

Goldfish



By Terrapin in association with
Aichi Prefectural Art Theater

(Australia / Japan)

14 Mar 2025, Fri, 7.30pm
15 Mar 2025, Sat, 11am & 3pm
16 Mar 2025, Sun, 11am
Singtel Waterfront Theatre
at Esplanade

About Esplanade – Theatres on the Bay

Esplanade is Singapore's national performing arts centre. It hosts a year-round line-up of about 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 for more information.

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FESTIVAL PRODUCER'S MESSAGE

When was the last time we allowed ourselves to dream freely, to imagine a fantastical world, or to embark on a heroic quest? How can we nurture our young ones to have the courage to dream big, explore boundless possibilities, and journey through magical adventures? In a rapidly changing world, it is essential to guide them to grow with curiosity and wonder, encouraging them to imagine and create boldly.



Presented by Esplanade – Theatres on the Bay, the fifth edition of *March On* will be held from 7 – 29 Mar 2025. This annual festival is dedicated to young audiences, celebrating the stories, dreams and experiences that resonate with them. We welcome their families, educators, schools and children's centres to join them in embracing this spirit of imagination and growth. This festival also supports artists in creating meaningful works for children and young audiences.

Inclusion is important to *March On*. For this, we have curated programmes for a variety of age groups aged 0 and up, as well as for audiences from diverse backgrounds. This includes programmes designed with accessibility in mind.

This year, we are thrilled to welcome UK's Punchdrunk Enrichment for their first-ever presentation in Singapore and Asia with a special three-week run of *The Lost Lending Library*. Known as masters of immersive theatre, Punchdrunk Enrichment, led by Peter Higgin, brings their groundbreaking storytelling to life for schools, families and different communities. *The Lost Lending Library* invites audiences to discover a magical world of stories, bringing revellers on a journey which we hope will captivate all who attend.

The festival also supports the presentation of some of the best original and contemporary works for young audiences in Singapore with international collaborations and artistic exchanges. Making their festival debut, Australia's Terrapin collaborates with Japan's **Aichi Prefectural Art Theater** in an Esplanade Co-Commission—*Goldfish*. Recommended for ages 8 and up, this visually arresting new work explores humanity's role in times of crisis, transforming simple objects like tarpaulins into oceans and rice sacks into sandbags, evoking powerful imagery. This will be a Relaxed Environment (RE) performance which is perfect for anyone who benefits from a more relaxed setting. No modifications are made to the performance.

Returning to the festival is one of Esplanade's close collaborators, Australia's Polyglot Theatre with *Pram People*, a heartfelt celebration of parenthood. This unique experience invites parents with their young ones in prams to reclaim public spaces and promote bonding within the community. As part of the programme, parents and caregivers will don headphones to listen to a specially crafted narrative, creating an immersive and shared experience. We eagerly anticipate the participation from families here as we shape our very own version of *Pram People* in Singapore.

Our local artists are at the heart of *March On*, nurturing creativity and imagination in the next generation through their inspiring work. This year, Esplanade is co-producing *A Drop in the Ocean* with The Artground, created and performed by Ian Loy, Myra Loke, Ellison Tan, and Stan (Serene Tan). This work has evolved from Ian's tenure as Esplanade's Associate Artist in 2019 to a full-scale staging at this year's *March On*. Following a warmly received work-in-progress showcase at Sydney Opera House in December 2024, we are excited to bring this tender, sensory experience to Singapore audiences. This is a Relaxed Performance (RP) and specially designed for pre-walking babies, crawlers and early walkers aged 3 to 15 months. The performance is gentle in nature and will be suitable for those who have sensory sensitivities.

We also dive into a new family musical adventure concert, *Biru and the Deep Blue Sea*. Directed by Adib Kosnan and music-directed by Jonathan Shin, this production will feature the 60-member strong Singapore National Youth Sinfonia (housed within the Singapore National Youth Orchestra), showcasing the talents of young musicians aged 10 – 16. This is a Relaxed Environment (RE) performance as well.

The festival's *SEEDLINGS* programme continues to empower young arts enthusiasts aged 7 – 12 through workshops, discussions, and public engagements. Additionally, *PLAYlab 2025* offers artists and families the opportunity to experience and contribute to the early stages of new works, fostering a spirit of collaboration and feedback.

As always, this year's lineup also includes an exciting array of free programmes. Among them, *Itchy Fingers 1, 2, 3* by Some Club will transform the Esplanade Courtyard into an interactive sculpture garden, blending movement, sound and light into captivating performances.

