

LAMPIRAN 1: JADUAL HASIL-HASIL ARAHAN PENGARAH-PENGARAH TEATER MELAYU

Tahun-tahun yang tercatit menunjukkan tahun pementasan. Tahun pementasan yang tidak diketahui ditinggalkan kosong sahaja. Simbol * menunjukkan skrip penulisan pengarah tersebut.

SHAHAROM HUSAIN

TAHUN	TAJUK DRAMA	CATATAN
1930	Pembelot *	Drama kanak-kanak
1930	Anak Setia *	
1932	Nasib Si Buta *	
1943	Lawyer Dahlan atau Kacang Lupakan Kulit *	Melakonkan watak Lawyer Dahlan. Selepas zaman pemerintah Jepun, dipentaskan sekali lagi sempena pertubuhan Pergerakan Melayu Semenanjung di bawah Datuk Onn.
1943	Hantu Air atau Hantu Laut *	Skrip penulis lain. Tujuan untuk memungut derma Pergerakan Melayu Semenanjung di bawah naungan Datuk Onn
1954	Tun Fatimah *	
1955	Keris Laksamana Bentam *	
1959	Tun Sri Lenang *	Hasil kutipan diberi kepada Maktab Tengku Ampuan Mariam.
	Si Bongkok Tanjung Puteri *	Dipentaskan sempena sambutan Bulan Bahasa Kebangsaan. Derma kutipan diberi kepada Badan Kanak-Kanak Cacat.
	Harimau Johor *	
	Korban Kuala Kubu Karam *	
	Balang Mas *	
1965	Wak Cantuk *	
1969	Sateria Jaya *	Drama sebabak.

SYED ALWI ALHADY

TAHUN	TAJUK DRAMA	CATATAN
1942	Tariq bin Ziad, Pahlawan Islam *	Kedua-dua drama ini dipentaskan di Singapura di panggung-panggung Victoria, Royal dan Garrick, demi kutipan derma kebajikan di bawah riayah Persekutuan Kebajikan Arab Singapura. (Talib, 1995 [a], hlm.38)
1942	Tariq bin Ziad, Pahlawan Islam *	

KALAM HAMIDY

TAHUN	TAJUK DRAMA	CATATAN
1956	Pantomim Ratapan Ibu Pertiwi *	Pementasan di Singapura
1958	Seniman Kecil *	Drama sebabak
1961	Gantung Tak Bertali	Pementasan di Victoria, Singapura
1961	Seruling Gembala	
1966	Sial Bertuah *	
1966	Anak Nazar Tujuh Keramat *	

KALA DEWATA (MUSTAPHA KAMIL YASSIN)

TAHUN	TAJUK DRAMA	CATATAN
1963	Atap Genting Atap Rumbia *	
1960	Di Balik Tabir Harapan *	
	Robohnya Kota Lukut	
	Lima Perwira	
	Menanti Masa Tiba	
	Rekaan Utama	
	Dua Tiga Kucing Berlari	
	Bujur Lalu Melintang Patah	
	Pegawai Khalwat	
	Manusia Hina	
	Si Tanggang	
	Titik-Titik Perjuangan	
	Jalan Yang Benar	

KEMALA

TAHUN	TAJUK DRAMA	CATATAN
1966	Malam Perhitungan *	
1972	Anna *	
1978	Di Bumi Lain *	

MALINA MANJA (BIDIN SUBARI)

TAHUN	TAJUK DRAMA	CATATAN
1962	Sekelumit Nyanyian Sunda *	
1965	Awangku Sayang *	
	Sayup Jauh Malam *	
	Rindu Hatiku Rindu *	
	Anak Kerbau Mati Emak *	
	Ayam Jantan Ayam Betina *	
	Datuk Ahmad Dadida *	
	Pertalian Kasih "Rindu Hatiku Rindu" *	
1974	Umbut Keladi Tidak Berisi *	
1974	Timang Tinggi-Tinggi *	
1975	Tingginya Menyapu Awan *	

RAHIM RAZALI

TAHUN	TAJUK DRAMA	CATATAN
1993	Jebat	Di MATIC
1972	Uda dan Dara (Muzika)	Skrip Usman Awang
1974	Kuala Lumpur-Kuala Lumpur *	Sebuah muzika
1995	Hulu Melaka	Pementasan di Panggung Negara

