

Intercultural Theatre Institute

SIMPLICITY

17 - 19 March 2016
Drama Centre Black Box
National Library Building



A new work directed by Guillermo Angelelli

Co-created with ITI 2016 graduating cohort
Anildo Bões | Kady Cheung | Catherine Ho | Cerys Ong |
Soti Ramapati D. | Ramassamy S. | Liz Sergeant Tan |

An original creation inspired by the works of Jorge Luis Borges

DIRECTOR'S MESSAGE

Jorge Luis Borges was a man who had always, unceasingly searched for the right word ... “the term that could sum up the whole, the final meaning of things.”

He explained, however, that no man can reach that word through his own efforts; and in trying becomes lost in a labyrinth.

This is my third time here in Singapore, with the happiness of working at ITI as a teacher. I found here, even being so far from home, a place where common love for the theatre and commitment with which everyone does their work, could make me forget the number of miles, hours and customs that separated me from Buenos Aires.

In this opportunity, it was added a new challenge to the task of teaching, which is always a huge responsibility for me. This time I should work as a director - and not just a teacher.

I decided to share with the students the creation of a play, one that would be inspired by a Borges' poem titled “Simplicity”. It would be both a good chance for them to approach something of the Argentine writer's creation and also a way of tribute to him on the 30th anniversary of his death.

While I am expected to say a few words about our *Simplicity*, at heart, I always think that every art creation should speak by and for itself.

That said, I associate the notion of simplicity to a kind of innocent way of looking at things, with no prejudices and need of no explanation. So, simplicity is not an easy thing.

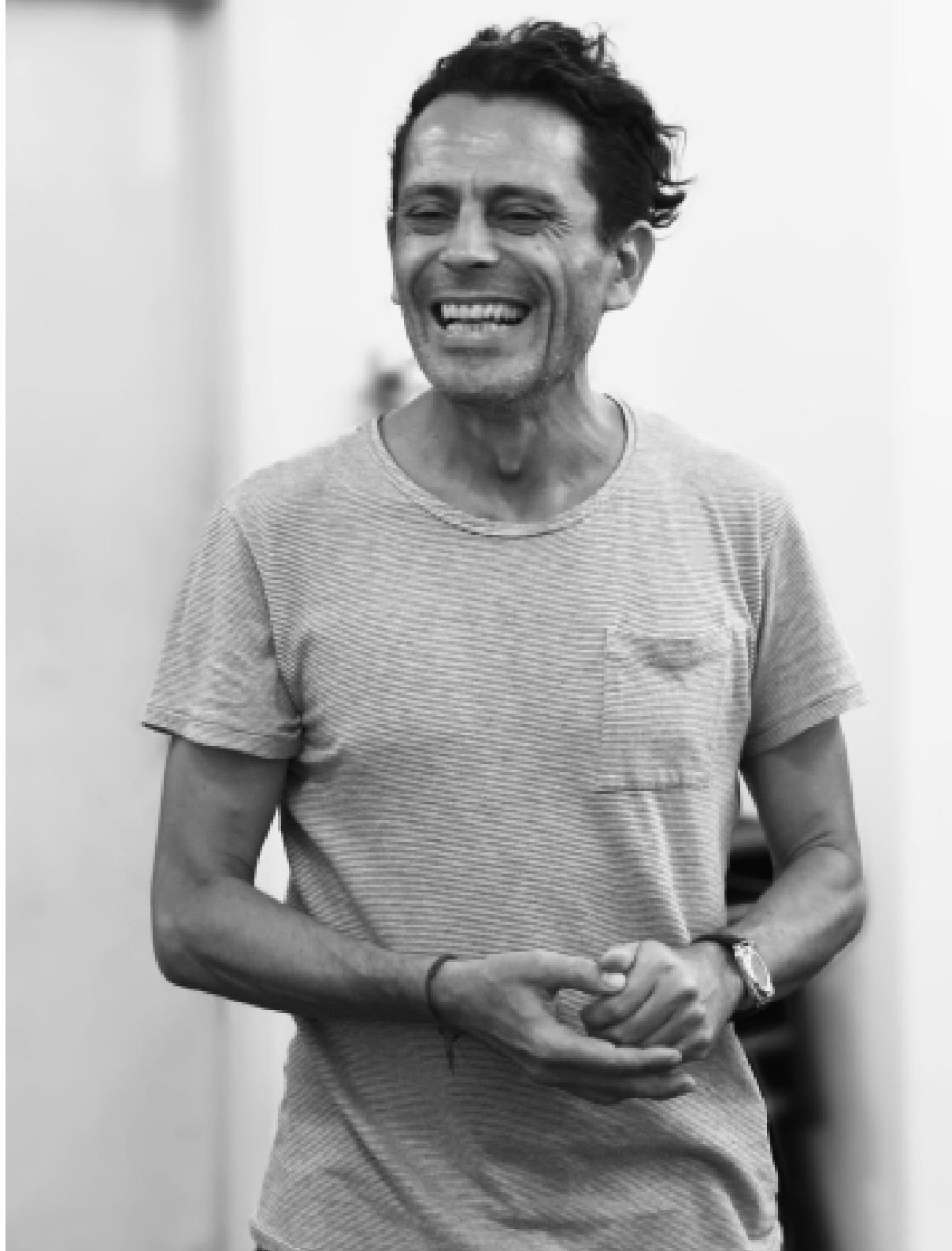
And it's getting still more difficult because reality, for human beings, is

