

SCENES FROM THE CLIMATE ERA

Written by
David Finnigan (Australia)

Directed by
Ellison Tan



18 – 20 Jul 2025

Fri & Sat, 8pm | Sun, 3pm | Esplanade Theatre Studio

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.

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climate change
by Cheyenne Alexandria Phillips



SEASON MESSAGE

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 theatremaking 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

PLAYWRIGHT'S MESSAGE

In 2018, everything changed.

We've been talking about climate change since the 1970s. For most of those five decades, the conversation has been stuck in a loop. Politicians, businesses, activists, scientists, climate deniers, all saying the same things, the only thing changing the concentration of carbon dioxide in the atmosphere.

Seven years ago, it all broke loose.

In the political sphere, governments and businesses started signing up (sincerely or not) to "Net Zero by 2050 pledges." There was a new wave of climate activism, from movements like Extinction Rebellion to school strikes, both larger and more extreme than anything that had come before.

In science conferences and journals, climate scientists began debating solutions that would have been unacceptable just five years earlier. Fossil fuel lobbyists and pundits shifted tactics from direct climate denial to the language of greenwashing and delay. And all over the

world, climate impacts hit harder and faster than any model predicted.

Everything is shifting, fast, in good ways and bad, and the pace is dizzying.

I wrote this play as an attempt to capture some of the thousands of stories unfolding in this space over the last few years. This is a selection of some of the things shared with me by colleagues working in research, in climate policy, in the mining industry, on the frontlines of activism, and many other sectors.

This play premiered at the Belvoir Theatre in Sydney in 2023. I've been delighted to get to rework the script in collaboration with Ellison Tan for a Singapore context and audience. I've been guided by her knowledge and expertise, and the deep experiments she's undertaken with the ensemble. I'm extremely grateful to her, to the cast and crew, and to the entire Esplanade team, for the work you're about to see.

David Finnigan

Acknowledgements

An incomplete list of people whose work I've drawn on in telling these stories:

Anab Jain, Honor Harger, Ketan Joshi, Naomi Oreskes, Issa Lopez, Peter Brannen, Alex Steffen, Ben Yeoh, Andreas Malm, Anna Emmelin, Brian Walker, Beth Fulton, Roger Bradbury, Anne-Marie Grisogono, Victor Steffensen, Greg Mullins, Bernie Krause, Clive Hamilton, Kim Stanley Robinson, James Bradley, Ed Yong, Thom Van Dooren, Rebecca Huntley, Tyson Yunkaporta, Cassie Lynch, Michael-Shawn Fletcher, Dan Hill, Holly Jean Buck, James Vaccaro, Kimberley Jutze, Lydia Hascott,

Elizabeth Kolpert, David Wallace-Wells, Gaia Vince, Amitav Ghosh, Derrick Jensen, Jamie McCaughey, Sabrina Smith, and DJ Sabrina The Teenage DJ's incredible 2020 album 'Charmed', which soundtracked the writing of this play.

An even more incomplete list of the people who've helped me make this, through readings and good advice:

First of all, a massive thanks to Belvoir Theatre for picking up this play and running with it. Special thanks to Carissa Licciardello, Vaishnavi Suryaprakesh, Eamon Flack, Dom Mercer and all the cast and creatives behind this work. A script is just a few thousand words in a word document, but this play was created by all these people, and I don't even know how they did it.

