

AAPPAC 2021 CONNECTING SERIES



SELECTED WORKS

(1) FUTURE SENSITIVE - NEW MODES OF BEING
SUBMITTED BY ARTS HOUSE LIMITED

(2) THE CENTER
SUBMITTED BY ARTEXPECTED

(3) ARTIFICIAL PARADISE (OR THE HELLS
SUBMITTED BY NATIONAL THEATER & CONCERT HALL

(4) MAN IS NOTHING BUT WHAT HE MAKES OF HIMSELF (WORKING TITLE)
SUBMITTED BY ESPLANADE - THEATRES ON THE BAY

(5) ANGEL ISLAND
SUBMITTED BY ARTS HOUSE LIMITED

(6) A REASON FOR FALLING
SUBMITTED BY HWA WEI-AN

(7) CYBORG EROS
SUBMITTED BY ANARCHY DANCE THEATRE

(8) 宿(STAY)
SUBMITTED BY ADELAIDE FESTIVAL CENTRE

FUTURE SENSITIVE – NEW MODES OF BEING SUBMITTED BY ARTS HOUSE LIMITED

Genre/Discipline: Film

Origin: Australia

Premiere Date: May 2022

Premiere Location: Online on Life Profusion, a new digital platform by SIFA

Performance Duration: 10 – 15 Minutes

Key Artist(s): Lucy McRae

This project is **READY TO CONNECT** and is seeking commission partners, and presentation opportunities from May 2022 onwards.

The Singapore International Festival of Arts (SIFA) commissions renowned British-born Australian science fiction artist, body architect, filmmaker, and TED fellow Lucy McRae to create a world premiering performance film for Life Profusion, a fresh imagining of SIFA's virtual presence.

Titled "Future Sensitive – New Modes of Being", this new film work will unpack ritual from a multitude of perspectives: computational art, neuroscience, the microbiome and authors such as Donna Haraway. Time is used as a vertebra; sped up to imagine ritual in a future world, and dialed back taking cues from its etymology; rite, religion, spirit and habit. Costumed bodies in movements, interface with set design and location, together, becoming the film's protagonists – exploring, for example the concept 'in order to heal, you must involve the body'.

A ritual according to computational artist (and friend of McRae) Memo Akten: "A ritual is an algorithm for the body and mind. A sequence of steps and instructions that we follow physically and mentally, to help us transform, from our current physical and mental state, to a desired – but otherwise unattainable – state. It helps us shift perspective, to see, understand, feel and embody new modes of being."

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THE CENTER SUBMITTED BY ARTEXPECTED

Genre/Discipline: Inter-Disciplinary

Origin: Taiwan

Premiere Date: 23 April 2021

Premiere Location: National Theater and Concert Hall (Taipei)

Performance Duration: Approx 80 Minutes without Intermission

Key Artist(s): Chou Shu-yi, Cheng Chih-chung

This project is **READY TO CONNECT** and is seeking for more presenting opportunities in 2022 and 2023.

Performers Chou Shu-yi and Cheng Chih-chung engage in a dialogue on equality, using the language of the body. When two people meet and are placed in a situation where they can freely express themselves, a conversation with endless possibilities unfolds in a process of movement, intertwined with light and sound.

Cheng, a director and playwright who is disabled, was invited by Chou, a modern dancer and choreographer, to have such a conversation about their lives, families, and communities -- using the language of movement.

The performers, each with their own unique physical condition, want us to witness their dialogue from the perspective of human rights. As Cheng and Chou pour body, heart and soul into this performance, they hope to compel the audience -- as representatives of society -- to ponder these questions:

What is equality? Where is freedom to be found?

By showing a diversity of experiences from a diversity of bodies, Cheng and Chou hope their conversation will spread from the theatre into a larger public sphere.

