

# BLIND RUNNER

AMIR REZA KOOHESTANI &  
MEHR THEATRE GROUP  
(IRAN)

31 JUL – 2 AUG 2026  
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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# SEASON MESSAGE

We live in a moment when the ground beneath familiar structures, ideas and ideals keeps moving, and with unprecedented speed. The fracture and shapelessness of our world today has left many of us navigating without a clear map. Borders are redrawn, allegiances are in flux, truths are contested.

In this disorienting landscape, questions of power feel newly urgent. Who holds it, and how is it exercised? What conditions enable it to take root, and what makes change possible?

As a universal idea, power resonates across time, geography, culture and personal circumstance. It is evocative precisely because it is lived. Each person encounters and understands it through their own experience, their own moment in history. We see and feel its effects daily. It is solid and imposing, fluid and multi-faceted.

As a concept, it is so often flattened, and immediately conjures up specific meanings, associated images, and visceral responses. How, then, do we approach power in a meaningful way, that might offer a fresh perspective or proposition?

Over the next three years, *The Studios*, an annual theatre season presented by Esplanade – Theatres on the Bay, will explore its many manifestations, as the world around us continues to shift.

We begin with **Precarious Bodies**. The season, which runs from 24 Jul to 6 Sep, looks at the conditions, structures and relationships that render us precarious, the dilemmas that arise and the choices we make.

The precarious 'body' is a socially constructed entity shaped by culture, circumstance and perception, both public and personal. We are made

precarious by the actions of others and we cause others to be precarious with the relative power we each wield. The consequences or impact of these actions are sometimes only visible with the passing of time, or felt only by the most vulnerable. We are also drawn to potential, especially in the fragile, liminal space just before action or change. While that potential always holds the risk of harm, it equally harbours the possibility of empathy, care and courage.

*Precarious Bodies* is an invitation to audiences to consider what it means to be precarious and to find their own interpretations of and relationships with power. The five productions this season bring to the fore our interconnectedness as human beings, whether we stand as individuals, communities, or part of systems and ideologies. Through diverse forms of theatre: documentary theatre, video, text, music, movement and social experiment, these works invite us to consider the complex workings of power, its effects through different bodies and contexts and the roles we play within them.

We open the season with ***Fragments of Tuah* (Mark Teh & Five Arts Centre, Malaysia)**, examining the mythologised figure of Hang Tuah, peeling the layers of the composite image of a hero that continues to embody national values and Malay identity in Malaysia. The work questions the gaps, contradictions and erasures that have led to the veneration of this legend.

We encounter bodies under surveillance and confinement in ***Blind Runner* (Amir Reza Koohestani & Mehr Theatre Group, Iran)**, where the strained relationship between an imprisoned political activist and her husband contrasts with the bond he forms with a blind marathon runner. As one relationship breaks down and another blooms, a risky plan emerges, shaped by struggle, solidarity and our instinct to make a run towards freedom.

The power dynamics at the workplace comes into focus in ***MULTIPLE BAD THINGS* (Back to Back Theatre, Australia)**, where privilege and

self-preservation test the limits of our bodies and our capacity to care. Idle chitchat descends into manipulation, words are used as weapons to marginalise and belittle, and apathy reigns. Unfolding with sardonic humour, we see our worst behaviours on unapologetic display.

**MONSTRESS (Claire Teo & ART:DIS, Singapore)** confronts what we choose not to see in everyday life and exposes the behaviours we justify. It tells the story of a blind girl, an autistic boy and his struggling mother who gravitate towards one another, while navigating a world and systems that lack compassion and ignore their realities.

As a counterpoint to the controlled or constrained bodies we encounter this season, we round up with **Handle with Care (Ontroerend Goed, Belgium)**. With no actors, no technicians and just a box, the audience creates its own unique, unrepeatable experience. What would happen if we were to cast convention and certainty aside for a while, and allow ourselves to be vulnerable to, and in turn, be responsible for strangers in the same space?

As always, our companion programmes for the season offer perspectives on the questions that will arise as we contemplate the nature of power and precariousness. We are honoured to provide the opportunity for all the artists in the season to speak directly with our audiences outside of performances, and to share personally their practice and lived experiences. Amongst them are international award winners and highly respected performance makers who have made significant impact on their respective communities.

