobe lighting.

NOTES FROM CHOU SHU-YI

This work is more than just languages, colours, emotions, and communities: it is a reflection on ourselves and the places we see and hear. How will we, as Asian Chinese, unfold that discrete history, and thread our way through the island and the land, the different skin colours and languages, and land somewhere where there are no boundaries.

When we start talking, a language is spoken.

When we first paint, colours emerge.

When we dance, the body moves.

When we meet people like us, a community is formed.

When we stop talking, _____ disappears.
When we doubt the colours in us, ____ disappears.
When we stop dancing, ____ disappears.
When we meet those unlike us, ____ disappears.



DANCING TO COME HOME

Watching Dance a Dance from My Body in rehearsals by Neo Hai Bin

This essay was written in Chinese. Translated by Clarissa Oon.

> When I first entered the rehearsal studio, Taiwanese choreographer Chou Shu-yi and his performers had been working together for a week.

> The performers were early. Some were doing stretches, others were giving various muscles all over their body a good massage. When rehearsals began, Shu-yi requested the performers to form a circle, and to each share the unforgettable moments of their day, however big or small. The atmosphere in the studio was relaxed, and I felt as though I had unwittingly stepped into a gathering of good friends.

What looked like carefree banter was really a way to open up conversations and stimulate exchange and understanding among the performers. It was also one of Shu-vi's devising techniques for Dance a Dance from My Body (henceforth referred to as Dance). The work is co-commissioned and co-produced by Esplanade - Theatres on the Bay and National Kaohsiung Center for the Arts Weiwuying for Huayi - Chinese Festival of Arts 2024. Upon Shu-yi's invitation, dancers from Singapore and Taiwan came together on a cross-cultural creation process along with other practitioners, including Hong Kong set and lighting designer Lee Chi-wai and Taiwan music designer Wang Yu-jun.



The rehearsals for *Dance* were divided into two phases. The first phase was in Singapore, while the second phase was in Taiwan. In the first phase, all the collaborators were together for four weeks, training and rehearsing intensely for eight hours daily, five days a week. On the invitation of Esplanade, I came to observe once a week. Each time, I could feel the gradual accretion of their collective strengths.

Shu-yi is currently artist-in-residence at Taiwan's Weiwuying. He began dancing at the age of 10. In recent years, as an independent choreographer, he has taken part in residencies, tours and exchanges that have taken him to Europe and America, China and various parts of Asia. Amidst all this movement, he began to think about the relationship between the body and identity.

This exploration of the body drives Shu-yi, who leads his co-creators in an uncovering of the complexities and possibilities of the "Chinese body". The title *Dance a Dance from My Body* provides an answer: dance flows from the body. In this introspective investigation, the objective is not to look for a point for origin (of the body, life experience, culture) or outcome (Shu-yi has not fixed any answers). Rather the objective is the process itself. In the rehearsals for *Dance* lie the very heart of this introspective investigation; revisiting one's memories and cultural history is no different from a journey of "coming home"—returning to the very impetus of dance.

READ FULL ARTICLE

https://www.esplanade.com/offstage/arts/dancing-to-come-home



Biographies

Chou Shu-yi | Choreographer

Chou Shu-yi has been an Artist-in Residence at National Kaohsiung Center for the Arts (Weiwuying) since 2020. Chou is also the curator of *Taiwan Dance Platform*, a programme based in southern Taiwan, which aims to serve as a point of connection for contemporary dance in Asia. Using dance as a language to communicate with the world, Chou focuses on the relationships between humans and society. In his creations, he harnesses the power of cross-disciplinary collaborations to express the public nature of arts.

Between 2022 and 2024, he also initiated the *Bolero in Kaohsiung* project, bringing dance performances out of the theatre setting and into the community, and at the same time, nurturing the next generation of dancers in Taiwan.



Cheng Chih-chung | Performer

Born in 1969, Cheng Chih-chung was diagnosed with poliomyelitis in 1973. He is currently the resident playwright and director of Oz Theatre Company. He performed in many important productions, including 1949 if 6 was 9 and Knock on Heaven's Door by Théâtre du Point Aveugle, 30 People: No Reading by Shakespeare's Wild Sisters Group and Rainbow Factory by the Riverbed Theatre. The works he wrote and directed for the Oz Theatre Company include Spring-First Episode of Road to Brightness Trilogy and A Wordless Drama 2012.