NOORDIN HASSAN

TAHUN	TAJUK DRAMA	CATATAN
1953	Tak Kunjung Kembali *	Dipentaskan oleh Sekolah Menengah Kampung Baru, Alor Setar, Kedah.
1954	Surai Cambai *	Dipentaskan oleh Sekolah Menengah Sultanah Asma (SMSA), Alor Setar, Kedah.
1955	Puteri Melayu *	Dipentaskan oleh SMSA, Alor Setar, Kedah.
1960	Bengawan Solo *	Dipentaskan oleh Maktab Perguruan Harian (MPH), Alor Setar, Kedah.
1961	Cinta Sayang *	Dipentaskan oleh MPH, Alor Setar, Kedah.
1962	Hujan Panas Di Bumi Melaka *	Dipentaskan oleh MPH, Alor Setar, Kedah. Drama Terbaik dalam Peata Majlis Kesenian Pulau Pinang
1962	Dalam Tiga Warna *	Dipentaskan oleh Majlis Kesenian Negeri Kedah
1964	Pucuk Pisang, Bunga Tanjung *	Dipentaskan oleh MPH, Alor Setar, Kedah.
1965	Mas Merah *	Dipentaskan oleh MPH, Alor Setar, Kedah.
1967	Panji Semerang *	Dipentaskan oleh MPH, Alor Setar, Kedah.
1970	Bukan Lalang Ditiup Angin *	Dipentaskan oleh Maktab Perguruan Sultan Idris (MPSI), Tanjung Malim, Perak. Hadiah Sastera Malaysia 1971
1971	'...Mendengar Tupai Membaca Kitab' *	Dipentaskan oleh MPSI, Tanjung Malim, Perak.
1973	Tiang Seri Tegak Berlima *	Dipentaskan oleh MPSI, Tanjung Malim, Perak. Scrip Terbaik dan Pengarah Terbaik dalam Pesta Drama Maktab-Maktab Perguruan Peringkat kebangsaan
1975	Pintu *	Dipentaskan oleh MPSI, Tanjung Malim, Perak.
1978	<i>Don't Kill The Butterflies</i> *	Dipentaskan oleh Maktab Perguruan Persekutuan (MPP), Gelugor, Pulau Pinang.
1978	<i>The Journey</i> *	Dipentaskan oleh MPP, Gelugor, Pulau Pinang.
1981	1400 *	Dipentaskan oleh Kompleks Budaya Negara (KBN), Kuala Lumpur.
1982	Jangan Bunuh Rama-Rama *	Dipentaskan oleh KBN, Kuala Lumpur.
1987 1990	Anak Tanjung *	Dipentaskan oleh KBN, Kuala Lumpur. Mewakili Malaysia di Pesta Drama ASEAN di Auditorium Kallang, Singapura. Hadiah Sastera Malaysia 1987/1988
1988	Cindai *	Dipentaskan oleh KBN
1991	Peran *	Dipentaskan oleh KBN Hadiah Sastera Malaysia 1990/1991
1992	Sirih Bertepuk Pinang Menari *	Dipentaskan oleh Centre Stage di Dewan Sri Pinang, Pulau Pinang. Hadiah Sastera Malaysia 1992/1993
1994	Malam Ini Penyu Menangis *	Dipentaskan oleh Panggung Negara (KBN)

SYED ALWI SYED HASSAN

TAHUN	TAJUK DRAMA	CATATAN
1978	Desaria *	Pementasan untuk MATG
1980	Rakan Teman dan Para Bangsawan *	
1981 1984	Zoo-M *	Pementasan untuk Universiti Malaya
1989	Hamba Allah *	Pementasan untuk Kementerian Kebudayaan
1989 1995	Mat Som *	Cerita dari buku Lat, pementasan untuk Agong
1990	The, Kopi & Puisi *	
1991	Tok Perak *	Pementasan untuk Kementerian Kebudayaan Dipentaskan di ASEAN Theatre Festival di Bangkok pada tahun 1992 Hadiah Sastera Malaysia 1974
1991	Di Kampong Di Kota *	Diadaptasi dari skrip Drama TV
	Masak-Masak *	Pementasan untuk Kementerian Kebudayaan
	Taman *	Pementasan untuk Universiti Malaya
1995	Puteri Ledang *	Teater Multimedia

DINSMAN (SHAMSUDIN OTHMAN)

TAHUN	TAJUK DRAMA	CATATAN
1975	Bukan Bunuh Diri *	
	Di Pulau Sadandi *	
1977	Ana *	
1973	Jebat *	Dinsman melakonkan watak 'penulis'
1974	Protes *	Arahan Hasniah Hussin
	Projek Izie *	
	Projek Besar *	
1979	Tamu Di Bukit Kenny	Skrip Usman Awang
1979	Hari Jadi Nona	Skrip Alias Haji Idris

