

# 艺术 FARM ARTIST 农庄 2018

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# Foreword

When I was doing my masters in Design, my teachers would often ask: What is your voice in this? This question would often come up when designers had to work on the same project with directors in the school's theatre department. Overtime, when I began my practice as a professional lighting designer, film director and eventually, theatre director, the idea of finding a voice in my work became even more apparent. I needed to have a voice to be heard by my fellow collaborators.

Over the past 53 years, The Theatre Practice has nurtured many voices in the theatre community. We also have a long history of creating residencies or 'boot camps' to facilitate the process of letting various art-makers articulate their voices in a safe haven, though subject to the exquisite pressure of time. In recent years, however, the industry is witnessing a shift towards works with devising as the common ground. Therefore, *Artist Farm* emerged as a response to this shift. It is a testing ground in which artists have to struggle to find clarity very early in a creative process so as to communicate with their fellow collaborators. I have to emphasise that this is merely an exercise. I am not advocating a method of devising theatre. Instead, I am focusing

on the muscle that I believe a good artist needs to flex. The ability to articulate a clear voice. Unique to The Theatre Practice, however, is the emphasis on collaboration.

Therefore, this gathering of artists is not just an opportunity to distil the 9 solo voices. In *Artist Farm*, with the help of the 3 dramaturgs, we push the collaborative process to the very limits by encouraging our participants to create 3 unified, yet distinct Voices.