Chiew Peishan | Performer

Chiew 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).

Chiew 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 has received commissions to create for Frontier Danceland,



Re: Dance Theatre, T.H.E Second Company, RAW Moves, Dance in Situ, as well as Singapore Management University, National University of Singapore and LASALLE College of the Arts, University of the Arts Singapore. Her works have been presented in Esplanade's *da:ns Festival* and *Huayi – Chinese Festival of the Arts*, and M1 CONTACT Contemporary Dance Festival in Singapore, as well as in the United Kingdom and Hong Kong.

Chua Chiok Woon | Performer

Chua Chiok Woon is one of the founding members and a performing dance artist with Sigma Contemporary Dance, an independent dance collective based in Singapore. She has worked closely with local artists such as Hong Guofeng, Christina Chan, and Marcus Foo, as well as international artists like Jessica Christina (Indonesia) and Yeri Anarika (Berlin/Mexico). Her collaborative project, *Honey Bee And The Dandelion*, was performed both locally and internationally, including at M1 CONTACT Contemporary Dance Festival 2019 – Open Stage, CDE Springboard in Macau, and the Hong Kong Dance Exchange in 2020.



Aside from her performances and creative work, Chua shares her dance knowledge and practice with individuals of all ages as a freelance dance educator. She is also involved in co-producing and running programmes at Sigma Collective Space, a space she co-founded that supports independent artists in their artistic exploration and development, as well as offers classes and workshops to the public for a deeper connection with dance.

Hong Guofeng | Performer

Hong Guofeng serves as the Artistic Director of Sigma Contemporary Dance and SMU Indancity. He has contributed to the extensive body of work for Sigma Contemporary Dance since its inception, establishing Sigma's distinct identity in the local dance scene. Notably, his performances portfolio includes site-specific Dock 65 within the Esplanade Park, as well as a well-received online production titled Survei:ance. His choreographic creations have been featured in prominent local arts festivals, such as the M1 CONTACT Contemporary Dance Festival and the SMU Arts Festival, as well as international dance



festivals, including the Sibu International Dance Festival, Dance Circus, and the Blossom Arts Festival. In 2019, he collaborated with long-time partner Chua Chiok Woon to produce a duet that premiered in Singapore, and invited to perform in arts festivals in Hong Kong, Macau and Indonesia.

Hong actively shares his ongoing movement practice with young adults and working professionals through workshops and masterclasses, both domestically and abroad, and has been invited to create works for many local institutions. Most recently, he spearheaded a collective Unsound Bodies, dedicated to exploring innovative collaborations across multidisciplinary elements.

Liang Chun-wen | Performer

Liang Chun-wen is a freelancer who has trained in Taipei Little Theatre School and the Yuguan Walking Squat from 2013–2019. He has worked as an actor in Oz Theatre Company's The Beautiful and taken the role of a rehearsal assistant with Chou Shu-yi and Cheng Chih-chung for The Center. Liang is interested in the relationship and transformation of movement and performance He has recently collaborated art. Yao Lee-chun, Val Lee (Ghost Mountain Ghost Shovel) and Chiang Yuan-hsiang, and has also worked as a newsletter editor at Taipei Guling Street Avant-Garde Theatre since 2022.



Ng Zu You | Performer

Ng Zu You started dance at the age of 13, gaining exposure to various genres of dance such as Chinese dance, contemporary dance and ballet. To further pursue his passion, he enrolled in LASALLE College of Arts, graduating with a Diploma in Dance in 2010. He performed in the 2011 edition of Sprouts, organised by the National Art Council and Frontier Danceland, and received the Best Dancer award.



Ng went on to complete his Bachelor of Arts in Dance at Taipei National University of the Arts.

Upon graduation in 2017, he was a dance artist with T.H.E Dance Company till 2022, working with international choreographers including Kim Jae Duk, Rudi Cole and Julia Robert Pares (HUMANHOOD), Dimo Kirilov, and Jos Baker.

Tung Ka Wai | Performer

Tung Ka Wai's artistic interest lies in theatre, body and text.

Selected works include A Space for Everybody by Candoco Dance Company (da:ns focus - EveryBody 2023, Esplanade), Glimpse by Access Path Productions and RJ Thomson (Light to Night Festival 2023), Love Talk Show by Love 97.2 (2022), Pán by T.H.E Dance Company (2021), Dance at Dusk: Parallel by T.H.E Second Company (2021) and What If by Artswok Collaborative (2020).



