Phedre (Shanghai Theatre Academy and National Academy of Chinese Theatre Arts)

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第七届亚太局戏剧院校校长会议暨戏剧展演
The 7th Theatre School Directors’ Conference & Theatre Festival

10 - 17 May 2014
Shanghai Theatre Academy
& National Academy of Chinese Theatre Arts
上海戏剧学院 中国戏曲学院
2014年5月10日 至 17日
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Over 29-30 March 2008, sixteen theatre institutes from thirteen countries and regions in the Asia-Pacific region gathered at the Shanghai Theater Academy (STA) to hold the first conference of the theatre school directors of the Asia Pacific Bureau (APB), marking the official establishment of the APB of the UNESCO Chair - International Theatre Institute. In the following six years, Shanghai Theater Academy, Indian National School of Drama, Taipei National University of the Arts and Vietnam Training and Practicing Centre for the Performing Arts held director conferences, drama festivals and exhibitions respectively. By April 2014, the school number of APB has risen to 21 and is expected for further expansion.

This year’s APB program is jointly sponsored by STA and the National Academy of Chinese Theatre Arts (NACTA). The main activities include a director conference, theatre performances, workshops and academic symposiums, held respectively at STA over 10-15 May 2014 and NACTA over 15-17 May 2014. More than twenty institutes and schools from different countries and regions will participate in the event, including China, South Korea, Australia, India, Indonesia, Japan, Iran, Mongolia, Singapore, Malaysia, Philippines, Vietnam, Bangladesh, Taipei and Hong Kong.

Nowadays, the importance of the theatre education in Asia-Pacific countries has become increasingly prominent, with more performing and practicing activities organized by the theatre institutes and schools as well as more frequent and closer interscholastic exchanges. The APB program this year thus provides a broad platform for mutual demonstration and experience-sharing among members, bringing benefits to faculty and students, expanding their artistic visions, experimenting different artistic practices and teaching methods as well as diversifying the outcomes of the theatrical education. Shanghai Theater Academy, where APB is located, will continue to play the role as an important link among theatre institutes and schools in the Asia-Pacific region, promoting the interaction and exchange among different regional cultures.
UNESCO International Theatre Institute
联合国教科文组织国际剧协
Shanghai Theatre Academy, China
上海戏剧学院
National Academy of Chinese Theatre Arts, China
中国戏曲学院
School of Drama, The Hong Kong Academy for Performing Arts, Hong Kong, China
香港演艺学院戏剧学院
Taipei National University of the Arts, Chinese Taipei
台北艺术大学
Korea National University of Arts, School of Drama, Korea
韩国艺术综合学校
Hoseo University, Korea
韩国湖西大学
National School of Drama, India
印度国立戏剧学院
Indonesia Institute of the Arts, Yogyakarta, Indonesia
印度尼西亚国立日惹艺术学院
University of Tehran, Faculty of Fine Arts, School of Drama & Music, Iran
伊朗德黑兰大学艺术学院
TOHO GAKUEN College of Drama and Music, Japan
日本桐朋戏剧音乐学院
Mongolian State University of Arts and Culture, Mongolia
蒙古国立文化艺术大学
School of The Arts, Universiti Sains Malaysia

马来西亚科技大学艺术学院

Integrated Performing Arts Guild (IPAG) of the MSU-Iligan Institute of Technology, Philippines

菲律宾棉兰老国立大学伊利甘理工学院

Lasalle College of the Arts, Singapore

新加坡拉萨尔艺术学院

Department of Dramatic Arts, Faculty of Fine Arts, Chulalongkorn University, Thailand

泰国朱拉隆功大学艺术学院戏剧系

The University of Wollongong, Australia (guest school)

澳大利亚伍伦贡大学（特邀）

Western Australian Academy of Performing Arts, Australia (guest school)

西澳表演艺术学院（特邀）

University of Dhaka, Bangladesh (guest school)

孟加拉达卡大学（特邀）

Japanese Centre of International Theatre Institute (guest institute)

国际剧协日本中心（特邀）

Time: May 14
Venue: Fo Xi Building
PERFORMANCES

1. 澳大利亚伍伦贡大学
   The University of Wollongong
   《菲德拉》
   Phèdre

2. 上海戏剧学院
   Shanghai Theatre Academy
   《起死》
   Back to Life

3. 中国戏曲学院
   National Academy of Chinese Theatre Arts
   《天颜》
   Tianyan

4. 香港演艺学院戏剧学院
   School of Drama, The Hong Kong Academy for Performing Arts, Hong Kong, China
   《鱼玄机的狂野派对》
   The Wild Party of Yu Xuanji

5. 台北艺术大学戏剧学院
   Taipei National University of the Arts (TNUA)
   《莱拉》
   Laila

6. 韩国综合艺术大学
   Korea National University of Arts (K-Arts)
   《红杏出墙》
   Therese Raquin by Korea

7. 韩国湖西大学
   Hoseo University, Korea
   《回家：请别忘记我》
   Homecoming: Please don’t forget me

8. 印度国立戏剧学院
   National School of Drama, India
   《仲儿》
   Madhyam Vyayog

9. 印度尼西亚国立日惹艺术学院
   Indonesia Institute of the Arts, Yogyakarta, Indonesia
   《卡索根的女人》
   Women of Kasongan

10. 伊朗德黑兰大学艺术学院
    University of Tehran, Faculty of Arts, School of Drama & Music, Iran
    《图兰吉的故事》
    Story of Toranj

11. 日本桐朋戏剧音乐学院
    TOHO GAKUEN College of Drama and Music
    《安提戈涅》
    Antigone

12. 蒙古国立文化艺术大学
    Mongolian State University of Arts and Culture
    《母亲的灵魂》
    Mother’s Soul

13. 马来西亚科技大学艺术学院
    School of The Arts, Universiti Sains Malaysia
    《他者的反观》
    Reflections on anOTHER

14. 菲律宾棉兰老国立大学伊利甘理工学院
    Integrated Performing Arts Guild (IPAG)
    of the MSU-Iligan Institute of Technology, Philippines
    《分娩》
    Suhi (Breech Birth)

15. 新加坡拉萨尔艺术学院
    Lasalle College of the Arts, Singapore
    《探讨性别暴力之论坛剧场》
    Forum Theatre Workshop Production on Gender-based Violence
    《Sh.I.T-莎士比亚在泰国》
    Sh.I.T (Shakespeare In Thailand)

16. 泰国朱拉隆功大学艺术学院戏剧系
    Department of Dramatic Arts, Faculty of Fine Arts, Chulalongkorn University
    《探讨性别暴力之论坛剧场》
    Forum Theatre Workshop Production on Gender-based Violence
    《Sh.I.T-莎士比亚在泰国》
    Sh.I.T (Shakespeare In Thailand)
当雅典国王特修斯离开王国时，其妻子菲德拉因特修斯的儿子刚经历婚变而陷入感情纠结。年轻的哈普理图斯爱上了被特修斯囚禁的年轻女犯人阿瑞西。菲德拉的奶妈艾侬知道女主人的秘密。当人们认为特修斯已在旅程中死亡时，艾侬怂恿菲德拉为了国家的利益去追求哈普理图斯。当菲德拉向哈普理图斯袒露她的情感时，他吓坏了。特修斯回来了，为了挽救菲德拉的自尊，艾侬告诉特修斯，哈普理图斯曾试图强奸菲德拉。面对父亲，哈普理图斯否认了所有关于强奸的指控，并说他爱的人是阿瑞西。菲德拉得知哈普理图斯的心上人是阿瑞西后非常妒忌，怪艾侬让哈普理图斯了解了她的心内感受。哈普理图斯离家出走了，但是维纳斯女神左右了他的命运，把他杀了。同时，菲德拉因那扭曲的情感导致自身的死亡及家人的不幸。

