


Annex A: Information on SIFA 2024 Programmes and Artists

<p>SUARA / Oro Rua By Eddie Elliott (Aotearoa New Zealand) & Safuan Johari (Singapore)</p>	<p>Date: 24 May Friday & 25 May Saturday Time: 8pm Date: 26 May Sunday Time: 3pm</p> <p>Duration: 1h, no intermission Venue: Singtel Waterfront Theatre Tickets: \$78, \$58, \$38</p>
<div style="display: flex; justify-content: space-around;">  </div> <p>Photo credit: (Left) Atamira Dance Company, (Right) A Syadiq</p>	<p>A work inspired by the power of the voice, and what voices and our breath can bring into being, with 'suara' meaning 'voice/sound' in Malay, and 'oro rua' in Māori, meaning 'to resonate'.</p> <p><i>SUARA / Oro Rua</i> imagines a distant, post-anthropocentric future long after the world has gone silent...until the day our fossilised voices once again emerge, their aural energies breaking through the ground like geothermal force. What worlds would those voices call into being? What might those voices declare, lament, or confess?</p> <p>The work brings the Māori concept of Te Kore, the 'void' that exists beyond the world of everyday experience, together with the sonic history of the Earth — which tells us how hundreds of millions of years of evolution and communication happened in silence before living creatures found their voices.</p> <p>Featuring original music composed and directed by Safuan Johari and performed by Singaporean musicians and vocalists, with dance/movement choreographed by Eddie Elliott and performed by dancers from Aotearoa.</p> <p><i>SUARA / Oro Rua</i> is commissioned by the Singapore International Festival of Arts, and supported by Creative New Zealand Toi Aotearoa.</p>
<p>About the Artists:</p> <p>Safuan Johari (Singapore) is a Singaporean music producer and sound designer. In the realm of sound design, Johari has worked on various multimedia art installations and performance productions. He has also composed and produced music for theatre, dance, and film. With an interest that lies at the intersection of technology and tradition, Johari is constantly reimagining the specters of the cultural past through digital and technological lenses. As he conjures, creates, and disrupts, his works tend to project into the worlds of speculative cultural futures. He has exhibited and performed in Singapore, Beijing, Paris, London, and New York.</p> <p>Eddie Elliott (New Zealand) is a dancer and choreographer whose career has led him all around the world. Eddie has been nominated for numerous awards throughout his career including the iconic Rolex Mentor and Protégé Arts Initiative and the 2014 I Am Auckland Awards, which won him the Youth Active Award. In 2015, James Cook High School named a recognition award for students in his honour,</p>	

the Eddie Elliott Award for Outstanding Contribution to Dance. Eddie has worked with leading arts companies in New Zealand including Atamira Dance Company, Black Grace, Okareka Dance Company, Auckland Theatre Company, Douglas Wright and The New Zealand Dance Company.

<p><i>Wilful Machine</i> By Genevieve Chua (Singapore)</p>	<p>Date: 24 May Friday - 26 May Sunday Time: 8pm</p> <p>Duration: 1hr, no intermission Venue: Artspace@Helutrans Tickets: \$38</p>
 <p>Image courtesy of Arts House Limited</p>	<p>A playful take on artificial intelligence, this new performance-installation work examines how we are fundamentally still human despite being caught up in the world of data and algorithms.</p> <p>Two performers pulse along with what is erratic and unexpected onscreen, they remind us in real life what is visceral and sensual, what is lacking in onscreen environments, a recollection of touch that didn't involve swipes and scrolling. The presentation ends with the audience journeying into another space with fourteen sculptures that seem incomplete, but in a sense, they are resolved.</p>
<p>About the Artist:</p> <p>Genevieve Chua is a painter who works primarily through abstraction. Chua employs a method of working that unfurls and reveals the painter's process through diagram, palimpsest, syntax, and the glitch. While notions of nature and wilderness persist across several works, the form taken by her exhibitions – image, text or object – is disrupted through painting.</p> <p>Selected solo exhibitions include Granular (Singapore, 2023); Twofold (Singapore 2020); Rehearsals for the Wilful (Manila, 2016); Moths (Hong Kong, 2015); Parabola (Singapore, 2014); Cicadas Cicadas (Los Angeles, 2014). They were conferred the Young Artist Award (2012) by the National Arts Council, Singapore. The artist has presented the work Artificially Intelligent in APT (Brisbane, 2021).</p> <p>Genevieve is a recipient of the Young Artist Award in 2012.</p>	

