

MAYA DANCE THEATRE

Presents

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When the flames blaze the caged body, I surrender my soul, I Am...

1-2 June 2017

Emily Hill, Upper Wilkie Road

*“..there are many more attempts to
give women equality.. but the fact
that we still need to work for that
equality says that we are not equal”*

– Bernice



ARTISTIC DIRECTOR'S NOTE

Hello everyone,

Thank you for joining us in our second instalment of Pancha. The experience of moving this work through the social theme, 'women betrayed by men in power', placing focus on patriarchy has been a challenge. The insight created a conscious need to welcome the idea of 'feminine energy' to embrace the space of patriarchy and governance. That specific energy has a quality to nurture, support and empathise. This inert thought pushed me further to expound the topic and spearhead the search for the female archetype to contest fire embodied in patriarchy and governance.

I imaginatively brought Sita from the Ramayana and Joan of Arc, a French saint who had association to fire to life. The dialogue between the two women was also possible on the grounds of both being heroines, represented righteousness, Sita being obedient to her husband and Joan to her faith; both of them sacrificed and eventually were elevated to goddess and saint positions respectively.

For centuries women have been subjected to supremacy by patriarchy. Sita was asked to walk through fire to proof her chastity so her husband could become an honourable king and Joan, burned on stake for her beliefs. I read an article that said, "*When men embrace feminist thinking and practice which emphasizes the value of mutual growth and self-actualization in all relationships, they can support emotional well-being.*" Being drawn to this notion, I was keen to exercise the existence of feminine energy in Pancha. I found flame a part of fire to be embodying that energy. She soon became the enabler of change, the two women became inner strength of all other women, even the marginalized and victims of patriarchy and governance. Emily Hill as the performance site embraced the work significantly.

I also take this opportunity to thank Nirmala Sheshadri our dramaturgy for her dedication. Not only was she insightful, she was positive, engaging and challenging. That drive forged the fire within us to push boundaries to expound the topic in reference to the two women; especially, working with Shahrin to create the character Sita. Beyond the characters, we wanted to hear the dichotomy of Shah-Sita and Bernice-Joan and it gave a new perspective to the work to evolve in the contemporary space.

Co-choreographer Esme Boyce from New York had good sensibilities towards Asian culture and her admiration for Bharathanatyam made her a suitable creative partner for the work. The project that started last year in March then grew. Her openness helped to find new meaning to contemporary Asia through the subject.

I am equally thankful to Peni Candra Rini, the music composer to evolve Fire through her voice. The transformation of Fire from masculine entity as mentioned in the Hindu mythology to female form was pivotal for the work. Peni was very supportive of the idea and plunged in without hesitation. I am also excited to see how she will be perceived in Art Jog Festival when the work is performed on 9th June in Yogyakarta, Indonesia, where she becomes a representation of patriarchy and governance.

Kailin Yong our music collaborator intrigued the space further with his sounds and live playing. Naturally a warm person, with his in-depth knowledge of sound design and experience, he brought different dimensions to the work. The chemistry between Kailin and Peni is what I used most to direct them into the space and I thank them for their patience and understanding.

Working with visual artist Izdi for the first time gave Maya a valid reason to imagine through his lens. Izdi was receptive to our process and was involved in most of our discussions and rehearsals. Thus, his concept for the collaterals and the installation for the set design grew based on the many changes the work under went. He was always willing to try something new and I am certain we will collaborate with him again in the near future. He has become another family member of the Maya team along with Albert Wileo, the lighting designer who has lit many productions of Maya for the past 8 years. Albert's creative lens visualises Maya's works aptly with his lighting design.

Rooted in dance theatre, using Asian traditional movement accents within contemporary presentation, Maya Dance Theatre has found her voice to communicate her art making. I am also grateful to my board for all their support, guidance and encouragements.

Beyond all, nothing is possible without the support of my committed Maya team. They have imagined Pancha along with me. With determination and an unflinching strength just like the two women in the work, the team has surpassed all challenges, despite the climate change with regards to funding cut and uncertainties. We stand together moving forward with the fire forged from within.

Lastly, a big thank you to each one of you for your continuous support.

Thank you and enjoy

Pancha- When the flames blaze my caged body I surrender my soul; I AM..

