

PESTA PLAYLET

event booklet.

workshop
forum
performance

3 & 4
m a y
2019
k u a l a
l u m p u r

with support from:

ARTSNETWORKASIA
www.artsnetworkasia.org

organized by:

ensemble teater
KAOS NOL

programming partner:



venue sponsor:

KONGSIKL

PESTA PLAYLET is an artist-run non-profit common ground for performance-based initiative through community building, research, workshop, discourse and publication. Consist of playwriting and directing workshops, forums involving

ARTS NETWORK ASIA (artsnetworkasia.org)

This project is supported by the ANA - Arts Network Asia (www.artsnetworkasia.org), an enabling grant body, set up by a group of independent artists, cultural workers and arts activists from Asia, that encourages collaboration, initiated and sited in Asia and carried out by Asian artists.

ENSEMBEL TEATER KAOS NOL

An open collective established by Ridhwan Saidi for theatre-making or art and theatre related activism by organising book reading and discussion, art and theatre related activity based in Kuala Lumpur.

MOKA MOCHA INK (mokamochaink.com)

Moka Mocha Ink founded and run by Ridhwan Saidi and Nurul Aizam. An independent publishing house focusing on contemporary Malay fiction and drama. Aside from publishing, we are also prolifically venturing in theatre and performance-making with *Teater Modular* and *Teater Normcore* series.

KONGSIKL (www.kongsikl.com)

KongsikL is an old industrial warehouse at Jalan Klang Lama, with a built-up of more than 10,000 sqf. The warehouse was entrusted to KakiKongsi by EXSIM Group, to develop social experimentations centred around the ideology of sharing - '*Kongsi*'. '*Kongsi*' also means an assembly of people coming together for a purpose, a collaboration. Our vision is to become an experimental ground that foster collaborations across disciplines where artists, performers, students and public have freedom to create and showcase their works.

artists ranging from theatre-maker and performance-maker to short filmmaker and short story writer, playlet reading showcase, a testing ground for new works, lecture-performance, projection of past documented theatre works and found object scenography/exhibition.

CURATORIAL ATTITUDE

1. Usaha pembentukan sebuah pesta, seperti teater dan menonton film secara berjemaah, adalah untuk mewujudkan sebuah komunitas sementara yang transien. Seperti kabut di waktu fajar, ia datang seperti mimpi. Kita alami sesuatu di antara sadar dan tidak sadar. Sekumpulan manusia berkumpul di satu lokasi secara fisik (karena kita hidup di era digital) dan kemudian berpisah untuk menyambung kehidupan masing-masing. Di dalam ruang pertemuan yang singkat ini, semoga monolog-monolog di dalam kepala setiap insan yang datang, bertemu menjadi dialog-dialog yang aktif—mencetus gagasan dan pemikiran. Kesalinghubungan menghubungkan. Pertukaran fikirasa berlaku.
2. Hari satu: kita pameran, kita *workshop*. Hari dua: kita forum, kita *perform*.
3. Yang pendek-pendek, yang singkat-singkat; karena kita ingin merayakan kesementaraan di suatu tempat. Teks playlet dan mikrofiksyen antara lainnya menjadi tulisan pendek dan singkat

yang ditarik daripada lembaran susastera, untuk dicerakinkan cerekanya—meregangkan imajinasi. Imajinasi yang cuba diregang panjang di suatu ruang, di mana tatkala ruang-ruang kota semakin buas dirampas daripada warganya—meninggalkan hanya yang sempit-sempit buat bernafas—masih punyai peluang untuk warganya menikmati seni walaupun di sebuah gudang lama. Penglibatan warga dalam pesta yang pendek lagi singkat ini menjadi sebilangan tubuh yang akan bereaksi—dan beraksi!—dengan ruang, dengan objek-objek yang mengalir daripada tulisan (via pameran); lalu menjadi partikel-partikel yang berselerakan, menjadi mikroperformans. Di pesta ini, pada suatu titik transitori, tubuh-tubuh menyeni.

4. Segmen *cuba try test* sebagai platform: untuk *mover*, *physicality* seorang *performer*, kelainan bahasa yang tak pernah kami lihat dipentaskan, medium perbahasan, seni aktor dan suara, *non-conformity to gender (gender-switch)*. Perlukah suara? Kerelevanan. Dari pedagogi ke luahan peribadi.
5. Amalgamasi seni di Pesta Playlet mengupayakan percambahan perspektif terhadap disiplin seni yang rencam. Eksplorasi medium membuatkan kita tidak terbatas dan tertutup. Pemikiran kritikal menaungi setiap proses ciptaan yang baik, dari sebelum idea tercipta hingga ia dikritik kembali secara kritikal dalam bentuk ulasan. Rangkaian dan pertautan ini berlaku secara organik, dan terus-menerus menggetarkan jiwa kita yang adakala dalam keadaan pegun dan stasis. Semoga jiwa kita terus mengalir, dari satu pesta ke satu pesta.

