

Dear friends of the media,

For the past two years, Esplanade – Theatres on the Bay’s annual theatre season, *The Studios*, has centred on a single evolving theme: *LAND*. It has shaped the curatorial arc over the seasons, offering audiences a moment to sit with the places, communities and personal histories that are often undocumented, ignored or unseen. Each season—*Landings* in 2023 and *Fault Lines* in 2024—opened up conversation on the meaning of *LAND* with its complexities and layers, and proposed ways we could re-discover, re-contextualise, or reclaim our connections to land.

As we arrive at the final chapter in this thematic journey, we look upon *LAND* as providing **Sustenance** for the body, mind and spirit. We start by putting our primordial relationship with land under the microscope, examining our dependence on earth, water, microorganisms and the cycles of nature that sustain life so that we may have food. We zoom out into the literal stratosphere to consider the current state of our climate in the midst of crisis and imagine (very real) speculative futures. We dig deep to understand what it is that makes us feel connected to family, a place, a community, a culture. Where do we ‘land’ when we are displaced, alienated or at a loss?

From 18 Jul to 14 Sep 2025, the five productions in *The Studios 2025* season reveal a spectrum of possibilities both in terms of theatre-making and in our exploration of Sustenance. We open the season with **David Finnigan’s *Scenes from the Climate Era***, a series of vignettes about the biggest crisis in human history. Adapted for a Singapore cast and directed by Ellison Tan, the play slips between the absurd and the comic, the domestic and the global, the past, present and possible futures.

In **FOOD**, **Geoff Sobelle** hosts an intimate dinner party of smell, tastes and touch, and with the help of the audience, shapes a conversation about personal memories and our relationship with food. Through illusion and Sobelle's masterful sleight of hand, the evolution of food unfolds before us, from the days of hunter gatherers through to industrialisation and the overconsumption of today. **Pickle Party** by **The Theatre Practice** places the audience at a pickling workshop within a performance. The pickling takes place in real time against the backdrop of Singapore's rapid development from farmland to modern city, as we are asked to consider how humans, microbes and food security are connected.

In **Haribo Kimchi**, **Jaha Koo** invites audiences into his *pojangmacha* or Korean late-night snack bar and takes us on a culinary exploration peppered with text, K-pop inspired music, video and robotics. In this story of cultural assimilation and the *umami* taste of home, food serves as a shelter to the culturally dislocated.

Global events bring about a different kind of dislocation and alienation. **Checkpoint Theatre's *Escape to Batam***, is a personal and poignant story of director-playwright Claire Wong's father, who spent his boyhood on the rural island of Batam to escape the Japanese Occupation of Singapore. Intertwined with Claire's own lived experience of family loss and grief, the piece is a meditation on time, memory and resilience, transcending generations.

Alongside these productions, *The Studios* season encompasses workshops, conversations with artists, and a nature walk. These companion programmes provide different ways for audiences to deepen their engagement with the issues and questions arising from the productions, outside of the theatre.

Today, as we continue to be confronted by environmental devastation and geopolitical fractures, we hope that this season will allow us to critically imagine paths for a gentler, more sustainable future beyond ourselves.

Come and imagine with us at *The Studios*.

Shireen Abdullah
Senior Producer
The Esplanade Co Ltd

About Esplanade – Theatres on the Bay

Esplanade is Singapore's national performing arts centre. It hosts a year-round line-up of about 4,000 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. TECL received the Charity Governance Award – Special Commendation for Clarity of Strategy in 2016 and 2022, the Charity Transparency Award from 2016 – 2023, and the Charity Transparency Dedication Award in 2024. 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](https://www.esplanade.com) for more information.

~ End ~

Issued by *The Esplanade Co Ltd*.

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Annexe

Esplanade Presents

The Studios

18 Jul – 14 Sep 2025

www.esplanade.com/thestudios

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.

Scenes from the Climate Era

Written by David Finnigan (Australia)

Directed by Ellison Tan (Singapore)

18 – 20 Jul 2025, Fri – Sun

Fri & Sat, 8pm | Sun, 3pm

Esplanade Theatre Studio



“David Finnigan is no stranger to putting the climate crisis onstage...and now, in Scenes from the Climate Era, Finnigan can do it all” - The Guardian

From an Australian playwright known for whip-smart works at the crossroads of science and art, comes a dazzling and provocative reflection on the biggest crisis in human history.

A couple discusses whether it's ethical to have children. Scientists try to bioengineer a new coral reef. A Chinese team works to contain a glacier by building an Antarctic seawall. The last frog of its kind calls into the abyss for a mate.

Scenes from the Climate Era is a dizzying stream of conversations. Snapping between the absurd and the comic, the domestic and the global, the past, present and possible futures, the play distils the big ideas into intimate snapshots that bristle with urgency.

Working alongside director Ellison Tan, playwright David Finnigan adapts this work to reflect a warmth and sensibility unique to this region. This Singapore edition is a brand-new take on the original play, with scenes re-written or moved around, and brought to life by a stellar, multigenerational cast.

Scenes from the Climate Era is a stark reminder that time is no longer running out but merely passing, and that the consequences of generations past are the inevitable reality of those to come.

A programme of *60 Connections – At Home and Afar*, a year-long season of Singapore stories and international collaborations in celebration of SG60.

Creative Access: Embedded Narration

Embedded Narration in the context of this production has descriptive lines embedded seamlessly into the dialogue. Soundscapes and amplified movements give important key information on environment, atmosphere and intention of each scene.

This is an access feature provided for more inclusive appreciation of the play, created with Creative Access collaborator and performer, Claire Teo.

Pre-show notes will be available at a later date.

Assistive Listening

Assistive listening system is available for this venue. Hearing aid users with a Telecoil-enabled programme can benefit from the system provided. Please arrive at the venue 30 min before the performance so we can assist with the setup.

Production credits

Playwright: David Finnigan

Director: Ellison Tan

Costume Coordinator: Loo An Ni

Lighting Designer: Adrian Tan

Movement Director: Yvan Karlsson

Sound Designer: Bani Haykal

Creative Access Collaborator: Claire Teo

Cast: Siti Hajar, Tay Kong Hui, Ali Mazrin, Vishnucharan Naidu, Lian Sutton, Gloria Tan, Claire Teo, Teo Pei Si

Producer: Shridar Mani (The Public Space)

Production Manager: Cindy Yeong

Stage Manager: Woo Hsia Ling

Assistant Stage Manager: Cristabel Ng

(1hr 15mins, no intermission)

Performed in English.

Advisory: Some strong language and mature content, including the depiction of natural disasters which might be disturbing for some people.

Recommended for ages 12 and above.

There will be a post-show dialogue after the performances on 18 & 19 Jul, 8pm.

About David Finnigan

David Finnigan is an Australian writer at the forefront of climate change research and writing. David works with leading government, business and research institutions including the World Bank, Chatham House, Nesta UK, the Australian National University and the Commonwealth Scientific and Industrial Research Organisation (CSIRO) leading teams to synthesise stories and science into research and for problem-solving.

In 2024, David performed in a season of his one person show *Deep History* at the Public Theatre in New York City (NYC). In 2023, David's play *Scenes from the Climate Era* had its world premiere at Belvoir in Sydney; *44 Sex Acts In One Week* was produced by Clubhouse Productions and has toured Australia and most recently went to Edinburgh Fringe; and David performed climate piece, solo show *Deep History*, at the Edinburgh Festival, the Barbican in London, the Sydney Opera House and at the Canberra Theatre.

