



INTERCULTURAL THEATRE INSTITUTE PRESENTS

# WOMEN

## AT TROY & THESMOPHORIA

*Women of Troy, a tragedy by Euripides and Women at the Festival of Thesmophoria  
(Thesmophoriazusae), a comedy by Aristophanes*

16-18 MARCH 2017 | THU - FRI, 7.30PM; SAT, 2.30PM & 7.30PM | DRAMA CENTRE BLACK BOX  
DIRECTED BY AARNE NEEME | PERFORMED BY THE CAST OF ITI GRADUATING ACTORS

Photo: Bernie Ng

# DIRECTOR'S MESSAGE

Theatre grew out of ritual and storytelling, when it was found that the enactment of deities and characters was a far more compelling means of communication than just telling it. The earliest complete records of playwriting comes from the Classic Greek period - more specifically from the 100 over years of the Athenian Democracy, which has so influenced Western thought and culture. Ritual and theatre employ the same basic elements - performers, speech, music, dance, costume, mask, audience and stage. They are differentiated by the degree of participation and belief in the event. In the process, too, ritual becomes repetitive, while theatre becomes inventive.

Classic Greek theatre also marks the division of Western and Eastern traditions. As the late American mythologist and writer, Joseph Campbell, explains: Western myth examines the tension between the roles and responsibilities of the Gods vs the humans, while the Eastern view encourages a world order in which all duties, roles and possibilities are a fixed state of being. Humanity cannot influence this, and can only try to become one with it.

Consequently change and progress are thought to be illusions, while for the Western mind, they are the essence of reality. This helps to explain why Eastern theatrical traditions have become relatively static. An Eastern performer may spend a lifetime perfecting a form, while a Western one may be constantly exploring new forms.

The multicultural studies of these actor-students put them into an ideal position to explore this pivotal period from two and a half thousand years ago. This is especially with regard to mask, still an essential aspect of Eastern forms employed for disguising, transforming, releasing the actor as Gods, men/women and animals, in order to unleash their power. We have aimed for a fusion between East and West; between ancient and contemporary, and in passing, note how little we, humans, have developed.

Classic style belongs to the head (debate); emotions and behavior are analysed and examined - working towards austerity in order to reveal the essence of the character, relationship and situation. It employs a linear plot, which moves in a single logical sequence of events with a consistent mood (comedy not mixed with tragedy).

Tragedy is about the uncertainties of existence - its meaning and purpose. The Classic style pits mankind against the Gods or fate, and shows the triumph of the human spirit facing the inevitability of death. It also provides catharsis for the audience - pity (compassion) for suffering, and fear (awe) of the same fate. A taste of things past, or to come. Philip Vellacott, translator of the edition of *Women of Troy* we use, writes: "The traditional tragic pattern showed an heroic figure in a position of greatness, an act of pride (*hubris*) arising from weakness or excess, a catastrophe, and death. Here in *Women of Troy*, the 'tragic hero' is the Greek army; their sin is the desecration of temples and the murder of the innocent; the catastrophe is the storm promised by the Gods in the Prologue - a storm to shatter the returning fleet."

Euripides (c. 484 - 406 BC) was the youngest and most progressive of the three great Tragedians. He moved towards realism and complex characterization; appealed to the gut; and emphasised the role of women to question the status quo. He reduced the function of the Chorus from representing the reactions and opinions of society, almost to Interlude status, because he felt that they had little to add to the act of the individual. In *Women of Troy*, he turns them into the participating women.

This play, written in 415 BC, is not just a simple dramatisation of a Homeric legend, but a savage attack on the Athenian army, which had in the previous year committed exactly similar atrocities in Melos. A further attack was being planned against Sicily, and Euripides, like most great thinkers, was against the excesses of warmongering. In more recent times, *Women of Troy* has been interpreted as a refugee play. However, there is an important difference, in that refugees are actively seeking a better life, while the Trojan women, although likewise forced to leave their country, are being allotted into slavery.

Comedy aims for thoughtful laughter at amusing characters (either unsociable or overly rigid in behavior). It operates within a specific social context and references; celebrating life and typically ending with a wedding (rebirth), a reconciliation or a festival. Through wit and some pretty low comedy, the Classic style invites the audience to laugh at people's vices and pretensions.