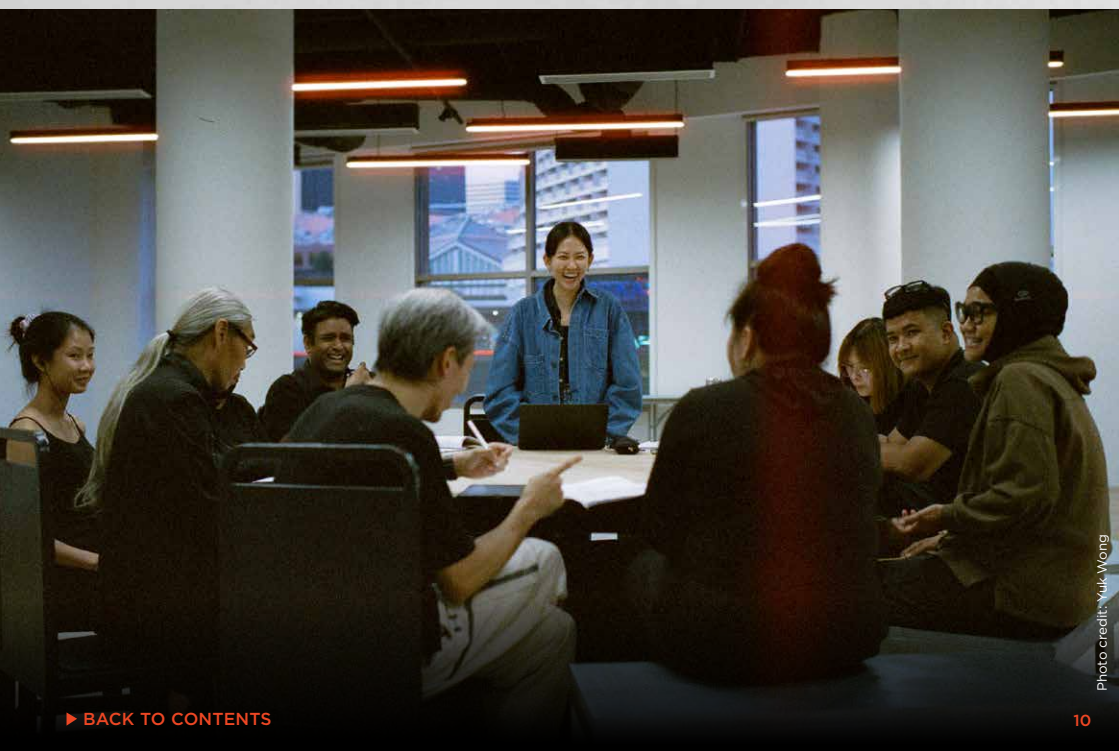
Secondly, thanks to those people who helped shape this script from its earliest form to where it is now: Rebecca Giggs (always), Annette Mees, Adam Hadley, Jordan Prosser, Eamon Flack, Carissa Licciardello, Vaishnavi Suryaprakesh, Tom Wright, Nathan Harrison, Rachel Roberts, Bec Massey, Nikki Kennedy, David Shaw, Jordan Prosser, Lloyd Allison-Young, Eleanor White, Yolande Norris, Jean Mostyn, Elly Speer, Tom Wright, Bridget Balodis, Chris Thorpe and Tessa de Josselin.

Finally, thanks to the two scientists who've shaped what I do: my dad, John Finnigan, and his best friend, Will Steffen.



DIRECTOR'S MESSAGE

In 2021, while living and studying in the United Kingdom, I met with a producer based there, eager to find out more about the industry. She shared a simple question that became a guiding force—who is in the room? As one of the few international students in a COVID-ridden London, I was starkly aware of who was in the room with me. Upon my return to Singapore, I began to embed this approach in most, if not all that I do.



Scenes from the Climate Era is a dizzying collection of conversations, and conversations surrounding the climate will inevitably be about race, gender, class and more. I was very intentional of the conversations that were included within and beyond the show, but I am also mindful of the ones I've had to leave out.

Most of my practice has been around performance, playwriting, producing and also importantly, in Theatre for Young Audiences. To be in the room as a director was an unimaginable one, but doors were opened for me, into porous, warm, and carefully held possibilities. This is an incredible honour that I don't take lightly, and I thank every single person who has been in this room with me.

Ellison Tan Yuyang

SYNOPSIS

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.