We would like to thank our Principal Sponsor, Naturel and Supporting Sponsor, Yamaha for their generous support of *March On 2025*. Our gratitude also goes to the Japanese Chamber of Commerce & Industry Singapore Foundation for their support of *Goldfish* by Terrapin in association with Aichi Prefectural Art Theater.

March On is more than an arts festival. It's a space where young ones can dream, play, and explore in a safe, supportive environment—and where adults can reconnect with their inner child. We hope this festival inspires you to dream boldly, to imagine deeply, and to embark on your own little adventure.

Let's move and march on, making little steps to big dreams!

Rachel Lim

Senior Producer

The Esplanade Co Ltd

PRINCIPAL SPONSOR'S MESSAGE



Naturel continues to be a proud sponsor of Esplanade's *March On 2025*, an annual children's festival that explores relevant issues for the young through multi-disciplinary programs and participatory art experiences. This sponsorship reflects a positive association with the event and emphasizes Naturel's commitment to supporting initiatives that contribute to the community's cultural and educational enrichment for four consecutive years.

With Naturel's long history, brand leadership in the cooking oil and olive oil markets, and organic staples, it is a brand that resonates well with local consumers.

We extend our warmest wishes for an enjoyable and enriching experience at the Festival!

A handwritten signature in white ink, appearing to read 'Wang Shang Ying'.

Mr. Whang Shang Ying
Executive Chairman
Lam Soon Singapore Pte Ltd.

CREATORS' MESSAGE

SAM ROUTLEDGE CO-DIRECTOR

What role might theatre (and theatres) play in times of increasing calamity?

Of course, we're not the first to ask this, but in creating *Goldfish*, some answers have emerged. Disaster recovery organisations have been consulted about essential items in their work and we're donating these after the season. We've used the technical stock of a typical theatre as a skeleton for the set design to eliminate freight, reducing carbon. We also agreed on flexibility in the required production resources. While you will experience *Goldfish* in the theatre with lighting design, it will also tour Tasmanian schools without any lighting design at all.

In conceiving these values-based parameters, joined by an audience rule—relevant intergenerationally—more questions lurked.

Doesn't art inherently do good with no need to do good outside of the work itself?

If we draw attention to the value of the social impact of a work, are we admitting defeat about its inherent value as a work of art?

How useful is this binary for the theatre today?

If we don't like the show, do we feel better knowing that at least some kit has been donated to the SES*?

And finally is it ok to platform Nestlé onstage if the Milo is going to a family in need afterwards?

To work in this way has required enormous imagination, nerve, verve, and concentration—deeply human, collective skills. We've had the right people in the room and outside it: those who championed an international co-commission for major arts festivals, imagining a new way. To everyone who has supported the idea—from large actions to small conversations—thank you.

I'm really happy to have created this work with Terrapin and to be able to premiere and tour it in Japan.

All members of this creation team believe in the power of fiction. The power to believe in this fiction is the power to believe in the invisible and intangible, the power that connects humans, and the power to imagine and feel close to someone you have never met.

This power not only enriches our enjoyment of life but is also crucial when overcoming suffering and sadness. This power also helps us when we find ourselves standing dumbfounded in the face of nature's overwhelming force.

Currently, various disasters and environmental changes are occurring all over the world. While we cannot control nature and prevent these events completely, and they always bring pain when they occur, the power of fiction—the power to believe in the invisible—can give us the courage to face them. It is important to become aware of the pain that both we and nature unknowingly carry, in order to protect ourselves, nature, and the future.

This work is full of the power of fiction. I sincerely hope that this work will help protect both the audience and the nature that sustains us.

**The State Emergency Service (SES) is the name used by a number of separate civil defence organisations in Australia that provide assistance during and after major incidents.*

SYNOPSIS

The stage is set, and everything begins as it would in any theatre show. But then, chaos ensues—a flood warning is announced and the theatre suddenly transforms into an emergency centre as people rush in.

Amid the turmoil, ordinary objects transform into something entirely unexpected and new—a blue tarp becomes the ocean, canned food turns into walls, and rice bags hold back the rising water. Can we find the key to preventing an impending disaster?

Created by Terrapin in collaboration with Japanese artists Kouhei Narumi and Ayami Sasaki, *Goldfish* blends stunning design with imaginative puppetry. A unique theatre experience, *Goldfish* invites families to imagine new possibilities in an uncertain world.