Aristophanes (c 445 - 385 BC) is the only surviving exponent of Old Comedy. His plays made bawdy fun of social, political and cultural conditions, but the aim was to educate. He used fantastical and improbable plots, but was always reflecting the times, people and issues. He was a pessimist who mourned the death of Classical tragedy, through the loss of the poet's function to teach. Euripides became the chief butt of his criticism "who poured new wine into old bottles, thus breaking them". Attitudes toward homosexuality were more complex in those times, and the use of the exaggerated phallus was a remnant from theatre's origins in the Fertility Rites of Dionysus.

*Women at Thesmophoria Festival (Thesmophoriazusae)* was written in 411 BC, following his more frequently performed play (also written in the same year), *Lysistrata*.

The Thesmophoria Festival was celebrated yearly at the time of the autumn sowing. Its principal deities were Demeter, the Goddess of both cereal crops and human fertility, and her daughter, Persephone. The myth told how Hades kidnapped and raped the daughter, forcing her to become the queen of the underworld, and of the mother's subsequent fury. A compromise was reached with Demeter providing crops for half of the year while Persephone was with her, and withholding them during the other half, while she returned to Hades. This was thought to account for the

seasons. The three-day festival was strictly for married women only, who performed ancient rituals and sacrifices to ensure fertility and the continuity of plant and animal life in the following spring. Men including Aristophanes, could only speculate as to what went on.

However, both *Women at Thesmophoria Festival* and *Lysistrata* were an attack against the continuing war with Sparta, and a reaction to the rout of the Athenian army in Sicily. In *Lysistrata*, the women of both sides go on a sex strike, in order to force their Athenian and Spartan husbands to a Peace Conference. In our play, the war, albeit still raging, is not mentioned at all, but rather depicted as the war between the sexes, with Euripides as the cause, because of the slander against women in his plays. Again a plea for a peaceful settlement is evoked by Euripides finally taking personal responsibility, dressing as a woman, and dealing with the situation practically, rather than resorting to the high artifice of his plays.

It has been a joy working with the enthusiasm and skills of this cohort, and I wish them every success and fulfillment in this most challenging and rewarding vocation.

**AARNE NEEME  
DIRECTOR**





# CREDITS

## THE WOMEN OF TROY

By EURIPIDES

Translated by PHILIP VELLACOTT

POSEIDON, God of the Sea  
ATHENA, Goddess of Athens, Wisdom  
HECUBA, widow of Priam, King of Troy  
CHORUS LEADER  
CHORUS, of captive Trojan women

HENRIK CHENG  
MATHILDE BAGEIN  
UMA KATJU  
SHIRLEY TAN  
ISABELLE LOW  
NAMAHA MAZOOMDAR  
TEO DAWN  
VANESSA WU  
WONG YUNJIE  
TAN WEIYING  
REGINA FOO  
DESMOND SOH  
SARANJITH N.K.  
SONIA KWEK  
SARANJITH N. K.  
HENRIK CHENG

TALTHIBIUS, Greek Herald  
CASSANDRA, daughter of Hecuba  
ANDROMACHE, daughter-in-law of Hecuba  
ASTYANAX, son of Andromache  
MENELAUS, General of the Greek Army  
HELEN, wife of Menelaus  
SOLDIERS, of the Greek Army

The ruins of Troy, two days after the city's capture, early morning.

## WOMEN AT THESMOPHORIA FESTIVAL

(THESMOPHORIAZUSAE)

By ARISTOPHANES

Translated by PAUL ROCHE

MNESILOCHUS, elderly relative of Euripides.  
EURIPIDES, the Tragic Poet  
SERVANT, of Agathon  
AGATHON, a Tragic Poet  
CRITYLLA, Priestess of the Festival  
MAID, of Critylla  
MICA, Society Lady  
MANIA, Maid of Mica  
WREATH SELLER, Market Woman  
CHORUS LEADER  
CHORUS, of Women celebrating the Festival