Photo credit: Yik Wong

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.

Scenes from the Climate Era was first produced by Belvoir St Theatre, Australia, in 2023. The Singapore presentation of *Scenes from the Climate Era* is commissioned by Esplanade - Theatres on the Bay, Singapore for The Studios 2025.

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.

(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 THE TEAM



Photo credit: Jordan Prosser

David Finnigan

Playwright

David Finnigan is a playwright and game designer from Ngunnawal country in Australia. He works with climate and earth scientists to create theatre and games about complex systems and planetary transformation. In 2023, David's play *Scenes from the Climate Era* premiered at the Belvoir Theatre in Sydney. His 2022 solo show *Deep History* was awarded a Scotsman Fringe First award and featured at the Public Theater New York and the Barbican London. His playscript *Kill Climate Deniers* was awarded the 2017 Griffin Award. David was a speaker at the 2024 TED conference. David is curled up online at davidfinig.com



Photo credit: Tan Ngai Heng

Ellison Tan

Director

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.

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).



Siti Hajar Gani

Performer

Siti Hajar Gani has been in the performing arts for over two decades across television and theatre. With a quiet dedication to her craft, she has taken on roles that reflect the lived experiences, emotions and voices of her community.

Her theatre work includes Malay-language productions such as *Hope*, *Al Kisah*, *Bulan Madu*, *Berak* and *Bawang Putih Bawang Merah*. She stepped into new territory with *Scenes from the Climate Era*, her first English-language theatre production, embracing the challenge with humility and an open heart.



Ali Mazrin

Performer

Ali is a theatre practitioner who is involved in both the creative and technical aspects of theatre. He has undertaken a variety of roles in various productions, such as stage manager, lighting designer, mural painter, actor and puppeteer. He acted in *Anak* by Noor Effendy Ibrahim in 2022, *Hantu Kaki Kotor* by Teater Ekamatra in 2024 and was a puppeteer for *Bawang Putih Bawang Merah* by Teater Ekamatra as part of

Esplanade's *Pesta Raya - Malay Festival of Arts 2024*, and starred in *Wizard of Oz* by Wild Rice as Toto.



Vishnucharan Naidu

Performer

Vishnucharan Naidu is an emerging artist and educator working in the intersections of theatre, applied theatre and movement. A graduate of NTU and valedictorian of Singapore Polytechnic's Applied Drama & Psychology Programme, he integrates artistic practice with social impact.

As a Teaching Artist at the Business Times Budding Artists Fund (BTBAF), Vishnu mentors young talents, drawing from his own experience as a former recipient. He has trained with Singapore Repertory Theatre and Access Path Productions through the Accelerate Access Programme, as well as the National Arts Council's IGNITE Mentorship and Wild Rice's Young & Wild! Programme. In addition to theatre, he is also a bharatanatyam dancer and engages in multidisciplinary work to expand his creative expression.

Follow him on Instagram: [@vishiefishie](#)



Lian Sutton

Performer

Tan Guo Lian Sutton is a graduate of the BA(Hons) Acting, and MA Arts Pedagogy and Practice programme at LASALLE College of the Arts. Selected theatre credits include *Kingdoms Apart* and *The Pillowman* by Chong Tze Chien, *Temple* by Natalie Hennedige, and *Acting Mad* by Haresh Sharma. He was awarded Best Supporting Actor at the 2017 Life! Theatre Awards for his role in *Electra*. Lian is co-founder of Nusantara Theatrics, which is dedicated to the development and education of artistry, storytelling, and theatrical meaning-making through an emergent pedagogy that uplifts play, creative individuality, collaboration, and a culture of continuous evolution.



