

MEDIA RELEASE

FOR IMMEDIATE RELEASE

Region's first Asian Dramaturgs' Network launches in Singapore

Centre 42 and Esplanade jointly present a two-day symposium to inaugurate the new platform

1. **The Asian Dramaturgs' Network (ADN)** is a **new platform** created in 2016 that aims to map and connect the region's dramaturgical expertise, knowledge and practices. To mark the launch of ADN, Centre 42 and Esplanade – Theatres on the Bay will collaborate for the first time to present a two-day symposium on 23 and 24 April. The event features the inaugural gathering of **more than 15** Asian-based dramaturgs from **Malaysia, Singapore, Indonesia, India, Sri Lanka, China, Japan, Philippines, Korea and Australia**.
2. The ADN is **borne out of a need** to: connect with dramaturgs and practitioners concerned with the field of dramaturgy in the region; search for like-minded individuals and interested parties regarding dramaturgy; dialogue and debate on dramaturgy, dramaturging and the role(s) of the dramaturg.
3. **Founding Director Dr Lim How Ngean** observes "In the last five years, the proliferation of academic material, forum discussions, roundtable dialogues and interviews on the role of the dramaturg and dramaturgy has gained fierce momentum in all sorts of performance platforms, meetings and symposiums. But this happening was very much in the West. Concepts, theories, working models were mostly based on Euro-American foundations of dramaturgy that could usually owe their pedigree to names like Brecht, Lessing, Nijinsky to the likes of André Lepecki, Raimund Hoghe and Guy Cools. Yet, looking at ancient performance liturgies such as the Indian *Natyasastra* and Japanese Zeami's *The Transmission of the Flower*, they more than hint at lessons in dramaturgy of their respective classical forms: from characterisation to narrativisation, choreography to music orchestration, and even production management and administration. So, perhaps dramaturgy is not so alien or novel a concept Asia – a rose by any other name, it was said. We need to start investigating and exploring present situations, contemporary methods, new ideas and concepts that may have their genesis within Asia."
4. **Centre 42** is the main organising partner for this new Asian Dramaturgs' Network. Aligned with its mission of being an organisational intermediary to budding writers and artists, the fronting of the ADN is another instance of the centre's support in the creation of new works and new opportunities. The centre provides the physical environment, supports the



creative impetus, and encourages the intellectual rigour that it believes is the ideal approach to creating new and novel works in writing and performance. More recently in 2015, the centre initiated the Apprentice Dramaturg Programme aimed at young artists and fresh theatre-based graduates looking to be trained as dramaturges, or existing practitioners looking to develop and diversify their skill sets. Centre 42's Chief Consultant and Resident Dramaturg Dr Robin Loon opines "This programme hopes to fill a gap in the current dramaturgical practices in Singapore by providing common grounding on basic tools and practices in dramaturgy. While the pilot iteration is in its infancy and allows for only a handful of Apprentice Dramaturgs for each cycle, we are positive that the organisation and launch of the Asian Dramaturgs' Network in Singapore will benefit the larger performance-making scene here and give rise to the discussion of Dramaturgy. The centre's support to the ADN foregrounds our commitment to advancing and professionalising the dramaturgical cause."

5. Supporting the creation of new works is a key priority in **Esplanade's** programming. This means not only supporting artists, but all expertise involved in making a performance. One such expertise Esplanade has been developing is the role of the dramaturg. In the commissioning of new dance and theatre productions, Esplanade has provided artists with the option to work with a dramaturg. In addition, as there are a small handful of dramaturgs working in the South East Asian region, Esplanade organised a mentorship programme in 2012 with the aim to give aspiring dramaturgs an introduction to the role. Participants were attached to a dramaturg working on the creation of a dance production. Said Faith Tan, Producer, The Esplanade Co Ltd, "Making a strong production is a long process that requires resources and a team to support the artists to realise their work. A key role in performance-making that has often been overlooked in Asia is the dramaturg who can engage in a rigorous discourse with the artists within the process of creating. Supporting the first Asian Dramaturgs' Network Symposium is an important next step in building knowledge and resources for dramaturgy and the role of the dramaturg within Asia. This event also marks our first collaboration with Centre 42, bringing together two arts centres dedicated to supporting the development of the arts in Singapore and beyond"
6. At its inception, the **ADN has several objectives:**
 - To connect the various dramaturgical thinking and practices unique to the region, forming a community of artists
 - To provide a focused platform for Asian dramaturgs in their myriad of methods and approaches to dramaturgy
 - To formalise and professionalise the role of the dramaturg as a growing necessity in the diverse nature of contemporary performance
 - To communicate and educate on the role and function of the dramaturg to benefit performance-makers in the region