RS, NA, HB, AF
Ensembel Teater Kaos Nol

DAY 1 / HARI 1

Friday | Jumaat, 3 May 2019

4 pm EXHIBITION
**13 Teater Modular Scripts Accompanied
By 13 Found Objects** curated by Nurul Aizam,
Ridhwan Saidi, Hannan Barakbah & Azrin Fauzi
Partikel Cerita microfictions text by Md. Fariq
Khair, curated by Azrin Fauzi

6 pm WORKSHOP (2hrs)
Dismantling Authorship, a playwriting
workshop by Ridhwan Saidi

7 pm EXHIBITION
**Split single-channel video recording /
documentation of Teater Modular
stagings and reading sessions.**

8 pm REHAT

8.30 pm WORKSHOP (2hrs)
Forming Ideas From Cliché, a directing
workshop by Walid Ali

10.30 pm TAMAT

1/1

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PESTA

PLAYLET

DAY 2 / HARI 2

Saturday | Sabtu, 4 May 2019

10 am

FORUM

Kaos Nol Book Forum, a short play discussion on *lembu* by Nam Ron, *untitled cow number one* by Haresh Sharma & *Cerita Cinta* by Noor Effendy Ibrahim

moderated by Azrin Fauzi & Tan Cher Kian

12 pm

REHAT

4 pm

EXHIBITION

13 Teater Modular Scripts Accompanied By 13 Found Objects curated by Nurul Aizam, Ridhwan Saidi, Hannan Barakbah & Azrin Fauzi
Partikel Cerita microfictions text by Md. Fariq Khir, curated by Azrin Fauzi

5 pm

FORUM

Brevity In the Age of Microfiction: On Short Film, Short Story & Short Play / *Keringkasan di Era Mikrofiksyen: Tentang Filpen, Cerpen & Playlet*
panelist: Bebbra Mailin, Abdul Rahman Shah, Ridhwan Saidi, moderator: Nana

1/3

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PESTA

PLAYLET

DAY 2 / HARI 2

Saturday | Sabtu, 4 May 2019

6 pm

FORUM

Malaysiana: On Creation, Criticism and the Performative Space In Between / *Malaysiana: Tentang Ciptaan, Kritikan dan Ruang Persembahan di Antaranya*
panelist: Fasyali Fadzly, Sandee Chew, Lim Paik Yin, Mark Teh, moderator: Adriana Nordin Manan

6.30 pm

EXHIBITION

Split single-channel video recording / documentation of Teater Modular stagings and reading sessions.

7 pm

REHAT

8 pm

BOOK LAUNCH

Teater Modular Box Set launch and reading showcase performed by Tan Cher Kian, Rashid Akhmal, Mia Sabrina Mahadir, Shuni, Farez Najid (SG), Tasha K. & Nurul Aizam

9 pm

PERFORMANCE

Kisah Lelaki Yang Dapat Pencerahan Setelah Kasutnya Dicuri Di Masjid Pada Suatu Petang performed by Roshafiq Roslee

2/3

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KONGSIKL

DAY 2 / HARI 2

Saturday | Sabtu, 4 May 2019

9.20 pm

LECTURE-PERFORMANCE

Laut Api: hikayat_hang_tuah.zip presented by Ridhwan Saidi, performed by Nyna Roslan, Mia Sabrina Mahadir & Nurul Aizam, live music by Joni Atari & Mucky

PERFORMANCE

Cuba Try Test, testing ground for local new works:

9.40 pm

• **ELMOvement** performed by Elena Laurel & Romo Hernandez

9.50 pm

• **Malam Pertama (Tamil)** performed by Narmatha Shanmugam & Theyvapaalan S Jayaratnam

10 pm

• **Logamaya: a card game performance** performed by Ridhwan Saidi, Azrin Fauzi & friends

10.10 pm

• **Kasih Jualan Dua Sejedoh** performed by Hannan Barakbah & Aiman Aiman

10.30 pm

• **Touched with Fire excerpt** text: Juno Hoay-Fern, direction: Ridhwan Saidi, performed by: Hannan Barakbah & Sadiq M. Jamil

10.40 pm

• **Panik Di Pusat Undi** direction: Syafiq Syazim, performed by Arshad Termizi & Saiful Wazien

11 pm

TAMAT

3/3

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PESTA

exhibition

PLAYLET

scenography

**13 teater modular scripts
accompanied by 13 found objects
curated by ensembel teater kaos nol**

3 & 4 May 2019 | sepanjang pesta



13 skrip Teater Modular akan bergantung dari siling gudang KongsikL, disertai *found object* masing-masing. Di setiap lokasi playlet, 2-3 helai skrip yang sama akan ditemui. Ini membolehkan anda untuk membaca dan melakonkan playlet ini dengan teman dan/atau orang asing yang kebetulan berada di hadapan anda. Jangan segan, jangan silu, lafaz dan aksikan skrip-skrip dari teater modular!

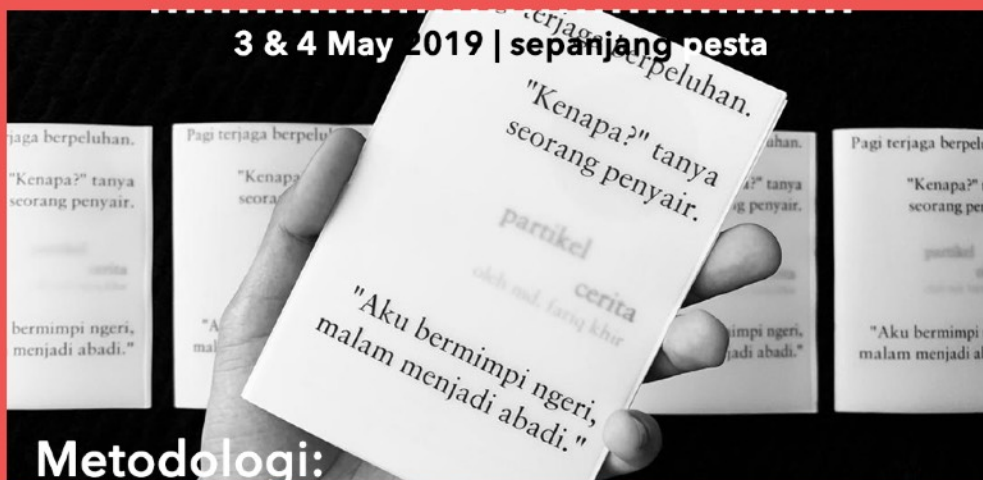
PESTA

exhibition

PLAYLET

litazine

partikel cerita, micro-fictions
scattered inside and around kongsikl
text by md. fariq khir
edited & curated by azrin fauzi



Metodologi:

1. Dapatkan zine *Partikel Cerita* berserta satu *sticker** mikrofiksyen (yang tiada dalam zine).
2. Tampal *sticker* itu di gudang KongsikL.
3. *Sticker* mikrofiksyen terpamer dan dibaca pengunjung.