HATTA AZAD KHAN

TAHUN	TAJUK DRAMA	CATATAN
1972	Ranjau Sepanjang Jalan	Kolej Pertanian Serdang. Skrip Shanon Ahmad
1973	Uda dan Dara	Kolej Pertanian Serdang. Skrip Usman Awang
1975	Patung-Patung *	Kolej Pertanian Serdang
1977	Stesen *	Kolej Pertanian Serdang
1980	Mayat *	UKM
1981	Jebat *	UKM
1981	Puteri Gunung Ledang	UKM
1982	Torando	UKM. Skrip Carlo Gozzi
1990	Koprak *	UKM
1991	Tanah, Air, Api dan Angin *	UKM

ANUAR NOR ARAI

TAHUN	TAJUK DRAMA	CATATAN
1977	Lorong	Pementasan Dewan Bahasa dan Pustaka
1978	Maya	
1978	Bola-Bola Bulan	
1978	Si Pemacak	

JOHAN JAAFFAR

TAHUN	TAJUK DRAMA	CATATAN
	Kotaku Oh Kotaku *	
	Baju Emas Sang Maharaja *	
	Kaduk *	
1976 1977	Angin Kering *	
	Dia *	
1979	Mayat	Scrip Hatta Azad Khan
1984 1985	Hari-hari Terakhir Seorang Seniman *	Diadaptasi dari novel karya Anwar Ridhwan
1986	Salina *	Diadaptasi dari novel karya A. Samad Said
1989	Rumah Kedai Di Jalan Seladang *	Diadaptasi dari cerpen karya A. Samad Ismail

OTHMAN HJ. ZAINUDDIN

TAHUN	TAJUK DRAMA	CATATAN
1972	Monyet	Karya Shahnnon Ahmad
1972	Jebat	Karya Usman Awang
1973	Mendung *	
1981	Jong Batu *	sebuah taridrama
1981	Titah Tuanku *	
1986	Zaman Gerhana	Adaptasi daripada novel karya A. Samad Ahmad
1987	Melati Sarawak	Adaptasi daripada novel karya Muhammad Rakawi Yusof
1990	Opera Siti Zubaidah *	

ZAKARIA ARIFFIN

TAHUN	TAJUK DRAMA	CATATAN
1977	Penunggu Pusaka *	
1980	Syajar	Skrip Ismail Kassan
1981	Mayat	Skrip Hatta Azad Khan
1982	Pelayaran Inderaputra II	Skrip Ismail Kassan
1988	Tuk Selampit	Skrip Anuar Nor Arai
1989	Pentas Opera *	
1992	Mitos	Skrip Othman Haji Zainudin
1992	Matinya Seorang Pahlawan	Skrip Usman Awang
1992, 1994	Raja Lawak *	
1993	Teman	Karya Kobo Abe, terjemahan Zakaria Ariffin dan A. Wahad Hamzah
1995	Perempuan Seorang Leftenan Inggeris *	
1996	Belum Selesai *	
1997	Teja *	
1998	Imam *	

KHALID SALLEH

TAHUN	TAJUK DRAMA	CATATAN
1980	Si Kebayan	Skrip Utuy Tatang Sontani.
1984	Bertam-Bertam Bukan Semambu *	
1985	Umbut Mayang Mengurai *	
1987	Sijil Penuh *	
1988	Mat Cincai *	
1989 1991	Pawang *	Dijemput untuk menyertai Asia Monodrama Festival yang Ke II dan Ke III di Taiwan dan Ijima Town, Jepun
1990	Si Bereng Bereng *	
1992	Gong Gedombak *	
1992 1993	Ningg... *	Dijemput untuk menyertai Non Verbal Teater Festival di Culcutta dan New Delhi.
1994	Kena Main *	Berlakon bersama orang-orang buta.
1996	Brang Breng Brong *	
1998	Jejak Pahlawan *	Sempena Festival Kebudayaan Komanwel

ANWAR RIDHWAN

TAHUN	TAJUK DRAMA	CATATAN
1991	Penghuni Paya	Skrip Wole Soyinka
1992	Yang Menjelma dan Menghilang	
1995	Pulang *	

RAHMAH BUJANG

TAHUN	TAJUK DRAMA	CATATAN
1992	Puteri Li Po *	Persembahan Panggung Negara (KBN)
1996	Muzika Tenggang *	Dipentaskan oleh Berita Harian

ROHANI YOUSOFF

TAHUN	TAJUK DRAMA	CATATAN
1992	Sirih Bertepuk Pinang Menari	
1998	Tiang Seri tegak Berlima	

