



**Esplanade
Presents**

The Studios

AN ESPLANADE COMMISSION

ONE DAY WE'LL UNDERSTAND

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天



BY
SIM CHI YIN
(SINGAPORE)

PRODUCED BY
**CULTURELINK
SINGAPORE**

IN PARTNERSHIP WITH
CHAMBER MADE
(AUSTRALIA)

30 AUG - 1 SEP 2024
FRI & SAT, 8PM | SUN, 3PM

SINGTEL WATERFRONT
THEATRE AT ESPLANADE

About Esplanade – Theatres on the Bay

Esplanade is Singapore's national performing arts centre. It hosts a year-round line-up of about 3,500 live performances and activities presented by Esplanade, its partners and hirers. As an arts centre for everyone, Esplanade also creates opportunities for seniors, youth, children and underserved communities to experience the arts. More than 70% of the shows that take place each year at the centre are free for all to enjoy.

Esplanade also brings the arts virtually to audiences in Singapore and beyond, through its diverse range of digital programmes on *Esplanade Offstage*, an all-access backstage pass to the performing arts and guide to Singapore and Asian arts and culture, with videos, podcasts, articles, quizzes and resources.

The centre works in close partnership with local, regional and international artists to develop artistic capabilities and content, push artistic boundaries and engage audiences. Esplanade supports the creation of artistic content by commissioning and producing new Singapore and Asian work for the international stage. It also develops technical capabilities for the industry nationally.

Esplanade – Theatres on the Bay is operated by The Esplanade Co Ltd (TECL), which is a not-for-profit organisation, a registered Charity and an Institution of a Public Character. The Charity Council awarded TECL the Charity Governance Award – Special Commendation for Clarity of Strategy in 2016 and 2022, and the Charity Transparency Award from 2016 – 2023. Esplanade is Singapore's first Dementia-Friendly Arts Venue and a certified Dementia Go-To Point, as well as a guide/assistance dog friendly centre.

TECL receives funding support from Ministry of Culture, Community and Youth and its Community Programmes are supported by Tote Board Family, comprising Tote Board, Singapore Pools and Singapore Turf Club.

Visit Esplanade.com for more information.

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SEASON MESSAGE

Today is a volatile place. Almost daily, we hear of global unrest, growing isolationism, the climate emergency, and insecurities on many fronts. There is a sense that we are living amid overlapping fault lines—multiple points of tension that may suddenly erupt—disrupting and displacing the global systems and structures as we know it.

It is wishful thinking and out of touch to proclaim that art is the solution to today's complex problems; of course, it cannot solve or alleviate the critical and urgent needs in the world. So, what's the point? Why continue with art? Borrowing the words of Norwegian writer and playwright, Jon Fosse, written in commemoration of World Theatre Day on 27 Mar 2024:

Art, good art, manages in its wonderful way to combine the utterly unique with the universal. It lets us understand what is different—what is foreign, you might say—as being universal. By doing so, art breaks through the boundaries between languages,

geographical regions, countries. It brings together not just everyone's individual qualities but also, in another sense, the individual characteristics of every group of people, for example of every nation.

Art does this not by levelling differences and making everything the same, but, on the contrary, by showing us what is different from us, what is alien or foreign. All good art contains precisely that: something alien, something we cannot completely understand and yet at the same time do understand, in a way. It contains a mystery, so to speak. Something that fascinates us and thus pushes us beyond our limits and in so doing creates the transcendence that all art must both contain in itself and lead us to.

It is an essential part of our collective humanity—our inherent ability to create, appreciate beauty, express and be immersed in our joys and sorrows and everything in between—to remind us that who we see on screen, onstage, and sitting beside us are fellow persons worthy and deserving of respect and compassion. It is art that will help us to understand and to make sense of the insensible.

From 12 Jul – 7 Sep 2024, Esplanade – Theatres on the Bay presents the second part of the Land trilogy in our contemporary theatre season, *The Studios 2024*, where four artists invite everyone to consider the world today, to examine the powerful forces that shape our

trajectories as individuals, communities, societies and nations. Where did they begin? How can we learn from these global histories and personal histories to make sense of this current time when confronting significant shifts in international politics and economy? Can our pasts inform, remind and teach us as we move forward?