Synopsis:
Whilst Theseus, King of Athens is away from his kingdom, Phèdre his wife becomes entangled in lust for Theseus' son from a previous marriage. Hyppolytus, still a young man is in love with Aricia, a young female prisoner kept by Theseus. Phèdre’s nurse, Enone becomes the confidant to her mistress’ dark secret and when it is thought that Theseus has died on his journeys, Enone encourages Phèdre to pursue her desires for Hyppolytus for the good of the state. Phèdre horrifies Hyppolytus with her confession of her feelings. Theseus returns and in order to save Phèdre’s pride, Enone tells Theseus that Hyppolytus has tried to rape Phèdre. When confronted by his father Hyppolytus, denies all charges of rape and tells of his love for Aricia. When Phèdre hears of Hyppolytus’ desire for Aricia she is smitten with jealousy and blames Enone for letting Hyppolytus know of her feelings. Hyppolytus leaves his home but is killed when the Goddess Venus intervenes in his fate. Meanwhile Phèdre’s contorted emotions lead to her own death and the tragic deaths of others in her household.

导演的话：
剧团为乔治娜格里斯沃尔德的创作艺术学士课程创作了这一作品，旨在与法国剧作家拉辛的原作《菲德拉》拉近距离。虽然该剧保持了原作的叙事性台词，但创作了只属于当今时代的影像和语言。顶级造型极富戏剧性的名人世界是这一原作再创作的主要象征。剧团所有成员都参与到创作的过程中。

Director`s words:
The aim of the ensemble, who developed this work for Georgina Grisold’s Bachelor of Creative Arts Honours presentation was to contemporise Racine’s original Phèdre, retaining the narrative through-lines, but creating imagery and language that belong to the now. The highly dramatic celebrity world of top-class modelling formed a central image to this reworking of the original. Each of the ensemble members was involved in the process.
The University of Wollongong

The University of Wollongong is an Australian Public Research University located in the coastal city of Wollongong. It has one of the most beautiful settings for a university in Australia, just an hour’s drive south of Sydney. As of 2012, the University had a total of 30,516 students enrolled, including 11,440 international students from 140 countries. The Bachelor of Performance course admits only 30 students per year on the basis of auditions as well as academic marks. Students undertake studies in Acting, Movement, Voice, Singing, Rehearsal Processes, Dramaturgy, Scene Studies, and perform regularly for the public.

演职人员表 Cast & Credits:

**Director:** Georgina Grisold

**Technical Director:** Tara Ridley

**Actors:** Lauren Scott-Young
Amanda Stewart
Brett Johnson
Zephyr Larkin
Gretchen Habermann
Sarah Meacham
满腹经纶的文化名人庄周要去拜见楚王。路边发现一具骷髅，庄周请来司命大神让这具骷髅复活，谈话得知，骷髅名叫杨大，已死了五百多年，不管庄周怎样解释，他依旧认为是庄周偷了自己的衣物。庄周看情况不妙，与其理论。杨大不听，仍然纠缠他的衣物和包裹。庄周见此人胡搅蛮缠，便想还杨大一个死。可他念出的韵语没有奏效。杨大甚是气愤，与庄周扭打在一起。这时庄周叫来了巡士评判，但他认为是庄周贼喊捉贼，可当巡士认出庄周时，态度立刻发生了一百八十度大转变......

Synopsis:
Zhuang Zhou, the famous philosopher in Chinese Cultural history, was on his way to pay a visit to Emperor of State Chu. When he found the skeleton by the road, he invited the god who is responsible for life and death to bring this skeleton back to life. From later conversation, he knew the skeleton was named Yang Da and had been dead for more than 500 years...

演职人员表 Cast & Credits:

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<th>演 员</th>
<th>Actors:</th>
<th>演员:</th>
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<tr>
<td>张智慧</td>
<td>Zhang Zhibo</td>
<td>韩沛东</td>
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<td>高亚隆</td>
<td>Gao Yalan</td>
<td>张宇航</td>
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<tr>
<td>李名扬</td>
<td>Li Mingyang</td>
<td>马震宇</td>
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<tr>
<td>乐牧均</td>
<td>Lu Jiazhen</td>
<td>刘博雅</td>
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<tr>
<td>孔思芯</td>
<td>Kong Sixin</td>
<td>许玥韵</td>
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<tr>
<td>王淳</td>
<td>Wang Chun</td>
<td>曾凡祥</td>
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<tr>
<td>鲁荐阵</td>
<td>Lu Jianzhen</td>
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<td>刘博雅</td>
<td>Liu BoYa</td>
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<tr>
<td>林子琪</td>
<td>Lin Ziqi</td>
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<td>孔惠芳</td>
<td>Kong HuiFang</td>
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<td>许玥韵</td>
<td>Xu Yueyun</td>
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<tr>
<th>艺 术 总 监</th>
<th>Artistic Director:</th>
<th>郭宇</th>
<th>Guo Yu</th>
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<tr>
<td>监 制</td>
<td>Supervisor:</td>
<td>黄健炜</td>
<td>Huang Jianwei</td>
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<td>编 剧</td>
<td>Script Wright:</td>
<td>刘灯</td>
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<td>总 导 演</td>
<td>Director:</td>
<td>李莎</td>
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<td>复排导演</td>
<td>Assistant Directors:</td>
<td>刘欲</td>
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<td>作 剧</td>
<td>Music Composers:</td>
<td>郑宇航</td>
<td>Zheng Yuhang</td>
</tr>
<tr>
<td>灯 光 设 计</td>
<td>Lighting Design:</td>
<td>何群</td>
<td>He Qun</td>
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<td>服 装 造 型 设 计</td>
<td>Costume Design:</td>
<td>俞俭</td>
<td>Yu Jian</td>
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<tr>
<td>表 演 指 导</td>
<td>Acting Tutors:</td>
<td>童强</td>
<td>Tong Qiang</td>
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<tr>
<td>导 师</td>
<td>Acting Tutors:</td>
<td>朱玉峰</td>
<td>Zhu Yufeng</td>
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<tr>
<td>音 响</td>
<td>Sound Effect:</td>
<td>金好好</td>
<td>Jin Haohao</td>
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<tr>
<td>字 幕</td>
<td>Subtitle:</td>
<td>刘浩</td>
<td>Liu Hao</td>
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<tr>
<td>演</td>
<td>Cast &amp; Credits</td>
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导演的话：

《起死》是一个人、鬼、神的世界。死人可以复活，鬼神可以与活人对话，商朝的人、春秋的人和二十一世纪的巡士同在一个舞台上对话，这种假定性的手法造成了故事的寓言性。他们以穿越时间距离而强调空间的共时性对话方式造成了故事的荒诞性。本剧通过时进时出的间离式表演把故事表现给观众，让观众去更加深层次的了解鲁迅先生的伟大之处和引起当代人对现代社会的思考。

Director’s words:

This Back to Life by the writer Lu Xun is the sharp sarcasm and criticism of some so-called cultural celebrities, which still owns active and present value. We are standing on the shoulder of the giant to think about the connection between the work and present society. That’s how the works by Lu Xun led to people’s thinking about real life.
古往今来的社会中，家庭的纷争，诸如兄弟反目、父子成仇，大都因钱财所致。一份巨额的家产之于一个女人，不仅仅只是财富和权利，更是亲情的维系。一份巨额的家产之于一个男人，不仅仅只是财富和权利，更是身份的象征。

我们的故事便开始于一份家产的分配。一个女人为了这份家产几近疯狂。我们不想用道德评判她的对错，我们希望通过戏剧去展现她内心深处的原动力，用鲜血和生命去拷问人类的灵魂！

Synopsis:
The story begins as an asset allocation, talking about a woman was dying for this family property and the whole family started to have many contradiction.