(1hr, no intermission)



QUESTIONS WITH DAN GIOVANNONI WRITER

What were some of the most important themes you wanted to explore in *Goldfish*, and how do you think they resonate with audiences today?

One thing we're exploring with *Goldfish* is the idea of kids as heroes, showing their potential to lead with resilience, creativity, and imagination in challenging Times. The play sparks a conversation about the role that humanity and theatre should play in times of increasing disaster. Through playful, hopeful storytelling, we want to highlight how creativity and adaptability are essential in navigating uncertainty. *Goldfish* celebrates the capacity for inventive and expansive thinking in both kids and adults, showing how theatre and storytelling can guide us through tough times, help us to process our experiences and reimagine solutions to the world's challenges.



How did you approach blending the imaginative elements of the story with the serious themes of disaster and recovery?

In *Goldfish*, we want to strike a balance between the playful elements of the story and the more serious themes of disaster and recovery. A key idea we're exploring is that disaster recovery itself requires creative, imaginative thinking—when faced with a crisis, it's not just about fixing what's broken, but about rethinking our solutions, adapting and finding new ways to rebuild. We wanted to reflect that through the characters' actions, where imagination becomes a tool for survival and transformation. By mixing fable-like storytelling with real-world themes, we hope to show that in times of upheaval, imagination isn't just an escape (though it serves that purpose too)—it's a vital resource for overcoming challenges. Theatre, in this sense, mirrors the creativity needed for disaster recovery, offering a space where both children and adults can explore solutions through the lens of play and hope.



Can you share some of the creative challenges you faced while writing *Goldfish* and how you are overcoming or overcame them?

Writing for visual theatre involves a balance of careful crafting and adaptability. My script serves as a starting point—a prompt that guides the creative team as they bring the story to life through images, movement, and design. The play needs to be specific enough to provide structure and tell the story, but flexible enough to evolve through collaboration. In this type of work, the text is only one piece of the puzzle. I work closely with my collaborators—designers, performers, and directors—to explore different scenarios and contexts, allowing their creativity to inform and shape the story. This process generates new ideas that I can incorporate back into the script, making the work dynamic and collaborative. Ultimately, the play becomes a reflection of the entire team’s contributions, with the text acting as a flexible framework for the broader creative vision.



What role do you think theatre plays in helping audiences reflect on real-world issues like disaster and human resilience?

Theatre has a unique ability to help audiences reflect on real-world issues by creating a shared space for empathy. It allows us to step into different perspectives, making complex themes like disaster and human resilience more accessible and emotionally resonant. In *Goldfish*, we invite young audiences to witness how creativity and imagination are essential tools not only for surviving disaster but for finding hope. Theatre can make these abstract ideas feel real, immediate, and tangible. It's a space where we can confront fear, uncertainty, and loss, while also exploring how we adapt, and build resilience through community and innovation. Ultimately, theatre gives us the opportunity to experience the power of human ingenuity and connection in a way that encourages deeper reflection on our own responses to the challenges in our world.

What do you hope families, especially young children, take away from the experience of watching *Goldfish*?

I hope that they walk away from *Goldfish* with a sense of the thrill and magic that theatre can offer. Theatre has this incredible ability to hold us when we're feeling sad, to uplift us, make us laugh, and transform the simplest objects into something magical. I want children and their families to feel the power of collective experience—the shared moment of sitting together in the dark, entering an imaginative world. Theatre, in that sense, mirrors life: it's something we experience together, as a community. I hope our play sparks wonder and curiosity about the world and the ways in which we can grow together

PRODUCTION CREDITS



Writer	Dan Giovannoni
Co-Directors	Kouhei Narumi (Dainanagekijo) / 鳴海康平 (第七劇場) & Sam Routledge
Designer	Ayami Sasaki (FAIFAI) / 佐々木文美 (快快)
Composer	Dylan Sheridan
Lighting Designer	Richard Vabre
Associate Designer	Yumemi Hiraki
Shadow Puppet Designer and Maker	Greta Jean
Stage Manager	Mads Hillam
Production Coordinator	Liv Vermeij
Cast	Rino Daidoji, Mayu Iwasaki, Marcus McKenzie
Residence Coordination and Cooperation in Japan	Aichi Prefectural Art Theater
Residence Coordination in Japan	Chiryu Public Theater

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

This project has been assisted by the Australian Government's Major Festivals Initiative, managed by Creative Australia, its arts funding and advisory body, in association with the Confederation of Australian International Arts Festivals Inc., commissioned by Ten Days on the Island, Aichi Prefectural Art Theater, Terrapin, City of Melbourne through Arts House, Asia TOPA, Darwin Festival and Esplanade – Theatres on the Bay.

