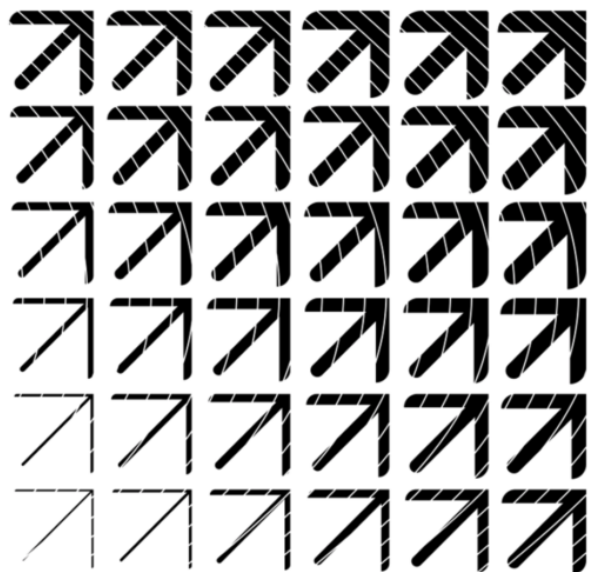


# AAPPAC 2022 CONNECTING SERIES

As part of the 2022 AAPPAC Singapore Conference, hosted by Esplanade – Theatres on the Bay  
19 – 21 October 2022



## **2022 Selected Works**

- (1) [Aichi Prefectural Art Theater × Dance Base Yokohama \[DaBY Dance Project “Rain”\]](#)  
*Submitted by Aichi Arts Center*
- (2) [Puppet & Its Double “The Selfish Giant”](#)  
*Submitted by National Kaohsiung Center for the Arts (Weiwuying)*
- (3) [Song to the Ocean](#)  
*Submitted by Corrina Bonshek and Collaborators Limited*
- (4) [One Day We’ll Understand](#)  
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- (5) [Glass Child](#)  
*Submitted by The Farm*
- (6) [Riverbed Theatre X Formosa Circus Art: Dreams and Shadows](#)  
*Submitted by National Theater & Concert Hall (NTCH)*
- (7) [A Slow Emergency](#)  
*Submitted by Chamber Made*
- (8) [Stream of Memory by Papermoon Puppet Theatre](#)  
*Submitted by Esplanade – Theatres on the Bay*

# Aichi Prefectural Art Theater × Dance Base Yokohama [DaBY Dance Project “Rain”]

*Submitted by Aichi Arts Center*

**Genre/Discipline:** Dance

**Origin:** Japan

**Premiere Date:** 11 March 2023

**Premiere Location:** Aichi Prefectural Art Theater Small Hall (Aichi Art Center), Japan

**Performance Duration:** ~ 60 – 70 Minutes

**Key Artist(s):** Ryu Suzuki (Choreography & Direction), Shinji Ohmaki (Set), Haruto Niwa (Dramaturgy), Yui Yonezawa (National Ballet of Japan), Nono Kinouchi (DaBY), Hana Tsuchimoto (DaBY), Inoru Toda (DaBY), Mano Hatanaka (DaBY), RISA (DaBY), Ikuma Murakami (DaBY), Yuya Yoshizaki

This work is **READY TO CONNECT** and is looking opportunities to collaborate with theatres around Asia Pacific.

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In March 2022, Aichi Prefectural Art Theater and Dance Base Yokohama (DaBY) will co-produce and present a new work “Rain”. This full-length dance piece is choreographed and directed by DaBY Associate Choreographer Ryu Suzuki. We believe there is urgency in this work to be presented today, especially because it resonates with the themes of AAPPAC.