We open the season with an updated staging of *Air* by Drama Box, looking at the dispossession and loss of the Orang Seletar, an indigenous community of Singapore, as they strive to preserve their heritage in the face of encroaching changes around them. Next, we jointly present the Asian premiere of *Rhapsody in Yellow* by Ming Wong with Singapore Art Museum. In a time of rising tensions between the US and China, the work traces Sino-American “ping-pong” diplomacy during the Cold War, charting the changing balance of power between the two superpowers in a duet of discord and harmony, chaos and serendipity, humour and pathos. Closer to home and set against the sweeping backdrop of the Malayan Emergency, visual artist Sim Chi Yin’s debut theatrical performance *One Day We’ll Understand* is an evocative exploration of memory, inheritance and family history. Lastly, Thai director Wichaya Artamat makes his Singapore debut with *This Song Father Used to Sing (Three Days in May)*, reflecting on the relationship between individual and national history, the ceremonial and the ordinary, and time—in relation to both our everyday lives and the collective events that shape it.

In a world that so often demands immediacy, art reminds us to pause. Like the invisible but constant tectonic movement that shapes our physical landscape, the process of creating art is a slow and considered, sometimes violent, one. Perhaps, for us, the audience, in going to the theatre and sitting with artists amongst the many difficult and messy questions of today, we will also come to encounter something hopeful.

It is our immense privilege to work with these artists and to be able to share their work with you. Thank you for joining us at *The Studios*.

Lynn Yang

Producer

The Esplanade Co Ltd



ABOUT THE STUDIOS

Eclectic, genre-bending and running the gamut from neo-realism to experimental, *The Studios* features works that challenge the boundaries in theatre and performance. It is interested in contemporary artists, ideas and expressions, and offers a space for dialogue and reflection on the questions that matter to us today.

A MESSAGE FROM TAMARA SAULWICK DIRECTOR

It has been a privilege to work with Chi Yin on a project that brings her personal story and artwork to the stage. *One Day We'll Understand* is not a staged drama so much as an expanded form of documentary. It presents a collage of sorts, offering glimpses into a historical period, a family's multi-generational story, and an artist's practice. In this piece Chi Yin is centred and visible, no longer behind the camera.

Drawing from 15 years of Chi Yin's research, practice, and thinking, we faced the challenge of navigating a path through her vast body of creative work and accompanying research materials. Between memory, imagination, archives, and artworks, an imperfect version of history emerges, which perhaps produces more questions than answers.

For me, working on this project has been eye-opening. The Malayan Emergency is the longest-serving continuous military operation Australian troops have

ever been involved in, yet it remains rarely discussed even amongst many Singaporeans and Malaysians. Systematic erasures of historical events, and the passage of time, have taken their toll on the collective memory. As a settler Australian, I'm also part of a culture that has turned its back on its own uncomfortable history.

The resonances of Chi Yin's family story reverberate today as we see people displaced by war and conflict, deported and subjected to offshoring processes. In Chi Yin's research, we encountered uncovered confidential documents sent between Britain and colonial outposts discussing the "problem" of where to send deportees in ways unnervingly similar to current rhetoric in Australia and many other countries.

By remembering history, and uncovering it if necessary, as Chi Yin has done with *One Day We'll Understand*—by reflecting on it and entering conversations with the ghosts of the past—we can move towards a different future for the next generation.

As Chi Yin prepared for the show, learning her lines, she shared videos of her young son reciting some of them—a poignant demonstration of how she's reclaiming her grandfather's story, once subsumed by family silence, and passing it on to the next generation.

A MESSAGE FROM SIM CHI YIN

CONCEPT / PERFORMER

This work started life as a short lecture performance that I scripted as an imagined letter to my late paternal grandfather, read to accompany photos and videos I had made. Over the years, the 20-minute reading often evoked a strong emotional response in audiences, even in countries far removed from the events described in Southeast Asia. As a visual artist, I was used to making narratives through imagery, but those responses piqued my interest in live storytelling. There was something unique in the live exchange that seemed to touch people in ways that photographs, films or books didn't.