Tung graduated with a Master of Fine Arts (Playwriting) from Taipei National University of the Arts and a Bachelor of Arts with Honours (Chinese Studies) from National University of Singapore. He also teaches Chinese, drama and creative writing at various schools and institutions.

Yang Ya-chun | Performer

Yang Ya-chun is a freelance dancer based in Tainan. Her most recent project is *Bolero in Kaohsiung* in National Kaohsiung Center for the Arts Weiwuying, where she has been acting as the rehearsal assistant from 2022 – 2024. Her other projects include *A Lucid Dream Performance*, a multi-disciplinary theatre by Quanta Arts Theatre No. 6, *Formosa Whispering 2.0*, a music video production by Ku Chun-Hau, *Tunnel*, a short dance film co-produced by SSUNRISE STUDIO and JUBY CHIU STUDIO, a cross-disciplinary fashion showcase by JUBY CHIU STUDIO, as well as *Reenactment in the Found Footage* by Almost Fiction Production.



Yang is currently redefining herself as a dancer and performer, the roles akin to a driftwood on a journey that encounters various forms of artistic expression. It is a continuous process of using the body to record the corresponding messages between the inner and outer environments, anticipating the interactions and resonances with the uncertainty of the future.

Yu Yen-fang | Performer

Yu Yen-fang is an independent choreographer, performer, improviser, and dance instructor. She holds a BFA from Taipei National University of the Arts and an MFA in Choreography from The Ohio State University. Since 2001, Yu has performed professionally with dance companies and individual dance artists in Taiwan, the U.S. and Germany, amongst them most noticeably Bebe Miller Company (U.S.), Staatstheater Kassel (Germany).



As a choreographer, Yu's work is presented at the City Center in New York City, the LaMama Dance Festival, Kumble Theatre of Long Island University, Bates Dance Festival, American Dance Festival, Japan Society NY, as well as the experimental theatre of the National Theater of Taiwan, major theatres in Taiwan and Taipei Fringe Festival. Yu has received grants from Lo Man-Fei Dance Foundation (2010/2011), and ChinLin Foundation for Culture and Art (2010/2011/2013), and the danceWEB scholarship program of the Impulstanz – Vienna International Dance Festival (Vienna, Austria). In 2011, Yu returned to her home country to continue her exploration as a dance professional.

Lee Chi-wai | Set & Lighting Designer

Lee Chi-wai has been active in the Hong Kong dance scene as a stage and lighting designer. He had the privilege of working at the Hong Kong City Contemporary Dance Company's technical department in the early stage of his career, and had encountered many who have a profound impact in his development. Lee's current stage of creation is passive, yet focused. He hopes to keep a clear mind and work on projects that will be remembered in the future.



Wang Yu-jun | Music Designer

As a sound artist, film score composer, theatre composer, and singer-songwriter, Wang's current works encompass various disciplines, including music, film, theatre, and performance. Her recent focuses are among the "experimental poetic" extended from experimental sound and literature; the "multi-dimensional audio-visual" space expanded through dialogic images; the "polyphonic relationship" between music, sound, history and humanities, as well as the "resonant soundscapes" that collects the fusion of environment and vocal sounds.



Published works include the EP *Concave*, conceptual album *The tracks on the Beach*, Yujun Wang & TIMEs *Abandoned Garden* and *The Initial Longing*, and the same name album for the exhibition *The Everlasting Bloom*. She received the Best Folk Album Awards at the 5th Golden Indie Music Awards for *Abandoned Garden* and at the 10th Golden Indie Music Awards for *The Initial Longing*. Exhibitions: *Ruby Red after Summer* at Matsu Biennial 2023; *The Man Who Couldn't Leave* at Museum of National Taipei University of Education, 2023; *Listening to the Overtones of Fissures* at Green Island Human Rights Art Festival, 2023; *Sub-existence* at Tao Art Space, 2021.