In 2018 his breakout work, *Kill Climate Deniers*, won the Griffin Award and was staged at the Griffin Theatre. Following this, David's plays have appeared in major festivals and venues including FutureFest London (*CrimeForce*, 2018), AsiaTOPA (*Are You Ready*, 2022) and the Sydney Festival (*44 Sex Acts In One Week*, 2022).

In 2009, David co-founded the Crack Theatre Festival in Newcastle, and in 2011 he co-founded the You Are Here Festival in Canberra. Both have grown into significant national events for experimental artists and are still thriving today.

In the late 2000s, David was writer-in-residence for Tanghalang Pilipino, the key government-funded theatre company in the Philippines. This led to an ongoing and fruitful creative relationship with the region, including an Asialink Fellowship in 2015 to develop a Philippines-Australian artist exchange programme. David co-founded science theatre company Boho to create work in collaboration with scientists. Boho has toured to venues including the Battersea Arts Centre, the London Science Museum, ArtScience Museum Singapore and CAMP Shanghai.

He began his practice as a playwright in Canberra in the 2000s, first attracting national attention with the 2011 production of his *22 Short Plays*. Since then, he has received a Green Room Award for Best New Writing, the Griffin Playwrights Award, and his scripts have been nominated for every major playwriting award in the country. David was awarded a Churchill Fellowship in 2012 to research the interplay between science and the performing arts internationally. In 2014, this was followed by an Australia Council Early Career Fellowship for his cross-disciplinary performance work.

About Ellison Tan

Ellison is a Singaporean-Chinese performer, playwright and educator. Her background is in puppetry, playwriting, the Suzuki Method of Actor Training and Viewpoints. She was Co-Artistic Director of The Finger Players from 2020 – 2023, and remains a member of its Core Team. She is Co-Founder of The Wanderlings, the first Singaporean collective to create baby theatre.

Notable acting credits: *Dive* (Wild Rice), *Transplant* 《移心》 (The Finger Players), *Off Centre* (The Necessary Stage), *Art Studio* (Nine Years Theatre and Singapore International Festival of Arts), *I Am Trying to Say Something True* (*Esplanade: The Studios* 2018). Notable writing credits: *The Bench* (The Finger Players), *All The World is One's Stage* 《一个人的舞台》 (Toy Factory and Esplanade: *Huayi – Chinese Festival of Arts*), *The Dragon's Dentist* (*Esplanade: PLAYtime!*)

Ellison was conferred the National Arts Council Arts Scholarship in 2020, and graduated from Rose Bruford College in the UK with a Masters in Theatre for Young Audiences (Distinction).

Ticket Price: \$40^{^*}

Limited concessions for students, NSFs, seniors and PWDs: \$32*

^Esplanade&Me Early Bird Specials

Available from 8 May – 8 Jun. Limited tickets.

Black: 20% savings

White: 15% savings

Discover: 15% savings (Min. of 2)

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Available from 9 Jun, 10am.

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- *Haribo Kimchi*
- *FOOD*
- *Escape to Batam*
- *Pickle Party*

Terms & conditions apply.

Tickets on sale from 8 May 2025, 10am

Haribo Kimchi

by Jaha Koo / CAMPO (South Korea / Belgium)

1 – 3 Aug 2025, Fri – Sun
Fri & Sat, 8pm | Sun, 3pm
Esplanade Theatre Studio



Photo Credit: Bea Borgers

"Haribo Kimchi is both a refined as well as a raw performance about life in a country that isn't yours." De Standaard ★★★★★

"A performance that inimitably blends Korean cooking with personal stories and reflections on comfort food, identity and migration." pzazz

The surprising flavour of seaweed soup, the sharp sound of a knife slicing cucumber, the hiss and sizzle of mushrooms on a scorching fire.

In *Haribo Kimchi*, we find ourselves in a *pojangmacha*, one of the typical late-night snack bars found on the streets of South Korea. There, we meet three characters—a snail, a gummy bear, and an eel—who take us on a culinary journey, exploring food as shelter for those dislocated from their culture. In a series of intimate, absurdist anecdotes, they recount the evolution of kimchi culture, the bitter pain of unadulterated racism, the shame of trying to blend in, and the deep umami taste of home.

This work comes from South Korean theatremaker and composer Jaha Koo, whose practice oscillates between multimedia and performance, encompassing his own music, video, text, and robotic objects. He rose to international prominence with his *Hamartia Trilogy* (2015 – 2021), a series of critically-acclaimed works which delved into the far-reaching imperialism in East Asia. The first two works of this trilogy, *Lolling & Rolling* and *Cuckoo*, were presented to packed houses at Singapore International Festival of Arts 2023, receiving rave reviews from audiences and critics alike.

Employing a hybrid style that combines music, cutting-edge video, and robotic performers, the artist reflects on cultural assimilation with all its conflicts and paradoxes. In an exceptional performance that plays with all the senses, he serves up personal stories marinated in sweet-and-sour melancholy.

More food for thought—how do you express your artistic values through theatre? Check out Jaha Koo's masterclass on *Valid Languages for the Intersection*, perfect for performance-makers, arts students and practitioners.

Concept, Text, Direction, Music, Sound & Video Jaha Koo

Performance Gona, Haribo, Eel, Jaha Koo & Two Guests

Dramaturgy Dries Douibi

Scenography, Research Collaboration & Media Operation Eunkyung Jeong

Artistic Advice Pol Heyvaert

Technical Coordination Korneel Coessens

Technique Bart Huybrechts, Babette Poncelet & Jasse Vergauwe

Production Coordination Wim Clapdorp

English Proofreading Jason Wrubell

Snail Animation Vincent Lynen

Production CAMPO

Co-production Kunstenfestivaldesarts (Brussels), Rideau De Bruxelles, Theater Utrecht, SPRING Festival (Utrecht), Festival d'Automne À Paris, Théâtre De La Bastille (Paris), Tangente St. Pölten – Festival Für Gegenwartskultur, &Espoo Theatre (Espoo), International Summer Festival Kampnagel (Hamburg), Sophiensaele (Berlin), Meet You Festival (Valladolid), Bunker (Ljubljana), National Theatre And Concert Hall Taipei, The Divine Comedy International Theater Festival / Teatr Łaźnia Nowa (Kraków) & Perpodium

With the Support of The Taxshelter Of The Belgian Federal Government Via Cronos Invest & The Flemish Government

The prototype of the eel was developed as part of Innovation:Lab's funnel in co-production with Theater Utrecht and creative technologists Adriaan Wormgoor & Willem Vooijs.

(1hr 10min, no intermission)

Performed in English and Korean, with English surtitles and open captions.

There will be a post-show dialogue after each performance.

Assistive listening system is available for this venue. Hearing aid users with a Telecoil-enabled programme can benefit from the system provided. Please arrive at the venue 30 min before the performance so we can assist with the setup.

About Jaha Koo

Jaha Koo (he/him) is a South Korean theatre/performance maker, music composer and videographer. His artistic practice oscillates between multimedia and performance, encompassing his own music, video, text, and robotic objects.

