

WITH/OUT

Loo Zihan (Singapore)

www.loozihan.com

14 – 18 January 2015, 8pm

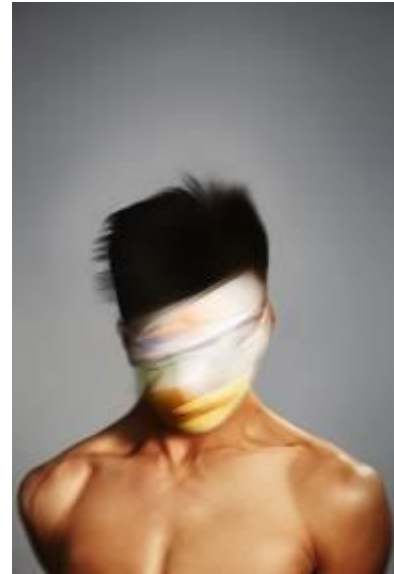
Black Box/ Rehearsal Room, Centre 42

120 minutes with no intermission

<RATING TO BE ADVISED>

\$22/ \$19 (concessions for students, NSF & senior citizens)

(Fringe Commission • Fringe Highlight • World Premiere)



"How can one re-stage a play like that – the candle prop will still burn, the video projection of rain will still evoke images of cleansing and renewal, but Chew might not be around anymore."

– Alfian Sa'at, The Straits Times, on *Completely With/Out Character*

In May 1999, The Necessary Stage worked with Paddy Chew to stage a monologue titled *Completely With/Out Character* at the Drama Centre on Fort Canning Hill. The docu-theatre piece records his experience as the first person in Singapore to come out publicly with his HIV-positive status. Unfortunately, Paddy passed on in August 1999 a few months after the production's conclusion.

Today, AIDS is no longer perceived as a terminal disease; HIV-positive individuals can lead a relatively normal and healthy life with the aid of advances in medication. In part, this is due to the roads paved by individuals and researchers who came before us, individuals like Paddy, who defied convention and conservatism to tell his story at a time when there was still much ignorance and prejudice surrounding AIDS.

With/Out is a faithful interpretation of Paddy's monologue. Through the use of multi-media, video documentation and other archival material, Loo Zihan will re-construct the production as an extension of his research into performance re-enactments, the mediation of a 'live' presence via the use of technology, and the re-visioning of queer histories in Singapore.

Loo Zihan is a performance and moving-image artist and educator based in Singapore interested in investigating the tension between the flesh of the body with the bone of the archive.

With/Out was developed in residence at Centre 42.

Please note that there will be no fixed seating for *With/Out*.

The performance will include photo and video documentation. By attending this production, you grant permission for the artist and production team to photograph and video you, and otherwise capture your image. The artist has the right to reproduce, use, exhibit, display, broadcast and distribute and create derivative works of these images and recordings.

Relationship to Art & Loss

It has been close to 15 years since we lost Paddy Chew. I never had the privilege of watching his performance 'live', or knowing him in person. I experienced his presence via the words of others and through documentation that survived. I am sure much information of my knowledge about him and his performance has been lost in the process of translation, but does this loss mean that I am unable to provide my account of his performance? And most importantly, who has the authority to account for his performance and why?

With this production, I am interested in investigating how concepts of 'loss' and 'absence' can be represented onstage. I made the choice to value what remains to be remembered over lamenting what has not survived.

Viewing the production via the lens and distance of time, Paddy's monologue can be interpreted as a self-reflexive memorial choreographed to preserve his ephemeral existence, not dissimilar to how we pen our diaries or record our lives with social media. The awareness of his own mortality serves as a mirror to remind us of our own fragility and that one day, like all things in life, we too shall pass.

Biography of artist

Artist – Loo Zihan

Loo Zihan is a performance and moving-image artist and educator based in Singapore interested in investigating the tension between the flesh of the body with the bone of the archive.

Zihan graduated with his Master of Fine Arts from the School of the Art Institute of Chicago in 2011. He was given a merit scholarship upon admission to the programme and was awarded with a graduate fellowship upon graduation. He was also part of the pioneer batch of students to pursue a Bachelor of Fine Arts in the School of Art, Design and Media, Nanyang Technological University.