This is my first truly collaborative work devised through a series of workshops in Singapore and Melbourne over the past two years. Led by Tamara Saulwick as director and Kok Heng Leun as dramaturg, the process has been a real joy for a visual artist used to working solo. There have been many gratifying moments of watching different team members' ideas build on one another

into something none of us could have created alone. I am indebted to the stellar Singapore-Australian creative team for distilling 15 years of my research and artmaking into a stage work, and grateful to CultureLink Singapore for producing my work and linking up with Chamber Made as partner.

The performance foregrounds my family history much more than my exhibitions have. The project took me and the older members of my family on an emotional journey of discovery and questioning, bringing us closer together. My oldest uncle, Sim Choon Hin, has been an important collaborator on the project. Without the 50-page family history he finally wrote at my request in 2015, I could not have done much of this work.

More broadly, this piece speaks to a polarised world by excavating knowledge, histories, memories, and sentiments that occupy in-between spaces, and seeks ways into contested histories and difficult conversations. My family history serves as a narrative spine, but the work reaches beyond it. Perhaps it might invite one to contemplate their own hidden histories as families and societies: the entanglement between colonial and contemporary politics, memory and forgetting, fate and volition, and past, present, and future.

SYNOPSIS

Running through *One Day We'll Understand* is the story of Sim's grandfather. Uprooted from his life in Perak, Malaya — where he had been an educator and newspaper editor — for his leftist sympathies, the British colonial government had deported him to China, where he fought and died in the Chinese civil war just weeks before the Communist victory.

While his ancestral village in China memorialised him with a monument, his memory was totally erased and hidden by his family in Malaya.





Sim uncovers the silences behind the grandfather's story which her family tried to forget, tracking down his relatives and compatriots to document their memories before the whole generation passes on.

She contemplates what of those pasts she passes on to her child, and how the memory and legacies of war and colonialism affects our world today.

This new multimedia performance explores memory, inheritance and the family history of visual artist Sim Chi Yin against the setting of the Malayan Emergency.

Part documentary and part a speculative look at how we might deal with the past, *One Day We'll Understand* excavates hidden histories, Chinese diasporic experiences and the long legacies of colonialism. Through the lens of Sim's life and camera, we time-travel into her family archive, recovering traces left in the wake of the anti-colonial war in British Malaya and beyond.

Drawing on Sim's large body of evocative photographic and filmic work, probing questions both personal and universal, *One Day We'll Understand* transcends the autobiographical to a larger canvas that speaks to memory, loss, trauma, restitution and repair.

Led by a Singaporean-Australian creative team, *One Day We'll Understand* combines haunting imagery with narration, archival footage, and a driving live score by percussionist Cheryl Ong, giving voice to Sim's multiple personas as artist, historian, writer, mother and granddaughter, opening up ways to think about our pasts and futures.

(1hr, no intermission)

Performed in English, with some Mandarin and Hakka dialect.
English & Mandarin surtitles available.

This production contains imagery of war and flashing images.

There will be a post-show dialogue after the performances on 30 & 31 Aug, 8pm.

THE MALAYAN EMERGENCY AND ANTI-COLONIAL INSURGENCY: CONTEXTUALISING SIM CHI YIN'S *ONE DAY WE'LL UNDERSTAND* BY SAM I-SHAN

One Day We'll Understand by Sim Chi Yin focuses on the historiographies of the 1948 to 1960 anti-colonial war in Malaya, often referred to as the Malayan Emergency. Since 2015, she has developed photographic series, videos, a practice-based PhD, and now, this multimedia performance, inspired by a hidden chapter in her family history. Her grandfather Shen Huansheng, a newspaper editor and photographer, was one of thousands of suspected Communists deported by the British from Malaya to China in 1949, where he was killed by Kuomintang soldiers. Determined to excavate this family secret, Sim visited her ancestral home in Meizhou, China and sought out, interviewed and photographed exiles and former guerrillas from her grandfather's generation living across China and Southeast Asia. In the series *Remnants* and the video *Requiem*, Sim took a documentary approach, while for *Interventions*, she worked with archival materials from the British Imperial



Detail of *Interventions: Interrogation*, from *One Day We'll Understand*, 2021, pigment print, foil on glass © Sim Chi Yin

War Museum. For her recent video *The Mountain That Hid* and photographic objects *The Suitcase is a Little Bit Rotten*, Sim speculatively traces intergenerational connections across time and space. Elements of all these works are incorporated into this performance. Through this project, Sim challenges official accounts by recovering personal and marginalised voices, and creating artistic responses to absences in master narratives.