**Kuo Jian Hong**

*Artist Farm* Facilitator &

Artistic Director of The Theatre Practice



# Planting Season

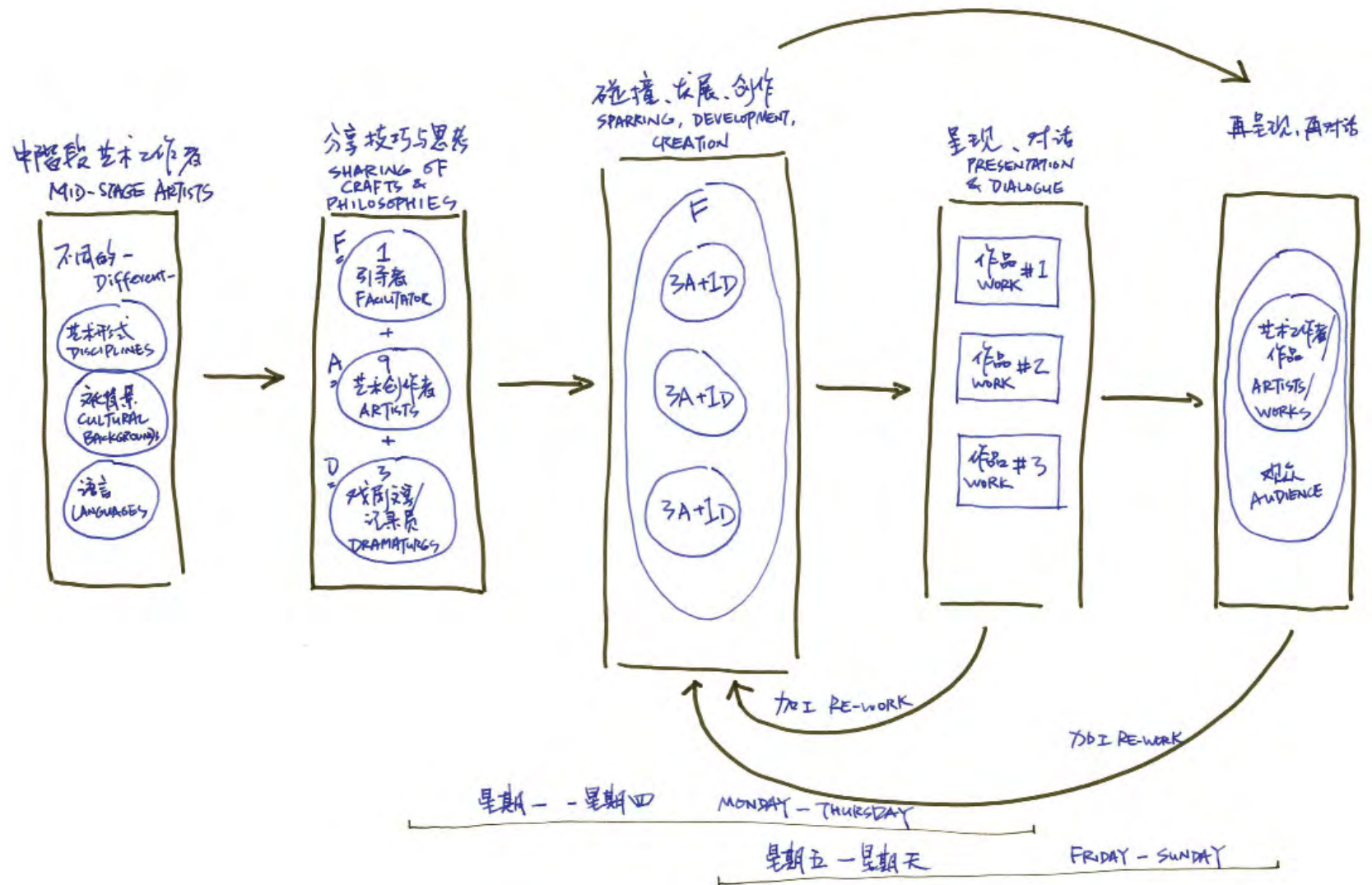
## Welcome to The Farm

Artist Farm is a bootcamp for artists who are interested in testing out their boundaries in collaborative practices. Creating under exquisite pressure, what will happen?

Artist Farm is an incubator. It incubates ideas, innovative practices and collaborative opportunities. It is also a safe haven for artists to work across disciplines, to jam with little pressure and play.

## The Practice of Farming

Through Kuo Jian Hong's unique approach, artists have to find a common ground as the foundation for their collaboration, which is also referred to as the 'Thesis Statement'. Through their artistic processes, we gain a unique insight into what it means to collaborate, experiment and play. Each team will also be assigned a dramaturg.



# Planting Season

## The Farmers

### Facilitator:



**Kuo Jian Hong**  
**Singapore**

Director, Designer,  
Captain's Ball Player, BBQ Chef

### Artists:



**Alex Tálamo**  
**Australia**

Performance Artist,  
Academic, Provocateur,  
Daughter of Borderzones



**Cloud Wang**  
**Taiwan**

Theatre Practitioner,  
Contemporary Dancer,  
Night Owl, Pâtissier



**FERRY**  
**Singapore**

Sound Artist, Installation Artist,  
Cat Lady, Sunset Chaser



**Hao Wei Kai**  
**Taiwan**

Actor, Curriculum Researcher,  
Listener, Curious

### Artists:



**Irfan Kasban**  
**Singapore**

Interdisciplinary Artist,  
Playwright-Director,  
Daydreamer, Liar



**Ng Mun Poh**  
**Singapore/Malaysia**

Actor, Teacher, Mediocre  
Earthling, Pedestrian



**Steve Wilson-Alexander**  
**Australia**

Theatre Maker, Devisor,  
Cat Servant, Bass Player



**Thong Pei Qin**  
**Singapore**

Theatre Director, Creator,  
Animal Lover, Dreamer



**Yeo Lyle**  
**Malaysia**

Theatre Director, Actor,  
Fisherman's Son,  
A Kosong Space

### Documenters/Dramaturgs:



**Ang Xiao Ting**  
**Singapore**

Artist-collaborator,  
Researcher, Coffee Addict,  
Curious



**Sim Xin Yi**  
**Singapore**

Writer, Researcher, Sponge,  
Trying



**Michelle Tan**  
**Singapore**

Producer, Researcher,  
Coffee Addict, A Walking  
Contradiction

# Harvest Season

Reaping The Harvest:  
Six Things I Learnt in *Artist Farm*

Articulation in the Collaboration Process:  
A Reflection

Negotiating The Lines of Separation



# Reaping The Harvest: Six Things I Learnt in Artist Farm

by Sim Xin Yi

One farm. Thirteen strangers thrown together. One week. Thirteen hours a day. What madness ensued? Here are my six takeaways from Artist Farm.

## Forming Constellations

"The stars are there, you just need to find the constellations." Kuo Jian Hong

As groups delve deeper into the creative process, they will find brilliant ideas, fascinating tangents and endless possibilities. While the thesis statement has provided the initial framework for exploration, more is needed to move from a collection of disparate impulses to a fully fleshed out piece of work. Important dramaturgical questions that examine the relationships between characters, narratives and design choices must be considered, and decisive choices made to adapt, edit and even cut ideas. Indeed, not every star can be included in a singular constellation.

## Negotiating The Interpersonal

In collaborative devising processes, groups also have to negotiate the tension between two diverging impulses: the first, to objectively assess ideas and make decisions that service the work and the second, to maintain social niceties and preserve the spirit of collaboration. In environments like Artist Farm where strangers with disparate personalities, cultural differences and working styles are thrown together, this balancing act can be even harder to negotiate.

## Tipping Off The Tightrope

Yet, what happens when this balancing act fails and we service the spirit of collaboration at the expense of the work itself? There is often a reluctance for individuals with such abilities to assume an overt leadership position, instead choosing to defer to the collective group in order to maintain a democratic work structure despite it being less effective. In other instances, collaborators sometimes choose not to voice their concerns or challenge decisions too deeply to avoid conflict, or alternatively, attempt to fit in all suggestions and impulses out of a desire to be inclusive.