turning into something that has less and less to do with a direct experience. These reflections drive me straight to the idea of theatre, performing arts and ritual itself; all of them constructions that have been founded by the human need of transcendence, on the intangible materiality from which the present is made.

I consider that theatrical writing is like a textile that should be weaved by actors through actions and reactions with a maximum perception of how these actions affect others. In other words: there's no theatre if this feedback is not there. And it means that theatre should always be capable of transforming, even if just for an ephemeral while, to both indispensable parts that make possible this art: actors and spectators.

So I hope you will feel moved, at least for an ephemeral while, by the complex machinery that we're ready to switch on in searching for the simplicity of meeting in theatre.

Guillermo Angelelli
Director, *Simplicity*



ITI DIRECTOR'S MESSAGE

Intercultural Theatre Institute (ITI) is 16 years old this year. Throughout this time, the principal focus of the school has been to provide the very best training available for actors of the contemporary stage.

Providing this training, properly and adequately, has meant that we select only the best available students and enable only the very best teachers to train and grow and nurture a culture of practice that is founded on excellence and the highest respect for the art of theatre.

The aim is difficult and singular: to produce artists; theatre artists of the highest calibre who are leaders of the craft in their own communities, wherever they may be in the world.

To date, every graduate of ITI is working in theatre, in some way, shape or form. And, as it was 16 years ago, ITI still stands or falls by the work of its students.

Today, our seventh cohort steps on to the stage for their first public graduation showcase for the year. One of three trials by the audience that every final year class must complete. For this class, as with all the others, it has been a long and arduous journey of error, learning and discovery; of re-forming the mind and re-making the body.

Yet, the journey for them has only just begun and road that lies ahead to become an artist will now be even longer and harder.

I can think of no better way for them to commence this journey than under the luminous directorship of Guillermo Angelelli, ITI's old friend, teacher and now, director - who hails from, literally, the other side of the world: Argentina.

Guillermo has articulated - in this new work co-created with the students - some fundamental values of what we do.

Art, especially the making of it, is as far away from the notion of 'simplicity' as you can possibly imagine. By necessity, artists build on complexities drawn from life, from the environment, their relationships, the world they inhabit, and history.

