



iUi # 02
INTERNATIONAL

Festival of Contemporary Theatre

YANGON Myanmar

5 - 13 February 2010

Festival of Contemporary Theatre- Myanmar
(iUi # 02: Process of Initiating, Updating & Integrating)

DATE & TIME

Seminar

5-6 February 2010 (10 a.m. to 5 p.m.)

Workshops

7-11 February 2010 (10 a.m. to 5 p.m.)

Screening & Performance presentation

12-13 February 2010

Screening (10 a.m. to 12 a.m.)

Performance (5 p.m. to 9 : 30 p.m.)

VENUE

Alliance Française de Rangoun
(French Cultural Centre - Yangon)
340, Pyay Road, Yangon, MYANMAR
Phone: + 95 (1) 536 900, 537 122

CONTACT

theatreofthedisturbed09@gmail.com / contact@theatreofthedisturbed.org

www.theatreofthedisturbed.org



GOETHE-INSTITUT

“Festival of Contemporary Theatre-Myanmar”

iUi # 02 : Initiating, Updating & Integrating

5 -13 February 2010

Alliance Française de Rangoun (French Cultural Centre-Yangon)

340, Pyay Road

Yangon, MYANMAR

ABOUT THE PROJECT **iUi # 02**

This project, namely the “iUi” series, is *theatre of the disturbed* group’s continuous activity of promoting contemporary theatre through artistic as well as intellectual approaches in Myanmar.

Although Myanmar has a resourceful background of traditional drama, dance, and music, contemporary practice of theatre is still under-nourished in Myanmar. One decisive factor is that there is only one cultural university where dramatic arts are taught in Myanmar and that state-run institute favours only traditional practices towards music and dance. Therefore the access to contemporary practices of theatre and dramatic arts is extremely restricted in Myanmar. In addition, Myanmar contemporary dramatic literature is virtually dying out which is another fact largely contributing to the under-nourishment of contemporary theatre practice in the country.

Therefore, with the very aim of promoting contemporary theatre practice which is still virtually non-existent in Myanmar, *theatre of the disturbed*, in 2008, initiated the event of contemporary theatre under the title “iUi: process of initiating, updating and integrating-Festival of contemporary theatre - Myanmar” which is to be held on a basis of every two years.

As a result, from 2-10 February 2008, *theatre of the disturbed* successfully organized the first festival of contemporary theatre & performance art (**iUi # 01**) in Yangon, Myanmar with the participation of local and international artists, with the support of Alliance Française de Rangoun (French Cultural Centre, Yangon - Myanmar), ANA (Arts Network Asia - Singapore) and ACC (Asian Cultural Council). During the 9-day event which included workshops & seminars on theatre and performance art, as well as several theatre productions of works by local/international playwrights, and performance art works, a meaningful cultural dialogue was successfully developed between Myanmar and visiting foreign artists for the further development of theatre and performance art in Myanmar.

The upcoming project, “iUi # 02” is going to be held from 5 to 13 February 2010 as the continuation of the process of promoting contemporary theatre and dramatic literature for the further improvement of cultural knowledge within local art community in Myanmar.

Since one of the major interests of *theatre of the disturbed* is of theatre and dramatic arts, the main focus of this project “iUi # 02” will be on promoting contemporary theatre practice and dramatic literature in Myanmar. However it is important to note that this project is not aimed at contesting already-existing forms of traditional theatre and dramatic arts in Myanmar. On the other hand, the goal of this project is towards integrating contemporary practices of theatre and dramatic arts which are unknown or yet to be practiced within the field of performing arts in Myanmar so that local theatre artists (both established and emerging) can improve their practicing art forms, and local art community as well as general public will be informed more about theatre and dramatic arts in contemporary context. Also, since there will be international theatre artists from different backgrounds and different

cultures visiting the festival, an insightful intercultural exchange concerning theatre and dramatic arts between local and international art communities is expected to be achieved.

This project is aimed at extending the boundary of the practices of contemporary art expressions in the field of performing arts (theatre, drama and dramatic literature) within local art community; empowering the knowledge of cultural and artistic activities by organizing seminars/workshops and cultural education programmes; and promoting intercultural dialogue and networking between local and international art communities.