Warmly,
Kavitha Krishnan

About Maya Dance Theatre

“Maya Dance Theatre has built a distinctive identity over the years with its cross-cultural collaborations and integration of Asian traditional dance forms with contemporary dance.”

Flying Inkpot, Singapore

Founded in 2007 by directors: Kavitha Krishnan, Juraimy Abu Bakar and Imran Manaff with Shahrin Johry as the first member, Maya Dance Theatre is in its 10th year of what has been an eventful and progressive journey. The company continues with its vision to create an integral space for Bharatha Natyam and contemporary dance; creating an expression that resonates beyond borders and grounded in the visceral nature of the human spirit!

Since then, Maya Dance Theatre has brought a specific expression to Singapore, while at the same time showcased this expression internationally as part of Singapore’s vibrant contemporary dance scene. The company believes in connecting through dance and movement with people and communities and build its creative network. With essence of exploration, discovery and collaboration as the main tenets of the company, the journey continues.

Maya Dance Theatre is a recipient of National Arts Council’s SEED Grant FY2012-2015

Mission Statement

- Create our signature expression that frames within hybridization of Bharathanatyam and contemporary dance
- Pushing boundaries of traditions to new spheres
- Creating brand identity and recognition internationally

Artistic Philosophy

Our Bharathanatyam training keeps the body grounded, like roots of a tree; and fluid like water, choreography embodies the contemporary space through the dimensions of dance-theatre and inter- culturalism.

Pancha

PANCHA as the name denotes is a five-part series created and conceptualised by Kavitha Krishnan, Maya Dance Theatre's Artistic Director. Each series explores female archetypes in association with the five elements from 2016 - 2020: Wind, Fire, Earth, Aether and Water from the Hindu mythology. A specific site and a social and or a global issue then frames the work forward.

The first instalment expounded the 'Grieving Mother' through the character, Ghandari from the Hindu Epic, Mahabharatha in association to Wind. The work was inspired from the 'Syrian War' and the loss of innocent lives as a result. It was presented in the building of Singai Tamil Sangam (STS) located at Little India. The work embraced both the open and intimate studio spaces of STS.

The second instalment expounds the female archetype betrayed by men in power and its association to the element fire, symbolically representing patriarchy and governance.

Pancha – “When the flames blaze the caged body, I surrender my soul, I Am...”

For centuries until contemporary, women have been subjected to supremacy by the patriarchy, represented by Fire in the production. Maya Dance Theatre draws strength by facilitating the meeting of two historical women from the East and West; Sita from the Indian epic Ramayana and the French saint, Joan of Arc. The epic informs us that Sita was asked to walk through Fire or also known as Agni by her husband Rama, to prove her chastity. Joan led the French army through her communications with God and was burned at the stake for all that she believed in!

In the Indian epics, the role of Fire/Agni is portrayed from a paternal perspective and in the work, we imply flame as the 'feminine energy' fire within. This energy is defined as the divine feminine presence. As Flame, she traverses between, within and around Sita and Joan rejecting fire. She transforms the space as an enabler, inspiring change. This female power of fire as flame, embraces and empathizes. The work instils that when patriarchy thinks through the feminine energy, it can bring about the values of mutual growth and self-actualization, enhancing emotional well-being of women and all at large.

In Pancha, the women showcase resilience, persistence and strength; they forge through fire and rise like phoenixes empowered from within. The fiery meeting of the two heroines inspire hope, and ignite change like the goddesses of divine female power! The performance site, Emily Hill enabled the creation to transform the work through different spaces - fire, reflection, ritual path of cleansing and hope; developing the work through these passages was significant.