<p><i>The Prose and the Passion</i> By Haresh Sharma and Chong Tze Chien (Singapore)</p>	<p>Date: 31 May Friday & 1 June Saturday Time: 8pm</p> <p>Date: 2 June Sunday Time: 3pm</p> <p>Duration: 2h Venue: Victoria Theatre Tickets: \$78, \$58, \$38 (Tickets will be released at a later date)</p>
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Photo credit: Joseph Nair

The Prose and the Passion takes E.M. Forster, one of the greatest English novelists of all time, as its starting point, and is inspired by his letters, his life, and his novels *A Passage to India* and *Maurice*. Multiple timelines converge and diverge, bound together inextricably by the characters that populate Forster's novels, and consumed by the loneliness that is inevitable in bodies that exist outside of the prescribed narratives.

Written by Haresh Sharma and directed by Chong Tze Chien, *The Prose and the Passion* creates, through lyricism and fantasy, a theatrical world where reality and fiction intersect, where time is fluid, and where human connection is more crucial than ever.

About the Artist:

Haresh Sharma (Singapore) has been the Resident Playwright of The Necessary Stage since 1990, having written more than 100 plays staged in over 20 cities. His play, *Off Centre*, was the first Singapore play selected by the Ministry of Education for GCE N- and O-Levels. He was conferred the S.E.A. Write Award (2014) and the Cultural Medallion (2015). Haresh has 13 publications of his plays, with works translated into Malay, Mandarin, Greek and Italian. Most recently in 2021, Haresh published *Reading the Room: A Playwright's Devising Journey*, which details his devising process developed over his career at TNS. Haresh also had the honour of having his works featured at Esplanade's first playwright-centred season at The Studios in 2017. Haresh was also the first non-American to be awarded the prestigious Goldberg Master Playwright by New York University's Tisch School of the Arts in 2011.

Chong Tze Chien (Singapore) is a core member of The Finger Players and an award-winning playwright / director. For his contribution to Singapore Theatre, he was awarded the Young Artist Award by the National Arts Council (Singapore) in 2006. Apart from writing and directing, Tze Chien has worked on other national projects such as the National Day Parade, Chingay, National Museum of Singapore's Children's Season, *The Studios: Fifty*, a festival of 50 iconic Singapore Plays presented by Esplanade in 2015.

REFUGE

By The Observatory (Singapore)

Date: 31 May Friday

Time: 8pm

Date: 1 June Saturday

Time: 3pm & 8pm

Duration: 1h, no intermission

Venue: SOTA Studio Theatre

Tickets: \$48



Photo credit: Arabelle Zhuang

REFUGE is an interdisciplinary live performance project that descends into the world of caves, combining sound, live music performance, moving image and light. It embarks on a metaphysical sojourn into the subterranean, examining the relationship between self and the natural environment, the interconnectedness of the human body and geological formations of the land in the face of profound and constant change, seeking to unearth concealed wisdom from living organisms, ancient cave art, and the histories and stories of the under-land.

About the Artist:

The Observatory (Singapore) – a name that may suggest passive objectivity, but which really describes a band whose music is an impassioned response to the society it is enmeshed in. A world where politics have failed us, power and greed rule us, and hate and ignorance divide us. Here is a band that has, in its close-to-20-year history, been ever ready to speak truth to power, whether through the symbolic force of words or physical intensity of sound. Where change is the only constant, and where new forms of oppression must be actively met with new strategies for resistance, a persistent reinvention defines the heart and soul of The Observatory. Since its formation in 2001, the band has expressed itself in multiples ways from folk electronica to prog and avant rock, taking a stylistic sledgehammer to each and every one of its previous releases.