PRODUCTION CREDITS Choreography Chou Shu-yi Set & Lighting Lee Chi-wai Wang Yu-jun Co-commission & co-production Esplanade – Theatres on the Bay National Kaohsiung Center for the Arts - Weiwuying Cast **SINGAPORE** Chiew Peishan Chua Chiok Woon Hong Guofeng Ng Zu You Tung Ka Wai **TAIWAN** Cheng Chih-chung Liang Chun-wen Yang Ya-chun Yu Yen-fang Producer Lee Pee Hua (Esplanade - Theatres on the Bay) Lo Shih-ju (National Kaohsiung Center for the Arts - Weiwuying) **Production Stage Manager Shining Goh** Sound Engineer Yong Rong Zhao **Graphic Designer** Winder Chen Photographer Bernie Na Jootz See Special thanks to KARMA Medical for wheelchair sponsor.

华艺节监制的寄语

"儿子,我这个星期天没有开档,有没有好看的电影?"

我还年轻和爸妈住在一起的时候,我爸只要有空就会这么问我。他当了一辈子的小贩,难得有休息的日子,我才有机会和他去看他最喜欢的香港动作电影或功夫武侠片。现在回想起来,无论一个人有什么兴趣爱好或者处于任何人生阶段,与至亲好友相处都是无可替代的欢乐时光。对于全球大部分的华人而言,农历新年是与家人朋友团聚的大日子。滨海艺术中心每年举办华艺节都适逢这个时候,正是为了共享欢庆佳节的喜悦。我们精心策划的一系列节目,只为给大家提供一个老少皆宜且难以忘怀的艺术体验。

2024年华艺节将从2月16日至25日举行,我们诚意邀请大家欣赏《宫主刁蛮驸马骄》和《穆桂英大破洪州》(由香港实力派演员罗家英和汪明荃领衔主演)里头巾帼不让须眉的气魄,感受粤剧历久弥新的魅力。新加坡九年剧场此次通过委约作品《只在乎你》带来笑泪交织的日常生活,展现亲情互相扶持的力量。台湾相声瓦舍《包黑子坏坏》邀你击鼓升堂,和包大人一同爆笑审案。互动性剧目《我的"汪汪"在哪儿?》儿童专场,恰好为孩子们的童年增添现场演出的魔法。犯罪、警匪片是香港电影最具代表性的题材,但在剧场确是少见,进念·二十面体将获奖同名小说《13·67》搬上舞台,与你细品香江历史。当然,别错过上海评弹团《四大美人》,雅致细腻的吴侬软语尽显评弹的韵味悠长。

喜欢体验新鲜事物的观众不妨跟随《我所起舞的地方》的舞者们探索新加坡和高雄两个港口城市的异同,看他们如何用身体跳一出双城记。《聊斋志异·画皮》的影视改编作品向来备受追捧,才华横溢的钟达成携十指帮创新演绎,打造结合木偶戏与金属音乐的《移心》,绝对令人耳目一新。音乐爱好者们,准备好了吗?魏如萱(台湾)、Gareth.T(香港)、五条人(中国)等多位音乐人即将登台开唱,一场场好看、好听的沉浸式音乐盛宴已蓄势待发。

最后,我们的免费节目依然丰富精彩。今年的一大亮点是屡获殊荣的艺威体育会将为华艺节掀开序幕,呈现锣鼓喧天的醒狮拜年。顺道一提,这可是我爸特别喜欢的演出。我们的宗旨一如既往,通过多元多样的节目,让无论是参加售票还是免费节目的观众朋友们都能乘兴而来、尽兴而归。感谢每年都回来参加华艺节的老朋友,欢迎大家这回带上新朋友,使更多人能与我们同欢!

特此由衷感谢主要赞助商**刀标油**和赞助商**百力果**和Polar Premium Drinking Water。

2024年华艺节期盼引领大家鲤鱼跃龙门,万事都如意!

李国铭

滨海艺术中心高级节目监制 华艺节

主要赞助商献词



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为了继续在支持文化艺术方面尽上一份力,刀标牌很荣幸连续第六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2024的精彩节目。

祝愿大家新年快乐。龙年行大运,事事如意!

