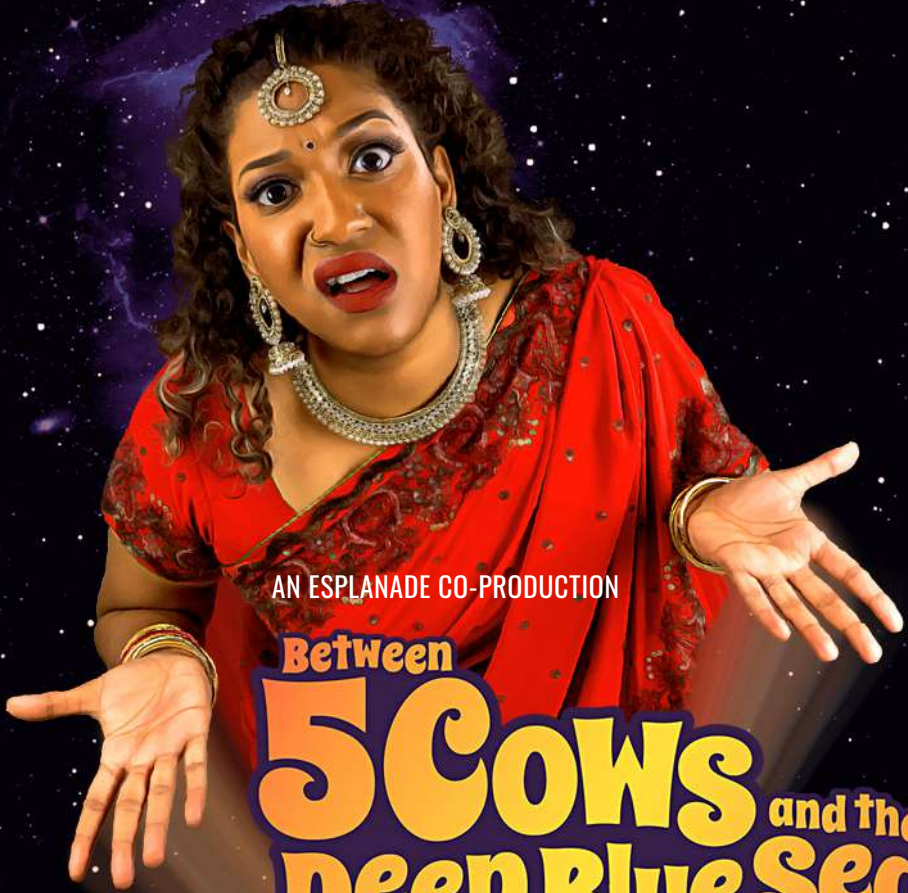




**Esplanade
Presents**

**Kalaa Utsavam
Indian Festival of Arts**



AN ESPLANADE CO-PRODUCTION

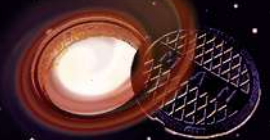
Between
5 Cows and the
Deep Blue Sea...

前門の5マダカ、後門のチヂキ

Written by A Yagnya

25 NOV, FRI, 8PM | 26 & 27 NOV,
SAT & SUN, 3PM & 8PM
ESPLANADE THEATRE STUDIO

PRINCIPLE SPONSOR



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. 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.

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.

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.

Turning 20 in 2022, Esplanade marks the occasion with a year-long celebration themed *20 and Beyond: Keeping the Lights On*. In addition to the presentations of its year-long festivals, programme series, and special initiatives and events, there will also be a season of new works by Singapore and Asian artists specially commissioned for the arts centre's 20th anniversary and official opening of its newest venue, Singtel Waterfront Theatre.

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 the Charity Transparency Award for four consecutive years since 2016. Esplanade is Singapore's first Dementia-Friendly Arts Venue and a certified Dementia Go-To Point, as well as a Guide-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.

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Festival Message

The Indian culture spans myriad art forms and genres that branch out from its long history. Presenting this diverse and extensive culture in Singapore is no mean task. Over the past two decades, *Kalaa Utsavam – Indian Festival of Arts* has been a champion for the Indian arts and this year from 18 – 27 Nov 2022, the festival builds on the relationships developed over the years with artists and arts groups, while also introducing new and exciting artists and art forms that audiences can look forward to.

In the unique position of being the first Indian arts festival with a multi-genre focus in Southeast Asia, *Kalaa Utsavam* has sought to be a catalyst for excellence by developing and supporting the creations of both international and Singapore artists through debut performances by up and coming artists and premieres of new work, all telling their unique stories. Keeping in line with that vision, this year's edition will also feature the return of international artists such as sitarist Anoushka Shankar, and newly co-produced works by Apsaras Arts, Bhaskar's Arts Academy and playwright A Yagnya.