The latest constellation of The Observatory features Yuen Chee Wai and Dharma on guitars, efx and objects; and Cheryl Ong on drums; with Ong and Yuen multitasking on electronics. This marks The Observatory's latest sojourn into wordless territories and atonalism, with influences from post-punk to free improv and experimental electronics – a vibrant ecology of pulsing vibrations, extended freeplay and propulsive motorik-tions.

Music for those who still care. Music for a new world.

Sun & Sea

By Rugilė Barzdžiukaitė, Vaiva Grainytė and Lina Lapelytė (Lithuania)

Date: 30 May Thursday & 31 May Friday

Time: 6pm, 7pm, 8pm & 9pm

Date: 1 June Saturday

Time: 2pm, 3pm, 4pm & 5pm

Duration: 1h, no intermission

Venue: Esplanade Theatre

Tickets: \$68



Sun & Sea takes place on an artificial beach crafted through light, architecture and music. Vacationers in colourful bathing suits are lying next to each other on sandy ground, while the audience observes them from above, as though from the point of view of the sun.

In the heat of a summer day, characters begin telling their stories. Frivolous micro-stories slowly give rise to broader, more serious subjects and grow into a global symphony, a universal human choir

<p>Photo credit: Alkantara</p>	<p>addressing planetary-scale climate breakdown. In the work, the physical finitude and fatigue of the human body becomes a stand-in for an exhausted Earth.</p> <p>The setting, a crowded beach, instinctively evokes laziness and a breezy holiday mood. In this context, the message follows suit: serious topics unfold easily, softly-like a pop song on the very last day on Earth.</p> <p>An ecological work at its very core, <i>Sun & Sea</i> is concerned with the way in which we-our human species consistently fails to recognise those planetary-scale threats and urgencies we ourselves are the cumulative cause of.</p>
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About the Artists:

Lina Lapelytė (Lithuania) lives and works in Vilnius and London. Her performance-based practice flirts with pop culture, explores gender stereotypes, aging and nostalgia. Her works engage trained and untrained performers often in an act of ‘singing’ through a wide range of genres such as mainstream music and opera. The singing takes the form of a collective and affective event that questions vulnerability and silencing. Her collaborative work with Rugilė Barzdžiukaitė and Vaiva Grainytė, opera, *Have a Good Day!*, holds several awards and it has been touring extensively. Their durational performance work *Sun & Sea* (Marina) represented Lithuania at the Venice Art Biennale (2019) and received the Golden Lion award for the best national participation. Lapelytė’s works were shown at the Haus Der Kunst, Munich (2021), Brooklyn Academy of Music, NY (2021); Tai Kwun, HK (2021), Riga Biennial – RIBOCA2 (2020), Venice Art Biennale (2019), Cartier Foundation gallery, Paris (2019); Kunsthalle Praha (2019); *Waiting for another coming* – CCA Ujazdowski, Warsaw (2018); *Give up the ghost!* – Baltic Triennial, Tallinn (2018); *Undersong* – KIM?, Riga (2018); *Pirouette* – Rupert (solo show, 2017); *Moderna Museet*, Malmo (2017); *Listening*, Hayward touring show, Great Britain (2015); *Block Universe*, London (2015); *Park Nights*, Serpentine, London (2014); Baltic CCA, Newcastle (2014); the Roberts Institute of Arts, London (2014)

Rugilė Barzdžiukaitė (Lithuania) works as an artist, filmmaker and theatre director. In her creative practice, Barzdžiukaitė explores the gap between objective and imagined realities and playfully challenges an anthropocentric way of thinking. Barzdžiukaitė is one of three artists representing Lithuania at 2019 Venice Biennale with the performance-installation *Sun & Sea* (Marina), which won the Golden Lion for the best national pavilion. Her latest full-length documentary film-essay “*Acid Forest*” was awarded at the Locarno International Film Festival—among others—and it continues to travel to film festivals around the world.

