

2019 Manila: Connecting Series

SELECTED WORKS

NATIONAL KAOHSIUNG CENTER FOR THE ARTS (WEIWUYING)

Project: Encounter: HUNG Tung's Fantasy

Seeking: Partners for Co-Productions & Presentations

Discipline: Contemporary

Genre: Circus

Country of Origin: Taiwan

Premiere Date: 6 March 2020

Premiere Location: Weiwuying Playhouse

Website: -

Contact: Gwen Chang Hsin-Yi

Email: hsinyi.chang@npac-weiwuying.org

Self-taught Taiwanese painter, Hung Tung is famous for his fantastical representation of the everyday Taiwanese experience in the Sixties and Seventies. His signature vibrant colors and strong lines depict the burdens and desires at the depth of the human hearts. Inspired by this Taiwanese master's works, Thunar Circus's multimedia production captures his style that's at once unpretentious, whimsical, and futuristic. The contemporary circus performance is complemented by puppetry, shadow play, Gezaixi or "Taiwanese Opera," and electronic music. The show not only brings Hung's paintings to life but connects to 21st century Taiwanese society. The result is a dreamlike spectacle that will take you on a journey through the past and the present.

"Fantasize" the spectacle in the paintings, pure, natural and futuristic. Without realization, the naïve imaginations have roamed in a countryside wonderland filled with fantasy. All of this fantasy is such close to the land, and reflects the depth of human hearts. "Hung Tung" is like a familiar but strange mental painting brush, sprinkling his real emotions in the world of paper and ink where mundane reality and fantasy are also depicted through the color. At will, he pieces up a fantastic and unrealistic realm which makes people refreshed and strongly concerned about its mystery.

- **A Chaotic Era**

Time changes as wind blows furiously from the sea. The colors in the mind are awakened, unfolding the drawings of Hung Tung as time shifts. Like carefree seabirds, the colors soar in the brilliant world of paintings without burdens, awaking the simplicity and wonder contained deep within.

- **Inconceivable Lines**

The color and lines in the paintings depict the curiosity and imagination about the world. Distorted bodies of creatures can turn into a children's world beyond

imagination. What kind of world is it? It is hard to tell because you have your own freedom to imagine.

- **Hidden Words in the Paintings**

The inner world is incessantly fantasized both as reality and illusion in paintings through mundane benefits and turmoil, genuine feelings, values, and faith. Is the pure happiness in the mental painting studio able to keep a genuine heart? Or it is the benefit-oriented monsters along with fantasy that hastily summon you to proceed, meanwhile creating an inviting colorful world?

Performance Duration: 70mins, no intermission

Auckland Live

Project: Encounter: Tu Meke Tūi

Seeking: International touring connections and pathways.

Presenting partnerships with venues and festivals across Australia and Asia.

Discipline: Physical Theatre

Genre: Theatre | Families and Children, recommended ages 3-8 years

Country of Origin: Aotearoa, New Zealand

Premiere Date: 8 - 12 October 2019

Premiere Location: Herald Theatre, Aotea Centre, Auckland

Website: -

Contact: Helaina Keeley

Email: helainak@aucklandlive.co.nz

This project was originally seeded for development in partnership with Auckland Live and will premiere as part of Auckland Live Kids 2019. Auckland Live is passionate about investing in quality local New Zealand content for Families & Young people that reflects New Zealand's unique culture while demonstrating universal themes that young audiences from any background can relate to.

Tu Meke Tūi is the enchanting story of an unlikely friendship between two native birds, Tere the Tūi and Taitū the Tākahe, who become unlikely friends in their battle to defend themselves against the known pest, Stan the Sly Stoat, who has a beady eye on these two native birds for his dinner.

The work will be told through puppetry, physical theatre and waiata (Te Reo Māori word for song).

This beautiful story teaches us about friendship and the celebration of 'other-ness' while also educating very young people about the threats to New Zealand's native wildlife. It showcases universal themes about threats to wildlife, the environment and endangered species.

Performance Duration: 45mins

Esplanade – Theatres on the Bay

Project: Encounter: Painted Skin

Seeking: Touring opportunity

Discipline: An opera in concert

Genre: Fusion of Western operatic style and Peking Opera elements

Country of Origin: Singapore / China

Premiere Date: October 2018

Premiere Location: China Shanghai International Arts Festival

Website: -

Contact: Chin Woon Ying

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An exciting fusion of Western operatic style and Peking Opera elements, *Painted Skin – An Opera in Concert* is an ambitious adaptation of the classic Chinese short story from *Strange Tales from a Chinese Studio* by Pu Songling. Presented as an opera in concert, a dramatic narrative unfolds, revealing an inner world of greed, lust and hypocrisy concealed under the glamorous veneers that humans wear.