His *Hamartia Trilogy* includes *Lolling and Rolling* (2015), *Cuckoo* (2017), and *The History of Korean Western Theatre* (2020). The trilogy represents a long-term exploration of the political landscape, colonial history and cultural identity of East Asia. Thematically, it focuses on structural issues in Korean society and how the inescapable past tragically affects our lives today. His newest creation *Haribo Kimchi* premiered in June 2024.

Koo majored in Theatre Studies (BFA, 2011) at Korea National University of Arts and earned a master's degree (MA, 2016) at DAS Theatre in Amsterdam.

Ticket Price: \$40[^]*

Limited concessions for students, NSFs, seniors and PWDs: \$32*

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- *Haribo Kimchi*
- *FOOD*
- *Escape to Batam*
- *Pickle Party*

Terms & conditions apply.

Tickets on sale from 8 May 2025, 10am

FOOD

Geoff Sobelle (USA)

6 – 8 & 10 Aug 2025

Wed – Fri, 8pm | Sun, 3pm & 8pm

Singtel Waterfront Theatre at Esplanade



Photo Credit: Maria Baranova

“For all its playfulness, this brilliant show has the power to make you look with fresh eyes at a daily act that you probably take for granted — a surefire sign of its worth as a work of genuinely thought-provoking art.”

Theatermania

“But it is safe to say, at this dinner party, even though you won't be eating much, Sobelle will give you plenty to chew on”

Playbill

Do we need what we eat? Do we eat what we need? What does it really cost? Chew on these questions in this theatrical gastronomy experience unlike any other.

At the centre of the performance space lies a comically large banquet table, encircled by audience members. The host of the evening, Geoff Sobelle, conducts this multi-sensory experience with deft hands, animated expressions and impressive physicality. Activating the senses through a myriad of sounds, scents, sights and textures, this acclaimed theatremaker stitches together a conversation about personal memories, consumption and the evolution of food production over generations. You are invited to be a guest at the dinner party—whether around the table or from the surrounding seats.

Concocted and performed by American actor, producer and innovator Geoff Sobelle, *FOOD* features his signature flavour of theatricality, combining rigorous design, onstage magic and subtle humour to create a participatory experience. Connecting the universal to the personal

and distilling the absurd from the seemingly mundane, *FOOD* invites the audience to explore their place within this exploration of food and consumption.

FOOD is the third part of a performance trilogy that explores the abnormal corners of ordinary topics. Each installment—*The Object Lesson* (2013), *HOME* (2017), and *FOOD* (2022)—encourages the audience to ponder their personal connections with objects, spaces, and food. Following its acclaimed selection as an invited work for the prestigious Edinburgh International Festival, *FOOD* sold out performances in 2023 and went on to tour in countries like Australia, Korea and now, Singapore.

It will be a dinner party to remember: gather round and feast on questions and contemplations surrounding society's relationship with food and sustenance.

Hungry for more? Get insights into the creative process of the artist himself in a hands-on masterclass on *Creating Physical Theatre with Geoff Sobelle*.

Production Credits

Creator, Performers & Co-Director Geoff Sobelle

Co-Creator/Magician Steve Cuiffo

Co-Director Lee Sunday Evans

Sound Design Tei Blow

Original Lighting Design Isabella Byrd

Lighting Design Devin Cameron

Chandelier Creation Steven Dufala

Props Creation Jessie Baldinger, Julian Crouch, Steve Cuiffo, Nathan (Pierre) Lemoine, Raphael Mishler, Connor O'Leary, Geoff Sobelle, Matthew Soltesz, Christopher Swetcky

Associate Sound Design Ryan Gamblin

Creative Stage Manager Lisa McGinn

Assistant Stage Manager Kelsey Vivian

Production Manager/Technical Director Chris Swetcky

Creative Producer Jecca Barry

FOOD is commissioned by Brooklyn Academy of Music (BAM), Arizona State University – Gammage, FringeArts Philadelphia, Allen & Meghan Thorpe, and Garth Patil. Additional support provided by the Wyncote Foundation. Developmental support provided by Mercury Store.

(1hr 30mins, no intermission)

Performed in English.

Note: Food will not be served at this performance.

There will be Singapore Sign Language Interpretation for the performances on 7 Aug, 8pm and 10 Aug, 3pm.

There will be a post-show dialogue after the performances on 7 & 8 Aug, 8pm.

Assistive listening system is available for this venue. Hearing aid users with a Telecoil-enabled programme can benefit from the system provided. Please arrive at the venue 30 min before the performance so we can assist with the setup.

About Geoff Sobelle

Geoff Sobelle (creator/performer/co-director) is a US-based actor and creator devoted to making original actor-driven performance works. His shows include: *HOME*, *The Object Lesson*, *The Elephant Room*, *all wear bowlers* and *machines machines machines machines machines machines machines*, among others). He has received commissions from BAM, Lincoln Center, Arizona State University, Center Theatre Group, Edinburgh International Festival and The New Zealand Festival. His shows have been recognized by a Bessie Award,

an Obie Award in design, two Edinburgh Fringe First Awards, the Best of Edinburgh Award, a Total Theatre Award and an Innovative Theatre Award. He is a Pew Fellow and a Creative Capital Grantee. Geoff was a company member of Philadelphia's Pig Iron Theatre Company from 2001 – 2012. He trained in physical theatre at the Lecoq school in Paris and is a graduate of Stanford University.

Ticket Price: \$48^*, \$68^ (Table Seats)

Limited concessions for students, NSFs, seniors and PWDs: \$40*

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- *Escape to Batam*
- *Pickle Party*

Terms and Conditions apply.

Tickets on sale from 8 May 2025, 10am

An Esplanade Commission

Escape to Batam by Checkpoint Theatre (Singapore)

21 – 24 Aug 2025, Thu – Sun

Thu – Sat, 8pm | Sun, 3pm

Singtel Waterfront Theatre at Esplanade



Two of Singapore theatre's most formidable multi-hyphenates craft a lyrical spectacle of the past and present, speaking to all who have known the harsh bitterness and gentle longing of awaiting a new normal.

What do stories of war tell us about human resilience and how we care for those closest to us? How does telling these stories help us to comfort and to heal?

Created by Claire Wong and Huzir Sulaiman, *Escape to Batam* is a delicate tapestry of the past and the present, weaving the remarkable lived experiences of Ming, who spent his boyhood on the rural island of Batam to escape the Japanese Occupation of Singapore, with his daughter's personal stories of family, loss and grief felt in the years since her father's passing. Drawing parallels from their different life journeys, daughter Claire finds herself discovering what it means to live with the pain of loving those who have left us, and how to carry on for those who are still with us.

Director-Playwright Claire leads a phenomenal ensemble cast of Adib Kosnan, Chaney Chia, Genevieve Tan, Rebekah Sangeetha Dorai, and Neo Swee Lin. Poignant and humorous by turns, *Escape to Batam* draws deeply on Claire and Huzir's mastery of the written word and the theatrical medium to create a powerful new play that transcends generations.

A programme of *60 Connections – At Home and Afar*, a year-long season of Singapore stories and international collaborations in celebration of SG60.

Key Production Credits

Co-writers: Claire Wong and Huzir Sulaiman

Dramaturg: Huzir Sulaiman and Faith Ng

Director: Claire Wong

Set Designer: Petrina Dawn Tan

Lighting Designer: Faith Liu Yong Huay

Sound Designer: Shah Tahir

(1hr 30mins, no intermission)

Performed in English.