Through ***ARISI: Rice***, Apsaras Arts explores the importance of rice from a Southeast Asian perspective; Bhaskar's Arts Academy collaborates with playwright Alfian Sa'at for ***Marabu – Footprints of an Artist*** which pays tribute to the late doyenne Mrs Santha Bhaskar; and upcoming local playwright A Yagnya's ***Between 5 Cows and the Deep Blue Sea...*** which is directed by Alvin Tan will explore traditional Indian matchmaking and the struggles of a Tamil girl. Presented as part of *PopLore – A Year of Singapore Popular Music* in celebration of Esplanade's 20th Anniversary, we welcome back the ever-popular ***Vasantham Live*** which will chronicle the evolution of the Indian pop scene in Singapore.

Kalaa Utsavam also features many exciting and upcoming musicians, such as Punjabi outfit **Band Walle**, Tamil group **D.N.S.V** and a night of soul and R&B with singer-songwriter **Shak'thiya**.

The festival has also had the wonderful opportunity of featuring many leading musicians from overseas. Whilst this could not be achieved in the past two years due to the pandemic, this year we are thrilled to welcome world music icon and sitarist **Anoushka Shankar**, collaborating with Austrian percussionist Manu Delago and our very own Orchestra of the Music Makers; Maverick Indian carnatic vocalist **T M Krishna** and his ensemble; and popular Malaysian hip-hop collective **#PU4LYF** who are primed to bring the house down.

We also take immense pride in featuring the works ***Can I Make You a Suit, Mate?*** by Singapore stand-up comedian Rishi Budhrani as he takes us down memory lane with a comedic monologue based on his father's experiences as an immigrant from India, and ***The Indigo Jackal*** directed by Grace Kalaiselvi which adds to the list of popular children's productions that were commissioned in the past few editions of the festival. The festival will also feature workshops, talks and a slew of free programmes for everyone's enjoyment.

We express our heartfelt thanks to *Kalaa Utsavam 2022*'s Principal Sponsor, the High Commission of India, Singapore, Supporting Sponsor Fort Sanctuary, and supporter Bowen Enterprises Pte Ltd and The Silent Foundation. Having said that, no festival is possible without all of you, our audience and fans. We thank you for the unwavering support that has been extended to us over the last 20 years. As we step into a new frontier into the next decade of the festival, we invite you to join us once again on this journey of exploring and marvelling at the sheer diversity and beauty of Indian culture and arts.

See you at *Kalaa Utsavam*!

V M Sai Akileshwar

Programmer, The Esplanade Co Ltd
On behalf of the *Kalaa Utsavam* Team





Message from the High Commission of India, Singapore

As we celebrate 75 years of India's independence with a series of events under 'Azadi Ka Amrit Mahotsav', the High Commission of India is delighted to support the 21st year of *Kalaa Utsavam – Indian Festival of Arts* in Singapore. It is heartening to see the impressive growth of the festival over the past two decades, with its focus on multiple genres but creating a niche for itself as a unique event featuring both global and local artists.

This edition of *Kalaa Utsavam* is special, as it brings to the audience an exciting bouquet of performances by several internationally acclaimed musicians such as Sitar Maestra Anoushka Shankar and Carnatic vocalist TM Krishna, apart from the dance musical, *ARISI: Rice*, which is a cross-cultural and multi-disciplinary performance inspired by the life-sustaining grain that links vast sections of humanity across Asia. The festival provides useful opportunities for children and adults to participate in interesting workshops and lectures, helping them develop a keener understanding of various art forms. In addition, it also provides a valuable platform for local talent, contributing towards keeping the Indian arts alive and thriving in Singapore.

The long and unique history of people-to-people connections between India and Singapore makes collaboration in the field of culture a joyous and spontaneous celebration of music, dance and the arts, and contributes to the vitality of our bilateral relationship. Festivals like *Kalaa Utsavam* keep artistic traditions alive and provide an opportunity to bring about greater harmony and understanding.

Arts and artists have been instrumental in providing a healing touch to our tired souls as we continue to navigate the challenging circumstances of the pandemic. We are glad to have been a key partner of *Kalaa Utsavam* last year, albeit under a heavy COVID-19 overhang. It gives us greater pleasure to see the event being held this time in-person, just as in the years before the pandemic. Esplanade has already enthralled audiences in Singapore this year by playing host to events like *Ashayein* by Salim Sulaiman and *Triveni* featuring Ustaad Zakir Hussain, as part of Azadi ka Amrit Mahotsav celebrations. We are hopeful that the vibrant audiences of Singapore will again give a resounding thumbs up to the events planned in this edition of *Kalaa Utsavam*.

The High Commission of India conveys its best wishes to all the performers and hopes that this edition of *Kalaa Utsavam* surpasses the high standards it has set for itself, and adds another glittering chapter to India-Singapore cultural relations.



ALVIN TAN, Co-Director & Dramaturg (Script)



A Conversation Between Co-Directors



A YAGNYA, Playwright & Co-Director

YAGNYA: *Between 5 Cows and the Deep Blue Sea...* started five years ago. I had a lot to say about the subject matter and my vision was very clear from the start.

ALVIN: What fascinated me about Yagnya when I got to know her in her early twenties (circa 2011) was how she navigated between tradition and modernity.

YAGNYA: Erm...