Historical Representation of Joan of Arc

Joan of Arc, known as "The Maid of Orléans," was born in 1412 in Domrémy, Bar, France. A national heroine of France, at age 18 she led the French army to victory over the British at Orléans. She led the army with visions and commands from God. She was hailed as a saviour of hope, but captured a year later and was burned at the stake as a heretic by the English and their French collaborators. "Children say that people are hung sometimes for speaking the truth. Alas! That my body; clean and whole never been corrupted, today must be consumed and burnt to ashes!" (Transcripts of Joan)

Facts about Sita from the Indian Epic Ramayana

Sita is described as the daughter of the earth goddess, Bhumi. She marries the prince of Ayodhya, Rama. After marriage, she goes to exile to Dandaka forest with her husband and brother-in-law Lakshmana. When Rama goes in search of the golden deer, Sita is abducted by Ravana, Rakshasa King of Lanka and imprisoned in his palace. Sita was finally rescued by Rama in the climatic war where Rama slayed Ravana. Sita was ordered to walk through the fire by Rama to prove her chastity so they both can return to Ayodhya to be crowned as king and queen. In the presence of Rama, Lakshmana and Hanuman, the monkey god who had assisted Rama in the battle against Ravana, Sita walked through the fire and offered fire or also known as Agni, his salvation.

Soon Sita became pregnant and Rama fearing the 'gossips' from his subjects, left her in the forest. Sita delivered her 2 sons in the forest, years later, Rama comes in search of them. Rama then asked Sita to walk through fire/Agni once again, this time in the presence of his subjects to proof her chastity. Sita, reunites her sons with Rama and returns to Mother Earth, Bhumi for release from a cruel world as a testimony of her purity.

Description of Agni (Fire) in Hindu Mythology

In Hinduism, Agni (Fire) is a male character whom is said to appear with eight heads, blazing eyes and with tongues that appear as flames. He is the connection between humans and the gods as he accepts our offerings in the 'homam kundam' (a place lit with fire and where offerings such as fruits, herbs, etc are thrown into during a ritual and or prayers). He then presents them to the gods and at times, it is believed that gods appear through him to accept our offerings. In Ramayana, when Sita walked through the burning pit, Agni who burns everything, appeared in his human form to seek Sita's forgiveness and blessings; he received salvation from her.

Fire is believed to purify everything, but with Sita walking through him, it is said that Agni felt purified by Sita.

Imaginative Role of fire/Agni in Pancha

Played by Peni Cendrarini, the vocalist, her voice brings forth the presence of Agni/Fire. Symbolically it is represented as the patriarchal culture and the governance of systems. Joan and Sita who have encountered fire differently in their lives, deal with the presence of fire when they are imaginatively brought to life into our contemporary space.

Sita rejects fire and Joan confronts it!

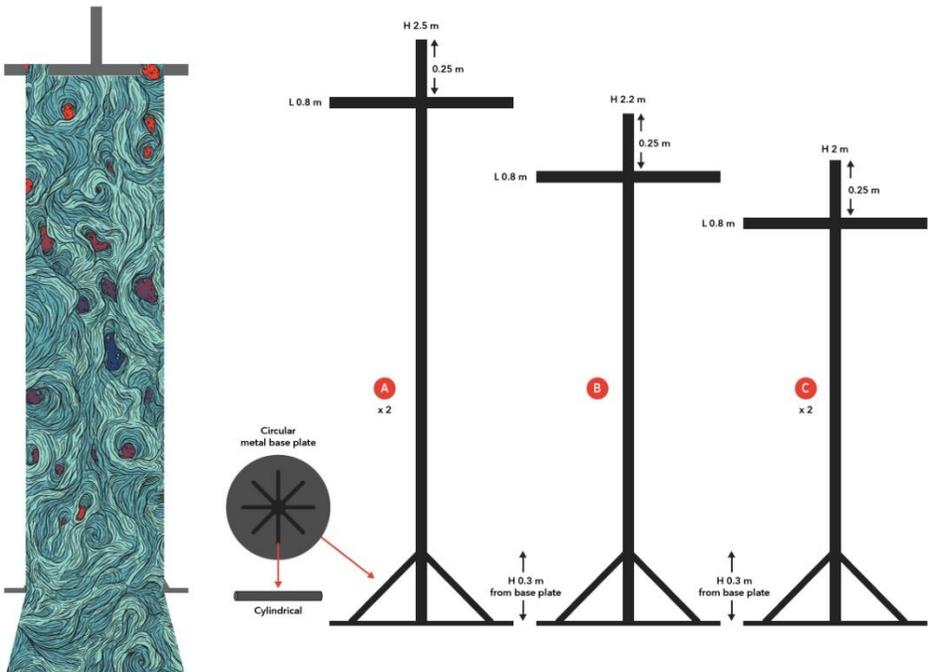
In Pancha, Flame though seen as 'feminine energy' of fire is summoned. She transforms the space through her presence and ritual pathway to seek salvation from the two women who inspire Hope.