Zihan's moving-image works have been selected and screened at various international film festivals such as the Pusan International Film Festival (South Korea). His co-directorial debut feature *Solos* has also been selected for competition in AFI Festival (Los Angeles) and Deauville Asian Film Festival (France). *Solos* was awarded the 'Nuovo Sguardi' award at the 23rd Turin GLBT Film Festival (Italy).

Beyond his moving-image works, Zihan's solo performances have also been presented at various performance events such as the Macau International Performance Art Festival and Rapid Pulse International Performance Art Festival (Chicago). He participated in the M1 Singapore Fringe Festival in 2012, where he presented *Cane*, a performance that re-enacts and investigates Josef Ng's *Brother Cane*.

THE DUCHAMP SYNDROME

Por Piedad Teatro | El Trapo Teatro | The Play Company (Mexico | USA)

www.porpiedadteatro.org | www.playco.org

14 – 15 January 2015, 8pm

Gallery Theatre, Basement 1

National Museum of Singapore

(75 minutes with no intermission)

In English and Spanish with English
surtitles

<RATING TO BE ADVISED>

\$22/ \$19 (concessions for students, NSF &
senior citizens)

(Fringe Highlight • World Premiere)



Using stand-up routines, marionettes, toys, miniatures and an iRobot Roomba vacuum cleaner, Antonio Vega (*Working on a Special Day*), performs this story about New York, loneliness, art, and one immigrant's version of the American dream, but most importantly, *The Duchamp Syndrome* is the story of our innate desire to make our mothers proud.

Juan, an imaginative Mexican janitor in New York feels so lonely that he starts making his own friends, literally. Juan becomes obsessed with the world of stand-up comedy and starts writing and practising his own comedic routines aided by Tony, a foul-mouthed cockroach with amazing timing and a smooth delivery. Things get complicated when Juan's mother gets a tourist visa and announces she is coming to witness her son's success.

"A simple yet powerful story coupled with dedicated actors who believe in theatre's potential to change the world: one play at a time."

– Rebecca Wong, Popsoken, on *Working on a Special Day*

"Emotionally charged, cohesive, clear and confronting enough to keep us on our toes."

– Stephen House, Aussietheatre.com, on *Working on a Special Day*

Based in Mexico City, Por Piedad Teatro has established itself as a creatively relevant company by developing meaningful and profound theatre that places specific emphasis on quality, cutting-edge, contemporary international plays. The company seeks to create a bridge of artistic collaboration, generating links at every level by opening means of communication that allow for mutual understanding.

El Trapo Teatro is a company created in 2013 by Antonio Vega to develop original high quality, risk taking experimental new plays by using a mixture of theatrical languages and techniques.

The Play Company was formed in New York to address the community's lack of access to plays from other parts of the world, and to promote theatre as a means to engage with the ideas, issues and artists that shape our time. In 2007, it received an OBIE Theatre Grant Award for its contribution to the Off-Broadway theatre community.

Relationship to Art & Loss

The Duchamp Syndrome is the story of a lonely immigrant in New York. All immigrants are suffering some sort of loss; Loss of identity, loss of self-esteem, loss of quality and quantity time with their families... It is also unavoidable that every person in New York is also lost at times... The big city is a monster that can make you feel minuscule, adrift in an ocean of people. People in New York are also never far from art... Art in the streets, galleries, shops and museums... The main character in this story is suffering a complicated case of the "migratory shrinking syndrome"; feeling completely at loss in the city, while at the same time suffering a chronic case of the "Duchamp Syndrome"; a condition that forces you to redefine your old concepts about art.

Biographies of artists

Por Piedad Teatro

Por Piedad Teatro has established itself since 1999 as a creatively relevant company by developing meaningful and profound theatre with a specific emphasis on contemporary international plays that are both cutting-edge and of high artistic quality. Pursuing the dialogue between cultures, Por Piedad Teatro seeks to create a bridge of mutual artistic collaboration, generating links at every level by opening means of communication that allow for mutual understanding.