This season, we invite you to take a collective first step into a new trilogy as fellow precarious bodies. We look forward to many insightful conversations, as we connect, listen and imagine new possibilities together.

**Shireen Abdullah**

Senior Producer  
The Esplanade Co Ltd

# ABOUT THE STUDIOS

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

**[esplanade.com/thestudios](https://esplanade.com/thestudios)**

# DIRECTOR & PLAYWRIGHT'S MESSAGE

It began with an image. Not an argument. Two runners tied together by a short band—one sees, one doesn't. In sport, the rules of guide running are strict. They can't be more than fifty centimeters apart, and the guide must never pull or push. I circled that knot for years before I understood it: care that's also constraint, closeness that's also control.

I made this in 2023 around one conviction: freedom isn't experienced alone. It means something only through connection, through a pace matched to a body that isn't yours. The guide can't run in your place he accompanies. That's what solidarity looks like when the times are dark. Rarely heroic. Someone breathing beside you, for kilometers, without applause. Since then, the ground has shifted. We come back after a year that's cost us much, after a war none of us chose. I'm wary of the louder arguments that drown out quieter demands—for the most ordinary human things. What was won in 2022 shouldn't be lost inside a bigger noise. I think of everyone it cost: the dead, the blinded, the imprisoned. This work doesn't need a war to stay relevant; if anything, war obscures its clarity.

Every body here is precarious. What holds each one upright is another body, tied on by a short band. For sixty minutes, we do little but notice the hand at the other end of the rope. I hope you leave asking who you're tethered to. Whose pace you're matching—and who's matching yours.

**Amir Reza Koohestani**

Mehr Theatre Group

# GENESIS OF THE PLAY

In the Winter of 2009 in Iran, after the Green Movement had subsided after the government's response to the demonstrators was to fire bullets, people gradually despaired of the possibility of achieving change in the country's political system and crawled back from the street to the corner of their sofa, I started running. For me, running was an alternative to the demonstrations that were no longer being held and the freedom that had left us again for the umpteenth time. To escape from the image of police officers and the smell of tear gas that were stored in my memory, I ran on a road where, behind the metal fences, you could see the emerging class of new money who had made a living circumventing Western sanctions; they clumsily played golf with imported non-standard golf clubs on artificial grass during their idle hours.



My decision to run was sudden, unprepared, with no trainer. I couldn't even wait to warm up. Just like an alcoholic who drinks his beer right in front of the supermarket, I was so impatient to step onto the road which was giving me an illusion of liberation. I didn't even give myself a chance to warm up. For this reason, life with this newly found pleasure ended very quickly; after a few times, the muscles in the back of my leg suddenly cramped and the orthopedic doctor banned me from running indefinitely.

Freedom is a state, just like running; you set yourself an imaginary goal of moving from point A to point B, for example, but your goal is not to physically move, but rather to experience the freedom in-between; that's how it was for me. It wasn't the record that mattered nor the distance. I ran until I couldn't anymore. I ran until I was out of breath, until one of my leg muscles or my heart sounded the alarm; I didn't even stop there. I said to myself to go another hundred steps. Are you still alive? You can still do it, another one hundred steps. It's not surprising that in such a wrong way I did such damage to my body, a kind of self-revenge after the disappointment of the revolution.

But why the blind runner? Samaneh Ahmadian, the dramaturge for this performance, first showed me the photo of the blind runners next to their guides at the Paralympic Games in Tokyo. Two bodies with their hands tied together, one blindfolded and the other with their eyes wide open, are running with all their might. Seeing those photos, something stirred in me. This time, running, which has always been an image of freedom for me, found a better way to round off the definition of freedom. As for a blind person with his or her guide runner, freedom is collective. You can't be free when you are alone. In the crowd's presence, freedom and the struggle for it gain meaning.

In September 2022, Niloofar Hamedei was the first journalist to report on the hospitalisation and eventual death of Mahsa Amini due to a beating by the Morality police. A report that triggered the social uprising of Woman Life Freedom. Niloofar Hamedei was arrested a few days after her report came out and is still in prison without trial. She and her husband, who is also a marathon runner, launched various campaigns to bring the voices of political prisoners to the public's ears, such as Nilofar announcing that she would perform a sun salutation from her cell at 8am every morning or would run twice a week in slippers in the prison yard. Her husband also turned running outside the prison into a campaign for Niloofar's release. To this day, numerous runners have run for Niloofar's liberation in different marathons.





