

CORPS EXTRÊMES

익스트림 바디

10.06. Fri
-10.07. SatChaillot -
Théâtre national de la DanseHaeoreum Grand Theater
National Theater of Korea

Genre

Acrobatic ●●●●●
Dance ●●●●●

seoul performing arts festival

Corps extrêmes is a meditation on risk, vertigo and fear. The show draws a graphic and chiselled picture where the fragility of the body, one's own and that of each co-performer, is never forgotten even at the height of physical prowess.

- Rosita Boisseau, Le Monde, June 2021 -

"Ten adventurous performers, extreme tightrope walkers, climbing pros or speed lovers, throw themselves into the void and quite literally fly through a video set that takes us up and over trees and mountains."

- Mouvement, April 2021 -

"A vertiginous ode to freedom and to release where the circus arts and contemporary dance coalesce."

- Filles de Paname, June 2022 -



© pascale cholette

Sportive or artistic - in a sophisticated hybrid stage setting, on crossroads between a documentary and a dream world, Corps extrêmes (Extreme Bodies) unfolds boundless practices

Originally Corps extrêmes manifests the desire, expressed by Rachid Ouramdane, to be "really focused on the fascination triggered by the wish to take-off, to drift, a state of weightlessness, a suspension..." Two emblematic accomplices who dedicate themselves to the practice of extreme sports – the French highliner Nathan Paulin and the Swiss climber Nina Caprez – are on stage, far from their habitual playgrounds, with eight acrobats.

synopsis

Gifted for lightness, often circling, this extraordinary community of freedom lovers – of which the members incarnate in different ways the Icarus dream in today's world – evolve between the sky and the earth; an impressive climbing wall at the back of the stage as a main press hold. A long rope crosses high above, the stage sometimes transforms into a huge screen, on which images are projected of magnificent natural landscapes – great vertigo – with Nathan Paulin and Nina Caprez in action.

The voice-overs of these exceptional athletes also play a part, just like the voiceover of the flyer Aïrelle Caen; all of them providing personal accounts of their practice. Rather than giving in to the facile attraction of virtuosity, the piece endeavours to give rise to an existential - even metaphysical - dimension, flirting with the void. Simultaneously anchored in reality as well as heading for a dream world, both intimate and bigger than life, the performance sheds an artistic lighting on a far from the ordinary human experience.



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Chaillot –
Théâtre national de la Danse

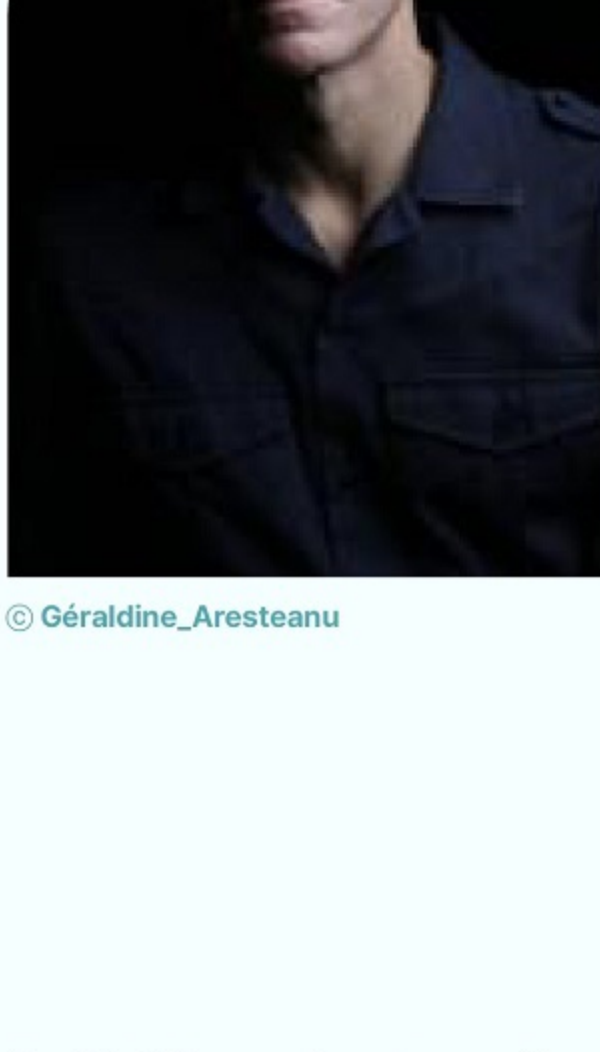
Since the Théâtre National Populaire was founded by Firmin Gémier in 1920, Chaillot has welcomed artists and audiences in a venue shaped by its architectural, historical and artistic dimensions, a theater that serves the wide diversity of creators and audiences. In 2000, Chaillot expanded its programming to include choreographic art and became, in 2008, the first National Theater "leading a project predominantly built around and from dance." In 2016, it was named Chaillot-Théâtre national de la Danse.

Decree enacting the statutes of the Théâtre national de Chaillot:

"The mission of the Théâtre national de Chaillot is to further contemporary theatrical and choreographic works. It can present any show – French or foreign – from the classical and modern repertoire, create any new work conducive to the cultural values of the widest and most diverse audiences, and organize any cultural and artistic event contributing to the fulfilment of its mission."

Rachid Ouramdane

Conception



© Géraldine_Aresteanu

At the age of twelve, Rachid Ouramdane discovered dance through hip-hop. He also took intensive courses in classical and modern dance. In the early 1990s, he dropped out of his studies in biology to devote himself fulltime to dance and joined the Centre national de danse contemporaine in Angers. As a performer and choreographer, he has worked with Meg Stuart, Odile Duboc, Hervé Robbe, Alain Buffard, Christian Rizzo, Julie Nioche and Emmanuelle Huynh.

Rachid Ouramdane's creations are often marked by the seal of testimony and intimate experience (refugee children, victims of torture or natural disasters, amateur athletes, etc.) from which he weaves a structured choreography. Rachid Ouramdane collaborates with circus artists (Compagnie XY), authors (Pascal Rambert, Sonia Chiambretto), visual artists (Nicolas Floch' and Mehdi Meddaci), and musicians (Jean-Baptiste Julien and Alexandre Meyer) for his own creations as well as for commissioned works and workshops. With an ambitious project based on diversity and hospitality, he has been director of Chaillot - Théâtre national de la Danse in Paris since April 2021.

Performance Information

Date/Time	10.06. FRI 7:30pm 10.07. SAT 3pm	Genre	Acrobatic ●●●●● Dance ●●●●●
Conception	Rachid Ouramdane	Venue	Haeoreum Grand Theater National Theater of Korea
Rating	7 and over	Duration	60min
Premiere	June 2021, Montpellier Danse	State	France
Accessibility	Korean subtitles & English script provided in some scenes		

Support

DANCE REFLECTIONS
BY VAN OLEEF & ARPELS

INSTITUT FRANÇAIS

BECKETT'S ROOM

배케트의 방

Never looking for meaning,
only magic.