DESMOND SOH  
SARANJITH N. K.  
SHIRLEY TAN  
TEO DAWN  
VANESSA WU  
TEO DAWN  
NAMAHA MAZOOMDAR  
SONIA KWEK  
SHIRLEY TAN  
MATHILDE BAGEIN  
REGINA FOO  
TAN WEIYING  
UMA KATJU  
ISABELLE LOW  
WONG YUNJIE  
HENRIK CHENG  
SONIA KWEK  
NAMAHA MAZOOMDAR  
WONG YUNJIE

CLEISTHENES, effeminate Gossip  
PREFECT, Athenian Magistrate  
ARCHER POLICEMAN, a Scythian  
ECHO, a Nymph  
ELAPHIUM, a Dancing Girl  
TEREDON, a Boy Piper

The second day of the women-only Thesmophoria festival.

Mid morning, late Autumn.

Scene (i) A street in Athens.

Scene (ii) Outside the Temple of Demeter and Persephone.

## CREATIVE TEAM

Director

AARNE NEEME

Playwright - *Women of Troy*

EURIPIDES

Playwright - *Women at the Thesmophoria Festival*

ARISTOPHANES

Set and Costume Designer  
Set Co-Designer  
Lighting Designer  
Lighting Co-Designer  
Makeup Designer

HELLA CHAN  
PURPINK CHUNG  
JOSIAH YOONG  
FIONA LIM  
AMBER LIM

Music Composition and Arrangement  
(*Women of Troy*)

ISABELLE LOW  
VANESSA WU  
NAMAHA MAZOOMDAR  
TEO DAWN  
SHIRLEY TAN

Music Composition and Choreography  
(*Women at the Thesmophoria Festival*)

MATHILDE BAGEIN  
REGINA FOO  
TAN WEIYING  
UMA KATJU

Mask Painting  
(*Women at the Thesmophoria Festival*)

SARANJITH N. K.  
REGINA FOO

Production Manager  
Stage Manager

LIM LI NATALIE  
VIVI AGUSTINA

Costume Constructor  
Set Constructor  
Torch Design and Constructor  
Assistant Torch Constructors

LOO AN NI  
HUI LIN TRADING  
LIM CHIN HUAT  
JAMUS LIM  
LYNX NG  
SARANJITH N. K.