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ARTIFICIAL PARADISE (OR THE HELLS SUBMITTED BY NATIONAL THEATER & CONCERT HALL

Genre/Discipline: Theatre

Origin: Taiwan

Premiere Date: 15 April 2022

Premiere Location: National Theater and Concert Hall (Taipei)

Performance Duration: Approx 90 Minutes

Key Artist(s): Baboo Liao (Director), Chen Wu-kang, Tsai Yi-ling (Taiwan), Sharanya Ramprakash (India), Russ Ligas (The Philippines), Jeon Hyung Seok (South Korea), Anastasia Melati (Indonesia)

This project is **READY TO CONNECT** and is seeking partners for co-production and opportunities for international presentations.

"Artificial Paradise (or The Hells)" is a play exploring the lives of modern-day Asian migrant workers, with a narrative structure based on Dante's Divine Comedy. Writer and director Baboo Liao re-imagines Inferno, Purgatorio, and Paradiso as "Corrupt Society," "Society in Transition," and "Ideal Society," and places the experiences of migrant workers at the centre of the story.

Each character in the play is a modern-day Dante guided by an employment agent, whose role is analogous to that of Virgil in the Divine Comedy. The agent helps the workers navigate a world beset by globalisation and its harsh labor system -- a journey that touches upon the many issues faced by real migrant labourers today. The characters are played by seven actors from India, Indonesia, Thailand, the Philippines and Taiwan, who each interviewed migrant workers from their respective countries to contribute material for the play.

This production is envisioned and carried out as a collaborative endeavour, from the migrant workers who contributed their personal stories, to the production crew and actors, and even to the audience members. Musicians and actors from Taiwan perform onsite; the actors from outside of Taiwan, who cannot travel due to the pandemic, participate from their respective home countries live via Internet broadcast, shown on projection screens in the performance space. The audience is given a physical role: they are seated in the middle of the stage, as if they were migrant workers in Taipei gathering on their day off to listen to their peers. Through this approach, Liao aims to re-orient our understanding of the migrant worker experience, and from a broader perspective, our globalised world.

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MAN IS NOTHING BUT WHAT HE MAKES OF HIMSELF (WORKING TITLE) SUBMITTED BY ESPLANADE - THEATRES ON THE BAY

Genre/Discipline: Dance

Origin: Singapore

Premiere Date: October 2022

Premiere Location: Esplanade - Theatres on the Bay (Singapore)

Performance Duration: Approx 60 - 70 Minutes

Key Artist(s): Swee Boon KUIK, T.H.E Dance Company & Guest Performers

This project is **A SEED OF AN IDEA** and is currently seeking co-producers and co-presenters.

This new dance production will focus on technological modernisation in Asia and its relationship to individual and collective human freedoms and free will, within the conditions of a pandemic era. In the past year, Asia has been in an accelerating flux of extremes of politics, economics, and technological advancements. These developments interest me to raise questions on the nature, existence, and evolution of free will and freedom in the current climate, and within pandemic conditions where individualism and collectivity are being constantly redefined. In our daily lives, we now live a hybrid of the real and the virtual. Who or what forces are controlling our actions, identities, and cultures?

These questions will provide the impetus to embark on a creation process for a new dance work which aims to fully integrate and use technology to bring dance artists across borders seamlessly together, without travel, into a collaboration for a live production.

The work has been commissioned by Esplanade - Theatres on the Bay, and will be performed in October 2022 in Singapore. It welcomes co-producers/co-presenters participation through the collaboration described below.

Through the use of real-time 3D video projection and 3D sound, dance artists from Singapore and participating co-producer/presenter's countries will be projected and performing in real time on designed screens (as part of the set design of the production) with dance artists who are performing live in a theatre - at the same time to each country's audiences. The local dance artist(s) perform live for their respective audiences in their theatre, and selected scenes will be transmitted and live-streamed between the two venues. This will result in the effect that both counterparts are dancing with each other, albeit in different spaces.

