

FRAGMENTS OF TUAH

Mark Teh &
Five Arts Centre
(Malaysia)



TRACING
A HERO
THROUGH TIME
AND SPACE

24 – 26 Jul 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

Director's Message

In our title, 'fragments' refers to several things.

A recognition that perhaps our understanding or views of Hang Tuah are always only partial. Or the ways he has been imprinted in Malaysia's social landscape mean there are traces of him everywhere—sometimes in unexpected places. It also points to a central tension around the figure: he can be found in both the *Sejarah Melayu* (appearing amongst a much larger cast, a *cerita ranting*), and the *Hikayat Hang Tuah* (where his journey serves as the *cerita pokok*, or central spine). This seeming contradiction—between the poles of *sejarah* and *hikayat*, *berita dan cerita*, history and story—appears to have created a kind of polarity in our engagement with the character. There are those who are very invested in proving his existence, and there are those who see him purely as a figure of fiction.





What our project is more interested in is zooming out and looking at how a ‘national hero’ is created and lionised. Through what means of storytelling? What acts of history-making, or myth-making? What networks of power and patronage? I guess we’re also looking at the power of stories and storytelling—how they can be instrumentalised, distorted, even weaponised. *Penglipur lara, dan penipu lara*. Storytelling as manipulation.

We have focused on fragments of *Tuah* that intrigue us. These include the creation story of the large mural in Malaysia’s Muzium Negara, as well as visits to places that bear his name across the Malay Archipelago. There is an episode that dives into the rabbit hole of Hang *Tuah* online—a mirror world of alternative theories, conspiratorial claims and endless ‘discoveries’—and we trace

how these new variants are manifesting offline, finding their way into exhibitions, museums, academia. There's a reviewing of the 1956 *Hang Tuah* film, with P. Ramlee in the leading role. There's a fragment that take us into the final two chapters of the *Hikayat*, which interpretations of Hang Tuah largely ignore. And there are songs that speak about differing notions of be/longing and agency.

Navigating this landscape of Hang Tuah onstage is the gifted performer and singer-songwriter Faiq Syazwan Kuhiri. Faiq has drawn from his well of experience as a young man who also happens to be Malay—with the double-edged privilege and baggage that comes with this subjectivity—to inhabit poly-perspectival ways of seeing and approaching this figure from 600 years ago. It has been a deep honour to walk alongside Faiq in this process.





My deepest gratitude to Tay Sy and Sam, essential travel companions and co-navigators. Huge thanks to Bryan, OJ, Man, Zak, June and Hui Ting for their artistry and craft, inventiveness and sensitivity, care and cool; for making difficult work do-able, for making it worth doing. A final *terima kasih* to Sharyn Shufiyan, who allows me to disappear down rabbit holes for extended periods. Her light guides me home.

The last productions Five Arts Centre presented in Singapore took place in 2012: *DREAM COUNTRY: a lost monologue* and *Gostan Forward*. We are very happy to have the opportunity to return after 14 years to share *Fragments of Tuah* with audiences in Singapore. *Ribuan terima kasih* to Shireen Abdullah and the team at Esplanade – Theatres on the Bay for this invitation.

Mark Teh

Synopsis

What does loyalty mean today? What gaps have shaped our understanding of the past? And who decides which myths are worth remembering?

Fragments of Tuah is a documentary theatre work set to original music that revisits, dissects, and reimagines the enduring mythical figure of Hang Tuah—a purported 15th-century warrior often deployed as an emblem of unquestioning allegiance to the state and her ruler. His legend and memory continue to echo across time, shaping the narratives of loyalty, identity, and power in Malaysia even to this day.





Over three years, Five Arts Centre members Mark Teh, Faiq Syazwan Kuhiri, Syamsul Azhar together with close collaborator Wong Tay Sy researched the different faces, facets and phases of this fabled figure, and in the process confronted what all these incarnations of Hang Tuah might mean for the historical and contemporary landscapes within and beyond Malaysia.

The audience is invited into a space of reflection where the fragments of *Tuah* are pieced together not to restore a whole, but to explore the gaps, contradictions, and questions that linger. Rather than offering a single truth or linear biography, *Fragments of Tuah* is a layered collage of perspectives and materials—drawn from archival texts, schoolbooks, songs, state slogans, invented memories, and historical erasures.