Zia Nabavi, a political prisoner who spent eight years of his youth in one of the Islamic Republic's prisons, wrote his master's thesis on *The phenomenology of the prison experience*. To write this thesis, he interviewed tens of political prisoners, which was very enlightening for someone like me who knew nothing more than what has been published in social media. In the introduction to his thesis, Nabavi writes: "The approach of 'position media on prison is built around the concepts of 'rehabilitation' and 'punishment', and the approach of opposition media also frames the issue of prison with the concepts of 'torture' and 'repression', and therefore both of them are largely blind to the real experience of prison." He claims that the dominance of these two political approaches in the public media has caused the experience of prison to be very surprising and unfamiliar for someone

who's involved with this experience for the first time. "Contrary to popular opinion, prison is not a place without any sign of life, but a unique and different quality of life flows in it, which cannot be understood with the political glasses that we have chosen to look at it through." Reading this three-hundred-page research was a gift for someone who wants an artistic, humanistic approach towards political prisoners. I owe Zia Nabavi more than just a bottle of wine.

Immigrants are either fleeing from dictators who are puppets of world powers or fleeing from poverty resulting from centuries of their property being looted by colonialists. Yet Europeans are unwilling to accept responsibility for destabilising these people's lives by doing their best to push them back to their destabilised countries (just read again The Illegal Migration Bill that had its readings in the House of Commons in Britain last March: anyone who arrives 'illegally' will be unable to claim asylum, and the Home Secretary will have a duty to remove them). As a result, there is no other option for the immigrant except to step on dangerous paths, such as going through the tunnel that has trains travelling at a speed of 160 kph every few hours. If they can't cover the 38-kilometre distance before the Paris-London high-speed train passes through, all that will remain is their blood stains on the wall.

**Amir Reza Koohestani**

Mehr Theatre Group

Apr 2023

# SYNOPSIS

Once a week, a husband comes to visit his wife, a political prisoner.

Spied on by cameras and under constant surveillance, their conversations become increasingly fraught and distant, leading to incomprehension and a crippling inability to put into words the harshness of daily life.

At his wife's insistence, the husband agrees to guide a young blind woman through a race in Paris. They have to find a common rhythm; over the course of their training sessions, both get to know each other.

Once the competition ends, another race emerges. He now has to help her get to England by crossing the Channel Tunnel, covering 38 kilometers in just a few hours so as to avoid being hit by the first train in the morning. Between the confines of the prison and the sense of freedom afforded by the race, emerges a poetic vision of the struggle, of mutual aid, and of the freedom towards which we rush headlong into.





A 2023 co-production with several key international festivals—Kunstenfestivaldearts (Brussels), Festival d'Automne à Paris, Noorderzon Festival of Performing Arts & Society (Netherlands), Berliner Festspiele, and Under the Radar Festival (New York)—*Blind Runner* deftly and gracefully interweaves the destinies of three individuals, each grappling with oppression in their own ways.

Iran's Amir Reza Koohestani and Mehr Theatre Group return to Singapore for the first time since 2014, where their presentation of *Amid The Clouds* at Singapore International Festival of Arts (SIFA) was praised by The Business Times for being an "austere and restrained piece ... steeped in poignancy and meaning."

True to his stripped-down approach for the stage, Iranian director Amir Reza Koohestani now deploys video to multiply the possibilities of the narrative, encouraging the spectator's gaze to roam freely from the performers' bodies to their filmed faces. In so doing, he has once again created an undoubtedly striking and moving show.

(1hr, no intermission)

Performed in Persian, with English surtitles and captioning

Advisory: Latecomers will not be admitted once the performance has begun.

There will be no re-admission for this performance.

There will be a post-show dialogue after the performance on 31 Jul, Fri, 8pm.

# ABOUT THE TEAM

## MEHR THEATRE GROUP

Mehr Theatre Group was founded in 1996 in Shiraz, Iran, as an acting workshop seeking a new theatrical language, distinct from traditional forms and strongly influenced by cinema. Based in Paris since 2008, and administered by French producer Pierre Reis, the company works between Tehran and exile, bringing together artists inside and outside Iran and regularly collaborating with non-Iranian designers and composers.