ALVIN: Okay, okay. You say first.

YAGNYA: Well, I hope to create a conversation about how cultural differences across generations and cultures can be navigated, through a topic that is personal to me. Sometimes, between five cows and the deep blue sea, there is a middle ground.

ALVIN: I became curious about her journey, her life experience—

YAGNYA: ALVIN!

Pause.

YAGNYA: I have to thank Sharda Harrison and Shanice Nicole Stanislaus, or this play would never have gotten on its feet. Sharda encouraged me, and paired me up with Shanice who got me devising the work, to get the concepts and ideas flow into words. My thanks also to Brown Voices for being with the work during its infant stages, for the numerous table reads and feedback I got at that time. And for working with the Esplanade.

YAGNYA nods at ALVIN.

ALVIN: How would she negotiate the forces and navigate herself? Where would she land? Our friendship continued after her internship with The Necessary Stage (TNS) ended (*MOBILE 2: FLAT CITIES* モバイル2 フラット・シ ティーズ, 2013).

Then in 2014, she left for Japan to teach English. She pursued a part of her dreams, deferred other parts. In 2017, Yagnya returned to Singapore, went through some adjustments and returned to theatre. She directed, attended workshops, and started writing plays. Her thoughts and life perspectives were

evolving exponentially. She was hungry, eager and ready to commit. Her passion for all things Japanese crossed over into her love for theatre. Keeping in touch over the years kept me informed of how she has been processing the socio-cultural challenges in both her personal and professional realms. My admiration grew into respect.

YAGNYA: You flatter me, Alvin! Hahaha!

ALVIN: Wait. Got some more.

Being in the same room with Yagnya as co-director is quite an exhilarating experience. I love how ideas pop in her head. She thinks laterally, in a rather associative fashion. Share about how you wanted to keep the chaotic nature of *5 Cows*.

YAGNYA: I wanted very much to retain *5 Cows*' fractured...

ALVIN: Fragmented...

YAGNYA: ...fractured nature despite all the

re-working. Like someone sat Girl's soul on one of those *pasar malam* (night market) Viking rides, swinging one way and then the other. I have a "Queer Feminist Lens", I've been told. I won't claim to be able to define that in an academic sense, but this fractured state of writing comes naturally to me over a more traditional Aristotelean storytelling method. It's very *Everything Everywhere All At Once*... I often find the real world far more surreal and fractured than my own imagination, and isn't theatre just a reflection of the world around us at the end of the day?

ALVIN: She takes on ideas from her collaborators and builds on them. She takes on their conceptual challenges and, where relevant, work them into her script revisions. I just love it.

YAGNYA: Like when Daniel came with the Universe background as the key visual for the *5 Cows* poster, he shared that he'd been inspired by the numerous references to fates and stars from an earlier draft. I wasn't really conscious about it then. But after Daniel's sharing, the Universe

had an enhanced presence in my next major re-write.

ALVIN: I literally saw Yagnya experiencing the emergence of her very own creative approach. Where the concepts were textual in nature, Yagnya takes some time off to process and selects what she wants for her revisions.

YAGNYA: Intentional! Alvin's dramaturgy pushed me to be more intentional about my 'chaotic' writing style. So while I tend to write more instinctively, I edit everything with a more critical eye. Why did I put that there? What does it say for it to appear at this point of the play? Should this appear at all? That's the harder part, but it's necessary so I know that I meant for every word in this play to reach you no matter how bizarre.

ALVIN: As dramaturg to the writing process, after reading the revised text, Yagnya and I would have further in-depth discussions. If the concepts were directorial, we either bring the discussion to the design team and/or to Max Tan.



The design team comprises Max Tan, Production and Costume Designer; Jevon Chandra, Multimedia and Sound Designer; Silei Chan, Set and Props Designer; and Faith Liu Yong Huay, Lighting Designer.

YAGNYA: With the team assembled, the work just began to reform and reshape itself. The process for this show to reach you honestly mirrors the chaos of the play before it slowly settled into itself.

ALVIN: Working on an interdisciplinary work does mean departing from the conventional way of theatre-making. This obviously affected Yagnya's writing process. The designers would begin responding to an earlier script draft in terms of design

vocabularies from the perspectives of their respective disciplines.

With questions and proposed concepts from the designers, Yagnya would at times have to step out of her playwright's role and be co-director with me. Then when she returns to being the playwright, how she revises the script would be a response to the concept that has been collectively agreed upon by the designers and the directors.

It can be daunting for a playwright whose work is being produced professionally for the very first time. But Yagnya would not shy away from risks.

YAGNYA: STOP IT, Alvin!

ALVIN: Okay. I just wanted to say that often we found ourselves going by intuition.

YAGNYA: As the playwright, co-director and co-producer of *5 Cows*, it's been one heck of a ride and I wouldn't have remained sane without Michele Lim, our producer, grounding me and guiding me through this process. She's always saying "I need

you to wear your playwright cap now and focus on just writing” or “Now I need you to wear your producer cap to make this call”. That really helps me focus on the task in front of me instead of worrying about the ENTIRE production all at once.