(1hr 30mins, no intermission)

Performed in English and Malay, with English surtitles.

Admission for ages 18 and above.

Advisory: R18 (Includes content that some might find culturally or religiously sensitive)

There will be a post-show dialogue after the performances on 24 & 25 Jul, Fri & Sat, 8pm.



About the team

Five Arts Centre

Five Arts Centre is a dynamic collective of Malaysian artists, activists, and producers, dedicated to generating alternative art forms and images in the contemporary arts landscape. They are known for cutting edge performances in theatre, dance, music, and young people's theatre, and incorporate aspects of visual and digital arts as well. Since its formation in 1984, Five Arts Centre has been committed to articulating the complexity of Malaysian culture and identity through explorations and fusions of local vocabularies, forms, and traditions—in relation to the global, modern, and cross-cultural.

Five Arts Centre has been involved in capacity building for the arts with previously managing Arts Network Asia, an organisation supporting regional exchanges across Asia; managing the Krishen Jit Fund (launched together with ASTRO) to support the work of arts practitioners; and serving as the secretariat for the ReformARTsi coalition, made up of arts organisations, practitioners, and academics to build consensus and advocacy on policy reforms for the performing arts. Five Arts Centre has also been recognised for its contributions by receiving the inaugural “Most Inspiring Award” at the 2015 Boh Cameronian Arts Awards, and the 2016 “Praemium Imperiale Grant for Young Artists” award from The Japan Art Association.



Mark Teh

Director

Mark Teh is a performance maker, researcher, and curator based in Kuala Lumpur, Malaysia. His diverse, collaborative projects take on documentary, speculative and generative forms, and address the entanglements of history, memory, counter cartography and the political. His practice is situated primarily in performance, but also operates via exhibitions, education, social interventions, writing and curating. He graduated with an MA in Art and Politics from Goldsmiths, University of London. Mark's projects have been presented at festivals, museums and galleries across Asia and Europe. He is a member of Five Arts Centre.



Faiq Syazwan Kuhiri

Performer

Faiq Syazwan Kuhiri is a multi-medium artist based in Kuala Lumpur, Malaysia, working across performance, writing, music, and digital content. He creates original music with the bands Terror and Sandy Eye, and recently premiered *I Can't See Myself In This Landscape*, an audio walk that moves listeners through different times and spaces of Kuala Lumpur.

Faiq is a member of Five Arts Centre, and he has performed in projects such as *UNTIL WE ARE ALL FREE*, *Fragments of Tuah*, *Mortal Man: Two Monologues*, *A Notional History*, *Oppy & Professor Communitas*, *Baling*, *Version 2020*, *2 minute solos – art meets politics* and *Something I Wrote*, amongst others.



OJ Law

Musician

OJ Law is a musician, songwriter and music producer, who has independently recorded and released five albums since 2006. His 2020 album *All Filter* was named one of NME's Best Southeast Asian Albums of the year, and the single *Reissues* was highlighted as a Hidden Gem of the year by Apple Music 1's Matt Wilkinson.



Shariman Shuhaime

Musician & Sound Engineer

Shariman Shuhaime, also known as Man, is a seasoned sound engineer and producer with deep roots in the Malaysian music scene. As one-fourth of The Fatalis and one-fifth of Terror, Man brings a unique blend of creativity, precision, and raw energy to every project he touches.

With years of experience both on stage and behind the mixing console, he has developed a finely trained ear for detail and balance. Beyond live performances, Man has played a crucial role in shaping the sound of numerous tracks and albums under his own imprint. His expertise in mixing and mastering has helped elevate the work of many independent artists, and his reputation continues to grow among musicians and creatives seeking authentic, high-quality production. Whether in the studio or on tour, Man remains committed to pushing sonic boundaries while staying true to the heart of the music.



Wong Tay Sy

Production Designer

Wong Tay Sy has been actively involved in the fields of contemporary art, theatre, and film production since 1999. Working with different arts collectives, organisations, and production houses, she has extensive experience as an award-winning production designer, curator, producer, and facilitator. In her work and projects, Tay Sy believes in the process of collective creativity and interdisciplinary collaboration, and she is particularly interested in the intersections between the arts and our social environments. She is a visual arts graduate from Central St. Martins, London.