10.27. **FRI**
-10.29. **SUN**

Dead Centre

Genre

Sound ●●●●●

Theatre ●●●●●

Arko Arts Theater
- Main Hall

The public is asked to listen to the performance through the headphones provided on the spot. A show in English with Korean surtitles.

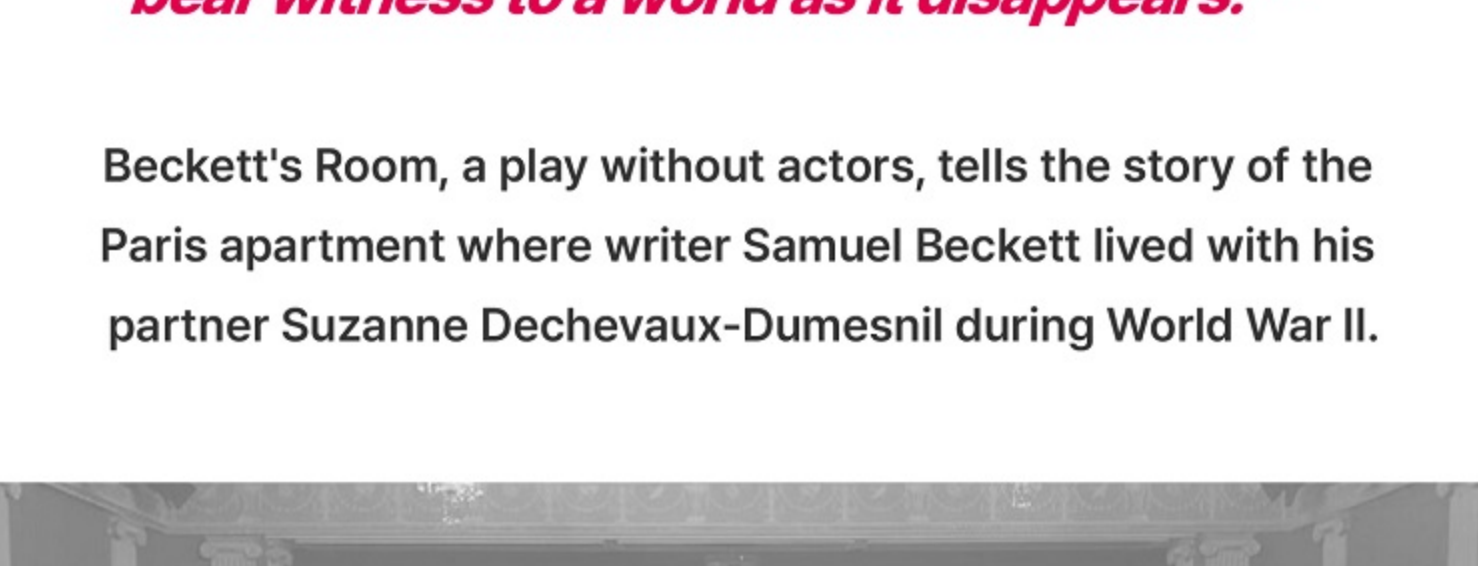
seoul performing arts festival

Technically it's superb. Intellectually it's devastating.
Emotionally it's searing.

- Independent on Sunday -

"Truly magical"

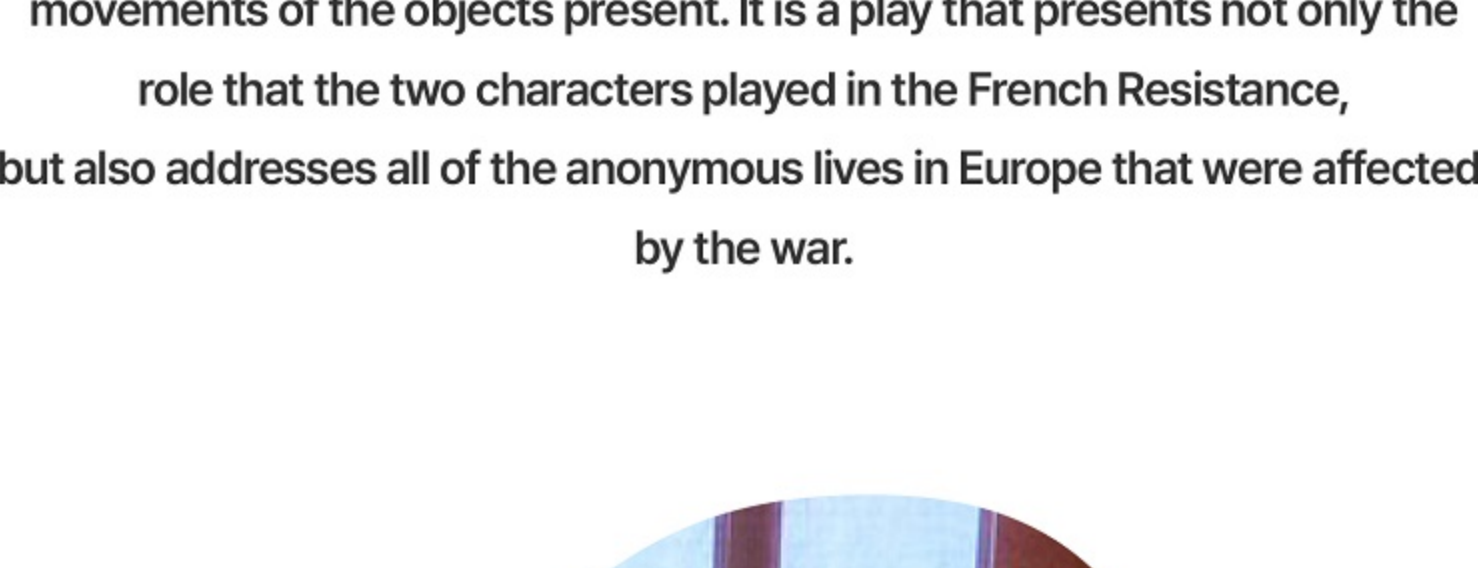
- Irish Examiner -



©Kyle Tunney

"The biography of a room, and an invitation to bear witness to a world as it disappears."