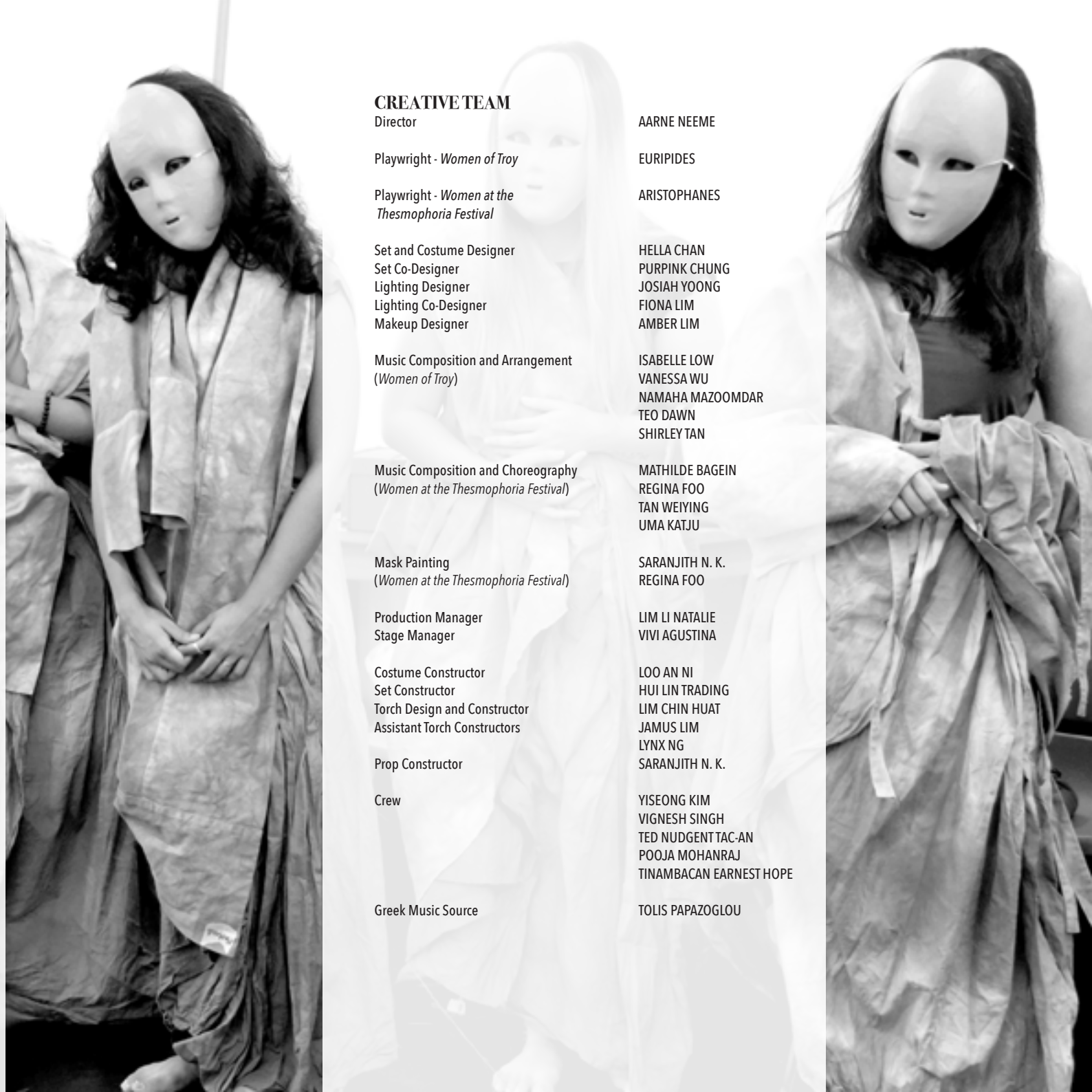
Prop Constructor

Crew

YISEONG KIM  
VIGNESH SINGH  
TED NUDGENT TAC-AN  
POOJA MOHANRAJ  
TINAMBACAN EARNEST HOPE

Greek Music Source

TOLIS PAPAZOGLU



# CAST



**DESMOND SOH**  
(SINGAPORE)

First captured by the power of theatre in River Valley High where he was a student, Desmond went on to join and eventually head the school's Chinese Language Drama and Debate Society (CLDDS), participating in numerous performances.

Spurred on by that theatrical start, Desmond went on to be a part of Drama Box's youth wing, ARTivate, and is a graduate of its second cohort in 2014. He has also served as director's assistant (movement) for *Kopitiam* (2016), a programme of the Esplanade's "Feed Your Imagination" series.

After he graduates from ITI, Desmond plans to continue his work in acting, exploring theatrical structures and how they can create spaces for conversations in the community.

*Desmond has been a beneficiary of the Tan Chay Bing Education Fund and the ITI-William Teo Scholarship.*



**HENRIK CHENG**  
(U.S.A)

Henrik is a theatre practitioner from New York City. In the seminal year of his theatre career, he started as a backstage crew at Queens College CUNY, worked as a light board technician with the New York Fringe, and completed the year as an Off Broadway stage manager. Half a decade later, directing undeniably became his passion, made evident while attending La MaMa's Director's Symposium (Umbria, Italy) in 2012, followed by directing two site-specific pieces in New Orleans prior to leaving for Singapore in 2014.

His most recent projects in Singapore include facilitating Speak Cryptic's *The Tribe* at SIFA O.P.E.N. 2016, content creating and performing in *Alamat Bahru* with Wright Assembly, and acting in *Pretty Butch*, a commission of the M1 Singapore Fringe Festival 2017.

Henrik gravitates towards performing work that provides hope, is healing, or encourages positive, proactive change.



**ISABELLE LOW**  
(SINGAPORE)

Isabelle is a dreamer and hopes to bring joy and stories to people through theatre. Through her exposure to Speech and Drama, Isabelle quickly realised how she loves listening, telling, creating and performing stories.

With the support of her family, teachers and prayer, she decided quite early on that she would embark on the road less taken. Isabelle is a graduate from School of the Arts, Singapore (SOTA). Isabelle has performed in a musical *Monsieur Vincent, The Saint For All Seasons* (2003) with the Church of Saint Vincent de Paul. In 2016, Isabelle was involved in the project *Pretty Little Things*, an installation performance directed by Ruyi Wong, Teaq and Osh, which was part of Kult Kafé's Prototype Thursday.