Firstly, this work raises the notion of difference and asks pressing questions surrounding what diversity truly means. In this work, Suzuki uses Somerset Maugham’s novel Rain as the subject of the work. The novel depicts a group of people who are quarantined in an island due to an infectious disease and uncovers the friction that arises due to their differences in values. This story resonates with the feeling of oppression that comes from the suffering and mental isolation caused by immobility from the pandemic since 2020. It also relates to situations such as in Ukraine and Russia, where armed conflict with no space for dialogue occurs due to differences in nations and ideologies. Rain is not only of the 1930s in the era of Maugham. It is still raining today. Thus, Suzuki contemplates through his work on how to face this problem in a society where people with different values and perspectives coexist.

Secondly, the project is rooted in an interdisciplinary collaboration. In this production, Suzuki collaborates with leading contemporary Japanese artist Shinji Ohmaki. Furthermore, he is working with dancers with diverse backgrounds, including contemporary dance, classical ballet, jazz and street dance. Suzuki has been working collectively and collaboratively with artists from various disciplines such as architects, musicians, and lighting programmers since the start of his work with DaBY in 2020. Drawing from his experience in interdisciplinary collaboration, Suzuki aims to bring out the best in the artists he works with.

Thirdly, this work comes from a sustainable work environment. DaBY and Aichi Prefectural Art Theater actively works to foster a healthy and nourishing work structure for dancers and a harassment-free creative environment for all artists. For example, while many dancers in Japan suffer from their precarious positions as freelance dancers, many of the dancers in this project are DaBY Resident Dancers, who are offered regular year-round training and seminars, a community of peers, and the chance to perform in works by a variety of choreographers. We believe having a sustainable work environment is important for the artists and the creative practice.

## Contact Information

Eri Karatsu (Aichi Arts Center)

[ekaratsu@aaf.or.jp](mailto:ekaratsu@aaf.or.jp)

## Additional Information

<https://www.dropbox.com/sh/r5osd8mxbpczv0/AAC7MhIFKhll46zd-KUVUiixa?dl=0>

# Puppet & Its Double "The Selfish Giant"

*Submitted by National Kaohsiung Center for the Arts (Weiwuying)*

**Genre/Discipline:** Theatre

**Origin:** Taiwan

**Premiere Date:** 22 July 2022

**Premiere Location:** National Kaohsiung Center for the Arts (Weiwuying)

**Performance Duration:** ~ 60 Minutes

**Key Artist(s):** CHENG Chia-yin (Director), LUO Fei-tsuei (Music Design & Live Musician), YEH Man-ling (Stage & Puppet Design), YU Meng-ju (Stage & Mechanical Design), Helmi FITA (Lighting Design), WANG Yi-ching (Costume Design), LIU Yu-jane (Storyteller), YANG Bo-wei, WEI Lin-chuan (Actors)

This work is **READY TO CONNECT** and is looking touring opportunities with interested presenters.

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Spring has arrived with grasses everywhere soft as carpets, but inside the Giant's garden, everything is frozen and lifeless. The Giant wonders why the snow never leaves.....

Are we ever once the confused Giant?

"The Selfish Giant" is a well-known fairy tale written by Oscar WILDE (1854-1900) for his little son when he was two years old. "Every father has the responsibility to write fairy tales for their children," said WILDE. Despite its insinuated undertone, the story contains deep love for the world and the wisdom of life. The fragility of children and flowers is used to contrast the powerfulness of the Giant, but the Giant, with such strength, needs the children to defrost the frozen garden. The garden is clearly not the only thing saved by the innocent love.

In the unpredictable sea of destiny, "love" holds us together.

Puppet & Its Double is skilled in leading the audience into the magical forest using exquisite puppet mechanism and following the poetic journey which not only allows children to admire aloud, but also silently contemplate. The playfulness, curiosity and joy of adults are also awakened. After the classic "The Happy Prince", Puppet & Its Double once again brilliantly presents the glory of humanity expressed in WILDE's story and demonstrates the universal value that transcends time and borders. You are invited to enjoy this poetic classical fairy tale, and witness how the tough Giant breaks the ice and snow, and welcomes spring into his garden through the power of sharing and love.