Vaiva Grainytė’s (Lithuania) text-based practice shifts between genres, interdisciplinary theatre works and publications. As a writer, playwright, and poet she takes action as an observant anthropologist: challenged by Grainytė’s poetic interpretation, mundane social issues take on a paradoxical and defamiliarised nature. She is recipient of the Lithuanian National Prize for Culture and Art, and, with her co-authors, winner in 2019 of the Golden Lion of the Venice Biennale of Contemporary Art for the opera-performance “*Sun & Sea*”. Her books – the book of essays “*Beijing Diaries*” (2012) and the poetry collection “*Gorilla’s Archives*” (2019) – were nominated for Book of the Year and included in the twelve most creative books of the year. She is librettist of the opera *Have a Good Day!* (2013), which earned 6 international awards in Europe. Her newest bilingual (Lithuanian and English), cross-genre

novel, "Roses and Potatoes" (2022), deconstructs the contemporary enforcement of happiness. The author's work has been translated into more than ten languages.

<p><i>Moby Dick</i> By Plexus Polaire (France, Norway)</p>	<p>Date: 17 May Friday Time: 8pm Date: 18 May Saturday Time: 3pm & 8pm</p> <p>Duration: 1h 30m, no intermission Venue: Singtel Waterfront Theatre at Esplanade Tickets: \$98, \$78, \$58, \$38</p>
 <p>Photo credit: Christophe Raynaud de Lage</p>	<p><i>It is the image of the ungraspable phantom of life; and this is the key to it all.</i> — Herman Melville, <i>Moby Dick</i></p> <p>An ancient white whale, a captain steering his ship into destruction and the inner storms of the human heart: <i>Moby Dick</i> is the tale of a whaling expedition, but also the story of an obsession or an investigation into the unexplained mysteries of life.</p> <p>Drawing inspiration from her own family's seafaring heritage, director Yngvild Aspeli and award-winning puppet theatre company Plexus Polaire craft a spectacular visual world on stage that brings Herman Melville's classic tale to life. With a cast of seven actors, fifty intricately crafted puppets, live music and immersive video projections, this sensory feast of a production invites you to journey into the unfathomable depths of the ocean and Man's perpetual battle with the forces of Nature.</p> <p>Against a backdrop of maritime history, you'll encounter the iconic white whale, Captain Ahab's relentless pursuit, and the complex human emotions that drive Melville's timeless epic. Miss at your own peril, this striking theatrical adaptation of Literature's beast of a book.</p>
<p>About the Artist:</p> <p>Yngvild Aspeli (Norway) is a director, actress, puppet-maker and artistic director of Plexus Polaire, a French-Norwegian company of around 20 performers who are at the forefront of performance puppetry. Aspeli develops a visual world that brings our most buried feelings to life. Using life-sized puppets as the centre of her work, Aspeli also banks on the actor, music, light and video to communicate the story.</p>	
<p><i>The Romeo</i> By Trajal Harrell (USA, Switzerland)</p>	<p>Date: 18 May Saturday Time: 8pm Date: 19 May Sunday Time: 3pm</p>