The Play Company

The Play Company is dedicated to advancing an international view of contemporary playwriting. The company was formed to address our community's lack of access to plays from other parts of the world, and to promote theatre as a means to engage with the ideas, issues and artists that shape our time. We include the U.S. in our "international view", producing American plays within this global context to emphasize cultural dialogue and the open exchange of ideas. We make our work affordable and accessible through modest ticket prices and grassroots outreach to the city's many cultural communities.

El Trapo Teatro

El Trapo Teatro is dedicated to the development of original high quality, risk-taking experimental new plays by using a mixture of theatrical languages and techniques. The company aims to be a place of encounter for artists of different countries to engage in collaborative work.

Co-director/ Playwright/ Actor - Antonio Vega

Antonio earned a degree in performing arts from the Jalisco School of Theater in Mexico. He has also trained at Teatro Estudio, The Mexican Improv League; Odin Teatret in Holstebro, Denmark; The American Institute of Comedy, The Magnet Theatre Training Centre, HB Uta Hagen Studio in New York City and the Actor's Centre in London, England. He has worked with directors such as Daniel Veronese, Daniel Giménez Cacho, and Martín Acosta. Some of his credits include: *Working on a Special Day* (Ettore Scola), *The Lonesome West* (Martin McDonagh), *Festen* (Thomas Vinterberg) and *Women Dreaming of Horses* (Daniel Veronese). In 2004, he joined Por Piedad Teatro and has appeared with the company in *The Golden Dragon* (Roland Schimmelpfennig), *Ladies and Gents* (Paul Walker), *Some Explicit Polaroids* (Mark Ravenhill), *The Country* (Martin Crimp) and *Playing the Victim* (the Presnyakov Brothers), among other plays. In 2011 he was awarded the annual grant for performing artists from Mexico's National Fund for the Arts. His credits as a translator include *The End* (Samuel Beckett), *Apples*, *The Golden Dragon*, *4.48 Psychosis* (Sarah Kane), *Ladies and Gents* and *Playing the Victim*. As a part of INTAR's 2010 New Works Lab, he directed Fernando Gambaroni's one-man show *Just Don't Touch Me, Amigo*.

Co-director / Costume Designer - Ana Graham

Ana studied theatre at the Núcleo de Estudios Teatrales in Mexico City. She is the Artistic Director and Founder of Por Piedad Teatro where she has spent most of her career as an actress, producer, translator and costume designer. Her body of work includes: *Working on a Special Day*, *The End* (Samuel Beckett), *The Golden Dragon*, *Ladies and Gents*, *Playing the Victim*, Sarah Kane's *4.48 Psychosis*, *Crave* and *Blasted* (Best Actress and Best Translator by Asociacion de Periodistas Teatrales(APT)), *The Country*, *Grace and Glory* (Best Young Actress by APT) and *Interiors* (Woody Allen). Outside Por Piedad, she is remembered by her performance in Ibsen's *Hedda Gabler*. In film: *Mezcal* (Ignacio Ortiz), for which she received an Ariel nomination as Best Actress and *Cuento de Hadas para Dormir Cocodrilos* which was awarded at Karlovy Vary Film Fest. In 2003 she was awarded the annual grant for performing artist from Mexico's National Fund for the Arts. In 2011 Ana Graham was appointed Ambassador of Tourism in recognition of her contribution to art and Mexican culture

Actor - Miguel Pérez Enciso

Miguel earned a degree in Drama from Mexico's National Autonomous University (UNAM). Some of his credits include: *Chocar con el mar* (Daniel Garcia), *N Haufen Koble* (Antú Romero) at the Maxim Gorki Theatre in Berlin, *Maria Antonieta* (Raúl Briones), *Los VII Secretos Testigos de la Ambicion* (Edgar Valadez), *El Castigo sin Venganza* (Antonio Rojas), *La Siguiente Inocencia* (Frederik Tidén), *Desierto Sobre Esceografía Lunar* (Alberto Villareal) and *La Cocina* (Alonso Ruíz Palacios). He has performed in Germany, Cuba, Colombia, Spain, France and Argentina. In TV: *Power* as Nikola Tesla for The History Channel.