ROSMINAH TAHIR

TAHUN	TAJUK DRAMA	CATATAN
1987	Pahlawan *	Sempena Hari Pahlawan Pulau Pinang
1988	Bukan Bunuh Diri	Karya Dinsman, pementasan USM
1989	Nostalgia *	Pementasan USM
1990	Sang Singa *	Teater kanak-kanak
1990	Merdeka *	Pementasan USM
1991	Api *	Pementasan USM
1994	Satu *	Pementasan KKKP
1994	Gadis Melayu *	Pementasan KKKP
1995	Cucu	Pementasan Panggung Negara
1995	Gerakan ASK *	Mementaskan di keliling seluruh semenanjung
1996	Anugerah *	Pementasan Utusan Melayu
1996	A Modern Woman	Karya Leow Puay Tin, arahan bersama Krishen Jit. Diundang menghadiri Cairo International Festival for Experiment Theatre.
1997	Lantai T. Pinkie	Karya A. Samad Said

LOKMAN GHANI

TAHUN	TAJUK DRAMA	CATATAN
1989	Sri Panggong	
1990	Laksamana Mati Dibunuh	
1991	In The Name of Love	
1991	Tikar Mengkuang	Karya A. Talib Hassan
1998		
1992	Anak Tanjung	Karya Noordin Hassan

NORMAH NORDIN

TAHUN	TAJUK DRAMA	CATATAN
1998	Penyerahan Puteri	

LAMPIRAN 2: JADUAL HASIL-HASIL ARAHAN PENGARAH-PENGARAH TEATER INGGERIS

Tahun-tahun yang tercatat menunjukkan tahun pementasan. Tahun pementasan yang tidak diketahui ditinggalkan kosong sahaja. Simbol * menunjukkan skrip penulisan pengarah tersebut.

LEE JOO FOR

TAHUN	TAJUK DRAMA	CATATAN
1969	<i>Son of Zen</i> *	
	<i>"The Happening in the Bungalow"</i> *	

SYED ALWI

TAHUN	TAJUK DRAMA	CATATAN
1968	<i>Lela Mayang</i>	Karya K. Das
1968	<i>All The Perfume</i>	Karya K. Das
1968	<i>Another Way Out</i>	
1968	<i>The Gallows Man</i>	Karya penulis Sweden
1968	<i>Abstraction</i>	Karya penulis Sweden
	<i>Going North</i> *	
1969	<i>The More We Get Together</i> *	
1969	<i>The Need To Be</i>	Karya Patrick Yeoh
	<i>Day of Efil</i> *	
1991	<i>Tok Perak</i> *	Dalam Bahasa Inggeris
1994	<i>I Remember ...the Rest House</i> *	
1998	<i>Member of the Club</i> *	

JOE HASHAM

TAHUN	TAJUK DRAMA	PENULIS
1989	<i>Norm and Ahmed</i>	
1990	<i>The Killing of Sister George</i>	
1990	<i>The Indian Wants the Bronx</i>	
1990	<i>The Madness of lady Bright</i>	
1990	<i>Gulls-Alan Edwards</i>	
1991	<i>A Man For All Season</i>	Skrip Robert Bolt
1991	<i>Stage</i>	
1992	<i>Antigone</i>	Skrip Jean Anouih
1992	<i>As Is</i>	William Hoffman
1993	<i>A Streetcar Named Desire</i>	Tennessee William
1994	<i>Philadelphia Here I Come</i>	Skrip Brian Friel, diadaptasikan memenuhi kehidupan Malaysia oleh Joe Hasham
1994	<i>Zoo Story</i>	Edward Albee
1995	<i>Savages</i>	Christopher Hamton
1995	<i>Scorpion Orchid</i>	Lloyd Fernando, diarah bersama Krishen Jit
1996	<i>The Wash</i>	Philip Gan
1997	<i>Remain Standing</i>	Tim Evans
1998	<i>The Tree</i>	Malik Imtiaz Sarwar

KEE THUAN CHYE

TAHUN	TAJUK DRAMA	CATATAN
1974	<i>Oh, But I Don't Want to Go, Oh, But I Have To *</i>	
1974	<i>The Situation of the Man Who Stabbed a Dummy or a Woman and was Disarmed by the Members of the Club for a Reason Yet Obscure, If There Was One *</i>	
1977	<i>Eyeballs, Leper and a Very Dead Spider *</i>	
1988	<i>The Big Purge *</i>	
1994	<i>We Could ****You Mr. Birch *</i>	

CHIN SAN SOOI

TAHUN	TAJUK DRAMA	CATATAN
1974	The Caucasian Chalk Circle	Karya Bertolt Brecht. Pementasan Phoenix 61
1985	Yap Ah Loy, The Play *	
1986	Morning In Night *	
1986	Refugee: Images *	
1987	Emily of the Emerald Hill	Karya Stella Kon. Lakonan Leow Puay Tin
1989	Lady White *	
1991	Emily of the Emerald Hill	Lakonan Pearly Chua
1994	Reunion *	