黄上盈

执行董事

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编舞家的话

在出生时,生命感受到光,然后随着母亲的身体来到这个世界,从无法辨认自己是谁开始,到学习认识自己以外的语言,从说到动,你是谁?我是谁?除了人之外,我们还得学会指认周围的一切,以及不存在于此刻和眼前的一切,所有的语言开始在身体里交叠,在这被海包围的岛屿,我们是谁?为何群聚于此,又将为何离散。

某年某日,我看着镜子中的自己,黄皮肤、黑头发,亚洲华人的第一印象,也是别人看见我们的样子,也许是最刻板的那种,而这一种足以让你感受完全不一样的世界。于是,我开始在亚洲游走、舞蹈与创作,寻找那看似相同却又非常不同的光。

回到这座岛屿,许多矛盾的历史至今仍未停止,身为亚洲华人的我们, 又将如何溯源那离散的历史,在岛屿与陆地之间,在肤色与语言的差异 之间,流动着直到没有界限。

《我所起舞的地方》这作品试着从语言、颜色和情绪、族群去切入华人的身份,从我们看见与听见所存在的地方去思考。过去的这里为何有战争?又为何能走向繁华?语言的权力如何建立与消失?何处将是我所起舞的地方?

这是我第二次作品受邀华艺节,上一次带来的《Almost 55 乔杨》是关于一个人舞蹈旅程的故事,这一次《我所起舞的地方》是关于一群在一个地方舞蹈与华人迁移的生命映照。而新加坡与高雄将会是这作品的第一部曲,期待与大家分享。

周书毅

关于《我所起舞的地方》

人类为了生存,是如何让自己强大? 为了自由,又将作出什么牺牲?

生命为何移动,又为何栖居于此? 为何飘荡,且落地生根?

我从哪里来,为何在此舞蹈?哪里将会是我未来的希望?

我们生长在亚洲的某个岛屿与陆地之间在肤色与语言的差异之间流动着

编舞家将探索舞者与土地之间的关系,透过语言与身体挖掘其中的故事。每一个人选择起舞的地方,那足以让身体释放生命力量的地方,究竟在哪里?又为何是这里?

每个人的身体都是一部土地与人类的时间史,记录着生命每一步的选择。你住在哪里?又从何而来?在这时代下移动与迁徙,我们演化成了什么样的人?

《我所起舞的地方》希望透过身体与生命的移动想像未来,窥探这座城市的过去,那些已经不在的,被选择改变的,以及自己决定走的路。试问自己为何跳舞?文化与民族在当代社会中该如何去感受又如何被观看。

新加坡和台湾都是一个多元族群寻找文化共融的岛屿,生活在亚洲太平洋海域的一座小岛上,有许多内外之间的流动,需要学习的一直都是包容的精神。周书毅想透过这份包容性去看两地华人社会,探究不同种族与华人文化之间的关系。

由滨海艺术中心与卫武营国家艺术文化中心联合委约与共同制作。 1小时30分钟(无中场休息) 以多种语言演出,无字幕。 注:部分演出将使用些许的频闪灯。

周书毅的创作记录

这作品不只从语言、颜色和情绪、族群去切入,而是从我们看见与听见 所存在的自己与地方去思考。身为亚洲华人的我们,将如何溯源那离散 的历史,在岛屿与陆地之间,在肤色与语言的差异之间,流动着直到没 有界限。

当我们学会说话时,语言开始了 当我们第一次画画时,颜色开始了 当我们舞蹈时,身体开始了 当我们遇见与我们相似的人,族群开始了

当我们开始不说话时,____消失了

23

当我们怀疑自己的颜色时, 消失了 当我们不在舞蹈时, 消失了 当我们遇见与我们不相似的人, 消失了

排练记录:

《每次起舞都是为了回家》

观《我所起舞的地方》的排练

撰稿/梁海彬

我第一次走入排练室时,来自台湾的编舞者周书毅已与他的表演者们工作了一周。

表演者们很早就到了,有人在拉筋伸展,有人迳自按摩周身的肌肉。排练开始,周书毅请表演者们围成一圈,互相分享那一天让他们难忘的任何大小事。整个排练室的氛围舒服自在,恍惚间,我以为自己闯入了一群好友的聚会呢。

看似闲话家常的轻松畅聊,其实这样打开话匣子的交流,除了促进表演者们对彼此的了解,也是周书毅为《我所起舞的地方》搜集创作原材料的方法之一。《我所起舞的地方》(以下简称《我》)由滨海艺术中心与卫武营国家文化艺术中心为"华艺节2024"联合委约与制作,在周书毅的邀请下,来自新加坡与台湾的舞者们与剧场工作者们,与来自香港的舞台灯光设计师李智伟、来自台湾的音乐设计师王榆钧,跨地域进行艺术跨域的创作。