Open captions and Singapore Sign Language Interpretation will be provided for the performance on 22 Aug, Fri, 8pm.

Company

Recommended for ages 9 and above.

There will be a post-show dialogue after each performance.

Assistive listening system is available for this venue. Hearing aid users with a Telecoil-enabled programme can benefit from the system provided. Please arrive at the venue 30 min before the performance so we can assist with the setup.

About Checkpoint Theatre

Established in 2002, Checkpoint Theatre was the first theatre company to exclusively develop, produce, and champion Singapore writers and original Singapore content with strong writing, performance, and directing that embraces and empowers diverse voices and communities. The company creates work from idea to page to stage and beyond.

Through its process of rigorous dramaturgy and incisive direction, Checkpoint Theatre creates and presents new theatrical and inter-disciplinary work with honesty, depth, and nuance. They also publish original works written by Singapore storytellers and collaborate with international partners to show Singapore work abroad.

Checkpoint Theatre builds and strengthens a community that values creativity, both as makers and consumers of art. The company mentors emerging theatremakers and creatives through workshops, internships, collaborations, and providing professional resources.

Their landmark productions such as *The Fourth Trimester*, *Normal*, *Recalling Mother*, and *Atomic Jaya* have been instant local classics. These works are well-loved by audiences and regularly garner critical acclaim. Most recently, *Secondary: The Musical* received the ST Life Theatre Award for Production of the Year 2025, while *Hard Mode* won Best Original Script.

Checkpoint Theatre is supported by the National Arts Council under the Major Company Scheme and is a registered charity with IPC status.

About Claire Wong, Co-writer & Director

Claire Wong is the co-founder, Joint Artistic Director and Producer of Checkpoint Theatre. Trained in both Asian and Western performing arts, Claire obtained her Master of Fine Arts (MFA, Theatre Arts) from Columbia University. She graduated with a Bachelor of Laws (Hons) from the National University of Singapore and was formerly a litigation and corporate lawyer.

Claire's recent directing credits include *Statement Piece* (2025), *Hard Mode* (2024), *Playing With Fire* (2024); *Recalling Mother: Her Lines, My Lines* (2022), which she co-directed and also co-wrote and performed in; Faith Ng's *The Fourth Trimester* (2022); *Occupation* as part of *Chamber Readings: Plays by Huzir Sulaiman* (2022); Adib Kosnan's *Keluarga Besar En. Karim (The Karims)* (with Joel Lim, 2021); Lucas Ho's *The Heart Comes To Mind* (2020); Zenda Tan's *Eat Duck* (2019); Huzir Sulaiman's *Displaced Persons' Welcome Dinner* (2019),

a commission of Singapore International Festival of Arts; Dana Lam's *Still Life* (2019) and Faith Ng's *Normal* (2017, 2015). As an actress, Claire has performed in landmark Singapore productions and international arts festivals.

About Huzir Sulaiman, Co-writer & Dramaturg

Huzir Sulaiman is the co-founder and Joint Artistic Director of Checkpoint Theatre. A critically acclaimed and award-winning playwright, his *Collected Plays 1998-2012* was published in 2013. His play *Displaced Persons' Welcome Dinner* was a commission of the 2019 Singapore International Festival of Arts. Recent directing credits include *Secondary: The Musical* (2024), *Session Zero* (2023, 2021), *Tender Submission* (2023), *Brown Boys Don't Tell Jokes* (2023), *The Weight of Silk on Skin* as part of *Chamber Readings: Plays by Huzir Sulaiman* (2022), *Vulnerable* (2021), *Two Songs and a Story* (with Joel Lim, 2020), *Thick Beats for Good Girls* (2018) and *FRAGO* (2017).

Huzir has taught playwriting at the National University of Singapore's University Scholars Programme; at the NUS English Department; the School of the Arts; and other institutions. Huzir was educated at Princeton University, where he won the Bain-Swiggett Poetry Prize, and is a Yale World Fellow.

About Faith Ng, Dramaturg

Faith Ng is a playwright and Associate Artistic Director of Checkpoint Theatre.

Her plays include *Hard Mode* (2024), winner of Best Original Script at the Straits Times Life Theatre Awards 2025; *The Fourth Trimester* (2022), which won Best Original Script and Production of the Year at the Straits Times Life Theatre Awards 2023; *A Good Death* (part of Esplanade's The Studios 2018); *Normal* (2017, 2015); *For Better or For Worse* (2013); and *wo(men)* (2010).

A Young Artist Award (2018) recipient, she was the artist-in-residence for LASALLE College of the Arts' MA Creative Writing programme (2019 - 2022) and the writer-in-residence for the Singapore Creative Writing Residency (2014). Her collection of plays, *Faith Ng: Plays Volume 1*, was published by Checkpoint Theatre in 2016. *Normal* continues to be read in schools as part of NAC's Arts Education Programmes, while *A Good Death* is taught to medical students by the Division of Supportive and Palliative Care at the National Cancer Centre Singapore.

Ticket Price: \$45[^], \$60^{*^}

Limited concessions for students, NSFs, seniors and PWDs: \$50*

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Tickets on sale from 8 May 2025, 10am

An Esplanade Co-Production

Pickle Party 泡泡菜狂欢也!

by The Theatre Practice (Singapore)

Co-directed by Ang Xiao Ting & Kuo Jian Hong

11 – 14 Sep, Thu – Sun

Thu & Fri, 8pm | Sat, 3pm & 8pm | Sun, 3pm

Esplanade Annexe Studio



"I enjoyed the ways it connects to the systems and limitations we all have to contend with as people who live in Singapore. I liked watching the 'behind the scenes' aspect, the VJing was very fun and the live camera work too. The kitsch-ness worked well with a cyberpunk visual aesthetic!"

— Shaw En, Audience (Closed-door presentation, 2023)

"It challenged the typical usage and code of conduct of a typical theatrical space... and created a wonderful sense of community or intimacy. The text was also really powerful, and the fear of being overly dependent on others really hit home. I hadn't previously thought about this in relation to food sustainability and pickling before."

— Elle, Audience (Closed-door presentation, 2023)

"My grandfather was a durian farmer, back when they lived in a kampung. But in those 10 years, most Singaporeans were forced to relocate to public housing. Even after he moved, my grandfather was still trying to grow everything he could from a sixth floor concrete corridor. Everything he knew about growing durians was made obsolete so that knowledge was never passed down."

A show disguised as a pickling workshop, *Pickle Party* is a multidisciplinary, multi-species performance. Set against the backdrop of Singapore's rapid development from farmland to

modern city, it dives into how humans, microbes and food security are connected—where does our food come from? What will we be eating next?

Led by directors Ang Xiao Ting (*Extinction Feast, EConcert*) and Kuo Jian Hong (*All The World's A Sea, Four Horse Road*), *Pickle Party* features award-winning livestream technology (XIMI), live VJ-ing, live performance and community pickling. The production will be staged within a Singapore version of Tanja Beer's critically-acclaimed *The Living Stage*, which combines stage design, permaculture and community engagement to create a recyclable, biodegradable and edible performance space.

Experience *Pickle Party* your way! For each performance, participants can choose to be **Picklers** (get hands-on with pickling on stage, limited slots) or be part of the **General Audience** (watch the performance from a different perspective). Kindly select your preferred audience experience at the point of ticket purchase.

Discover the power of edible hope.