- To provide dramaturgical resources to performance-makers and other artistic stakeholders in the region
 - To be an organised platform for exchange and engagement with Euro-American colleagues and peers
7. Over two days, the ADN's **inaugural symposium titled "Mapping Out, In & About"** will feature a series of public talks and closed-door dialogues co-presented by Centre 42 and Esplanade – Theatres on the Bay.
 8. The public talks aim to **raise the awareness and the profile of the field of dramaturgy in contemporary performance-making in Singapore**. ADN speakers will present different perspectives on dramaturgy, dramaturging and the dramaturg within performance-making. The discussions will shed light on – as well as challenge – dramaturgical thinking and practices in Asia through themes and issues such as:
 - Conceptualising Dramaturgy in the Region
 - Practical Realities of Dramaturgy – Working Through Case Studies
 - Work Processes Between Performance-Makers and Dramaturgs in Practice
 - Education & Pedagogy in Dramaturgy
 9. All public events are free. Online registration is required to secure a seat. Register at www.asiandramaturgs.com
 10. The 2016 ADN Symposium is co-presented by **Centre 42** and **Esplanade – Theatres on the Bay**, and supported by the **Japan Foundation Asia Center** and the **National Arts Council**.
 11. Enclosed:
 - 2-Day Programme Schedule for "Mapping Out, In & About"
 - Speakers' Profile

+++

Media Enquiry Contacts:

<p>Ma Yanling Marketing & Communications Manager Centre 42 Limited</p> <p>Tel: +65 6884 9698 Email: yanling@centre42.sg</p>	<p>Gina Koh Communications Specialist The Esplanade Co Ltd</p> <p>Tel: +65 6828 8332 Email: kgina@esplanade.com</p>
 <p>Centre 42 is a non-profit organisation committed to the creation, documentation and promotion of texts and writings for the Singapore stage. The centre is a research and developmental initiative that aims to support the Singapore theatre industry by creating original writing for interested theatre companies and arts organisations for production development, while accumulating a functional archive documenting the histories and processes of Singapore theatre.</p> <p>Centre 42 is developed in collaboration with the National Arts Council.</p> <p>Visit www.centre42.sg for more information.</p>	 <p>Esplanade is Singapore's national performing arts centre. Its year-round line-up of about 3,000 performances presented by Esplanade, its collaboration partners and hirers include a diverse calendar of ticketed and non-ticketed programmes featuring dance, music, theatre, visual arts and more, making the arts accessible for everyone. The centre works in close partnership with local, regional and international artists to develop artistic capabilities and content, push artistic boundaries and engage audiences. It also develops technical capabilities for the industry nationally.</p> <p>This architectural icon, with its distinctive twin shells, houses world-class performance spaces complemented by a comprehensive range of professional support services. Its two main venues are the 1,600-seat Concert Hall and a Theatre with a capacity of 2,000. In May 2015, Esplanade was chosen as one of <u>SG Heart Map's 50 special places</u>.</p> <p>Esplanade – Theatres on the Bay is operated by The Esplanade Co Ltd, which is a not-for-profit organisation, a registered Charity and an Institution of a Public Character.</p> <p>Visit www.esplanade.com for more information.</p>

MEDIA RELEASE: ANNEX

- Two-Day Programme Schedule for “Mapping Out, In & About”

<u>23 April</u> <u>Saturday</u>	<u>Venue:</u> <u>Centre 42 (42 Waterloo Street)</u>
0930 - 1000 [By Invite]	OPENING REMARKS By Project Director Lim How Ngean, Centre 42 and Esplanade
1000 - 1230 [By Invite]	MAPPING THE TERRAIN In this opening session, the speakers will present a short report of dramaturgical activities they have researched on in their home countries. They will also speak briefly on their dramaturgical practice and some of the issues and themes of interest to them. A short written report will be distributed to the session participants and all interested parties. [Includes a 20-minute intermission.] <u>Speakers:</u> Helly Minarti (ID) / Nanako Nakajima (JP) / Shintaro Fuji (JP) / Sankar Venkateswaran (IN) / Giselle Garcia (PH) / Ruhanie Perea (LK) / Li Yinan (CN) / Peter Eckersall (US) / Alyson Campbell (AU) / Max-Philip Aschenbrenner (DE) / Robin Loon (SG) / Lim How Ngean (MY)
1400 – 1530 [FREE, Register Online]	TALKING DRAMATURGY & THE DRAMATURG: LOOKING FOR AN ASIAN CONTEXT? What is this practice of dramaturgy and who is this dramaturg? Why have this concept, function and personnel become increasingly talked about in relation to performance-making? This panel also addresses existing discourses and theories on dramaturgy, and if there are existing frameworks in Asian context(s). Speakers in this panel are selected for their extensive practical as well as academic experience on the subject of dramaturgy in the region. <u>Speakers:</u> Peter Eckersall (US) / Nanako Nakajima (JP) / Shintaro Fuji (JP) <u>Moderator:</u> Lim How Ngean (MY)