Setiap *sticker* berupa mikrofiksyen unik. Jadilah pengunjung terawal untuk pilih lokasi dan tampal *sticker*!

PESTA

exhibition

PLAYLET

/

screening

**teater modular video documentation
split single-channel video projection**

3 & 4 May 2019 | 6.30 pm



1. BENGKEL MODULAR
Quill City Mall, 2017 (20 min)

2. TEATER MODULAR [set 1]
Revolution Stage, 2017 (68 min)

3. TEATER MODULAR [set 3]
KongsiKL, 2018 (92 min)

4. TEATER MODULAR [set 2]
Makespace, 2017 (74 min)

5. MELIHAT SETAN BEKERJA
Markas, 2017 (12 min)

6. PENGANTIN, FREESTYLE!
YSDAF, KLPAC, 2018 (23 min)

7. DRAMATISED READING
Teater Ekamatra, Singapore, 2017
(45 min)

PESTO PLAYLET

d i s m a n t l i n g
a u t h o r s h i p,
a p l a y w r i t i n g w o r k s h o p
b y r i d h w a n s a i d i

3 May 2019 | 6 pm - 8 pm

"Semua penulis ingin keluaran suara unik tersendiri dari dalam diri mereka. Kita akan pergi ke arah berlawanan di mana kita biarkan diri kita dibentuk oleh faktor luaran. Dari sini, akan kita kuasai dan miliki entiti asing ini dalam menjadikan ia sebagai naratif secara kolektif. / *All authors want to emit their own unique voices from within. We will go in the opposite direction where we allow ourselves to be shaped by external factors. From here, we will master and possess this foreign entity in creating a narrative collectively.*"



Ridhwan Saidi is a Malaysian novelist, playwright and theatre maker. Co-founded indie publishing house, Moka Mocha Ink which focuses on contemporary Malay fiction and drama. He is also part of LiteraCity, a literary mapping project of Kuala Lumpur. His series of short plays 'Teater Modular', consisting 13 offbeat playlets have been described as 'politics, sex and religion existing in harmony' and 'absurd and weirdly sexy'. 'Teater Normcore is his series of 'full length plays that intent to 'illuminate poetry and heightened appreciation towards deadpan humour.

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PESTO PLAYER

forming ideas from
cliché,
a directing workshop
by Walid Ali

3 May 2019 | 8.30 - 10.30 pm

"Banyak kali saya mendengar satu karya teater membosankan kerana dianggap membawa idea klise dalam pementasan. Perkara klise seperti kisah anak derhaka, adegan buku jatuh lalu jatuh cinta pandang pertama, aktiviti bangun dari pagi kemudian gosok gigi, dan macam-macam lagi. Perkara klise ini ialah perkara kebiasaan dan boleh menjadi satu elemen pop dalam persembahan. Boleh juga menjadi satu cara mencari hubungan antara penonton dan pengkarya. Keutamaan bengkel pengenalan ini ialah untuk mendedahkan tentang cara asas untuk menjadikan klise supaya dapat menjadi satu daya penarik dalam persembahan supaya penonton datang dengan kepuasan."

Walid Ali merupakan pensyarah Drama dan Teater di UNIMAS. Bidang kepakarannya ialah seni persembahan kontemporari, fringe dan metodologi persembahan. Beliau pernah beraksi di Edinburgh Fringe Festival dan Chapters Arts Centre. Sekarang beliau memfokuskan kajiannya terhadap seni persembahan Melanau, teater alternatif Malaysia serta teks-teks kontemporari.

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PESTA PLAYLET

*brevity in the age of microfiction:
on short film, short story
& short play / keringkasan di era
mikrofiksyen: tentang
cerpen & playlet*

4 May 2019 | 5.00 pm - 6.00 pm



moderator:
nana



abdul rahman shah
(editor)



bebbra mailin
(filmmaker)



ridhwan saidi
(playwright)

Di kala komunikasi di antara manusia semakin ringkas, seperti pesan suara whatsapp, bahasa wechat, cerpen twitter, instagram story dan seumpamanya, bagaimana ia memberi kesan kepada bentuk seni tradisional yang telah ada (sebelum ketibaan internet) seperti filpen, cerpen dan playlet? Misalnya konsep tidak ada sebelum kewujudan internet. Apakah rinci-rinci lain yang menarik untuk kita kenali, dan ambil pedoman di era dan zaman kita ini? Di dalam barisan panel, akan kita dengar sikap seorang pembikin film pendek, seorang editor cerpen dan seorang pembikin teater pendek terhadap zaman mereka.