## Contact Information

Jessica Yang (National Kaohsiung Center for the Arts (Weiwuying))

[chunhan.yang@npac-weiwuying.org](mailto:chunhan.yang@npac-weiwuying.org)

## Additional Information

<https://www.dropbox.com/sh/w60f85p35idqgm/AAATB-9yoSqzQPZGhAdAeP6Ta?dl=0>

# Song to the Ocean

*Submitted by Corrina Bonshek and Collaborators Limited*

**Genre/Discipline:** Music

**Origin:** Australia / New Zealand

**Premiere Date:** July 2021 – the show is ready to tour in 2024/2025

**Premiere Location:** Hervey Bay Whale Festival

**Performance Duration:** ~ 90 Minutes (inclusive of intervals)

**Key Artist(s):** Corrina Bonshek (Artistic director and composer), Whaia (Maori Sonic Weaver Vocals and instruments), Michael Askill (Percussionist and mentor), Greta Kelly (Violin and Shah Kaman (Persian violin)), 11 DeepBlue Orchestra (8 violinists, 1 viola player, 3 cellists), Jamee Seeto (Percussionist), Marco Foxlee (Sound Production), Blake Howson (Production Manager & Lighting), Tiffany Beckwith-Skinner (Artist)

This work is **READY TO CONNECT** and is looking presenters and touring opportunities from August 2023.

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Song to the Ocean is a love-song to the extraordinary marine life of our oceans. It is an immersive, outdoor music installation that invites audiences to enter a circle of awe-inspired light sculptures, stroll among the orchestra, and experience music and nature sounds up-close.

It features the ceremonial majesty of Maori singer and multi-instrumentalist WHAIA, with contemporary classical music composed by award-winning composer Corrina Bonshek, and is performed by acclaimed Australian string ensemble DeepBlue, master percussionist & South East Asia gong expert Michael Askill, and Persian violinist Greta Kelly.

Take a walk through an ocean of musicians, illuminated by awe-inspiring light installations inspired by cycles and patterns of nature.

There is an option for 4-day residency with two concurrent programs of community engagement in areas of music performance and visual art. In the music-making residency, 30-40 high school aged string, wind, brass and percussion students will attend optional workshops led by DeepBlue musicians and Dr Michael Askill.

They will be upskilled in contemporary expressive performance technique for a show with no stage and no barrier between audience and musicians. The optional art-making workshop is focused on silhouette art for the light sculptures and invites local emerging artists to make new designs for display during the show informed by local arts and culture and the region's marine life.

## Contact Information

Corrina Bonshek

[corrina@cbcollab.com](mailto:corrina@cbcollab.com)

Greta Kelly

[gretackelly@gmail.com](mailto:gretackelly@gmail.com)

## Additional Information

<https://www.cbcollab.com/wp-content/uploads/2022/10/Song-to-the-Ocean-Presenter-Pack-202210-CURRENT-compressed.pdf>

# One Day We'll Understand

*Submitted by CultureLink Singapore*

**Genre/Discipline:** Interdisciplinary

**Origin:** Singapore, Australia, Malaysia

**Premiere Date:** August 2024

**Premiere Location:** Singapore

**Performance Duration:** 60 Minutes

**Key Artist(s):** Sim Chi Yin (Photographer, Artist, Writer, Researcher), Tamara Saulwick (Director), Kok Heng Leun (Dramaturg), Nick Roux (Visual Designer), Andy Lim (Lighting Designer), Goh Ching Lee (CultureLink Singapore (Producer))

This work is a **SEED OF AN IDEA** and looking for a) co-commissioners to co-fund project, and to present performances after Singapore premiere as part of an extended premiere season and b) a venue to host a residency for one of the developmental phases of the project over 2023-2024.

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One Day We'll Understand is a new performance work exploring the intersection of Artist Chi Yin's family history with the Malayan Emergency, and the larger forgotten histories and legacies of empire and their impact on those left behind. Sim Chi Yin is a photographer currently based between New York, Berlin and Singapore. Working also in film, sound, text and archival material, her works explore issues of history, memory, conflict, migration and their aftermath.