A Chinese scholar chances upon a beautiful woman crying in the rain while on his way home. He gives her an umbrella out of kindness, unaware that she is actually a demon in disguise, wearing a mask made of human skin painted with beautiful features. Besotted with the scholar, the demon charms him. A romantic relationship ensues but eventually results in tragedy.

A co-commission by Esplanade – Theatres on the Bay, China Shanghai International Arts Festival, the Singapore Chinese Orchestra, and produced by Major Performing Arts Group, *Painted Skin* is an innovative and creative musical interpretation of a classic tale. The production sees the acclaimed Singapore Chinese Orchestra collaborating with a creative team comprising scriptwriter Wang Yuanfei, renowned composer Hao Weiya, pioneering director Yi Liming, under the baton of maestro Tsung Yeh.

Coupled with live multimedia projections and contemporary theatrical elements, the story is brought to life by a talented cast of vocalists and Peking opera actor accompanied by an ensemble of leading musicians from Singapore Chinese Orchestra.

Link to video: <https://www.youtube.com/watch?v=XbltRXaC2xc&feature=youtu.be>

Performance duration: 1hr 40 mins

National Theater & Concert Hall

Project: Encounter: Eko Supriyanto × Watan Tusi

Seeking: Co-production partners and presentation opportunities

Discipline: Dance

Genre: Contemporary Dance

Country of Origin: Taiwan, Indonesia

Premiere Date: April 2021

Premiere Location: National Theater, Taipei

Website: -

Contact: Elaine Liu

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The cultural body of Watan Tusi and Eko Supriyanto both originate in tradition. The Taiwan Pulima Arts Award winner Watan Tusi attempts to breathe modern vitality into his indigenous heritage. He dedicates to his unique creative element “Foot Scripts” into his choreography. While, the stellar dance artist Eko Supriyanto from Indonesia, with his in-depth background in traditional Javanese court dance and Indonesian Pencak Silat martial arts training, chose to return to Indonesia to develop contemporary dance scenario.

The two are located within a contemporary context, embarking with a footing of traditional cultural heritage. Watan’s work often touches on the cultural reflections of moving from the tribal village to the city. Eko’s work often challenges traditional taboos, triggering contemporary issues. Both focus their efforts in a concern for the land and the humanity into which they were born and raised.

The NTCH attempts to bring together the two choreographers, and to invite the two to choreograph works from a different cultural context and physical training system for the other's dancers. They gaze upon the other in mutual interrogation in this creative process and find their response to each other and to the world of the past and the future.

Performance Duration: A double bill. 30-40 min each piece.

Cultural Center of the Philippines

Project: Mourning The Nameless

Seeking: Presenting partnerships and connections with venues and festivals across Asia Pacific

Discipline: Installation-Performance Art

Genre: Installation Art, Performance Art

Country of Origin: Philippines

Premiere Date: 25 - 26 May 2019

Premiere Location: Front Lawn of the Cultural Center of the Philippines

Website: -

Contact: Cultural Center of the Philippines Visual Arts and Museum Division

Email: ccp.vamd@gmail.com



Mourning the Nameless is an installation-performance event on the singular anthropogenic ecological disaster of the world's oceans; plastic pollution. The piece is comprised of gargantuan sculpture of a beached whale corpse made entirely out of

plastic reuse, a participatory act for the public, and a durational performance. The multi-dimensional piece intends: To pay respects to the nameless deaths we have caused and continue to cause. To ask forgiveness from the ocean and its inhabitants. To offer a collective name to the unaccounted and unacknowledged death toll in the seas. To honor the lives we have dismissed, disrespected, and abused.

INSTALLATION

The installation component is a 50-ft. Sculpture of a whale by Biboy Royong. Made entirely out of plastic refuse, the whale is made to appear as a beached corpse. An unborn calf is lodged in its open belly, revealing its entrails. Spewing from its mouth is more plastic garbage, implying its primary cause of death; the ingestion of and/or suffocation from plastic that has infested its habitat. The installation mounted in a variety of sites; indoor or outdoor, where foot traffic is abundant. The sculpture itself is durable for physical interaction and is water proof.

PERFORMANCE

Performance artist Russ Ligtas will hold vigil at the installation site as his alter ego Ariel for the entire duration of the piece, which is dependent on the hosting program. Ariel is a non-physical creature from the alien world of the sea. During the closing act, Ariel recedes and retires, releasing Ligtas's body. Having performed the cleansing act of channelling a sea-dwelling spirit, Ligtas then takes on the role of the shaman, initiating funeral rites for the whale. During the ritual, each of the suggested names given by the public will have an allotted time to be projected onto the underside of the whale. The performance culminates with Ligtas unveiling an epitaph mounted beside the whale. It is engraved with the chosen name. Final farewells commence and the whale is covered entirely in white fabric. The final act will be approximately an hour.

Performance Duration: Durational aspect is customizable. Closing act: Approx. One (1) hour

Installation: It will take approximately two weeks to finish the installation