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PESTA PLAYER

malaysiana: on creation, criticism and the performative space in between / malaysiana: tentang ciptaan, kritikan dan ruang persembahan di antaranya

4 May 2019 | 6.00 pm - 7.00 pm



mark teh
(researcher/performance-maker)



sandee chew
(actor/dramaturg)



lim paik yin
(performance artist)



moderator:
adriana nordin manan



fasyali fadzly
(educator/theatremaker)

Kitaran ciptaan dan kritikan ibarat dialog, yang terus menerus membentuk tradisi seni persembahan. Dalam proses ciptaan sehingga ia akhirnya ditulis dalam bentuk kritikan, ada banyak hal terjadi di sela-selanya. Seorang pencipta perlu sentiasa kritikal dengan karyanya. Bagaimana dalam konteks Malaysia, para aktivis seni melalui (dan mendepani) proses-proses ini? Di dalam barisan panel, ada yang boleh memposisikan diri sebagai pengkritik, pelakon, pengkaji dan pencipta yang pasti menambahkan rancam dalam meluaskan capaian perspektif kita.

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PESTA

workshop

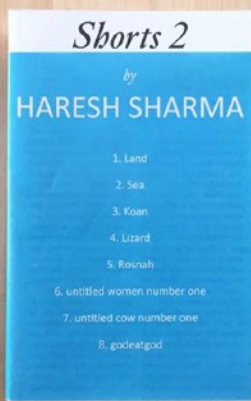
PLAYLET

forum

performance

kaos nol book forum, a discussion session on lembu (nam ron), untitled cow number one (hareth sharma) & cerita cinta (noor effendy ibrahim)

4 May 2019 | 10 am - 12 pm



moderator:
azrin fauzi & tan cher kian

Tiga naskah pendek pilihan akan dibincangkan selain apresiasi terhadap rekaan, susunan dan kualiti penerbitan turut diraikan. Hubungan di antara teater dan teks, imaginasi dan gerak lakon, tradisi seni dan sekolah teater akan difahami secara bersama di dalam pertemuan ini. Konteks bahasa (Melayu-Inggeris) dan negara (Malaysia-Singapura), secara tidak langsung akan disentuh. Semua dijemput hadir bagi memeriahkan diskusi.

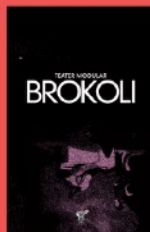
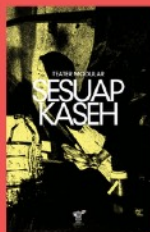
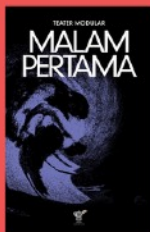
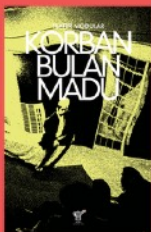
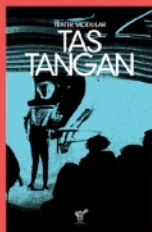
PESTA

workshop

PLAYLET

forum

performance



teater modular box set
(launch + reading showcase)

4

May

2019

|

8.00

pm

Teater Modular Box Set diterbitkan dengan sokongan INXO Arts Fund. Mengandungi skrip 13 playlet oleh Ridhwan Saidi, dan kata pengantar yang ditulis oleh dramatis Singapura, Alfian Sa'at. Disunting dan disusun oleh Nurul Aizam. Pelancaran akan disertakan dengan sesi bacaan dramatik. Audiens yang berminat dijemput untuk turut serta dalam sesi *audience-generated performance*.

performers: Rashid Akhmal, Mia Sabrina Mahadir,
Farez Najid, Tasha K., Shuni, Tan Cher Kian & Nurul Aizam

direction: Ridhwan Saidi



TEATER
MODULAR

Disokong oleh:
INXO
Arts Fund
藝 件 庫



PESTA PLAYLET

kisah lelaki yang dapat
pencerahan setelah kasutnya
dicuri di masjid pada suatu petang

4 May 2019 | 9.00 pm - 9.20 pm

Tulisan & arahan:
Ridhwan Saidi

Lakonan:
Roshafiq Roslee

Seorang lelaki kehilangan kasut di masjid dan ini membuatkan lelaki itu memikirkan beberapa cara untuk pulang ke pejabat. Hubungan kasut dengan kehidupan masyarakat moden berpaut. Situasi ini berlaku di antara waktu pejabat dan waktu solat, antara dunia material dan spiritual. Pertama kali dipentaskan di *Projek Suitcase 2018: Die Before You Die* oleh Teater Ekamatra di Singapura, monodrama ini akan dipersembahkan semula buat pertama kali di Malaysia, di Pesta Playlet. Penerima CENDANA's Mobility Funding Programme.

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PESTIA PLAYER

L A U T A P I: hikayat_hang_tuah.zip

a lecture-performance

4 May 2019 | 9.20 pm - 9.40 pm



Performer:

Nyna Roslan, Nurul Aizam & Mia Sabrina Mahadir



Live music:

Joni Atari + Mucky

Presenter:

Ridhwan Saidi

Ridhwan will unzip his personal experience reading *Hikayat Hang Tuah* and his guesswork on its epic narrative form. His aim is literary, not historical. It will be accompanied by a reading-performance and a primordial ambient sound design. / Ridhwan akan mendedahkan pengalamannya membaca *Hikayat Hang Tuah* dan spekulasinya terhadap bentuk naratifnya yang epik. Tujuannya sastera, dan bukan sejarah. Ia akan disertai bacaan dramatik dan rekaan bunyi ambient primordial.