*Isabelle has been a beneficiary of the ITI Scholarship.*



**MATHILDE BAGEIN**  
(FRANCE)

Obsessed by the question "what is the essence of theatre?", Mathilde Bagein, French native, obtained a degree in Scenic Arts from the Université d'Artois, in 2012.

Not fully satisfied with the answers she found in books, Mathilde joined the Conservatoire à Rayonnement Régional de Lille and was selected for the three-year curriculum of Professionalisation in Acting. As part of her training, she discovered various ancestral art forms such as taiji, mime, neutral and larval masks, classic and baroque speech, as well as clowning.

Enriched by these learnings, she started to perform for different projects with varied troupes at French festivals. Pushed by the urge to discover how theatre is practised in other cultures, she also attended international workshops and the one-month intensive training of Suzuki and Viewpoints training by SITI Company in Paris. In order to fulfill her research on the origins of theatre and to meet other cultures, she joined Intercultural Theatre Institute in 2015.

In the future, Mathilde wishes to work in ensembles in which questions of culture are explored.



**NAMAHA**  
**MAZOOMDAR**  
(INDIA)

From a very young age Namaha has had an inclination towards music and dance. She has seven years of training in ballet, 11 years in singing, 13 years in martial arts, and has been performing semi-classical dance on stage for more than 10 years.

After graduating with a major in Sociology, Namaha's passion for dance stirred a keen desire to learn Odissi - an Indian classical dance form. While fully immersed in dance, ITI happened like magic.

Theatre training was a challenge, and as a dancer, voice training fascinated her. She felt that projecting emotions through dance and speech gave a different dimension to a performance, and was empowering. She wishes to continue work on this path and hopes to carve a strong individuality while doing so.



**REGINA FOO**  
(SINGAPORE)

Regina's love for the theatre was seeded at a young age when she attended Chinese Speech & Drama classes at the Singapore Hokkien Huay Kuan Arts & Cultural Troupe (SHHK) as part of her parents' efforts to encourage her to speak Mandarin. While pursuing her marketing degree at Singapore Management University, she continued producing and directing theatrical works with her childhood friends from SHHK and began to teach speech and drama to young children.

In 2014, after a stint at Paper Monkey Theatre under the guidance of Benjamin Ho, she was given the opportunity to be a co-puppeteer for *The Wind Came Home* as part of *Both Sides Now - An Immersive Arts Experience about Death* presented by Arts Wok & Drama Box under the tutelage of Tan Beng Tian. Through this opportunity, Regina came to experience the power of theatre as a shared space where people can share stories to find strength, courage and hope to live, as life pulls us in many directions.

Regina enjoys the process of theatre as a prism to see things in different perspectives, to open minds and to experience the colorful spectrum of human emotions both bright and dark.

If Regina were not human, she would like to be a cat and watch the world go by.

*Regina has been a beneficiary of the ITI Scholarship.*



**SARANJITH N.K**  
(INDIA)

Saranjith is an actor and artist from Kerala, India. Since 2007, he has been researching, exploring and working in theatre, music and visual arts. He completed his bachelor's degree with a focus on painting and sculpture, and his master's degree in theatre arts and philosophy.

Over the past nine years, Saranjith has exhibited his paintings in several state and national exhibitions in India and Singapore, and has also acted in over 30 theatrical performances. He has been awarded state and national level acclaim many times for excellence in painting and acting during his university studies in India. The many plays he has acted in have been staged in national and international theatre festivals, such as ITFOK, RANGAYANA Mysore and PRD Kerala.

Saranjith has been active as a painter and musician as well, and has been in collaborative installation works conducted by the Kerala Sangeetha Nataka Academy. He has also worked as a musician with classical dance performers in India and elsewhere. He is also a certified lecturer, a recognition awarded by the Indian University Grants Commission.

Apart from these institutional training, Saranjith is currently practicing in *mizhavu* (Kerala traditional percussion instrument) under the reputed tutelage of Guru Kalamandalam VKK Hariharan.