## Impasse-ble Odds

Indeed, the later stages of analytical dramaturgy can be an emotional roller coaster. Just as we chase the euphoric high of something clicking into place, we dread the growing frustration that signal hitting an impasse.

In some instances, this frustration arises when the group becomes trapped in an endless debate. While constant discussion is vital to developing a piece, it is easy to lose sight of the bigger picture when debating small details or when trying to diagnose individual problems. In other instances, this frustration can stem from the unwillingness to let go. As you see your best ideas discarded or warped beyond recognition, it can feel like you've wasted days of work only to retain a tiny portion of what you came up with.

## The Swirling Whirlpool of Despair

This growing frustration, alongside added external pressures like impending deadlines and growing fatigue, can result in artists falling into a psychological rut where dissatisfaction, inertia and self-doubt take over. At this point, it feels so easy to give in to the desire to stop analyzing and instead start blindly throwing things at the wall, hoping something sticks. Yet, at this point, whatever "experimentation" happens, has lost all clarity and intention.

Yet, this is not the only result of the toxic emotional black hole. What is worse is when we lose sight of the true purpose of the exercise and our roles within this ecosystem. The need to present a "finished" product can be so ingrained within the artists that we often forget that Artist Farm puts emphasis on the process over the product. Thus as dramaturgs, being the outside eye allows you to see solutions so obvious it is hard not to give into temptation and offer directives instead of asking questions. As collaborators, we can forget to consider our fellow creators' roles and learnings in the process and charge ahead without them. While these choices were undoubtedly made with good intentions, the success or failure of the works themselves become irrelevant when the process is broken.





## The Great Escape

The Swirling Whirlpool of Despair can pose a threat to even the most experienced devisers. When experimentation fails, collaboration breaks down and our inner saboteur emerges, what can we do? Try developing a healthy sense of self.

A good ego allows you to have an honest assessment of your own abilities and to work without insecurities. You have the confidence to fully engage in debate, knowing the validity of opinions. You contribute ideas and make choices not because they make you look smarter, but because they serve the piece. You can objectively assess ideas and accept criticisms without taking it as a personal attack. Finally, you have the awareness of when you can and cannot contribute, and can be brave enough to take a step back to let someone else lead. Have faith in your abilities and trust in your team, and the way out will present itself eventually.

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Bogart, Anne. "Getting Stuck and (hopefully) Getting Unstuck." Last modified July 19, 2018. <http://siti.org/content/getting-stuck-and-hopefully-getting-unstuck>.

Smart, Jackie. "The Feeling of Devising: Emotion and Mind in the Devising Process." In *New Dramaturgy: International Perspectives on Theory and Practice*, edited by Katalin Trencsényi and Bernadette Cochrane, pp. 101-114. London: Bloomsbury, 2014.

Stein, Deborah. "What I Mean When I Talk About Collaboration." Last modified August 14, 2011. <http://howlround.com/what-i-mean-when-i-talk-about-collaboration>.

# Articulation in the Collaboration Process: A Reflection

by Michelle Tan

Artist Farm was a whirlwind of an experience that condensed the process of collaborative art-making into a single week. Each group in this year's Artist Farm underwent a collaborative process that was unique due to the different mix of artists who were grouped together, which allowed a glimpse of how such processes are constantly in a state of flux and strongly influenced by group dynamics. Being one of the documenters/dramaturgs in Artist Farm, my role was to provide an external perspective during the individual group's devising process. This provided an opportunity to observe their process up-close, from the inception of an idea to the collaborative development of a work-in-progress. Based on a week of observation following the process of Irfan, Cloud and Wei Kai, one key takeaway for me is the importance of articulation in the collaborative process, for both the individual artist and as a collective.

Each group in Artist Farm had a different collaborative process and presented works-in-progress of a different nature. The piece presented by my group was, in a nutshell, a composition of three individual narratives performed simultaneously in the same space. In their collaborative process, each person was both performer and director. The first part of their process focused on defining a thesis statement based on the narratives that each artist was developing. The next step was to determine the relationship between the three narratives presented on stage in the larger context of the piece while refining the structure of each individual narrative.

One key difficulty faced by the group was the abstract nature of the material they were engaging with – expressing feelings and concepts such as beauty, time and the idea of completion. Each individual narrative was an expression



of their feelings towards a particular moment in time. Hence the discussion after each jamming session during the initial phase tended to revolve around what everyone felt about the presented piece, and decisions were then made to tweak the work based on the feedback. This focus on what “felt right” during the early stages of the process had to do with the exploration of the artists’ impulses during the improvisational stage, as mentioned during one of the group’s earlier conversations:

Cloud: When improvising, you cannot keep remembering what happened [during your presentation] the last time. [Instead] capture the intention.

Irfan: Go with what you feel.