<p>1600 – 1815</p> <p>[FREE, Register Online]</p>	<p>DRAMATURGY IN ACTION I:</p> <p>PRACTICAL REALITIES</p> <p>This panel engages with the practical realities of dramaturgy in the field. Each speaker will present a specific case study of their dramaturgical work. The panel consists of a mixture of theatre and dance dramaturgs working in their respective home countries and abroad.</p> <p>[Includes a 15-minute intermission.]</p> <p><u>Speakers:</u></p> <p>Nanako Nakajima (JP) / Sankar Venkateswaran (IN) / Giselle Garcia (PH) / Li Yinan (CN) / Peter Eckersall (US) / Lim How Ngean (MY)</p> <p><u>Moderator:</u></p> <p>Robin Loon (SG)</p>
--	--

<p><u>24 April, Sunday</u></p>	<p><u>Venue:</u></p> <p><u>Esplanade Theatre Studio (Esplanade – Theatres on the Bay)</u></p>
<p>1130 – 1300</p> <p>[FREE, Register Online]</p>	<p>DRAMATURGY IN ACTION II:</p> <p>COLLABORATION, THE INTERDISCIPLINARY, AND THE INTERCULTURAL</p> <p>This panel focuses on novel approaches to dramaturgy in 'unconventional' performances such as community arts projects and transnational and intercultural collaboration, where the dramaturg is challenged in terms of changing geographical terrains of performance; differences in language and culture; differences in modes of performances; and different modes of the performative, i.e., exhibitions, storytelling, audience participation etc.</p> <p><u>Speakers:</u></p> <p>Ken Takiguchi (SG) / Charlene Rajendran (SG) / Alvin Tan (SG) / Kok Heng Leun (SG)</p> <p><u>Moderator:</u></p> <p>Lim How Ngean (MY)</p>
<p>1400 – 1530</p> <p>[FREE,</p>	<p>DRAMATURGY IN ACTION III:</p> <p>THE PERFORMANCE-MAKER & THE DRAMATURG</p>

<p>Register Online</p>	<p>How does a performance-maker work with a dramaturg? How does a performance-maker benefit from working with a dramaturg? What kind(s) of relationship develop between the two? This panel hopes to shed light on working with dramaturgs from the performance-makers' perspectives. Case studies may be highlighted to illustrate the working relationship between performance-maker and dramaturg, the processes of problem-solving and decision-making, and the negotiation of a professional and artistic relationship.</p> <p><u>Speakers:</u> Alyson Campbell (AU) / Lachlan Philpott (AU) / Eko Supriyanto (ID)</p> <p><u>Moderator:</u> Lim How Ngean (MY)</p>
<p>1550 – 1800</p> <p>[FREE, Register Online]</p>	<p>EDUCATION, PEDAGOGY, DRAMATURGY</p> <p>This panel focuses on how dramaturgy is currently taught in schools and institutions. The speakers present their experiences in setting up course programmes and curricula geared towards a formalised dramaturgical education.</p> <p>As the final public event of the symposium, the panel will be immediately followed by closing remarks, delivered by ADN Founding Director Lim How Ngean and Peter Eckersall.</p> <p><u>Speakers:</u> Shintaro Fuji (JP) / Charlene Rajendran (SG) / Li Yinan (CN) / Alyson Campbell (AU)</p> <p><u>Moderator:</u> Robin Loon (SG)</p>
<p>1830 – 1930</p> <p>[By Invite]</p>	<p>CLOSING REMARKS</p>



*Schedule is accurate as of 29 February 2016. Refer to www.asiandramaturgs.com for the most updated schedule and speakers list.

[By Invite] Public who are interested to attend these closed door discussions can write in to info@asiandramaturgs.com to request for an invitation to attend.

[FREE, Register Online] Free admission to public, register at www.asiandramaturgs.com. Limited capacity for each public event.

Speakers' Profiles

*Profiles of speakers are accurate as of 29 February 2016. Refer to www.asiandramaturgs.com for the updated list of participating speakers and their respective bios.

