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ARTS HOUSE LIMITED

Arts House Limited (AHL) is a not-for-profit organisation committed to enriching lives through the arts. AHL manages two key landmarks located in the heart of Singapore's Civic District - The Arts House, a multidisciplinary arts centre with a focus on literary programming, and the Victoria Theatre & Victoria Concert Hall, a heritage building that is home to the Singapore Symphony Orchestra. It also runs the Goodman Arts Centre and Aliwal Arts Centre, two creative enclaves for artists, arts groups and creative businesses, and performing arts space Drama Centre. AHL presents the Singapore International Festival of Arts, the annual pinnacle celebration of performance and interdisciplinary arts in Singapore commissioned by the National Arts Council. AHL was set up on 11 December 2002 as a public company under the National Arts Council and was formerly known as The Old Parliament House Limited. It was officially renamed Arts House Limited on 19 March 2014.

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Information is correct at the time of printing.

原著 Novelist: 英培安 Yeng Pway Ngon
剧本/导演 Scriptwriter/Director: 谢燊杰 Nelson Chia
监制 Producer: 徐山淇 Mia Chee

演员 CAST

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		Yan Pei/Old Zhang/ Restaurant Owner
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		Big Beard/Ah Gui/Wei Hua
梁海彬 Neo Hai Bin	饰演 as	健雄/继宗
		Jian Xiong/Ji Zong
卓婷奕 Jean Toh	饰演 as	秀珍/英德拉妮
		Xiu Zhen/Indranees
温伟文 Timothy Wan	饰演 as	思贤/亚峰 Si Xian/Ah Feng
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陈珮文 Jodi Chan	饰演 as	美凤 Mei Feng
郭程伟 Darren Guo	饰演 as	余齐飞/张文中/水土
		Yu Qi Fei/ Zhang Wen Zhong/Shui Tu
陈忆幼 Yo Chen	饰演 as	素兰/店员
		Su Lan/Waitress
卓玮平 Toh Wee Peng	饰演 as	少年继宗 Young Ji Zong
莊義楷 Chng Yi Kai	饰演 as	少年阿贵 Young Ah Gui

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 And all venues, media and volunteers who have made this production possible.

COMMISSIONED BY THE SINGAPORE INTERNATIONAL FESTIVAL OF ARTS (SIFA).

ENCHANTMENT

2017
 singapore
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ART STUDIO

《画室》

CREATION

17, 18, 19 AUGUST
 8PM

(16 AUGUST: BY INVITATION ONLY)

3H, INTERMISSION INCLUDED

VICTORIA THEATRE

Performed in Mandarin with English surtitles

华语演出, 附英文字幕

Rating: Advisory 16 (Mature Content)

BY

NINE YEARS THEATRE 九年剧场

NELSON CHIA 谢燊杰

YENG PWAY NGON 英培安

简介 BIOGRAPHIES

英培安是 2003 年新加坡文化獎得主。已出版作品有26 種，创作文类包括诗歌、小說、散文、戏剧、文学评论等。2013年任南洋理工大学首届驻校作家。同年10月，获颁东南亚文学奖，2014年9月受邀参加意大利曼托瓦（Mantova）文学节（Festivaletteratura）。培安于1987/88年获新加坡書籍獎，2004、2008、2012 年获新加坡文學獎。他的诗歌与小说大部分都有英译，《画室》除英译外，亦有意大利文译本。

英培安

YENG PWAY NGON is a recipient of 2003 Cultural Medallion for Literature. He has published 26 titles of poetry, fiction, essay, play and literary critique in Chinese. In 2013, he taught novel and short story writing at the Chinese Language Department of the Nanyang Technological University under the Chinese-Writing-Residency Project. In the same year, he received the South-east Asia Write Award (SEA Write Award). He won the National Book Development Council’s Book Award for 1987-88 and was the winner of Singapore Literature Prize for 2004, 2008, 2012. His poetry and novels have been translated into English and Italian.

英培安

谢燊杰是九年剧场的联合创始人暨艺术总监。他是首个曾连续三年受滨海艺术中心委约为旗下的“华艺节”呈献演出的本地导演。他也曾在海峡时报戏剧大奖中分别两次获得最佳男主角（2011和2013）和最佳导演（2014和2015）奖项。在短短的几年内，九年剧场便成为本地剧坛的重要团体之一。剧团不但成功地重燃华语剧场观众对经典剧目的热忱，也在演员群体中激起了对演员训练这项课题的关注。燊杰自2008年开始定期进行「铃木忠志演员训练法」和「观点」方法的训练。他曾在纽约的SITI剧团和日本的铃木忠志利贺剧团学习这些训练方法，并参与铃木剧团在利贺戏剧节的演出。2013年，他创立了「九年剧场演员组合」，旨在组建一支进行长期、定期并且系统化的训练和创作的演员团队。至今，九年剧场的演员组合是本地唯一持有上述特质的团队。