Installation Concept by Visual Artist

The Fire space focuses on the iconography and power of Agni as the God of Fire by presenting the installation as a throne of Agni (a symbol of patriarchy). The cloths symbolises rays of light or flames emitting from Agni's body and his reach in all seven mythical continents in ancient Hindu Cosmology. The structure which holds the cloths is inspired by two things – medieval heraldic flags/banners as a show of allegiance and loyalty (in reference to the character 'Joan') and also as a burning pyre as form of unwilling sacrifice (in reference to both 'Joan' and 'Sita' characters).

The main illustration that is presented throughout the branding of this edition of Pancha is an amalgam of all the characters – Agni, Flame, Joan & Sita. They exist as one entity and considered as one in essence, nature, power, action, and will but yet different. This is inspired by the concept of the Holy Trinity.

"Initial digital concept sketch of the installation"



About Artistic Director Kavitha Krishnan



Kavitha, co-founder and artistic director of Maya Dance Theatre (MDT) is a dance artist and choreographer trained in Bharathanatyam (Indian classical dance) for several years by late Mrs Neila Sathyalingam. She has performed extensively at dance festivals and in overseas productions.

Her experiences in performing in the ASEAN production, 'Realising Rama' and her training from World-In- Theatre has inspired and influenced her greatly to journey into developing contemporary dance-theatre with Asian philosophies and training nuances. She has immense experience in creating Asian contemporary dance.

She continues to present works locally and internationally through MDT. Her professional qualification in Occupational Therapy helps her perceive human interactions, emotions and behaviour in her environment that often brings realism and empathy to her work. She has been instrumental in MDT working with several renowned and emerging collaborators from Asia, Europe and USA.

Kavitha uses dance as a medium to reach out to the community and special groups such as elderly, special needs and mental health. She worked with Dr Caren Carino of NAFA dance to design and create the module on dance movement therapy for Nanyang Academy of Fine Arts (NAFA). She is also the creative director of Apsara Asia Pte Ltd, an arts management and performance company that specializes in arts education programmes for schools and learning institutions."

Thoughts on Process:

"Embracing social issues with dance making is a challenge! But as you explore and create each work you become increasingly aware and gain deeper insights of the issues that plague society. The journey of the 2 women and their strength forged my fire within to strive forward despite all uncertainties; it almost felt like therapy."

Co-Choreographer / Character Development, Joan of Arc

Esme Boyce



Esmé Boyce is a choreographer, director, and dancer based in Brooklyn, NY. She received a BFA in Dance from The Juilliard School. She focuses primarily on creating inter disciplinary pieces with a core team of artists. Esmé has presented work at 92nd Street Y, Fridays at Noon Series, Dixon Place, Lincoln Center, The Dogwood Performing Arts Center, Brooklyn Academy of Music, Fishman Space, Judson Church, Baryshnikov Arts Center, Howard Gilman Performance Space, and Center for Performance Research. As a dancer, Esmé has had the pleasure of working with renowned artists such as Janis Brenner, Catherine Tharin Dance, Yara Travieso, Jin Ju Song- Begin, Douglas Dunn, and Marta Renzi.

Thoughts on Process:

“The Maya dancers never move to just move, they move because of a specific idea or intention, it creates great meaning inside the vocabulary of the piece. The purpose of this work PANCHA can be useful for audience in their life because of the characters telling a story through the dance movements and each of their cultural background. As a woman today how these characters influence us and which part of them is in us; even if it’s only a fragment of it, can we identify with them?”

Dramaturge / Character Development, Sita

Nirmala Seshadri



Nirmala Seshadri is a multidisciplinary artist, choreographer, movement educator, researcher and writer. She consistently problematizes boundaries of time, place, gender, caste, and other social constructs, interrogating existing inequalities and using the body and performance space as a way of addressing them.