Terrapin is assisted by the Australian Government through Creative Australia and through Arts Tasmania by the Minister for the Arts. *Goldfish's* development is supported by the Australian Government through the Australia-Japan Foundation of the Department of Foreign Affairs and Trade.

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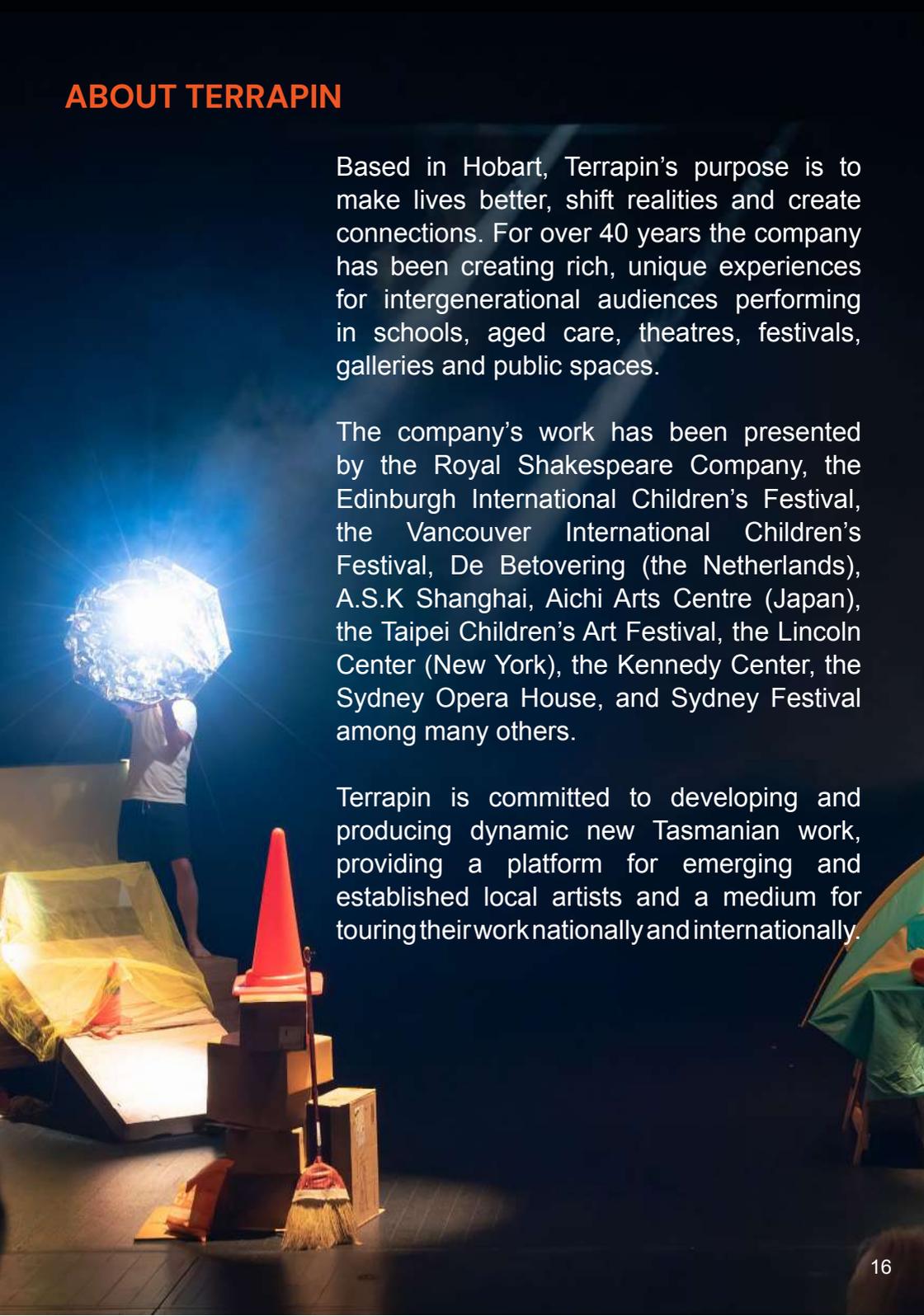
Aichi Prefectural Art Theater
Ten Days on the Island
Arts House
AsiaTOPA
Darwin Festival
Esplanade – Theatres on the Bay

ABOUT TERRAPIN

Based in Hobart, Terrapin's purpose is to make lives better, shift realities and create connections. For over 40 years the company has been creating rich, unique experiences for intergenerational audiences performing in schools, aged care, theatres, festivals, galleries and public spaces.