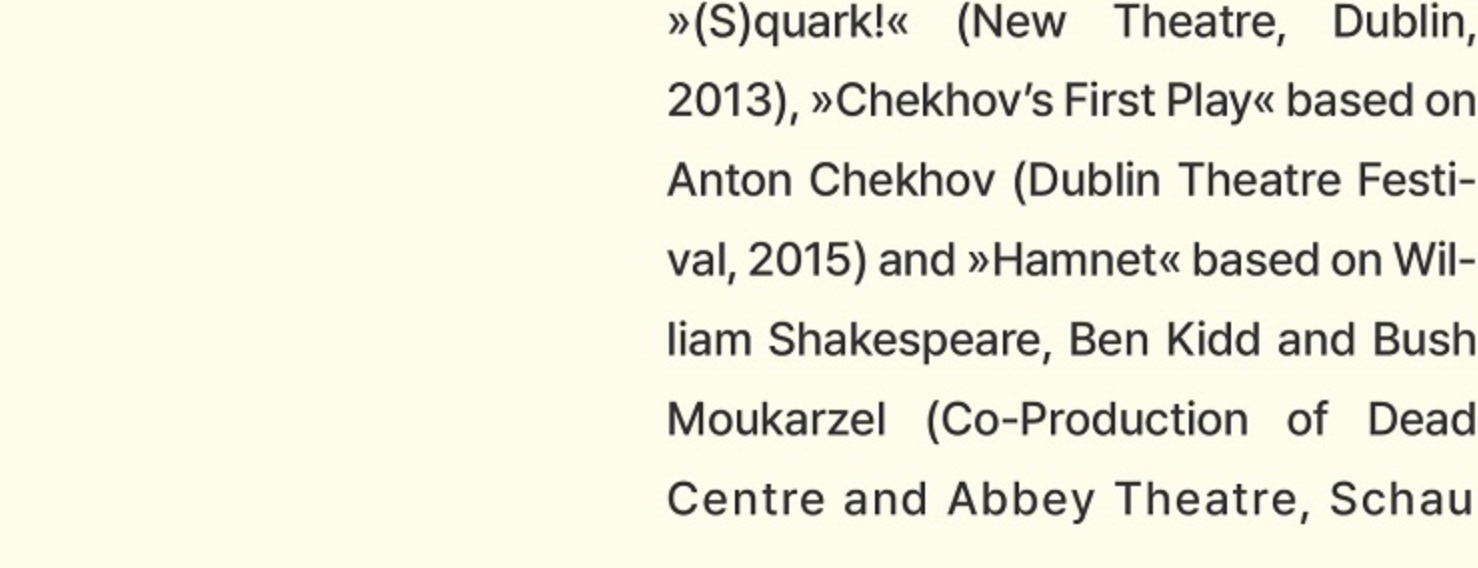
Beckett's Room, a play without actors, tells the story of the Paris apartment where writer Samuel Beckett lived with his partner Suzanne Dechevaux-Dumesnil during World War II.



©Kyle Tunney

synopsis

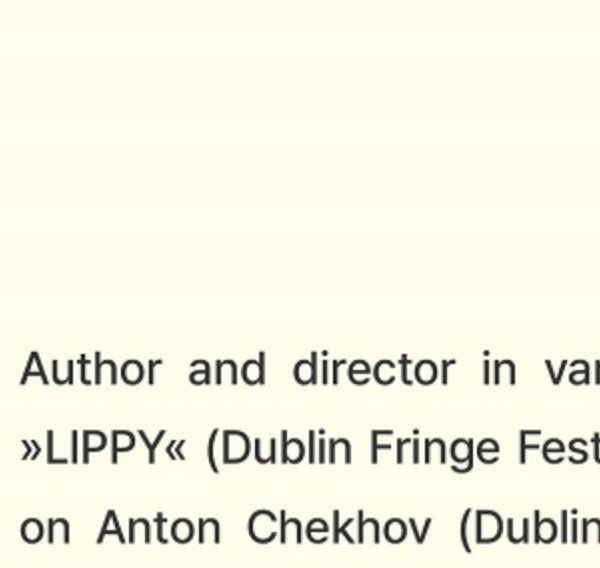
A story of Art and Resistance, the audience listen through headphones and gaze upon a spectacle of absence - the absence of bodies on stage focuses us more intently on their stories, on the world changing around us, and changed by us. The apartment where Samuel Beckett lived with his partner Suzanne during the Second World War is the setting for Beckett's Room by Dead Centre. The characters are absent from the stage, and the spectators follow the story through voices and the "miraculous" movements of the objects present. It is a play that presents not only the role that the two characters played in the French Resistance, but also addresses all of the anonymous lives in Europe that were affected by the war.



©Kyle Tunney

Dead Centre

Dead Centre was founded by Bush Moukarzel and Ben Kidd in Dublin in 2012. They have made 7 original projects in Dublin, which have toured throughout the world to venues such as BAM (New York), the Young Vic (London) and Schaubühne (Berlin), as well as many international festivals including Hong Kong, Brisbane, Paris and Milan. Author, director and actor in various Dead Centre productions such as »Souvenir« (Dublin Fringe Festival, 2012) and »LIPPY« (Dublin Fringe Festival, 2013), both by Bush Moukarzel, »(S)quark!« (New Theatre, Dublin, 2013), »Chekhov's First Play« based on Anton Chekhov (Dublin Theatre Festival, 2015) and »Hamnet« based on William Shakespeare, Ben Kidd and Bush Moukarzel (Co-Production of Dead Centre and Abbey Theatre, Schaubühne, 2017).



©Lukas Beck

Bush Moukarzel

Direction-Conception

Master of Philosophy in Psychoanalytic Studies at Trinity College Dublin. Co-artistic director and co-founder of the Irish theatre group Dead Centre. Author, director and actor in various Dead Centre productions such as »Souvenir« (Dublin Fringe Festival, 2012) and »LIPPY« (Dublin Fringe Festival, 2013), both by Bush Moukarzel, »(S)quark!« (New Theatre, Dublin, 2013), »Chekhov's First Play« based on Anton Chekhov (Dublin Theatre Festival, 2015) and »Hamnet« based on William Shakespeare, Ben Kidd and Bush Moukarzel (Co-Production of Dead Centre and Abbey Theatre, Schaubühne, 2017).

He worked with theatre companies such as Painted Filly Theatre, Rough Magic Theatre and Druid Theatre Company and toured extensively with the Pan Pan theatre company performing in »Oedipus Loves You« by Simon Doyle and Gavin Quinn (Dublin Theatre Festival, 2005), »The Idiots« by Lars von Trier (Dublin International Theatre Festival, 2007), »The Crumb Trail« by Gina Moxley (Forum Freies Theater Düsseldorf, 2008) and »The Rehearsal: Playing the Dane« after William Shakespeare (Ulster Bank Dublin Theatre Festival, 2010). He appeared in various film and television productions such as »When Harvey Met Bob« (Direction: Nicholas Renton, 2010), »Ripper Street« (Direction: Tom Shankland, 2012), »Foyle's War« (Direction: Stuart Orme, 2013), »Crisis Eile: Das Boot« (Direction: Charlie McCarthy, 2013) and »A Thousand Times Good Night« (Direction: Erik Poppe, 2013).