	<p>Duration: 1h 15m, no intermission Venue: Victoria Theatre Tickets: \$78, \$58, \$38</p>
 <p>Photo credit: Orpheas Emirzas</p>	<p>Picture a dance. Let's call it the "Romeo", after Shakespeare's young lover who, in ignited enthusiasm, believed he could conquer death. Picture this dance, which would be known all over the world, although no one would know when and where it was created.</p> <p>A large-scale piece for a dozen performers, Trajal Harrell forges a speculative style of dancing inspired by the primal impulse behind the desire to dance, and to transcend the here and now. It is a dance which lends its characteristics to a multitude of protagonists. As court dance, voguing pose, or pastoral dance, the Romeo has already lived a thousand lives.</p> <p>No matter where the Romeo might have originated: imagine this dance that people of all origins, genders, and generations, of all temperaments and moods, dance when they face their tragedies and only dance.</p> <p>Trajal Harrell will now bring it to Singapore. And maybe that's where the story really begins.</p>
<p>About the Artist:</p> <p>Hailed as one of his generation's most prominent choreographers and dancers, Trajal Harrell gained international recognition for his knack of juxtaposing seemingly distant dance languages, such as voguing, postmodern dance and butoh into powerfully aesthetic pieces of movement that are always a homage to the people standing on stage.</p> <p>A regular guest on the international dance and visual arts circuit, Harrell's works have been commissioned and presented by major festivals such as Holland Festival, Festival d'Avignon, and Tanz im August. He has also shown performance work in visual art contexts at the Museum of Modern Art (MoMA) New York, The Barbican Centre in London and Art Basel-Miami Beach, to name a few. Since 2019, Harrell has been one of the house directors of Het SHZ.</p> <p>Harrell made his Asian debut with <i>In The Mood For Frankie</i>, a hauntingly mesmerising dance work combining surrealist Japanese butoh and highly stylised Harlem voguing. This work was commissioned by MoMA and co-produced by SIFA in 2016.</p>	
<p>ANGELA (a strange loop) By Susanne Kennedy and Markus Selg (Germany)</p>	<p>Date: 23 May Thursday & 24 May Friday Time: 8pm</p> <p>Duration: 1h 40m, no intermission Venue: Victoria Theatre Tickets: \$78, \$58, \$38</p>



Photo credit: Julian Röder

- ANGELA eats dinner with her boyfriend
- ANGELA watches Netflix
- ANGELA is in pain
- ANGELA is no longer alone in her body
- ANGELA talks to Susie
- ANGELELA's mother breastfeeds her as a baby
- ANGELA disappears

“What makes ANGELA, ANGELA?”

ANGELA (a strange loop) is a close-up of a woman's life as she struggles to make sense of her existence. Join her in a thought-provoking journey as she navigates everyday situations: illness and recovery, waking and sleeping, giving birth and being born, ageing and death. ANGELA is made up of millions of experiences, many of which come from other people's stories. Ultimately, she might be nothing but a strange loop, an endless sequence. The virtual and the real become blurred, while ANGELA attempts to construct herself and hold it together by repeating her stories. But what happens if we zoom in on ANGELA, closer and closer, to understand that self? What is hidden there?

With innovative use of technology and a compelling narrative, *ANGELA (a strange loop)* takes us on a deep dive into the fundamental questions of existence, identity, consciousness and the nature of reality. It is a poetic, social analysis through the lens of the diseased rather than the healthy. How can a community deal with the individual's experience of illness? How do we care for each other, when life comes to an end?

About the Artists:

Susanne Kennedy studied Directing in Amsterdam. In 2013 she directed 'Fegefeuer in Ingolstadt' (Purgatory in Ingolstadt) at the Münchner Kammerspiele, for which she was awarded the 3sat Prize at the Theatertreffen 2014. She has directed at Het Nationale Theater, NT Gent, the Ruhrtriennale, the Münchner Kammerspiele and the Volksbühne Berlin.

Markus Selg studied at the Akademie Isotrop in Hamburg, which he co-founded. As an experimental artist, he explores the dynamics between ancient myths and digital technologies. He designs scenographic installations and multimedia experiential spaces.

Una Isla
By Agrupación Señor Serrano
(Spain)

Date: 18 May Saturday
Time: 8pm
Date: 19 May Sunday
Time: 5pm

Duration: 1h 10m, no intermission

	<p>Venue: SOTA Drama Theatre Tickets: \$78, \$58, \$38</p> <p><i>Surtitles in English available</i></p>
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Photo credit: Agrupacion Señor Serrano

Dive into an existential dialogue between artificial intelligence and performance. *Una Isla* questions and blurs the lines between “us” and “others”, between human and machine, exploring themes of agency, identity, and coexistence in a digital world. Through a fusion of choreography, live video, AI-generated music, and holographic sculptures, *Una Isla* prompts contemplation on the complexities of our interactions with AI, and the ever-elusive quest for meaningful connections in an increasingly automated world.