THOR KAH HOONG

TAHUN	TAJUK DRAMA	CATATAN
1971	<i>When Did You Last See My Mother</i>	Memenangi Anugerah Pengarah Terbaik dalam 3 rd Malaysian Drama Festival tahun 1971
1973	The Friends	Karya Arnold Wesker
1974	Macbeth	Karya Shakespeare. Pementasan Phoenix 61
1975	Gbana-Bhenda	Karya penulis Afrika Pat Amadu Maddy Arahan bersama Chin San Sooi dan Sabera Shaik
1981	Sakharam Binder	Karya Vijaya Tendulkar
1987 1988	Caugh in the Middle *	Persembahan KAMI
1988	Friends	Karya penulis Jepun Abe Kobo
1991	Caugh In the Middle II *	Persembahan KAMIKASIH
1993	Caugh in the Middle III *	Persembahan KAMIKASIH

ANN LEE

TAHUN	TAJUK DRAMA	CATATAN
1993	<i>Happy Family *</i>	
1996	<i>Kuala Lumpur Knock-Out *</i>	
1998	<i>Hang Li Po-Melakan Princess *</i>	

ZAHIM ALBAKRI

TAHUN	TAJUK DRAMA	PENULIS
1993	<i>Gold Rain and Hailstones</i>	Jit Murad
1994	<i>Puppets</i>	Sheena Gurbakhash
1996	<i>Story Teller</i>	Jit Murad

HUZIR SULAIMAN

TAHUN	TAJUK DRAMA	CATATAN
1997	<i>Lazy Hazy Crazy *</i>	
1998	<i>Atomic Jaya *</i>	
1998	<i>Smell of the Language *</i>	

LAMPIRAN 3: BUTIR-BUTIR BERKENAAN DENGAN PEMENTASAN “SKIN TRILOGY”

1. Judul	1.
2. Tujuan	2.
3. Manfaat	3.
4. Sasaran	4.
5. Waktu	5.
6. Tempat	6.
7. Biaya	7.
8. Sumber Daya	8.
9. Risiko	9.
10. Penutup	10.

FIVE ARTS CENTRE with the NATIONAL ART GALLERY, KL

PRESENTS

SKIN TRILOGY

WRITTEN BY K.S. MANIAM

DIRECTED BY KRISHEN JIT

PRODUCED BY MARION D'CRUZ



A VISUAL PERFORMANCE EVENT ON A FUTURISTIC MALAYSIA

**VENUE: MAIN GALLERY, NATIONAL ART GALLERY
JALAN SULTAN HISHAMUDDIN, KUALA LUMPUR.**

<u>DATES:</u>	<u>EVENT:</u>	<u>ADMISSION:</u>	<u>TIME:</u>
FEB 21 - MAR 15	INSTALLATION WORK IN PROGRESS	FREE	10 AM - 6 PM
MAR 16 - APR 2	EXHIBITION OF INSTALLATIONS	FREE	10 AM - 6 PM
MAR 16 - 19	SKINS NOT OUR OWN	RM20	8.30PM.
MAR 23 - 26	SKINNED	RM20	8.30PM.
MAR 30 - APR 1	OUR OWN SKINS	RM20	8.30PM.
APR 2	ALL THREE PLAYS	RM40	6.30PM.

TICKETS: BUY A TICKET FOR ALL THREE PLAYS AND GET A FREE T-SHIRT AT THE DOOR. BRING YOUR 3 TICKETS TO COLLECT T-SHIRT.

**TICKET OUTLETS: HORIZON MUSIC (Central Market) tel:2746778
SUPREME RECORDS (Jaya Supermarket) tel:7576133
SKOOB BOOKS (Bangsar) tel: 2552686**

SPONSORS: NATIONAL ART GALLERY ; ISETAN KL ; THE SUN .

P.S. TICKETS WILL BE AVAILABLE FROM MAR 1st 1995.