As Jackie Smart describes in her essay titled “The Feeling of Devising”, such impulse-driven responses during the devising process are likely to be rooted in internal emotional sources which resonate strongly with the creator who may be unable to articulate clearly what these resonances are.<sup>1</sup> Hence the group’s struggle with their thesis statement was in making sense of what “felt right” and clearly defining what the group intends to explore in their piece.

For this group, it was particularly important that each individual narrative was first clearly delineated before a collective voice could be found, especially because each narrative had been developed individually from a very personal standpoint. This collective vision would then influence the group’s decision-making regarding the relationship between the three narratives presented on stage. Therefore, in retrospect, one key takeaway from this experience is the importance of articulation in the collaborative process.

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<sup>1</sup> Jackie Smart, “The Feeling of Devising: Emotion and Mind in the Devising Process,” in *New Dramaturgy: International Perspectives on Theory and Practice*, ed. Katalin Trencsényi and Bernadette Cochrane (London: Bloomsbury, 2014), p. 106.





As the individual narrative begins to take form after sessions of creative jamming, it is important that the artist is able to articulate what it means to “feel right”. In my opinion, the process of articulation marks a conscious transition from the impulse-led creative jamming of the early improvisation phase to active decision-making that forms the basis for the crystallization of the narrative.

The act of verbalizing one’s thoughts serves two functions: to gain clarity for the self by making meaning of abstractions; and to communicate such meaning to others. In the context of a collaborative process, the articulation process provides a basis of understanding for collaborators to negotiate meaning and develop a collective voice. As Professor Deborah Britzman states,

The struggle for voice begins when a person attempts to communicate meaning to someone else ... It may be sparked by personal intent, but voice is always negotiated within context and situations, and by the meanings of others.<sup>2</sup>

Hence in a collaborative relationship, articulation elicits clarity and a common understanding that forms the premise for effective dialogue in working towards a collective voice and vision. By articulating their respective journeys to each other for the first time, my group was able to identify a common element of loneliness across the three narratives. This allowed them to finally come up with a feasible thesis statement after three days of attempt which established a common direction for the piece.

The articulation of the thesis statement marked the transition from the improvisational phase to the next stage of concretizing the piece, setting markers that anchor the structure of the work.

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<sup>2</sup> Deborah P. Britzman, *Practice Makes Practice: A Critical Study of Learning to Teach, Revised Edition* (New York: SUNY Press, 2012), p. 44.



The group's next task was to figure out how their individual narratives fit together as a connected whole, and the lack of clarity on what was the collective voice of the work was raised during the feedback from the first public presentation. After a five-hour discussion on Friday night, the group agreed on a collective voice that enabled them to make conscious decisions in re-structuring the individual narratives and the piece as a whole. This was a key moment during the collaborative process that saw the artists negotiating meaning with each other through the articulation of their differing approaches towards the thesis statement. It was a difficult process on many fronts, because the artists had to have sufficient clarity of thought to precisely articulate their individual perspectives while trying to understand the perspectives of fellow collaborators, not to mention the need to navigate language barriers in the communication of ideas and meaning. However, this was a necessary process because the collective voice is borne out of the creative sparring between collaborators, and such sparring can only occur if the collaborators are ready and able to articulate their individual points of view to be shared with the rest of the group. The clarity that emerged from this dialogue was apparent in the difference in feedback from the second public presentation as opposed to the day before – the audience were able to clearly identify the themes and intentions of the piece this time round. Hence based on my observations, articulation is a critical part of the collaborative process which is a continuous cycle of articulating, listening, negotiating and creating shared meaning.

Day 2	Exploring a thesis statement through the expression of individual narratives.
Day 3	Developing individual narratives and the thesis statement.
Day 4	Articulating individual narratives and finalizing the thesis statement.
Day 5	Struggle to define the connection between individual narratives.
Day 6	Refining the structures of individual narratives and making the decision to disconnect the narratives on stage.

Figure 1: Overview of the group's process from Tuesday to Saturday

## Bibliography

Britzman, Deborah P. *Practice Makes Practice: A Critical Study of Learning to Teach, Revised Edition*. New York, SUNY Press, 2012.

Smart, Jackie. "The Feeling of Devising: Emotion and Mind in the Devising Process." In *New Dramaturgy: International Perspectives on Theory and Practice*, edited by Katalin Trencsényi and Bernadette Cochrane, pp. 101-114. London: Bloomsbury, 2014.

# Negotiating The Lines of Separation

by Ang Xiao Ting

"I just like to put all kinds of ingredients together and see what we can cook from the combination. I don't know what will happen, but I know we will be playing a lot" says Artistic Director Kuo Jian Hong, who also served as the primary facilitator of *Artist Farm* 2018.