The company's work has been presented by the Royal Shakespeare Company, the Edinburgh International Children's Festival, the Vancouver International Children's Festival, De Betovering (the Netherlands), A.S.K Shanghai, Aichi Arts Centre (Japan), the Taipei Children's Art Festival, the Lincoln Center (New York), the Kennedy Center, the Sydney Opera House, and Sydney Festival among many others.

Terrapin is committed to developing and producing dynamic new Tasmanian work, providing a platform for emerging and established local artists and a medium for touring their work nationally and internationally.



THE CREATIVE TEAM

Dan Giovannoni

Dan's plays for families, young people and adults have been produced across Australia and internationally at festivals, in theatres, school halls, parks, tents, and even a barn outside of Hobart. His plays include *Feathers*, *The Great Un-Wondering of Wilbur Whittaker*, *SLAP. BANG. KISS.*, *HOUSE*, *Mad as a Cute Snake* and *Cut Snake* (with Amelia Chandos Evans), *Air Race*, *Bambert's Book of Lost Stories*, *Jurassica*, and two adaptations of Christos Tsiolkas' writing, *Merciless Gods* and *Loaded*. He has won three Green Room Association awards, a Helpmann Award, an AWGIE, and twice been shortlisted for the Victorian Premier's Literary Awards. He has worked with companies including MTC, Barking Gecko, Malthouse, Arena, Terrapin and Red Stitch. His first picture book, *HOUSE* (named after his play of the same name), is available now through Fremantle Press. Dan lives on Wurundjeri country in Melbourne with his husband and daughter.



Sam Routledge

Sam has been creating work for intergenerational audiences in schools, theatres, and public spaces for over 25 years. A skilled collaborator across sectors and cultures, his work has played in over 11 countries in diverse places from The Atrium City Hall in The Hague to The John F. Kennedy Center for The Performing Arts to Smithton Primary School in the Northwest of Tasmania. He has a Bachelor of Arts-Communication (Theatre/Media) from Charles Sturt University and Post-Graduate Diploma in Puppetry from the Victorian College of the Arts.



Kouhei Narumi

Born in 1979 in Hokkaido, Japan, Kouhei Narumi is the Artistic Director of Théâtre de Belleville in Tsu, Mie Prefecture, a position he has held since 2014. He is also the Director and Scenographer of Dainanagekijo Theatre Company since 1999. Narumi received the Grants for Overseas Study of Young Artists from the POLAART FOUNDATION in France from 2012 to 2013.



Narumi holds a diploma from Waseda University, from the First Literature Department, with a degree in Theatre and Images. His works are known for their dramatic impact, often restructuring views of the world through solitude and exhausted humanity. His performances have received high praise both in Japan and internationally for their multilayered effects, which do not rely solely on language.

Narumi's works have been performed in 24 cities across Japan and nine cities abroad, including in France, Germany, South Korea, and Taiwan. His stage sets are typically created from wood, steel, acrylic, and other construction materials. In a stage space dominated by white, the set is combined with ready-made products, resulting in a scenography that feels both realistic and minimalistic, yet abstract. The stage design, including lighting, plays a significant role in the overall aesthetic.

Ayami Sasaki

Born in 1983 in Kagoshima Prefecture, Ayami Sasaki is a scenographer and stage designer with a degree from Tama Art University. A member of the performance collective FAIFAI, Sasaki's work spans theater, contemporary art, and interdisciplinary collaborations. Their designs are characterised by thoughtful spatial storytelling and a focus on integrating visual elements with performance.



Sasaki has contributed to projects with major institutions such as ROHM Theatre Kyoto, Tokyo Metropolitan Theatre, and Aichi Prefectural Arts Theater. Recent highlights include stage design for Toshiki Okada and Hana Sakai's *Giselle's Synopsis*, and scenography for *Unfinished Body* and *2024 Yokohama Session* by Mari Fukutome. Sasaki has also collaborated on experimental performance programmes like the Roaming Shopping Street Festival at Tokyo Festival.