FIVE ARTS CENTRE with the NATIONAL ART GALLERY, KL

PRESENTS

SKIN TRILOGY

WRITTEN BY K.S. MANIAM

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A VISUAL PERFORMANCE EVENT ON A FUTURISTIC MALAYSIA

WITH VISUAL ARTISTS - BAYU UTOMO RADJIKIN
HASNUL J. SAIDON
LIEW KUNGYU
NUR HANIM KHAIRUDDIN
SIMRYN GILL
ZULKIFLI YUSOFF

ACTORS- ANNE JAMES
CHEW KIN WAH
LINA OTHMAN
SHARON LIM
SURESH SIDHU
VERNON ADRIAN EMUANG
ZAHIM ALBAKRI

DANCERS- LENA ANG
CHUAH CHONG YONG
PALANI NARAYANAN
YEN CHEE HAU

MUSICIANS- SUNETRA FERNANDO
ALEX PETERS
JOTHIRATNAM
MARIANNE VINCENT
NIRMALA ABISHEGAM



SKINS NOT OUR OWN

MAR 16 - 19 1995

- SYNOPSIS -

1.

Abberations are discovered in a stable, sane society. Lin, a pregnant woman, suddenly finds memories of events from another society and in another time, coming to her. Her husband and fellow residents of Unit 501 decide to 'stabilise' her so as not to be blacklisted by the Centre.

2.

Lin's Song - Remembering the past.

3.

Lin in her tranced state, recalls how she was exploited by a male-dominated society. She vows that the child in her womb will not be subjected to the same ill-treatment.

4.

Proclaim - Looking at the continuity of Identity.

5.

Hassan, Halijah, Tan, Samy and Veni try to re-enact a committee meeting they had seen in a film clip, shown by the Centre, in order to gain access to Lin's tranced states. They discuss what culture could be relevantly adopted by a society.

6.

Lin shuttles between tranced and untranced states. Some of her recollections of old times cross over into her conscious mind. She realises she is larger than the normal human being, perhaps even a life-force.

7.

The awakening.

8.

Hassan, Halijah, Tan, Samy and Veni make a breakthrough. By chanting the la-la-li thumplum jingle, they enter the childhood of some characters in an earlier time.

9.

Lin goes deeper and deeper into the past. Personalities come to inhabit her fairly easily. This time it is an Indian woman, whose womanly nature has been violated.

(Audience are invited to a discussion with the creative team after each performance.)

SKINNED

MAR 23 - 26 1995

- SYNOPSIS -

1.

Abberations are discovered in a stable, sane society. Lin, a pregnant woman, suddenly finds memories of events from another society and in another time, coming to her. Her husband and fellow residents of Unit 501 decide to 'stabilise' her so as not to be blacklisted by the Centre.

2.

Memories in Music.

3.

Lin shuttles between tranced and untranced states. Some of her recollections of old times cross over into her conscious mind. She realises she is larger than the normal human being, perhaps even a life-force.

4.

The men, with their new found facility, slip back into the time of the Neanderthal man. The precursors of modern man, they practise the ritual of blood sacrifice in order to be successful in their hunts. On this occasion they hunt down and kill an anthropoid.

5.

River Song.

6.

The women, Halijah, Veni and Lin, discuss the changes in their husbands' behaviour. Lin is cantankerous and insists on being different; the other two women are still conformist in their attitudes. An officer from the Centre visits them: a visit that signals the Centre's knowledge of what is going on in Unit 501.

7.

With Lin in charge, Hassan, Halijah, Tan, Samy and Veni identify with various characters and elements in the past. Lin guides them into entering times closer to them. They prepare to enter those events in history which have been influential in making them what they are in that futuristic time.

(Audience are invited to a discussion with the creative team after each performance.)

SYNOPSIS

OUR OWN SKINS

SCENE 1

Lin takes off into being Anna's mother, probably a woman caught in the times of the persecution of the Jews in Europe.

SCENE 2

Lin, as Anna's mother, recognises that the sense of 'otherness' is the cause of much persecution and inhuman killing in the history of man.

SCENE 3

The form the sense of the 'otherness' takes in Malaysia. Hassan, Tan and Samy go into tigerland but Tan and Samy refuse to give up their cultural baggage. Hassan completely identifies with the spirit of the tiger, which is also the spirit of the country.

SCENE 4

Dramatisation of cultural apartness and hints of the blood-spilling it can lead to. The women realise that hidden forces are 'skinning' or conditioning their sons and therefore the line of descent.

SCENE 5

The Officer visits Unit 501 and pronounces the residents' banishment to The Waste Grounds.

SCENE 6

The Waste Grounds. The exiled work out an integrated society. Lin gives birth and symbolically signals the birth of that new society.

Notes on Installations by Six Visual Artists

in conjunction with
Skin Trilogy

A Visual Performance Event on a Futuristic Malaysia

I

The future lies in the past.

Science fiction films of the 1980's and 90's tell us that. *Star Wars* etches a future which lies somewhere between a feudal and a primitive past complete with a helpless princess. *Jurassic Park* is a longing for a future full of exotic and extinct animals. *Stargate* takes us to ancient Egypt. *Conan the Barbarian* and *Excalibur* takes us to Medieval England.