Expanding on her current 12-min performance reading, the new One Day We'll Understand reaches further into Chiyin's large body of evocative photographic and filmic work, as well as into her multi-persona as an image-maker, archivist, historian, writer and granddaughter, to weave micro histories with broad geopolitical stories to create a 60 minute work combining visual installation, narration and original soundscape.

## Contact Information

Goh Ching Lee (CultureLink Singapore)

[chinglee@culturelink.com.sg](mailto:chinglee@culturelink.com.sg)

## Additional Information

<https://culturelink.com.sg/all-artists/sim-chi-yin/>

<https://chiyinsim.com/>

# Glass Child

*Submitted by The Farm*

**Genre/Discipline:** Dance (Documentary Dance Drama)

**Origin:** Australia

**Premiere Date:** March 2021

**Premiere Location:** HOTA, Home of the Arts - Gold Coast, Australia

**Performance Duration:** 70 Minutes

**Key Artist(s):** Kayah and Maitreyah Guenther (Performers and Creators), Kate Harman and Gavin Webber (Directors and Creators), Chloe Ogilvie (Lighting Design), Anna Whitaker (Composition and Sound Design), Rozina Suliman (Set and Costume Design)

This work is **READY TO CONNECT** and seeking out presenting venues to build a tour.

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Glass Child is a poignantly revealing depiction of the sibling relationship between Kayah, a young man with Down Syndrome and his sister Maitreyah. Expressed through dance, theatre and storytelling Glass Child highlights their connection and how their lives have been affected by other people's perceptions.

The term "glass child" refers to the sibling of someone with special needs who often becomes a facilitator in the family, someone who is "looked through". Kayah is Maitreyah's oldest brother. Throughout their lives Maitreyah has watched him be left out, ridiculed or ignored without understanding why. Glass Child puts a microscope on their love and how their relationship has grown. It questions how we behave when we find the difference we inevitably look for and asks us to examine why we search for difference when we share so much in common. It is poignantly personal and inclusive, incorporating complex themes of trust, communication, sense of self and our place in the world.

This project evolved from the close relationships between members of The Farm and the Guenther family that has grown over the past six years. Kayah and Gavin Webber began working together with the short film The Battle and the subsequent work The Crossing. These works have been seen and performed across five continents and showcase a working relationship that is integrated and collaborative in the truest sense. Maitreyah is a founding member of their Greenhouse youth ensemble, led by The Farm's performer/choreographer Kate Harman.

Glass Child was co-commissioned by HOTA, Home of the Arts and premiered at HOTA as part of their annual program in 2021 (not as part of a festival).

## Contact Information

Grayson Millwood

[grayson@thefarm.company](mailto:grayson@thefarm.company)

## Additional Information

<https://docs.google.com/document/d/1ESlMSqw1xJEv1sb3CtIXhaaMOmbqRzjV/edit?usp=sharing&ouid=110948690250646181965&rtpof=true&sd=true>

# Riverbed Theatre X Formosa Circus Art: Dreams and Shadows

*Submitted by National Theater & Concert Hall (NTCH)*

**Genre/Discipline:** Physical Theatre / Circus

**Origin:** Taiwan

**Premiere Date:** 7 – 9 April 2023

**Premiere Location:** National Theater, Taipei Taiwan

**Performance Duration:** 60 Minutes

**Key Artist(s):** Craig Quintero (Director, Riverbed Theatre), Lee Tsung-Hsuan (Movement Designer, Formosa Circus Art), Formosa Circus Art (Performers), National Theater and Concert Hall (Producers)

This work is **READY TO CONNECT** and seeking out commissioning funds, co-producing partners and touring opportunities from April 2023 onwards.