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foto latihan Theater Normcore: Double Bill di rumah binfilem, 2018

ELMOvement

Elena Laurel & Romo Hernandez

Malam Pertama (Tamil)

Narmatha Shanmugam &
Theyvapaalan S Jayaratnam

Logamaya:

a card game performance
Ridhwan Saidi, Azrin Fauzi
& friends

Kasih Jualan Dua Sejdoh

Hannan Barakbah & Aiman Aiman

Touched with Fire excerpt

Juno Hoay-Fern, Ridhwan Saidi,
Hannan Barakbah & Sadiq M. Jamil

Panik di Pusat Undi

Syafiq Syazim, Arshad Termizi &
Saiful Wazien

CUBA TRY TEST

4 May 2019 | 9.40 pm - 11.00 pm

Slot CUBA TRY TEST ini adalah ruang percubaan bagi karya-karya ringkas lagi pendek oleh para pembikin dan penggerak seni muda lagi baru yang merangkumi: dari drama ke gerakan ke atmosfera ke berbalas pantun ke permainan kad ke monolog surreal ke sketsa lucu, dari karya yang abstrak lagi cair di dalam keperibadian dan diri manusia hingga ke karya yang berpijak dan terbenam ke dalam realiti masyarakat kita. Percuma dan terbuka buat umum.

BIO MEREKA YANG TERLIBAT

Walid Ali is a Drama and Theater lecturer at UNIMAS. His area of study is contemporary performing arts, fringe, and performance methodology. Has performed in Edinburgh Fringe Festival and Chapters Arts Centre. Currently his research focus is on Melanau performing arts, Malaysian alternative theatre and contemporary play texts. / *Walid Ali merupakan pensyarah Drama dan Teater di UNIMAS. Bidang kepakarannya ialah seni persembahan kontemporari, fringe dan metodologi persembahan. Beliau pernah beraksi di Edinburgh Fringe Festival dan Chapters Arts Centre. Sekarang beliau memfokuskan kajiannya terhadap seni persembahan Melanau, teater alternatif Malaysia serta teks-teks kontemporari.*

Md. Fariq Khir membesar di Gombak, Selangor. SeUiTM mahasiswa dalam jurusan Rangkaian dan Komunikasi Data di Shah Alam. Kegemarannya ialah minum teh dan berjalan rambang sekitar kawasan rumah. Cerpen-cerpennya ditulis di Twitter dan sebahagiannya diterbitkan oleh litzin *Kerja Tangan* (Rorschach Ink) juga dimuatkan dalam *Cerpen Terbaik 2016* (FIXI). Menggelar dirinya kutukus sastra, dia juga menulis di blog berkisar hal-hal rambang dan peribadi.

Nana's original poems and short stories have been published both on international (USA and Indonesia) and local platforms. With an avid interest in education through poetry and arts, Nana has also been teaching in Malaysia and even Brunei. She recently was runner up for the Malaysian National Poetry Slam 2018 held at George Town Literary Festival. / *Puisi dan cerita pendek Nana pernah terbit di peringkat antarabangsa (Amerika Syarikat dan Indonesia) dan platform tempatan. Nana juga mengajar di Malaysia dan juga Brunei melalui puisi dan seni persembahan. Beliau baru-baru ini menjadi naib juara Malaysia National Poetry Slam 2018 yang dianjurkan oleh George Town Literary Festival.*

Abdul Rahman Shah is a freelance writer and editor that is published (essays, short stories, and poems) in both Malay and English language regardless of mainstream or alternative media. He is also the editor behind the alternative Malay short story site, Cukaria. / *Abdul Rahman Shah adalah seorang penulis dan editor bebas. Pelbagai karya ecerennya (esei, cerpen, puisi) dalam Bahasa Melayu dan Bahasa Inggeris pernah tersiar melalui media arus perdana serta alternatif. Dia juga bertugas sebagai editor kepada laman web penyiaran cerpen alternatif dalam Bahasa Melayu, Cukaria.*

Adriana Nordin Manan is a writer, playwright, translator and researcher. She is currently writing her first full-length play. With a background in the humanities and social sciences, she is interested in understanding creative processes in different artistic mediums. Trilingual in Malay, English and Spanish, Adriana has a Masters in Politics from New York University. In 2019, she will be teaching playwriting at *UnRepresented: KL*, a writing programme to unearth KL's less heard narratives. / *Adriana Nordin Manan ialah penulis, dramatis, penterjemah dan penyelidik. Dia dalam proses pembikinan skrip drama pertamanya. Berkelulusan dalam bidang sains sosial dan kemanusiaan, dia berminat mendalami proses kreatif dari pelbagai medium seni. Adriana menguasai bahasa Melayu/Malaysia, Inggeris dan Sepanyol serta memegang ijazah Sarjana Sains Politik dari Universiti New York. Pada 2019, dia akan mengajar penulisan skrip teater di UnRepresented: KL, program penulisan untuk mengupas naratif yang kurang diketengahkan di Kuala Lumpur.*

Fasyali Fadzly adalah seorang pendidik, pengarah dan penulis. Fasyali pernah menghasilkan dan mengarah teaternya sendiri. Antaranya adalah *Teater Juta-Juta*—yang pernah memenangi anugerah Pengarah Terbaik, Naskhah Asal Terbaik dan Persembahan Kumpulan Terbaik dalam Boh Cameronian Arts Award 2014, *Berani Mati, Kotak Hitam, Ingatan, Mati Hidup Kembali* dan turut mengarah naskhah dari penulis lain seperti *Oedipus*, *'Art'* dan *Jebat*. Selain itu beliau turut pernah terlibat di dalam pementasan, pertemuan, konvensyen, konferensi dan penyelidikan berasaskan praktis di beberapa buah negara seperti Kanada, Republik Czech, Australia, Jepun, Indonesia, Singapura dan Thailand. Selain itu, Fasyali turut menulis artikel dan

ulasan teater yang diterbitkan dalam majalah, akhbar dan laman web tempatan dan antarabangsa. Kini, beliau terlibat sebagai penyelidik utama untuk *My Arts Memory Project*—sebuah projek arkib digital yang menghimpunkan maklumat berkaitan produksi teater Malaysia selain berkhidmat sepenuh masa sebagai pensyarah di ASWARA.