Bridging dance practice with theory, her research interests include kinesthesia and corporeality, gender, tradition and transition, site specificity, cultural hybridization and the politics of identity. As a choreographer and educator she focusses on decontextualizing traditional forms in the contemporary Singapore milieu.

She started developing her movement system Antarika at NAFA's Dance Department as a tool for focus, introspection, conceptual improvisation and choreography.

Nirmala graduated with an M.A in Dance Anthropology (distinction) from the University of Roehampton. She is a recipient of the National Arts Council's Young Artist Award.

Thoughts on Process:

"Recontextualising the historical and mythological narratives surrounding Joan and Sita involved viewing the work through the lenses of patriarchy, feminism, race, gender and sexuality, as well as through current events taking place locally and internationally. It has been a challenging creative process and exciting to witness the dancing bodies gradually move through memory and storytelling and into a realm of resistive solidarity and hope. I must say the performance site informed the work significantly especially in terms of creating the sense of a healing ritual and journey – from destructive patriarchal power structures to a life-affirming space of hope and possibility."

Visual Artist

Muhammad Izdi



Muhammad Izdi is a graphic designer by training. He graduated from Singapore Polytechnic in 2007, and cut his teeth as the lead designer for contemporary art institution, the Singapore Art Museum (SAM) from 2010 to 2013, as SAM's Senior Designer, he conceptualized and executed its visual communications across the gamut of branding, marketing and advertising. He oversaw the design of exhibition brochures, catalogues and advertisements, amongst other collaterals, as well as larger- scale onsite exhibition graphics for the Museum's galleries and external venues.

Together with two other independent artists, Izdi founded Knuckles & Notch, a Risograph press in Singapore. In his capacity as the company's business director, he pushes for the exploration and development of Risograph practice, intending to revive it from an outmoded form of printing into a new, exciting visual language for creatives. Izdi had his first solo show, *The Brown Dabble*, at Chan + Hori Contemporary in early 2017. He recently travelled to Paris as part of Urban Art Fair 2017.

Thoughts on Process:

"There are mutual respect and strong desire developed through discussions and dialogues between myself, Kavitha and her team, each pushing the other to work with new ideas that each of us developed and trust each other's improvisational process. I'm thankful for Maya Dance Theatre in inviting me to take a closer look at how they work, exploring its process for Pancha: When the flames... and providing me the platform to develop my artistic practice and visual thinking. I would describe the entire process as a metamorphosis. It always changes but it's crucial, through this collaboration, that we ensure the vision remains strong and not watered down. I understand why people need to label art, but today, genres are spilling into each other and I hope, through this cross-pollination, fusion, or whatever you might want to call it, audience will not just see this as a dance or theatre piece but it should just be a piece of art."

Music Composition / Vocalist

Peni Candra Rini



Peni Candra Rini is an Indonesian composer, song writer, singer (traditional & contemporary) and a lecturer at the Indonesian Institute of Arts (Institut Seni Indonesia – ISI) in Surakarta, Central Java.

Peni leads by example and inspires the youth to keep their rich heritage alive by showcasing it at various festivals. She has participated in many festivals and collaborated with international artists such as Rahayu Supanggah & Iain Grandage (Melbourne Symphony Orchestra) for Setan Jawa, movie director, Garin Nugroho (Asia Topa 2017), Found Sound Nation New York, “Persahabatan Project” - Gilles Saisi. Her compositions have been performed at the World Gamelan Festival Trengganu 2010. She has collaborated with Los Angeles Electric 8 for the World Festival of Sacred Music Los Angeles 2011, the 50th Asian Cultural Council Anniversary in New York City 2014 and performed in “Sing With Your Body and Dance With Your Voice” at the Ringling International Arts Festival in Florida USA 2015. Currently she tours with Setan Jawa production to different international festivals as one of their lead vocalist.

Thoughts on Process:

“I feel my music offers an open space for dancers to interpret. In Pancha, my voice echo patriarchy and my image represents transformation personally, and my first introduction to be a performer in a dance theatre work. I used human emotions such as strength, loyalty, love, pain, resilience, and faith to define the sounds. The persona of the 2 iconic strong women and the movement quality of Maya Dance Theatre were equally inspiring my composition. This collaboration has been an honour and yet a challenge that I treasure; it has stretched by potential beyond my imagination in a positive way!”