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To encourage ideas and creativity, National Theater & Concert Hall (NTCH) matches artists in different fields and increases the opportunities for creative collaboration. Riverbed Theatre has been focusing on its creative concept of Image-based theatre and connecting visual art and performing art and is known for its unique surrealistic aesthetic.

Formosa Circus Art (FOCA), on the other hand, features unique physical vocabularies and performing styles as well as members from a wide spectrum of performing arts, including stunt shows, vaudeville, street dance, contemporary dance, martial art and theatre. Each of them, equipped with extraordinary skills, is able to make the seemingly impossible real. In the new production "Dreams and Shadows", we aim to combine the two unique skills of the theatre and circus fields, creating an artistic mash-up that recaptures the vibrant energy of the initial new circus movement, combining the surreal image-based aesthetics of Riverbed Theatre with the physical mastery of Taiwan's premiere contemporary circus company, FOCA. "Dreams and Shadows" is a genre-bending performance that reimagines the magical possibilities of theatre.

## Creative Concept

There is something unnerving about the ghostly shape left on a wall after we remove a painting. And in the worn foot patterns on a carpeted floor and the smudged fingerprints on a child's toybox. These traces that linger after we are gone... And in these times of military invasions and pandemic losses, it is easy to become subsumed by the presence of absence, to become acutely aware of the shadows that move among us. Combining the image-based surrealism of Riverbed Theatre and the innovative aesthetics of Formosa Circus Art Company, this production celebrates the magical possibilities of a new form of Total Theatre. In this time of physical and social distancing, "Dreams and Shadows" provide a poetic space for reflection, a glimmer of light shining through the darkness.

## **Contact Information**

Karina Yang (National Theater & Concert Hall)

[karinayang@mail.npac-ntch.org](mailto:karinayang@mail.npac-ntch.org)

## **Additional Information**

<https://drive.google.com/drive/folders/1QcnfY2mEa5QhRY-WM2wyoW3hlq0VknPN>

# A Slow Emergency

*Submitted by Chamber Made*

**Genre/Discipline:** Interdisciplinary

**Origin:** Australia

**Premiere Date:** 17 June 2023

**Premiere Location:** Parliament House, Melbourne

**Performance Duration:** 60 Minutes

**Key Artist(s):** Adena Jacobs (Director), Cat Hope (Composer), Tamara Saulwick (Dramaturg), Jenny Hector (Designer | Lighting), Eugyeene The (Designer), Aaron Wyatt (Music Director), Jean Hinchcliffe (Artistic Associate), Theo Boltman (Artistic Associate), Ella Simons (Artistic Associate), Jay Patel (Artistic Associate)

This work is a **SEED OF AN IDEA** and is seeking for commissioning & presenting partners. This work is designed to be participatory, to work with local teenage musicians through music schools and community bands/choirs in the lead up to the performance.

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Time is running out. The crisis is so large that we can't see it. But it's happening. The teenagers have asked us to gather, to be still, and to listen.

A Slow Emergency is a new work — part parade, part concert, part performance, part fantasia — which positions teenagers at the centre of an international conversation about climate. Made in conversation with a core team of teenagers and performed by an ensemble of young musicians and singers, A Slow Emergency speaks strongly to all three AAPPAC 2022 Future Forward Themes. It is a ritual summoning, an SOS, an act of resistance, a warning to the universe as imagined by teenagers on the precipice of change.

The teenager has always been a signifier for the future, existing a liminal state between childhood and adulthood. The objective of A Slow Emergency is to engage with young people who have urgent concerns for the climate and want to bring awareness of this issue to audiences via music and performance. In partnering with international presenters, local music schools and community groups Chamber Made seeks to bring this socially engaged work to public sites around the globe, guiding the creative leadership of our next generation of artists and channelling their resistance to the old through new ways of expression.