Sandee Chew is an actor, and award-winning lighting designer, with interest in audience and theatre development. She particularly enjoys working in collaborative ensembles and developing new work. Performance credits include *A Tale of Star-Crossed Lovers*, *Stereo Genmai*, *Contractions*, *REMEDY*, *Post Traumatic Shopping*, *Dead Man's Cell Phone*, *Serangan Zombi Pertama Di Malaysia*, and various Shakespeare Demystified productions. Lighting design credits include *Everworld*, *Bernada Alba (Musical)*, *Handel's Messiah*, *Titis Sakti*, *Electric Beckett*, and *Tafsiran Alam Ramli Sarip*. She is also a co-founder of Shakespeare Demystified, and a former theatre consultant, and design assistant with Stage Centre Line Associates. Currently, she is dramaturging for the upcoming Theatresauce devised production, *dust*.

Lim Paik Yin is a master's student at Freie University, Berlin. Her praxis performance informs her visual anthropology research in trance and contemporary life in South East Asia. Her work use the human body as a visual motif to explore the various ideologies and political forces that shape attitudes towards the human bodies. Her work *In[formal] Interchange* has been published in the *Journal of Visual and Media Anthropology* (Vol.4 No1, 2018).

Mark Teh is a researcher and performance maker whose diverse, collaborative projects are particularly engaged with the issues of history, memory and the urban context, often taking on documentary and speculative forms. Recent performance projects include *Version 2020* (Theatre Commons Tokyo & Kuala Lumpur), *The Complete Futures of Malaysia chapter 4* (MMCA Seoul), *Baling* (Fast Forward Festival Athens, SIPFest Jakarta, OzAsia Festival Adelaide), *Gostan Forward* (BIPAM Bangkok) and a work-in-progress showing of *A Notional History* (TPAM Yokohama). He also co-curated *The Breathing of*

Maps, an exhibition and events series at the Yamaguchi Center for Arts and Media, Japan. Mark graduated with an MA in Art and Politics from Goldsmiths, University of London, and is a member of Five Arts Centre.

Farez Najid was trained in Lasalle College of the Arts for 2 Years. His work's as a performer include *Tiger of Malaya* (Teater Ekamatra 2018), *Prism* (Toy Factory Productions 2017), *Geylang* (WILD RICE 2016), and Tan Tarn How's *Lady Soul and the Ultimate "S" Machine* (Esplanade Presents: 2015). He also dive into the world of *Dungeons and Dragons* during his free time as a Lvl 7 Bard.

Mia Sabrina Mahadir is an actress, a director, a content writer, a publicist, a shoe seller, a Malay tutor, a Grab driver, and a cat rescuer. This is Mia's 4th collaboration with Ridhwan Saidi after acting in *"Malam Pertama"* (2016) and *"Matinya Seorang Birokrat"* (2018), as well as directing *"Berat Dosa Siapa Yang Tahu?"* (2017). Follow Mia on Instagram @kutufutubom to keep up with her freelancing life. / *Mia Sabrina Mahadir ialah seorang pelakon, penulis, pengarah, pengurus publisiti, tutor Bahasa Malaysia, pemandu Grab, dan penyelamat kucing. Ini ialah kali keempat Mia bekerja dengan Ridhwan Saidi, selepas berlakon "Malam Pertama" (2016) dan "Matinya Seorang Birokrat" (2018), serta mengarah "Berat Dosa Siapa Yang Tahu?" (2017). Ikuti Mia di Instagram @kutufutubom untuk ikuti perkembangan kerjaya freelance-nya.*

Tan Cher Kian a.k.a CK; Sabahan indulging in his midlife crisis making a leap from oil & gas engineering to theatre practitioner. Started his dalliances with the stage due to his affinity to his mother tongue (literally) Cantonese that led him to the evolving-work of *My Grandfather's Road* by Neo Kim Seng since 2017 in Singapore. CK also co-produced Malaysian works *IQ.ROCK RESTAGE* by Anomalist Production and *Stereo Genmai* by Ridhwan Saidi in 2018. Aspiring playwright and director, CK is interested in works that break down barriers yet building bridges.

Shuni is an actor who is passionate about people and their stories. After her work as one of the ensemble cast of *Light of Dust*, she is now pursuing her master degree in counselling, and at the same time attending theatre and acting relating workshops. She is now working on writing her first short play.

Theyvapaalan S Jayaratnam attended the T4YP programme at KLPAC while completing it's diploma in performing arts. It is obsessed with many things queer. It debuted on the professional stage with RIWAYAT (2017) at the George Town Festival. Other theatre credits include, ERROR404 (2017), LOVE AND INTESTINES (2017) and THE LOVE FACTORY (2017) both with the VSC Project, THE HUMAN EXHIBIT: MENTAL HEALTH (2018), THE HUMAN EXHIBIT: TOUR VERSION (2018) by I'M Entertainment and SKIN AND FLOWERS (2018) for the Yayasan Sime Darby Arts Festival. It directed S I X (2018) for it's final showcase at Sunway University and T H R E E (2018) for TIGA by Five Arts Centre. Amongst future endeavours are BROHEMIA (2019) with Theatresauce and ALAM LAKAR (2019) a visual art experiment led by Ali Alasri.

