

FRINGE HIGHLIGHT

AN ENEMY OF THE PEOPLE 《人民公敌》

Nine Years Theatre 九年剧场
(Singapore)

8 - 11 January 2014, 8pm

11 January 2014, 3pm

Gallery Theatre,
National Museum of Singapore
(120 minutes with no
intermission)

(In Mandarin with English surtitles)

\$19

*(Fringe Highlight • Fringe
Commission • World Premiere)*



www.nineyearstheatre.org

Nine Years Theatre (NYT) presents an adaptation of Henrik Ibsen's iconic play *An Enemy of the People*, which depicts one man's struggle to hold his beliefs against the benefits of the majority – or, depending on how you look at it, a society's collective rejection of a person's misconstrued self-righteousness. When Dr Stockmann, a popular figure in his coastal town in Norway, discovers that water in the newly developed public baths under his charge have been contaminated by industrial waste, he alerts the authorities to this to prevent more people from getting ill. However, he encounters resistance from his brother, the town's mayor, because of the astronomical costs involved in repairing the baths.

Created by the company's ensemble of actors under its NYT Ensemble Project and directed by Nelson Chia, this powerful and thought-provoking production returns to the charm of storytelling by the use of an intimate setting with minimalistic design.

"...a rock-solid production that is carried by fine performances, as well as confident and well-paced direction by Nelson Chia."

- Adeline Chia, Artinfo.com, on NYT's *12 Angry Men*

"American playwright Reginald Rose's seminal script gets an all-Mandarin treatment and the result is startlingly refreshing. Chia's translation of the work gives his small orchestra of actors a text that is as lyrical as it is incisive."

- Corrie Tan, The Straits Times Life!, on NYT's *12 Angry Men*

Co-founded by Artistic Director Nelson Chia and Company Director Mia Chee, Nine Years Theatre (NYT) 九年剧场 is a Singapore Mandarin theatre company that believes in the accumulative process of art, which is reflected in their three-prong artistic direction: NYT is concerned with the development of their creation, with the issues of long-term, regular actor training, and the building of audience-ship through knowledge sharing. NYT aims to create works that are essentially actor-centred, that challenge the nature of the actor's art in productions, and ultimately, question the notion and the state of the Mandarin theatre. This production of An Enemy of the People 《人民公敌》 features NYT Ensemble Project, a developmental platform of NYT. NYT Ensemble Project is an attempt to build a company of ensemble actors who train and create together over an extended period of time. Its main activities are divided into: regular training, creation and performance. The ultimate aim of the project is to develop a sustainable group of company actors that accumulates its strengths through the ensemble environment to create works that are grounded and organic.

Relationship to Art & the People

Although written in 1882, *An Enemy Of The People* by Henrik Ibsen remains poignant in the 21st century as it describes the tension that arises out of the differences in ideals between the individual and the masses of a society. Looking at the events that are happening around us today, we can easily see that the play, more than a century after it was first staged, still holds relevance to the ways that our society functions. It questions not only the value of individual's idealism, but also that of democracy's essence – by claiming that the majority can very well be wrong.

Biographies of Artists

Nine Years Theatre

Nine Years Theatre is a Singapore Mandarin theatre company that is co-founded by Nelson Chia (Artistic Director) and Mia Chee (Company Director).

The company believes in the accumulative process of art. This is reflected in their three-prong artistic direction: they are concerned with the development of their creation, with the issues of long-term, regular actor training, and the building of audience-ship through knowledge sharing. The name “Nine Years” is symbolic of our commitment to grow these efforts year by year.

Nine Years Theatre does not limit its range of productions by genre and scale, but aims to create works that are essentially actor-centred, that challenge the nature of the actor's art in productions, and ultimately, question the notion and the state of Mandarin theatre.

Nine Years Theatre Ensemble Laboratory

NYT Ensemble Project is an attempt to build a company of ensemble actors who train and create together over an extended period of time. Its main activities are divided into: regular training, creation and performance. For regular training, the ensemble uses the Suzuki Method of Actor Training and Viewpoints as its main systems to develop the art of the actor. The creation process draws on the synergy that emerges from these trainings over time. The ultimate aim of the project is to develop a sustainable group of company actors that accumulates its strengths through the ensemble environment to create works that are grounded and organic.

Nelson Chia

Director

Nelson is the co-founder and Artistic Director of Nine Years Theatre. He graduated from Goldsmiths College, London with a Masters in Directing and has an Honours degree in Theatre Studies from the National University of Singapore.