英培安

NELSON CHIA is the co-founder and artistic director of Nine Years Theatre (NYT). He was the first local artist to be commissioned for a consecutive three years to present works at the Esplanade’s Huayi Festival. He is a two-time winner of both the Best Actor (2011 and 2013) and Best Director (2014 and 2015) categories at the M1-*The Straits Times Life!* Theatre Awards. Within a few years, NYT has grown to become one of the key players in the scene. Not only has it revived interest in the production of classics among the audiences, it has also raised the awareness of training among the actor community. Chia has been training regularly in the “Suzuki Method of Actor Training” and “Viewpoints” since 2008. He had studied these methods with the SITI Company in New York and the Suzuki Company of Toga in Japan, and had performed at the Toga Summer Festival. In 2013, he created the NYT Ensemble (NYTE) with an aim to establish a company of ensemble actors who train regularly, in a systematic way, and create work together over an extended period of time. To date, NYTE is the only actor ensemble of this nature in Singapore.

徐山淇

徐山淇是一名演员、监制、剧场导师，也是九年剧场的剧团总监和联合创始人。9岁加入丽的呼声少儿组，后来毕业自新加坡国立大学戏剧科，并与本地多个剧团合作。此外，她也在“戏剧训练与研究课程”学习将近两年，并曾接受SITI剧团（纽约）及铃木忠志剧团（日本）的训练。作为监制，她的作品有《本质上快乐》（2017）、《红色的天空》（2016）、《赤鬼》（2016）、《底层》（2015）、《伪君子》（2015）、《艺术》（滨海艺术中心华艺节2014委约）、《人民公敌》（M1艺穗节2014委约）、《谁怕吴尔芙？》（澳门艺术节2013）及《十二怒汉》（滨海艺术中心华艺节2013委约）。山淇目前是「九年剧场演员组合」的创建及核心组员。

MIA CHEE is an actor, producer and theatre educator, and is also the co-founder and company director of Nine Years Theatre. She started performing at the age of nine when she joined Rediffusion Singapore’s children group and eventually graduated with a BA in Theatre Studies and Chinese Language from the National University of Singapore. In addition to that, she studied at Theatre Training and Research Programme for close to two years and has also trained with SITI Company (New York) and Suzuki Company of Toga (Japan). As a producer, she has produced “Fundamentally Happy” (2017), “Red Sky” (2016), “Red Demon” (2016), “The Lower Depths” (2015), “Tartuffe (2015), “ART” (Esplanade Huayi Festival commission 2014), “An Enemy Of The People” (M1 Singapore Fringe Festival commission 2014), “Who’s Afraid Of Virginia Woolf?” (Macau Arts Festival 2013) and “Twelve Angry Men” (Esplanade Huayi Festival commission 2013). She is a founding and core member of Nine Years Theatre Ensemble.

与英培安对话 A CONVERSATION WITH YENG PWAY NGON

《画室》是您至今最长的一部作品，多达24万字，里头的人物际遇重叠交错。当初是什么启发并促使您写这么一部长篇小说？

《画室》是您至今最长的一部作品，多达24万字，里头的人物际遇重叠交错。当初是什么启发并促使您写这么一部长篇小说？

With more than 240,000 words and multiple stories overlapping, *Art Studio* is by far your longest novel. What motivated you initially to write such a long novel?

写《画室》前，我曾经和几个画家每星期聚在一起写生。我想，聚在一起画画的画家，不仅都有他们个人的艺术理想，应该也有他们不同的生活，因此触发了创作《画室》的灵感，把自己的一些生活经验及某些朋友的生活经验，经过想象和虚构，创作了这部小说。

英培安和谢燊杰在《画室》的拍摄现场

Before writing *Art Studio*, there was a period of time when I would meet up with a few artists every week to sketch. I was thinking, not only do all artists have their own ideals in artistic pursuit, they also each have a unique journey in their lives. Hence, this triggered an inspiration for *Art Studio*. By drawing on my friends’ and my life experiences and using imagination, this novel was created.

《画室》的时空横跨半个世纪，小说人物的命运也因为新加坡社会政治的变迁而改变。您说过，小说主要描述的，是人存在的困境。那么，没有困境，是不是就没有小说？

Spanning half a century, the fates of the characters in *Art Studio* were affected by Singapore’s changing socio-political landscape. You once mentioned that a novel depicts the plight of man. Does this mean that there will be no novel without plight?