**SHIRLEY TAN**  
(SINGAPORE)

Shirley knew she always wanted to be on the stage, but did not venture near theatre till she was in her 20s. The turnabout came when she watched Jacob Rajan in *The Guru of Chai*, and Oliver Chong in *Roots*.

Shirley began to volunteer in productions as crew or sound operator before she pursued actor training. She had been an administrator prior, but made the life-altering course because leaving this life with regrets would be a great fear, she felt. Deeply inspired by the vision and beliefs of Kuo Pao Kun, Shirley decided that the only place she wanted to train at was ITI.

Shirley believes that good theatre is like magic, for the surprises and immersive experience it can bring the audience, far surpassing the silver screen. She is also a champion of the story-telling might of theatre, to touch people's hearts and minds. In 2016, Shirley performed in *The Moonlit Smile* for Esplanade's MoonFest.

A bilingual theatre-maker, Shirley hopes, after graduation, to create works that involve movement with costumes, as well as to include the traditional art forms that she has learned at ITI into puppetry. She also has an interest in scriptwriting and hopes for opportunities to pursue that.

*Shirley has been a beneficiary of the ITI Scholarship.*



**SONIA KWEK**  
(SINGAPORE)

Sonia is a theatre practitioner from Singapore. Her theatre journey began as a production intern at The Necessary Stage in 2009. She then pursued her studies at Queensland University of Technology, graduating with a Distinction in obtaining a Bachelor of Creative Industries (Drama) in 2012. In Australia, Sonia worked actively in the Brisbane independent theatre scene. She co-founded Opiate Productions (a theatre collective), co-writing and co-directing an original script which was selected by Festival of Australian Student Theatre. She also coordinated and marketed Backbone Youth Arts' 2high Festival and making site-specific work for Anywhere Theatre Festival. Sonia also worked and trained regularly with Zen Zen Zo, gravitating towards physical theatre, devising and performing.

Back in Singapore, Sonia had worked full-time at a social enterprise, facilitating with Singapore Creations, a non-profit that works with young people of diverse abilities and backgrounds, before joining ITI in 2015. Her recent credits include facilitating and performing for Speak Cryptic's *The Tribe* as part of Club Malam at SIFA O.P.E.N. 2016; collaborating and performing with sound/performance/zentai art collective, The UFO Project, at Neon Lights Festival 2016; and performing in *Mandala* (2014) by In Source Theatre.

*Sonia has been a beneficiary of the ITI-William Teo Scholarship.*



**TAN WEIYONG**  
(SINGAPORE)

Weiyong has been involved in theatre ever since she joined the Singapore Hokkien Huay Kuan Arts & Cultural Troupe (SHHKACT) at the age of five. But it was when she was eight, in 1996, when Weiyong watched her SHHKACT teachers perform in the association's annual performance, that the power of theatre gripped her.

It is the same power as what drew her to pursue professional training in theatre, despite her Bachelors of Science in Business qualification.

Apart from being a student at ITI, Weiyong performs with her SHHKACT counterparts, and creates theatre-making experiences with children and senior citizens. Weiyong plans to work with more communities and continue her development as an artist upon graduation.

*Weiyong has been a beneficiary of the Tan Chay Bing Education Fund and the ITI Scholarship.*



**TEO DAWN**  
(SINGAPORE)

Dawn graduated from Dunman High School's IP programme in 2012 and two gap years later, found herself in ITI, pursuing theatre training.

In a two-year break from the pursuit of education, Dawn worked on theatre productions, such as with Buds Theatre Company, contributed editorially to online platforms, gained some real-life experience with internships, before deciding to join ITI in 2015.

With an interest in the traditional forms and their rigour, coming to ITI has been a journey of self-discovery, challenge and growth for the young theatre-maker.

She is extremely grateful for this privilege to train, and have the opportunity to contribute all she has to the arts.

*Dawn has been a beneficiary of the ITI Scholarship.*





**UMA KATJU**  
(INDIA)

Before coming to Singapore, Uma was working as an actor in her hometown in New Delhi.

She enjoys the challenges of traversing different theatre and performance forms, and is especially drawn to mask-work, realism and the traditional arts. Her study in mask began in 2013 through training in clowning under Reinhardt Horskotte and Michael Moritz.