He was the Associate Artistic Director of Toy Factory Productions from 2003 to 2013, a Resident Artist with The Theatre Practice, an Associate Artist with The Substation, and a founding member of the ensemble collective A GROUP OF PEOPLE.

As an actor, he had played numerous leading roles in English and Mandarin productions by various theatre companies. He is a two-time winner of Best Actor in the ST Life! Theatre Award for his performance in a one-man show *White Soliloquy* (Toy Factory Productions, 2010) and *A Language Of Their Own* (directed by Casey Lim, 2012). As a director, he is known for his works of classics in Mandarin, which included *Oleanna* (The Theatre Practice, 2002), *Who's Afraid Of Virginia Woolf?* (Nine Years Theatre, Esplanade Huayi Festival Commission 2012, Macau Arts Festival 2013) and *Twelve Angry Men* (Nine Years Theatre, Esplanade Huayi Festival Commission 2013), to name a few. Internationally, his works had travelled to China, Japan, Malaysia, Thailand, Indonesia and The Philippines.

As a theatre educator, Nelson had headed the Department of Theatre at the Nanyang Academy of Fine Arts, lectured at Lasalle College of the Arts and the Theatre Studies Programme at the National University of Singapore.

Nelson has been training regularly in the “Suzuki Method of Actor Training” since 2008. He had studied the method with SITI Company in New York and the Suzuki Company of Toga in Japan.

蔡杰是一名演员、导演和剧场导师。他毕业自新加坡国立大学戏剧研究课程（荣誉学士），及伦敦大学金史密斯学院剧场艺术（导演）硕士课程。

蔡杰以导演和演员的身份参与过本地多个剧团的华、英语演出。他曾是“实践剧场”驻团演员/导演（2000－2002），也曾任本地剧团“Toy 肥料厂”的副艺术总监（2003－2013）。他也是本地艺术中心“电力站”的附属艺术家（2007－2009），也是以集体创作和定期演员训练为宗旨的演出团体 A GROUP OF PEOPLE 的创办人之一（2008－2012）。

他曾任教于南洋艺术学院戏剧系并担任该系系主任，也在拉萨尔艺术学院授课。他也曾是新加坡国立大学戏剧研究课程的全职讲师。

蔡杰自 2008 年开始定期进行“铃木忠志演员训练方法”的训练。他曾在纽约“SITI 剧团”和日本“铃木忠志剧团”学习这套训练方法。

Mia Chee

Actor

Mia is an actor and theatre educator, also co-founder and Company Director of Nine Year Theatre.

She found her love in performing at the age of 9 when she joined Rediffusion's children radio drama group. Since then, she has been performing in school through her teenage years and eventually graduated with a BA in Theatre Studies and Chinese Language from the National University of Singapore.

In addition to that, Mia was in the 2nd batch of students training under the former Theatre Training and Research Programme (now known as Intercultural Theatre Institute) and studied close to 2 years, before becoming a proud mother to her twin daughters.

She has worked with various theatre companies such as Toy Factory Productions Ltd, Dramabox, The Theatre Practice, The Necessary Stage and TheatreWorks. Recent works include *The Bride Always Knocks Twice* and *Who's Afraid of Virginia Woolf?* at Macau Arts Festival 2013.

Mia has trained with SITI Company (New York) and Suzuki Company of Toga (Japan).

山淇是一名演员和剧场导师。

她自 9 岁加入了丽的呼声少年儿童话剧组之后，就爱上了表演。在念书时期不断参加表演工作的她，后来毕业于新加坡国立大学，主修戏剧学及汉语。

除此之外，她也是「戏剧训练与研究课程」（现今称为跨文化戏剧学院）的第二届学生，并在学习了将近两年之后，晋升为一对双胞胎女儿的妈妈。

山淇曾与本地多个剧团合作，包括 TOY 肥料厂、戏剧盒、实践剧场、必要剧场以及 TheatreWorks。近期作品包括「她门」及「谁怕吴尔芙？」（澳门艺术节 2013）。

她也曾接受 SIT1 剧团（纽约）及铃木忠志剧团（日本）的训练。

Hang Qian Chou

Actor

Qian Chou first worked with Nine Years Theatre on their debut production *Twelve Angry Men* and is honoured and excited to be training with them as part of the NYT Ensemble Project.

He graduated from the NUS Theatre Studies Programme and has also trained at Ecole Philippe Gaulier Summer School (France), as well as in the pioneer cohort of WILD Rice's actors' training programme young & WILD.