Led by writer-director Amir Reza Koohestani—whose academic work in Manchester focused on post-9/11 documentary theatre—with long-time collaborator and playwright Mahin Sadri, and Iranian production manager and actor Mohammad Reza Hosseinzadeh, the Mehr Theatre Group creates text-driven, documentary-inspired pieces that combine personal archives, interviews and everyday documents with a precise, minimalist staging.

Since working in German theatres, Koohestani has developed a distinctive use of live PTZ “surveillance” cameras, allowing images from the stage to be framed and recomposed in real-time. Memory, testimony and the feeling of living between two worlds—past and present, homeland and elsewhere—run through all of Mehr’s productions, even when they are based on classics.

Mehr’s internationally known works—including *Dance on Glasses*, *Timeloss*, *Hearing*, *En Transit* and *Blind Runner*—have toured to major festivals such as Kunstenfestivaldesarts, Holland Festival, Wiener Festwochen, Festival d’Avignon, Festival d’Automne à Paris, La Biennale di Venezia, Under The Radar, etc. and the company has received multiple awards in Iran, including Best Theatre Company (2010), as well as several international prizes for its productions, including a Special Citation at the 69th Obie Awards (2025).



## AMIR REZA KOOHESTANI

### DIRECTOR AND PLAYWRIGHT

Amir Reza Koohestani was born in Shiraz, Iran in 1978. At a young age, he began publishing short stories in local newspapers and working in film. After a brief experience as a performer, he devoted his time to writing his first plays—*And the Day Never Came* (1999) and *The Murmuring Tales* (2000)—for the Mehr Theatre Group. Koohestani's third play, *Dance on Glasses* (2001), garnered him international notoriety and the support of several European theatrical artistic directors and festivals. Further work includes the plays *Recent Experiences* (from the original text by Canadian writers Nadia Ross and Jacob Wren, 2003); *Amid the Clouds* (2005); *Dry Blood & Fresh Vegetables* (2007); *Quartet: A Journey North* (2008); *Where Were You on January 8th?* (2009); *Ivanov* (2011); and *The Fourth Wall* (from the original play *England* by Tim Crouch, 2012), which was presented one hundred times in an art gallery in Tehran.

Over the past decade, Koohestani wrote and directed the plays *Timeloss* (2013), *Hearing* (2015) and *Summerless* (2018), forming the Time Trilogy as presented at the Festival TNB, in Rennes, France in November 2018.

Since 2006, Koohestani has been independently working across Europe at Munchner Kammerspiele, Thalia Theater, Deutsches Theater, La Comédie de Genève, Riksteatern and Theater Freiburg, creating more than 15 new productions. He has established strong creative partnerships with the actress, playwright and director Mahin Sadri; light designer and scenographer Éric Soyer; composer Matthias

Peyker and video artist Philip Hohenwarter. Koohestani also regularly collaborates with the actor and film director, Mani Haghighi, with whom he co-wrote the script to the movies *Modest Reception* (Netpac Award at the 2012 Berlin International Film Festival) and *Subtraction* (July 2023).

In May 2023, after a two year pause due to the COVID-19 pandemic, Koohestani and his company created and are touring *Blind Runner*, which premiered in Brussels as part of the Kunstenfestivaldesarts.

His plays are distinguished by their poetic narratives, subtle criticism, and exploration of personal and political themes. Through his creations, Amir continues to inspire and challenge audiences around the world, combining the intimate and the universal and offering a unique perspective on the intersection of Iranian theater and contemporary global theatre.

Far from limiting himself to writing and directing, Amir is also involved in the transmission of knowledge. He leads workshops at prestigious institutions such as La Manufacture's *On Narratives and Aesthetics in Contemporary Theater*, the CIFAS Atelier 2016: *Building Theater from Personal Stories*, and the Berliner Festspiele International Forum, thereby promoting innovation and exchange in contemporary theatre creation. These commitments reflect his dedication to nurturing creative talent and advancing the global artistic community.