Film still from *The Mountain that Hid*, 2022,
two-channel video, color, sound, 5'56" © Sim Chi Yin

Mainstream interpretations of the Malayan Emergency cast it as a paradigm of counterinsurgency for Britain against the Malayan Communist Party (MCP) and a new Cold War front in Asia. An ideological framing, however, understates anti-colonial and pro-independence stances of players including the MCP. After World War II, the MCP's popularity was buoyed by its role in resisting Japanese occupation. Meanwhile, socio-economic instability caused by depressed wages, unemployment and inflation proved opportune for the MCP to amass political power by infiltrating trade unions and organising

strikes, in the name of overthrowing British rule to establish national independence. The MCP attempted to form a “united front” by allying with other anti-colonial parties, calling for an elected legislative assembly and putting forth a people’s constitution. However, the British responded with repressive arrests, raids and union restrictions. By early 1948, internal party politics as well as an increasing belief that the British would never cede legal concessions prompted the MCP to take a more radical and violent approach. After the MCP killed two Chinese contractors and three British plantation owners, the British authorities declared a state of emergency in June 1948. This was to last twelve years.

Continue reading about the historical context to *One Day We’ll Understand* at www.esplanade.com/offstage/researchers/explore/the-malayan-emergency-and-anticolonial-insurgency

About the writer

Sam I-shan is an independent curator focusing on time-based media, photography, and art and politics. She was the curator for Sim Chi Yin’s solo exhibition at Rencontres d’Arles in France, 2021, and a group exhibition at Esplanade featuring the first presentation of *One Day We’ll Understand* in 2018. I-shan also programs for film festivals, specialising in artist films and video, and Southeast Asian and experimental cinema, working with Singapore International Film Festival, Art SG Film and Videoex Zurich. She was previously curator at National Gallery Singapore, Singapore Art Museum and Esplanade Visual Arts.

This essay has been commissioned by CultureLink Singapore for the Singapore premiere of *One Day We’ll Understand*, as part of *The Studios* from 30 Aug – 1 Sep 2024.

ABOUT THE CREATIVES



Photo Credit: Joel Low

Sim Chi Yin

Concept / Performer

Sim Chi Yin is an artist from Singapore whose research-based practice uses artistic and archival interventions to contest and complicate historiographies and colonial narratives. She works across photography, film, installation, performance and book-making.

She is participating in the 60th Venice Biennale (2024) and has exhibited at the Gropius Bau, Berlin (2023); the Barbican, London (2023); Camera Austria, Graz (2024); Harvard Art Museums, USA (2021); Les Rencontres d'Arles, France (2021); Nobel Peace Museum, Oslo (2017), Datsuijo, Tokyo (2024); Arko Art Centre, Seoul (2016); Zilberman Gallery Berlin (2021); Hanart TZ Gallery, Hong Kong (2019). She has also participated in the Istanbul Biennale (2022, 2017) and the Guangzhou Image Triennial (2021). Sim was commissioned as the Nobel Peace Prize photographer in 2017. Her work is in the collections of The J. Paul Getty Museum, Harvard Art Museums, M+ Hong Kong, the Deutsche Börse Photography

Foundation, Singapore Art Museum and the National Museum Singapore. She was an artist fellow in the Whitney Museum's Independent Study Program in New York (2022–2023) and is completing a PhD at King's College London.



Cheryl Ong

Sound / Performer

Cheryl Ong is a Singaporean percussionist who is active in music performance and education and regularly performs with avant rock group, The Observatory. Though classically trained, Cheryl consistently struggles with the fact that classical music can be divisive and limited in its role. Tired of being a mere technician, Cheryl has gone on to explore improvisational and experimental practices in recent years, hunting down new ideas and sounds.