Music Collaborator (Live Violinist)

Kailin Yong



Known to many as the Fiddler for Peace, Kailin believes firmly in the power of music and love to affect profound and positive changes in the world. He was trained in Austria at the Musikhochschule Wien and was the recipient of the Daniel Pearl Memorial Violin in 2004 for his efforts in building cultural bridges through music.

In 2013, Kailin returned to Singapore after spending twenty years living, traveling and playing in Europe and America. Since then, he has been actively sharing his gift as a music director and composer with theatre and dance groups like Checkpoint Theatre, Flamenco Sin Fronteras, Maya Dance Theatre and In Source Theatre, just to name a few. He is also the founding member of several pan-cultural musical groups including the Kailin Yong Peace Project and many more. Kailin currently teaches at Lasalle College Of The Arts, School Of The Arts (SOTA) and Dulwich College.

Thoughts on Process:

“I am truly grateful for yet another opportunity to work with the amazing Maya team and to experience again the depth and uncompromising honesty of Kavitha Krishnan’s artistic direction of this mammoth undertaking. In this second instalment of Pancha, I play the extension of Sita’s voice-switching between anguish and strength, dejection and indignation, reminiscence and surrender-working off the rich tapestry of Peni Candra Rini’s original music, sound design and formidable live vocals. Ancient world of ragas, enhanced this time by modern day live- looping technology. In an effort to more effectively portray the emotional landscape of each part of the journey, I was driven to delve into the rich.”

Sound Designer

Boby Budi Santosa



Boby Budi Santosa is a guitarist, music experimentalist and producer from Surakarta who started his career in Jakarta. Some of his achievements: ‘Best Guitarist’ in the rock group ‘Lanina’ by Dream Band at TV7 (2005), recording musician for rock group Slank, solo artist Katon Bagaskara, Rossa, Peni Candra Rini, touring artist with Indonesian bands AB Three and Bee Band, and ‘Indonesia’s Got Talent.’ Boby has performed at national and international festivals and worked with Peni Candra Rini in Mahaswara SIPA-Solo International Performing Arts (2016) and Europalia (2017).

Lighting Designer

Alberta Wileo



In 2002, Albert started his design work for Lasalle dance’s graduation. Majoring in Technical Theatre Arts from Lasalle College of the Arts. Since then, he has designed for professional performing companies such as Arts Fission, Action Theatre, Singapore Repertory Theatre, Singapore Lyric Opera, Singapore Symphony Orchestra, Singapore Dance Theatre, Apsara Arts, Frontier Danceland, Theatre Works, Singapore Philharmonics Orchestra, GIGI arts of dance, New Opera Singapore, Esplanade Theatre on The Bay as a sought after designer for events in Singapore and Indonesia, he has lit Indonesian Arts Festival from 2003 to 2013.

‘Instrument’ Designer (For Peni Candra Rini)

Idud Sentana Art



Idud Sentana Art from Solo, Indonesia graduating in Music from ISI Surakarta, Indonesia. He is the third generation of artist from a family of artists who make musical instruments for both local and international arts productions. Idud experiments in creating musical instruments of all sorts. His interest in developing ethnic musical instruments has offered him opportunities to be an integral part of performances touring various countries such as America, Europe, Australia, and Asia.

Company Artists

Shahrin Johry

Shahrin is a founding member, assistant choreographer and principal dancer of Maya Dance Theatre (MDT). In 2012, he graduated with BA (Hons) in dance from LASALLE College of the Arts, Singapore. In the same year, he was awarded 'Best Choreography' for Sprouts All Star, organised by NAC and Frontier Danceland. He was crowned Singapore's First Dancing Star in Zee TV's First edition of Dance Singapore Dance (2015) and went on to use his prize money to produce his full-length work "KA" supported by National Arts Council. Shahrin has presented his works, 'The Conference' and 'KA' in international festivals in Korea, Hong Kong, Singapore and Indonesia.



Bernice Lee

Bernice is a key creative member at Maya Dance Theatre and has worked with the company in developing distinctive Asian contemporary dance, touring and performing internationally. Previously Bernice was a company artist at Frontier Danceland (2012-2014). Between 2014 and 2016, she created a series of works considering selfhood. Supported by National Arts Council, Bernice graduated with a B.F.A. in Dance from The Ohio State University (2010).