In 2025, Amir lead the *École des Maîtres*, an international travelling theatre training course, with 20 actors of five different nationalities. Together, they presented the fruits of their work with different proposals in Liège, Lisbon, Coimbra, Milan, Udine and Angers.



## AINAZ AZARHOUSH

### PERFORMER

Aina Azarhoush was born in Ramsar, Iran, in 1989. She graduated from Azad University in Tehran with a degree in Graphic Design. While enrolled in an advanced drama course at the Karnameh Institute of Dramatic Art, she was cast in the 2012 film *Paternal House*, directed by Iranian filmmaker Kianoush Ayari. She followed this up with a role in *Fish and Cat*, a 2013 film directed by Shahram Mokri, which won the Innovative Content Award at the Venice International Film Festival.

In 2016, she was selected to act in Amir Reza Koohestani's play *Hearing*, which toured to the festival d'Avignon, the Schaubühne in Berlin, the Kunstenfestivaldesarts in Brussels, as well as to other countries.

In 2023, she performed again under the direction of Amir Reza Koohestani for *Blind Runner*.

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## MOHAMMAD REZA HOSSEINZADEH

### PERFORMER

Mohammad Reza Hosseinzadeh Azad was born in 1978, in Tehran, Iran. He is a theatre actor and a producer and manager for theatre companies in Iran, such as Amir Reza Koohestani's Mehr Theatre Group, with whom he has collaborated with since 2005.

In 2023, he performed in *Blind Runner*, his first time under the direction of Amir Reza Koohestani.

## DARIUSH FAEZI

### DIRECTOR'S ASSISTANT

Daryoush Faezirazi is a theatre actor. He has played the lead role in several successful plays in Iran and internationally (Great Britain, Finland, Tunisia, India, Czech Republic, Italy, etc.). He has also worked as an assistant director in several national and international productions, directed three productions in national theatres in Iran, and acted in two films and television series. For *Blind Runner*, his first collaboration with Amir Reza Koohestani, he is the assistant director.

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## YASI MORADI

### VIDEO

Yasi Moradi was born in 1991 in Kerman, Iran. She initially studied engineering, but later her interest led her to pursue art, theatre, and film. After several experiences as an assistant director, her career started in 2017 with writing and directing the play *Yasi's Graffiti Exhibition*, which was presented at RoobeRoo Mansion in Tehran. As a film editor, she has worked with many directors on both short and feature films.

Since 2020, she has been working as a videographer for Amir Reza Koohestani's productions, including the Abbas Kiarostami exhibition at the Centre Pompidou (2021) and the plays *Professor Bernhardt* (Freiburg Theater, 2022) and *Blind Runner* (premiered in 2023).

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## NEGAR NOBAKHT

### COSTUME DESIGN

Negar Nobakht Forghani has been a loyal collaborator of Amir Reza Koohestani since 2005, working on his plays as a set and costume assistant, and is responsible for conducting the surtitles during the touring performances.

## PIERRE REIS

### PRODUCTION, ADMINISTRATION AND PROMOTION

Pierre Reis has been working with performing artists for 22 years. He has collaborated with numerous stage directors, choreographers, sound artists and visual artists, developing various forms of support.

In 2005, he met Amir Reza Koohestani and since then has developed a collaboration encompassing company and tour administration, production, communication, and more. Pierre Reis has also worked at the Théâtre des Bouffes du Nord (Paris), with Peter Brook, at La Maison de la Culture d'Amiens, at the Théâtre National de Bretagne in Rennes and at the Formart production office.

# CREDITS

## TEXT AND DIRECTION

Amir Reza Koohestani

## DRAMATURGY

Samaneh Ahmadian

## DIRECTOR'S ASSISTANT

Dariush Faezi

## LIGHTS AND SCENOGRAPHY

Éric Soyer

## VIDEO

Yasi Moradi

Benjamin Kreig

## MUSIC

Philip Hohenwarter

Matthias Peyker

## COSTUME DESIGN

Negar Nobakht Foghani

## PERFORMERS

Ainaz Azarhoush

Mohammad Reza Hosseinzadeh

## ENGLISH TRANSLATION AND SURTITLE ADAPTATION

Massoumeh Lahidji

## SURTITLES OPERATOR

Negar Nobakht Foghani

## PRODUCTION, ADMINISTRATION, AND PROMOTION

Pierre Reis

*Blind Runner* is supported by  
The Institut Français and  
The Ministry of Culture –  
DRAC Île-de-France.