	<p>ALVIN TAN (SINGAPORE)</p> <p>Alvin Tan is the Founder and Artistic Director of The Necessary Stage and a leading proponent of devising theatre in Singapore, having directed more than 70 plays which have been staged locally and at international festivals. He has been awarded a Fulbright Scholarship and in 1998, was conferred the Young Artist Award for theatre. In 2010, Alvin was conferred the Chevalier des Arts et des Lettres by the French Ministry of Culture, in recognition of his significant contribution to the arts. The following year, he was awarded Best Director at 2011 The Straits Times Life! Theatre Awards for <i>Model Citizens</i> by The Necessary Stage.</p> <p>Alvin was previously invited by the Ministry of Education to design a drama syllabus at 'O' level for implementation in schools. In 2014, Alvin was conferred the Cultural Medallion for his artistic excellence and contribution to Singapore's arts and cultural landscape. He is also currently the Artistic Director of <i>Peer Pleasure</i>, an annual youth-oriented theatre festival in Singapore.</p>
	<p>ALYSON CAMPBELL (AUSTRALIA)</p> <p>Alyson Campbell is currently Coordinator of Graduate Studies in Theatre at the Victorian College of the Arts, Australia, where she leads Masters programmes in Directing and Dramaturgy. The Masters in Dramaturgy is the first of its kind in Australia. She is widely published in journals such as Theatre Research International and Australasian Drama Studies and has recently published a collection <i>Queer Dramaturgies: Where Performance Leads Queer</i> (Palgrave 2015) with her research partner Dr. Stephen Farrier (Royal Central School of Speech and Drama). Her research focuses on directing and dramaturgy, particularly questions of gender and sexuality, affect and phenomenology, and HIV and AIDS in performance.</p> <p>Alyson's work as a theatre director and dramaturg spans a broad range of companies and venues in Australia, the UK and the US. She collaborates closely with Sydney playwright Lachlan Philpott and most recently directed the premiere of Philpott's play <i>The Trouble with Harry at the Mac</i>, Belfast, as part of Outburst Queer Arts Festival 2013 and directed its Green Room award-winning Australian premiere for the Melbourne Festival 2014.</p>



CHARLENE RAJENDRAN (SINGAPORE)

Charlene Rajendran is a theatre educator, researcher and practitioner who currently works at the National Institute of Education, Nanyang Technological University, Singapore. She researches issues of contemporary performance, identity and culture in urban multicultural contexts, and develops arts-based dialogic pedagogies that draw on contextually-based knowledges to deepen critical and aesthetic thinking. She is a Member of the Internal Advisory Committee for UNESCO-NIE Centre for Arts Research in Education (CARE) and seeks to engage in local and regional platforms for developing Arts Education that is critically engaged and historically situated.

Charlene has been involved as theatre director, performer and writer since she was a teenager, working primarily with Janet Pillai and Five Arts Centre, Malaysia. More recently she has been dramaturg in a range of performance projects, including *Both Sides, Now* (2014, 2015, ArtsWok and Drama Box), *Gitanjali: I feel the earth move* (2014, The Necessary Stage) and *It Won't Be Too Long – The Cemetery* (2015, Drama Box). In January 2015, she convened a practice-based conference entitled *Unfinished Business: Krishen Jit's Performance Practice and Contemporary Malaysian Theatre* (Five Arts Centre) in Kuala Lumpur, Malaysia.

Charlene continues to navigate through a range of disciplines and practices in performance-making, drama pedagogy and theatre-thinking, towards more critical and engaged platforms for dialogue. Her publications include creative works, articles in theatre journals and chapters in scholarly books.



EKO SUPRIYANTO (INDONESIA)

Eko Supriyanto is the leading Indonesian dancer and choreographer of his generation. He is the founding artistic director of [EkosDance Company](#) and [Solo Dance Studio](#) in Surakarta, Indonesia.

Trained in Javanese court dances and the Indonesian martial arts of Pencak Silat since the age of seven, Eko's performance career spans major works and tours throughout Indonesia, Europe, America and the Asia Pacific. Eko holds a PhD in Performance Studies (2014) from Gadjah Mada University and Master of Fine Arts (MFA) in Dance and Choreography from the UCLA Department of World Arts and Cultures (2001).

Eko's performance career stretches between major commercial productions to dance research projects. He was enlisted as a dance consultant for Julie Taymor's *Lion King* Broadway production, and choreographed and performed for major international productions including Peter Sellars *Le Grand Macabre*; John Adam's opera *A Flowering Tree* in Vienna, the Barbican Centre in London and the Lincoln Center in New York; Garin Nugroho's opera *Jawa*; MAU Lemi Ponifasio's *Tempest*; *solid.states* with Arco Renz; and was a featured dancer in Madonna's 2001 *Drowned World Tour*.

Eko's recent major work is *Cry Jailolo* with seven youth dancers from Jailolo North Maluku that toured in Japan, Australia and Europe from August to October 2015. His most recent performance research on the Body Embodiment of Indonesian Dancers is connected to his work on maritime

culture entitled *The Future of Dance is Under Water*.



GISELLE GARCIA (PHILIPPINES)

Giselle Garcia is a faculty member at both the the Fine Arts Program and English Department of the Ateneo de Manila where she developed the first dramaturgy undergraduate course at the university. As resident dramaturg and Senior Culture and Arts Officer at the Cultural Center of the Philippines, she also curates artistic programmes with the Intertextual Division. As a member of the Literary Managers and Dramaturgs of the Americas (LMDA) and Writers Bloc, she always tries to find ways to support the development of new work, and forging relationships with and between artists, communities and institutions.