Eva Tey

Originally from Malaysia, Eva graduated with a First Class Honors (BA) Degree in dance from LASALLE College of the Arts, Singapore, in 2014. She joined Maya Dance Theatre in 2015 and since then she has been performing extensively at international festivals with the company. In 2017, she created a short work and it was featured in Maya Dance Theatre's RELEASE 6.0 production. As an artist, Eva aspires to be a versatile performer who is keen to push her boundaries.



Credits

-----Artistic Team -----

Concept Choreography & Artistic Director
Kavitha Krishnan

Co-Choreographer & Character Development (Joan)
Esme Boyce

Dramaturg & Character Development (Sita)
Nirmala Sesadiri

Music composer & Live Vocalist
Peni Candra Rini

Live Violinist & Music Collaboration
Kailin Yong

Visual Artist: Publicity/ Set & Merchandise Design
Muhammad Izdi

Musical Instrument Design (Fire)
Idud

Costume Design (Fire)
Metamorphosis

Dancers
Shahrin Johry
Bernice Lee
Eva Tey

Credits

----- Production Team -----

Producer/ Company Manager

Imran Manaff

Lighting Designer

Alberta Wileo

Assistant Lighting

Ray Edem

Sound Design

Boby Budi Santos

Sound Operator

Subastian Tan
(MDT Apprentice)

Social Media

Chloe Chotrani

Administrator

Ashwinder Kaur

Administrative Intern

Edward Hutarso (NAFA)

Finance (Admin)

Shabirah Shamid

FOH

Imran Manaff
Ashwinder Kaur
Aishwarya Prithiviraj

Crew

10 Square (Volunteers)
Vetrivelan Gunasegaran

Photographers

Bernie Ng
Jeff Low
Joseph Nair

Media/Trailer

Millenia Motion Pictures

Sponsors

Supported By



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Cultural Partner



Official Arts Manager



Singai Tamil Sangam (STS)

Official Media Partner



Official Legal Advisor



We extend our special thanks to our preview audiences,

Lim Chin Huat, Roshini Pillay, Zihao, Moe Kassim, Metamorphosis, Jeremiah Choy, Aishwarya Prithviraj, Nabilah Said, T. Sasitharan, Straits Times, Tamil Murasu, 10 Square, Sentana Arts (Solo, Indonesia) and Emily Hill.

Maya moves forward with our Board Members and Advisors:

Chairperson:

Kavita Thulasidas

Advisors

Puvaneswari Sandirasekaran

Alex Dea (Overseas)

Board Members:

Jeremiah Choy

Aishwarya Prithviraj

Kavitha Krishnan

Imran Manaff

Our Patron:

Mr M Rajaram – Senior Director, Straits Law

Maya takes this opportunity to congratulate our supporters for receiving the NAC Friends of the Arts Award 2017

Singai Tamil Sangam & Millenia Motion Pictures

Maya's Upcoming Production

International Performance:

PANCHA-When the flames blaze the caged body, I surrender my soul, I Am ...

ART/ JOG 2017

09 June 2017

8:45pm

Jogja National Museum (JNM)

Yogyakarta , Indonesia

Singapore:

'Re-work of ANWESHA from 2012 in conjunction with Maya's 10th Anniversary

01-02 December 2017

Drama Centre Black Box

Make Art/ Save Art

Maya Dance Theatre creates an integral space for Bharathanatyam and contemporary dance, designing a signature expression within the framework of hybridization.

We design works embracing social and global issues. Our artistic voice aims to bring awareness of the challenges facing our society today!

As a non-profit organization, we seek your generous support towards our productions, our artistry and development of local professional artists. Kindly continue to support us as.

If you are keen to contribute to Maya Dance Theatre and or become our volunteer, please contact us at:

E: info@mayadancetheatre.org

T: 6298077

Support us and Join us today to inspire change!

Art is important. But artists are important too.

Thank you.

“Being Shah-Sita, we are playing as one in this production, Pancha, to get a sense of release and liberation, to be accepted and to move forward...”

– Shah



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