Lighting / Stage Designer - Carolina Jimenez

Carolina studied at Mexico's National School of Theatre and Art (ENAT). Since 1995 she has worked in more than 80 plays with directors such Armando Casas, Alberto Lomnitz, Alicia Sánchez, César Piña, Bruno Bert, Gilberto González, Juan Ramírez, Jaime Camarena and Ignacio Escárcega. She has been the main designer and executive producer for the dance company A Poc A Poc. Some of her designs include *Los Amantes Suicidas de Amijima* and *Los Locos de Valencia*. Her costume designs for the feature film *Rabioso Sol*, *Rabioso Cielo* were selected to be part of World Stage Design 2005 and 2009. In 2009 she was awarded the Young Arts Creators grant by Mexico's National Endowment for the Arts. In 2010 she won an award for her set design in Jalisco for the play *Perros Hinchados a la Orilla de la Carretera*. In 2010 she won the a Pantalla de Cristal award for Best Art design for her work in the film *Rabioso Sol*, *Rabioso Cielo* by Julián Hernández. She is currently the main designer of the following theatre companies: Cirko de Mente, Género Menor and Teatro al Vacío.

HOW LONELINESS GOES

Nguan (Singapore)

www.nguan.tv

14 – 25 January 2015, 10am – 10pm

ION Art, Level 4

ION Orchard

Admission is free

(Fringe Commission • Fringe Highlight • World Premiere)



How Loneliness Goes is about those of us who abide in the city.

The photographs in the series employ Singapore's distinct vernacular architecture as both scenery and supporting cast for a lyrical and ambivalent evocation of urban isolation.

Whether depicted as being on their own or in the middle of a teeming crowd, the protagonists in the images appear detached and bereft -- a part of the living, yet oddly apart from it.

The work functions as an allegory for the impossibility of connection in modern life. The pictures also affirm the tenuous margins that divide maturity or worldliness from a sort of brokenness, and melancholy from a kind of peace.

"Nguan's How Loneliness Goes is a masterful colour portrait of quiet urban lives in one of the world's densest cities."

- John Mahoney, American Photo

"His coolly detached and melancholic portraits of strangers in the city, as well as his urban landscapes, have earned him a cult following and a reputation as a photographer's photographer."

- Adeline Chia, Blouin Art Info

"There's something about Nguan's photographs that keeps you looking. Maybe it's the cinematic quality of their global cityscapes, awash in light. Or perhaps it's the pensive gazes of his subjects that make you stare back."

- Justin Zhuang, POSKOD.SG

"Nguan's Singapore sees him capture the hazy atmosphere of the place he grew up in, with its seas of pastel apartment blocks and dreamlike landscapes interjected with children and adults caught in moments of reflection... The result is a series which is as enchanting as it is uncanny in its paralysis and tranquility."

- Maisie Skidmore, It's Nice That

Nguan's photographs contemplate life and longing in the world's biggest cities.

Relationship to Art & Loss

A mood of void and loss is pervasive in *How Loneliness Goes*.

The individuals in the series can be perceived as being in mourning -- for lost youth, lost companionship or lost love. The vacant landscapes seem as though they are populated by ghosts.

Yet, the work is as much about how loneliness goes *away* (i.e. the loss of loneliness): via a searching curiosity about the world, and the solace that the habit and process of art can provide.

Biography of artist

Artist – Nguan

Nguan's photographs contemplate life and longing in the world's biggest cities. He was born and raised in Singapore and graduated from Northwestern University with a degree in Film and Video Production.

Nguan's work has been featured in international publications as diverse as the groundbreaking street art magazine *Arkitip*, influential hipster bible *Vice* and contemporary art journal *Kaleidoscope*. His images have also appeared on many of the world's most popular websites, including *Slate*, *It's Nice That*, *Booooooom* and *The Daily Mail*.

Nguan's first monograph, *Shibuya*, was featured on *The Telegraph* and named in PDN Photo Annual as one of the best photo books of 2010. His second book, *How Loneliness Goes*, was called "a masterful colour portrait of quiet urban lives" by *American Photo* in 2013; a selection from the work was part of *Ten Million Rooms of Yearning*, a group exhibition by Hong Kong's leading contemporary art institution Para/Site.

Nguan's photographs are in the permanent collection of the Singapore Art Museum (SAM).