BRIEF HISTORY OF THEATRE OF THE DISTURBED

Theatre of the disturbed is a non-profit and independent theatre group based in Yangon, Myanmar. The group was founded in 2005 by Myanmar artist Nyan Lin Htet and French musician/humanitarian worker Lorène Tamain with the very aim of promoting contemporary art practice in the fields of performing arts and visual arts in Myanmar.

Since its formation, the group has been actively involved in both local and international art scenes (visual and performing arts in particular), and has made more than 10 theatre productions of plays in Myanmar by renowned local and international playwrights. In addition, since 2007, *theatre of the disturbed* has been collaborating with artists from international communities to conduct workshops/seminars and educational programme on contemporary artistic expressions (theatre, performance art, and new media art) in Myanmar in order to strengthen the capacity of local art community and individuals involved in cultural and artistic initiatives.

Most remarkably, the group successfully organized the first festival of contemporary theatre and performance art (*iUi # 01*) in Myanmar in February 2008 with the support of Alliance Française de Rangoun and other international art & cultural associations (ANA - Arts Network Asia, Singapore and ACC - Asian Cultural Council).

Besides, *theatre of the disturbed* is the only local theatre group that premiered the plays of Samuel Beckett (*Waiting for Godot*, *Not I*, *Rockaby*, *Oh! Happy Days*, *Act without words 2*) and Eugene Ionesco (*Rhinoceros*) in Myanmar since 2006. Recently the group premiered the theatrical adaptation of Franz Kafka's *Metamorphosis* in Myanmar in March 2009 with the support of Alliance Française de Rangoun (French Cultural Centre - Yangon) and Goethe-Institut (German cultural centre).

SEMINAR (5-6 FEBRUARY 2010)

The aim of this seminar is to promote intercultural dialogue and networking as well as to contribute to the development of long-term international cooperation and intellectual exchange within the field of performing arts in Myanmar.

The umbrella theme for the seminar to which each participating scholar/artist from both local and international communities can relate based on their different backgrounds of culture, experience, and interest regarding theatre and performing arts practice is "***The place of theatre in contemporary society***". Such a topic will enable to analyze how theatre is being perceived nowadays; how it has adapted to the needs of the contemporary society; and above all how theatre and society interact within the context of contemporary culture. In addition, by initiating such discussion, we strongly believe to open a fruitful intercultural dialogue for the further development of theatre practice within Myanmar contemporary society.

The seminar will be open to general public with free admission and will be held at Alliance Française de Rangoun, 340 Pyay Road, Yangon.

11 scholars/artists from local and international communities will participate during the 2-day seminar:

Special Guest: Ong Keng Sen (Theatre Works- Singapore)

- **Catherine Diamond (USA/Taiwan)**
- **U Ye Htut (Myanmar)**
- **Gabi Bartels (Germany)**
- **U Ye Dway (Myanmar)**
- **Elizabeth de Roza (Singapore)**
- **Nyan Lin Htet (Myanmar)**
- **Ruth Pongstaphone (USA/Thailand)**
- **Manuel Lutgenhorst (Germany)**
- **U Ohn Maung (Myanmar)**
- **U Chit Oo Nyo (Myanmar)**

Ong Keng Sen (Singapore): Internationally renowned theatre director Ong Keng Sen will attend the seminar this year to talk about his theatre works. Ong is a member of the Asia-Europe Network, which promotes the artistic exchange between Asia and Europe. He has been applauded around the world for this kind of intercultural theatre which mixes Western and Eastern performance traditions, especially dance with spoken word drama. He is particularly well known for his performance at the Perth Festival of *King Lear* in 1997, his *Desdemona* at the Adelaide Festival, Australia in 2000, and his *Search: Hamlet* at the Kronborg Castle in Elsinore and Copenhagen.

He is the first artist to have received the 2 most acclaimed Singaporean cultural awards, i.e. the Young Artist Award (1992) and the Cultural Medallion Award (2003). He is a Fulbright scholar and studied intercultural performance with the Performance Studies Department at Tisch Schools of the Arts, New York University.