导演的话：
一鼓两弦三块铜，三桌四椅五屏风。唱做念舞皆表意，生旦净丑在其中。

你们看，这个无恶不作，阴险毒辣的女人有多么可恨；你们看，她走到了生命的尽头还是那样顽固不化；她不惧怕天的容颜，却担心自己的存在价值；她不认命，却有慈母贤妻的情怀……我们从中看出这个女人的挣扎、顽强和无畏，也唤起我们的同情、怜悯和恐惧。

Director’s words:
This female in a leading role is fearless about her life and she never cares about the worth about herself. The ambivalent role like her, is trying to make us show sympathy for her.

中国戏曲学院

中国戏曲学院成立于1950年1月28日, 原隶属文化部, 最初称文化部戏曲改进局戏曲实验学校, 1955年1月正式定名为中国戏曲学校。学院目前设有京剧系、表演系、音乐系、导演系、戏曲文学系、舞台美术系、新媒体艺术系、国际文化交流系、基础部、附中等10个教学单位, 有“戏剧与影视学”、“音乐与舞蹈学”2个一级学科硕士点, “艺术学理论”1个二级学科硕士点, 有14个本科专业和25个专业方向。

National Academy of Chinese Theatre Arts
Founded in 1950, the National Academy of Chinese Theatre Arts (NACTA) is the only institute of its kind in China that offers both B.A. and M.A. degrees. The students are educated by highly experienced faculty members. Additionally, a number of internationally recognized scholars, experts and artists are engaged in the teaching activities. Since the 1950s, past graduates are actively engaged in Chinese dramatic troupes, media arts, and filmmaking as well as theatrical education and criticism.
演职人员表 Cast & Credits:

演员：岳培培 Yue Peipei
       卢华廷 Lu Huating
       张国花 Zhang Guohua
       杨志君 Yangzhijun
       郝晓辉 He Xiaohui
       高雄飞 Gao Xiongfei
       原呈龙 Yuan Chenlong
       高师 Gao Shi
       张红丽 Zhang Hongli

乐队：贾天圆 Jia Tianyuan
       李晶 Li Jing
       梁雁武 Liang Yanwu
       曹广森 Cao Guangsen
       封韵 Feng Yun

策划：张凡 Zhang Fan
       周龙 Zhou Long
       刘小军 Liu Xiaojun
       苏东花 Su Donghua
       王绍军 Wang Shaojun

编剧：王强 Wang Qiang
       李永志 Li Zhiyong
       苏云 Su Yun
       曹林 Cao Lin
       刘鹏 Liu Peng

灯光设计：王睿 Wang Rui
       陈晟 Chen Sheng

舞美设计：孟刚 Meng Gang
       马静 Ma Jing
       王菂获 Wang Dingdi
       杨帆 Yang Fan
       李庆海 Li Qinghai

字幕：高师 Gao Shi

出品：中国戏曲学院实验剧团
       Experimental Theatre Group of National Academy of Chinese Theatre Arts

制作：中国戏曲学院 National Academy of Chinese Theatre Arts
Synopsis:
Yu Xuanji (844-868), also known as You wei, a lady poet and a well-known courtesan of the late Tang Dynasty. Having been a concubine to Li Yi, a government official, and was not tolerated by his wife, she moved into a Taoist Temple and became a Taoist nun. Later on she was accused of murdering a maid and was sentenced to death. This story takes place in a lock room where she was waiting for the final judgment. This might be the last night of her whole life. At such moment we wonder what she was thinking of and what words she wanted to leave behind for people in the future to understand. Her image in history is open for interpretation. This play, written from a contemporary point of view, is to revisit the scene in which Yu Xuanji was to bid farewell to the world, and it is to begin with a wild party at a Taoist temple......

Director’s words:
As an MFA in Drama (Directing major) student it is my great honor that The Hong Kong Academy for Performing Arts (School of Drama) has appointed me as a director of Ms Deng Feier’s The Wild Party of Yu Xuanji. Yu Xuanji was an amazing woman in Tang Dynasty. She was well-educated and well-known in Chang’an even by the time she was only 13 years old. Although she has been called “one of the Four Female Poet in Tang Dynasty”, it is not easy to find her achievements in official history. Maybe her life style was too wild! This is my starting point as director and my way in to explore and reveal her life through this project. Let’s enjoy how WILD she really was...
School of Drama, The Hong Kong Academy for Performing Arts

The School of Drama of The Hong Kong Academy for Performing Arts strives to be an incubator, catalyst and repository of the values and importance of the dramatic, and performing arts and expresses this in the nurturing of actors, directors, playwrights and teachers who will function as practitioner-artists making a tangible difference to their community and their chosen discipline. Students acquire professional skills through formal training in classes, these are then refined, developed and explored in performances. Student performances take place both in workshop and in public, using theatre spaces specially designed to be adaptable to both classical and contemporary work.

演员表 Cast & Credits:
编剧 Playwright: 邓菲尔 Deng Feier
导演 Director: 林英杰 Lam Ying-kit
编舞 Choreographer: 黄椅熏 Even Wong Yee-wan
舞台监督 Stage Manager: 陈令宜 Sepia Chan Ting-yee
演员 Actors: 李安琪 Li An-chi
毛晔颖 Moa Ship-wing
陈嘉威 Chan Ka-wai
弥漫静默的晨日，女人忽而停下手上的刀刃，抬起头，质问眼前创造自己的剧作家，何以生命一再重而疲倦…在虚实交错的戏剧场景，他们问答，争论，陪伴，抉择，望尽彼此内的细微角落，一点一点勾动深埋创痛，寻找温暖出口。

遥向电影《纽约浮世绘Synecdoche, New York》与《口白人生Stranger than Fiction》致敬，剧作《莱拉Talk to Her》呢喃温柔与暴烈的耳边絮语，以不可承受之轻，展开一段人生与创作的辩证旅程。

Synopsis:
On a tranquil morning, a woman suddenly pauses in the act of killing herself with a knife, looks up, and asks the playwright who created her why her life has to go on in this endless, exhausting cycle ... Within a theatre environment that fuses the virtual and the real, they question each other, debate, keep company, make choices, and explore the depths of each other’s soul, slowly leading their buried trauma to a warm exit in the end.

Referencing the movies Synecdoche, New York and Stranger than Fiction, the play Talk to Her presents a combination of soft and violent whisperings that, in an “unbearably light” way, instigate a dialectical journey of life and creation.