Ben Kidd

Direction-Conception

Born 1980 in Leeds. Studied English and Philosophy at Nottingham University, Professional Acting at Bristol Old Vic Theatre School and Directing at National Theatre Studio. Co-artistic director and co-founder of the Irish theatre group Dead Centre.

Author and director in various Dead Centre productions such as »LIPPY« (Dublin Fringe Festival, 2013), »Chekhov's First Play« based on Anton Chekhov (Dublin Theatre Festival, 2015) and »Hamnet« based on William Shakespeare, Ben Kidd and Bush Moukarzel, a co-production of Dead Centre and Abbey Theatre (Schaubühne, 2017). Other productions as a director include »Spring Awakening« by Frank Wedekind in a new adaptation by Anya Reiss (Headlong Theatre in London, 2014) and »In the Night Time« by Nina Segal (Gate Theatre in London, 2016).

Performance Information

Date/Time	10.27.FRI 7:30pm 10.28.SAT 4pm 10.29.SUN 4pm	Genre	Sound ●●●●● Theatre ●●●●●
Direction	Bush Moukarzel, Ben Kidd	Venue	Arko Arts Theater - Main Hall
Rating	13 and over	Duration	90min
Premiere	September 23, 2019, Gate Theatre (Dublin, Ireland)		
Accessibility	Korean Subtitle	State	Ireland

Touring Supported



Cultúr Éireann
Culture Ireland

Beckett's Room is a co-production between Dead Centre and the Gate Theatre. Originally presented as part of Dublin Theatre Festival. Supported by the Arts Council

Co-commissioned by Irish Arts Center and Warwick Arts Centre.

Supported by the Goethe Institute and Dublin City Council.

Development supported by Trinity Creative Challenge and the National Theatre Studio

WOMEN ON EARTH

지상의 여자들


10.07. Sat

-10.12. Thu

Theatre Company
Dolpagu
National Jeongdong
Theater of Korea, Cecil
Genre
Theatre
seoul performing arts festival


2022 SPAF ©옥상훈

"One day men started disappearing"

In the small regional town of Guju, men with violent tendencies suddenly start disappearing. The town's demographic gradually changes. There are women of various positions including mothers-in-law and daughters-in-law, mothers and daughters, and natives and immigrants. Some women are angry about their missing grandfathers, fathers, and husbands, and some other women feel pity. In a city where men's places are vacant, will women on earth create a women's paradise freed from the patriarchy? <Women on Earth> explores the ways in which the subject forms a relationship with the other. Some want to keep the long-established norms, while others want to break them.

The work expands the worldview of the original novel to talk about the relationship between humans and animals.

What will the women on earth face at the end of the story?

synopsis

This is Guju, a city three to four hours away from Seoul by bus. Seong-yeon and Hyeong-geun are the newlyweds who live here. Seong-yeon teaches at a small private academy. Hyung-geun is a media artist. He goes to Seoul for an exhibition leaving Seongyeon for about a month. Seong-yeon comes back home after seeing Hyung-geun off. That day, a Filipino woman's husband has suddenly disappeared while visiting his ancestor's grave. White light slowly started to surround him, then all of sudden he disappeared into thin air. Some men have been reported missing after days of not returning home, and others have suddenly evaporated in front of people's eyes. In this town, men kept on disappearing all of sudden. People think that this is the work of an extraterrestrial life or a certain religious group, or that environmental pollution is the cause, and they create countless rumors.



2022 SPAF ©옥상훈

Theatre Company Dolpagu

Theater Company Dolpagu was founded in 2015. Since then, it has been working with science, space, youth, and gender as its main subjects. Over the past few years, it has been focusing on making sci-fi genre performances, which led to the creation of the 'Universe Theater' series, theater adaptations of East Asian sci-fi novels. Recently, the company has been working with young playwrights to create a series called 'Today's Plays.' The project aims to create plays that deal with issues of contemporary Korean society.

JUN InChul

Director

SPAF Associated Artist



© 두산아트센터

Directed <Martyrdom>(2021), <I'm Waiting for You>(2020), <A Bird that Flew Away>(2019), <I Am a Murderer>(2017), XXL <Leotard & Anna Sui Hand Mirror> among numerous others works.

Performance Information

Date/Time	10.7.SAT 7pm 10.8.SUN 3pm, 7pm 10.10.TUE 7:30pm 10.11.WED 7:30pm 10.12.THU 7:30pm	Original Park Mun Yeong Adapter An Jeong Min Director Jun InChul
Genre	Theatre ●●●●●	Venue National Jeongdong Theater of Korea, Cecil
Rating	18 and over	Duration 100min
Premiere	2023. Seoul Performing Arts Festival, National Jeongdong Theater of Korea_Cecil	
Accessibility	English Subtitle 10.10.Tue.7:30pm, 10.11.Wed.7:30pm, 10.12.Thu.7:30pm Korean Subtitle 10.7.Sat.7pm, 10.8.Sun.3pm/7pm	
State	South Korea	Support Arts Council Korea

WELCOME TO YOUR KOREA



10.20.

FRI

-10.22.