A classically trained singer, she would like to explore the theatricality of music in the future.

In Singapore, she has performed in Chow's *Pallavi and Space* (2016), and co-created and performed *The Moonlit Smile* at the Esplanade Moonfest (2016).

Uma holds a research degree in Political Science from Jawaharlal Nehru University, New Delhi, and has a passion for all things political.



**VANESSA WU**  
(MALAYSIA/VIETNAM)

Born in Ho Chi Minh City, and raised in Penang, Vanessa Wu began her journey in theatre from a young age, when she decided that an academic track was not for her.

She left school at 13 and worked odd jobs while finding her way into the performing arts. In 2012, she landed her first professional job as an intern for Shanthini Venugopal's *The Jumping Jellybeans*, a children's theatre company in Kuala Lumpur. That year, Vanessa was also cast in *Bites of Delights*, a children's musical theatre production directed by Ghafir Akbar.

In 2013 and 2014, Vanessa worked at The Kuala Lumpur Performing Arts Centre (KLPA) as a production assistant, and was also a stage manager for opera, *Carmen* and the KLPA orchestra. She also took the time, then, to act in Joe Hasham's musicals, *Broken Bridges* and *Sinbad*, as well as *What If, Life Unscripted* and *Theatre in the Red* for "Short+ Sweet Festival Malaysia".

In Singapore, Vanessa performed in Speak Cryptic's *The Tribe*, as part of Club Malam at SIFA The O.P.E.N. Festival 2016, and collaborated with performance/sound art collective The UFO Project for Neon Lights Festival 2016.

Vanessa would also like to further her development and training in mask work and clowning.



**WONG YUNJIE**  
(SINGAPORE)

Yunjie believes in theatre performance because he is invested in experientially encountering questions surrounding human truth, transformation and justice. Before joining ITI in 2015, he spent three years serving as a volunteer with Thailand's Makhampom in rural Chiangmai. There, he worked with the group to help improve the living conditions of several ethnic minority groups across Chiangmai through theatre and its process.

Applying Makhampom's methods, Yunjie developed an English-language teaching-through-drama curriculum at the local high school. Prior to joining Makhampom, he was curriculum manager in the Little Arts Academy in Singapore, an arts school for children from financially disadvantaged backgrounds. Prior to that, he was a teacher at a private Singapore-curriculum school in Medan, Indonesia.

Yunjie holds a degree in political science from the National University of Singapore and was on the University Scholars Programme. Above all, Yunjie is a curious seeker; a philosopher of action trying to find his feet in fragmented, postmodern life.

*Yunjie has been a beneficiary of the ITI Scholarship.*

# CREATIVE TEAM

## AARNE NEEME

*Director*

Aarne Neeme has been in the theatre and film profession since the 1960s as a director and academic. He has taught at various leading tertiary institutions over the past 20 years in Australia (Head of Department of Theatre at the Western Australian Academy of Performing Arts) and Singapore (Senior Fellow at the National University of Singapore). He has also, previously, held the positions of Artistic Director of National Theatre Co. Perth, Hunter Valley Theatre Co., and Hole in the Wall Theatre Co. Since 2001, Aarne has worked in television, directing drama series such as *Blue Heelers* and *Neighbours*. A recipient of various awards in Sydney, Perth, Newcastle and Canberra; most notably, he was conferred the Order of Australia Award in the Queen's Birthday Honours in 2013.

## HELLA CHAN

*Set and Costume Designer*

Hella is a veteran of the theatre, having worked as a designer and teacher for many years. Formerly the resident designer with Chung Ying Theatre Company in Hong Kong (1989 - 1994), Hella's work has also been exhibited in "A Showcase of Hong Kong Theatre Design" (1995) and "Prague Quadrennial '95". From 1999 - 2001, Hella joined Drama Box as its production manager. Her work on *Happy Drama Box* won the Life! Theatre Awards in 2006 for "Best Set Design", and was nominated for the same awards in 2012, for the sequel, *Her Story Drama Box*. Hella believes that theatre is a soul-searching experience; that it is an individual as well as a collaborative process. Her idea of a successful production is one that touches the audience, awakens the senses and the soul from the monotonous routines of everyday life.