Can't get enough of pickles? Check out The Theatre Practice's *Pickle Party: Building the "Set"* and unleash your culinary creativity in this fun and interactive workshop.

Important Things to Note

Picklers

- As you are directly engaging with the performance, you will be required to stand throughout most of the show. You will be directed to your seats at a certain point.
- You will have to participate in activities such as handling fresh produce with a knife and chopping board, as well as handling pickling agents such as vinegar.
- You will be able to bring home the pickles you helped to make during the show.
- You will have the opportunity to taste pickles provided by The Theatre Practice. All pickles are prepared by persons with food handlers' licences and are made within a Singapore Food Agency (SFA) licensed kitchen space.
- Children under the age of 16 should be accompanied by an adult.
- You are encouraged to arrive 10mins prior to the start of the show to attend a pre-show briefing session.
- You will be required to complete an indemnity form prior to the performance.

General Audience

- You will have the opportunity to taste pickles provided by The Theatre Practice. All pickles are prepared by persons with food handlers' licences and are made within a Singapore Food Agency (SFA) licensed kitchen space.

Creative Team

Co-Directors: Ang Xiao Ting, Kuo Jian Hong

Scriptwriter: Wang Liansheng

Original Script (2023) & Additional Text: Ang Xiao Ting, Sim Xin Yi, Zoea Tania

Set Designer: Tanja Beer (Australia)

Set Assistant: Sophie Dye (Australia)

Lighting Designer: Faith Liu Yong Huay

Sound Designer: Sandra Tay

Costume Designer: Max Tan

Cast

Izzul Irfan

Elizabeth Loh

Production Team

Producer: Joey Cheng

Technical Director: Lee Bee Bee

Production Manager: Victoria Wong

Stage Manager / Stage Crew: Eunice Yap

Deputy Stage Manager: Woon Siew Yin

Assistant Stage Manager / XIMI Wrangler / Stage Crew: Yaoyao

Sound Engineer: Sandra Tay

Multimedia Technician: Ian Lee

(1hr 15mins, no intermission)

Performed in English, with English captions.

Recommended for ages 13 and above.

There will be a post-show dialogue with the artists for the performances on 12 Sep, 8pm and 13 Sep, 3pm & 8pm.

About The Theatre Practice

The Theatre Practice (Practice) is Singapore's longest-standing professional bilingual theatre institution. Artist-driven and deeply progressive, Practice strives to be an arts space in Singapore that consciously nurtures and empowers people who care about humanity. Over the past 60 years, the company has developed and presented a vast, critically-acclaimed, multi-genre repertoire that reflects the complexities of Singapore's diverse cultures.

Today, Practice is a cultural force. As a bridge between cultures, we have brought practitioners of diverse backgrounds together for exchange and provided platforms for international works. As pioneers of arts education in Singapore, Practice has nurtured leaders in the Singapore arts scene and inculcated a love for the arts in generations of youths.

Under current Artistic Director Kuo Jian Hong, Practice continues to shape the cultural landscape as the definitive voice in Singapore theatre. Deeply influenced by the importance of play in art-making, Practice has become the embodiment of the irrepressible spirit and fearless experimentation of play under her leadership.

Artistically diverse and constantly relevant, Practice will always engage in the ceaseless exploration of new frontiers.

The Theatre Practice is supported by the National Arts Council under the Major Company Scheme for the period of April 2023 to March 2026. Practice is also an Institution of Public Character and a recipient of MCCY's Charity Transparency Award 2023-2024.

About Ang Xiao Ting

Xiao Ting (angxiaoting.com) is a freelance hyphenated theatre practitioner (actor, director, dramaturg). She is an Associate Artist with The Theatre Practice and Programmer for Practice Tuckshop. As an actor, she was last seen in *All The World's A Sea* (The Theatre Practice, 2024) and *The Heart of Jun: Memoirs of Zhaojun* (Siong Leng Musical Association, 2025).

Her practice in eco-theatre prioritises the various degrees of an integrated ecological practice, with a focus on Southeast Asian foodways, such as *Recess Time*, which toured to World Stage Design 2022 (Calgary). It received an Honourable Mention at #CreateCOP27, a global open call for art in conjunction with COP27. Other works include *Poppy*, *Extinction Feast* and *Pickle Party*.

In 2023 and 2024, she was the staging director for both renditions of Ding Yi Music Company's inaugural ecologically-themed concert series, *ECONcert* 《声态不息》.

Xiao Ting graduated from Lancaster Institute of Contemporary Arts (UK) where she received the LICA prize for Outstanding Achievement in Theatre. She is now doing her Masters degree in London at Goldsmiths University.

About Kuo Jian Hong

Artistic Director of The Theatre Practice (Practice), theatre director, designer, and filmmaker, Kuo Jian Hong has always taken on multi-faceted roles. She has led more than 200 theatre projects in a career spanning three decades.

Transcending themes, genres and forms, Jian Hong's vision encompasses Practice's broad spectrum of works. She is a leading proponent of the Chinese Language Original Musical Theatre genre, with award-winning works like *Lao Jiu: The Musical* while her experimental ventures include *All The World's A Sea*.

As an advocate for Theatre For Young Audiences, her works include the beloved *The wee Question Mark* series and *The Nursery Rhymes Project*. She also spearheaded Practice's groundbreaking exploration in Digital Theatre, notably through XIMI and *The Bride Always Knocks Twice — Killer Secrets*.

Under her direction, Practice continues to be a vital voice in the Singapore arts scene.

Ticket Price: \$40[^]*

Limited concessions for students, NSFs, seniors and PWDs: \$32*

^Esplanade&Me Early Bird Specials

Available from 8 May – 8 Jun. Limited tickets.

Black: 20% savings

White: 15% savings

Discover: 15% savings (Min. of 2)

^Esplanade&Me Specials

Available from 9 Jun, 10am.

Black: 15% savings

White: 10% savings

Discover: 10% savings (Min. of 2. Limited tickets.)

The Studios 2025 Season Pass

Available from 8 May – 20 Jul. Limited tickets.

Enjoy 20% savings when you purchase min. 1 ticket to each of the 5 applicable productions, valid for up to 4 tickets per production:

- Scenes from the Climate Era
- Haribo Kimchi
- FOOD
- Escape to Batam
- Pickle Party

Terms & Conditions apply.

Tickets on sale from 8 May 2025, 10am

COMPANION PROGRAMMES

WORKSHOPS

Masterclass: Creating Physical Theatre with Geoff Sobelle (USA)

8 Aug 2025, Fri, 1.30pm

Esplanade Rehearsal Studio

(Meeting point: Theatre Studio Entrance, Level 4, 15mins before start time)



Award-winning theatre-artist Geoff Sobelle will lead a masterclass in physical theatre and his creation process. Participants will be on their feet, being led through a series of improvisations and provocations to explore how to create a character and build ideas through movement.

This workshop is geared towards emerging and established artists. Participants are highly encouraged to watch Sobelle's *FOOD* prior to the workshop and to come ready with questions about the work. Please wear comfortable clothes to move in.

This is a companion programme to *FOOD* (6–10 Aug 2025) at Esplanade – Theatres on the Bay. *The Studios* companion programmes are an invitation to deepen engagement with the artistic works and conversations raised in the season.

(1hr 30mins, no intermission)

Conducted in English.

For ages 18 and above.