He twice won a Life! Theatre Award for Best Ensemble for his work in *Lao Jiu: The Musical* and *Mad Forest* and was similarly nominated for *Own Time Own Target* and *The Hypochondriac*.

He performed in the *Edinburgh Festival Fringe 2011* and co-created his first clown show *The Wrestling 3-Oh!!!* as part of *Flipside 2013*. Other theatre credits include: *Liao Zhai Rocks!*, *If There're Seasons...* (Theatre Practice); *Jack & the Beansprout*, *Beauty World*, *On North Diversion Road* (WILD Rice); *Glass Anatomy*, *December Rains* (Toy Factory); *The Arabian Nights*, *Sing to the Dawn*, *The Elves & the Shoemaker*, *Under the Baobab Tree*, *The Gingerbread Man*, *Duck & Dive*, *The Wizard of Oz* (I Theatre); *Chestnuts Does Christmas* (STAGES); *Metamorphoses* (COLLAB Theatre Ensemble); and *Sunshine Girl* (Dick Lee Chuosenko).

乾畴非常荣幸能够续《十二奴汉》之后，再渡与九年剧场合作，并进行长期的群体演员训练。他毕业于国大戏剧系，也曾远赴法国巴黎，在小丑大师

Philippe Gaulier 的学院进修夏季课程，之后并到英国苏格兰演出爱丁堡艺穗节。他曾以《老九》与《Mad Forest》两渡荣获《最佳群体演出》一奖，并也以《Own Time Own Target》及《The Hypochondriac》获提名同一奖项。他也曾参演：《编剧操练营》，《聊斋》，《天冷就回来》（实践剧场）；《冲啊！》，《有谁在乎我？》（戏剧盒）；《搭错车》，《雨季》（Toy 肥料厂）；及《周处除三害》（猴纸剧坊）。

Neo Hai Bin

Actor

Neo Hai Bin received his actor's training and exposure to theatre as a member of "ARTivate"(youth wing of Drama Box) since 2009. He soon became a freelance actor and found himself involved in productions by Drama Box, The Theatre Practice, TheatreWorks, and recently Nine Years Theatre. He was involved in *Bondage*, *The Magnanimous Cuckold*, *Dust: A Recollection*, *Twelve Angry Men*, *Farewell: The Body in 16 Chapters* (staged as part of Macau Arts Festival) etc. It is indeed a humbling experience to be part of theatre, part of life.

梁海彬通过戏剧盒的青年支部艺树人接触剧场，接受演艺训练。毕业后投入剧场工作参与舞台演出，其演出包括《上身不由己》、《绿帽王》、《城S》、《莎莎》、《十二怒汉》、《告别：身体十六章》（澳门艺术节演出项目之一）等，并从中越发认识自己，认识生命的无限可能。

Rei Poh

Actor

Rei Poh was demoted from the Express to the Normal stream during his secondary school days. Barely scraping his O Levels, he enrolled into NYP's Manufacturing programme, flopped his way to the second year, and became a school dropout. Rei signed on with Singapore Police Force in year 2000 but refused to continue on as there were too many interviews and it was till then he got in touch with theatre. Eventually, he graduated from LASALLE-SIA College of the Arts, obtaining a Diploma in Theatre Arts with a distinction. He received the Best Actor Award in *Short & Sweet Singapore 2007 - The Complaint*.

He was also involved in many productions by Drama Box, as well as The Theatre Practice, Panggung Arts, Toy Factory, etc. He has directed a number of community and education shows with Drama Box. His most recent works include Nine Years Theatre's *Twelve Angry Men* and assisting directing for *The Bride Always Knocks Twice*.

傅正龙在中学时期，因学业不佳从快捷班被贬进普通班之后，”O”水准会考勉强过关考进了南洋理工学院制造工程系。无心无力读了两年，最终还是成为一个名副其实的辍学生。2000年，正龙尝试报考当警察，却因为要参加的面试太多，嫌麻烦而放弃了。同年，正龙在偶然的情况下接触了戏剧。随后，正龙以优异成绩正式毕业于拉萨尔艺术学院剧场艺术系，并在2007年 Short + Sweet 中获得最佳演员奖项。

正龙也常与本地剧团合作，其中包括了本地华语剧场戏剧盒、实践剧场，Toy 肥料厂，马来剧场 panggung ARTS 等。同时他也为戏剧盒执导了几部社区和教育剧场。最近，他也参演了九年剧场的《十二怒汉》，以及为实践剧场的《她们》担任副导演。