SUN

Ahn Eun-Me

Company

Daehakro Arts Theater

- Main Hall

Genre

무용 ●●●●●

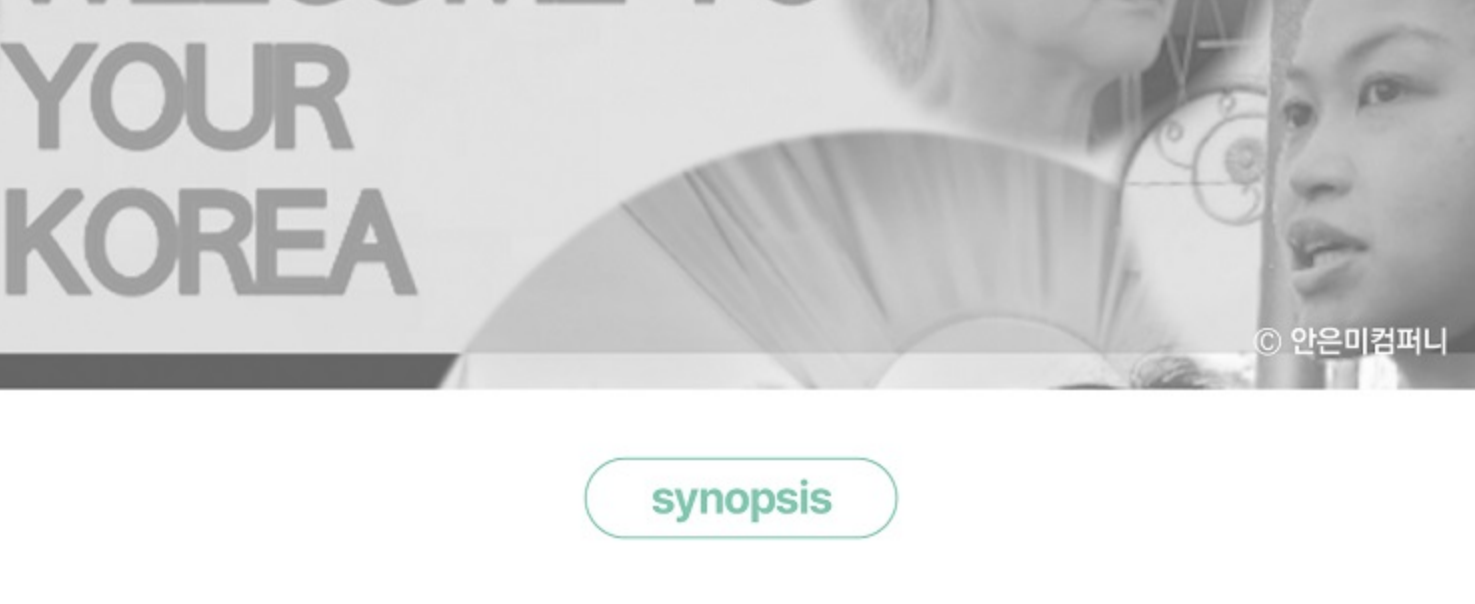
seoul performing arts festival



© 안은미컴퍼니

Where is my country calling HOME?
Welcome to Your Korea!

<Welcome to Your Korea> is a project in which ASEAN migrants living in Korea become the main characters. Ahn Eun-Me Company seeks a better way for Korean society to move toward tomorrow. The company decided to invite four choreographers from ASEAN countries with special eyes, ears and creativity who collaborate with ordinary people to create works that deal with challenging issues. The four choreographers meet migrants from their home countries and select participants/collaborators from them. Then each directs and presents a work (or artistic situation) through their own communication method.



© 안은미컴퍼니

synopsis

Since 2019, Ahn Eun-Me has been steadily exploring Asia as one of the themes for her work. Her previous works, one with Asian millennials as the main characters, and two collaborations with Indonesian dancers have gained international acclaim. Since last year, she has been focusing on the Asian continent, including Korea while meeting and having dialogues with artists (choreographers) from Indonesia, Vietnam, Thailand, and the Philippines. During her trips for research and examination, she created a new work, <Welcome to Korea> to raise various issues. Workers from Southeast Asia, in particular, have struggled to survive between being legal and illegal, and in the process have become responsible for the new Korea of today. If they disappear, fresh vegetables on the table will disappear, and all small and medium-sized businesses' factories will stop. What countries with special power have in common is that "immigrants are recognized as citizens and can play central roles."

Can Korea, and indeed Koreans also achieve this?

Ahn Eun-Me Company

Ahn Eun-Me, an artist of body and movement, has been leading the Ahn Eun-Me Company since its foundation in 1988. The company presents a variety of art forms, and has earned a reputation as one of the most renowned contemporary dance performance groups in Korea. It has been collaborating with artists in various fields and reaching beyond the boundaries of contemporary dance to write a new history of the performing arts. Numerous dancers have worked with the Ahn Eun-Me Company to pursue their art with passion, as the company plays a role of a creative performing arts group and training organization for dancers, and achieves a good balance between the two. Ahn Eun-Me Company has been continuously presenting works for a long time, which is rare for private groups which tend to be ephemeral. And it is committed to creative mutual exchange among international parties by utilizing the global network it has been building since its foundation. In other words, it is not only focusing on creating performing arts, but also connecting those who have been oppressed in any way so that it can create space and time for a creative network that enables more free and horizontal speech (or speech and expression).

Ahn Eunme

Choreographer



© 최영모(Choe Youngmo)

Ahn Eunme has been running the Ahn Eunme Company for over 30 years. She creates experimental performances by combining her unique creativity and development skills. She has been working internationally in places including Europe and Asia while promoting the current trends in contemporary Korean dance. In addition, as one of the most prominent choreographers and contemporary dancers, she is committed to training professional dancers and promoting contemporary dance education.

Ahn Eun-me has been drawing widespread attention with her work as a choreographer. Some call her "Asia's Pina Bausch." She has been working under the motto "Man is a dancing animal." "The natural history of the dance which belongs to the people who lived in this land" was the main theme of Ahn Eun-me's choreography. Ahn Eun-Me Company has been creatively (re)weaving the universal emotions of ordinary humans, and that is why, since its founding in 1988, the company has been well received as they actively present their works on the world stage including in Korea, the US and Europe. With fantastical colors and language expressed with the body, wild energy and humor, strikes that break constraining antiquated customs, and unconventional dance, the company is receiving extraordinary attention and special love from the world of dance today as it was yesterday, and as it is going to be tomorrow.

Major Works

<Dragons>(2021), <Geoshigi Monologue>(2019),
 <North Korea Dance.>(2018), <Dancing Middleaged Men>(2013),
 <Dancing Teenteen>(2012), <Dancing Grandmothers>(2011),
 <Symphoca Bari_This World>(2007)

Awards

2022.01.27 <2021 Dance Grand Prize: Contemporary Dance>
 2019.10.18. <68th Seoul Culture Awards: Dance>
 2019.10.17. <2019 Gender Equality Awards: Cultural Person>,
 Women and Culture in Network
 2019.10.08. <38th Sejong Culture Awards: Art>,
 Ministry of Culture, Sports and Tourism
 2019.03.27. <2019 International Theater Institute Special Award>,
 International Theater Institute
 2018.02.28. <24th Dance Art Award: Daeshim Dance>,
 ChangMu Arts Center
 2016.04.29. <Prix Culturel France-Corée >,
 Le Comité du Prix Culturel France-Corée

Performance Information

Date/Time 10.20.FRI 7:30pm **Genre** Dance ●●●●●
 10.21.SAT 4pm
 10.22.SUN 4pm

Choreographer Ahn Eun-Me **Rating** 7 and over

Venue Daehakro Arts Theater - Main Hall **Duration** 70min

Premiere 2023. Seoul Performing Arts Festival

State South Korea, Indonesia, Thailand, Vietnam, Philippines

Support 한국문화예술위원회 KOFICE 한국국제문화교류진흥원
 공연예술 중장기창작지원 한국국제문화교류진흥원
 Art Council Korea, Korea Foundation for International Cultural Exchange