About Geoff Sobelle

Geoff Sobelle (creator/performer/co-director) is a US-based actor and creator devoted to making original actor-driven performance works. His shows include: *HOME*, *The Object Lesson*, *The Elephant Room*, *all wear bowlers* and *machines machines machines machines machines machines machines*, among others). He has received commissions from BAM, Lincoln Center, Arizona State University, Center Theatre Group, Edinburgh International Festival and The New Zealand Festival. His shows have been recognized by a Bessie Award, an Obie Award in design, two Edinburgh Fringe First Awards, the Best of Edinburgh Award, a Total Theatre Award and an Innovative Theatre Award. He is a Pew Fellow and a Creative Capital Grantee. Geoff was a company member of Philadelphia's Pig Iron Theatre Company

from 2001 – 2012. He trained in physical theatre at the Lecoq school in Paris and is a graduate of Stanford University.

Ticket Price: \$30

Tickets on sale from 8 May 2025, 10am

Masterclass: Valid Languages for the Intersection with Jaha Koo (South Korea)

4 Aug 2025, Sat, 10am

Esplanade Rehearsal Studio

(Meeting point: Theatre Studio Entrance, Level 4, 15mins before start time)



In this full-day masterclass, get up close and personal with theatremaker Jaha Koo in an exchange of ideas and artistic approaches. This masterclass is open to performance-makers, arts students and practitioners. To learn more about this programme, please read the artist's message below.

This is a companion programme to *Haribo Kimchi* (1 – 3 Aug 2025) at Esplanade – Theatres on the Bay. *The Studios* companion programmes are an invitation to deepen engagement with the artistic works and conversations raised in the season.

A message from the artist, Jaha Koo

Over the past 30 years, theatre has struggled to remain vital in the overwhelming flood of information brought by the Digital Age. It has been striving to find its own relevant forms of artistic articulation. Born out of politics, theatre is inherently political—even as its societal influence seems to wane in our contemporary world. Yet I believe theatre is a living organism: it continuously evolves to express what I call valid languages—languages that respond to the urgencies of their time.

The artistic languages of theatre are not fixed. They are flexible, diverse, and ever-changing, shaped by the present moment and the conditions of the society from which they emerge. Giorgio Agamben once wrote that the contemporary is this obscurity that we see; but in fact, it is a light that is moving toward us, and at the same time getting further away, and consequently can never reach us because of its high speed.

So then—how do we understand this obscurity? How do we capture this light?

I see theatre as a mirror that reflects this elusive light onto us. It testifies to obscurity and offers glimpses of clarity—moments of presence—in a single instant. Theatre creates ruptures in the homogeneity of time. It breaks continuity, but also bridges generations. It connects us across temporal and cultural borders.

In this one-day masterclass, I would like to invite you to think with me:

- What are synaesthetic voices in contemporary performance?
- What could your valid languages be, especially at the intersection of disciplines—using sound, video, drawing, text, object, or body?
- And how might your artistic urgency be articulated within those forms?

Together, we will reflect, experiment, and share. We will not seek answers, but rather begin to formulate questions that are honest to our time—and to ourselves as artists.

(8hrs 30mins, with a 1hr break)

Conducted in English.

For ages 18 and above.

About Jaha Koo

Jaha Koo (he/him) is a South Korean theatre/performance maker, music composer and videographer. His artistic practice oscillates between multimedia and performance, encompassing his own music, video, text, and robotic objects.

His *Hamartia Trilogy* includes *Lolling and Rolling* (2015), *Cuckoo* (2017), and *The History of Korean Western Theatre* (2020). The trilogy represents a long-term exploration of the political landscape, colonial history and cultural identity of East Asia. Thematically, it focuses on structural issues in Korean society and how the inescapable past tragically affects our lives today. His newest creation *Haribo Kimchi* premiered in June 2024.

Koo majored in Theatre Studies (BFA, 2011) at Korea National University of Arts and earned a master's degree (MA, 2016) at DAS Theatre in Amsterdam.

Ticket Price: \$60

Tickets on sale from 8 May 2025, 10am

Workshop: Pickle Party: Building the “Set” by The Theatre Practice (Singapore)

6 Sep 2025, Sat, 11am & 3pm
Practice Tuckshop, 58 Waterloo Street



Explore how the practice of pickling can be integrated into performance-making and set design!

Guided by two members of *Pickle Party*'s creative team, Ang Xiao Ting (co-director) and Tanja Beer (set designer), this hands-on workshop allows participants to learn about different facets of sustainability through the lens of Southeast Asian pickling traditions, while gaining an insight into the developing field of eco-scenography.

The workshop invites participants to contribute to the “living stage” by preparing jars of pickles that will be featured in the performance. By experiencing the embodied practice of preservation firsthand, they will help create and shape a set that evolves in real time. This workshop is open to theatre artists, designers, and food practitioners interested in alternative approaches to theatremaking.

This is a companion programme to *Pickle Party* (11 – 14 Sep 2025) at Esplanade – Theatres on the Bay, a new performance work that reimagines the kitchen as a stage, the pickle jar as an archive, and fermentation as a dramaturgical process. *The Studios* companion programmes are an invitation to deepen engagement with the artistic works and conversations raised in the season.

(1hr 30mins no intermission)
For ages 13 and above.

Advisories:

- You will have to participate in activities such as handling fresh produce with a knife and chopping board, as well as handling pickling agents such as vinegar and brine.
- You will have the opportunity to taste pickles provided by The Theatre Practice. All pickles are prepared by persons with food handlers' licences and are made within a Singapore Food Agency (SFA) licensed kitchen space.
- Latecomers will not be admitted.
- You will be required to complete an indemnity form prior to the workshop.

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In 2023 and 2024, she was the staging director for both renditions of Ding Yi Music Company's inaugural ecologically-themed concert series, *EConcert* 《声态不息》.

Xiao Ting graduated from Lancaster Institute of Contemporary Arts (UK) where she received the LICA prize for Outstanding Achievement in Theatre. She is now doing her Masters degree in London at Goldsmiths University.

About Tanja Beer

Dr Tanja Beer is an award-winning ecological designer and community artist who is passionate about co-creating social gathering spaces that accentuate the interconnectedness of the more-than-human world. Originally trained as a performance designer and theatre maker, Tanja's work increasingly crosses many disciplines, often collaborating with landscape architects and urban ecologists to inspire communication and action on environmental issues. Tanja's extensive career as a designer, educator and researcher builds on more than 20 years of practice. Her pioneering concept of eco-scenography has been featured in numerous programs, exhibitions, articles and platforms around the world. Tanja is Co-director of the new Performance + Ecology Research Lab (P+ERL) and Senior Lecturer in Design at Griffith

University (Brisbane). She is the author of *Ecoscenography: An introduction to Ecological Design for Performance* (Palgrave Macmillan, 2021).

Ticket Price: \$25

Tickets on sale from 8 May 2025, 10am

EXCURSION

Nature Walk & Ink-Making Workshop by Wild Dot SG (Singapore)

30 & 31 Aug 2025, Sat & Sun, 9am
Pasir Ris Beach



A site exploration of colours and textures at Pasir Ris beach, through the practice of mindful noticing, crafting, and finally returning.

The session comprises a walk at Pasir Ris Park, where Shirin and Liz from art studio Wild Dot will share about some of the colour plants they have worked with from the site. Participants will learn to notice earth colours and forage ethically for them to make into paints.