ALVIN: Michele also suggested we work with a Production Designer, assigning the role to Max Tan. For such an interdisciplinary project, this role will focus on the cohesiveness of the design elements. This is the first time we’ve all worked this way. There were many discoveries and we had to learn fast to optimise such a collaborative interdisciplinary work dynamic. We often found ourselves scaffolding and crafting the concept into the work to test it out. Whenever possible, we troubleshoot on paper.

YAGNYA: But that exercise has obvious limitations. We could only visualise or troubleshoot so much on paper. It often reached a stage where we would have to manifest the interdisciplinary concept in a physical space.

ALVIN: And this we could only do when rehearsals begin. Being able to tweak and fine-tune the cues to precision often help determine if the concept would work. Only then we are ready to migrate the work into the actual performance space.

YAGNYA: I recall talking to Alvin about *5 Cows* and he said something along the lines of:



“Well, if I directed it, I would...” My brain probably narrowed in on “if I directed it” because I just went, “Would you direct it?” His initial reservation was that he wasn’t sure this was his story to tell...

ALVIN: ...but Yagnya counter-argued that she had longed for *5 Cows* to go beyond her personal experiences and how she wanted it to resonate with non-Indians as well.

YAGNYA: And... that’s how I got Alvin Tan onboard! Alvin really pushed *5 Cows* to grow from the initial stages of its creation without losing sight of its essence. He asks a lot of pertinent questions, preventing the work from becoming self-indulgent or sentimental. So from its initial read at the Esplanade’s 2020 *Raga* series, this work really grew in terms of Girl taking accountability for some of her challenges, and the world of the play has really firmed up from what it was initially.

ALVIN: Working with Yagnya and this design team inspires learning.

YAGNYA: Actually, I have been heavily inspired by how you and Haresh (Sharma, Resident Playwright of TNS) work. Interning and working on both *MOBILE 2: FLAT CITIES* モバイル2 フラット・シ ティーズ and *Gitanjali* (*I feel the earth move*) by TNS taught me that anyone in the team could have the power to inspire the final work.

ALVIN: Working with Yagnya has evolved into a two-way creative relationship. Someone I mentored has morphed into a theatre collaborator. We have long talks in person and/or on Zoom. These conversations move in and out of theatre, meander into personal stories, and sometimes we land in spaces where we are our vulnerable selves without feeling judged, working out complexities, being heard and seen. Next, we are back to discussing the theatre piece we are working on. With the design team, although I have worked with each of them before, it was never in this work dynamic, helmed by a Production Designer.



We have learned so much from this project, and we are left to thank Esplanade, especially David Pandarakannu and his team at *Kalaa Utsavam*, for their faith and support.

YAGNYA: David was one of the main reasons you're watching *5 Cows* here today. He watched the rehearsal for the reading and I remember being extremely nervous for some of the more 'daring' scenes, but he was very into it and later expressed his interest to get this produced for *Kalaa Utsavam*.

And lastly but never ever the least, to my dear dear Amma, thank you. Thank you for being an Amma who is open to change and for inspiring me to want to find this illusive middle ground. You are a beautiful contradiction of modernity and tradition. You come for some of my most outlandish plays and then tell me that letting my hair down on a Friday evening is unlucky. It is this nature of yours that inspires me endlessly. If you haven't yet traded me off for 5 cows by the time you watch this show, this is my love letter to you.

ALVIN &
YAGNYA:

Between 5 Cows and The Deep Blue Sea... has been a wild creative journey, refreshing in many ways, and we hope you enjoy the work as much as we have putting it together.







(From left) MAX TAN, Production & Costume Designer;
FAITH LIU YONG HUAY, Lighting Designer;
JEVON CHANDRA, Multimedia Designer, Sound Designer & Music Composer;
CHAN SILEI, Set & Props Designer



What the Designers and Producer Say



MICHELE LIM, Producer

How did you all come to *5 Cows*?

SILEI: We were called.

YONGHUAY: We were hired.

Everyone laughs.

MICHELE: Max, you were the first person we asked. Alvin and Yagnya straight away said they wanted to work with Max for costume design.

MAX: And I foresaw that this whole show is going to be really, really colourful, and it's quite unlike my usual work in fashion. That got me very interested.

MICHELE: Yeah. *5 Cows* was supposed to be a simple, travelable show. But as the team talked, we realised that the show needed to have a look. I challenged Max to be the Production Designer, so that we ensure coherence in design. Right?

MAX:

Right. But I actually had a few conversations with Michele about me not doing that role. [Laughs] I operate as a fashion designer, so whenever I design a collection, it's always with everything in mind — the music, the story, the inspirations. It's almost like production design already. And with that, it was like, okay, maybe I can start from there. My way of developing design is always through graphics and visuals, and how they inform moods and feelings.

MICHELE:

And then the more we discussed, I realised the show would be quite props heavy. So, I approached Silei for the props, and she worked with Max to design the 3D environment of the show. And I'd worked with Silei before in 2012 — she was a stage manager before going into set design, and I kept track of her design career after.