Syamsul Azhar

Lighting & Multimedia Designer & Operator

Syamsul Azhar is a Malaysian artist specialising in performance, light-based works and technological installations. Based in Kuala Lumpur, his practice investigates spatial dynamics and audience engagement through multimedia projects. Notable works include *A Notional History*, a reinterpretation of Malayan Emergency narratives, and *Dari Pinggiran Vol. 1*, an immersive installation exploring urban marginality through sound and light. He is an associate of Five Arts Centre and a member of Sans Collective, where he integrates digital media with live performance. Azhar holds a degree in Film and Digital Media from Deakin University, Australia, and employs cinematic techniques within expanded contemporary art contexts.



Bryan Chang

Multimedia Design & Operator

Bryan Chang is a designer and artist working across graphic design, scenography, and media art—spanning visual identity, print and digital design, lighting, multimedia, and photography. He has worked with artists, theatre companies, cultural organisations and international festivals.

Selected work includes *Fragments of Tuah*, *Pending*, *Will You Be My Witness*, *Notes from the Fringes*, *Switchblade Operation: The Longing*, *Symbiocene*, *Dari Pinggiran*, and *Every Thought I've Ever Had*. His work for theatre and dance—particularly lighting, sound, and multimedia design—has won art prizes and earned multiple nominations.

Bryan co-founded Sans Collective, an interdisciplinary group creating work for performance and exhibition.



June Tan

Producer

June Tan, producer, scriptwriter, activist and member of Five Arts Centre, studied Biology at Imperial College of Science, Technology and Medicine and worked in the corporate world while stage-managing, tour-managing and producing numerous performing arts projects.

From 2018 – 2020, June was Director for TPAM in Yokohama, an arts platform reflecting contemporary thinking in Asia. She was also the Artistic Director for KL Festival 2026, a month-long, city-wide festival celebrating arts and culture. She is active in ReformARTsi, a grassroots coalition seeking arts policy change, and has also written and produced for film and television.



Hoe Hui Ting

Asst. Producer

Hoe Hui Ting is a Malaysian production/stage manager and producer who has been working in the performing arts since 2011. She began her journey with Five Arts Centre, where she served as Company Manager from 2013 to 2019, and returned in 2024 to continue supporting artist-led work.

Hui Ting has collaborated with groups such as The Instant Cafe Theatre Company, Wild Rice (Singapore), Pentas Project, klpac, DPAC and O Puppet Theatre. She was also Festival Manager for KL Festival 2026, a month-long multidisciplinary arts festival in Kuala Lumpur.

As a mother of two, Hui Ting brings a care-based approach to production, valuing clarity, communication, and emotional safety in the rehearsal room and beyond.



Armanzaki Amirolzakri

Stage Manager

Armanzaki Amirolzakri is a theatre production manager and designer. He is a graduate of Segi College (SJ) with a Diploma in Performing Arts. Since 2010, he has worked as a Production Stage Manager with various production houses within Malaysia and internationally. He is also a theatre designer whose work encapsulates stage and lighting design, and sometimes performs and creates performative art.

Notable creative works include *A Day in Kuala Lumpur in **2080* supported by Five Arts Centre, *The Misinterpreted Futures of George Town: 2068* at the George Town Festival 2018, and *Anatomylytical* in collaboration with What About Kuching 2022. He was also Installation Designer for *Lorong Orang Hantu* in conjunction with KL Chinatown Festival 2024. He is also a co-founder of Sans Collective, an interdisciplinary art and design collective.