Catherine Diamond (USA/Taiwan): Prominent scholar, theatre director, and dancer currently based in Taiwan, Catherine Diamond is a professor of Literature and Drama at Soochow University, Taipei. She is a renowned scholar for her research works specialized in South-east Asian Contemporary theatre. Catherine has written several articles about contemporary theatre practices in South-east Asian countries in many theatre journals and magazines worldwide. During the 2-day seminar period, Catherine will present her paper titled **“Process and Product in Pan-Asian Productions”**.

U Ye Htut (Myanmar): Formerly an associate professor of dramatic arts at National Culture and Art University, Yangon, Myanmar where he was Head of the Dramatic Arts Department, U Ye Htut is one of the founding fathers of the former Culture University of Myanmar. Trained dancer, violinist and pianist, U Ye Htut was involved in many touring local theatre troupes as a playwright and musician. As a scholar, U Ye Htut read his paper “Myanmar Traditional Grand Drama” at the international symposium of on traditional theatres in Asia in Beijing, China (1991) and he also went on study tour to China, France, Singapore, Hong Kong and United States of America in the 1990s. U Ye Htut is also a recipient of several National Literary Awards for his literary works on Myanmar traditional theatre and drama. He will discuss his paper **“Myanmar Traditional Dance Drama (Known as Yoe Yar Zat Kyi in Myanmar)”** during the seminar.

Gabi Bartels (Germany): Gabi Bartels studied cultural anthropology at the universities of Kiel and Vienna where she earned a Master of Arts in 2000 with a thesis on the Modern German Volkstheater (People Theatre). She has worked as an assistant to Mirella Weingarten, Florence von Gerkan, Philippe Arlaud und Thomas Hegelbrock in numerous prestigious festivals and opera productions in Germany and other countries.

Gabi has been working as a stage director, and set/costume designer since 1998 in Berlin and other European cities. She is also the founder/artistic director of “Neues Musiktheater Nord” (New Music Theater of the North), the interdisciplinary artistic ensemble based in Berlin Germany.

Her paper for the seminar is titled **“Post-dramatic theatre in Europe: Real person is back on the stage”**.

U Ye Dway (Myanmar): U Ye Dway is a veteran puppeteer and playwright who has been involved in Myanmar traditional theatre scene since the early 1960s. He is currently the vice chairman of Myanmar Dramatic arts committee.

U Ye Dway’s interest in Myanmar traditional puppetry began since childhood, and later he became the founder of renowned traditional puppetry theatre group “Golden Gong”. With his troupe, U Ye Dway toured nationwide in the 1970s and 1980s. Not only in Myanmar, but also in many other countries, he is highly regarded as a prestigious Puppet Master of Myanmar for the preservation of traditional Myanmar puppetry manipulation methods.

U Ye Dway participated in various theatre festivals abroad including USA, France, Germany, Italy, Australia, Sweden, China and others.

He will read the paper titled **“Myanmar Puppetry: Once a high art and now forgotten?”**

Elizabeth de Roza (Singapore): Elizabeth de Roza is from Singapore and specializes in movement-based performances, drawing from traditional Asian theatrical training/ performing methods and contemporary practices. She has training in yoga, tai-chi, kalaripayattu and physical theatre.

Since 2001, she has been creating and performing solo works and refining her approach to performance making. These works include *Suria* (2002), *Innocence* (2003), *Landscapes* (2004) and *Still Flight* (2005), which was also presented at the 2005 Magdalena USA Festival in Rhode Island. She has directed shows for various theatre companies in Singapore including *SITA* (2000) for *Asia-in-theatre Research Centre*, *The Gospel according to Mark* (2004) for *World-in-Theatre*, and *Palette of Desires* (2006 – performer and directed) at Crossroads – the Magdalena Singapore International Festival. She has worked with several directors in Singapore and overseas. In May 2002, she was the Resident Artist at Burnley Youth theatre U.K during the Commonwealth Games’ Spirit of friendship Festival. In 2003, she worked with Guillermo Gomez-Pena and Michele Ceballos of Pocha Nostra (U.S.A), an international trans-disciplinary community of artists at The Centre of Performance Research, Wales.