Demolition Man introduces the audience to a rather unappealing but sophisticated and non-violent futuristic society constantly being terrorised by some subterranean gypsies - portrayed as somewhat dirty and primitive but full of humanistic ideals. The two parties are obviously in conflict and through a series of 'battles', the subterranean gypsies with the help of a cop (from our 20th century) eventually wins. This movie tell us that our age-old virtues - like love, justice, and even anarchic individualism - will triumph in that uncertain future. The future as wonderful as it could be is never like the past.

The future is in the past.

II

The public is often unsure as to what an installation is, what it constitutes or encompasses. And this is largely due to both a difficulty in defining this art-form and a lack of exposure to it.

As the word suggests, it refers to a space which has been transformed by an artist. This transformed space can be installed with found-objects or objects made by the artist. These objects and materials can range from sculptures to plastic flowers, acrylic paint to bamboo, banana trees to coke cans. The effect can be visually pleasing, hypnotic, primitive or even subversive.

An installation can also be totally devoid of images. Instead, one can be confronted with painted slogans on walls or truisms flashing from computerised light boxes. One can be abused or challenged intellectually by questions, ideas and systems of thought.

An installation could co-exist with Performance Art. If it is done outdoors and uses the environment, it can be termed Earth or Environmental Art. If it uses TV monitors and video, it is normally called a video installation or Video Art.

III

The installations in this exhibition are artists' interpretations and reactions to and against three performance texts – titled *Skin Trilogy* – written by a well-known Malaysian writer, K. S. Maniam. The texts explore a futuristic vision of a Malaysian society and what happens to three respectable law-abiding couples when they defy the Centre to shape their destinies.

The interpretations and reactions of the six artists are interesting. Like the science fiction films, they do not postulate a future. Instead, all of them evoke a past. Bayu Utomo Radjikin uses the child's game of Snakes and Ladders; Kungyu Liew taps into the history of Malaysian Chinese and stories he heard as a child. Zulkifli Yusoff's works make strong references to the Malay feudal aristocracy while Nur Hanim digs into folklore and the spiritual power of talismans. Hasnul J. Saidon's video works proclaim the future as a continuity of the past. And although Simryn Gill's work is least evocative of a past, she nevertheless chooses to use coconut palms – an image we associate with an idyllic past.

IV

During the day, the installations can be viewed and understood as artworks created by visual artists in an exhibition space. There is an unfiltered and direct relationship between the viewer and the artwork. In the evening, however, when the performance happens, the exhibition hall and installations will be transformed. Actors, dancers and musicians who have been exploring the texts separately, will in turn react to and negotiate with the environments created by visual artists.