Juno Hoay-Fern is a Malaysian writer. Part of *The New Play Project: Book One* by The Actors Studio Seni Teater Rakyat with her piece *PLAYS WITHOUT WORDS AND ACTION* (2018), that has been staged by Jenya Stashkov of the Praktika Theater (Moscow).

Nyna Roslan seorang *sales coordinator* yang baru terjun ke bidang kira-kira dan sebut harga sebagai kerja harian. Graduan jurusan teater yang turut giat urus pentas. Penglibatan kerja seni lepas antaranya pementasan *Macbeth*, *AsramaRa*, *Stereo Genmai* dan *Persiapan Seorang Aktor*.

Narmatha Shanmugam is a physiotherapist by profession, a dancer and actor (wannabe) by passion. She almost always takes on one too many things that she can handle – jack of all trades and master of none? Hey, you only live once! Give it your all!

Aiman Aiman is a local performer based in Malaysia. He has been a part of several theatre productions, such as *T4YP: Teenage Dreams*, *#bloodbound* and Wyman Wai's directorial debut *A space, a ladder, an abusive relationship (with myself)*.

Rashid Akhmal is an economy graduate from Sungai Buloh, who watches theatre as a hobby, somehow found his calling as an actor by joining *First Time Workshop (acting)* by Revolution Stage. Gaining experience in different stage plays and characters, have kept him active in expanding his passion in acting.

Amirul Rahman lahir pada bulan November 1994, seorang anak muda kelahiran Pasir Mas, Kelantan yang telah melanjutkan pengajian dalam dunia perfileman di UiTM Puncak Perdana, Fakulti Filem, Teater dan Animasi dalam bidang Sinematografi dan menamatkan pengajian pada tahun 2018 dalam kelulusan Ijazah Saujana Muda Teknologi Kreatif Skrin. Beliau bergerak aktif dalam menghasilkan beberapa buah filem pendek di mana beliau memegang posisi sebagai Jurukamera, Penataan Seni, Pembantu Produksi, dan Pembantu Pengarah.

Roshafiq Roslee is a Malaysian theatre & film dabbler who recently graduated with Diploma of Film and received the Vice Chancellor Award from UiTM. His 13 years of theatrical acting career goes way back in 2006 where he began his first acting debut in *Teater Muzikal Adat Perpatih* directed by Aminah Rhapor. Since then, Roshafiq had worked for more than 16 theatre production and had the opportunity to work with Malaysian renowned directors namely Hatta Azad Khan, Roslee Mansor, Mazlan Tahir and many more. His creative relationship with Ridhwan Saidi started in 2017 where he first acted in Ridhwan's play titled *Korban Bulan Madu* in *Teater Modular [Set 2]*. Since then Roshafiq had done five plays under Ridhwan's writing and directing including *Kisah Lelaki Yang Dapat Pencerahan Setelah Kasutnya Dicuri Di Masjid Pada Suatu Petang* where he performed in Singapore for *Projek Suitcase 2018* by Teater Ekamatra. He is currently working as a full time actor in *Hauntu Malaysia*.

Tasha K. is a rainbow dreamer who left behind her 9 years corporate banking/customer service world to pursue her passion in performing arts and has since dabbled in the occasional poetry, singing, musical theatre and currently acting. Tasha K. is a theatre enthusiast who is exploring different types of performing arts to make her a versatile performer.

Bebbra Mailin dilahirkan di Kota Kinabalu, Sabah, dan telah mengarahkan beberapa projek filem pendek seperti *Langad di Odu* (2012), *Linguistik Kedai Makan* (2017) dan *Ninavau* (2018). Filem pendek pertamanya, *Eye Love* (2011) telah memenangi Kota Kinabalu International Film Festival pada tahun 2011. Filem-filem beliau telah ditayangkan di Jepun, Pakistan, Filipina, Australia, Korea Selatan dan beberapa festival seni tempatan. Kini, beliau bertugas sebagai Pensyarah di Fakulti Filem, Teater dan Animasi, UiTM.

Syafiq Syazim is a theater director, scenographer, educator and researcher in Malaysian theatre. Currently based in Kuala Lumpur, he has graduated in his Diploma in stage scenography and Bachelors in Directing from the National Academy of Arts, Culture and Heritage (Aswara). He has won many awards for his directing, scenography, performance at the Malaysia Theatre Festival 2017 & 2018. In 2018, he has also won an award for best directing, scenography, script, at the University of Malaya's Theatre Festival. He was elected to represent Malaysia to attend the Asian Performing Arts Forum 2018 (APAF 2018) in Tokyo, Japan. He also played in several countries such as Japan, Hong Kong and Macau in the physical theatre, in 2018 and 2019. He is now pursuing Master in Performing Arts (Drama) at the University of Malaya.

Arshad Termizi merupakan anak kelahiran Kedah. Pernah menerima pendidikan pengurusan produksi secara formal dari Universiti Teknologi Mara (UiTM) dalam jurusan Diploma Pengurusan Industri Kreatif. Sekarang beliau merupakan mahasiswa tahun akhir Ijazah Sarjana Muda Drama di Universiti Malaya. Beliau telah menceburkan diri dalam bidang lakonan pentas dalam beberapa produksi teater antaranya *Sasakala*, *Bangsawan Si*

Miskin Menjadi Raja, Wangi Jadi Saksi, Cikgu Disiplin Sekolah Aku dan Mad Derih Kuala Perlis.