Elizabeth is currently working in LASALLE college of the arts as the Programme Co-ordinator & lecturer for the BA (Hons) Theatre + Performance programme, she also teaches into the BA(Hons) Acting and BA (Hons) Dance programmes and recently completed her Masters of Arts (Fine Arts) in 2008.

Her paper for the seminar is titled: **“Translating & Transcending”**.

Nyan Lin Htet (Myanmar): Nyan Lin Htet is a Myanmar performance artist and theatre director who has been actively involved in promoting contemporary artistic expressions and non-formal culture education in Myanmar.

Lin Htet holds the Bachelor degree of Architecture from Yangon Technological University. His practice varies from installation art to performance art and experimental theatre.

Self-taught in art, Lin Htet founded *“Theatre of the disturbed / Théâtre des dérangés”* in collaboration with French musician Lorène Tamain in 2005. Since then, he has become the active promoter of contemporary culture in his home country by initiating experimental theatre productions in collaboration with artists from local and international communities. Lin Htet directed several theatre productions based on the works of renowned international playwrights and authors: Samuel Beckett, Eugene Ionesco, Franz Kafka, and Myanmar playwrights including his own plays.

In addition to his theatre activities, Lin Htet has been invited to participate in International performance festivals including Asiatopia performance art festival (Thailand/2003), Infr'ation performance art festival (France/2008-2009), Zoom (South-East Asia) performance art festival (Germany/2008), and LiveACTION performance art festival (Sweden/2009).

His paper for this seminar is titled "**20th century Myanmar Drama & Dramatic literature**".

Ruth Pongstaphone (USA/Thailand): Ruth Pongstaphone is a Thai-American theatre artist, writer, director, designer and educator whose career in art has spanned from New York to Bangkok, through the realms of the classical theatre to performance art.

She is presently the co-founder and director of, international artists collective, Dhamma Theatre West (established in 2006). She is also the head of the Design Department at the Patravadi Theatre in Bangkok since 2001.

Recently, Ruth has formulated special designer and performer curriculum for workshops in the **iUi # 01** Festival 2008 in Yangon and with Theatre of The Disturbed at the Alliance Francaise, Yangon 2009.

She also teaches Design workshops at the Patravadi Theatre and most recently in Bangkok, Ruth has co-created curriculum and taught in a workshop exploring the dialogue between architecture and performance for INDA at Chulalongkorn University in July 2009.

Her paper for this seminar is titled "**Theatre: Facts & Functions**".

Manuel Lutgenhorst (Germany): Manuel began working in New York theater with the re-design of *Studio 54* (1978), thereafter working with directors including Harold Prince (*Silverlake*), Andrej Serban, Joanne Akalaitis, Philip Glass, and Martha Clarke. In 1984, he directed *Request Concert*, a five-year project in Japan, Korea, Indonesia, Thailand and India. Other design, directorial and technical credits include: an art center in Bali, Indonesia (1989); an art center in Chiang Mai, Thailand (1998); the 13th Asian Games (1998); FIFA World Cup 2002 in Seoul, Korea; *Phaulkon* in Bangkok, Thailand; and *Breadshop* in Seoul (2004). Recent theater credits include: Mabou Mines' *Animal Magnetism* (2000); *Ecco Porco* (2001/02); Amy Trompeter's production of *The Happy Prince* (2004), Opening and Closing Event for Thailand's University Games in December 2005, Bangkok and Barber of Seville, in Austria and New York 2007. In 2008 he worked in Bangkok with euthana mukdasnit to restage their work *Man of La Mancha*, formerly done in 1987.

Manuel's paper is titled "**Puppetry and contemporary society**".

Ramayana and the development of Myanmar Dance-Drama

2 local experts of Ramayana, **U Ohn Maung** and **U Chit Oo Nyo**, will talk about the relationship of Ramayana and the development of Myanmar dance-drama.

U Ohn Maung is a 80 years old veteran performer of Ramayana in Myanmar.

U Chit Oo Nyo is a renowned Myanmar novelist.