*The Studios* companion programmes are an invitation to deepen engagement with the artistic works and the conversations raised in the season. The following are companion programmes to *Blind Runner*.



Masterclass

## **Daily Life as Performance – Crafting Narratives from Everyday Experiences**

Amir Reza Koohestani (Iran)

Reflect on daily routines, environments, modes of communication and uncover the latent dramaturgies embedded in everyday existence.

**3 Aug 2026, Mon, 10am**  
**Esplanade Rehearsal Studio**  
**\$60 (pre-registration is required)**

For ages 20 and above.

[FIND OUT MORE](#)



In Conversation

## **Making Theatre of the Everyday**

Amir Reza Koohestani (Iran) and  
Haresh Sharma, moderated by Kok Heng Leun

A conversation exploring how everyday life and lived experiences can serve as the core materials for devising emotionally and politically resonant work.

**1 Aug 2026, Sat, 4pm**  
**Esplanade White Room**  
**Free, registration is required**

For ages 6 and above.

[FIND OUT MORE](#)

# THE STUDIOS

## PRECARIOUS BODIES

THE  
POWER  
TRILOGY

A season of thought-provoking theatre, talks, and programmes exploring the conditions, structures, and relationships that render us precarious, along with the dilemmas and choices that follow.

JUL – SEP 2026

### MULTIPLE



BAD

### THINGS

BACK TO BACK  
THEATRE  
(AUSTRALIA)

In a placeless warehouse, three employees approach a possibly pointless task, and are forced to test the limits of their bodies, their cooperation, and their capacity to care.

Photo Credit: Jeff Buey

21 & 22 Aug 2026  
Fri, 8pm | Sat, 3pm  
Singtel Waterfront Theatre at Esplanade

\$50

For ages 13 and above.  
Advisory 16: Contains mature themes, coarse language and partial nudity.  
Recommended for ages 16 and above.

FIND OUT MORE

CAP Captioning

### MONSTRESS

AN ESPLANADE CO-PRODUCTION

WRITTEN BY  
CLAIRE TEO

DIRECTED BY  
YVAN KARLSSON

PRODUCED BY  
ART:DIS  
(ARTS AND DISABILITY)  
SINGAPORE



Through the lives of a blind girl, a burnt-out caregiver and her autistic son, *MONSTRESS* exposes the behaviours we justify and the silences we keep.

SG culture pass  
eligible

4 – 6 Sep 2026  
Fri & Sat, 8pm | Sun, 3pm  
Esplanade Theatre Studio  
\$42

For ages 13 and above.  
Advisory: Contains mature themes, with some references to sexual assault, grooming, and death.