Gloria Tan

Performer

Gloria Tan is an award-winning Singaporean actor and director known for her versatility across theatre, film, and television. A NAFA graduate (2009), she won the *Life! Theatre Best Ensemble* award for *Bilik Ahmad*, and has starred in Suria TV dramas (*BFF*, *Rempuh*, *Ikhlas*) and the film *Banting* (2014). Her one-woman show *Kancil* (M1

Fringe) sold out pre-opening and earned standing ovations. Internationally, she toured with Japan's Gumbo Theatre and earned a cross-cultural award in Kyoto. As a director, Gloria has developed acclaimed multi-sensory theatre for children with autism and mentored inclusive performances like *Lara's Merworld*. She currently teaches Drama at Republic Polytechnic's TRCC.



Tay Kong Hui

Performer

Kong Hui holds a Master of Arts from London University of Art, Central Saint Martins College of Art and Design. He was also awarded a Bachelor of Social Science degree by the Hong Kong Baptist University School of Media. He had learnt the performing arts from the late Mr Thia Mong Teck, a respectable and legendary theatre veteran in Singapore history. He was also funded by the National Arts Council in 2014 to undergo intensive theatre training in New York. The theatre and movie productions that he was involved in had received several awards and nominations.

As a multimedia practitioner for many years, Kong Hui founded i-Quartier (思在艺坊) in 2020, a multimedia art studio which enhanced his in-depth involvements in arts and media, both socially and artistically.



Teo Pei Si

Performer

Teo Pei Si (*gongxin*) is an actor and playwright whose work explores culture, heritage, and the intricacies of identity. She trained with Drama Box's youth wing, ARTivate (Batch 2), and founded The Solitude Movement, a theatre collective focused on stories rooted in Singapore's cultural landscape, particularly Chinese language works. She wrote and performed in *The Moon Mission*, commissioned by the Singapore Chinese Cultural Centre—a theatrical reimagining of classic Chinese tales—and *Three Sisters*, an original play exploring sisterhood and generational trauma.

Instagram: @teopei si

Website: www.thesolitudemovement.com



Claire Teo

Performer and Creative Access
Collaborator

Claire Teo is a visually impaired actor and artist-educator who uses performing and literary arts to bridge communities. Her versatility spans acting, singing, directing, writing, and access consultancy. She has led and conceptualised landmark disability-informed projects including: *Through The Looking Glass* (2025), *Monstress* (2025), *Women Flower* (2022), *MOVE FOR?WARD* (2022) and more.

She most recently performed at *The Sea and The Neighbourhood* as part of Singapore International Festival of Arts (SIFA) 2025, and will be representing Singapore at the World Expo 2025 in Osaka.

Claire teaches in both mainstream and special needs settings, including senior and youth care spaces, integrating theatre with education to facilitate self-discovery, actualisation and advocacy.

Yvan Karlsson

Movement Director

Yvan Karlsson is an award-winning director, movement director, puppetry director and performer from Boorloo, Perth, Western Australia. He is artistic director of physical and visual theatre company Monkey Brain and an associate artist with Spare Parts Puppet Theatre.

Recent work includes: *Hell Is Other People* (The Blue Room Theatre, PAWA Winner: Best New Theatre Work & Best Independent Theatre Production), *Wizard of Oz* (Wild Rice, Singapore), *Monstress* (ART:DIS, Singapore) and was SVEN/Puppet Captain in Disney's *Frozen - The Musical* (Australia, Singapore and Germany).

Adrian Tan

Lighting Designer

Adrian Tan is a highly-acclaimed and sought-after lighting designer from Singapore. He has a wealth of experience having designed and created shows that have been staged in the local and international arts scene, spanning a wide spectrum including the performing arts and outdoor light installations.

He has also had the opportunity to work in multi-disciplinary entertainment projects such as collaborations with Disney and Lucasfilm. A collaboration with prominent landscape artist Tom Massey (UK) for the Singapore Garden Festival 2018 also led to a win of the Best Indoor Lighting Award during the festival.

Adrian is also the founder of The Light Project, a design studio dedicated to explore the creative potential of light as a main medium for artistic expression and to push the boundaries of lighting design.