《我》的排练分作两个阶段,第一阶段在新加坡进行,第二阶段则在台湾进行。第一阶段的排练,创作者们共处四周,每周五天进行八小时的密集训练与排练。在滨海艺术中心的邀请下,我每周旁观一次,每次前往,都能感受到他们逐步累积的能量。

周书毅目前在台湾卫武营担任驻地艺术家,他从10岁开始练舞,这些年来,他以独立编舞家的身份进行了驻村、旅游、交流,走访了欧美、中国、亚洲多地,在不断的移动中,感受并思考身体与身份的定义。

通过身体的探索,周书毅这次带领着这群创作者们一起寻找"华人身体"这一命题下的复杂性与其各种可能性。其英文剧名 Dance a Dance from My Body 仿佛已经为这场探索提供了答案:起舞,从身体出发。然而这场回溯的探寻,目的并非是起点(身体、生命体验、文化),也不是终点(周书毅尚未确知的答案),而是探寻的过程。是的,在《我》这次的排练里,这场回溯的探寻才是一切意义之所在,追溯自身记忆与文化历史,无异于一场"回家"的旅程:回到起舞的初心。

阅读全文

团队介绍

周书毅 | 编舞

2020-2024年受邀担任卫武营首位驻地艺术家并作为"台湾舞蹈平台"策展人,汇聚南方身体语汇的创作能量,以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。在过往的创作及行动中,善用跨界力量的特性,强烈表现在艺术公共性上的著墨。于高雄驻地期间,透过艺术家入校计划,将艺术实践经验带进校园。

2022-2024年间,策划"波丽露在高雄"舞蹈推广计划,串连地方连结,并培育在地舞者, 在南方持续创作。



郑志忠 | 表演者

1973年罹患小儿麻痹,现任柳春春剧社编导。 曾演出法国盲点剧团(Théâtre du Point Aveugle) 《1949 if 6 was 9》及《敲天堂之门》(Knock on Heaven's Door)、莎士比亚的妹妹们的剧团 《30P:不好读》、创作社剧团《疯狂场景》、河床剧 团《彩虹工厂》等。编导作品有柳春春剧社《光明之 三部曲之序曲—变态》、《春天》、《美丽》、《无言剧》、 《纯色》等。



蒋佩杉 | 表演者

蒋佩杉是一位舞蹈艺术家和编舞家。她在新加坡 国家艺术理事会的支持下,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、人·舞团二团、RAW Moves、Dance In Situ、新加坡管理大学、新加坡国立大学和拉萨尔艺术学院创作作品。她的作品曾在滨海艺术中心舞蹈节和华艺节、"M1触·当代舞蹈节"、英国、香港等地呈现。



蔡卓恩 | 表演者

蔡卓恩是新加坡独立舞蹈团体Sigma Contemporary Dance的创团成员之一。她曾合作的对象包括本地艺术家洪国峰、曾家爱、傅明文,以及国际艺术家如Jessica Christina (印尼) 和 Yeri Anarika (柏林/墨西哥)。她近期的共创作品《Honey Bee And The Dandelion》于2019年新加坡"M1触·当代舞蹈节"公开舞台、2020年澳门当代舞展及交流平台以及香港比舞等平台上演。



除了演出与创作,卓恩也以自由舞蹈教育工作者的身份与各年龄层的观众分享她的知识和训练。同时她共创了Sigma Collective Space,参与其中的营运与项目管理,旨在支持独立艺术工作者的艺术探索和发展,并为公众提供舞蹈课程与工作坊以加深他们对舞蹈的联系和体验。

洪国峰 | 表演者

洪国峰担任Sigma Contemporary Dance (Sigma) 和新加坡管理大学现代舞社团Indancity的艺术总监。自Sigma成立以来,他为该团创作了许多作品,为Sigma在本地舞蹈界确立了独特的身份。他的作品包括在滨海湾公园的户外演出《Dock 65》,以及备受好评的在线作品《Survei:ance》。他所编创的作品曾在本地著名艺术节中展示,如新加坡"M1触·当代舞蹈节"和新大艺术节,也在国际舞蹈节上表演,包括诗巫国际舞蹈节、Dance Circus和马来西亚华穗艺术节。2019年,他与长期合作伙伴