Programme

Seminar Day # 1 (5th February 2010)

Time	Artist / Scholar	Lecture Topic
10 : 00 a.m. – 10 : 45 a.m.	Ruth Pongstaphone (Thailand/USA)	Theatre: Facts & Functions
11 : 00 a.m. – 11 : 45 a.m.	Elizabeth de Roza (Singapore)	Translating & Transcending
Question & Answer session with public (12 : 00 p.m. – 12 : 30 p.m.)		
<i>LUNCH BREAK</i> (12 : 30 p.m. – 2 : 00 p.m.)		
2 : 00 p.m. – 2 : 35 p.m.	U Chit Oo Nyo (Myanmar)	Ramayana in 20 th Century Myanmar
2 : 40 p.m. – 3 : 15 p.m.	U Ye Dway (Myanmar)	Myanmar Puppetry Theatre: Once a high art and now?
3 : 20 p.m. – 4 : 00 p.m.	Manuel Lutgenhorst (Germany/Thailand)	Puppetry & Contemporary society
<i>TEA BREAK</i> (4 : 00 p.m. – 4 : 30 p.m.)		
Conclusion of Day 1 / Question & Answer session with public (4 : 30 p.m. – 5 : 00 p.m.)		

Seminar Day # 2 (6th February 2010)

Time	Artist / Scholar	Lecture Topic
10 : 00 a.m. – 10 : 45 a.m.	Catherine Diamond (USA)	Process and Product in Pan-Asian Productions
11 : 00 a.m. – 11 : 45 a.m.	U Ye Htut (Myanmar)	Myanmar traditional dance-drama (Zat Kyi)
Question & Answer session with public (12 : 00 p.m. – 12 : 30 p.m.)		
<i>LUNCH BREAK</i> (12 : 30 p.m. – 2 : 00 p.m.)		
2 : 00 p.m. – 2 : 30 p.m.	U Ohn Maung (Myanmar)	Ramayana: Myanmar court drama
2 : 30 p.m. – 3 : 15 p.m.	Ong Keng Sen (Singapore)	Artist's talk
3 : 15 p.m. – 3 : 45 p.m.	Nyan Lin Htet (Myanmar)	20th Century Myanmar drama & dramatic literature
3 : 45 p.m. – 4 : 15 p.m.	Gabi Bartels (Germany)	Post-dramatic theatre in Europe
<i>TEA BREAK</i> (4 : 15 p.m. – 4 : 30 p.m.)		
Round-table discussion of participating scholars/artists (4 : 30 p.m. – 4 : 45 p.m.)		
Question & Answer session with public (4 : 45 p.m. – 5 : 00 p.m.)		

WORKSHOP (7-11 FEBRUARY 2010)

The aim of the workshop is to improve the artistic abilities of local performers as well as to encourage individuals involved in cultural initiative in Myanmar by organizing intensive process-oriented training in the field of performing arts.

From 7 to 11 February 2010, 4 artists from both local and international communities will conduct workshops covering different variety of subjects within the field of performing arts: stage craft; improvisation; dance; acting; chorus and puppetry manipulation. Since resources for improving the skills of contemporary practices of theatre is still extremely limited in Myanmar, this 5-day workshop period can be considered as another initiative in promoting non-institutional cultural education in Myanmar.

All workshops will take place at Alliance Française de Rangoun, 340 Pyay Road, Yangon. They are open only to local participants with free admission and each workshop has a limited number of participants.

Note: Foreign participants are allowed to attend Myanmar puppetry manipulation workshop.

List of Workshops:

- **Workshop 01- Catherine Diamond (USA/Taiwan)**
- **Workshop 02- Gabi Bartels (Germany)**
- **Workshop 03- Elizabeth de Roza (Singapore)**
- **Workshop 04- U Ye Dway in collaboration with Ye Nyi Nyi (Myanmar)**

Workshop Description (Workshop 01)

Workshop Title	: Eco-Theatre
Name of Facilitator	: Catherine Diamond (USA/Taiwan)
Date	: 7 to 11 February 2010
Time	: 9 a.m. to 5 p.m.
Langue of instruction	: English (Myanmar translation will be provided)
Type	: Process-oriented intensive workshop / Improvisation-Script
Number of participants	: 6 to 10 (local only)

Theatre sets up an imaginary world on stage; its artifice stands opposite the world of nature. How is it possible to relate the two? While being engaged in the artificial theatre world, can we help to reveal, express, and change social attitudes toward nature? What is the proper relationship between humans and nature in the 21st century? Can theatre help to explore and possibility alter these relationships?