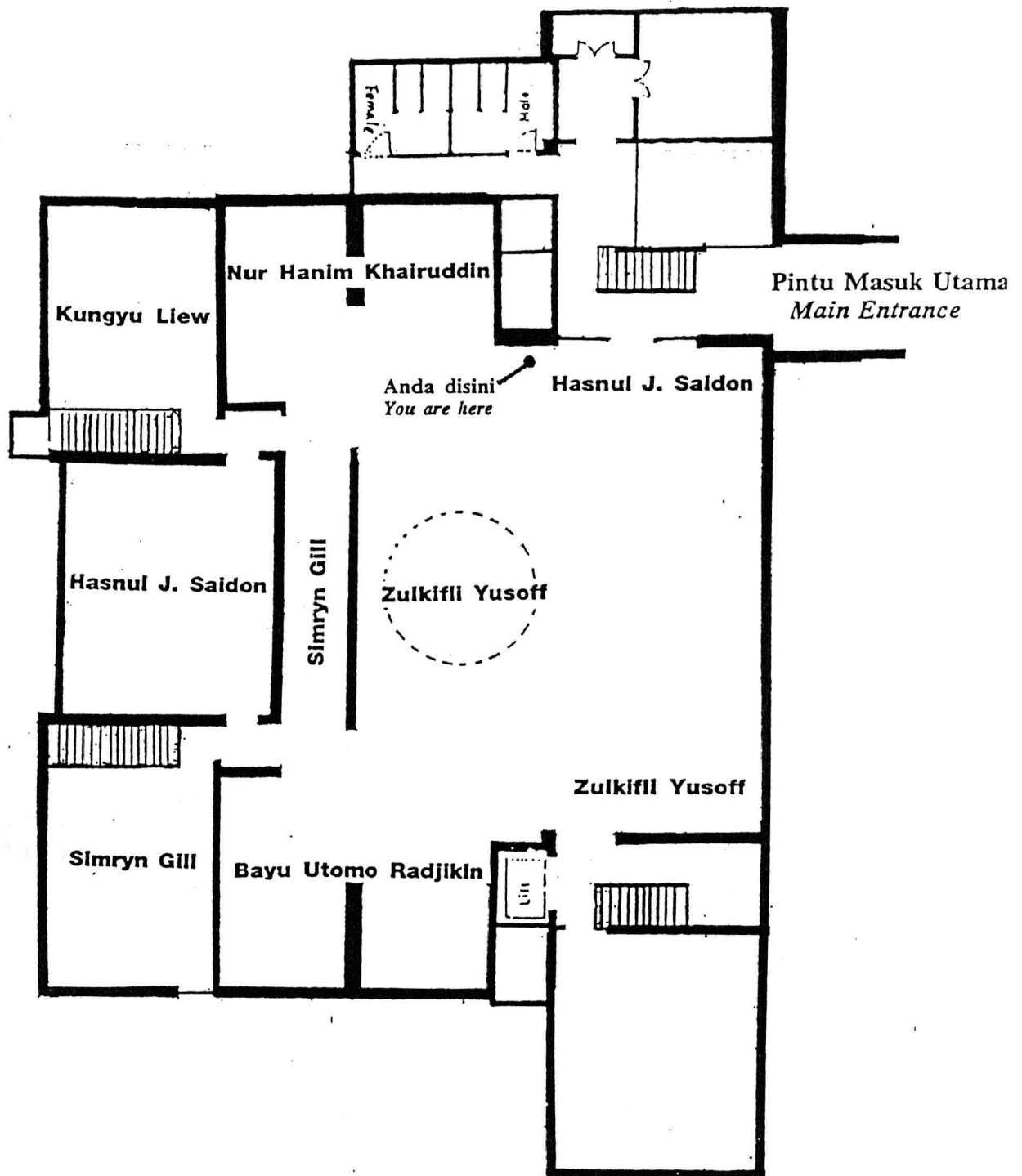
The exhibition hall becomes a theatrical space. The relationship between the viewer and artwork is no longer direct. The meanings and intentions of the installations shift as new layers of meanings – created by the actors, dancers and musicians – are added.

For the viewer who experiences both the exhibition and visual performance event, new views and interpretations about the installations will emerge. Among some of the most difficult yet pertinent questions are: Do the installations become stage-sets for performers? Does performance 'imperialise' visual art? Do meanings and interpretations become limited by a performance text?

These transformations and disjunctures are in fact the core of this experiment. It is an exciting realm where the boundaries between visual arts and performance begin to blur – each trying to understand and negotiate with the other through conflicts and compromises.

Wong Hoy Cheong
March 1995

Susunan Karya-karya Pemasangan (*Layout of Installations*)



Ruang Pameran Utama
Balai Seni Lukis Negara
(*Main Exhibition Hall, National Art Gallery*)

INSTALLATIONS BY SIX VISUAL ARTISTS

MARCH 16 - APRIL 2 1995

PRICE LIST

Bayu Utomo Radjikin
Game X

NFS

Hasnul J. Saidon

- | | |
|---|-------------|
| 1. Visual Notes for 'Something Fishy' I | RM 1,500.00 |
| 2. Visual Notes for 'Something Fishy' II | RM 1,500.00 |
| 3. Visual Notes for 'Something Fishy' III | RM 2,000.00 |
| 4. Visual Notes for 'Something Fishy' IV | RM 1,800.00 |

Nur Hanim Khairuddin

- | | |
|----------------------------------|-------------|
| 1. Talisman Series: Protector I | RM 3,000.00 |
| 2. Talisman Series: Protector II | RM 2,000.00 |
| 3. Talisman Series: Protector IV | RM 5,000.00 |
| 4. Talisman Series: Protector V | RM 5,000.00 |

Kungyu Liew

Semasa kecil dahulu, saya diberitahu bahawa jika jarum yang berbenang merah dicucuk ke pohon pisang, kita boleh mendengar suara hantu menangis dari hujung benang tersebut.

NFS

Simryn Gill

- | | |
|------------------------|-------------|
| 1. No Skin Off My Nose | RM 8,000.00 |
| 2. Buona Vista | RM 1,500.00 |

Zulkifli Yusoff

- | | |
|------------------------------|--------------|
| 1. The Immunity I | NFS |
| 2. Berlumba Untuk Berkhidmat | RM 60,000.00 |
| 3. Kami Berani Mati | NFS |
| 4. Sedia Menurut Perintah | NFS |
| 5. Sultan Yang Rindu | NFS |
| 6. Kegairahan | RM 5,500.00 |