Esplanade and T.H.E Dance Company seek a counterpart in another country to collaborate with for this production. Partners should have the interest and resources to support their dance artist(s) who will be performing 1) remotely through live-stream, 3D-projected into Singapore, or 2) live, in-venue, with T.H.E Dance Company live-streamed and 3D-projected into their local venue, the dance production is hence simultaneously presented in Singapore and in the partner's venue in October 2022.

CONTACT INFORMATION

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ANGEL ISLAND

SUBMITTED BY ARTS HOUSE LIMITED

Genre/Discipline: Music Theatre

Origin: USA

Premiere Date: May/June 2023

Premiere Location: Singapore

Performance Duration: Approx 90 Minutes

Key Artist(s): Huang Ruo

This project is **READY TO CONNECT** and is seeking commission partners from the AAPPAC network to invest in the making of this new work by the prolific American-Chinese composer Huang Ruo.

Angel Island is a music-theatre in one act, eight scenes. Written for voices (4 or more) and strings (quartet or up to string orchestra), Angel Island is partially based on the Chinese poems carved on the wooden walls of the detention center on Angel Island in San Francisco Bay from 1910 to 1940, as well as inspired by real related stories that happened in California, the North Atlantic Ocean, NYC, and Hong Kong from around the time when the Chinese Exclusion Act was passed in 1882.

Located in San Francisco Bay, the Angel Island Immigration Station served as the main immigration facility on the West Coast of the United States from 1910 to 1940. Many immigrants from China or other Asian countries were detained there for extended periods because of the Chinese Exclusion Act and other discriminatory immigration laws. The Chinese Exclusion Act was a United States federal law signed by President Chester A. Arthur on May 6, 1882, prohibiting all immigration of Chinese laborers. Building on the earlier Page Act of 1875 which banned Chinese women from immigrating to the United States, the Chinese Exclusion Act was the first, and remains the only law to have been implemented, to prevent all members of a specific ethnic or national group from immigrating to the United States.

Angel Island deals with racism, sexism, systematic racial and gender discrimination, anti-immigration and anti-refugee, etc. What happened on the Angel Island and in the US back then is still so timely and relevant to what we are facing today in the same country and beyond.

CONTACT INFORMATION

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A REASON FOR FALLING

SUBMITTED BY HWA WEI-AN

Genre/Discipline: Dance

Origin: Malaysia/Singapore

Premiere Date: 14 April 2021

Premiere Location: Goodman Arts Centre (Singapore)

Performance Duration: Approx 45 Minutes

Key Artist(s): Hwa Wei-An

This project is a **SEED OF AN IDEA** and is currently for seeking support to work with a dramaturg to develop the work further for live performance. It is also seeking presenting opportunities for both the live and video format of the work.

A Reason for Falling is a contemporary dance solo that seeks to understand ideas and sensations from freeride mountain biking through Wei-An's practice of The Art of Falling. Moving from the terrain of a mountain to the flat space of a dance floor, how might a human body be its own vehicle into freeriding?

Key questions proposed by the work include:

- What does it mean to relinquish control in order to find it again?
- What possibilities exist in the space between a loss of balance and meeting the ground?

On top of working with a dramaturg to develop this work for live performance, Wei-An also intends to engage with other dancers in developing the work, in order to identify more clearly the potentialities and limitations of the work, and to see where and how the piece can be pushed and stretched, enriching the solo work with subjectivities other than his own. This will also lay the groundwork for later manifestations of the ideas explored in A Reason for Falling, such as what was done through the work-in-progress duet, In Thought and Time, that was made during TalentLAB 2021 (see Project Brief linked below).

To date, A Reason for Falling has been supported by and incubated at Dance Nucleus (Singapore), which also produced the show in which A Reason for Falling premiered as a video installation. The work has also been supported by Campbelltown Arts Centre (NSW, Australia) and Rimbun Dahan (Kuala Lumpur, Malaysia).