This is a companion programme to the 2025 season of *The Studios* at Esplanade – Theatres on the Bay. *The Studios* companion programmes are an invitation to deepen engagement with the artistic works and conversations raised in the season.

(2hrs, no intermission)

For ages 10 and above. Participants below the age of 18 must be accompanied by an adult aged 18 and above.

Advisories:

- Each participant will be required to sign an indemnity form.
- Please dress comfortably in long sleeves and trousers and wear walking shoes.
- This is a rain or shine programme and will only be cancelled in the event of heavy rain, thunder and lightning.
- Conditions may be slippery or muddy during or after rain. You will be required to walk on uneven ground and may encounter some stairs and slopes.
- Please note that you will be handling samples of plants and other organic material.
- Items we encourage you to bring with you:
 - A raincoat or umbrella in case of rain
 - Insect repellent
 - Drinking water
- Please arrive at the meeting point 15 minutes before the scheduled start time to register, fill in pre-event forms and visit the restroom.
- Participants who arrive more than 5 minutes after the walk has commenced will not be allowed to join mid-way.

- More details about this programme will be sent to ticket holders on the week of the event.

About Wild Dot SG

Wild Dot is an art studio in Singapore started by Shirin Rafie and Liz Liu in 2020. Combining their interests in art, botany, and design, they have been experimenting with inks and pigments made with plants and earth found in Singapore, and are just beginning to uncover the stories behind the colours people make. They both enjoy sharing about natural colours through hosting playful artmaking experiences, and hope that this can be an accessible way for more people to form meaningful relations with their environments.

Ticket Price: \$50

The ticket booking system will close on 27 Aug, 11.59pm or when event the has sold out, whichever earlier. Please book your tickets early.

Tickets on sale from 8 May 2025, 10am

ARTIST TALKS & DISCUSSIONS

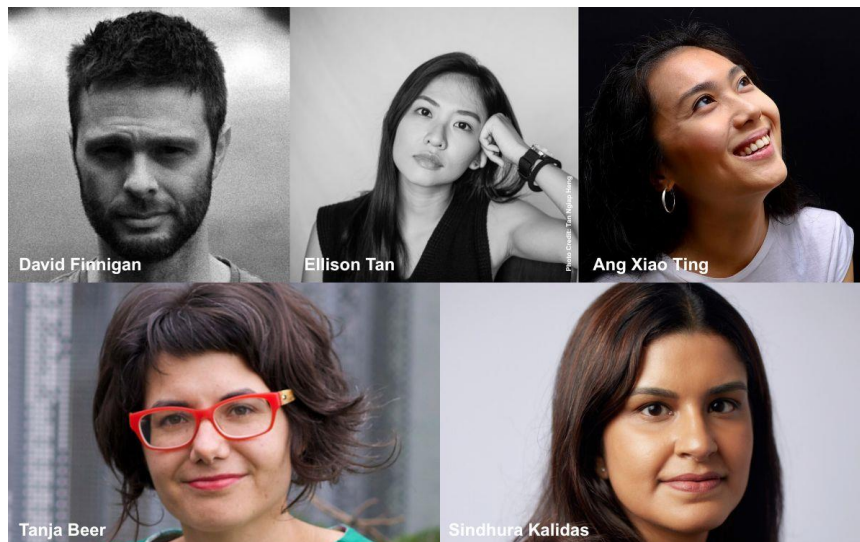
In Conversation: Eco-theatre and Art-making on Climate Issues

David Finnigan (UK), Ellison Tan (Singapore), Tanja Beer (Australia), Ang Xiao Ting (Singapore)

Moderated by Sindhura Kalidas (Singapore)

20 Jul 2025, 11am

Esplanade Black Room



This panel explores the role of the arts in demystifying science and ecology with the creatives behind David Finnigan's *Scenes from the Climate Era* directed by Ellison Tan, and The Theatre Practice's *Pickle Party*—two performances that dissect different perspectives surrounding environmental issues. Panellists will also discuss their experience in making eco-theatre and setting precedents in making sustainable art.

This is a companion programme to *Scenes from the Climate Era* (18 – 20 July 2025) and *Pickle Party* (11 – 14 Sep 2025) at Esplanade – Theatres on the Bay. *The Studios* companion programmes are an invitation to deepen engagement with the artistic works and the conversations raised in the season.

(1hr 30mins, no intermission)

Conducted in English.

About David Finnigan

David Finnigan is an Australian writer at the forefront of climate change research and writing. David works with leading government, business and research institutions including the World Bank, Chatham House, Nesta UK, the Australian National University and the Commonwealth Scientific and Industrial Research Organisation (CSIRO) leading teams to synthesise stories and science into research and for problem-solving.

In 2024, David performed in a season of his one person show *Deep History* at the Public Theatre in New York City (NYC). In 2023, David's play *Scenes from the Climate Era* had its world premiere at Belvoir in Sydney; *44 Sex Acts In One Week* was produced by Clubhouse Productions and has toured Australia and most recently went to Edinburgh Fringe; and David performed climate piece, solo show *Deep History*, at the Edinburgh Festival, the Barbican in London, the Sydney Opera House and at the Canberra Theatre.

In 2018 his breakout work, *Kill Climate Deniers*, won the Griffin Award and was staged at the Griffin Theatre. Following this, David's plays have appeared in major festivals and venues including FutureFest London (*CrimeForce*, 2018), AsiaTOPA (*Are You Ready*, 2022) and the Sydney Festival (*44 Sex Acts In One Week*, 2022).

In 2009, David co-founded the Crack Theatre Festival in Newcastle, and in 2011 he co-founded the You Are Here Festival in Canberra. Both have grown into significant national events for experimental artists and are still thriving today.

In the late 2000s, David was writer-in-residence for Tanghalang Pilipino, the key government-funded theatre company in the Philippines. This led to an ongoing and fruitful creative relationship with the region, including an Asialink Fellowship in 2015 to develop a Philippines-Australian artist exchange programme. David co-founded science theatre company Boho to create work in collaboration with scientists. Boho has toured to venues including the Battersea Arts Centre, the London Science Museum, ArtScience Singapore and CAMP Shanghai.

He began his practice as a playwright in Canberra in the 2000s, first attracting national attention with the 2011 production of his *22 Short Plays*. Since then, he has received a Green Room Award for Best New Writing, the Griffin Playwrights Award, and his scripts have been nominated for every major playwriting award in the country. David was awarded a Churchill Fellowship in 2012 to research the interplay between science and the performing arts internationally. In 2014, this was followed by an Australia Council Early Career Fellowship for his cross-disciplinary performance work.

About Ellison Tan

Ellison is a Singaporean-Chinese performer, playwright and educator. Her background is in puppetry, playwriting, the Suzuki Method of Actor Training and Viewpoints. She was Co-Artistic Director of The Finger Players from 2020 – 2023, and remains a member of its Core Team. She is Co-Founder of The Wanderlings, the first Singaporean collective to create baby theatre.