Very much like the spirit of *M1 Patch! A Theatre Festival of Artful Play*, Jian Hong assembled an especially eclectic patchwork quilt of artists in Artist Farm. These emerging – mid-career artists spanned different nationalities and art forms, and amidst simultaneous translations and hand gesticulations, they had to work in teams of 3 to germinate a seed of a creative product. Given the time constraint, these artists had to work under exquisite pressure to present a showing to an audience by the 5<sup>th</sup> day. They had to find a common language to work together respectfully and overcome all kinds of barriers. As one of the dramaturgs in this process, it was especially interesting to witness the many attempts to find a common language in collaboration, experimentation and play.

## COLLABORATION

On the second day, each collective had to come up with a thesis statement within a couple of hours, so as to articulate the direction of their collaboration. This exercise is, literally, an attempt to come up with a common language. The presence of the thesis statement is in line with Jian Hong's methodology for devising, of which the process is likened to a scientific inquiry. Armed with this thesis statement, the rest of the week is thus left for experimentation, which 'is the best means for testing theses and, thus, for establishing their truth or falsity'<sup>1</sup>.

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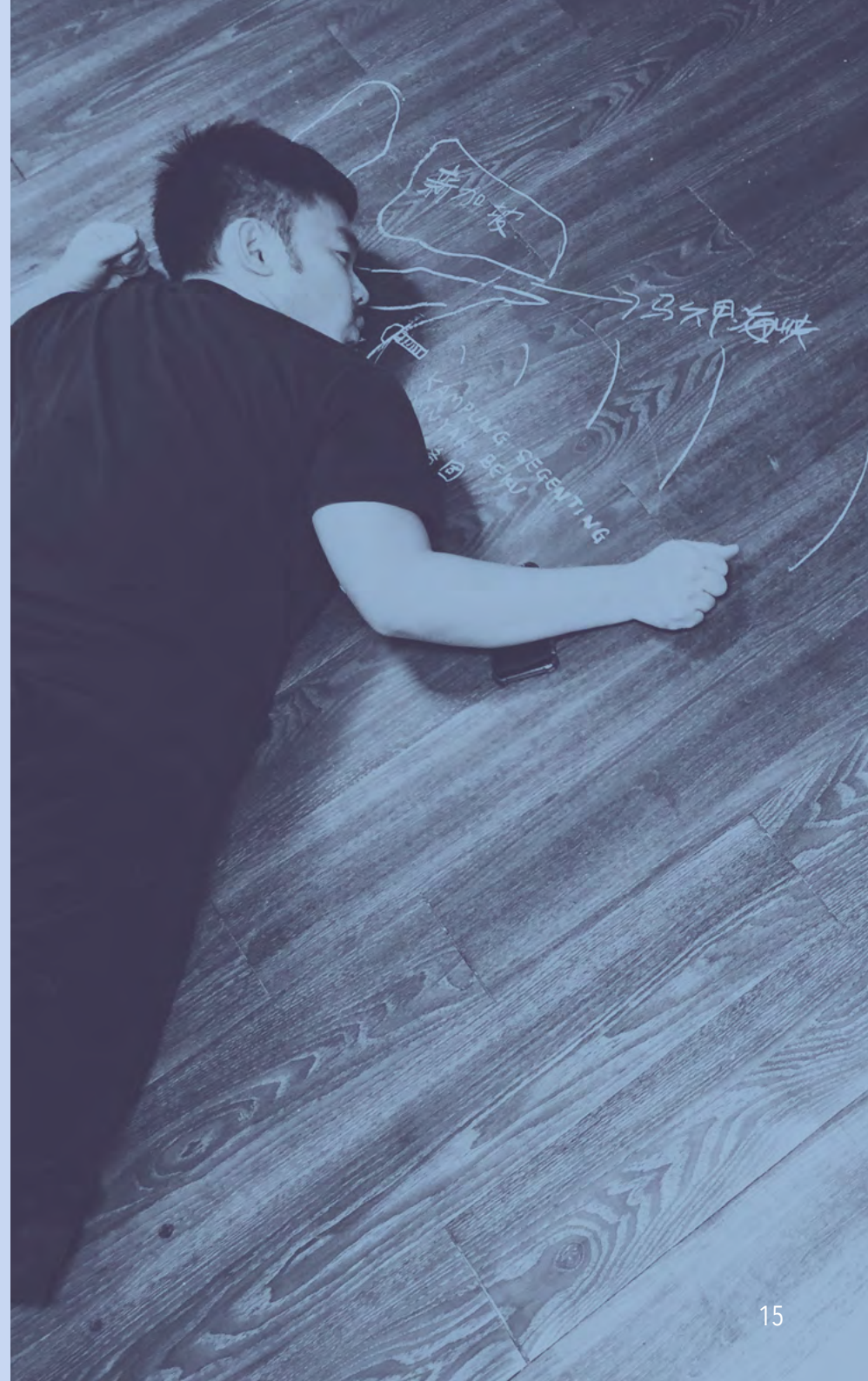
<sup>1</sup> Eli Rozik, *Theatre Sciences: A Plea for a Multidisciplinary Approach to Theatre Studies* (Chicago: Sussex Academic Press, 2014), p. 28.