And yet if the art that is made is not as apparently simple as a crystal; not as natural as leaves to a tree, it would not be art at all. The process of making art worthy of its name begins with the distillation of human complexities into something absolutely urgent, necessary and essential to an audience. Needless to say, more simply said than done.

This process of making; this alchemy, is the antithesis of what is neat, clean and pragmatic - those concerns so overwhelmingly present in our city-state. Art and its making are plural and complicated but ultimately transformative. And that is one reason, 16 years since we began life as the Theatre Training and Research Program (TTRP), why we continue to do what we do.

Jorge Luis Borges, the Argentinian poet whose words inspired the first subterranean stirrings of this play for Guillermo is, cheerfully, of agreement; and says, "The task of art is to transform what is continuously happening to us, to transform all these things into symbols, into music, into something which can last in man's memory. That is our duty."^{*}

Enjoy the show!

T. Sasitharan
Director
Intercultural Theatre Institute

* http://www.openculture.com/2010/08/borges_the_task_of_art.html



ARTISTIC TEAM

Director: Guillermo Angelelli
Assistant Director: Ignacio Monná
Stage Designer: Chris Chua
Lighting Designer: Stev.e K

Cast: Anildo Bões, Kady Cheung, Catherine Ho, Cerys Ong,
Soti Ramapati D., Ramassamy S., Liz Sergeant Tan

PRODUCTION TEAM

Production Manager: Cindy Yeong (Ctrl Fre@K)
Stage Manager: Tennie Su

CAST

Brazilian native, Anildo Bões, holds a Bachelor in Dramatic Arts from the Universidade Federal do Rio Grande do Sul, Brazil. As an undergraduate, he was selected as a movement researcher under theatre director and researcher Inês Alcaraz Marocco. As part of the work, Anildo had to undertake an intense four years training based on the movements of regional farmers' physical labour.

In 2008, he co-founded the Grupo Cerco theatre company together with his mentor, Marocco. Working with other collaborators, he co-created two acclaimed productions, *O Sobrado* and *Incidente em Antares*. Anildo has also performed in many Brazilian cities, in various notable theatre festivals such as FILO and Poa em Cena.

Anildo also has extensive experience in planning and performing in carnivals. He is part of Bloco da Laje, a collective of artists from Porto Alegre that holds public meetings in order to promote social inclusion and community creation. In 2014, Anildo joined the Intercultural Theatre Institute's actors training (ITI) in Singapore to develop his actor's craft and expand his knowledge in intercultural theatre.



ANILDO BÕES (Brazil)
anildoboes@gmail.com



KADY CHEUNG (Hong Kong)
kady@mail@gmail.com

Kady is a traditional Cantonese opera-trained artist who acquired her Diploma in Chinese Traditional Theatre qualification from the Hong Kong Academy of Performing Arts.

In 2007, Kady initiated a group – Artist Mission – that focuses on theatre of the absurd in her hometown of Hong Kong. While at ITI, Kady continues to concurrently pursue her final component (a thesis) to complete a Master of Arts in Shakespeare and Theatre, to be conferred by the University of Birmingham, UK.

Having designed curriculum for schools and other education bodies, Kady is also an active drama teacher. Post-graduation, Kady plans to return to Hong Kong to continue her work in acting, to utilise her training to continue conversations with people from varied cultural backgrounds through theatre.

Catherine has always harboured a love for performance. While working full-time as a sales and marketing executive, Catherine still found the time to be part of the ensemble in TheatreWorks' *Lift: Love Is Flower The* in 2013. That year, she also took part in The Stage Club's dinner theatre play, *Voyage* and the year-end pantomime, *Little Red Riding Hood*, and attended workshops in Suzuki Method and Viewpoints, conducted by Nine Years Theatre.

Following these theatre experiences, Catherine decided to make the leap to full-time theatre by enrolling in ITI in 2014.

Now in her final-year, Catherine is excited to be a part of the upcoming graduating productions. After almost three years in ITI, she is grateful to have evolved as a person, and ever more certain of her commitment towards theatre.