Several of his theatre works have received theatre awards, including shows like *Monkey Goes West* and *Another Country* by Wild Rice, *A Cage Goes In Search Of a Bird* by A Group Of People, *BITCH* for the M1 Fringe Festival and *Dark Room*, which was commissioned by the Esplanade as part of *The Studios 2016*.

www.thelightproject.co

bani haykal Sound Designer

bani haykal experiments with text + music.

As an artist and musician, his work revolves around human-machine relationships / intimacies, examining and reflecting on how tools and technologies have shaped and continue to shape our experiences from commuting to communicating, navigating places and people.

Manifestations of his research culminate into works of various forms including site-responsive installations, poetry and performance. In his capacity as a collaborator and a soloist, bani has participated in festivals including Other Futures (Netherlands), MeCA Festival (Japan), Wiener Festwochen (Vienna), Media/Art Kitchen (Indonesia, Malaysia, Philippines and Japan) and Liquid Architecture (Australia / Singapore) among others.

Loo An Ni

Costume Coordinator

Loo An Ni is fascinated with the tactility of objects and spaces. This brought her into theatre, where possibilities are endless. Having taken on various roles behind the scenes, from design and construction of costumes and puppets, to wardrobe management, her current interest is exploring how these two fields can meld with or complement each other. She is currently a member of The Finger Players' core team.

Shridar Mani

Producer

Shridar Mani is currently the company manager and co-artistic director of The Opera People, a Singapore based opera company that redefines the experience of opera for live audiences and online through multidisciplinary collaboration. He is also co-director of The Public Space, a production house with an arts-centred vision, designing experiences that bring people, stories, and ideas together. Over the past decade, he has worked as a programmer and producer with large cultural institutions, independent artists and arts groups to create, produce and present multi-disciplinary work in Singapore with a strong focus on music, opera, theatre and literary arts.

Cindy Yeong

Production Manager

Cindy is one of the most experienced production managers in Singapore. She spent 11 years in the iconic multi-venue performing arts complex: Esplanade – Theatres on the Bay. During her time as Production Manager (PM) she oversaw the production management team for *da:ns Festival* and *Huayi – Chinese Festival of Arts*.

In 2015, Cindy joined Ctrl Fre@k Pte Ltd, heading their production management arm. She was the Production Manager for *Share The Hope*, a large-scale façade video mapping show, as part of the opening carnival of National Gallery Singapore. She was also one of the production managers for SIFA under Festival Director Ong Keng Sen and Head of Production for SIFA under the helm of Gaurav Kripalani.

Woo Hsia Ling

Stage Manager

Ling is an arts producer and stage manager with over 23 years of experience in stage / production management and show calling, working on small to large-scale projects locally and internationally. Over the past decade, she expanded her expertise into producing and co-founded The Entity, an arts management company. She is currently the Executive Producer for *Rewind* “倒帶”, an upcoming

Mandarin monodrama, and the Producer for *Project 12*, an eco-social arts initiative by Drama Box on Pulau Ubin.

Ling holds a Master of Creative Industries in Creative Production & Arts Management and a Bachelor of Fine Arts in Technical Production & Management, both from Queensland University of Technology, Australia.

Cristabel Ng

Assistant Stage Manager

Cristabel is currently a freelancer working in the arts and entertainment industry. She has over 10 years of experience working at Esplanade – Theatres on the Bay on various concerts and theatre productions. She has, for the past two years, worked on productions for SIFA. She was stage manager for productions like Singapore Repertory Theatre’s *Por Por’s Big Fat Surprise Wedding* (2023) and *Grounded* (2024) and was also involved in productions like Nine Years Theatre’s *Phinny and Wally*, Mediacorp LOVE 972’s 30th anniversary production and *Shakespeare in the Park - Macbeth* (2025) as an assistant stage manager.