Integrating physical and digital performance languages, the performers engage in dialogue with artificial intelligences, allowing them to generate text, images, and music. This collaboration is not concerned with showcasing AI's potentialities, but rather harnessing them to reinforce the work's concept and poetics. In a world where the boundaries between human and machine are ever-evolving, *Una Isla* invites us to explore the possibilities of imagining new ways of living together.

About the Artist:


Founded by Alex Serrano in 2006, **Agrupación Señor Serrano** is a theatre company that creates original shows based on stories that emerge from the contemporary world. The company exploits a wealth of innovative and vintage resources to push the boundaries of its theatre.


<p><i>Tomorrow and tomorrow</i> (Singapore)</p>	<p>Date: 17 May Friday - 19 May Sunday; 31 May Friday - 1 June Saturday Venue: Stamford Arts Centre and 42 Waterloo Street Tickets: \$25 (Tickets will be released at a later date)</p>
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Image courtesy of Arts House Limited

Tomorrow and tomorrow comprises of two weekends where our theatre groups come together in a showing of works-in-process opening up vistas for future presentation and unearthing Singapore's fertile ground for contemporary theatre making. *Tomorrow and tomorrow* sees Stamford Arts Centre and 42 Waterloo Street transformed into a sandbox of works-in-process.

<p><i>Fl(u)orescence</i> By Hong Xinyi (Singapore)</p>	<p>Date: From 17 May Friday Venue: sifa.sg</p>
 <p>Image courtesy of Arts House Limited</p>	<p><i>Creative responses to the line-up of SIFA 2024</i></p> <p>Uncurl the circle; jerk, away, from shapes that constrict. Incarnate instead the mycelial mind, a living lace that negotiates alliance, evades obstruction, or sometimes simply pierces root and rock. This subterranean teeming insinuates, the way our subconscious daydreams in the dark. Above, where light abounds, flowers are a language. Every hue, texture, form, and scent is proof that one species can learn to parse the drives of another, is an artful adaptation, manifold manipulation, is an insistence on more life. These are our flowers.</p>
<p>About the Artists:</p> <p>Hong Xinyi (Singapore) is a writer, editor and producer. Previously an arts writer in a local mainstream publication, her work has also been featured in digital and broadcast platforms. As an author, she has written and contributed to books commissioned by top publishers, corporations and public sector entities. She has also worked on editorial projects that spotlight social issues through creative storytelling.</p>	

<p><i>URL TO IRL: SIFA Digital</i> By Hong Xinyi and Winnie Wu (Singapore)</p>	<p>Date: 17 May Friday - 2 June Sunday Time: 10am - 9pm</p> <p>Venue: Victoria Theatre Atrium Free</p>
 <p>Image courtesy of Arts House Limited</p>	<p>Beginning in 2022, the Singapore International Festival of Arts (SIFA) introduced a virtual venue and creation platform hosted on the official festival website. This platform showcases digital art, as well as creative responses to the SIFA performances, which expand, organise, and deepen the ideas and artistry radiating from each edition of the festival. This year, <i>URL TO IRL: SIFA Digital</i> brings a selection of these online creations into the physical space of Victoria Theatre Atrium. In this installation, digital explorations find new life in real life.</p>
<p>About the Artist:</p> <p>Hong Xinyi (Singapore) is a writer, editor and producer. Previously an arts writer in a local mainstream publication, her work has also been featured in digital and broadcast platforms. As an author, she has written and contributed to books commissioned by top publishers, corporations and public sector entities. She has also worked on editorial projects that spotlight social issues through creative storytelling.</p>	