Jean Toh Actor

Jean Toh graduated from the BA(Hons) Acting Programme at LASALLE College of the Arts. Also a practicing musician and dancer, Jean is a versatile stage performer who enjoys crafting the physicality and musicality of her characters. Some memorable roles are: Abigail Williams in *The Crucible* (Toy Factory), Girl in *Decimal Points 7.7* (CAKE Theatrical Productions), Prompter in *Kaspar* directed by Natalie Hennedige and Queen Marie in *Exit the King* directed by acclaimed French director Alain Timar. On screen, Jean has hosted OKTO programmes such as *The Surprise Party* and *Zoom Zim Zam 2*. Recently, she represented Singapore's Institut Français Culture Lab in attending the Avignon Theatre Festival. She is blessed to be a part of the M1 Fringe Festival and Nine Years Theatre Ensemble where she can hone her craft and contribute to local theatre wholeheartedly.

婷奕毕业于 Lasalle 艺术学院，是名演员与舞蹈员。她喜欢扮演并且挑战各种性格迥异的人物角色。所担任的角色包括：米勒《萨勒姆的女巫》的阿比盖尔 (Toy Factory)，《小数点 7.7》的女孩 (Cake Theatrical)，由 Natalie Hennedige 执导的彼得汉德克《Kaspar》的唤起者以及由法国著名导演 Alain Timar 执导的尤内斯库《Exit the King》的玛丽皇后。她主持了电视频道 OKTO 的“The Surprise Party”和“Zoom Zim Zam 2”。最近，她获选代表法国驻新



加坡文化研究所参加阿维尼翁戏剧节。她也有幸加入 M1 艺穗节和九年剧场，从而磨练自己的演技并全心全意为本地表演艺术尽力。

FRINGE HIGHLIGHT

THREE FINGERS BELOW THE KNEE

Mundo Perfeito (Portugal)
 10 – 11 January 2014, 8pm
 Esplanade Theatre Studio
 (75 minutes with no intermission)

(Performed in Portuguese with English surtitles)

\$19

(Fringe Highlight • Asian Premiere)



www.mundoperfeito.pt

At the Torre do Tombo, Portugal's national archive, theatre maker Tiago Rodrigues found an incredibly large compilation of material which was only recently made public, related to theatre during the dictatorship that ruled the country for 48 years. Amongst thousands of censored plays found in the archive included reports written by the inspectors that had demanded cuts or prohibition of performances. Using these reports as its basis, *Three Fingers Below the Knee* casts an ironic gaze at the act of censorship, and our awareness of this shared heritage of censorship may urge us towards rediscovering the danger of theatre – or as Rodrigues calls it, “a sweet revenge”.

“What was previously motivated by ideological blindness is now fascinating material from the point of view of dramaturgical inventiveness. The exercise proposed here is not only in homage to the resilient work of those committed to the defense of theatre as an agent of intervention in society. Indeed, it is an extraordinary moment for reflection on the present dangers to freedom of thought.

- Tiago Bartolomeu Costa, Jornal Público

Previously performed at Kunstenfestivaldesarts 2013.

Formed in 2003, Mundo Perfeito professes its mission to “fight the forces of evil”, and is known for its high quality work as well as dedication to innovation and reinventing itself. The company has presented the work of its Artistic Director Tiago Rodrigues, but also works with new authors as well as collaborates with international and Portuguese artists.

Relationship to Art & the People

Based upon the historical archive of theatre censorship during the 40 years of dictatorship in Portugal, *Three Fingers Below the Knee* examines how censorship tried to control the relationship between art and people in the country. Winner of the Portuguese

Author's Prize for Best Theatre Performance in 2012, *Three Fingers Below the Knee* was praised by the critics as an homage to artists that helped to forge democracy, as well as an eye-opener questioning of the limits of today's artistic freedom. Being profoundly Portuguese in its content, this performance has a universal appeal to audiences abroad, touring internationally with success in Helsinki, Rotterdam, Brussels, Paris, Modena, and now, Singapore.

What makes this piece so intriguing and relevant is the analysis of ways an authoritarian and oppressive system regarded art in relation to its people. Transforming censors into playwrights, this performance reveals and questions the way censorship thinks about theatre audiences, theatre artists and this 'contagious and dangerous' art. On the other hand, the play also shows how creativity can overcome an authoritarian regime and reach the people. As Jorge Luís Borges would put it, "censorship is the mother of metaphor".