An accomplished team of core artists led by theatre director Adena Jacobs, composer Cat Hope and Chamber Made Artistic Director Tamara Saulwick, come into collaboration with a large ensemble of local young vocalists, instrumentalists and performers to perform this epic, disquieting, and hallucinatory work. Composed for choir, brass, percussion and electronics, A Slow Emergency will first take place around and within Parliament House Melbourne, occupying and transforming this site of power into a place of listening, contemplation and reimagining, as a feature event for Rising Festival June 2023

A Slow Emergency will engage with audiences via a free, open access event that presents a low-no-risk barriers of entry. Taking place at sites of civic pride and communal leadership, this event has the capacity to attract over 5,000 audience members.

## Contact Information

Kylie McRae

[kylie@chambermade.org](mailto:kylie@chambermade.org)

## Additional Information

<https://chambermade.org/support-material-a-slow-emergency/>

# Stream of Memory by Papermoon Puppet Theatre

*Submitted by Esplanade – Theatres on the Bay*

**Genre/Discipline:** Theatre (Puppetry)

**Origin:** Indonesia, Singapore

**Premiere Date:** 13 December 2022

**Premiere Location:** Singtel Waterfront Theatre, Esplanade Theatres on the Bay, Singapore

**Performance Duration:** 60 Minutes

**Key Artist(s):** Ria Tri Sulistyani & Iwan Effendi (Artistic Directors, Papermoon), Yennu Ariendra (Music Director), Dapheny Chen (Choreographer), James Tan (Lighting Designer), Puppeteers of Papermoon, and 4 dancers from Singapore (Performers)

This work is **READY TO CONNECT** and is seeking out presentation opportunities.

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Stream of Memory

by Papermoon Puppet Theatre

An Esplanade commission and production

A lyrical, non-verbal puppetry performances, by the renowned Papermoon Puppet Theatre from Yogyakarta, collaborating with Singapore choreographer Dapheny Chen and dancers from Singapore. The work fuses puppetry, music, dance and projection mapping, and features a specially created giant puppet, among other smaller puppets, to tell an important message that will resonate with audiences around the world.

## Synopsis

Sang and Jun spend carefree days by their playground - the river. One day, an unexpected event takes Sang on a magical encounter with the majestic giant Kali. Meandering across the land, they discover who Kali is, and remember what he once was.

Internationally acclaimed Papermoon Puppet Theatre collaborates with artists and designers from Singapore to perform their biggest production to date—Stream of Memory, an ecological tale of remembrance and reconnection. Created in response to the disappearing rivers consumed by urbanisation and modern life, this lyrical non-verbal production promises to rekindle our memories of nature and deepen our connections with each other.

Specially commissioned by Esplanade to celebrate the opening of the Singtel Waterfront Theatre, audiences can enjoy standard theatre seating on chairs, or experience a more intimate performance with floor seating.

## **Contact Information**

Delvin Lee (Esplanade – Theatres on the Bay)

[ldelvin@esplanade.com](mailto:ldelvin@esplanade.com)

## **Additional Information**

<https://www.esplanade.com/whats-on/festivals-and-series/festivals/2022/in-new-light/stream-of-memory>

## ABOUT THE 2022 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.

In line with AAPPAC 2022 Conference Theme **FUTURE FORWARD**, the selection panel prioritised projects that display themes of:

- (A) Creative Leadership in Interdisciplinary Performance;
- (B) Inclusivity, Social Engagement, and Diversity; or
- (C) Sustainability.

Considerations will also be given for projects that:

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

## 2022 SELECTION PANEL

- **Ken Hayashi**, Manager of PR & Marketing, Aichi Arts Center (Lead & Moderator)
- **Rydwan Anwar**, Head of Theatre, Esplanade - Theatres on the Bay
- **Mu Chin**, Project Manager of Program Department, National Theater & Concert Hall
- **Georgia Hendy**, Director, Programming, Queensland Performing Arts Center

To find out more about the AAPPAC Connecting Series, please visit:

<https://www.aappac.com/en/connecting-series/>

Please contact the AAPPAC Secretariat at [aappac@esplanade.com](mailto:aappac@esplanade.com) for any questions.