导演的话:
我们总是害怕面对伤痛，到最后只好将自己关在一牢笼，看似最安全却也成为最孤单的人。
关于小时候的记忆，我们还留著多少?
关于放不下的事，其实我们心还有多少?
关于那些我们爱的人，我们惦记著多少?
希望用最简单的方法，讲一个简单的故事，可是讲了一件不简单的事。

Director’s words:
Talk to Her takes place within the “cage” of a family unit. Through this play, I try to emphasize a very simple issue, which is “negligence”. We often take many things for granted, but this will causes the problems of negligence.

How many of my childhood memories do I still retain?
Are there any things about my childhood that are still bothering me to this day?
How much do we really remember about the people we claim to love?
My goal with this play is to use a simple approach to tell a simple story, but the significance is not so simple.
Taipei National University of the Arts (TNUA)

Taipei National University of the Arts (TNUA) has six schools covering major areas in arts and culture: Music, Fine Arts, Theatre Arts, Dance, Filmmaking and New Media, and Culture and Resources. Its comprehensiveness and range of facilities—including a concert hall, dance theater, theater, movie theatre and fine arts museum—are rare among the world’s universities. It is an ideal training ground for arts talents through a pedagogy that places equal emphases on the academic and practical sides.

台北艺术大学

台北艺术大学成立于1982年7月1日，是一所培育艺术创作、展演及学术研究专业人才之高等学府。本校同时拥有音乐、美术、戏剧、舞蹈、电影与新媒体、文化资源等六大学院，教学与实务彼此呼应、互为所用，形成绝佳的艺术人才孕育场域。

本校戏剧学院为全台湾师资与设备最完善的戏剧艺术训练学府，历届毕业校友投入台湾戏剧界、影视界、学术界、教育界及相关领域，贡献所学，为台湾当代戏剧及剧场艺术开创新局。

演职人员表 Cast & Credits:

导演 Director: 孙唯真 Sun, Wei-Chen
舞台设计 Stage design: 江妍莹 Chiang Yen Ying
灯光设计 Lighting design: 王芳宁 Wang, Fang-Ning
服装设计 Costume design: 陈冠蓉 Chen, Kuan-Jung
舞台监督 Stage manager: 曾智伟 Tseng, Chih-Wei
演员 Actors: 洪唯尧 Hung Wei Yao
李楚琪 Lee, Chu-Chi
赖皓哲 Lai, Hao-Zhe
陈映妤 Chen Ying Yu
康雅婷 Kang, Ya-Ting
由拉丘恩女士照看的孤儿特丽萨嫁给了其儿子卡米里。结婚后，因卡米里极力劝说，三人移居巴黎，开了一家杂货店，维持着稳定的生活。有一天，卡米里把他的童年朋友劳郎带回家。性渴望强烈的特丽萨与性感十足且兽性大发的劳郎鬼混在了一起，他们的淫荡把两人推上了谋杀之路……

Synopsis:
The orphan girl Terese, who is under the care of Mrs. Raquien, marries her son Kamile. After the marriage, three of them move to Paris due to Kamile’s desperate persuasion. In Paris, they run a miscellaneous store and maintain a stable living. One day, Kamile bring home his childhood friend Rorang. Terese, who was suffering from the needs of sexual desires, starts a lustful affair with Rorang who is voluptuous and animalistic in nature. Their lustful affair pushes the two of them to murder ...

导演的话:
绝望的爆发导致了绝望的尖叫，我曾一时受其折磨。我的实验结果仍然粗浅，甚至可笑。有人说，可笑意味着污秽。虽然此话没有带给我任何疼痛或伤害，但这是一种不正常的现象。行为异常的人正站在舞台上表演……这就是我对埃米尔-左拉的人类自然主义的看法。

Director’s words:
There were desperate outcries which were outbursts from the point of despair and for some time, this tormented me. The results of my experiment are still rough and somewhat ludicrous. In Poetica, they say ludicrousness means filth. This does not serve me any pain or harm but it’s a type of abnormality. The act of abnormal human beings standing on the stage......this is how I perceive Emile Zola’s definition of the mankind in naturalism.
Korea National University of Arts (K-Arts)

Korea National University of Art (K-Arts) was established in 1993 by the Ministry of Culture and Tourism of Korea. It is the only national university of Korea that trains talented young artists for the professions of all artistic genres. K-Arts encompasses all disciplines of arts including music, dance, drama/theatre, film, TV, animation, fine art, design, architecture and Korean traditional performing arts. School of Drama at K-Arts is the only one in Korea that has the perfect educational curriculum to teach drama in five departments: Acting, Directing, Playwriting, Stage Design, and Theatre Studies.

演职员表 Cast & Credits:
Author: Emile Zola 埃米尔左拉
Director: Yook-jì 陆智
Actors: JUNG Seul Gi 郑슬기
          KIM Jung Hyun 金正賢
          NAH Kyung Ho 罗景湖
          KIM Muney 金무녀
          JANG Han ul 张韩嵘
“女孩的泪痕无法抹去”

14岁的孙姬含苞待放，不久将结婚。正当她过着幸福生活时，突然被迫去了某个地方，且不明原因。与其他被强迫征召的女孩一样，她最终抵达日本士兵的“安慰所”。有些地方是难以想象的。一些日本士兵刚从战场下来，就对年轻女孩进行性折磨。她是其中一个受害者，既逃不掉，也无法自杀。

Synopsis:
“Traces of girl’s tears, unable to erase”
At the age of 14, in the flower of her youth, Sun-hee was supposed to get married soon. While leading a happy life, all of a sudden, she was forced to go somewhere without knowing the reason. Along with the other girls, she ended up arriving at Japanese comfort facility. That was an unimaginable place where a number of Japanese soldiers stopped by, sexually torturing the young girls brought from battle fields. She was one of the victims. They could not escape, nor even kill themselves.

导演的话:
我们创作这台戏是因为安慰妇问题尚未得到解决，人们仍然忽视她们心灵和身体的伤痛。更有甚者，日本人正试图否认这一令人可恨的残酷行径。孙姬的故事是我们韩国历史的侧面。让我们仔细书写关于我们祖母的故事，不再回避。

大学学生应该了解我们的生活、社会和历史。作为研究艺术的我们试图在戏中表现各种价值观的精髓，并传递我们的看法。虽然这是韩国的问题，但我们希望携起手来，共同解决它。

Director’s words:
The reason why we produce this performance is because the problem has not yet been solved, and the scar of their mind and body are still being neglected. In addition, Japanese are denying the abominable cruelty. Sun-hee is our in Korean history, thus Let us carefully draw up a story of the grandmothers, not to be turned away anymore.
University students can learn about our life, society and history. We, who study art, are attempting to include essence of those values in our play and deliver our intention. Though it is Korea’s problem, we hope we solve it together.
HOSEO University

HOSEO University is a youthful school devoted to fostering the talented personnel needed by society by “Reinforcing Personality Education founded upon the Spirit of Christianity”. The Department of Theatre Studies offers an array of programs that allow undergraduate and graduate students to study theatre in both performance and academic contexts. The MA program is designed to train graduate students for practical performances as well as giving them a critical, theoretical, and historical education. This is in line with our policy of providing the widest-possible spectrum of educational and training opportunities to future artists and scholars.

