

S/K: the first part of a trilogy

Performance Text

Tingying Ma

Submitted in partial fulfillment of the requirements for the degree of Master of Fine Arts in the Theatre Department of the School of the Arts.

Columbia University
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PRODUCTION NOTES

Performances of S/K took place at Ford Studio at Pershing Square Signature Center at 480 W 42nd St.

Friday, May 1st 2015 at 2:30pm & 8pm

Saturday, May 2nd 2015 at 2:30pm

Tingying Ma - concept, text and directing

Ong Keng Sen - Mentor

Polina Bogacheva - Co-Producer

Meghan Dixon - Co-Producer

Blake Kile* - Stage Manager

Kiyo Takami* - Performer / Co-Creator

Ugo Chukwu* - Performer

Nan Wei & Nova Pan - Video/poster Design

Ye Fu Liu - Sound Design/ projection Design

Xiao Fu - sculptural Composition

You Xian Jiang - Loom Carpenter

*Appear courtesy of Actors' Equity Association

DIRECTOR'S NOTES

S/K is a play about a trapped horse. S/K is about a bloody butcher who could not forget his dead horse, a digital female voice and gallows. S/K is made of wood, bamboo, blood and bones. S/K interrogates our cultural DNA and asks who we really are. Is it true that what we inherit from the past is what suffocates us in the present? Are we the product of this cultural machine, or is this machine the product of us? Are we repeating the same pattern years after years? Should we break this machine, free the horse and end it all?

Shujin Technique, is an endangered ancient brocade technique from Sichuan, China. A 9-foot tall loom built by a local carpenter Youxian Jiang is transported to New York to be forced into its useless. As each component reject any rhetoric construction other than being built into certain ways, this performance contains many attempts performers made to work with this impossibility.

S/K is about the resistance towards culture pattern prescribed by its machine. Like the punish machine in Kafka's Penal Colony, the pattern is constantly being re-fabricated into the present through any attempt of story telling.

S/K is a multi-media theatre piece features electronic soundtrack, movement, sculptural composition and video projection.

CAST LIST:

Economic father: a butcher, a warrior and the emancipated

Ma Tou Niang: A Google translator's voice

Ma Tou Niang: A woman with no words

Location: In the back yard underneath the mulberry tree

TEXT (ELECTRONICALLY PROCESSED)

Ma Tou Niang

In remote antiquity, a woman's father was snatched. The woman sank into deep anxious and teased to the horse that she would marry the one who brings her father back. The horse rushed away and carried the father back in the next day, but the woman didn't keep her promise. The horse kept howling and trampling as if it was angry. When the father woke up and learned the truth, he butchered the horse and skinned it in the backyard. One day, when the woman passed the horse skin, the skin wrapped her and flew up in the air, hung her in a mulberry tree. The woman was converted into a silkworm cocoon, and since then she was respected as the goddess of sericulture. She is said to be a woman with horse head and human body, she is said to be a woman with horse head, she is said to be a woman. He is said to be a father, he is said to be a butcher, he is said to be like that.

They are said to be here.

a horse is a horse

a horse is

a horse is what a horse is

a horse is it is

it is a horse and nothing else

nothing can compare to a horse

a horse is a

(pause)

a

not a third thing

but a thing among many

one of many things

sure

a horse

but you don't see any

any

any any any any

you don't see any

but you

you don's see any

you don't see any

an an an an an an any

you don't see any

you are not one of the kind

Conclusion

you are not one of the kind

and you don't see any

END OF THE TEXT