The process of attempting to finalise a thesis statement amongst the 3 members in each group was definitely a struggle. In an extremely short span of time, these artists had to jam and improvise, then articulate the impulses they discovered in rehearsals and finally, communicate. They had to navigate differences in language. For instance, groups with predominantly monolingual speakers, be it in English or Mandarin, struggled to articulate the thesis statement in English, as there are connotations in the Chinese language, which may not necessarily be directly transferrable to English. This phenomenon was especially apparent in the group feedback sessions, whereby the 9 artists, 3 dramaturgs and facilitator gathered to give feedback on respective presentations. The bilingual speakers soon identified that the Chinese-speaking artist and English-speaking artist were not creating on a common ground. Armed with that knowledge, the group could refine their thesis statement and gain the much-needed clarity to move forward. These artists also had to navigate the complications of using spoken language to achieve a common understanding. Some artists were used to working with their impulses. However, in an exercise designed to articulate, they attempted to communicate their impulses quickly and clearly, so as to ensure that the group would always be devising on a common ground. Meanwhile, the groups that were not used to making concrete decisions so early in the process, really struggled to reach a consensus in their collective exploration.

I felt that Jian Hong's exercise in creating a thesis statement, was really an exercise in accountability. In collaborative processes, communication is the key. Throughout the 7 days, I witnessed feedback sessions that were provocative, insightful and relevant to the various processes. I witnessed rehearsals that were focused and hence, produced incredible surprises relevant to the group's exploration. In short, these artists found the parameters in which they could really play in.



## EXPERIMENTATION

In previous interviews, Jian Hong has always stressed that she was on the search for a 'good theatre experiment' and to her, it is different from being 'experimental'. The former is quite simply 'the search for truth'<sup>2</sup> in a devising process; while the latter connotes ideas of 'making new', or being 'innovative'. As mentioned earlier, this search is encapsulated by the use of the thesis statement. From what I have observed, I would like to argue that by putting an emphasis on the spirit of running a good experiment, this was effectively the common language throughout the duration of the residency.

For instance, the process of giving feedback was especially rigorous. This is based on Jian Hong's belief that 'the theatre experience results not only from what is in the performance text, but, and mainly from the interaction between the description of a fictional world and of a spectator [...]'<sup>3</sup>. In their devising process, after deciding on their thesis statement, these artists and dramaturgs had to consider all choices made in creating a fictional world, and consider or pre-empt possible responses from an audience's experience. These choices, or lack thereof, were then placed under scrutiny and feedback was given based on the thesis statements of their 'theatre experiments'. Thus, like a good scientific experiment, it was an exercise for artists to identify and communicate the constants and variables in their experimentation.

In *Artist Farm*, every proposal is a worthy experiment. The focus, however, was on searching for the utmost clarity that one must have in collaborative processes. Hence, the common language for the week was grounded in ceaseless experimentation, instead of merely being 'experimental'.

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<sup>2</sup> Ibid.

<sup>3</sup> Ibid, p. 163.





## PLAY

Finally, with this unique combination of artists, I observed that there was a distinct quality in the devising processes in *Artist Farm 2018*. There was genuine 'support'.

Melissa Dibbs, Managing Director and Lead Facilitator at EmcArts on artsfwd.org, identified that an exemplary group process has the following <sup>4</sup>:

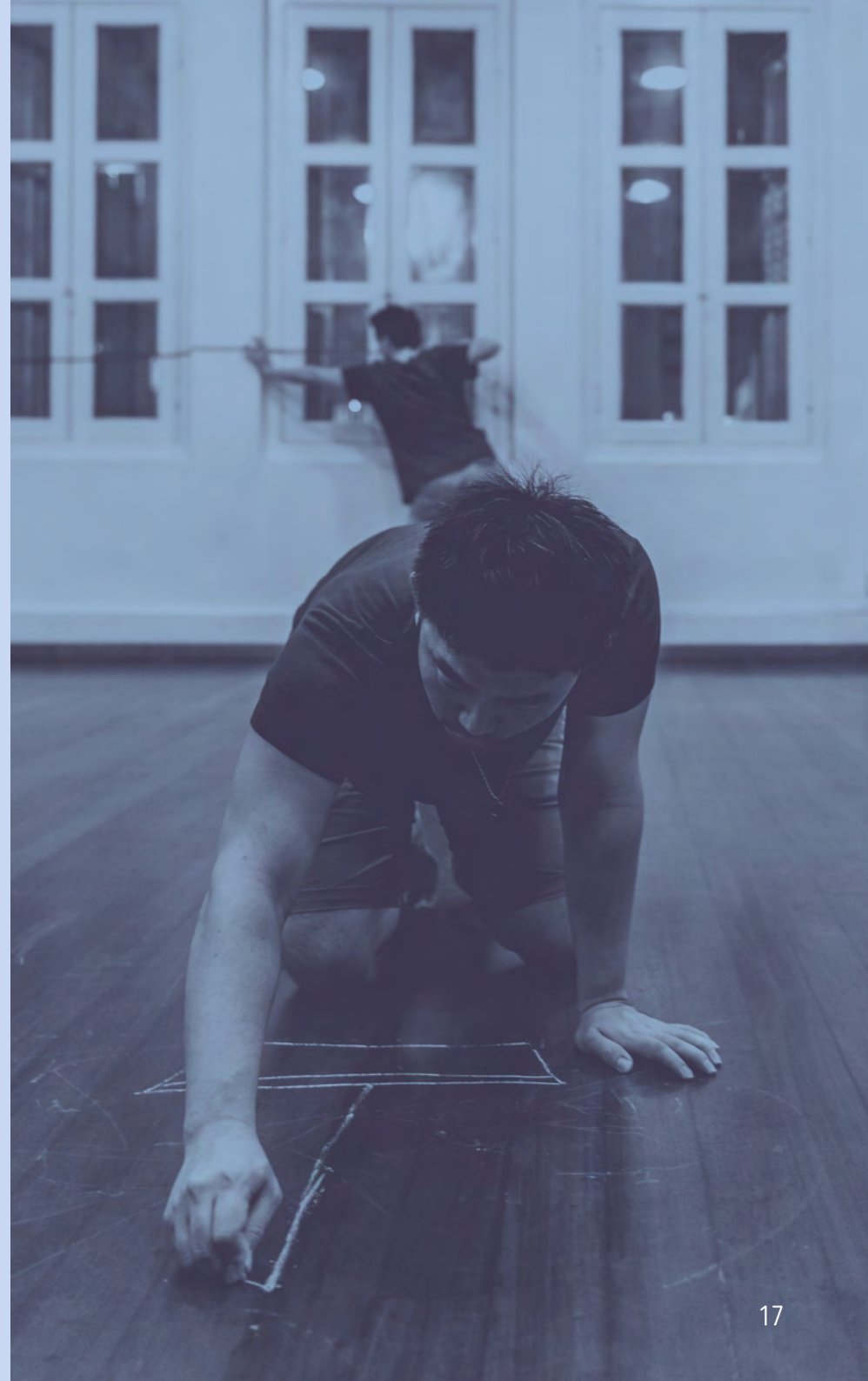
1. Ensures all voices are heard and prevents dominance.
2. Identifies, clarifies and helps negotiate conflict (including differentiating idea conflict from relationship or role conflict).
3. Creates a safe space for honest conversation.
4. Enables the team to observe and understand its dynamics.
5. Demonstrates active listening and maintains positive energy in meetings.

These aspects were especially evident in the group feedback sessions at the end of each daily presentation. There was a genuine sense of wanting to contribute to another group's artistic endeavours. It felt like 13 people working collectively on 3 projects at the same time. Eventually, by the 4<sup>th</sup> day, when Jian Hong reshuffled the groups and distributed each new group of artists another group's thesis statement, the presentations were different in format. However, the spirit of the initial exploration still remained intact. More importantly, some groups even went further with exploring how to better present another group's thesis statement.

I believe that this outcome could only be possible given the overwhelming sense of support already established amongst the artists.

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<sup>4</sup> Melissa Dibbles, "LearnFwd: What Makes an 'Exemplary' Process Facilitator," last modified June 5, 2018. [https://www.artsfwd.org/melissa\\_blog\\_4/](https://www.artsfwd.org/melissa_blog_4/).





## CONCLUSION

By the end of the final showing, some audience members commented that the three pieces felt like they were related to one another. There was a semblance of a connection in terms of the final patchwork of performances. The artists then joked that this was

perhaps a good time to end the boot camp, since the pieces were melding into one another. This came from the perspective of viewing the three pieces as an artistic product.

However, from the perspective of an observer, I wondered that perhaps, this outcome was probably the result of our search for a common language from the very beginning. A common language that was made up of the seemingly elusive 'thesis statement', spirit of 'searching for the truth', and finally, a network of generous support.

Collaboration isn't, for most artists, a recipe for making masterpieces but rather a way of breaking habits – and new ground. The results are unpredictable, and sometimes very different from each artist's "classic" work. For me, that's part of the appeal.<sup>5</sup>

- Griselda Murray Brown

## Bibliography:

Brown, Griselda Murray. "The joys and perils of artistic collaborations." Last modified March 15, 2014. <https://www.ft.com/content/6c0b279e-a9ed-11e3-adab-00144feab7de>.