Her recent performances include All Ears, Festival (2020, Norway) with the Guro (Dyna) Moe Revolution Sextet; AngelicA Festival (2019, Bologna) in a duo with Vivian Wang; Kombo, CTM Festival (2019, Berlin). Her solo composition Hejira was used in the closing credits of Singaporean filmmaker Yeo Siew Hua's award-winning film, *A Land Imagined*.



Tamara Saulwick

Director

Tamara Saulwick is an acclaimed performance-maker, director and dramaturg creating work across and between artforms for theatres, galleries and public spaces. Notable for the complex interplay between sound, technology, visual design and live performance, her works have toured extensively, been adapted for radio, and have been honoured by numerous industry awards. Since 2017 Tamara has been the Artistic Director of Chamber Made, a Melbourne based company renowned for creating trailblazing works at the intersection of performance, sound and music. Recent Chamber Made works include; *My Self in That Moment* (2022), *SYSTEM_ERROR* (2021) and *Dragon Ladies Don't Weep* (2020). In her role at Chamber Made she continues to conceive and direct new works, collaborate with lead artists from outside the company, curate artist and art form development programs, and mentor emerging artists. Tamara is an Australia Council Theatre Fellow and has a PhD in Performance Studies from Victoria University.



Kok Heng Leun

Dramaturg

Kok Heng Leun is a prominent figure in the Singapore arts scene, having built his career as a theatre director, playwright, dramaturg, and educator. He is known for engaging the community on various issues through the arts, championing civic discourse across different segments of society.

Notable directorial works over his three-decade career include *Drift, Trick or Threat, Manifesto* and *Underclass*; site-specific theatre pieces like *ubin* and *Project Mending Sky*; socially conscious work *Both Sides, Now*, exploring end-of-life conversations. His latest work, *Air*, about the dispossession of the indigenous Malays and Orang Seletar of Singapore, premiered in July 2024.

Heng Leun is the recipient of Singapore's Young Artist Award, Cultural Fellowship, and the Cultural Medallion. He also served as a Nominated Member of Parliament (2016–2018), representing the arts sector.



Nick Roux

Video Artist

Nick Roux is an artist working in sound and video. His work is primarily focused on live performance and has manifested itself in composition, instrument creation, computer programming and visual/spatial design. He has created work locally and internationally across a wide spectrum of artistic platforms from solo gallery performances to multi-million dollar main stage theatrical productions.



Andy Lim

Lighting Design

With his minimalistic approach and dramaturgical integration of source material, Andy roots his process in design concepts based on research and a keen sensitivity to the history, present and future imbued and reflected in each individual project; his artistic intention always striving toward creating emotion—at once abstract and moving, when experienced.

Operating from Singapore, his portfolio includes various genres like drama, dance, music and film, showcasing his versatility.

In addition to lighting design, Andy also works as a technical director with ARTFACTORY, a technical production service company specialising in providing technical support for media art installations and performances.

Yap Seok Hui

Technical Production

Yap Seok Hui has toured extensively with independent Asian artists globally, taking on diverse production, technical, and stage management roles. Selected credits include: *Ten Thousand Tigers* (Ho Tzu Nyen), *Macho Dancer* (Eisa Jocson), *SoftMachine* (Choy Ka Fai), *Solar: A Meltdown* (Ho Rui An), *Dragon Ladies Don't Weep* (Margaret Leng Tan).

In the collaborative creation and production of media art and performance works, Seok has also contributed to technical installations for various international exhibitions. Notable exhibitions include the 56th Venice Biennale (Italy), the 21-39 exhibition (Saudi Arabia), the Sunshower exhibition (Japan), the Gwangju Biennale (Korea), the 2nd Kochi-Muziris Biennale (India), and the Hugo Boss Asia Art Award (China).

CultureLink Singapore

CultureLink Singapore was founded by its Executive and Artistic Director, Goh Ching Lee, following her decade long tenure as Director of the Singapore Arts Festival and extensive years of service at the National Arts Council

Bringing to bear Goh's passion for multidisciplinary, intercultural and international collaborative ventures, CultureLink Singapore has served as an international creative producing, touring and consulting agency, connecting inspiring ideas, people and places across arts disciplines, cultures and borders. As a cultural catalyst, it has brokered, facilitated, initiated, and delivered a range of concerts, performances, festivals programmes, artistic collaborations, cultural exchange initiatives, mentoring fellowships, and Singapore seasons in the Asia Pacific region and beyond. Most recently, CultureLink Singapore co-produced and brought the award-winning work *Dragon Ladies Don't Weep*, featuring pianist Margaret Leng Tan, to Melbourne, Singapore, Adelaide, Taiwan, and London.