The show also needed a Lighting Designer and a Sound/Multimedia Designer. I had the privilege of working with Yonghuay and Jevon on another show. So, I know that we'll all work well together.



Early sketches of Girl's costumes.
(Credit: Max Tan)

How did you approach designing for *5 Cows*?

MICHELE: That first design meeting at Alvin's house was very exciting. Alvin was super happy with the way the design team was bouncing ideas off each other.

MAX: We had a lot of Post-it notes.

SILEI: Yeah, we wrote down ideas of what inspired us from the script, what styles and specific references we could think of at the moment.

YONGHUAY: We started mainly from the script because I think the script had a lot of elements. Especially the Japanese and Indian elements — what we understood of them, and what sort of visual references and images we had from them. Throughout the process, we went here, and then we went there, and then we went here. But that first design meeting we had was about our first impressions of the script.

SILEI: For me, it was the game show frame. That's visually exciting, very graphic.

YONGHUAY: Yeah, the game show. My very first reference on the Post-it notes was on Japanese game shows and that they're very loud, colourful and noisy.

JEVON: Actually, my general preference is to have fewer colours. Some designers start from a maximalist point and then they pare down, but for me, it's the other way around. And in speaking with the other designers, and especially Yagnya and the way she comes up with ideas — I get the

sense that she starts with a lot at first. So I've had to negotiate and meet everyone somewhere in the middle.

How did you negotiate the mix of Indian and Japanese influences in *5 Cows*?

SILEI: I started from a very neutral place. For set and props, it was about minimising culture. My original reference was to have something Muji-esque — even though it originates from Japan, it's about being anonymous. And that was my starting point, and as a result, the style of the items and set are a lot less cultural.

YONGHUAY: One of my first references was the *matsuri* (festivals) in Japan that have a lot of lanterns and stuff like that. Light and lamps also feature a lot in Indian culture. All that inspired the lighting design of the performing space. Like whether the lighting grid can be used architecturally and for the lights to give the feel of lanterns and lamps.

JEVON: We knew a lot more about Japanese culture than we did about Indian culture. So at various points, Yagnya had to ask us whether we knew about or were familiar with certain things.

MICHELE: But Yagnya was pretty clear that she didn't need the designers to be Indian. She sees the show as an opportunity to share her culture with people who are not familiar with it.



Concept art of the set.
(Credit: Max Tan)

MAX: What jumped out at me was how little I knew about Indian fashion. I spent a lot of time studying how to drape a *sari* (traditional Indian women's garment) and learning all the correct terminology. Then I worked on balancing the draped nature of the sari with the constructed nature of a *kimono* (traditional Japanese garment). So in the costumes you will see very obvious and literal traditional motifs and fabrics, but coming together to form a visually exciting garment.

JEVON: That asymmetry [of knowing more about Japanese culture than Indian culture] informed my design insofar that when I say something is intercultural, does it have influences from multiple cultures, or is it just Japanese? There's often a gap, a blindspot. I think it's possible to tell stories that are not your own, but you have to be careful and to do the research. I've had to make sure that my designs are calibrated in a way that serves the play best.

MAX:

I think our designs are a reflection of Yagnya's state of mind and the conversations we've had with her and each other. And we talked about the design approach being influenced by the intercultural. I remember Yagnya and I talked about a plate of *rojak* (a local vegetable and fruit salad dish) versus a plate of mush where all the ingredients are mashed together and unrecognisable. All the design ingredients in the play are distinct and present, and hopefully form a nice dish of rojak together.





A YAGNYA

Playwright & Co-Director

Yagnya is a collaborative theatremaker and Japanese translator. Her playwriting credits include *subTITLED 1.0* (Bridging the Gap Collective, 2021), *Hi, Can You Hear Me?* (Playwrights' Cove, 2020), and *The Oven Story* அவன் கதை (3Pumpkins, 2020).

Yagnya has also done the Japanese translation for *Kingdom's Apart* (Chong Tze Chien, 2022) at Esplanade's *In New Light — A Season of Commissions*, dramaturged for *(un)becoming* (T:>Works, 2021) at *N.O.W. Festival*, co-written for *Prism of Truth* (GroundZ_0, 2020) at Esplanade's *Huayi* festival, acted in *Goddesses of Words: Angry Indian Women* (Grace Kalaiselvi, 2020) at The Arts House's *Textures* festival, and interpreted for the Intercultural Theatre Institute's Noh Theatre module.

Yagnya was a participant in a Devising for Actors and Playwrights 2021 programme by The Necessary Stage (TNS), and was engaged in a Lab with TNS on using Artificial Intelligence in performance-making.

Follow Yagnya's Instagram @iggyeggieggyagnya.



ALVIN TAN

Co-Director & Dramaturg (Script)

Alvin is the Artistic Director of The Necessary Stage (a theatre company which he founded in 1987), and has directed over 80 plays.