Biographies of Artists

Mundo Perfeito

Mundo Perfeito has been fighting the forces of evil since 2003. Organised around the artistic work of Tiago Rodrigues, who shares the direction with Magda Bizarro, Mundo Perfeito is recognised for the quality of its work and also for the continuous attempt at innovation and reinventing itself. Besides producing Rodrigues' work, Mundo Perfeito also works with new authors and collaborates with Portuguese and international artists. Mundo Perfeito has created more than 20 productions and has presented its work in theatres and festivals in countries in Europe, Lebanon and Brazil. Mundo Perfeito has also been the cradle for upcoming artists in the last few years and will continue to produce emerging performance makers. Among other recent works, the performances *What You Take From This Life, If a Window Would Open* (nominated for the Performance of 2010 by the Portuguese Authors' Society - SPA), *Hotel Lutécia*, *The Jew*, *Sadness and Joy in the Life of Giraffes* and *Three Fingers Below the Knee* (nominated for the Best Text Performed and awarded Performance of 2012 by Portuguese Authors' Society - SPA) stand out for their originality and represent the company's continuing search for new ways to fight the forces of evil.

Tiago Rodrigues

Director / Playwright

Tiago (born in 1977) is an actor, playwright and director whose subversive and poetic theatre has made him one of Portugal's leading young artists. His pace of work is astonishing: with his company Mundo Perfeito, he has created 30 plays in the last decade. In the meantime, he has collaborated with other companies, choreographers and filmmakers and has been involved in teaching, curating and artistic community projects. His work has been presented in Europe, South America and the Middle East. Tiago has also collaborated with artists from Belgium, Lebanon, the Netherlands and Brazil. Deeply rooted in a collaborative theatre tradition, he has recently created pieces that

stand out by the way they manipulate documents with theatrical tools, combining both public and private life and challenging our perception of social or historical phenomena.

Isabel Abreu

Actor

Isabel has worked with many theatre directors including Marco Martins, Tiago Guedes, Nuno Cardoso, Ana Luísa Guimarães, Rui Mendes and João Mota. She has received awards for her acting in theatre, and has also gained recognition for her performances in television and film. Isabel was recently nominated for Best Actress at the International Television Festival in Monte Carlo, for her performance in the miniseries *Bloody Night*. In cinema, she has worked with directors such as Sandro Aguilar, Tiago Guedes and Frederico Serra, amongst many others.

Gonçalo Waddington

Actor

Gonçalo has worked with theatre directors such as Carlos Avilez, João Lagarto, Bruno Bravo, Miguel Seabra and Jorge Silva Melo, amongst several others. Besides his achievements in the realm of theatre, Gonçalo's career in film and television is also noteworthy. He worked with filmmakers Tiago Guedes and Frederico Serra in *Blood Course* (winner of Golden Globe 2006), after participating in *Alice* by Marco Martins and *Misbegotten* by João Canijo. In television, he has acted in the series *Até Amanhã*, *Camaradas* by Joaquim Leitão, in the comedy series *Os Contemporâneos* and in the miniseries *Bloody Night*. He also wrote the script and acted in the miniseries *Odisseia*, transmitted on the Portuguese public channel RTP1.

Magda Bizarro

Production Manager, Set & Surtitles

Magda (born in 1975) graduated in Chemistry and has been involved in scientific research prior to her work in the arts. After having collaborated with several Portuguese theatre collectives during the 1990s as an executive producer and stage photographer, Magda Bizarro created the company Mundo Perfeito with Tiago Rodrigues in 2003. Magda Bizarro is the administrative and production manager of Mundo Perfeito, and has been one of the main creative contributors the company has presented since it was formed. She is involved in set and costumes creation, stage photography, communication and the dramaturgical development. Magda has established herself as a creative producer with an extremely versatile approach to contemporary creation. Magda is also a prize-winning photographer published in some of the main Portuguese newspapers and has collaborated with several Portuguese and foreign theatre companies such as tg STAN, among others.

André Calado

Lighting Designer

André (born in 1977) worked at Companhia de Teatro de Almada as an actor and technician, and was also a member of the technician team for Almada Festival. Between 2002 and 2006, he worked as technician at Centro Cultural Olga Cadaval, Sintra. He was a technician at Teatro Maria Matos, Lisbon between 2006 and 2010. In 2009, André started to work in Teatro Maria Matos as the Assistant of the Technical Director. André Calado created the lighting designs for *Ventre de Jeremias*, *efémera* and *Sopa nuvem* by cia caótica. In 2009, he was responsible for the technical direction of *Cientistas ao Palco - Noite dos Investigadores* for the European Commission, presented in Fundação Calouste Gulbenkian. He was a technician in the performance *Nora* by Belgian company tg STAN. Since 2011, André has been working in Mundo Perfeito as a technical director, being responsible also of the light designs of the shows *Sadness and Joy in the Life of Giraffes*, *Three Fingers Below the Knee* and *Wonder World*.