Notable acting credits: *Dive* (Wild Rice), *Transplant* 《移心》 (The Finger Players), *Off Centre* (The Necessary Stage), *Art Studio* (Nine Years Theatre and Singapore International Festival of Arts), *I Am Trying to Say Something True* (*Esplanade: The Studios* 2018). Notable writing credits: *The Bench* (The Finger Players), *All The World is One's Stage* 《一个人的舞台》 (Toy Factory and *Esplanade: Huayi – Chinese Festival of Arts*), *The Dragon's Dentist* (*Esplanade: PLAYtime!*)

Ellison was conferred the National Arts Council Arts Scholarship in 2020, and graduated from Rose Bruford College in the UK with a Masters in Theatre for Young Audiences (Distinction).

About Tanja Beer

Dr Tanja Beer is an award-winning ecological designer and community artist who is passionate about co-creating social gathering spaces that accentuate the interconnectedness of the more-than-human world. Originally trained as a performance designer and theatre maker, Tanja's work increasingly crosses many disciplines, often collaborating with landscape architects and urban ecologists to inspire communication and action on environmental issues. Tanja's extensive career as a designer, educator and researcher builds on more than 20 years of practice. Her pioneering concept of eco-scenography has been featured in numerous programs, exhibitions, articles and platforms around the world. Tanja is Co-director of the new Performance + Ecology Research Lab (P+ERL) and Senior Lecturer in Design at Griffith University (Brisbane). She is the author of *Ecoscenography: An introduction to Ecological Design for Performance* (Palgrave Macmillan, 2021).

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In 2023 and 2024, she was the staging director for both renditions of Ding Yi Music Company's inaugural ecologically-themed concert series, *ECONcert* 《声态不息》.

Xiao Ting graduated from Lancaster Institute of Contemporary Arts (UK) where she received the LICA prize for Outstanding Achievement in Theatre. She is now doing her Masters degree in London at Goldsmiths University.

About Sindhura Kalidas (Moderator)

Sindhura Kalidas is a Singaporean theatre practitioner and educator. She is an Associate Artist with The Necessary Stage (TNS) and a core team member of The Finger Players (TFP). Sindhu's recent performance credits include Wild Rice's *Psychobitch* (2023), Deonn Yang's *Why Be Good When You Can Be The Best?* (2023), presented as part of the M1 Fringe Festival, and TNS' *Off Centre* (2019).

Her recent dramaturgical credits include the Singapore Youth Theatre's double bill *Every Student Is A Good Student/In My Head* (2023), TFP's *Puppet Origin Stories* (2022), and TNS's *Acting Mad* (2022). She was also the series dramaturg for Esplanade's *PLAYtime!* series in 2023 and 2024.

She made her writing debut with TNS's *Happy Indian Women* (2023), a verbatim theatre piece challenging assumptions about Singapore's diverse South Asian diaspora, co-directed with Haresh Sharma.

Sindhu is a recipient of the NAC Postgraduate Arts Scholarship and holds an MA (Distinction) in Dramaturgy and Writing for Performance from Goldsmiths, University of London. She hopes to continue exploring themes of race, gender, and community in future works. She is especially interested in how sustainable practices (both ecological and emotional) can shape more caring and resilient forms of performance-making.

Free, registration is required

Registration begins 26 Jun 2025, 10am.

In Conversation: Food and Art as Sustenance

Jaha Koo (South Korea), Claire Wong (Singapore)

Moderated by fezhah maznan (Singapore)

2 Aug 2025, 2pm

Esplanade White Room



How can food and art ground us in community and culture? This panel discusses the themes and motivations behind Jaha Koo's *Haribo Kimchi* and Checkpoint Theatre's *Escape to Batam*, two performances that grapple with consumption, survival, and memory. The artists will also discuss how their personal histories have shaped their artistic practices, and how sustenance goes beyond the food we eat.

This is a companion programme to *Haribo Kimchi* (1 – 3 Aug 2025) and *Escape to Batam* (21 – 24 Aug 2025) at Esplanade – Theatres on the Bay. *The Studios* companion programmes are an invitation to deepen engagement with the artistic works and the conversations raised in the season.

(1hr 30mins, no intermission)

Conducted in English.

About Jaha Koo

Jaha Koo (he/him) is a South Korean theatre/performance maker, music composer and videographer. His artistic practice oscillates between multimedia and performance, encompassing his own music, video, text, and robotic objects.

His *Hamartia Trilogy* includes *Lolling and Rolling* (2015), *Cuckoo* (2017), and *The History of Korean Western Theatre* (2020). The trilogy represents a long-term exploration of the political landscape, colonial history and cultural identity of East Asia. Thematically, it focuses on structural issues in Korean society and how the inescapable past tragically affects our lives today. His newest creation *Haribo Kimchi* premiered in June 2024.

Koo majored in Theatre Studies (BFA, 2011) at Korea National University of Arts and earned a master's degree (MA, 2016) at DAS Theatre in Amsterdam.

About Claire Wong

Claire Wong is the co-founder, Joint Artistic Director and Producer of Checkpoint Theatre. Trained in both Asian and Western performing arts, Claire obtained her Master of Fine Arts

(MFA, Theatre Arts) from Columbia University. She graduated with a Bachelor of Laws (Hons) from the National University of Singapore and was formerly a litigation and corporate lawyer.

Claire's recent directing credits include *Statement Piece* (2025), *Hard Mode* (2024), *Playing With Fire* (2024); *Recalling Mother: Her Lines, My Lines* (2022), which she co-directed and also co-wrote and performed in; Faith Ng's *The Fourth Trimester* (2022); *Occupation* as part of *Chamber Readings: Plays by Huzir Sulaiman* (2022); Adib Kosnan's *Keluarga Besar En. Karim (The Karims)* (with Joel Lim, 2021); Lucas Ho's *The Heart Comes To Mind* (2020); Zenda Tan's *Eat Duck* (2019); Huzir Sulaiman's *Displaced Persons' Welcome Dinner* (2019), a commission of Singapore International Festival of Arts; Dana Lam's *Still Life* (2019) and Faith Ng's *Normal* (2017, 2015). As an actress, Claire has performed in landmark Singapore productions and international arts festivals.

About fezhah maznan (Moderator)

fezhah maznan (Singapore/Los Angeles) is a creative producer and performance dramaturg. She is interested in democratising access to resources and opportunities for artists who are in the margins, and finding solutions to issues that get in the way of sustaining and growing a creative practice. In supporting the artists' pursuit of new artistic languages and audiences, she takes on a *gotong-royong* approach (a Malay term referring to the spirit of collective effort), as art making is incomplete without community. fezhah's belief in the importance of community stretches across borders. She cultivates deep and lasting relationships with local artists, and her networks span across the Asia Pacific, the Middle East, Europe, and The Americas. Her portfolio is diverse and international, including transnational and intercultural works across formats and forms. She has also produced and consulted for leading arts centres and festivals in Singapore, United States and Argentina.

Free, registration is required

Registration begins 10 Jul 2025, 10am.

Salon: Art and Dialogue, Art is Dialogue – A look back on The Studios 2023–2025

Moderated by Charlene Rajendran (Singapore)

13 Sep 2025, Sat, 4pm
Esplanade Black Room



As *The Studios* 2023–2025 Land trilogy comes to an end, join us for a conversation with the artists and producers of the season to look back on the past three years of *The Studios* and each of its strands: Landings, Fault Lines, and Sustenance. Unearth how their artistic practices have dealt with the themes, how they have evolved, and what it means to create within the arts ecology of Singapore.

The full list of panelists will be unveiled soon.

(2hrs, no intermission)

Free, registration is required

Registration begins 21 Aug 2025, 10am.