演职人员表 Cast & Credits:

Director : Youngwan Roh
Assist Director : Hanju Kim
Stage Manager : Kim Yeji
Stage Designer : Woohyun Kim
Costume Designer : Boram Lee
Light Designer : Eunna Kim
Sound : Bookyung Chung
Actor/Actress:  Young Wan Roh
              Kim Yeji
              Woohyun Kim
              Boram Lee
              Eunna Kim
              Bookyung Chung

盧泳完 金漢柱 金藝智
金佑賢 李普濤 金恩娜
鄭富琼 盧泳完 金藝智
金佑賢 李普濤 金恩娜
鄭富琼
《仲儿》由古印度梵剧作家跋娑所创。故事围绕着怖军（父亲）、黑蒂（妻子）、迦多铎卡伽（儿子）和一户婆罗门家庭展开。黑蒂正在斋戒。在斋戒即将结束的时候，她命令自己的儿子迦多铎卡伽去森林里抓人给她吃。迦多铎卡伽在森林里寻找着猎物，最终遇到了婆罗门一家。

为了救自己的父母与两个兄弟，婆罗门家的二儿子决定牺牲自己，他对迦多铎卡伽说他愿意献出自己的生命，但在离开前请允许他喝点水。迦多铎卡伽同意了。二儿子喝水的时间太长了，这让迦多铎卡伽非常生气，他大喊着“仲儿！仲儿！”当时正在森林里的怖军听到迦多铎卡伽的呼喊并回答了他，因为他也是自己家里的“仲儿”。他安慰婆罗门一家，并向他们保证一定会解救他们。怖军向迦多铎卡伽提出条件，如果迦多铎卡伽能打败他，那么他将代替婆罗门家的仲儿，如果迦多铎卡伽不能打败他，那么迦多铎卡伽必须放过所有的人。

迦多铎卡伽接受了怖军的挑战并打败了怖军，怖军成为猎物被迦多铎卡伽带回家里献给了母亲黑蒂。黑蒂认出怖军是自己的丈夫，并告诉迦多铎卡伽怖军是他的父亲。但是迦多铎卡伽拒绝认怖军为父，因为从他出生以来怖军从来没有尽过父亲的责任，也没有来看过他。最后在黑蒂的努力下，经过了一场争论，迦多铎卡伽终于接受怖军为自己的父亲。

黑蒂不希望迦多铎卡伽参加战争，但是在父亲的劝说下，迦多铎卡伽投身战争并在战争中失去生命。

Synopsis:
Madhyam Vyayog by Bhasa revolves around Bhima, Ghatotkacha, Hidimba and a Brahmin family. Hidimba is on a fast. She orders her son Ghatotkacha to bring a man from the forest to eat at the end of the fasting. Ghatotkacha stops a traveling Brahmin family in the middle of the forest.

To save his parents and two brothers, the second son Madhyama gets ready to sacrifice himself. As his last wish, he goes to drink water with permission of Ghatotkacha. When the Brahmin boy is not back at the expected time, Ghatotkacha gets furious, he calls out loud, “Madhyama Madhyama”. Bhima the Madhyama Pandav who is in that forest at that time hears the call and responds. He pacifies and promises the Brahmin family to save them from their present agony. He (Bhima) asks Ghatotkacha to take him instead of the Brahmin boy, but only if he is able to defeat in test of strength.

Ghatotkacha accepts the challenge and fights with Bhima. Bhima is defeated in the end. He brings Bhima in front of his mother Hidimba. She recognizes Bhima, who is her husband and tells the same to Ghatotkacha. Ghatotkacha refuses to accept Bhima as his father because he had never seen Bhima as his father since his birth, and Bhima never performed his duties as father towards Ghatotkacha. Ultimately Hidimba successfully convinces Ghatotkacha and after an argument Ghatotkacha finally accepts Bhima as his father.
The National School of Drama is one of the foremost theatre training institutions in the world and the only one of its kind in India, established in 1959. The School offers an intensive and comprehensive three-year course of training in theatre and the allied arts. Training is based on a carefully-planned syllabus which covers every aspect of theatre, and in which theory is related to practice. As a part of the training, students are required to produce plays that are then performed before a public audience.

**THE NATIONAL SCHOOL OF DRAMA**

The National School of Drama is one of the foremost theatre training institutions in the world and the only one of its kind in India, established in 1959. The School offers an intensive and comprehensive three-year course of training in theatre and the allied arts. Training is based on a carefully-planned syllabus which covers every aspect of theatre, and in which theory is related to practice. As a part of the training, students are required to produce plays that are then performed before a public audience.

**Cast:**
- Riken Ngomle
- Bharathi
- Kalyani Vishwas Mulay
- Gurinder Kumar
- Mukti Ravidas
- Bendangtemsu Walling
- Vavalu Gupta

**Credits:**

- Playwright: Mahakavi Bhaas
- Direction & Choreography: Prof. Robin Das
- Satweek Abhinaya & Kudiyattam Training: Prof. Guru G. Venu
- Assist Director & Stage Manager: G. Venu
- Production Manager & Light Design: Parag Sarmah
- Movement: Riken Ngomle
- Chhao Movement: Guru Janmejoy
- Musicians: Pt. Rajendra Prasanna, Vineesh Kumar, Subash
- Videography: S. Manoharan
- Sound Design: Aliyar K.

**Acknowledgements:**

- Prof. Waman Kendre, Director NSD
- Prof. Tripurari Sharma, Senior Faculty, NSD
- S. Thyagrajan, Sr. Photographer, NSD
Lik Minthul does not want to create another form of ceramics. She is just going to make crock (tempayan), expertise inherited from her ancestors. Her husband, Rebul often angry because there are not many benefits from crock. He wants Minthul changed as he is now more confident as a guard of Ceramics Company. Rebul more modern feel. Each time coming home from work he would rather watch television than to burn pottery. Television is the new reality for him to be into. But every time he hypnotized television, Minthul always was the object of maleness Rebul.

Synopsis:
The process of exercise performance “Women of Kasongan” is done in Kasongan village. Kasongan is known as one of the ceramic-producing village in Yogyakarta. It aims to bring closer the issue of life to the actors and actresses. They can do research and approach on themes and characters. Specifically they could see how women are very loyal to make Kasongan earthenware for the continuity of life. How do they deal with global information, World Tourism, is the interesting part. The village is small but has suddenly grown into part of the tourism world.
The Indonesian Institute of the Arts (ISI), Yogyakarta

The Indonesian Institute of the Arts (ISI) is a state-owned college located in Yogyakarta, Indonesia. Yogyakarta as the cradle of Javanese Art and culture is just a right place for ISI. There are a lot of local artists, some of them are trained traditionally but are loaded with talent, become well-known charismatic artists.

演职人员表 Cast & Credits:

导 演 Director： 克斯·宇里艾蒂
Koes Yuliadi

演 员 Actors： 瓦西·诺查豪恩
Wahid Nurcahyono
穆罕默德·哈费·宇纳
Muhamad Dhafi Yunan
克里斯塔·穆尔亚岗·罗伯特
Kristo Mulyagan Robot
戴瓦·因德拉瓦蒂
Devvy Indrawati
阿尼萨·克里斯萨·米古密
Anisa Kresna Megumi
牧羊人要求一个乡村姑娘嫁给他，女孩接受了，于是他们就结婚了。牧羊人每天早上都会赶着羊群去牧场，日落时回家。但有一天他没有回家。他的妻子仍然在等他。午夜，有消息传来，说有一只来自王宫的鸟坐到了牧羊人的肩上，所以他变成了国王，登上了国王的宝座。

妻子哭泣不止，可村里的女人告诉她：“不要哭，现在你是皇后”。妻子去宫里看她的丈夫，可牧羊人不认她。她把自己伪装成袋熊，成功在皇宫里参拜了国王。他们一起睡觉。这时，妻子揭开秘密，但牧羊人还是不接受她。于是，他们发生了争执，直到妻子杀死了牧羊人。现在，她正站在监狱里，等待着日落后被带上砍头台。

Synopsis:
A shepherd asked a villager girl to marry him, the girl accepts and they marry. The shepherd goes to the pasture every morning with his flock of sheep and return home at sunset. But one day he doesn’t return. His wife is still waiting for him and in the mid night the news has come that a Royal Bird sat on Shepherd’s shoulder, so he became a king and is ascend on the king’s throne.