Sasaki's work reflects a deep commitment to exploring the possibilities of performance and design. Outside of their professional projects, they enjoy creating connections through hosting home gatherings, blending creativity with community

Richard Vabre

Richard Vabre is a freelance lighting designer who has lit productions for MTC, STC, Malthouse Theatre, Belvoir Street, Black Swan State Theatre Company, Back To Back Theatre, Victorian Opera, Circus Oz, Windmill Theatre, Arena Theatre Company, NICA, Barking Gecko, The Darwin Festival, Stuck Pig's Squealing, Chambermade, Rawcus, Red Stitch, Polyglot, Melbourne Worker's Theatre, Aphids, and many other productions at La Mama.



Richard has won five Green Room Awards including the Association's John Truscott Prize for Excellence in Design (2004). He has also been nominated for 10 other Green Room Awards.

Dylan Sheridan

Dylan Sheridan is a multi-disciplinary Tasmanian artist and composer who is forging distinctive new territory in experimental music and performance. His work represents an intricate convergence of sound, performance, audience and adaptive technologies—a composition of elements that often exists on the boundaries of visual, sound and performed art. His works typically incorporate custom-built instruments, electronics, objects and software, and are presented in increasingly unconventional forms and settings— from concert halls and galleries to gunpowder magazines and car washes. He has been nominated for a Green Room Award three times, receiving the award for Best Experimental Sound Performance for *Crush*, performed in a carwash for the Festival of Live Art in Melbourne in 2017. In 2019 he presented *empty orchestra*, a durational performance of automated kinetic sound objects, in his first solo show in a white cube gallery at Contemporary Art Tasmania. Dylan holds a Bachelor of Music and Arts from the University of Tasmania and a Master of Music from the College Conservatory of Music in Cincinnati, USA, where he studied under scholarship between 2009–2011.



Greta Jean

Greta Jean is a maker, performer and arts facilitator dedicated to storytelling through puppetry. She delights in the multitude of ways expressive movement and visual nuances can express a story. Since relocating to nipaluna/Hobart in 2021 she has been working predominantly with Terrapin Puppet Theatre, taking on roles as a maker, puppeteer, designer, deviser and workshop facilitator.



Greta has contributed as a puppet maker to productions such as *Paper Escaper*, *Heap*, *Forever Young*, *Feathers*, *Story of Chi*, and *Goldfish*. As a puppeteer, she has toured Tasmanian schools and regularly captivates audiences with roving performances of *Tip Duck* and *Heap*. As a facilitator, Greta has led puppetry in Storied Intergenerational workshops at the Tasmanian Aboriginal Centre and Uniting Aged Well, where she guided young people to tell elders' stories through shadow puppetry. She also designed and built the interactive foyer installation *Paper Wilderness*, which engaged hundreds of children at Theatre Royal Hobart.

Greta's making practice is grounded in a lifelong accumulation of intricate craft techniques including shoemaking, woodcarving and textile arts and extensive experimentation with natural materials and salvaged junk. As a performer, her foundation is in acrobatics, dance improvisation and physical theatre. In facilitation roles, her background in Community Development, Youth Work and Education aids her in creating inclusive spaces for people of all ages to get hands-on with art-making.

Mads Hillam

Mads Hillam is a maker and stage manager at Terrapin Puppet Theatre, with experience in technical production, construction and design. Originally from Townsville, Mads worked with Theatre iNQ and Dancenorth before studying at the Victorian College of the Arts, where they graduated in 2020 with a Bachelor of Design and Production, majoring in Set and Props.



Mads has held various roles, including leading hand at Aludean Sculpture, where they worked on large-scale bronze public art, and at Meridian Sculpture, a studio and foundry, focusing on wax modelling and finishing. As a props technician for the Sydney season of *An American in Paris* (2022), Mads was responsible for running the props track and performing maintenance. *On Hairspray* (2022–2023), Mads toured as Assistant Stage Manager and Props Master, managing sourcing, making, maintenance, and the props track for the national tour.

In 2023, Mads began at Terrapin as the Jennifer Davidson trainee in puppet construction and Workshop Coordinator. Mentored by Bryony Anderson, Mads contributed to the puppets for *Feathers* and built Duck and Rita the Bee Eater. Mads has also worked as lead maker for *A Whale Tale* and designed and built *Space Fish* for the band Whistle and Trick. They also work as a facilitator for shadow puppetry workshops with diverse communities. Mads' stage management work with Terrapin includes *The Story of Chi* (OzAsia Festival). They are currently Touring Stage Manager for *Goldfish*.