Saiful Wazien merupakan anak kelahiran Kuala Lumpur yang mula mengasah bakat sejak dari umur 14 tahun dengan melibatkan diri dalam bidang seni tari dan teater. Sepanjang penglibatannya pelbagai naskah dan genre telah beliau berjaya mementaskan seperti teater tradisional, muzikal, realisme, komedi, eksperimental, dan absurd. Secara tidak langsung, setiap penglibatan ini mengasah bakat juga dalam bidang tari, nyanyian, silat, dan muzik selain turut berkebolehan mengurus pentas.

Mucky a.k.a Khairul Kamarul, ahli *Kelab Buah Fikiran* dan *Kelab Sate Buena Vista*, gemarkan filem, muzik dan buku secara sederhana. Anak kelahiran Terengganu yang sedang giat menceburi arena modular synth secara runcit-runcit akibat pergaulan bebas dan berat bersama anak-anak seni Melaka. Masih bereksplorasi demi kesejahteraan dirinya dan sejagat.

Sadiq M. Jamil is twenty-two who sometimes emcee, makeup, act and direct. His first solo acting for *Gugurnya Kopiah Putih dan Straw Bergincu Di Bibirnya* directed by Syahrul Musa was recently performed at Solo, Indonesia in conjunction with World Theatre Day. His past acting performances was in *Beromen, Hamid yang Ralat, The Secrets of the Seven Wishes, Mahsuri* and *Mak Yong Puteri Jerijit Emas*.

Elena Laurel Moujing's passion flows through a little bit of everything, from event hostings, modelling, to performing arts. With rhythmic gymnastics and traditional dancing as her base, this Sabahan bred is excited to explore more of what her magical shell has in store for her. Last year, she was in Sharm Noh's piece *"Langgar"* for Short and Sweet 2018 and Romo Hernandez's *"Tumau Om Vaig"*, a community dance film supported by MyDance Aliiance. She can also be spotted dancing in Yuna, Dato Seri Vida, and Sara Suhairi's music videos.

Romo Hernandez a.k.a. Fahezul Azri bin Suhaimi is a versatile dance artist and choreographer who works across genres and disciplines. He achieved the Best Male Dancer Award in Short and Sweet Dance Malaysia 2018, Borneo Arts Festival 2018, as well as 3 gold medals at World Championship of Performing Arts 2016, United States. He has danced with companies such as Pat Ibrahim Project Entertainment, Soubi Sha, Gila Panggung Dance Company, Terry and The Cuz, Tall Order Production and Enfinity Vision Dynamic, as well as choreographers, Suhaili Micheline, Al Jabar Laura, Khairul Azhar Mokhtar, Rithaudin Abu Bakar, Dr Silvester Pamardi, Joseph Gonzales, Yeow Lai Chee and many others. His latest choreography work, *"Never have I ever dealt with anything more difficult than my own soul"* was presented at Dancebox 2018, International Choreography Festival 2018 and won champion at the Borneo Beatdown Dance Competition 2018. Originally from Kuala Lumpur, his interest in dance developed at a really young age as his father's influence of being a Sabahan dance artist and lecturer. He graduated as a Diploma holder in Dance (Performance) and currently finishing his final undergraduate degree in Dance Performance Studies at ASWARA with his final thesis exploring *"The audiences perspective and gaze on Butoh Performance in Malaysia"*.

Hannan Barakbah seorang *manager* kafe hipster dan graduan senibina yang sedang bertugas sebagai pembantu kajian di Universiti Malaya. *Debut* pengarahannya adalah mengarah playlet *Kurator Dapur* tulisan Ridhwan Saidi di dalam *Teater Modular [set 3]* pada 2018. Tahun ini terlibat dengan *Are You Game Sau(dara)?* anjuran Five Arts Centre dan Centre 42 (Singapura) di dalam *piece* arahan Fasyali Fadzly. Selain itu turut terlibat dengan *TIGA 3* di Penang juga anjuran Five Arts Centre. Hannan terlatih dalam program T4YP (alumni 2017) anjuran The Actors Studio.

Nurul Aizam co-founded and runs Moka Mocha Ink, a Malaysian independent publishing house. The editor for *Teater Modular Box Set*, a publication consisting 13 playlets (to be published in 2019). Part of a team of researchers for LiteraCity and the editor for its publication comprising

interviews with local literary figures, essays and a photo essay: *LiteraCity: Kuala Lumpur Literary Fragments* (2016). Recently started producing for Ensembel Teater Kaos Nol with *Teater Normcore: Stereo Genmai* (2018).

Azrin Fauzi, fiksiyenis dua kumpulan cerpen: *Urban* dan *Metaskandal*. Juga menulis esei sekitar seni, sastera, sinema, dan senibina yang tersiar dalam beberapa media: *Dewan Sastera*, *SelangorKini*, *Kerja Tangan*, *ArtsEquator*, etsetera etsetera. Pengasas bersama dan editor *KL Reviu*, zine esei yang diterbitkan atas inisiatif Punggok Agency; seputar hal-hal tak terduga di sekitar kota. Kini sepenuh masa merinci ruang dan struktur di tapak konstruksi.

Ridhwan Saidi is a Malaysian novelist, playwright and leftfield theatremaker. Co-founded indie publishing house, Moka Mocha Ink which focuses on contemporary Malay fiction and drama. He is also part of LiteraCity, a literary mapping project of Kuala Lumpur. Ridhwan was selected for a residency programme at the ASEAN Literary Festival 2016 and was invited to the Makassar International Writers Festival 2017 and George Town Literary Festival 2018. His series of short plays *Teater Modular*, consisting 13 offbeat playlets have been described as 'politics, sex and religion existing in harmony' and 'absurd and weirdly sexy'. *Teater Normcore* is his series of full length plays that intent to illuminate poetry and heightened appreciation towards deadpan humour.

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