作家创作小说是因为关心人的问题。读者阅读小说，理由也是如此。关心人的问题，自然就会尝试了解、思索人的存在处境。每个人都会遇到困境的，一般人很少去思索它，作家就得对人的困境作深入的思索。我不敢说没有困境就没有小说，但是我可以肯定地说，不关心人的存在困境，就不会产生有深度的、感人的小说。

The reason the writer writes and the reader reads is because we are concerned about the plight of man. When one is concerned, one naturally tries to understand and ponder man’s existential conditions. Everyone encounters his own challenges, but he rarely gives them much thought. It is then the writer’s responsibility to think deeply about the plight of man. I do not dare to claim that there will be no novel without plight, but I can definitely say that if one were not concerned, one would not write a moving novel that has depth.

英培安和谢燊杰在《画室》的拍摄现场

现今，许多新加坡年轻人都是在丰衣足食的环境中长大，父母甚至已为他们铺好通往成功的康庄大道。您认为他们能够理解处在动荡不安的年代，人们努力为理想、理念与生存奋斗的情怀吗？

Many of Singapore’s young generation today have everything provided for them since they were young, with parents laying out a smooth path to success for them. In your opinion, would this generation of young people be able to understand the sentiments of those who struggled for their ideals, ideologies and survival during those times of turmoil in history?

每个人都希望过幸福的生活。而大多数的人都认为，幸福就是富裕，所以，大多数的人都会为富裕的生活奋斗。当然也有人认为，能实践自己的理想与理念是最幸福的。但是实践理想与理念的道路，从来就不是康庄大道，尤其在新加坡这种崇尚物质与实用的社会。如果有年轻人为了实践他们的理想或理念，宁愿放弃一般人走的康庄大道而走艰苦的小路，我是很佩服的；他们肯定会理解其他为理想而奋斗者的情怀。其实人们以为的康庄大道，未必一定康庄；许多人都追求富裕的生活，有多少是成功的？活着毕竟不仅是为名利而奋斗，名成利就也不见得真的是幸福。

Everyone wants to lead a happy life. Most people think that wealth equates to happiness, therefore they strive towards a well-to-do life. There are also some who perceive happiness as living their ideals and ideologies. However, the path to living by one’s ideals is never an easy one, especially in Singapore’s pragmatic and materialistic society. I admire any young Singaporean who gives up the conventional route and treads the path of hardship to live their dreams; they will

我如何创作《画室》？

definitely understand the sentiments of those who fought for their ideals. In fact, what many perceive as the easy path may not necessarily be so. Of all the people who seek a wealthy life, how many actually succeeded? Life is not just about striving towards fame and fortune, attaining them does not necessarily mean you have found happiness.

英培安和谢燊杰在《画室》的拍摄现场

《画室》里其一鲜明的主题是孤独。里头有句话：“死亡，是最彻底的孤独。”小说里头的人物颜沛也提到“真正的艺术家要能忍住孤独和寂寞”。身为一名作家，即一名艺术家，您是否孤独？

One of the themes in *Art Studio* is loneliness. There is a sentence in the book that says: “Death, is the ultimate loneliness.” A character in the book, Yan Pei, also says: “True artists must be able to bear solitude and loneliness.” As a writer and an artist, are you lonely?

当我创作的时候，我是孤独的。艺术创作是个人的事，其他的人帮不了你，但是，从精神上来说，创作的时候你并不完全孤独，因为你与你的创作在一起，也与你潜在的受众在一起。我是小说家，我创作的时候就与我创造的人物在一起，与我潜在的读者在一起。我潜在的读者在精神上陪伴着我，也鼓励我，鞭策我。

I am lonely when I am creating. Art creation is personal. No other person can help you. However, figuratively speaking, one is not alone when one is creating, as you are with your creation and your potential audience. As a novelist, while writing, I am with my novel’s characters and my potential readers, who in turn encourage and spur me on spiritually.

《画室》里，您最爱的人物是哪一个？为什么？如果您选择过其中一个人物的生活，您会选哪一个？

Which is your favourite character in *Art Studio* and why? If you are able to live the life of a particular character, which will you choose?

其实，画室里有好几个人物都有我的影子，具有我某些性格与思想。我喜欢的人物有几个，如：颜沛、婉贞、健雄、阿贵。如果非要我选一个最喜欢的，我会选婉贞；嫁给一个既贫穷又执着的艺术家，是不容易的事。如果要我选择过其中一个人物的生活，我会选余齐飞，在小说里他是个不起眼的人物，是个独来独往的作家。

Actually, there are quite a few characters in *Art Studio* that reflect my personality and beliefs. Some of my favourite characters are Yan Pei, Wan Zhen, Jian Xiong and Ah Gui. If I have to choose just one, it would be Wan Zhen; it is not easy to marry a poor and stubborn artist. If I have to live the life of a certain character, it would be Yu Qi Fei. In the book, he is inconspicuous and a solitary writer.