CATHERINE HO (Singapore)
chokailing@gmail.com



Cerys' love for the stage was kindled in her kindergarten days. Through the school years, she has participated in numerous performances, as well as national storytelling and drama competitions.

A former Theatre Studies and Drama humanities scholar at Victoria Junior College, Cerys took her commitment to performance further by enrolling in the full-time, three-year training at ITI.

An effectively bilingual performer, Cerys has also been hosting events for schools and corporates, and weddings both in Singapore and overseas (Beijing, Taiwan).

Post-graduation, Cerys would like to pursue work opportunities in naturalistic/realist theatre forms.

CERYS ONG (Singapore)
cerys.jl@gmail.com



Ramassamy S. (a.k.a. Ram) holds a Master of Performing Arts in Theatre and Drama (MPA) from Sri Sankaradass Swamigal School of Performing Arts, Pondicherry University, India.

Post-graduation, Ram continued his theatre practice under the guidance of Dr Prabath Bhaskaran (Pondicherry University) to further his research into spiritual actor training in India. Ram also has training in the body-and-mind focused disciplines of Kalaripayattu (Indian martial art form) and yogic studies.

As a theatre activist, Ram formed the Velippadai Theatre Movement in Kuruvnatham village in Puducherry as a platform and avenue for innovative thoughts, self-expression and critical mind amongst the students, youths and others in the rural community. This is the direction Ram hopes to return home to pursue and develop further after his training at ITI.

RAMASSAMY S. (India)
misaam.84@gmail.com

Soti Ramapati D. (Soti) hails from Tilhar, Shahjahanpur in Uttar Pradesh, India.

No newcomer to theatre, Soti has been working as an actor and director for over six years. He has acted in plays helmed by some of India's most luminary directors including Mohan Maharishi, Abhilash Pillai, Satyabrata Rout, N.J. Bhikshu, Noushad Mohamed Kunju and Sreejith Ramanan. In Uttar Pradesh, Soti established a theatre company with a focus to improve the lives of people through its works.

Committed to the craft, Soti then decided to pursue a year-long Masters programme in Theatre Arts at the University of Hyderabad before furthering his training in ITI. Soti holds a joint Bachelor of Arts in Hindi and Sociology, as well as a Master of Arts in Hindi from M.J.P. Rohilkhand University, Bareilly, India.

After this training at ITI, Soti hopes to explore the intercultural, psychophysical, acrobatic and physical aspects in theatre-making.



SOTI RAMAPATI D. (India)
rpdsoiti@gmail.com

As an energetic little girl, Liz Sergeant Tan was only ever still when she was an enraptured audience member at her mother's mime shows. Since then, she's been hooked on theatrical energy.

She believes strongly in the communal enterprise and the tremendous power of theatre, and hopes to devise worthy shows of substance and magical spirit for both children and adults.

Liz studied theatre at the School of the Arts, and was part of the first graduating cohort in 2012. She has performed twice at the Arts House (*Manifest*, January 2014 and *Floating Bones*, July 2014), and has acted in short films produced by Tisch Asia students.

When she's not busy enjoying her training in ITI, she entertains at children's birthday parties. After ITI, she hopes to work in the Singapore theatre community, before eventually seeking more specialised training.



LIZ SERGEANT TAN (Singapore)
liz.sgt.tan@gmail.com



SIMPLICITY REHEARSALS



ARTISTIC TEAM

GUILLERMO ANGELELLI

Director

An actor, director and teacher, Guillermo Angelelli was one of the founders of Clu del Claun, a pioneering group that defied tradition in the 1980s and gained legendary status in Buenos Aires. In 1986, he began to develop training and research work with Iben Nagel Rasmussen (of Denmark's Odin Teatret), and is now a member of the Vindenes Bro Group (The Bridge of Winds) managed by Rasmussen.