Chamber Made

Chamber Made cultivates adventurous multi-artform practice to disrupt and rewrite conventions of live performance. A commitment to collaboration, an appetite for innovation, and an ongoing fascination with the intersecting spaces between artforms drive the company through its fourth decade. The company is led by acclaimed performance-maker and director, Tamara Saulwick, whose works are defined by a deep, abiding engagement with sound and music. Chamber Made has presented over 100 performance seasons in Australia, NZ, Asia, Europe, the USA, and South America, receiving multiple award nominations and wins. The company has commissioned over 56 new Australian works since it was founded in 1988.

PRODUCTION CREDITS

Concept / Performer

Sim Chi Yin

Technical Production

Yap Seok Hui

Sound / Performer

Cheryl Ong

Costume Advisor

Glenna Ng

Director

Tamara Saulwick

Translation

Lee Beng Beng

Dramaturg

Kok Heng Leun

(Drama Box)

Surtitled Operator

Jocelyn Chng

Script / Photographs / Videos

Sim Chi Yin

Executive Producer

Goh Ching Lee

Video Artist / Audio Engineer

Nick Roux

Producing Support

Kylie McRae

(Chamber Made)

Jocelyn Chng

Lighting Designer

Andy Lim

Pearlyn Cai

A CultureLink Singapore production in partnership with Chamber Made, *One Day We'll Understand* is commissioned by Esplanade – Theatres on the Bay.



CHAMBER
MADE

One Day We'll Understand also received partial funding support from the National Arts Council, Creative Australia, with additional contributions from Ho Bee Foundation, Foundation for the Arts and Social Enterprise, and Kwan Im Thong Hood Cho.

CultureLink Singapore and the artists extend thanks to Liow Jun Yi, Zhu Rikun, Benjamin Seet, Cora Fisher; Footprints Publishing (Hong Kong), Imperial War Museum (UK), NTU Centre for Contemporary Art, Zilberman Gallery Berlin; ARTFACTORY, Blank Canvas Penang, The Finger Players, Nanyang Academy of Fine Arts, Objectifs, Sony Singapore, The Theatre Practice, Joyce Fang, Wesley Loh, Ian Tan; Rydwan Anwar, Lynn Yang, Vanessa Loh and the Esplanade team; Ian Johnson, Lucas Yiwei Johnson, and special thanks to the Sim family, especially Sim Choon Hin and Sim Wah Hin.

COMPANION PROGRAMMES



Performance-making with Tamara Saulwick

Learn more about the art of creating unforgettable narratives in this masterclass with an acclaimed Australian performance-maker and dramaturg.

(3hrs)

Admission for ages 18 and above.

1 Sep 2024, Sun, 10am
Esplanade White Room
\$25

[**FIND OUT MORE**](#)



In Conversation with Wichaya Artamat

by Wichaya Artamat and Sasapin Siriwanij

Moderated by Tan Shou Chen

Let one of Thailand's most exciting theatremakers unfurl the hidden metaphors behind his works steeped in contemporary Thai political history.

(1hr 30mins)

7 Sep 2024, Sat, 11am
Esplanade Black Room
Free, by registration.

[**FIND OUT MORE**](#)



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This Song Father Used to Sing (Three Days in May)

by Wichaya Artamat
(Thailand)

A pair of siblings gather every year to honour their late father, conversing about everything and nothing at once. An unpolitical play with its own politics, where individual and collective histories collide.

(1hr 40mins, no intermission)
Performed in Thai, with English surtitles.

6 & 7 Sep 2024
Fri & Sat, 8pm
Esplanade Theatre Studio

\$38**

Limited concessions for students, NSFs,
seniors and PWDs: \$30*

This production is presented as part of *The Studios 2024 – Fault Lines*, examining the powerful forces that shape and respond to our collective and individual trajectories.

BOOK NOW!

www.esplanade.com/thestudios

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Admission age: 6 and above. Ticket prices exclude SISTIC fees. Terms and conditions apply.