蔡卓恩合作,创作了一支双人舞,在新加坡首演,并受邀到香港、澳门和印度尼西亚的艺术节演出。

国峰通过国内外的舞蹈课和大师班与公众积极分享自己不断发展的舞蹈实践。他也时常受邀为众多本地学院创作作品。近期他发起了一个名为"Unsound Bodies"的群体,致力于探索跨多艺术领域的创新合作。

梁俊文 | 表演者

剧场自由工作者。2013-2019先后受训于台北小剧场学校舞蹈班、玉泉走路小队,曾演出柳春春剧社定目剧《美丽2019》。参与周书毅与郑志忠作品《阿忠与我》排练助理。身体的研究兴趣在于行为与动作的转化,近期合作编导、艺术家:姚立群、李奥森、江源祥。现牯岭街小剧场文化报编辑。



黄祖祐 | 表演者

黄祖祐于13岁开始习舞,接触各种舞蹈风格如华族舞、现代舞以及芭蕾。他于2010年获取拉萨尔艺术学院的舞蹈系专业文凭,2011年参与由新加坡艺术理事会以及新典舞蹈团主办的Sprouts,并获取最佳舞蹈员奖项。之后,他到台湾国立台北艺术大学深造,于2017年获得荣誉学士学位,回国后加入人•舞团并与国际编舞家合作,包括金在德、鲁迪•柯尔、朱莉亚•罗伯特、Dimo Kirilov和Jos Baker。



董家威 | 表演者

家威的艺术探索围绕剧场、身体和文字。

作品有英国坎多克舞团《A Space for Everybody》(2023年滨海艺术中心"舞蹈焦点"系列节目之一)、2023年昼夜璀璨艺术节展能有道剧团(Access Path Productions)和RJ Thomson联合演出《Glimpse》、2022年972最爱频道《最爱秀》、2021年人·舞团《盤》、2021年"M1触·当代舞蹈节"黄昏之舞节目当中由人·舞团二团呈献的《平行线》以及Artswok Collaborative《What If》。



家威毕业自国立台北艺术大学艺术硕士学位(剧本创作)和新加坡国立 大学学士学位(汉学)。他也在多所学院和机构从事华文、戏剧和创意 写作的活动。

杨雅钧|表演者

台南安平人,自由艺术工作者,2022-2024年波丽露 在高雄排练指导。

近年以身体表演创作的合作包括:广艺剧场NO.6 《与清醒梦》跨界剧场、顾钧豪策划《福尔摩沙的呢喃 2.0 Formosa Whispering 2.0》音乐影像制作、羽日映像X无年无限共制短片作品《Tunnel》、《因为相爱所以无限 JUBY CHIU 2021 S/S 跨界时装展演》、纯属虚构制作社《再制写身》计划。



重新定位中,舞蹈与表演是人生在漂泊里的浮木,在航行的路上又遇见各种艺术形式的表达,持续以身体记录下,内外在环境相应的讯息,期待着与未知的交织和共鸣。

余彦芳 | 表演者

2011年作品《边界之二境》,获得纽约舞评家 Apollinaire Scherr赞誉为"最令人眼睛为之一亮" 以及舞评家Tom Phillips"这样含蓄迷人的说故事 方法,是不会在当今流行文化被看见的"。

独立编舞家、即兴表演者、舞者及舞蹈教师。台北艺术大学舞蹈系、美国俄亥俄州立大学表演艺术硕士。曾任美国比比·米勒舞团团员、德国卡赛尔剧院客席舞者。余彦芳作品曾发表于美国纽约城市中心(New York City Center)、辣妈妈舞蹈节(LaMaMa



Moves Dance Festival)、长岛大学肯布剧院(Long Island University, Kumble Theater, NY)、贝兹舞蹈节(Bates Dance Festival, Maine)、美国舞蹈节(American Dance Festival)、纽约日本交流协会(Japan Society, NY)以及台北新舞台、两厅院实验剧场、台北艺穗节。罗曼菲奖助金(2010/2011)、菁霖文化艺术基金会(2010/2011/2013)、维也纳舞蹈节舞蹈网路奖助金(danceWEB Scholarship)获奖人。

李智伟 | 舞台灯光设计师

1977年生于香港。以舞台/灯光设计的身份活跃于香港舞蹈界别。职业初期有幸进入城市当代舞蹈团技术部工作,在那段日子遇到了不少对日后影响深远人和事。现在处于被动但集中的创作阶段,希望在这个大时代中能保持头脑清醒,坚持做以后自己会记得的作品。