GRAVE RELOCATION

이장



10.26. Thu

-10.29. Sun

Theatre Golmokil

National Jeongdong Theater of Korea, Cecil

Genre

Theater ●●●●●

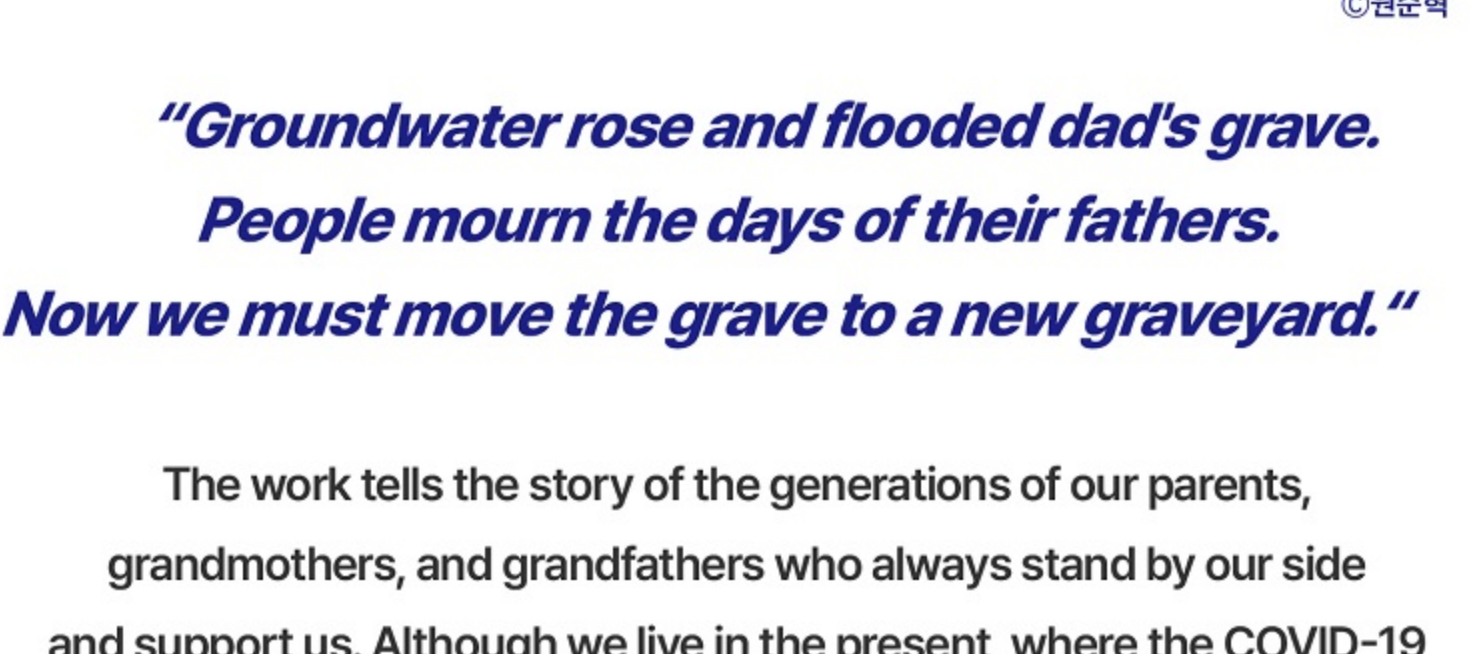
seoul performing arts festival

The painful, difficult, and unreasonable stories that unfold around the father and family members are the material and thematic roots that have allowed Kunhyung's plays to sprout, grow thick, and bear abundant fruits over a long period of time. Therefore, 'family story' and its many variations have formed a large net for the abundant harvest of Kunhyung's plays.

- Shim Jae-min, theater critic -

As you watch the story unfold while laughing at the witty dialogue unique to Theater Company Golmokil, an unexpected development catches you off guard. The emotional roller coaster going up and down will take you all the way to the end of the story.

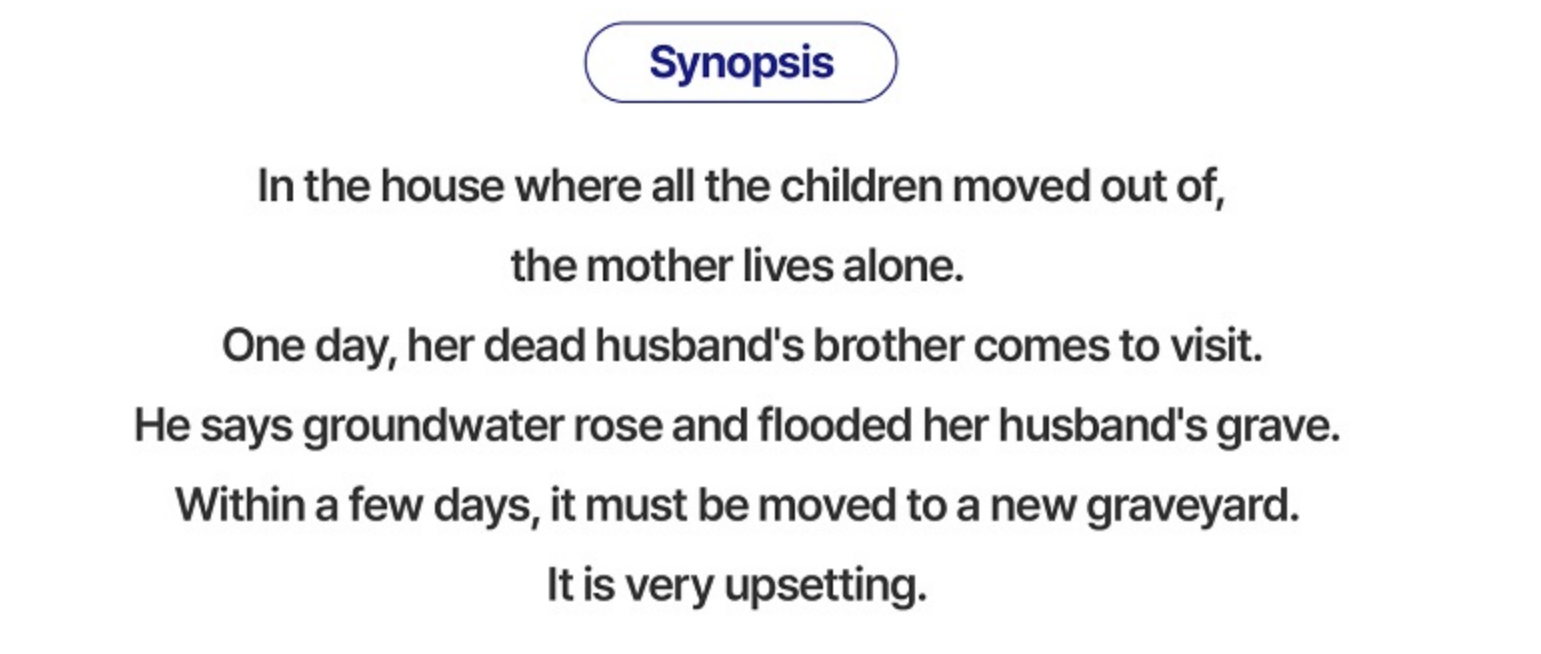
- Within News, in 2021 -



©원준혁

"Groundwater rose and flooded dad's grave. People mourn the days of their fathers. Now we must move the grave to a new graveyard."