We will use a Myanmar folktale “Master Po and the Tiger” as the basis for our performance and build upon it using techniques from Boal’s Theatre of the Oppressed to create a “Theatre of the Oppressors” to examine how all human beings oppress nature and other creatures that live in the world. We will first examine our own attitudes and behaviour, and decide whether they are appropriate or if we can improve them. We will create a script from our observations and feelings. We will then strive to make a presentation of beauty and humour by imitating nature’s creativity to stir other people to reconsider their attitudes.

The performance will be presented in Myanmar language. Participants/performers will have to learn some lines and will be able to improvise. There will be a lot of movement, and participants must be willing to experiment with different body movements, and express their ideas and feelings openly in the process of creating.

Workshop Description (Workshop 02)

Workshop Title	: Modern Chorus
Name of Facilitator	: Gabi Bartels (Germany)
Date	: 7 to 11 February 2010
Time	: 9 a.m. to 5 p.m.
Langue of instruction	: English (Myanmar translation will be provided)
Type	: Process-oriented intensive workshop / Basic Chorus Skills
Number of participants	: 10 to 15 (local only)

The chorus has a long tradition in European theatre. Looking back to the traditional Greek chorus, the description is very clear: a group of twelve or fifteen minor actors – usually citizens led by a coryphaeus - in tragic pieces and twenty for in comic plays of classical Athens.

Ancient Greek plays always included a chorus that offered a variety of background and summary information to help the audience follow the performance. The Greek chorus comments on themes and shows how an ideal audience might react to the drama. The chorus also represents, on stage, the meaning of the general population. Sophocles uses the chorus as an omniscient commenting presence.

The Greek chorus usually communicated in song form, but sometimes spoke their lines in unison. As Greek theatres were so large, the chorus' actions had to be exaggerated and their voices clear so that everyone could see and hear them. To aid themselves in this, they used techniques such as synchronization, echo, ripple, movement and the use of masks. The importance of the chorus declined after the 5th century B.C., when the chorus began to be separated from the dramatic action.

The theatrical chorus has made a comeback in modern times, but its function is not as clear as in ancient Greek theatre. Every director has to find his or her own way to work with a chorus on stage. But the chorus as a method offers a great variety of visual and verbal possibilities and makes it easier to stay in close contact with the audience.

Our workshop will train the basic skills that are necessary to act as a chorus on stage. We will start every day with an intense warm up for voice and body and then train different choral techniques: singing, speaking, physical theatre and the use of masks. In the theoretical part we will learn about the different theatrical functions of a chorus, using examples from German theatres as a basis for discussion.

In the second part of the workshop, we will examine the English version of the play “hamlet/machine” by one of the greatest playwrights of the 20th Century, the German playwright Heiner Müller. We will explore different ways of performing some chorus-parts of this complex piece on stage.

Workshop Description (Workshop 03)

Workshop Title	: Dramaturgy of the actor: Parts 1 & 2
Name of Facilitator	: Elizabeth de Roza (Singapore)
Names of Co-facilitators	: Shelly Qucik (Canada/Singapore) & Audrey Wong (Singapore)
Date	: 7 to 11 February 2010
Time	: 9 a.m. to 5 p.m.
Langue of instruction	: English (Myanmar translation will be provided)
Type	: Process-oriented intensive workshop/Dance-Improvisation
Number of participants	: 10 to 15 (local only)

This workshop will look at two phases of training & developing a physical score for the actor. In both the emphasis is on the actor's craft, and developing techniques to bring characters alive on stage, when devising materials for performance.