王榆钧 | 音乐设计师

现为音乐艺术家、电影配乐、剧场音乐及歌者,横跨音乐、电影、剧场及表演等领域。近年关注实验声响与文学而延展的"实验诗性"、对话影像所扩延出的"多维声像"空间、音乐声响与历史人文的"复声关系",及采集环境与人声融合的"共振声响"。

已出版音乐作品有《凹》EP、《沙滩上的脚印》概念 专辑、王榆钧与时间乐队《颓圮花园》以及《原始的 向往》专辑、《不朽的青春》北师美术馆同名展览音 乐专辑等。《颓圮花园》获第五届金音奖最佳民谣



专辑奖、《原始的向往》获第十届金音奖最佳民谣专辑奖。近期展览作品有2023马祖国际艺术岛《生红过夏》(马祖,2023)、《无法离开的人》(北师美术馆,2023)、2023绿岛人权艺术季《倾听裂隙的回声》(绿岛人权馆,2023)、《潜存说》(TAO ART SPACE,2021)等。



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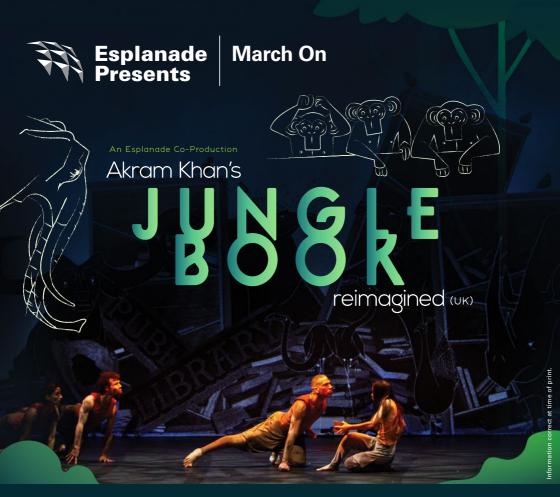












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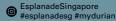
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FIERY DEALS & **FOR THE DRAGON YEAR**

BAG YOUR PROSPERITY WITH ESPLANADE&ME **FROM 15 JAN - 25 FEB**

Redeem an exclusive mandarin orange bag designed by special needs youth from Singapore Fashion Runway.

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ENIOY THESE FESTIVE DEALS!



Red House Seafood (#01-14/16) Indulge in savoury seafood and festive specials.



Harry's (#01-05/07) Indulge in citrus flavours at Harry's with limited time specials



Tomo Izakava (#01-09) New ramen flavours with complimentary salmon sashimi.



Old School Delights (#02-25) Enjoy free Udders ice cream with a minimum spend of \$50.



Lee Wei Song **School of Music** (#02-12) Unleash your vocal potential with exclusive open classes.

Spend & Redeem Huayi - Chinese Festival of Arts Red Packets!





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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!



₽4,562

× 3,

3,354 Free

1,057 Paid

activities took place at Esplanade.

3,260,515

People attended our activities at the centre.



Free

1,487,680 287,931

*Figures for Esplanade's activities from Apr 2022 to Mar 2023.



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.



Your contribution* will make a difference.

On behalf of the communities we serve, thank you! Find out how you too can make a difference through the arts at Esplanade.

Donate at www.esplanade.com/donate

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.

We thank everyone who has helped us bring joy, inspiration and positive impact to Singaporeans from all walks of life by supporting the arts and Esplanade.

Our heartfelt appreciation goes especially to our Donors and Sponsors, for their steadfast belief in our mission and for their generous support.

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The above are donors and sponsors who contributed \$1000 and above from April 2022-March 2023.

Join us in sharing the joy of the arts and help us reach more communities in need.

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.



Esplanade also receives grants from the Ministry of Culture, Community and Youth, as well as support for our Community Programmes from the Tote Board Family, comprising Tote Board, Singapore Pools and Singapore Turf Club.



66

I could just scroll through IG or TikTok but I thought why should I when I can do the same on Offstage? It makes me feel like I know more things. Great arts content, anytime, anywhere. Highly recommend.

"

Totally Anonymous Person (who is not related to www.esplanade.com/offstage)



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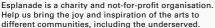














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Huayi - Chinese Festival of Arts 2024 is made possible with the generous support of: 华艺节2024谨此感谢以下赞助商的慷慨赞助:

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