Giselle received her M.A. in Theater, Dramaturgy Concentration degree from Hunter College, City University of New York and an A.B. Literature (English) degree from the Ateneo de Manila University. She has worked on the development of over 250 new plays by established and emerging playwrights in New York and Manila.

Some recent production dramaturgy credits include Nicolas B. Pichay's *Macho Dancer: A Musical*, Elmer Gatchalian's adaptation of *Juego de Peligro* (Tanghalang Pilipino); *Der Kaufmann: Ang Negosyante ng Venecia* by Rody Vera (Tanghalang Pilipino); the Off-Broadway production of *Lloyd Suh's Jesus in India* (Ma-Yi); *Pahimakas sa Isang Ahente* (Tanghalang Pilipino); *Kooman and Dimond's Dani Girl* (Sandbox Collective); and *Agyu: Patungo sa Paraiso* (Siklab Productions). *Pahimakas sa Isang Ahente* and *Der Kaufmann: Ang Negosyante ng Venecia* were cited and awarded respectively for Outstanding Production of Existing Material for a Play by the Philstage Gawad Buhay Awards.







HELLY MINARTI (INDONESIA)



Helly Minarti is an independent dance curator and researcher based in Jakarta. In 2014, she received her PhD in Dance Studies from the University of Roehampton, UK.

From 2013 to 2015, Helly was the Head of Programme for the Jakarta Arts Council (JAC), during which she coordinated a collective curatorial process across various arts forms. At JAC, she co-initiated *Choreolab: Process in Progress*, a programme designed as a dramaturgical intervention for young choreographers to foster criticality, informed by her experience dramaturging and producing for Indonesian choreographers.

Helly co-curated the Asia-Europe Dance Forum (2004, Berlin), the Asia-Europe Artists Exchange (2006, Ansan/Korea), and the Indonesian Dance Festival (2014). She produced for choreographer Fitri Setyaningsih from 2013 to 2015. Her most recent project was curating *Gaze. Project. Myth* (2015) at the inaugural season of Asian Arts Theatre in Gwangju, Korea. The project comprised an exhibition, choreographic presentations and a symposium to explore the discourses and practices of Orientalism throughout history.

	<p>Helly's research interests include (global) discourse on modernities, cultural policy/politics with a focus on the Asian context, and issues on contemporaneity and certain artistic/choreographic practices within an Indonesian historical context.</p>
	<p>KEN TAKIGUCHI (SINGAPORE)</p> <p>Ken Takiguchi is a research fellow at the Theatre Studies Programme, Department of English Language and Literature, National University of Singapore. He obtained his PhD in Japanese Studies from National University of Singapore, specialising in theatre translations, intercultural theatre and cultural policy.</p> <p>As a theatre academic, Ken was an Assistant Convener of a conference titled <i>Unfinished Business: Krishen Jit's Performance Practice and Contemporary Malaysian Theatre</i> held in Kuala Lumpur in January 2015. He convened a symposium on Malaysian theatre for the Japan Association for Malaysian Studies in December 2015. Ken is also the Deputy Director and Translation Editor for an online archive project called the Asian Shakespeare Intercultural Archive.</p> <p>Ken also works in theatre as a dramaturg, translator and producer. He started his practice when he was the Assistant Director of the Japan Foundation Kuala Lumpur. He has actively participated in numerous intercultural productions, including <i>Spring in Kuala Lumpur</i> (2004, Five Arts Centre [Malaysia] & Pappa Tarahumara [Japan]); <i>Reservoir</i> (2008, TheatreWorks [Singapore]); <i>Mobile 2: Flat Cities</i> (2013, The Necessary Stage [Singapore]); and <i>HOTEL</i> (2015, Wild Rice [Singapore]).</p>
	<p>KOK HENG LEUN (SINGAPORE)</p> <p>Kok Heng Leun is the Artistic Director of Singaporean theatre company Drama Box, and a prominent figure in both the English- and Chinese-language theatres in Singapore. Thus far, he has directed over 60 plays, including Kuo Pao Kun's <i>Spirit Play</i>; Forum Theatre Trick or Threat!; HERstory (2011, Singapore Arts Festival); and Drift (2008, Singapore Season).</p> <p>Heng Leun strongly believes in engaging the community in his works to promote critical dialogues about the world we live in. He is one of the most important theatre practitioners in Singapore advocating applied and engaged arts. Known to be one of the most respectable Forum Theatre practitioners in Asia, he has also ventured into multi-disciplinary applied and engaged arts projects such as Project Mending Sky which deals with environmental issues, and PRISM which looks at issues of governance in Singapore.</p> <p>In recent years, Heng Leun has been actively advocating cultural exchanges and dialogues among artists and cultural workers in the region as well as internationally. He has also taken up teaching, curatorial and dramaturgical roles in many projects.</p> <p>Heng Leun also strongly believes in the importance of research and</p>