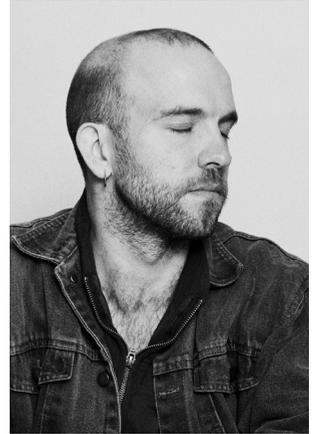
Mayu Iwasaki

Hailing from Tokyo, Japan and currently based in Sydney, Mayu Iwasaki is an award-winning actor, puppeteer, theatre creator, and cultural consultant fluent in both Japanese and English. In 2019, she made her Sydney Theatre Company debut in Anchuli Felicia King's *White Pearl* and toured nationally with the production in 2021. A graduate of David Mamet's Atlantic Theatre Conservatory, she has also trained extensively with the SIT Company in New York. Since 2020, she has served as an inaugural creative associate at Monkey Baa Theatre Company, where she wrote the original puppet show *Little Bozu* and *Kon Kon*. In 2023, she founded Omusubi Productions, with its inaugural production *The Face of Jizo* earning four nominations at the Sydney Theatre Awards, including Best Production. "Omusubi" refers to a Japanese soul food symbolising unity, a theme she aims to weave through her artistic works. Her credits include *Salt Along The Tongue* (SXSW), *Top Knot Detective* (SBS), *White Pearl* (STC & National Theatre of Parramatta), *The Face of Jizo* (Redline Productions & Omusubi Productions), *Little Bozu* and *Kon Kon* (Monkey Baa Theatre Company), *Storyland* (Merrigong), *Love and Honour and Pity and Pride and Compassion and Sacrifice* (NIDA), *The Hour We Knew Nothing of Each Other* (NIDA), *Erth's Dinosaur Zoo* (ERTH Visual & Physical Inc., Japan and Doha), *Fallen* (Mozawa, Chicago), *Love and Information* (Atlantic Theatre Company, NYC), and the one-woman show *Morgan O-Yuki: The Geisha of the Gilded Age* (Shakespeare & Co., Massachusetts, USA).



Marcus McKenzie

Marcus is an artist based in Melbourne, Australia. His work uses the relationship between audience and performer as a site for bizarre encounters, often incorporating schisms in language, meme-adjacent media and questionable dancing. His works take place in theatres, old supermarkets, churches, galleries, sweaty nightclubs and the basements of public institutions. Notable collaborations include MONA, Rising, The Substation, Soft Centre, Arts Centre Melbourne, Miscellania, Aphids, Gertrude Contemporary, Blindside, and Liveworks. As a freelance performer, he has worked for Malthouse Theatre, Belvoir, Terrapin, Kaldor Public Art Projects, Science Gallery Melbourne, NGV, Steirischer Herbst, Dark Mofo and Mona Foma.



Rino Daidoji

Born in Tokyo in 1982, Rino Daidoji is the founding member of theater company FAIFAI, while also participating in domestic and international productions as an actress/performer. In 2014, she started performing solo and presented *Socialstrip* in Tokyo, Yokohama, Beijing, Hong Kong, and Bangkok. Since 2015, she has moved to Cesena in northern Italy and is now based in Japan and Italy. In her performance works, narratives are intertwined with her daily life and those of people around her as contemporary fantasies. Her major works include *This is a Great Great Autumn* (Yokohama, 2016) and *La mattina e un po' di piccole notti* (Cesena, Italy, 2019; Yokohama, Cervia, Italy, 2020).



In April 2021, she founded Daidoji's Super Experimental Club and her first video work, the diary films *La mia quarantena / My Isolation Period*, followed by *Quando d'estate mi dimentico dell'inverno / When in Summer I Forget about the Winter*, were screened in Tokyo, Kyoto, Cesena, and Hong Kong.

Yumemi Hiraki

Yumemi is a multidisciplinary artist and arts worker based in nipaluna/Hobart. Originally from Hiroshima, Japan, she majored in Sculpture and Spatial Practice (VCA) and has called Australia home for over 15 years. Her work explores the intersections of memory, nostalgia and cultural practices, grounded in site-specific and responsive experimentation. Yumemi is interested in emotional responses to place, and her collaborations are often rooted in community-based arts, education, and socially engaged practices. Recently, Yumemi has worked on projects such as *The Experimental Bathing Project* as a research artist and bathing host, Duo *りんご*, an interactive set concept and performance, and at The Commonwealth of New Bayswater at MONA FOMA as a collaborative performer and installation artist for Jesse Lee Johns. She is a current board member of CONSTANCE ARI, and works as a Youth Arts Officer at the Youth Arts and Recreation Centre in nipaluna/Hobart.