FRINGE HIGHLIGHT

MAJULAH SINGAPURA – TREE PROJECT

Hiroshi Sunairi (Japan)
8 – 19 January 2014, 10am – 8pm
The Concourse, Level 1, National
Museum of Singapore

Screenings of *Tree Project Film* on
8 & 10 January 2014, 8pm
The Salon, Level 1, National
Museum of Singapore
(60 minutes with no intermission)



Admission is free

(Fringe Highlight)

treeproject.blogspot.com | treeprojectfilm.tumblr.com

Majulah Singapura - Tree Project is an endeavour to explore the interconnections between art, history and nature with the people of Singapore. Hiroshi Sunairi has worked with participants in Singapore, to whom he has distributed seeds of the trees that survived the atomic bombing in Hiroshima (known as *Hibaku trees*), inviting them to grow these seeds and nurture the seedlings. The project shares a profound experience of growing such trees as a gesture of remembrance of the catastrophic event of the war, and allows participants and viewers to connect the steadfast strength of nature in their silent testimony to their lives.

The exhibition will feature seedlings grown from the project under natural light, alongside information and photographs about the *Tree Project* around the world.

The participants – like others who have nurtured plants from the *hibaku* – have also been interviewed by the artist, and these interviews form part of *Tree Project Film*, to be screened at the Festival.

Join us for the film screening of *Tree Project Film* on 8 and 10 January 2014, 8pm at The Salon, National Museum of Singapore. Previously screened at 10th Green Film Festival, Seoul and the Cutlog Festival, New York City and subsequently developed into a full-length documentary, Hiroshi Sunairi's *Tree Project Film* is a portrait of Chikara Horiguchi, a tree doctor in Hiroshima who specialises in caring for Hibaku trees, those that survived the atomic bombings. Horiguchi's story is augmented by current footage of some of the iconic Hibaku trees, including Camphor, Plantae, Ginkgo and Camilia.

The artist and filmmaker Hiroshi Sunairi will be present for a post-screening dialogue session.

Born in 1972 in Hiroshima, Hiroshi Sunairi is an artist and filmmaker, who has exhibited his work internationally. His most recent second feature-length documentary, air, is an account of a road trip to Fukushima, Japan, in August 2011, just months after the disaster of 3/11. He has screened his previous film Making Mistakes, a travelogue in Tibet as well as Where It Flows Out Into the Plains at film festivals in Europe, Asia and the USA. As an artist, he has presented Elephant in the Room, a series of works about public memory. He currently teaches in the Art Department at New York University.

As a supplement to Majulah Singapura - Tree Project, visit the Singapore History Gallery at the National Museum of Singapore. The World War II component features the experiences of individuals as well as groups of people who underwent the traumatic period of Japanese military invasion and occupation of Singapore. These experiences bring a human dimension to war and its aftermath, to show a wide range of wartime behaviour and experiences in Singapore during the period.

*Singapore History Gallery, Level 2
National Museum of Singapore
10am - 6pm, daily (last admission 5.30pm)*

Relationship to Art & the People

Through growing the seeds of Hibaku trees, *Tree Project* invites people from all races, religions and countries to contemplate on the silent testimony of nature. It is a social sculpture that connects people and nature with compassion, reverence, identification and imagination.

Biography of Hiroshi Sunairi

Hiroshi Sunairi was born in Hiroshima in 1972. He recently completed his second feature-length documentary film *air*, an account of a road trip to Fukushima, Japan, in August 2011, just months after the nuclear disaster. He has screened his previous films *Making Mistakes*, a travelogue in Tibet as well as *Where It Flows Out Into the Plains* at film festivals in Europe, Asia and the USA. As an artist, he has presented *Elephant in the Room*, a series of works about public memory, including "A Night of Elephants", a sculptural



installation using A-bombed trees at Hiroshima City Museum, Japan (2005); “White Elephant” a life-sized ceramic installation at Japan Society, New York (2007); and “Elephant” a sculpture using local trees in “Curse of Bigness” at Queens Museum, New York (2010). Sunairi has exhibited his work internationally and currently teaches in the Art Department at New York University.