	<p>documentation of theatre and performance. In recent years, he has initiated various projects to document and research on Chinese language theatre in Singapore, including SCENES – Singapore's Chinese Language Theatre, a curated festival programme of theatre and exhibitions, a published anthology of contemporary Singapore Chinese language plays, and currently a publication on the history of Singapore's Chinese language theatre.</p> <p>He received the Young Artist Award from the National Arts Council of Singapore in 2000 and the Japanese Chamber of Commerce and Industry Culture Award in 2003. In 2006, he was presented the Outstanding Young Person (Culture) award in recognition of his contribution to the local arts scene.</p>
	<p>LACHLAN PHILPOTT (AUSTRALIA)</p> <p>Lachlan Philpott is a Sydney-based playwright. He has nine published plays, including <i>Silent Disco</i> (which won the Griffin Award for Outstanding New Australian play; the GAP Competition Aurora Theatre Co., USA; and the Best Stage Play at the Australian Writers Guild Awards) and <i>Truck Stop</i> (which won Best Play for Young Audiences at the Australian Writer's Guild Awards). His latest upcoming work is Lake Disappointment staged by Carriageworks (Sydney).</p> <p>Lachlan has done extensive work as a teacher, mentor and dramaturg at international organisations, theatre companies, schools and tertiary institutions around the world, such as Amnesty International, Checkpoint Theatre (Singapore), Griffin Theatre Company (Sydney), the Oval House (London), and The Playwright's Foundation (San Francisco).</p> <p>In 2013, Lachlan was awarded an Australia Council Cultural Leadership grant to study new play development models in several countries. He received the inaugural Australian Professional Playwright Fulbright Scholarship in 2014 to work in-residence at The American Conservatory Theatre, San Francisco, and Kansas State University. He was also Chair of the Australian Writers' Guild Playwrights' Committee between 2012 and 2015.</p>
	<p>LI YINAN (CHINA)</p> <p>Li Yinan is Professor for Dramaturgy and Theatre Studies at the Central Academy of Drama of China, Beijing. Since 2009, she has been making efforts to introduce the German concept and working methods of Dramaturgy into China. At the beginning of 2015, she established the Faculty of Dramaturgy and Applied Theatre at the Central Academy of Drama and took up its Director position.</p> <p>Yinan's major dramaturgical work include <i>YouMou</i> (2015, Have/Have Not), <i>About the Beautiful New World</i> (2015), <i>About Disappearance</i> (2014), <i>Stockholm Syndrome</i> (2010), and <i>Miss Special</i> (2009). She was Chief Dramaturg at the Caochangdi Workstation, Beijing in 2007, and the Resident Dramaturg of Lin Zhaohua Theatre Studio, Beijing, in 2004.</p> <p>Yinan is a 2012 recipient of the NCET (the programme for New Century Excellent Talents in university) Fellowship from the Ministry of Education,</p>

	China.
	<p>LIM HOW NGEAN (MALAYSIA)</p> <p>Lim How Ngean is a performance-maker, dramaturg and dance researcher who has been actively involved in the performing arts for over 20 years. He is also the founding director of the Asian Dramaturgs' Network, which will hold its inaugural symposium in Singapore in April 2016. Earlier in his career, he performed in productions in Singapore and Malaysia as well as wrote reviews and features on dance and theatre for the Malaysian press.</p> <p>In recent years, How Ngean has served as dramaturg for dance performances at the Singapore Arts Festival and Esplanade - Theatres on the Bay. He has dramaturged for critically-acclaimed choreographers and dance groups, such as the Amrita Performing Arts Group (Cambodia), Daniel Kok (Singapore), Kuik Swee Boon (Singapore), Ming Poon (Singapore), and Pichet Klunchen (Thailand). His latest work was <i>What Price Your Dance?</i>, a collaboration with Dance Box Kobe, performed in February 2016 in Kobe, Japan.</p> <p>In 2006, How Ngean was awarded a visiting fellowship under the Asian Public Intellectual programme of the Nippon Foundation, during which he researched contemporary dance in Tokyo for eight months. He was awarded the British Council Chevening Scholarship in 2007 to study his MA in Royal Holloway London. He was conferred his PhD in 2014 from the National University of Singapore for his research on contemporary dance choreography in Southeast Asia.</p>
	<p>MAX-PHILIP ASCHENBRENNER (GERMANY)</p> <p>Max-Philip Aschenbrenner is a performing arts presenter and dramaturg. He has studied media studies, interaction and process design, and has a Master's degree in dramaturgy. After working as an artistic collaborator at the Theater der Welt Festival in 2010 when Frie Leysen was the artistic director, he took on the position of artistic director at SÜDPOL – Musik und Tanz Theater in Kriens, Switzerland. He participated in programming the Vienna Festival with Frie Leysen.</p> <p>Max-Philip's dramaturgical work includes <i>Loan Shark</i> directed by Christ Kondek at Rotterdamse Schouwburg, and <i>King Lear</i> directed by Barbara Weber at the Vienna Festival and Hebbel Theater (HAU). He has most recently served as dramaturg for the Asian Arts Theatre in Gwangju, South Korea, and from 2016 onwards, he will be the dramaturge for the Volksbühne theatre in Berlin, Germany.</p>