The first phase looks at a structured actors' training process. In this stream, the focus is on the body and crafting different possible physical gestures and rhythms for characterization. Participants will also undertake an exploration of the body in motion as part of this work. Through this training process, participants will develop the techniques needed to devise materials and create the nuances of the character.

The second phase explores extended physical improvisation through physical gestures and image actions leading up to possible devising skills.

Indicative Aims

This workshop will provide the participants with:

- An understanding on how to have full control of the body;
- Awareness of movement and expression focusing on articulation in the torso and trunk through the pelvic girdle and the spine;
- Competence in executing a series of physical actions in various levels of intensity;
- Understanding and use of dynamics and resistance in movement;
- Spatial and Physical awareness, skills and training, which could be used in dramatic improvisation.

Indicative Content

Participants will be introduced to:

- Spine work and movement scales to develop flexibility and articulation of the body;
- Basic *Kalaripayatt* forms – animal poses to create groundedness and a hyper-awareness state within a space.

<i>Workshop Description (Workshop 04)</i>

<i>Workshop Title</i>	<i>: Puppetry manipulation/Dance</i>
<i>Names of Facilitators</i>	<i>: U Ye Dway (Myanmar) & Ye Nyi Nyi (Myanmar)</i>
<i>Date</i>	<i>: 7 to 11 February 2010</i>
<i>Time</i>	<i>: 9 a.m. to 5 p.m.</i>
<i>Langue of instruction</i>	<i>: Myanmar (English translation will be provided if necessary)</i>
<i>Type</i>	<i>: Process-oriented intensive workshop/Myanmar puppetry</i>
<i>Number of participants</i>	<i>: 10 to 15 (local and foreign)</i>

This workshop will be facilitated by veteran Myanmar puppet master U Ye Dway and the young puppeteer/dancer Ye Nyi Nyi.

Once considered as the most prestigious form among entertainment for both court drama and folk drama, Myanmar puppetry was always superior to the live theatre.

Although Myanmar puppetry reached its highest popularity in the early and mid 19th century, it is now considered merely as a quasi-dying art form in Myanmar.

During the period of 5-day intensive workshop, participants will be introduced to the historical background of Myanmar puppetry, manipulation methods, vocal techniques for story telling, and Myanmar traditional dance forms inspired by puppet movements.

PERFORMANCE PRESENTATION (12-13 FEBRUARY 2010)

This year, International festival of Contemporary Theatre – Myanmar will host 11 theatrical performances by prominent local and international theatre artists in the domains of contemporary theatre and dance. The performance presentation will take place from 12th to 13th February 2010 at Alliance Française de Rangoun, 340 Pyay Road, Yangon, Myanmar.

Following is the list of theatrical performances:

- ***“Master Po and Tiger” directed by Catherine Diamond (USA/Taiwan)***
- ***“Hamletmachine” directed by Gabi Bartels (Germany)***
- ***“Performance presentation of workshop 3” directed by Elizabeth de Roza (Singapore), Shelly Quick (Canada/Singapore)***
- ***“Fragments” puppetry play directed by Ye Nyi Nyi (Myanmar)***
- ***“Ediets” directed by U Lu Wa Lay (Myanmar)***
- ***“Wanting” directed by Elizabeth de Roza (Singapore), Audrey Wong (Singapore)***
- ***“Waiting” directed by Lin Htet (Myanmar)***
- ***“Four puppeteers” directed by Manuel Lutgenhorst***
- ***“UNtitledLEAR” directed by Ruth Pongstaphone(Thailand/USA) and Ralph Cotterill (UK)***
- ***“Flamenco” dance solo by Catherine Diamond (USA/Taiwan)***
- ***“Min thar” Myanmar dance solo by Ye Nyi Nyi (Myanmar)***

Master Po and Tiger

Directed by Catherine Diamond (USA/Taiwan)

Cast: Participants from Workshop 01

Based on a famous Myanmar folk tale, Master Po and Tiger, Catherine Diamond will create a theatrical adaptation of folk elements in combination with modern elements. Environmental awareness, traditional beliefs, and human’s relationship to the nature have always been evident in her theatrical performances. This is the first time an American director directed a theatrical production based on Myanmar folklore.