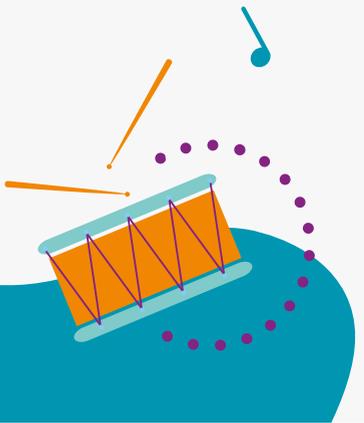
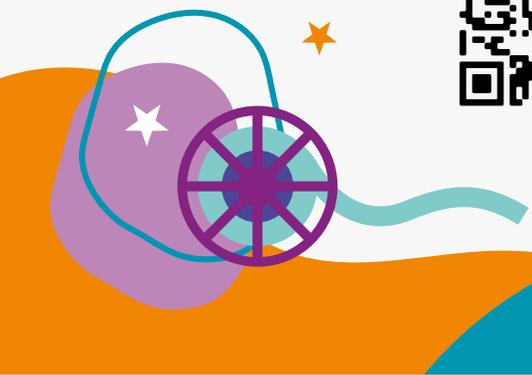


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- THE STAGE

7 - 29 MAR 2025

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AN ESPLANADE PRODUCTION

KARUNG GUNI BOY



Directed by **Jeremy Leong**
9 - 25 May 2025
 Esplanade Theatre Studio

(45 mins, no intermission)
 Audience will be seated on the floor.



\$23[^]

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Earnest and contemplative, *Lived Fiction* provides new perspectives on dance and life through the stories and experiences of performers with and without disabilities.

1hr 30mins, including
15min intermission

11 – 13 APR 2025

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Gibbon

By Chris Patfield & José Triguero (UK)

6 & 7 Jun 2025
Fri & Sat, 8pm
Esplanade Theatre Studio
(50mins, no intermission)

A surreal and charming feast
of juggling choreography,
with a sense of humour and
a hint of absurdity.

★★★★

"Seriously interesting
and wryly amusing."

—The Guardian



UEW: 199205206G Information correct at time of print. Photo Credit: Stanislav Briza

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PIP's Club badge for members with kids

Save on tickets with PIP's Club specials and enjoy other perks!

Sign up today!

 Esplanade Information Counter (Mezzanine)

PIP's Club is an Esplanade&Me initiative.

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Enjoy 10% off any Acai Bowl!

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#02-05/07

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“

Reading Offstage is one of the best things ever!
I devote all my free time to the videos, articles
and podcasts about music, dance, theatre, visual
arts... it is absolutely life-changing. Five stars.

”

Totally Anonymous Person

(who is not related to Offstage)



Esplanade gives our heartfelt thanks

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



4,231

activities took place at Esplanade.



3,007

 Free

737

 Paid

3,809,486

People attended our activities at the centre.



Free

3,367,291

Paid

141,565

*Figures for Esplanade's activities from Apr 2023 to Mar 2024.



636

 Activities

17,949

 Participants

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



Your contribution* will make a difference.

On behalf of the communities we serve, thank you!

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

Donate at www.esplanade.com/donate

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

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



With Gratitude

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

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

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

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

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



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

Gift a Seat

Inspire the future

Imagination, empathy, creativity—the arts both embody and inspire these human qualities that help us make a better future for ourselves, our families or even society. Your donation opens up opportunities for young people to experience and be inspired by the arts. It also supports the aspirations of emerging Singapore artists as they create and express their vision for the future.

Leave a legacy.
Donate and dedicate a seat in our
iconic Concert Hall or Theatre.

In appreciation of your donation:

- ▶ Seat plaque acknowledgement
- ▶ Donor acknowledgement on Donors Wall in Esplanade
- ▶ Invitation to receive *Esplanade&Me Black Card*
- ▶ Full tax deduction of donation amount



esplanade.com/giftaseat

1 Esplanade Drive, Singapore 038981 | Customer Experience Hotline: 6828 8377



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

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Make Waves

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

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