Raised in a Peranakan household, he has always been interested in intercultural and interdisciplinary practice. He also works on theatre projects outside of The Necessary Stage, often collaborating with past mentees. Alvin is the recipient of several prestigious awards, including the Young Artist Award (1998) and the Cultural Medallion (2014) from the National Arts Council Singapore, and the Chevalier des Arts et des Lettres (2010) from the French Ministry of Culture.

Alvin was the Artistic Director of Peer Pleasure, an annual youth theatre festival by ArtsWok Collaborative (2015 – 2017), and is the current Artistic Director of the M1 Singapore Fringe Festival.



MICHELE LIM

Producer

Michele is an independent producer, arts educator and arts management consultant from Singapore. She has produced many shows at Esplanade, including *Kingdoms Apart* (2022) by Chong Tze Chien, *Alice's Topsy Turvy Tea Party* (2021) by Melissa Quek and the Kueh Tutus, 《六根不宁》 *I Came at Last to the Seas* (2018) conceived by Kuo Jian Hong, and *Dark Room* (2016) by Edith Podesta. She has also produced productions at festivals, including *Mail Ordered* (2022) by Shanice Stanislaus at the Vancouver Fringe Festival, *On the Shoulders of Giants* (2018) by NUS Dance Synergy at the NUS Arts Festival, and *Returning* 《回归》 (2016) conceived by Mdm Goh Lay Kuan at the Singapore International Festival of Arts.



INDUMATHI TAMILSELVAN

Performer

Indu is a theatre practitioner and founder of Tongue in Cheek Productions. She fervently believes that theatre can be used to reach out and shape the world we live in. She has a Bachelor of Arts in Acting from LASALLE College of the Arts and a Diploma in Applied Drama and Psychology from Singapore Polytechnic. She is currently pursuing an MA in Arts Pedagogy and Practice at LASALLE.

Indu's stage work includes *Marma Medai* (2021) directed by Grace Kalaiselvi at *Kalaa Utsavam*, *_T0701_* (2021) directed by Rizman Putra (Zeugma) at the Singapore International Festival of Arts, and *SubTITLED 1.0* (2021) directed by Alvin Tan. In 2022, she completed *Tunjuk Arah/Iyakkunar*, a developmental programme for directors, and went on to Amitha Pagolu's *Audition* presented by A Mirage.



KEWAL KARTIK

Performer

Kewal Kartik is an actor from the Shekhawati region of Rajasthan. His artistic journey began with hosting and acting for various events in his hometown. Kewal holds a Diploma in Dramatic Arts from Madhya Pradesh School of Drama, and completed a year-long internship where he created and directed several original works. In 2021, he completed a professional diploma in acting at the Intercultural Theatre Institute, Singapore.

Over the past decade, Kewal has worked as an actor in over 40 theatre productions with various theatre groups across India, such as Rangrez Theatre Productions, Breathing Space — The Drama Company, and Auroville theatre group.

MAX TAN

Production & Costume Designer

Max is a fashion designer who started his eponymous label MAX.TAN on the back of the recognition he received at the Singapore Fashion Designers Contest in 2007. Over the past decade, he has been recognised for his innovative designs that challenges fashion trends while incorporating his Asian roots. His work has been featured on prestigious global fashion platforms such as Stylesight.com, Vogue Paris and Vogue Italia.

Today, MAX.TAN is represented by Boon showroom (Paris) where it has started making inroads onto the international fashion design scene. Max also lectures at the Nanyang Academy of Fine Arts (Singapore) and enjoys partnering with different theatre groups in Singapore to design costumes for their productions.

CHAN SILEI

Set & Props Designer

Silei is interested in crafting spaces and is always being crafted by space. She has designed spaces and sets for productions such as *No Disaster on this Land* (The Finger Players, 2021), *Full Out* (Esplanade's da:ns festival, 2019), and *13.13.13* (T:>Works, 2018). In 2019, she was one of the designers selected for the international architecture movement project Formations at the Prague Quadrennial.

Silei is a co-founder of Prop-erly, where she fabricates puppets, props and other performance objects. She is also a leather crafter, crafting with both manual and machine techniques to produce items that range from bespoke bags to bucket hats. She has worked with more than 5 cows this month.

JEVON CHANDRA

Multimedia Designer, Sound Designer & Music Composer

Jevon is an Indonesia-born transdisciplinary artist and designer based in Singapore. He is also a member of Singapore-based socially-engaged art collective Brack. His works estimate the push and pull between moments of doubt and belief, as present in acts of love, hope, and faith.

Jevon's projects have been presented at international platforms in Singapore, Germany, Japan, South Korea, Thailand, and the United Kingdom. His multimedia design has been part of productions such as *Kepaten Obor – Igniting a Weathered Torch* (2022) at Esplanade's *Pesta Raya* festival, *_ Can Change* (2021) by The Necessary Stage, and *(un)becoming* (2021) at T:>Works' *N.O.W. Festival*. His recent sound design credits include *An Impression* (2021) by T.H.E. Dance Company, and *NO FLASH* (2021), an audio-fiction podcast for the National Gallery Singapore.