<p><i>the light gleams an instant</i> By Natalie Soh (Singapore)</p>	<p>Date: 17 May Friday - 2 June Sunday Venue: sifa.sg Free</p>
 <p>Image courtesy of Arts House Limited</p>	<p>The experimental short film dwells at the intersection of art, music and nature, casting new light on artist-jeweller Shing of Argentum, Lee Kong Chian Natural History Museum and the Yong Siew Toh Conservatory of Music.</p>
<p>About the Artist:</p> <p>Natalie Soh (Singapore) is a film editor whose works range from critically acclaimed feature films to home-baked video experiments. She has won many awards which includes Best Editing at the 2017 Asian Film Awards for the feature film Apprentice, Best Editing at the 2017 Apollo Awards for the dark fantasy series Halfworlds 2, and Best Editing (Taiwan) at the 2021 Asian Academy Awards for the romantic comedy series Adventure of the Ring. She was also part of Berlinale Talents 2023. She has worked across Asia in various editorial capacities from lead editor to story producer, on productions for HBO and Netflix.</p>	

<p><i>The Dancer's Fair</i> By Antigua i Barbuda (Spain)</p>	<p>Date: 24 May Friday - 26 May Sunday Opening Hours: 4 - 9pm</p> <p>Venue: Cathay Green Free</p>
 <p>Photo credit: Juliotavolo</p>	<p>Step into an enchanting, interactive world of art and play at <i>The Dancer's Fair!</i> At the heart of this enchanting experience stands a 5-metre-tall ballerina in the middle of Cathay Green. Join in the mystery and magic as she engages with the audience, eager to explore her new surroundings and learn the dance movements that the people of the city share with her.</p> <p>The fair includes a bevy of old-school fairground attractions, including a whimsical "Ferris Wheel" specially designed for children, where special found objects like discarded seats and even toilet bowls take our young visitors on an entertaining ride alongside lively characters sharing music and stories. For those seeking a delightful adventure, "Little Carousel" beckons. Designed for children and adults, it creates a fantasy world where parents and children use their ingenuity to trigger the mechanisms that make them move! You'll also get to take a breather at the peaceful "Hammocks" corner,</p>

	<p>where you will be guided into a space of relaxation from the outside world.</p> <p>This is just the beginning of the endless delights that await. <i>The Dancer's Fair</i> is a testament to the artistry of Antigua i Barbuda, renowned worldwide for their mesmerizing machines that have graced parks, squares, and festival hubs. Their interactive installations promise a wondrous experience for all.</p>
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About the Artist:

The works of **Antigua i Barbuda** are born from the cleverness and fantasy of Jordà Ferré, who take advantage of some objects considered garbage, and reinvent them surprisingly and dramatically.

<p>Leonardo! A Wonderful Show About A Terrible Monster By Manual Cinema (USA)</p>	<p>Date: 24 May Friday & 25 May Saturday Time: 4pm & 7pm Date: 26 May Sunday Time: 4pm</p> <p>Duration: 50m, no intermission Venue: SOTA Drama Theatre Tickets: \$58, \$38</p>
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Photo credit: Rebecca J Michelson

Leonardo is a terrible monster! He tries so hard to be scary, but he just... isn't.

Then Leonardo finds Sam, the most scaredy-cat kid in the world. Will Leonardo finally get to scare the tuna salad out of someone? Or will it be the start of an unlikely friendship?

Leonardo! A Wonderful Show About A Terrible Monster uses hundreds of illustrated paper puppets, book pages, two-dimensional props, furry monster puppets, and songs to bring Mo Willems' books to life. This performance re-creates the experience of holding one of Mo's book pages, which are big, bold, colorful, and full of visual rhythm, with a playful use of scale.

Like all Manual Cinema productions, you're invited to watch the big screen like a traditional movie, or to watch the artists below as they create the story in real time. (There is no wrong way to watch the show!)

About the Artist:

Manual Cinema (United States) is an Emmy Award winning performance collective, design studio, and film/video production company founded in 2010 by Drew Dir, Sarah Fornace, Ben Kauffman, Julia Miller, and Kyle Vegter. Manual Cinema combines handmade shadow puppetry, cinematic techniques, and innovative sound and music to create immersive stories for stage and screen.

Using vintage overhead projectors, multiple screens, puppets, actors, live feed cameras, multi-channel

sound design, and a live music ensemble, Manual Cinema transforms the experience of attending the cinema and imbues it with liveness, ingenuity, and theatricality.