The wife cries and cries but the village women tell her: “Don’t cry; now you are the Queen”. So the wife goes to the palace to see her husband, but she can’t since the Shepherd does not identify her. Therefore she turns herself to a badger actress and succeeds to visit the king at the palace. They go to bed together, at this time, the wife unveils the secret but the Shepherded does not accept it so they argue until the wife kills the Shepherd. Now she is at the courtier prison and is waiting for execution after sunrise.

导演的话：
本剧由一个人表演（乡村姑娘）。她带着不同的面具表演各种角色。我为本剧配置的音乐是伊朗的民俗音乐。由于本剧以伊朗民俗文化为基础，这种音乐使艺术爱好者更了解了伊朗文化。值得一提的是，本剧最有吸引力的部分是用了最小的装饰和舞台布景。换句话说，整台演出基于只三大要素：表演、灯光设计和服装设计。
Director’s words:
Directing of this performance is based on one person acting (the village girl) that she uses different masks to show different characters.
Musical genre that I used for this performance is Iranian folklore music. Since this performance is based on Iranian folklore culture to makes art fans more familiar with Iranian culture.
Finally it worth mentioning that the attractive part of this performance for me is the use of minimum decoration and stage accessories. In other words, this performance is based on three basic elements: acting, lighting design, dress designing.

德黑兰大学艺术学院戏剧音乐部话剧系

戏剧系于1966年开始其教育活动，目的是培养戏剧导演和剧作家。在四年培训期间，学生即进行理论学习，又有实践活动。理论部分集中在话剧的写作和戏剧评论，实践部分则聚焦如何当演员、导演和戏剧导演。毕业生可根据剧目参与所有课程，包括写作、导演、表演、舞台设计、木偶戏，以满足他们的培训要求，融入真正的艺术之中。

University of Tehran, Faculty of fine arts, School of drama & music, Drama department
Department of Theatre began its educational activities in 1966. The purpose of this department is to train, theater director and playwright. The theater art training was arranged in both theoretical and practical activities during the four years of training. The theoretical part of the training focused on writing drama and theater critic and the practical part of the training focused on actors, directors and theater director. The graduates are able to perform all matters pertaining to the show, including writing, directing, acting, stage designing and puppet show to fit their orientation and can be absorbed into art centers.

演职人员表 Cast &Credits:

指导老师 Supervisor: 法琳多科特·扎黑迪 Prof. Farindokht Zahedi
导演 Director: 马基·卡兰塔里 Mojde Kalantari
改编 Rewriter: 马基·卡兰塔里 Mojde Kalantari
（根据法哈德·俄沙德的民间故事改编Base on a folklore story by Farhad Ershad）
演员 Actress: 玛索莫·拉玛尼 Masoumeh Rahman
灯光和舞台指导 Light & Stage Supervisor: 阿里·哈什米 Ali Hashemi
导演助理和摄影 Director assistant & Photographer: 尼玛·纳德利·娜迦珐巴蒂 Nima Naderi Najafabadi
俄狄浦斯死后，决定由艾特奥克斯和波里尼克斯兄弟轮流统治底比斯。然而，艾特奥克斯不愿放权，导致波里尼克斯离开底比斯另立军队。在争夺底比斯的最后战斗中，两兄弟互相残杀致死。事后，克瑞昂说，作为惩罚，波里尼克斯的尸体必须遗弃城外荒野喂动物。另一方面，艾特奥克斯却根据传统的做法被埋葬了。安提戈涅认为这样做不公平、不道德、违反了上帝之意。她决定要埋葬她的哥哥......

Synopsis:
After Oedipus death, it was decided that the two brothers, Eteocles and Polynices were to reign over Thebes taking turns. Eteocles, however, did not want to give away his power causing Polynices to leave Thebes to set up an army. In the final fight against Thebes, the two brothers kill each other. After the event, Creon declares that, as punishment, Polynices` body must be left on the plain outside the city to rot and eaten by animals. Eteocles, on the other hand, had been buried as tradition warranted. Antigone determines this to be unjust, immoral and against the laws of gods, and is determined to bury her brother regardless of Creon`s law. ..

导演的话：
作为一个古老的传统，安提戈涅带给大家“omiage”（一种旅游礼物），两人男人都得到了从未见过的现代物品。故事的进展就像沙富克斯所描写的那样，但有事情变得越来越清楚，即克瑞昂、海曼、伊斯美妮和安提戈涅都想通过一种更具人性的、也许不是完美的正确方式来解决他们之间的恩怨。相对于索福克罗斯的时代，当代人想要这样做机会更少。因为他们都被探头、互联网或移动电话所跟踪，这是一种无所不在的力量，人们一直处于被控制之中。

Director’s words:
As an old tradition Antigone brings “Omiage” (a present from the travel tour) for everybody with her, both man get modern things they never watched before. The story goes their way like Sophokles wrote it, but it becomes more and more clear that Creon, Haimon, Ismene and Antigone would like to solve their problems among each other in a human, maybe not 100% correct perfect way. Compared with the age of Sophokles at this contemporary times there are even fewer chances to do so, because they are everywhere watched through camera and internet or mobile phone from an omnipresent power and so they are under control everywhere.
TOHO GAKUEN College of Drama and Music
Toho Gakuen College of Drama and Music is a Tokyo-based two-year college which was established in 1964. The college now offers two courses of study: Drama and Music. The Drama Course was established to train high school graduates hoping to pursue careers in theatre, television and film.

桐朋戏剧音乐学院
桐朋戏剧音乐学院是一所位于东京的两年制学院，成立于1964年。学院目前提供两种课程的学习：戏剧和音乐。设立戏剧课程的目的是为了培养那些希望从事戏剧，电视和电影的高中毕业生。

演职人员表 Cast &Credits:
- Director: Peter Goessner
- Co-Director: Chikako Omomo
- Sound: Akihiro Kojima
- Projector design: Kenichi Miyata
- Lighting design: Takeshi Hashimoto
- Stage director: Hiromichi Aramaki
- Subtitles: Chikako Omomo
- Antigone: Hiromi Eguro
- Ismene: Yoko Kondo
- Creon: Shuhei Ishikawa
- Haemon: Yusuke Takemoto
- Theresias: Kenichi Miyata
- 大桃 千佳子
- 小岛 彰浩
- 宫田 賢一
- 橋本 剛
- 荒牧 弘道
- 大桃 千佳子
- 江黒 仁美
- 近藤 陽子
- 石川 修平
- 竹本 優介
- 宫田 賢一
Synopsis:
It’s time of Xiongnu Dynasty. The Crown Prince, Khadach, is deeply in love with father’s rival daughter Khunnujin and marries her. While the Crown Prince went for hunting, his father, King Tugan gives an order to his servants to kill Khunnujin, drowning her into the sea. When Khadach returns, his pregnant wife was already murdered. He found out what happened to Khunnujin and blinds his eyes. A mother of the Crown Prince, the Queen decides to release him from this bitterness. She prepares some poison and drinks it together with him.