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 Gani

Ali Mazrin

Vishnucharan Naidu

Lian Sutton

Gloria Tan

Tay Kong Hui

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

Key Visual Photography

Akbar Syadiq

Key Visual Design

Sim Xin Feng

Costumes provided, in part,
with the generous support
of The Fashion Pulpit.



Photo credit: Yuk Wong

What theatre can do about climate change

by Cheyenne Alexandria Phillips



Photo credit: Tuckys Photography. Courtesy of The Theatre Practice.

We feel the heat. We've seen the headlines. It is easy to relegate the climate crisis to background noise, just because it seems so overwhelming. The amount of information available on rising global temperatures and environmental issues is daunting and continues to grow each day.

However, as Timothy Morton writes in his book *All Art is Ecological*, "The problem with ecological awareness and action isn't that it is horribly difficult. It is that it is too easy."

“You are breathing air, your bacterial microbiome is humming away, evolution is silently unfolding in the background. Somewhere, a bird is singing and clouds pass overhead. You stop reading this book and look around you. You don’t have to be ecological. Because you *are* ecological.”

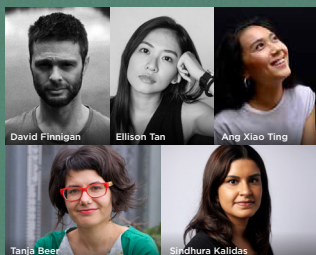
As a writer and theatre-maker, I believe there is a need to consider the ecological impact of the process of art-making in general. Many sets, costumes and other design elements are effectively single-use. They are made specifically for one production, and are discarded or kept in storage when the show closes. Likewise, few theatre practitioners consider the cost and carbon footprint of the electricity a production requires.

What small steps can be taken towards sustainable art-making?

▶ **Read the full article on *Esplanade Offstage*.**



Image courtesy of Jala Poo



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

How can the arts help to demystify science and ecology? Hear from the artists behind two eco-theatre works as part of *The Studios 2025*.

20 Jul 2025, Sun, 11am
Esplanade Black Room
Free, by registration.



Nature Walk & Ink-Making Workshop by Wild Dot SG

Explore colours and textures at this mindful walk to notice, harvest, make and celebrate natural inks.

30 & 31 Aug 2025, Sat & Sun, 9am
Pasir Ris Beach
\$50

For ages 10 and above.



Pickle Party: Building the "Set" by The Theatre Practice

Discover alternative approaches to various aspects of theatremaking in this hands-on workshop.

6 Sep 2025, Sat, 11am & 3pm
Practice Tuckshop, 58 Waterloo Street
\$25

For ages 13 and above.



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

- De Standaard



HARIBO KIMCHI

Jaha Koo / CAMPO

(South Korea / Belgium)

1 - 3 Aug 2025

Fri & Sat, 8pm | Sun, 3pm | Esplanade Theatre Studio

Step into Jaha Koo's *pojangmacha* (street food tent) as he cooks up an absurd yet deeply poignant work about displacement and discrimination.

1hr 10min, no intermission.

Performed in English and Korean, with English surtitles and captioning.

This production is presented as part of *The Studios 2025 - Sustenance*, critically imagining paths for a gentler, more sustainable & emotionally resonant future.

\$40

Limited concessions available.

Esplanade&Me specials available

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Assistive Listening



CAP Captioning



#EsplanadeSG #WonderHere

GEOFF SOBELLE FOOD

(USA)

★★★★★

It is a rare piece of theatre
to be a true multisensory
experience.

- Playbill

Theatremaker Geoff Sobelle
brings his signature illusionary
tricks and deft physicality for
the Singapore premiere of this
award-winning production.



6 - 8 & 10 AUG 2025

WED - FRI, 8PM | SUN, 3PM & 8PM

SINGTEL WATERFRONT THEATRE AT ESPLANADE

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.

This production is presented as part of *The Studios 2025 - Sustenance*, critically imagining paths
for a gentler, more sustainable & emotionally resonant future.