FAITH LIU YONG HUAY

Lighting Designer

Faith is a lighting designer interested in how breath is given to spaces, objects and bodies with light. She is honoured to have worked on numerous theatre and dance productions in Singapore. In 2016, she graduated from The Hong Kong Academy for Performing Arts with a Master of Fine Arts in Lighting Design. With theatre practitioner Neo Hai Bin, Faith co-founded 微 Wei Collective, which recently presented *BEING: 息在* at the M1 Singapore Fringe Festival 2022.

More of her work can be found at liuyonghuay.tumblr.com.

SYAFIQAH 'ADHA SALLEHIN

Additional Compositions

Syafiqah is a music composer, performer and educator. She graduated from the Yong Siew Toh Conservatory of Music with a Bachelor's degree in Music (with Honours) and a Masters of Music in Music Composition in 2016.

Syafiqah's music embodies a unique voice that stems from her footing as a classical-trained musician and a traditional arts practitioner. Her compositions often incorporate elements of her national identity, cultural heritage, and themes of myths and fantasy. She also enjoys composing cross-cultural works which involves the syncretisation of various ethnic instruments. Her recent works include a commissioned orchestral composition performed by the Singapore Symphony Orchestra in 2021 for its National Day concert.

CLARISSE NG

Production Manager

Clarisse (they/them) started work in the theatre industry in the late 1980s, and in 1992 joined The Necessary Stage as its first full-time Production/Technical Manager. Returning from a 15-year stint as an educator, they have resumed their practice as a freelance production manager, working with independent artists and educational institutions such as the Intercultural Theatre Institute.

Some notable productions include *Cerita Cinta* (Noor Effendy Ibrahim, 2018) for Esplanade's *Pentas* series, *Prism of Truth* (GroundZ-0, 2020) at Esplanade's *Huayi* festival, and *Marma Medai* (Grace Kalaiselvi, 2021) at Esplanade's *Kalaa Utsavam* festival. They were also Festival Production Manager for M1 Peer Pleasure Youth Theatre Festival from 2017 to 2020. They enjoy smaller scale productions that are more process-based and allow them time to be in the rehearsal room.

SHIVANI RAJAN

Stage Manager

Shivani is a freelance production stage manager. She is a graduate of the BA(Hons) Arts Management programme at Nanyang Academy of Fine Arts. Her fascination with the arts started as a dancer in the Indian classical dance form, Bharatanatyam. Since then, her pursuit has brought her to collaborate on various productions with diverse people. Some production/stage management credits include *ETA: 9 Mins* (2017, 2018, 2019) by Main Tulis Group at Centre 42's *Late-Night Texting* festival, the launch of the Digital Archive of Singapore Tamil Theatre (2017) by National Library Board and the Tamil Digital Heritage Group, and *In the Silence of Your Heart* (2018) by Kaylene Tan at Esplanade's *The Studios* series.

NIKITHA GANESH

Assistant Stage Manager

Niki is a recent graduate of LASALLE College of the Arts and has been an active contributor to the arts scene as a Producer, a Production Stage Manager and as an Artist Liaison for both large scale events like F1, IGNITE! Music Festival, Singapore International Film Festival, as well more intimate theatre productions like *The Mother* (2021) by Pandemonium, and the Candlelight Concert Series. Niki is passionate about making each arts event she works on a meaningful and enjoyable experience for both performers and audiences.

ASUKA KONDO

Japanese Language Coach

Asuka is an avid theatre-goer who fell in love with the local theatre scene since she moved to Singapore in 2011. By day, she is a news media professional with a background in business, financial and legal news reporting. She also volunteers with a heritage non-profit organisation My Community to facilitate their annual festivals and regular weekend walks.

Singapore theatre has helped Asuka deepen her bond with the country through its diverse and heartfelt narratives about society and its people. This is her first foray into theatre, and she has enjoyed every chaotic yet delightful minute of the rehearsal process. She looks forward to more opportunities like this that allow her to merge her professional training with her love for Singapore theatre.

SANDEEP YADAV

Hindi Language Support & Additional Photography

Sandeep is a young and versatile theatre artist from Allahabad, India. He is a graduate from Intercultural Theatre Institute, Singapore, as well as a postgraduate in Theatre Design from the Department of Theatre Arts, Hyderabad Central University.

Besides acting for stage and screen, Sandeep has ventured into roles such as costume designer, technical advisor, and director. His works include *Hawalaat*, *Neela Parcham*, *Red Frock*, *Beyond the Land of Hattamala*, *Gateway to Heaven* (which received Special Mention at the 4th Mumbai International Film Festival), and *Mitti-Back to Roots*. He has also coached acting in various schools and institutions, as well as to theatre groups, across India.

DANIEL TEO

Key Visual & Programme Designer

Daniel is a freelance writer, photographer and designer. He has written for several platforms on a range of topics, including the arts for Esplanade's Offstage and ArtsEquator, and interior design for publications such as Stacked Homes.