Director’s words:
The play narrates about eternal love between a mother and a child. Nothing can come closer to the love that a mother feels for her child. A mother dissipates the cloud of darkness when we are helpless in the wilderness of life with her kind precepts and counsels. And with this play we intend to show it. Hope you will enjoy and be stimulated by our performance.
Mongolian State University of Arts and Culture (MSUAC)

Established in 1990, The Mongolian State University of Arts and Culture (MSUAC) is the largest and leading national university in the field of arts and culture of Mongolia. At the present time MSUAC consists of the seven higher education institutions, a music and dance college, a high school of the arts, and a research institute. MSUAC encompasses all disciplines of Arts and Culture, including fine arts, music and dance, theater and film, media and broadcasting, cultural studies and cultural education. More than 430 professors and 1530 students are enrolled in all levels of training. Theater education is provided by the School of Stage and Screen Arts. The school offers undergraduate programs in Acting, Directing, Dramaturgy, Scenography and graduate program in Theater and Film Studies.

### Cast & Credits:

**Director:** SUGAR Sumiya  
**Lighting design:** BAT-ULZII Baigalsaikhan  
**Actors:** BYAMBAKHUU Gankhuyag, DASHMAA Tsendukh, DELGERMAA Azjargal, ERDENE BAYAR Mendsaikhan, KHULAN Batsukh, OCHIRUREV Dargvorj
本戏通过形体戏剧的形式，表现了最基本的马来西亚精
华之一。剧目借助各种实验性的表演方式、动作、声音、手
势、动作、文字和图像对蜡染艺术进行了现代诠释。

Synopsis:
This play expresses one of the most fundamental Malaysian es-
sences through the form of physical theatre. The play constitutes
a contemporary interpretation of the art of Batik by way of ex-
perimental acting, movements, sounds, text and images into the
performance.

导演的话：
该剧是一种把蜡染图像转换成身体动作的抽象诠释，也
可以看作是哇杨皮影偶戏。“哇杨”是当地人用来表达演出
意思的一个词。

Director’s words:
This play is in fact an abstract translation of the images of the Ba-
tik into physical body movements, which can also be considered
within the context of a Wayang; a localised term for the idea of
presenting a play.
Our School of the Arts was a constituent of the Humanities Department. In 1999, the winds of change had taken place, we gained the full-fledged status as an independent entity within the whole set up of Universiti Sains Malaysia. The core of our aspiration is to achieve the level of excellence whereby our students will be able to think critically and at the same time, we have vigorously worked to mould our students to be the moving force of change in the ever progressing creative world, especially in this time of rapid convergence of technology and time-based media.
Synopsis:
The play - exploring dance, non-textual expressions, music, and visuals - adapts the classic “Oedipus Tyrannus” and transposes this to the southern Philippine setting of Mindanao where feudal wars and the intrigues of politics occur. While the setting may be local, the universal theme about the tragic hero and his reversals of fortune is given an urgent and contemporary sense here.

Director’s words:
The work “transcreates” the Oedipus story transplanted to a Philippine setting. The classic plot is reworked weaving through the undulations of political conflicts, personal intrigues, and the ever-present lust for power hugging victims caught in these webs of deceit and death. Performing meaning through movements, dance, music, chants, and visuals, the play grew from a class playwriting exercise. The metaphor of breeched birth (native term: suhi) is the central image of the play, an image with multiple connotations enhanced by the sets suggesting a woman’s birthing organs and a dark canal of misfortunes and unforeseen circumstances.
Integrated Performing Arts Guild (IPAG) of the MSU-Iligan Institute of Technology

The MSU-Iligan Institute of Technology (MSU-IIT) through the Integrated Performing Arts Guild (IPAG) recognizes the Arts as a pillar of education. Founded in 1978, IPAG implements programs in the performing arts, the latest being a Culture and Arts Studies Program, creates notable productions, and defines principles in stagecraft.

As the Philippines’ most travelled repertory company having performed in over a hundred cities worldwide, IPAG integrates the artistic expressions of the south where it is based.

Founded by Steven P.C. Fernandez and researcher Ligaya Fernando-Amilbangsa, IPAG is recipient of awards having been featured in international media, the Harvard Asia Quarterly, in numerous anthologies, and countless festivals.

演职人员表 Cast & Credits:

导演/编剧/音乐制作:
STEVEN PRINCE C. FERNANDEZ 史蒂芬·费南德

舞台监督:
HERNINIGILDO DICO 诃尼尼杰多·迪克

制作人:
ARLEM M. ABANES 阿仁·阿贝斯

舞台技术导演/设计:
VICMAR P. PALOMA 威克玛·帕洛玛

编舞:
LEILANI M. FERNANDEZ 雷玛尼·费南德

演员:
Michael C. Lagura 麦克·西·拉古拉
Blesy M. Cece 布莱希·姆·西西
Julius Gregory Hechanova 茱里亚斯·格莱格瑞·海肯诺瓦

棉兰老国立大学-伊利甘理工学院综合表演艺术协会

棉兰老国立大学-伊利甘理工学院在成立了综合表演艺术协会后意识到，艺术是教育的支柱。该协会成立于1978年，曾在表演艺术领域完成了各种计划，最新的一项为文化和艺术研究项目。该协会创作了不少佳作，并制定了各种舞台艺术的准则。

作为菲律宾出访演出最频繁的剧团，综合表演艺术协会已在世界各地一百多个城市表演，展示菲律宾南部的各种艺术表现形式。

综合表演艺术协会的创始人是史蒂芬·费尔南德兹和利格亚·费尔南多研究员。包括《哈佛亚洲季刊》等国际媒体曾专题报道了该协会所获得的各种奖项。协会还参加过许多戏剧节，并被众多文学作品提及。
Synopsis:
In a powerful workshop production led by theatre practitioner Li Xie, the BA (Hons) Acting students mold compelling characters, mirroring their struggles, their society. Your society.
This Forum Theatre piece promises to be a stimulating encounter. Through this intimate performance, we hope to provoke thought and discussion on the less tangible forms of violence against women that continue to be a reality.
Director’s words:
The forum theatre format calls for active participation and problem-solving from the audience. It aims to explore how we can change our world as a community. Beyond voicing their opinions, audience members are invited on stage to participate within the world of the play.
Synopsis:
The performance consists of excerpts from Shakespeare’s plays telling the story about the current circumstance of Thailand through different points of view. The scenes from As You Like It, Romeo and Juliet, Macbeth, Hamlet, King Lear and etc. are restructured and combined all together to create a new story line, performed by five actors along with the visual images on the large screen.