Angelelli is a multi-award winner for his work in theatre and has received the Harlequin Award for Best Actor and Director for *Asterion* (1992), GATEA Award and Maria Guerrero Award for Best Actor in *The Threepenny Opera* (2004) and *Hamlet* (2004), and Maria Guerrero Award for Best Actor in *Woyzeck* (2006).

IGNACIO MONNÁ

Assistant Director

Graduate of the National Drama School in Argentina, Ignacio also studied contemporary dance at the San Martín Theatre of Buenos Aires, modern dance at Folkwang Hochschule in Germany, and lyric singing at Manuel de Falla Conservatory of Buenos Aires, and with Guillermo Angelelli at Studio La Fabrica. He has received a grant in international research from Fundación Antorchas and was assistant director at the Schaübühne am Lehniner Platz Theatre, in Berlin, for Sasha Waltz, Juan Kruz Díaz Garaio de Esnaola and Joanna Dudley. Ignacio was also part of the Workcenter of Jerzy Grotowski and Thomas Richards during the *Tracing Roads Across* project. Now, he works as a freelance actor in different projects in Buenos Aires, and is currently pursuing a Masters in Theatre and Performing Arts at the National University of Arts.

CHRIS CHUA

Stage Designer

A multidisciplinary stage designer and art director, Chris received his training from Central Saint Martins (UK) in Theatre: Design for Performance. His production credits run the gamut of disciplines from design for musical, theatre and opera, to art direction for television and thematic large-scale design.

His recent works include *Titoudao* (Toy Factory); *The World of Georgette Chen* (Channel News Asia); Opening and Closing Ceremony of SEA games; *Doublebill Operas: Leoncavallo's Pagliacci & Puccini's Gianni Schicchi* (Singapore Lyric Opera); Opening ceremony of China Cultural Centre Singapore.

Stev.e K

Lighting Designer

Stev.e is a Technical Theatre graduate from LASALLE College of the Arts, with a major in Lighting. The last project he was involved with was T.H.E Dance Theatre's M1 Contact Contemporary Dance Festival. He feels passionate about working towards technical precision and professionalism of the projects he undertakes, as well as how lighting influences the mood and receptiveness of audiences to a particular work.

THANK YOU

FOR SHARING THIS JOURNEY WITH US

FRIENDS OF ITI

Adelbert Van Dijk
Ameera Ashraf
Arun Mahizhnan
Audrey Wong
Bessie Lim
Chew Kheng Chuan
Chris Lee
Clarissa Oon
Damodharana
David Liew
David Nayar & Vardan
Edmund Fong
Giorgia Ciampi
Hayden Ng
Janice Leong
Janice Koh
Joseph Grimberg
Kenry Peh
Kwok Kian Woon
Lee Sia Ang
Lim Guan Seng
Lim Huey Yuee
Lim Mei Yin
Lin Sh Liang
Manalram Prasanna
Maryline David
Meta Setiawan
M. Thevarani
Michael Hor
Mukta Ahluwalia
Neu Hock Chuan
Ng Lay Chin
Paul Rae
Peter Sau
Phan Ming Yen
Rahul Gupta
Richard Hartung
Rosa Daniel
Ruth Bereson
Sai Ram Nilgiri
Sim Pern Yiau
Teo Geok Hwee
Wendy Cheong

CORPORATE PARTNERS

Aesop Pte Ltd
Amici Catering
APC Hosting Pte Ltd
CornerStone Wines
EFG Bank
Epigram Pte Ltd
First Printers Pte Ltd
M.A.C Cosmetics Singapore
Mindchamps Education Coaching
Academy
Nanyang Inc.
Pangolin Films
Pek Sin Choon Pte Ltd
Swarovski (Singapore) Pte Ltd
Swiss Life (Singapore) Pte Ltd
Wild Rocket