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<sup>5</sup> Griselda Murray Brown, "The joys and perils of artistic collaborations," last modified March 15, 2014. <https://www.ft.com/content/6c0b279e-a9ed-11e3-adab-00144feab7de>.

# The Power of the *Artist Farm* Experience

The quotes have been edited for clarity and brevity

See what our artists have to say in their own words.

## Providing an Artistic Experience Dedicated to Devising

"One has to be present in the moment in order to create, but it is difficult to find such focus in everyday life, which makes this opportunity such a precious one. The overall structure of the residency focused on improvisational creation with different parameters set each time. Going through multiple rounds of such a format led to a routine of creating in short periods of time, which developed into a focus and desire for creating in the course of the week. This experience has been both a spur and a reminder for me."

– Yeo Lyle

"Artist Farm was amazing. The structure of the residency was a good balance of initiating and being led – it was not too free and easy to have just been a hippie retreat, and yet it was not too goal oriented for it to have been a cult concentration camp."

– Irfan Kasban

"It was lovely to have a week of really focusing on the way we communicate around work, and putting it to the test with the pressure of a relatively short amount of time to create."

– Steve Alexander-Wilson



# Inspiring Infinite Possibilities

The quotes have been edited for clarity and brevity

"Working closely with the other artists, be it within the designated groupings or during the "speed dating" switch around, created exciting sparks."

– Ng Mun Poh

"Aside from individual sharings by each artist, Artist Farm focused largely on improvisational creation in small groups. Creating a large volume of work in multiple spaces with varying time limits, with artists from disparate backgrounds speaking different languages, generated many surprises and rewards, not just in terms of works created but also the experience of working and creating with these artists."

– Yeo Lyle

"Because we lacked a concrete understanding of each other's skills and relied on our observations to imagine what each of us could accomplish, we were neither restricted by our different identities as art-makers nor inclined to view our works via a specific lens. The magnitude of this impact was surprising to me. Being able to create with people from different fields - whom I had never imagined working with before - led me to have new thoughts and discoveries."

– Cloud Wang



## The Power of the Artist Farm Experience



# Structuring The Search For Clarity

"Clarity is key. The thesis statement brought to light the importance of communicating within the group of collaborators. As constant process of refining occurs, critical dialogues must still happen, as a platform to assess individual and group journeys."

– Irfan Kasban

"The usefulness of a unifying statement can't be overstated. It provided a unified vision, and this became a frame within which it was easier to make collective decisions about the work."

– Alex Tálamo

The quotes have been edited for clarity and brevity

## The Power of the Artist Farm Experience

# Providing an External Perspective into an Insular Process

"Having a documenter is something I will definitely replicate in future developments. I found it incredibly useful to see how the process unfolded through an outside eye and to have the nebulous process of "making" narrativized for me...The additional benefit of having a dramaturg in the room, to prompt discussion and ask questions that allow me clarify my performance, felt like such a luxury."

– Alex Tálamo

"Having someone in the room able to speak to the qualities of the work, to assess suggestions in relation to the thesis statement, meant that we could communicate and devise much more efficiently. It brought into focus the form of the work, and informed the ways [and whys] for changing it. It was experimental in a specific way, and for a specific reason."

– Steve Alexander-Wilson

"The documenters/dramaturgs provided a lot of their observations and feedback from an external perspective. Their continuous questioning helped us condense, adjust, negotiate and even provided mental support."

– Hao Wei Kai



The Power of  
the Artist Farm  
Experience



# Understanding Yourself Better as an Artmaker

The quotes have been edited for clarity and brevity

"Glad to know that I was able to devise and conceptualise content for this form (somewhat), which I had never done before – in terms of content structuring, a bit of story development and flow, excluding the sound design etc."

– FERRY

"I've discovered that it's a fine balance between protecting my own artistic vision, and to listen deeply to someone else's idea... I have definitely changed my approach towards art-making as a director in this process."

– Thong Pei Qin

"I gained a more thorough understanding of the collaboration/negotiation process. The group's adjustment process – a continuous cycle of staying firm and letting go, listening and explaining – led me to learn something new about myself: that I am able to take on the responsibility of making decisions; that I do have some deep-rooted biases and preconceived ideas which I deal with in a certain manner; and an understanding of what part of the process and product do I value the most or, conversely, am willing to givein."

– Ng Mun Poh

The Power of  
the Artist Farm  
Experience



# Production Credits

## **Artist Farm Facilitator**

Kuo Jian Hong

## **Artists**

FERRY

Hao Wei Kai

Irfan Kasban

Ng Mun Poh

Alex Talamo

Thong Pei Qin

Cloud Wang

Steve Wilson-Alexander

Yeo Lyle

## **Documenters/ Dramaturgs**

Ang Xiao Ting

Sim Xin Yi

Michelle Tan

## **Producer**

Fervyn Kate Tan

## **Production Stage Manager**

Ho Li Yi



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