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da:ns

TOTEM

VOID AND HEIGHT

SANKAI JUKU

(JAPAN)



After eight years, one of the world's most well-known *butoh* companies returns with the final choreographic work by its late founder, Ushio Amagatsu.

(1hr 15mins, no intermission)

4 – 6 Oct 2024

Fri & Sat, 7.30pm | Sun, 3pm

Singtel Waterfront Theatre at Esplanade

\$45[^], \$65[^]

Limited concessions: \$36, \$52

The international premiere of the production is presented as part of *da:ns focus – Connect Asia Now (CAN)*.

BOOK NOW www.esplanade.com/dans

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Admission age: 6 and above. Ticket prices exclude SISTIC fees. Terms and conditions apply.



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**Esplanade
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da:ns

AN ESPLANADE CO-PRODUCTION

MAGIC MAIDS

EISA JOCSON & VENURI PERERA

(PHILIPPINES & SRI LANKA)



Collaborating together for the first time, Jocson and Perera unsettle oppressive power structures through an embodied inquiry into the entanglements between witch hunts and female labour.

(1hr 20mins, no intermission)
Please refer to advisories online.

4 – 6 OCT 2024
FRI, 7.30PM | SAT & SUN, 5PM
ESPLANADE ANNEXE STUDIO

\$30^
Limited concessions: \$24

The Asian premiere of this production is presented as part of *da:ns focus – Connect Asia Now (CAN)*.

BOOK NOW www.esplanade.com/dans

SISTIC Hotline: 6348 5555 / Group Booking: 6828 8389 or email boxoffice@esplanade.com.
Admission age: 6 and above. Ticket prices exclude SISTIC fees. Terms and conditions apply.



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Black & White: 15% savings | Discover (min. 2 tickets): 10% savings
Not a member? *Esplanade&Me Discover* is a free membership.
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Help us bring the joy and inspiration of the arts to
different communities, including the underserved.

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**Esplanade
Presents**

da:ns

AN ESPLANADE CO-PRODUCTION

PEARLS



JOSHUA SERAFIN
(PHILIPPINES/BELGIUM)

Drawing parallels to how pearls are formed, this production transfigures dark histories into new potentialities for a brighter, more diverse future.

(1hr 10mins, no intermission)

Admission age: 18 and above. Please refer to advisories online.

4 – 6 Oct 2024

Fri, 9pm | Sat, 7.30pm | Sun, 3pm

Esplanade Theatre Studio

\$30*

Limited concessions: \$24

The Asian premiere of this production is presented as part of *da:ns focus – Connect Asia Now (CAN)*.

BOOK NOW www.esplanade.com/dans

SISTIC Hotline: 6348 5555 / Group Booking: 6828 8389 or email boxoffice@esplanade.com.
Admission age: 18 and above. Ticket prices exclude SISTIC fees. Terms and conditions apply.



^Esplanade&Me Specials available

Black & White: 15% savings | Discover (min. 2 tickets): 10% savings

Not a member? *Esplanade&Me Discover* is a free membership.

Sign up now at www.esplanade.com/membership



da:ns

Esplanade is a charity and not-for-profit organisation. Help us bring the joy and inspiration of the arts to different communities, including the underserved.



www.esplanade.com



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Information correct at time of print. Photo Credit: Michael Devijver



THANK YOU FOR WATCHING

Help us make your next Esplanade experience even better by taking a moment to share your thoughts with us.

We look forward to creating more wonderful memories with you soon.

Scan and do the survey now!





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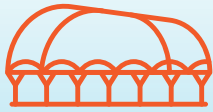
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Esplanade gives our heartfelt thanks

to our Esplanade partner, arts benefactor, donors and sponsors for believing in our vision to be a performing arts centre for everyone. They made all these possible!



4,562

activities took place at Esplanade.



3,354

 Free

1,057

 Paid

3,260,515

People attended our activities at the centre.



Free

1,487,680

Paid

287,931

*Figures for Esplanade's activities from Apr 2022 to Mar 2023.



602

 Activities

12,059

 Participants

We believe that everyone should be able to experience the joy of the arts, including children, youth, seniors, migrant workers and individuals with special needs. Our community engagement activities bring the arts to those in need.