GRANT-MAKERS

Lee Foundation
National Arts Council
Tan Chay Bing Education Fund
Kuo Pao Kun Foundation
Chew How Teck Foundation
Hong Leong Foundation
Kwan Im Thong Hood Cho Temple
U.S. Embassy, Singapore
Arts Fund

ITI ANGELS INITIATIVE

Tommy Koh
Alan Chan
Alvin Lin
Arun Mahizhnan
Benson Puah
Chew Kheng Chuan
George Yeo
Goh Yew Lin
Ho Ren Hua
Kathy Lai
Kong Eng Huat
Kwok Kian Woon
Lawrence Wong
Leonardo Drago
Ng Shin Ein
Ong Pang Boon
Philip Jeyaretnam
Pierre Lorinet
Roger Fluri
Samuel Seow
Sat Pal Khattar
Tharman Shanmugaratnam
Vincent Choy
And other Angels who wish to remain anonymous

ITI Angels Initiative has also received contributions from Annabelle Yip, Nicholas Goh and Wang Gungwu

ACKNOWLEDGEMENTS

SPECIAL THANKS

We would like to thank David Li, Natalie Lim and Augustina Ongah for assisting with the props. Our special appreciation to our partners, supporters and sponsors who have believed in ITI all the way.

WITH SUPPORT FROM

金基氏李
Lee Foundation



a.r.t.s.fund

CULTURAL
MATCHING
FUND

MAC

Intercultural Theatre Institute is a recipient of the National Arts Council's Major Grant for the period from 1 April 2015 to 31 March 2018.

ABOUT ITI

ITI began as the Theatre Training & Research Programme (TTRP), founded in 2000 by renowned dramatist, Kuo Pao Kun (1939–2002), and current Director, T. Sasitharan, after a period of research, reflection and preparatory work, including discussions with an international panel of consultants.

ITI is inspired by the unique experience of contemporary theatre in Singapore over four decades and, in particular, by Kuo Pao Kun's artistic vision and multicultural practice. ITI's teaching methodology draws from a matrix of traditional theatre systems and conceptions of theatre-making from different cultures, with a view to producing critically and socially engaged artists who make original, contemporary theatre.

ITI's distinguished alumni include Peter Sau, recipient of the 2011 Young Artist Award and the 15th M1-The Straits Times Life! Theatre Awards for Best Actor; Yeo Yann Yann, winner of the 2013 "Best Supporting Actress" Award for her role in *Ilo Ilo* at the Golden Horse Awards, the Valdivostok International Film Festival, and the Asia-Pacific Film Festival; and Felimon Blanco, recipient of the 2013 Most Outstanding Zambosurian Award (Philippines).



华小剧
校文场节
艺术节
Chinese Theatre Festival

21.07 – 14.08.2016

www.practice.org.sg

 实践剧场 The Theatre Practice  thetheatrepractice  thetheatrepractice
 #m1ctf2016

Professional Diploma in Intercultural Theatre (Acting)

Applications open for 2017 & 2018
Apply at our website iti.edu.sg.

“ ITI IS ONE OF A KIND, I DON'T THINK
THERE'S A PROGRAMME LIKE THIS
ANYWHERE ELSE IN THE WORLD.
~ Yeo Yann Yann, ITI Alumna
Best Supporting Actress, *Ilo Ilo*, 50th Golden Horse Awards ”

SCHOLARSHIPS
AVAILABLE

 ITIsg  iti_sg  ITIsg2000  iti.edu.sg

Intercultural Theatre Institute Ltd. Emily Hill, 11 Upper Wilkie Road, Singapore 228120

UEN Charity/CPE No: 200818680E | CPE Registration Period 13/7/12 to 12/07/16
Intercultural Theatre Institute is a recipient of the National Arts Council's Major Grant for the period from 1 April 2015 to 31 March 2018

INTERCULTURAL
THEATRE
INSTITUTE

**INTERCULTURAL
THEATRE
INSTITUTE**