《画室》里，您最爱的角色是哪一个？为什么？如果您选择过其中一个人物的生活，您会选哪一个？

您是否看过九年剧场呈献的演出？在应允剧团改编《画室》并搬上舞台时，有何考虑点？您会顾虑三个小时的演出无法完整地把小说的故事情节与哲学思想呈现出来吗？

Have you ever watched a performance by Nine Years Theatre? What were your considerations when you agreed to the stage adaption of *Art Studio*? Were you concerned that a three-hour performance would not be able to present the novel’s full narrative and philosophies?

我看过九年的演出，所以对九年很有信心。小说与戏剧是两种不同形式的艺术，把小说改编成舞台剧或电影是一种再创造，编导要把小说的故事情节与思想完整地呈现出来，是不可能的事，也不必要。舞台剧编导应该可以通过他改编的小说故事，发挥他自己的思想与艺术风格。

I have watched Nine Years Theatre’s past performances and hence, I have confidence in the theatre company. Literature and theatre are two different art forms, and to transform a novel into a stage performance or film is a re-creation. It is impossible and unnecessary for the director to fully present the novel’s full narrative and philosophies. He should, instead, through his adaptation, unleash his own ideas and artistic direction.

《画室》的拍摄现场

MESSAGE FROM FOUNDING FESTIVAL DIRECTOR

Singapore International Festival of Arts (SIFA) 2017 welcomes **Kronos Quartet**, who return to Singapore after two decades. It harnesses **media and connectivity in the global village** slightly differently with Dries Verhoeven’s *Guilty Landscapes III*. The prankster melding of **physics and theatre magic** by Halory Goerger and Antoine Defoort, **pure presence** created by the iconoclastic Robyn Orlin with her playful performer Albert Khoza, **plant intelligence**, vegetative soul, interspecies communication between plants and humans with Chilean theatre rising star Manuela Infante, the **future of dance** with Christian Rizzo and Van Cleef & Arpels – these are all explored.

英培安和谢燊杰在《画室》的拍摄现场

This year, we become enchanted by **new journeys with Singapore literature and Singapore film**, proposing myriad performance forms. When our team reinvented Singapore Arts Festival into SIFA in 2014, there was no Mandarin theatre production in our line-up. Fittingly, we bid farewell in 2017 with the Chinese novel of Cultural Medallion recipient Yeng Pway Ngon adapted for the stage by Nelson Chia, Mia Chee and their Mandarin theatre company, Nine Years Theatre.

英培安和谢燊杰在《画室》的拍摄现场

Most of all, SIFA 2017 lays the foundation for a **biennale of Singapore expressions**. It continues where SIFA 2015 (marking Singapore’s 50th anniversary of independence) left off by commissioning 14 Singapore art projects, by artists and non-artists, including two ambitious international-Singapore collaborations.

英培安和谢燊杰在《画室》的拍摄现场

The commissions range from graphic novelist Sonny Liew to theatre company Pandemonium directed by Tracie Pang; from auteur K. Rajagopal (film) to Institute Of Critical Zoologists (visual arts); from dance-maker Daniel Kok to Philippines film director Lav Diaz and the singers of National Theater Of Korea; and from ‘ordinary’ residents Anthea Ong to Isabelle Desjeux of *Open Homes*. Hopefully, some of these projects will become milestones for Singapore expressions in the years to come.

Art introduces us to other realities. It also excavates public disappearances and breathes different multiple dreams. I hope to discover my ethics not in a culture of fear but in a culture of **empathy to difference**. How often have I heard in Singapore, “What to do? It’s never going to happen…” Let’s set aside apathy, self-pity and believe that we can still connect to things that matter. Let’s be recharged – each of us – to make a small difference. The works in the SIFA 2017 **ENCHANTMENT** edition take us **away from cynicism to laughter, wit, compassion and generosity**.

Finally, a big thank you to our SIFA 2017 team without whom none of my dreams can be realised. For these four editions that I have had the privilege to pioneer, I especially want to express my gratitude to Tay Tong, Noorlinah Mohamed, Teo Swee Leng, Tan Bee Thiam, Jeremiah Choy, Chan Silei, Andy Lim, Ian Tan, James Tay, Norhanim Mohamed Tayib, Denyse Yeo, Yvette Ng, Zaihan Kariyani, Jeannie Ho, Adeline Loh, Zach Kennedy, all our wonderful interns and many more whose names will fill this entire programme.

《画室》的拍摄现场

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