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CYBORG EROS

SUBMITTED BY ANARCHY DANCE THEATRE

Genre/Discipline: Digital Dance

Origin: Taiwan

Premiere Date: March 2023

Premiere Location: Taichung

Performance Duration: Approx 60 Minutes

Key Artist(s): Anarchy Dance Theatre, Chieh-hua Hsieh, IF Plus

This project is a **SEED OF AN IDEA** and is looking for commissioning partners and touring opportunities.

This work explores the question of "what is human", when we enter into digital era where we will become cyborgs. How do we get used to live with half (or more than half) machine within our body? At the same time, this work hopes to find a solution for live performance the combines both on-site and online audience, especially for digital dance.

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宿 (STAY)

SUBMITTED BY ADELAIDE FESTIVAL CENTRE

Genre/Discipline: Inter-disciplinary, intercultural work aiming to present a balanced mix of text, dance, music, design and light in the work.

Origin: Australia & Singapore

Premiere Date: January 2022

Premiere Location: Sydney Festival 2022, OzAsia Festival (Adelaide Festival Centre) October 2022

Performance Duration: 70 minutes

Key Artist(s): Kurinji and SAtheCollective

This project is **READY TO CONNECT** and is seeking presenters.

宿 (stay) – Work in Development Written by S. Shakthidharan

Music by SAtheCollective and Kurinji

Part concert, part story, part ceremony.

We're seeking touring opportunities/presenters following the premiere at Sydney Festival (January 2022) and at OzAsia Festival (October 2022) for this major new Australia-Singapore collaborative work. There are also opportunities to invest in the OzAsia Festival season.

A new interdisciplinary theatre work, drawn from the real-life experiences of the collaborating artists, this work-in-development is the creation of two exciting interdisciplinary companies.

Kurinji, the Western Sydney-based arts company co-founded by S. Shakthidharan, writer of Counting and Cracking, the acclaimed Helpmann Award-winning highlight of Sydney Festival and Adelaide Festival in 2019.

Singapore's SAtheCollective is a multidisciplinary company of like-minded artists and musicians whose work seeks to redefine the boundaries of creativity through interdisciplinary and trans-cultural practices.

Working together for the first time, their collaboration contrasts the densely populated urban environment of Singapore with the vast spaces of remote Australia. 宿 (stay) is a story about the invisible ties that bind us, across country, continents and millennia.

When two skeletons, one Aboriginal, one Chinese, emerge from the dried-up creek bed of a remote Queensland farm, the fates of three women thousands of kilometers apart become deeply intertwined. As they confront a past they didn't know they shared, the future of their families and their lands are changed forever.

A delicate blend of music, dance, film, design and text, 宿 (stay) is beautiful, evocative interdisciplinary theatre.

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ABOUT THE AAPPAC CONNECTING SERIES



Launched in 2018, the AAPPAC Connecting Series is an opportunity for artists, artist managers, programmers, and presenters to share ideas on potential partnerships with AAPPAC members through the development and presentation of new work. The intent is to connect the network through partnerships; providing a platform for touring, producing and commissioning between members, with key outcomes of a greater longevity for work and increase exposure for artists.

2021 Theme - Digital: Unpacked!

In line with the overall theme for 2021, the selection panel for this year's *Connecting Series* prioritised projects of the following nature:

- (A)** digital works that were borne within the constraints of the pandemic; OR
- (B)** works that display innovative use of technology in its creation or presentation.

In line with AAPPAC's vision and mission, considerations were also be given for projects that:

- Reflect the diversity and character of the Asia Pacific region; OR
- Are cross-cultural.

Selection Panel for 2021

- Ken Hayashi, Manager of PR & Marketing, Aichi Arts Center
- Faith Tan, Head of Dance & International Development, Esplanade - Theatres on the Bay
- SoHyun Kim, Director of Artistic Planning, Tongyeong Concert Hall

For more information about the AAPPAC Connecting Series or to view the selected works from previous years, please visit <https://www.aappac.com/en/connecting-series/>.

Please contact the Secretariat at aappac@esplanade.com if you have any questions.