The work tells the story of the generations of our parents, grandmothers, and grandfathers who always stand by our side and support us. Although we live in the present, where the COVID-19 pandemic has made everything more difficult in our daily life, we would like to remember and look back on the lives and times of the previous generations who have lived through and endured the hardship of war and division. Based on the ensemble of esteemed actors such as Kang Ji-eun, Sung No-jin, and Kim Ju-wan, who have consistently shown excellent acting, they present a solid and moving performance on stage.



©원준혁

Synopsis

In the house where all the children moved out of, the mother lives alone.

One day, her dead husband's brother comes to visit. He says groundwater rose and flooded her husband's grave. Within a few days, it must be moved to a new graveyard. It is very upsetting.

Yet she collects herself, and thinks of the years she spent with her husband. She also thinks of the children who have left home. The memories are faint.

The mind is still going strong, but the body doesn't work as well as the mind.

It's the day of moving the grave. All the children who had left came back home. Now all that's left is to go to the grave. People mourn the father's era. Birds are singing outside the house

Now that everything is ready, the father must be moved to a new graveyard.



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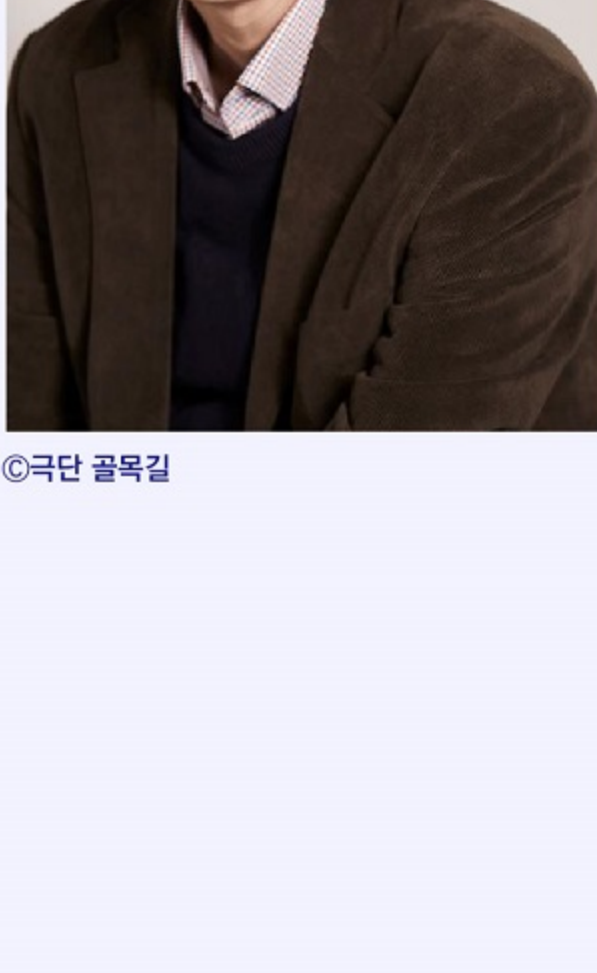
Theatre Golmokil

Theater Company Golmokil is worthy of being called one of the most renowned creative centers. It has won many major theater awards in Korea and received high praise from audiences and critics.

The company produced a number of excellent actors such as Park Hae-il, Yoon Je-moon, Kho Soo-hee, Eom Hyo-seop, Hwang Young-hee, and Lee Bongnyeom. Led by the esteemed playwright and director PARK KUNHYUNG, it continues to make creative theater works.

PARK KUNHYUNG

Writer-Director



©극단 골목길

- Director, playwright
- Artistic Director, Theater Company Golmokil
- Full professor at the Directing Department, School of Drama, the Korea National University of Arts

Kunhyung's work brings the daily life of ordinary folk on to the stage as it is. He uses theatrical style and language, and his work is characterized by his unique expressiveness. As a director and playwright, his charm is that he casually shows us, the audience, that despair is waiting at the end of our gloomy days while reminding us that somewhere there is hope.

<All the Soldiers are Pathetic>(2016), <Manchuria Front>(2014), <Ain't be Too Surprised>(2009), <Gyeong-suk and Gyeong-suk's Father>(2006), <Praise for Youth>(1999)

2016 All the Soldiers are Pathetic. Dong-A Theater Award's Prizes for Play and Direction. International Association of Theatre Critics-Korea's Best 3. Monthly K Theatre's Best 7.

2014 Manchuria Front. Monthly K Theatre's Best 7.

2009 Ain't be Too Surprised. Dong-A Theater Award's Prizes for Play and Direction. Korea Theatre Award's Prize for Play.

Performance Information

Date/Time	10.26.THU 7:30pm 10.27.FRI 7:30pm 10.28.SAT 6pm 10.29.SUN 3pm, 7pm	Genre	Theater ●●●●●
Writer-Director	PARK KUN-HYUNG	Venue	National Jeongdong Theater of Korea, Cecil
Rating	13 and over	Duration	90min
Premiere	2021. Art space HyeHwa	State	South Korea

Accessibility Sign Language, Korean Subtitle 10.27.Fri.7:30pm
English Subtitle 10.29.Sun.3pm, 7pm

A NOTIONAL HISTORY



10.12. THU
-10.15. SUN

Five Arts Centre

Arko Arts Theater
- Small Hall

Documentary Theatre ●●●●●
Theatre ●●●●●
Video ●●●

Genre

"This excellent documentary theatre shows that 'looking at the past is nothing but seeing the future', and is full of suggestions and aspirations."