## PURPINK CHUNG

*Set Co-Designer*

Purpink is a graduate from The Hong Kong Academy for Performing Arts. Since then, he has been involved in various projects for theatre, movie, event, retail and education. He has worked with local theatre companies such as Drama Box, The Theatre Practice, The Necessary Stage, Wild Rice, Cake Theatre, I Theatre, Paper Monkey Theatre, T.H.E Dance Company and more. He also participated in international productions including Disney's *The Lion King Musical*, *Les Misérables* in its Singapore run and Matthew Bourne's *Sleeping Beauty* at The Esplanade.

Out of the theatre, Purpink is a massage therapist, a "legal alien" and is also a freelance practitioner of various creative projects.

## JOSIAH YOONG

*Lighting Designer*

Josiah Yoong is a graduate of technical theatre from LASALLE College of The Arts (2011). Since then, he has been lighting many theatre and dance performances. His recent collaborations include *The Second Sunrise* by CHOWK, *Plaything of the Gods* by Intercultural Theatre Institute and *Little Star* by I Theatre. Josiah continues to be excited about lighting for different settings and for varied genres of shows.

## FIONA LIM

*Lighting Co-Designer*

Fiona Lim started in theatre with an amateur drama club while in polytechnic. She then decided to join Nanyang Academy of Fine Arts to hone her acting skills. However, while in NAFA, she realised her strength was working in backstage work. Since then, Fiona has been working as a freelance theatre practitioner upon graduation.

Fiona's professional involvement in the theatre began as a stagehand, and then worked her way up, gaining much experience. She has, since, done lighting design for a wide range of performances, with local and international companies and on tour performances in drama, musical, dance and music. "SATIEfaction (Asian Premiere) - Erik Satie, Cage and Beyond" is her most recent work.

## AMBER LIM

*Makeup Designer*

Amber, deft with her brushes and colours, has experience providing makeup and consultation for beauty shoots, bridal, fashion, film, theatre and TV. Working with ITI has allowed her to explore and experiment, allowing her the very kind of artistry that inches her closer to her aspirations of becoming a theatrical makeup artist and designer at Broadway. In the near future, she hopes to put together an exhibition featuring her original makeup designs and publish her own pictorial book on fantasy makeup.



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## ITI ANGELS INITIATIVE

Tommy Koh  
Alan Chan  
Alvin Lin  
Annabelle Yip  
Arun Mahizhnan  
Benson Puah  
BinjaiTree  
Chew Kheng Chuan  
George Yeo  
Georges Barbey  
Goh Yew Lin  
Ho Ren Hua  
Kathy Lai  
Kong Eng Huat  
Kwok Kian Woon  
Lawrence Wong  
Leonardo Drago  
Ng Shin Ein  
Ong Pang Boon  
Philip Jeyaretnam  
Pierre Lorinet  
Prabhat Ohja  
Roger Fluri  
Samuel Seow  
Sat Pal Khattar  
Tharman Shanmugaratnam  
Vincent Choy

*And other Angels who wish to remain  
anonymous*

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contributions from Nicholas Goh and  
Wang Gungwu

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## ABOUT ITI

ITI began as the Theatre Training & Research Programme (TTRP), founded in 2000 by renowned dramatist, Kuo Pao Kun (1939–2002), and current Director, T. Sasitharan, after a period of research, reflection and preparatory work, including discussions with an international panel of consultants.

ITI is inspired by the unique experience of contemporary theatre in Singapore and, in particular, by Kuo Pao Kun's artistic vision and multicultural practice. ITI's teaching methodology draws from a matrix of traditional theatre systems and conceptions of theatre-making from different cultures, with a view to producing critically and socially engaged artists who make original, contemporary theatre.

ITI's distinguished alumni include Peter Sau, recipient of the 2011 Young Artist Award and the 15th M1-The Straits Times Life! Theatre Awards for "Best Actor"; Yeo Yann Yann, winner of the 2013 "Best Supporting Actress" Award for her role in *Ilo Ilo* at the Golden Horse Awards, the Vladivostok International Film Festival, and the Asia-Pacific Film Festival; and Felimon Blanco, recipient of the 2013 Most Outstanding Zambosurian Award (Philippines).

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