Director’s words:
The political conflicts, violence, and lost in contemporary Thailand will be presented, some in tragic voice and some in sarcastic voice, through the memorable scenes of the classics of Shakespeare’s, to prove that these ugly problems have existed all along with human beings, and the timeless scenes from the classics are always be able to present this truth to the world.
演职人员表 Cast & Credits:

演员 Cast:
阿帕桑-帕帝塔侬 Arpassorn Patihanon
帕奴瓦特-尹萨瓦特 Panuwat Inthawat
拉塔鲍恩-坎沙拉特 Rattaporn Konshaurat
肖拉维斯-查桑斯 Sorawis Chinsangthip
塔里恩-帕里尼亚特 Tarin Prinyaknit

导演 Director:
巴恩哈萨-杜西恩 Bhanbhassa Dhubthien

编剧 Script Writer:
帕里达-马侬阿费布尔 Parida Manomaiphibul

编导 Choreographer:
卡琳.拜帕珊 Karin Baipaisarn

媒体编辑 Media Editor:
希帕斯里-霍梅理 Thepsiri Hommale

音响师 Sound Designer:
拉皮德克-库拉布沙亚 Rapeedech Kulabusaya

制作人/剧团经理 Producer/Troupe Manager:
皮阿瓦特-沙姆库兰古尔 Piyawat Thamkulangkool

泰国朱拉隆功大学艺术学院戏剧艺术系

该戏剧艺术系1971年由泰国近代戏剧先驱索德萨教授和泰国国家艺术家协会联合创立，是该国第一个可颁发西方戏剧学士学位的机构。目前的课程包括表演、导演、编剧、设计、文学理论与批评等，约有45名戏剧艺术专业的学生、60名年龄较小的学生和400名走读生。除此之外，还有20名研究生在攻读硕士课程（至2007年起）。

Department of Dramatic Arts
Faculty of Fine Arts, Chulalongkorn University Thailand

Founded in 1971 by modern Thai theatre pioneer and National Artist Assoc. Prof. Sodsai Pantoomkomol, the department is the country’s first institution to offer bachelor’s degree in western drama and theatre. At present, classes in acting, directing, playwriting, design, literature, theory and criticism are being offered to approximately 45 dramatic arts major students, 60 minor students, and 400 liberal arts students, in addition to 20 graduate students in our master’s program (run since 2007).
<table>
<thead>
<tr>
<th>日期 / 时间</th>
<th>学校</th>
<th>工作坊</th>
<th>指导老师</th>
</tr>
</thead>
<tbody>
<tr>
<td>5/11 9:00</td>
<td>澳大利亚伍伦贡大学 University of Wollongong, Australia</td>
<td>《拉班 / 摩尔格林工作坊》 Laban/Malmgren workshop</td>
<td>珍妮丝·海恩 Janys Hayes</td>
</tr>
<tr>
<td>5/11 14:00</td>
<td>泰国朱拉隆功大学 Chulalongkorn University, Faculty of Arts, Thailand</td>
<td>《导演工作坊》 Directing Workshop</td>
<td>巴哈沙·杜献 Bhanbhassa Dhubthien</td>
</tr>
<tr>
<td>5/12 9:00</td>
<td>上海戏剧学院 Shanghai Theatre Academy, China</td>
<td>《戏曲程式与生活》 Chinese Traditional Theatre Stylisation and Life</td>
<td>李莎 Li Sha</td>
</tr>
<tr>
<td>5/13 9:00</td>
<td>日本桐朋戏剧音乐学院 TOHO GAKUEN College of Drama and Music, Japan</td>
<td>《表演训练——安提戈涅片段练习》 Acting workshop- scene works</td>
<td>彼特·格斯纳 Peter Goessner</td>
</tr>
<tr>
<td>5/14 9:00</td>
<td>印度尼西亚国立日惹艺术学院 Indonesia Institute of the Arts, Yogyakarta</td>
<td>《传统瓜哇表演的帽子戏法》 Hat Style in Traditional Javanese Performing</td>
<td>瓦黑德·纳克尤诺 Wahid Nurcahyono</td>
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<tr>
<td>5/15 9:00</td>
<td>菲律宾棉兰老国立大学伊利甘理工学院 Integrated Performing Arts Guild (IPAG) of the MSU-Iligan Institute of Technology, Philippines</td>
<td>《菲律宾南部舞蹈潘格雷作为戏剧载体》 The pangalay (Southern Philippine dance idiom)</td>
<td>雷阑尼·费南德斯 Leilani M. Fernandez</td>
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<td>场地</td>
<td>Venue</td>
<td>5 月 10 日 / 周六</td>
<td>5 月 11 日 / 周日</td>
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<tr>
<td>端钧剧场</td>
<td>Duanjun Theatre</td>
<td>上海戏剧学院 《起死》 演出时间：13:15 Back to Life by Shanghai Theatre Academy, China</td>
<td>蒙古国立文化艺术大学 《母亲的灵魂》 演出时间：13:15 Mother’s Soul by Mongolian State University of Arts and Culture</td>
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<tr>
<td>新空间</td>
<td>New Space</td>
<td>台北艺术大学戏剧学院 《莱拉》 演出时间：14:00 Laila by Taipei National University of the Arts</td>
<td>印度尼西亚国立日惹艺术学院 《卡索根的女人》 演出时间：15:30 Women of Kasongan by The Indonesian Institute of the Arts</td>
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<td>香港演艺学院 《鱼玄机的狂野派对》 演出时间：15:30 The Wild Party of Yu Xuanji by Hong Kong Academy for Performing Arts</td>
<td>泰国朱拉隆功大学戏剧学院 《莎士比亚在泰国》 演出时间：19:15 Sh.I.T (Shakespeare in Thailand) by Chulalongkorn University, Thailand</td>
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<tr>
<td>莲花路黑匣子</td>
<td>Lianhua Road Black box</td>
<td>中国戏曲学院 《天颜》 演出时间：19:15 Tianyan by National Academy of Chinese Theatre Arts</td>
<td>泰国朱拉隆功大学戏剧学院 《Sh.I.T-莎士比亚在泰国》 演出时间：19:15 Sh.I.T (Shakespeare in Thailand) by Chulalongkorn University, Thailand</td>
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<tr>
<td>莲花路大剧场</td>
<td>Lianhua Road Theatre</td>
<td>印度国立戏剧学院 《仲儿》 演出时间：19:15 Madhyam Vvyayog by National School of Drama, India</td>
<td>马来西亚科技大学艺术学院 《他者的反观》 演出时间：19:15 Reflections on anOTHER by Universiti Sains Malaysia</td>
</tr>
<tr>
<td>1 号形体房</td>
<td>Rehearsal Room #1</td>
<td>新加坡拉萨尔艺术学院 《探讨性别暴力之论坛剧场》 演出时间：16:00 Forum Theatre Workshop Production on Gender-based Violence by LASALLE College of Arts, Singapore</td>
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</tbody>
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主办：上海戏剧学院  
Host: Shanghai Theatre Academy  
中国戏曲学院  
National Academy of Chinese Theatre Arts

上海戏剧学院承办部门：  
Organizers of Shanghai Theatre Academy:  
国际交流中心  
International Cooperation Office  
演艺中心  
Performance Management Centre  
研究生部  
Division of Graduate Studies  
舞美系  
Department of Stage Design  
戏曲学院  
College of Chinese Opera  
教务处  
Academy Affairs Office  
外国戏剧研究中心  
The Centre for the International Theatre Studies

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舞美系2013级新疆灯光进修班  
Year 2013 Xinjiang Advanced Class, in Lighting Department of Stage Design  
李浩铭、白安军、张伟国、买尔旦·买买提肉孜、马涛、杨军、潘聪、梁俊龙、葛文韬、阿不来提·艾则孜  
Year 2012 Undergraduate Program in Lighting/Year 2011 Undergraduate Program in Lighting

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