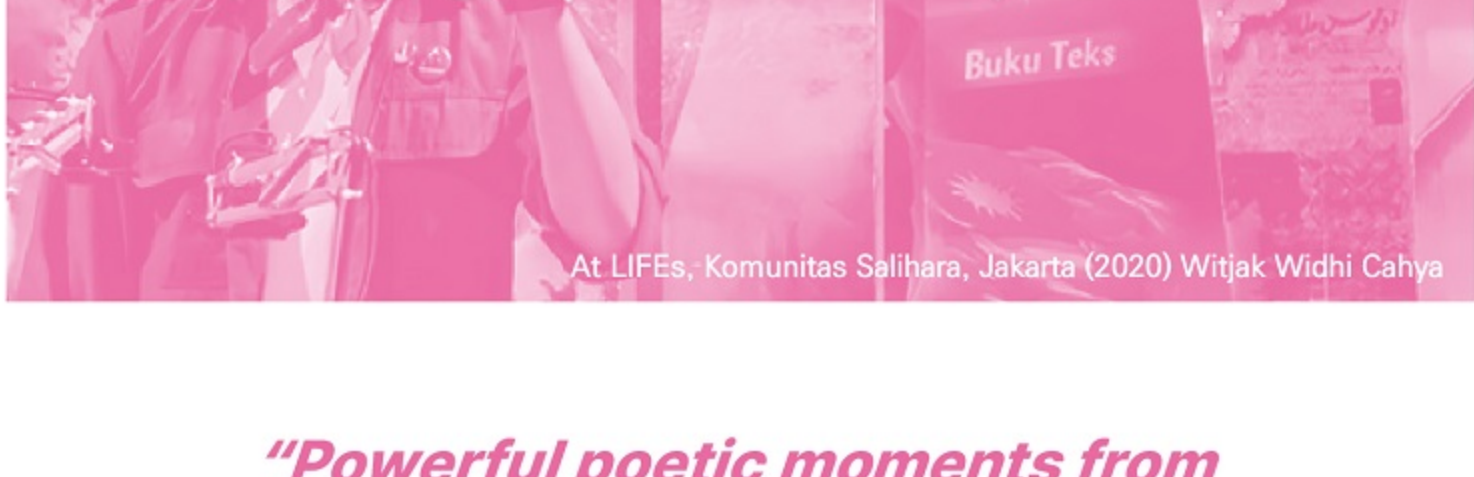
- 2022 ArtScape Japan -

"It is an indelible mark, leaving us alive and open to the possibility of making new histories through our personal and collective struggles for our nation."

- 2023 The Star -

"It is an incredible poetic performance in which through music and storytelling they open up the importance of recognising the complexity of history beside what is politically important to tell at this moment."

- 2022 Brussels Morning -



"Powerful poetic moments from an unfinished revolution"

A Notional History is a continuation of a series of research and creative projects since 2004 that have engaged with narratives surrounding the Malayan Emergency (1948-1960). These works have taken the form of performances, exhibitions and visual arts installations. They also include the documentary 10 Tahun Sebelum Merdeka (2007), the 11-day Emergency Festival (2008), the Re:Search Re:Source presentations and participatory events (2008), as well as Baling (2005-ongoing), a series of documentary performances investigating the 1955 Baling Talks, which are the peace talks between elected government representatives and the banned Malayan Communist Party.

* The Malayan Emergency (1948-1960) was a guerrilla war fought in British Malaya (currently Malaysia) between the armed communist pro-independence group of the Malayan National Liberation Army and the military forces of the Federation of Malaya, the British Empire and the Commonwealth.



synopsis

In 2018, after 14 general elections and 61 years under the same regime, Malaysian citizens finally voted out the Barisan Nasional government that had been in power since 1957 - the year of Malayan independence from the British. In 2008, on the 60th anniversary of the start of the Malayan Emergency, a video documentary - about an unfulfilled revolution - was left unfinished. In 2020, a revised textbook on 20th century Malayan-Malaysian history will be produced under a new government - updated with new additions, figures, erasures, exclusions and blind-spots.

Employing and frictioning materials from the uncompleted documentary, the existing and 'new' history books, and the artists' own lives and experiences, A Notional History seeks to investigate the possible histories for #MalaysiaBaharu (New Malaysia), intersecting the personal, the national, and the notional.



Five Arts Centre

"What was necessary in Malaysia was not the united voice of the nation, but the spaces where multiplicity was explored, experienced and experimented..."

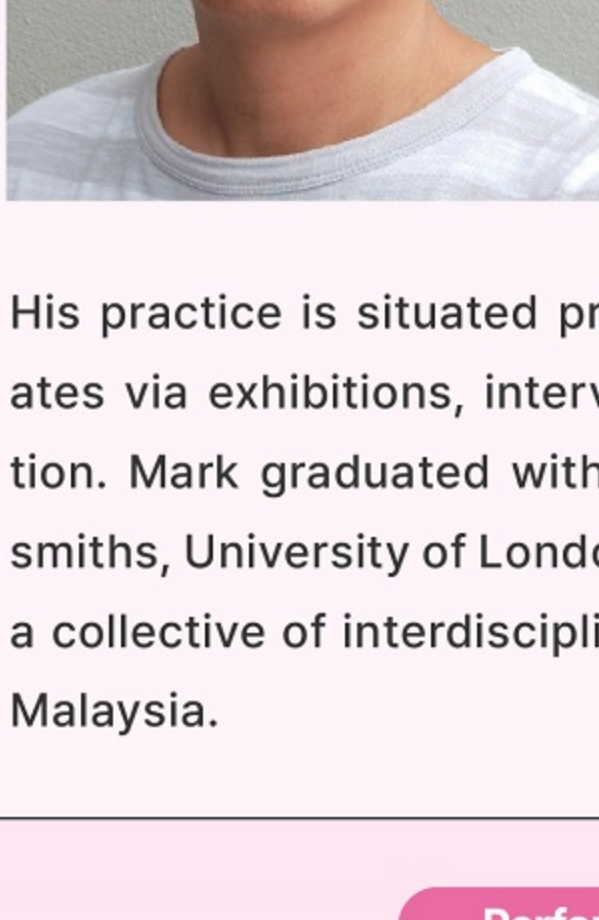
- Ken Takiguchi

Five Arts Centre is a dynamic collective of Malaysian artists, activists, and producers, dedicated to generating alternative art forms and images in the contemporary arts landscape. It is well-known for cutting edge performances in theatre, dance, music, and young people's theatre, and incorporates aspects of the visual and digital arts as well.

The collective has performed and presented its work across Southeast Asia, as well as in Japan, South Korea, Hong Kong, India, the United Arab Emirates, Egypt, Greece, Portugal, Switzerland, Austria, Germany, Belgium, Finland, the United Kingdom, Canada, and Australia.

Mark Teh

Director/Researcher



Mark Teh is a researcher and performance maker based in Kuala Lumpur. His diverse, collaborative projects are particularly engaged with the issues of history, memory and the urban context, often taking on documentary and speculative forms.

His practice is situated primarily in performance, but also operates via exhibitions, interventions, writing, curating, and education. Mark graduated with an MA in Art and Politics from Goldsmiths, University of London, and is a member of Five Arts Centre, a collective of interdisciplinary artists, producers and activists in Malaysia.

Performance Information

Date/Time	10.12.THU 7:30pm 10.13.FRI 7:30pm 10.14.SAT 4pm 10.15.SUN 4pm	Genre	Documentary Theatre ●●●●● Theatre ●●●●● Video ●●●
Director	Mark Teh	Venue	Arko Arts Theater - Small Hall
Rating	13 and over	Duration	75min
Premiere	2019 TPAM (JAPAN)	State	Malaysia
Accessibility	Korean subtitle		

Co-production TPAM(Performing Arts Meeting in Yokohama)