Your contribution* will make a difference.

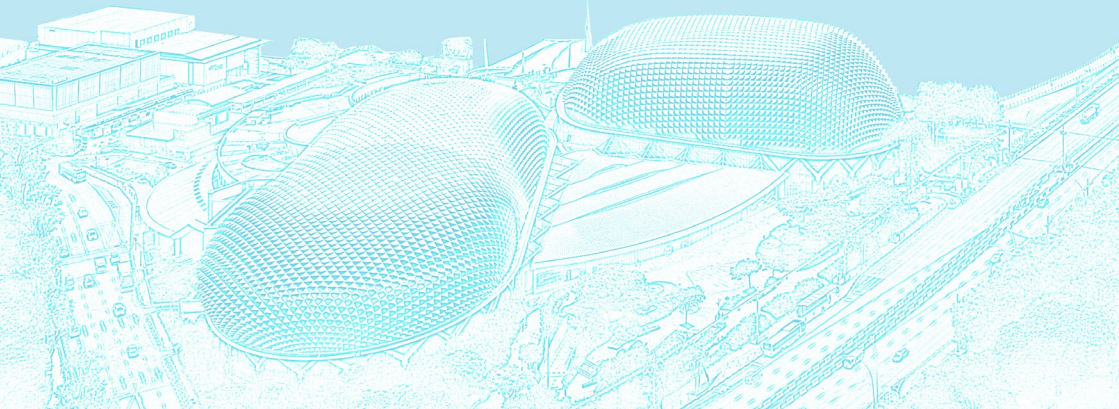
On behalf of the communities we serve, thank you!

Find out how you too can make a difference through the arts at Esplanade.

Donate at www.esplanade.com/donate

To find out more, email us at donations@esplanade.com or speak with us at 6828 8321.

Esplanade is a charity and an Institution of a Public Character. Your donation to us is matched dollar-for-dollar by the Cultural Matching Fund. Please note that the prevailing tax exemption scheme for donors and sponsors of Arts-Related Businesses will depend on the qualifying criteria imposed by IRAS.



With Gratitude

Esplanade–Theatres on the Bay is a charity, a not-for-profit organisation and Singapore's national performing arts centre.

We seek to entertain, engage, educate and inspire through the arts. We thank everyone who has helped us bring positive impact to Singaporeans by supporting the arts and Esplanade.

Our heartfelt appreciation goes especially to our Donors and Sponsors, for their steadfast belief in our mission and for their generous contributions.

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The above are donors and sponsors who contributed \$1000 and above from April 2023 – March 2024.

Join us in sharing the joy of the arts and help us reach more communities in need.

We believe that an experience with the arts is special and that with your generous support, more people will get a chance to enjoy the arts. Join us in sharing the joy of the arts and help us reach more communities in need.



Esplanade also receives grants from the Ministry of Culture, Community and Youth, as well as support for our Community Programmes from the Tote Board Family, comprising Tote Board, Singapore Pools and Singapore Turf Club.

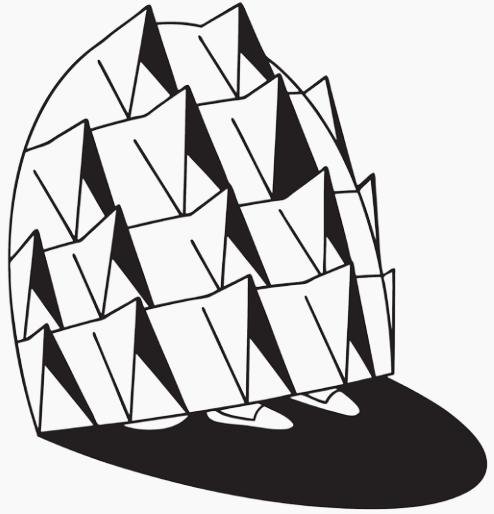
“

I could just scroll through IG or TikTok but I thought why should I when I can do the same on Offstage? It makes me feel like I know more things. Great arts content, anytime, anywhere.

Highly recommend.

”

Totally Anonymous Person
(who is not related to www.esplanade.com/offstage)



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