Credits

PERFORMERS / MUSICIANS

Faiq Syazwan Kuhiri

OJ Law

Shariman Shuhaime

DIRECTOR

Mark Teh

PRODUCTION DESIGNER

Wong Tay Sy

LIGHTING DESIGNER

Syamsul Azhar

MULTIMEDIA DESIGNERS

Syamsul Azhar

Bryan Chang

STAGE MANAGER

Armanzaki Amiroolzakri

PRODUCER

June Tan

ASSISTANT PRODUCER / PRODUCTION MANAGER

Hoe Hui Ting

EXECUTIVE PRODUCER

Five Arts Centre



Additional Resources

Time Is A Material: Some Reflections on Researching (2026),
an essay by Mark Teh

<https://www.fiveartscentre.org/process/time-is-a-material>

21BCAA ON SET: FRAGMENTS OF TUAH (2026), an interview with
Faiq Syazwan Kuhiri, Mark Teh, Syamsul Azhar & Wong Tay Sy

<https://www.youtube.com/watch?v=-241KTAQ-Dk>

For more information & reviews

<https://www.fiveartscentre.org/projects/fragments-of-tuah>



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 *Fragments of Tuah*.



In Conversation

Performing Contemporary Notions of Nusantara

Mark Teh and Five Arts Centre (Malaysia),
Annaliza Bakri, Clarissa Oon, moderated by
Charlene Rajendran

This moderated discussion delves into how the historical figure of Hang Tuah is received and viewed in the different contexts throughout the Malay Archipelago and beyond.

25 Jul 2026, Sat, 4pm
Esplanade White Room
Free, by registration.

[FIND OUT MORE](#)



Masterclass

Unpacking Fragments of Tuah

Five Arts Centre, Faiq Syazwan Kuhiri,
Mark Teh, Syamsul Azhar & Wong Tay Sy
(Malaysia)

Learn how the makers of *Fragments of Tuah* navigated the frictions between the personal, the political, and the artistic in their work.

26 Jul 2026, Sun, 10am
Esplanade Rehearsal Studio
\$30 (Pre-registration is required)

For ages 18 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

BLIND RUNNER

AMIR REZA KOOHESTANI &
MEHR THEATRE GROUP
(IRAN)

A husband visits his imprisoned wife; surveillance strains communication. He helps a blind runner in her daring Channel Tunnel crossing; how far can one run for freedom?

Photo Credit: Benjamin King

31 Jul – 2 Aug 2026

Fri & Sat, 8pm | Sun, 3pm

Esplanade Theatre Studio

\$42

For ages 14 and above.

Latecomers will not be admitted once the performance has begun. There will be no re-admission for this performance.

[FIND OUT MORE](#)

CAP Captioning

MULTIPLE



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 Bailey

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

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, excruciating and often alarmingly funny"
- The Daily Mail

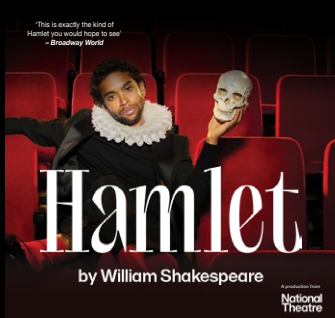
Jack LOWDEN Martin FREEMAN

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)

SINGTEL WATERFRONT THEATRE AT ESPLANADE

\$28[^]

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[^]Esplanade&Me specials available

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ALL THE WAY



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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

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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



果陀劇場
Godot Theatre Company



果陀全球



esplanade
Theatres on the Water



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55th
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[^]

Limited concessions available

[^]Esplanade&Me specials available

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esplanade.com/adwf



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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da:ns focus
Connect Asia Now

esplanade

An Esplanade Commission

BATU

BY AYU PERMATA SARI
& HASYIMAH HARITH
(Indonesia/Singapore)



16 – 18 Oct 2026
Fri, 8pm | Sat, 5pm | Sun, 3pm
Esplanade Theatre Studio

\$32

Limited concessions available

Esplanade&Me specials available

Join for free at esplanade.com/membership

Terms and conditions apply.

Through movement and voice, artists Ayu Permata Sari and Hasyimah Harith negotiate tradition, restraint, devotion, intimacy, shame, pleasure, sacrifice, and healing.

(1hr, no intermission)

Advisory: R18: Contains some mature content. | Admission age 18 and above.

BOOK NOW
esplanade.com/dans

Supported By

Saw Wei Jie

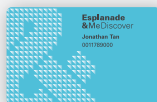


#EsplanadeSG #WonderHere

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Free to join



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!**



4.3K

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
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 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!



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 هغه تواله یغ عاریف لاریجسان کتیاوان ممانه کی
 توان فخری لوت کشفکا اخر زمان دسره سطل
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