In 2022, Daniel was dramaturg and multimedia designer for *BEING: 息在* by 微 Wei Collective presented at the M1 Singapore Fringe Festival. He is also a co-editor of the Asian Dramaturgs' Network e-publication *ADN Re/View*. Previously, he worked at Centre 42, a theatre development centre, as a researcher, archivist and documenter.

Follow Daniel on his Instagram @stayingonthehill.





Credits

Performers

INDUMATHI TAMILSELVAN
KEWAL KARTIK

Voiceover Artist

A YAGNYA

Playwright & Co-director

A YAGNYA

Co-director & Dramaturg (Script)

ALVIN TAN

Producer

MICHELE LIM

Production & Costume Designer

MAX TAN

Multimedia Designer, Sound
Designer & Music Composer

JEVON CHANDRA

Additional Compositions

SYAFIQAH'ADHA SALLEHIN

Set & Props Designer

CHAN SILEI

Lighting Designer

FAITH LIU YONG HUAY

Puppetry Consultant

ANG HUI BIN

Production Manager

CLARISSE NG

Stage Manager

SHIVANI RAJAN

Assistant Stage Manager

NIKHITA GANESH

Show Control
(Sound & Visual Media)

JING NG

Surtitle Operator

VIVI AGUSTINA

Multimedia & Sound Operator

JEVON CHANDRA

Set & Props Fabrication

PROP-ERLY LLP

Hair & Makeup

SHA SHAMSI



Credits

Japanese Language Coach
ASUKA KONO

Hindi Language Support
SANDEEP YADAV

Performance Photography
BERNIE NG

Archival Videography
**REEL WERKS
PRODUCTIONS**

Key Visual & Programme Designer
DANIEL TEO

Additional Photography
SANDEEP YADAV

Kalaa Utsavam Team

Programmers
**DAVID PANDARAKANNU
SITI NUR ALIAH**

Production Coordinator
CLARITA FELLISYANI

Marketing
FLORENCE TAN

Special thanks to
**SHARDA HARRISON
SHANICE NICOLE STANISLAUS
HARESH SHARMA
BROWN VOICES
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...and to everyone who
has contributed in one way
or another to making this
production possible.





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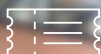
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2,976

activities took place at Esplanade.

Ticketed



821

Non-Ticketed



1,891

2,062,549



People attended our activities at the centre.

Ticketed

72,756

Non-Ticketed

379,989

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.



465

Activities

7,522

Participants

*Figures for Esplanade's activities from Apr 2021 to Mar 2022.

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

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

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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.

In 2022, we mark our 20th anniversary of being an arts centre for everyone. We thank everyone who has been a part of our journey. You have helped us bring joy, inspiration and positive impact to Singaporeans from all walks of life.

Our heartfelt appreciation goes especially to our Donors and Sponsors, for their steadfast belief in our mission and for generously supporting us.

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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.



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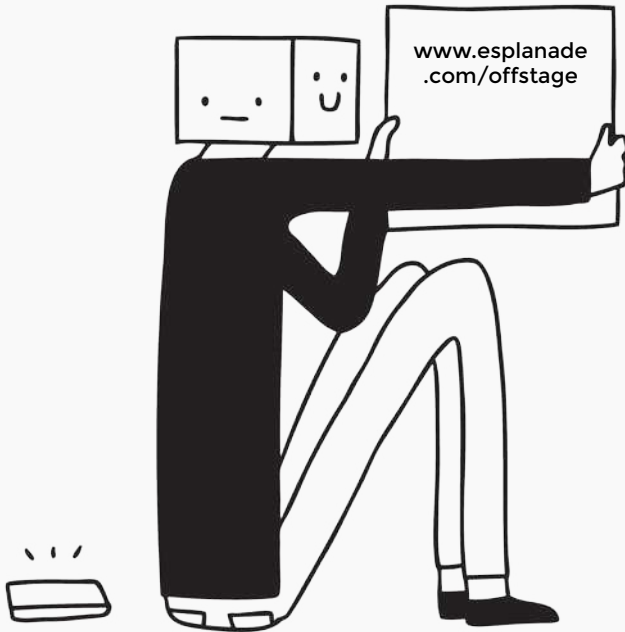
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Totally Anonymous Person

(who is not related to Offstage)



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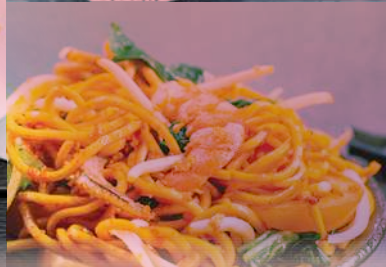
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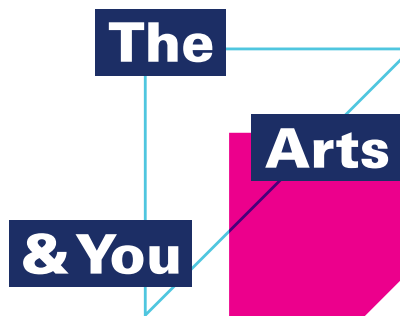


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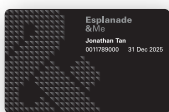
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