FIND OUT MORE

RE Creative Access: Embedded Narration  
Relaxed Environment CAP Captioning

The best of London Theatre, from stage to screen



★★★★★  
"An irresistible production"  
- Radio Times

# INTERALIA

a new play by Suzie Miller

27 AUG 2026, THU, 7:30PM  
30 AUG 2026, SUN, 5PM  
(1hr 45mins, no intermission)

**NC16** (Sexual References and Coarse Language)



★★★★★  
"Raw, exhilarating and often alarmingly funny"  
- The Daily Mail

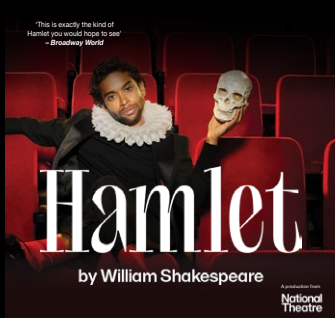
Jack LOWDEN Martin FREEMAN

# The Fifth Step

Written by DAVID IRELAND Directed by FINN DEN HERTOG

28 AUG 2026, FRI, 7:30PM  
(1hr 27mins, no intermission)

**NC16** (Sexual References and Coarse Language)



"This is exactly the kind of Hamlet you would hope to see"  
- Broadway World

# Hamlet

by William Shakespeare

29 AUG 2026, SAT, 1:30PM  
(3hrs, including 20mins intermission)

**PG** (Some Violence)



★★★★★  
"Funny and brilliant"  
- The Times

HELEN MIRREN

# THE AUDIENCE

by Peter Morgan  
directed by Stephen Daldry

29 AUG 2026, SAT, 7:30PM  
(2hrs 30mins, including 20mins intermission)

**PG**



★★★★★  
"Stunning. Captive & mesmerising adaptation"  
- Broadway World

IMELDA STAUNTON

# MRS. WARREN'S PROFESSION

BERNARD SHAW DOMINIC COOPER BESSIE CARTER

30 AUG 2026, SUN, 1PM  
(2hrs, no intermission)

**PG** (Some Sexual References)

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Film Screening



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#EsplanadeSG #WonderHere



剧作家

**Yasmina Reza**

华人剧场界首席导演

**梁志民**

**屈中恒 × 卜学亮 × 曾国城**

CHU CHUNG HENG

PU HSUEH-LIANG

TSENG KUO CHEN

What is "friendship"? Taiwan's Godot Theatre Company considers the beauty and savagery of friendship in *ART*, a humorous and thought-provoking play that has been captivating audiences and critics alike.

(2hrs 15mins, no intermission. Performed in Mandarin, with English surtitles.)

"友谊"到底为何物? 台湾果陀剧场以《ART》实力诠释友谊的玩味之处, 诙谐幽默又发人深省的演绎惊艳四座, 大获各界好评。

(2小时15分钟, 无中场休息。以华语演出, 附英文字幕。)

**18 – 20 SEP 2026**

FRI & SAT, 8PM | SAT & SUN, 3PM

ESPLANADE THEATRE

**\$48, \$68\*, \$98\*, \$118, \$138^, \$158^**

\*Limited Concessions available

^Esplanade&Me Specials available

Join for free at [esplanade.com/membership](https://esplanade.com/membership)

Terms and conditions apply

**BOOK NOW**

[esplanade.com/ART](https://esplanade.com/ART)

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.

Performed By

Presented By

Venue Partner



Godot Theatre Company



果字全球



esplanade  
Theatres on the Bay



#EsplanadeSG #WonderHere

55<sup>th</sup>  
Anniversary of  
**Jerry &  
The NeuFaces**

*To Be a Rock, but Not to Roll*



SUPPORTING BAND: **Silver Strings**

HOSTED BY: **Belinda Sunshine**

**Esplanade Concert Hall**  
**21 Aug 2026, Fri, 7.30pm**

Celebrating 55 years in music, Jerry & The NeuFaces take audiences on their journey with crowd favourites like *Gadis Manis* and covers of iconic songs such as Tom Jones' *Delilah*, Engelbert Humperdinck's *Quando Quando Quando*, Lionel Richie's *Easy* and more.

(1hr 30mins, no intermission)

Performed in English.

**\$40, \$55<sup>^</sup>**

Limited concessions available

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BY DANIEL KOK AND LUKE GEORGE  
FEATURING RUDRA

(Singapore/Australia)

**SINGAPORE**

Special iteration developed with Esplanade

The Singapore iteration of internationally acclaimed *Still Lives* suspends Vedic metal band RUDRA with ropes into a part performance, part living sculpture that powerfully entwines their personal memories and cultural histories.

2hrs, no intermission

Please refer to advisories online.

17 OCT 2026, SAT | 7.30PM

SINGTEL WATERFRONT THEATRE AT ESPLANADE

**\$38**

Limited concessions available

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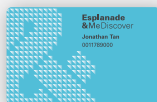
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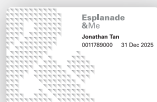
# The Arts & You

Your access to the arts starts with *Esplanade&Me*

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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](https://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!\**



# 4.3K

activities took place at Esplanade.



## 70% Free



## 30% Paid



# 3.75M

people attended our live and online activities.



## 93%

of surveyed audiences were satisfied with their Esplanade experience.



## 66%

reported a positive impact on quality of life and wellbeing.

\*Figures for Esplanade's activities from Apr 2024 to Mar 2025.



## 670

Activities

## 17.1K

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](http://www.esplanade.com/donate)  
To find out more, email us at [donations@esplanade.com](mailto: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 2025 – March 2026.

## 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.



Scan to pay

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!





#EsplanadeSG #WonderHere