\$48*^, \$68 (Table Seats)^

*Limited concessions available.

^Esplanade&Me specials available

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Singapore Sign Language
Interpretation



Assistive Listening

Yusof

An Esplanade Commission

Portrait of a President

by Teater Ekamatra



Struggle, sacrifice and an unwavering commitment to serve the nation and its people—don't miss this illuminating play about Yusof Ishak, Singapore's first head of state.

2hrs, no intermission. | Performed in Malay, with English surtitles.

\$50[^], \$65^{*^}

^{*}Limited concessions available.

[^]Esplanade&Me specials available

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17 - 19 Oct 2025
Fri, 8pm | Sat, 3pm & 8pm | Sun, 3pm
Singtel Waterfront Theatre at Esplanade

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Terms and conditions apply.

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



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#EsplanadeSG #WonderHere



27 & 28 Sep 2025
Sat, 8pm | Sun, 2pm & 7pm
Esplanade Annexe Studio

Pichet Klunchun
(Thailand)



Ask anything



Celebrated contemporary dancer and choreographer Pichet Klunchun confronts AI in this bold, new solo work that examines how the human body can coexist with its machinic other.

(1hr 15mins, no intermission)
Please refer to advisories online.

\$35[^]

Limited concessions available

[^]Esplanade&Me specials available

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At Home and Afar

**Our stories. Our world.
In 60 live and digital works.**

Esplanade shines the spotlight on artistic relationships and notable programmes spawned through the national performing arts centre.

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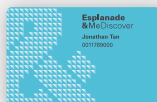


#EsplanadeSG #WonderHere

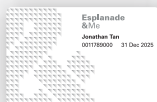
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- Up to 20% savings on tickets and priority bookings and early bird specials to festival and events at Esplanade
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- Exclusive invitations to events, workshops and tours
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Free upgrade when
you spend \$500



Free upgrade when
you spend \$1000



Free for kids
12 years & under



Free for ages
17 to 26 years



Free for ages
55 & above



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Gift

Imagination, empathy, creativity—the arts both embody and inspire these human qualities that help us make a better society.

a

Your donation opens up opportunities for the young to experience and be inspired by the arts. It also supports the aspirations of emerging Singapore artists to create and express their vision for the future.

Seat



esplanade.com/giftaseat

In appreciation of your donation:

Seat plaque acknowledgement
for the next ten years

Exclusive E&Me
Black Card benefits

Acknowledgement on
donors' wall in Esplanade

Full tax deduction
of donation amount



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

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

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



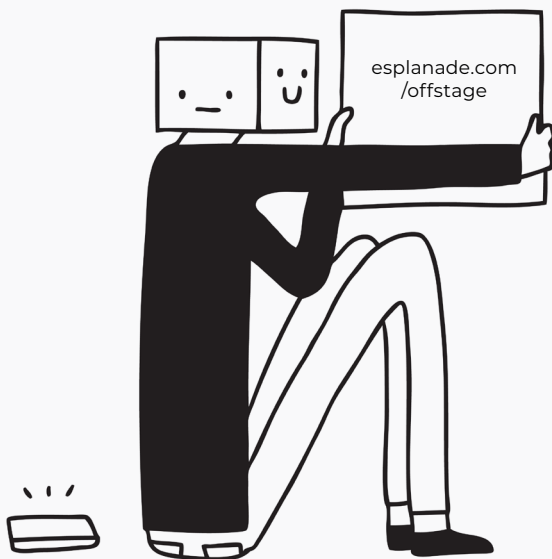
Esplanade also receives grants from the Ministry of Culture, Community and Youth, as well as support for our Community Programmes from the Tote Board Family, comprising Tote Board, Singapore Pools and Singapore Turf Club.

“

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)



TELL US

WHAT YOU THINK!

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

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

Scan and do the survey now!





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