Hamletmachine

Directed by Gabi Bartels (Germany)

Cast: Participants from Workshop 02

Gabi Bartel’s experimental piece is based on “Hamletmachine”, a play by one of the most significant and influential playwrights of the 20th Century, Heiner Müller. Interested in chorus and post dramatic theatre, Gabi will work on this piece in collaboration with her workshop participants. Elements of German expressionist theatre will be seen in Gabi’s piece in which she will also integrate chorus, masks and physical movements.

Performance presentation

Directed by Elizabeth de Roza (Singapore), Shelly Quick (Canada/Singapore)

Cast: Participants from Workshop 03

Highly trained in the domain of contemporary dance and physical theatre, Elizabeth de Roza’s interest is in combining traditional theatre and modern elements. With the participants from her workshop, Elizabeth will create a physical performance piece, assisted by Shelly Quick.

Fragments

Directed by Ye Nyi Nyi (Myanmar)

Cast: Participants from Workshop 04

Young and emerging artist, Ye Nyi Nyi has been involved in the theatre activities of *Theatre of the disturbed* since 2008. This year, he will direct a play of his own writing titled "Fragments". Fragmented pieces of puppetry performances will be presented by Ye Nyi Nyi and participants from workshop 04. Not only traditional Myanmar puppetry but also Western puppetry elements are to be seen in his piece.

Ediets

Directed by U Lu Wa Lay (Myanmar)

Theatre goes beyond stage with Myanmar playwright U Lu Wa Lay. For his upcoming multimedia performance piece, *Ediets (EveryDay is/isn't exactly the same)*, he will be collaborating with German video artist Patrick Palucki, Myanmar DJ Kavas and American Dancer Michelle Tupko. Using elements of popular youth culture, this experimental live event has been mentioned by U Lu Wa Lay as a fragmented thoughts narrative.

Wanting

Directed by Elizabeth de Roza (Singapore), Audrey Wong (Singapore)

Elizabeth will be assisted by Audrey Wong for a 'work demonstration-performance' entitled "Wanting" where the performer-artist is interrogated by an interlocutor/presenter. Along the way, the performer-artist's background, motivations, approach to and philosophy of theatre, are revealed, and the performer-artist also takes the floor to show some aspects of her performance methodology. The 'work demonstration-performance' is therefore a little more 'theatrical' and even meta-theatrical.

Waiting

Directed by Lin Htet (Myanmar)

Cast: Theatre of the disturbed

Lin Htet has always been interested in theatrical elements and performance art, and how these body-based live actions can relate to the public. For "Waiting" which is a contemplative piece on human condition in different situations, he will be working with prominent Myanmar performance artists. Situated on a fictional stage in the play itself, Waiting is about blurring boundaries and realities.

Four Puppeteers

Directed by Manuel Lutgenhorst (Germany)

Manuel has always been interested in Myanmar traditional puppetry and puppetry theatre of Asia. Having spent about 20 years in Asia, Manuel Lutgenhorst has long been working with Asian puppeteers on several occasions. For this festival, Manuel will present his own creation titled "Four Puppeteers" in which we will see the combination of puppetry dance and poetry.

UNTitledLEAR

Directed by Ruth Pongstaphone (Thailand/USA) and Ralph Cotterill (UK)

UNTitledLEAR is an adaptation of Shakespeare's King Lear to a single monologue with side action. It looks at King Lear as a man's search for identity beyond title and the motion of karma set into effect. While actions are intended to affect his omnipotence upon all, karma betrays the creator of actions to teach him the truth through consequence.

In addition to the theatrical performances mentioned above, Screening and Flamenco dance solo by Catherine Diamond (USA/Taiwan), as well as Myanmar dance solo by Ye Nyi Nyi (Myanmar) will be presented on 12th and 13th February.

Organizer

Theatre of the disturbed



Partners

- *Alliance Française de Rangoun (French Cultural Centre - Yangon, Myanmar)*



- *Goethe-Institut (German Cultural Centre)*



Collaborators

- *Dhamma Theatre West (New York/ Bangkok)*

- *Empty Space- Chiangmai*

- *Neues Musiktheater Nord*