NANAKO NAKAJIMA (JAPAN)

Nanako Nakajima is a scholar and a dramaturg of dance, and a certified traditional Japanese dance master. She currently teaches at Aichi University, Japan, and is also a Research Fellow at Free University Berlin. She was a Postdoctoral Research of the Japan Society for the Promotion of Science at Sautana University from 2011 to 2014. In 2006, she was a Jacobs Pillow Research Fellow and a visiting scholar at Tisch School New York University.

Nanako has worked as a dance dramaturg with New York downtown artists. Her dramaturgical work with luciana achugar, *Exhausting Love at Danspace Project* (2006), was awarded the New York Dance and Performance Award for choreography. Her other dramaturgical works include Chameckilerner's *Costumes By God* (2005, NY Dance Theater Workshop), Koosil-ja Hwang's *mech[a]OUTPUT* (2007, NY Japan Society), Osamu Jareo's *Theater Thikwa plus Junkan Project* (2008-2011, KYOTO EXPERIMENT 2012), and *Archiving Dance, Dance Marathon: OPEN WITH A PUNK SPIRIT! Archive Box* (2014 Saison Foundation; 2015, Singapore International Festival of Arts).

Nanako curated and organised international dance symposia entitled "The Aging Body in Dance", held in Berlin (2012) and in Tokyo (2014). She also realised the Asian premiere of *An Evening with Judy* by Raimund Hoghe at the Shunju-za Kabuki Theater in 2014.

Nanako gave cuatorial direction for the international collaborative project, *Dance Archive Boxes*, showcased at the 2016 Tokyo Performing Arts Meeting in Yokohama. Her publications include *Dance Dramaturgy: Modes of Agency, Awareness and Engagement* (2015, Palgrave) and *Musica Mundana* (2015, in *Liberal Arts*, Vol. 6, Saitama University Studies) as well as scholarly articles such as *De-aging Dancerism? The aging body in contemporary and community dance* (2011, in *Performance Research: A Journal of the Performing Arts*, Vol. 16) and *Dance Dramaturgy on the Topic of Aging - Focusing on Raimund Hoghe's 'An Evening with Judy* (2015, in *Performing Arts*, Vol. 19).



PETER ECKERSALL (UNITED STATES)

Peter Eckersall is Professor of Asian Theatre at the Graduate Centre, City University of New York. Recent publications include *We're People Who Do Shows: Back to Back Theatre: Performance, Politics, Visibility* (co-edited with Helena Grehan, Performance Research Books, 2013), *Theatre and Performance in the Asia-Pacific: Regional Modernities in the Global Era* (co-authored with Denise Varney, Barbara Hatley and Chris Hudson, Palgrave 2013) and *Performativity and Event in 1960s Japan: City, Body, Memory* (Palgrave 2013).

Peter was a graduate of the Rusden theatre program and co-founded The Men Who Knew Took Much, a performance group that was active for much of the 1980s and 1990s. More recently, he was the co-founder of Dramaturgies and is the resident dramaturg for the performance group [Not Yet It's Difficult \(NYID\)](#). NYID's award-winning performance and mixed media works have been widely seen in Australia, Asia and Europe.



ROBIN LOON (SINGAPORE)

Robin Loon is a dramaturg, academic and playwright. He currently teaches the *Introduction to Theatre & Performance* module as well as modules in Singapore English Language Theatre and Theatre Criticism at the Theatre Studies Programme, National University of Singapore.

Robin has consulted on many theatre projects as a dramaturg. He was Co-commissioning Dramaturg for *Full Frontal* (2007-2009), a directors' incubation platform at the Singapore Arts Festival. Subsequently, he was appointed Commissioning Dramaturg for *Open Studio* (2010-2012), Singapore Arts Festival Platform for new works. He has also been writer and dramaturg in several projects, including *Casting Back* (2012, Esplanade's 10th Anniversary), *男男自语* (2012, Singapore Arts Festival), and *Blue Prince* (The Blue Statemen, 2012).

Robin also heads Singapore's first Dramaturg Apprenticeship Programme under [Centre 42](#)'s Garage initiative. The Garage is a programme conceived for fresh theatre graduates wanting to move into dramaturgy and for practitioners eager to do a mid-career switch to or emphasis on dramaturgy. It is a 12-18 months programme comprising theoretical and historical contextualising and two professional attachments to ongoing productions.



RUHANIE PERERA (SRI LANKA)

Ruhanie Perera is a performer, performance-maker and lecturer working in Colombo, Sri Lanka. She is a founding director of Floating Space Theatre Company, and is also attached to the Department of English, University of Colombo, Sri Lanka as a visiting lecturer in performance and literature.

Ruhanie holds an MA in Performance and Culture: Interdisciplinary Approaches from Goldsmiths, London (2009), and her research has addressed storytelling cultures, performative acts and identities and cultural memory. Her most recent research project was titled *A Place for Herstory: Memory, Archive and Creative Agency*, and was presented at the Centre for Applied Philosophy, Politics and Ethics, University of Brighton, September 2013.

Ruhanie's recent work as a performer includes *Forgetting November* (2015, Harold Pieris Gallery [Colombo]); *Inscribing Her* (2013, Solo for the International Art Critics' Association Seminar – Unpacking Multiple Identities within Gender Based Art [Colombo]); *Somewhere Between Truth and its Telling* (2012, Solo for Stranger Than Fiction [London]); and *My Other History* (2011 [Colombo] and 2012 [Galle, Jaffna and Kandy]).

Ruhanie also works as a curator in visual art contexts, creating conversations across practice – more recently as the curator of the 'live art' segment of the Colombo Art Biennale (2014) and currently (2015/2016) as the curatorial advisor of the 'Sacred Cities' project – an artistic research initiative by Espace Gallery, Delhi, India and Theertha International Artists' Collective, Sri Lanka.



SANKAR VENKATESWARAN (INDIA)

Sankar Venkateswaran is a theatre dramaturg, director, producer, actor and composer. He is also the Artistic Director for the International Theatre Festival of Kerala in 2015 and 2016. He is a graduate of the Calicut University School of Drama & Fine Arts, Kerala, specialising in theatre direction, and the Theatre Training and Research Programme (now Intercultural Theatre Institute), Singapore. He is also the recipient of the 2013 International Ibsen Scholarship (Norway).

In 2007, Sankar founded Theatre Roots & Wings, directing works such as *Quick Death* (2008), *Sahyande Makan - The Elephant Project* (2008), Shogo Ohta's silent play *The Water Station* (2011), *101 Lullabies* (2012) based on the Indian epic *Mahabharata*, and Henrik Ibsen's *When We Dead Awaken* (2012) in collaboration with the German dancer Urs Dietrich.

Sankar also directed Bhasa's *Urubhangam* (2009) for Shinshu University, Japan, and *Neerina Niluthana* for the Marutirugata Repertory Company of Ninasam Theatre Institute, Karnataka, India. Also for Ninasam Theatre Institute, he directed Anton Chekhov's *The Seagull* (2012), *Guruthillathe Nadatha Galike* (2013) based on Peter Handke's *The Hour We Knew Nothing Of Each Other*, and Samuel Beckett's *The Lost Ones* (2014).

Sankar has also conducted workshops for institutions and theatre/dance companies such as Kuna'uka Theatre Company (Tokyo), Gati Dance Forum (New Delhi), Attakalari (Bangalore), and Colombo Dance Platform (Colombo) organised by Goethe-Institut, Sri Lanka.



SHINTARO FUJII (JAPAN)

Shintaro Fujii is a professor in theatre studies and currently the chief of the Department of Theatre and Film Studies at Waseda University, Tokyo, Japan. He specialises in contemporary performing arts, with a focus on francophone countries (France, Belgium and Canada) and Japan. He works on dramaturgy of the works of prominent artists such as Romeo Castellucci, Alain Platel, Robert Lepage and Dumb Type, as well as on cultural policies concerning performing arts.

Shintaro has been the co-editor of *Creative Force in the Postdramatic Age*, Hakusuisha, 2014 (an anthology of interviews with artists such as Romeo Castellucci, Gisèle Vienne and Rimini Protokoll); *Arts and Their Environment*, Ronsosha, 2012 (an anthology of essays on national and international cultural policies); *Théâtre/Public*, no 198, "Scènes françaises, scènes japonaises : allers-retours", 2010 (a special issue of a French theatre review on exchange in theatre between Japan and France); and *Keywords in Theatre Studies*, Pelicansha, 2007. In 2013, he was the initiator and director of a pilot project "Training Programme in Dramaturgy" at Waseda University, the first attempt of its kind in Japan, with the funding from the Japanese Agency for Cultural Affairs.

Shintaro also translates plays, mostly from French into Japanese. Among them is *Incendies (Scorched)* by Wajdi Mouawad, which he received in 2015 the prestigious Odashima Yushi Award for Drama Translation.