

FK CO-LAB PRESENT

THE CARDBOARD KITCHEN

P R O J E C T



The Camden Fringe

LION &
UNICORN
THEATRE



THE #2 MOST ANTICIPATED CAMDEN FRINGE 2019 SHOW - Stagedoor London

DIRECTOR'S NOTE

"This? I can get used to this. It's not home. Well, not yet. What I meant was it's not Singapore. It's not familiar. I'll be okay when it becomes familiar."

Growing up in Singapore, there is always a lingering sense of unrootedness, because the city landscape is constantly being built over, and place is never permanent. In architecture, they call it "tabula rasa" (Latin: wiping the slate clean, and starting anew). It was a revelation in all my travels how, in cities, place and memory inevitably always escape us; so much of our past have been, and will be lost to urbanisation. *The Cardboard Kitchen Project* explores these changes from a personal perspective, when our character Jennie moves away from all these places that held memories for her, only to arrive somewhere where these memories still linger.

I have been particularly lucky, as an artist, to have had many opportunities so early on in my career to go to different cities around the world to make theatre, but the one city that has been missing from my repertoire is home. When our producer Khai proposed doing a show around kitchens, I knew I wanted it to be, in essence, a Singapore theatre piece, that is also British fringe theatre. The fact that we ended up in a team with four other Singaporeans was a pleasant surprise – being in rehearsals felt like being home – and I am so grateful to have them and a colleague of mine from Spain on board this production. These professional women are the inspiration for the piece; all the personal stories we shared with each other about change weaved their way in to the piece somehow, together with other stories we collected through *Dear Cardboard Kitchen Project*, an installation we set up in both Singapore and London during the development of the show. These stories we tell shift as we shift, wherever we go. Repositories are moving artefacts, just as memory is, just as performance is.

"Jennie" **Varshini Pichemuthu**
Director **Faezah Zulkifli**
Producer **Nur Khairiyah Ramli**
Production Dramaturg **Aida Rocci**
Production Manager **Muslihah Mujtaba**
Stage Manager **Deanna Dzulkifli**
Lighting & Set Designer **Raycher Phua**
Production Images/Film **Mengting Zhuo**

FK Co-Lab is a Singapore company that presents the urgent and immediate sociopolitical landscape through the lens of the personal.

BIOGRAPHIES

Varshini Pichemuthu is an Applied Theatre practitioner, actor, and spoken word artist from Singapore, currently based in London. She has a Masters in Applied Theatre from the Royal Central School of Speech & Drama in London and has been trained and mentored by Jane Gilmer (NZ), Kamil Haque (SG) and David Glass (UK). **Acting credits include** *Star Spangled Girl* (Yellow Chair Productions), *Nagamandala* (HuM Theatre), and *Blithe Spirit* (StageClub SG), and S. Viknesh's *True Love* which premiered in New York and was a featured film at the Queens World Film Fest.

Faezah Zulkifli is a theatremaker and researcher from Singapore. She graduated from Nanyang Technological University in Singapore, specialising in digital performance and Theatre of the Real, and is currently an Advanced Theatre Practice postgraduate at the Royal Central School of Speech & Drama. **Theatremaking credits include** *Daughter of Hell* ('Punk'), *How to Build a Nation* (Pink Bottles), and *The Cardenio Project* (NYU Abu Dhabi/Global Shakespeare Festival).

Nur Khairiyah (Khai) is a producer from Singapore. She has produced works that are urgent, contemporary, and committed to the minority voice. Khai is currently pursuing an MA in Creative Producing at the Royal Central School of Speech & Drama. She is 1/5 of

Hatch Theatrics (Singapore), 1/2 of FK Co-Lab (Singapore/London), and 1/2 of RUYUNG (Singapore/London).

Aida Rocci is a London-based theatremaker with artistic roots in Spain, United States, and Russia. She has worked as a dramaturg for artists such as Eve Ensler, Daniel Kramer, and Diane Paulus. She holds an MFA in Dramaturgy and Theatre Studies from the American Repertory Theater/Moscow Art Theatre Institute for Advanced Theatre Training at Harvard University, and is currently pursuing an MA in Advanced Theatre Practice at the Royal Central School of Speech & Drama.

Muslihah Mujtaba (Lili) is a freelance production manager, theatre techie, and cultural dancer. **Technical and Production Management credits include** *The Rimers of Eldritch* and Noel Coward's *Present Laughter* at the Embassy Theatre, *Inside Voices* (Lazy Native) at VAULT Festival 2019, and *Hamlet* (Iris Theatre) at Covent Garden's Summer Promenade Production. She holds a BA in Technical and Production Management from the Royal Central School of Speech & Drama.

Deanna Dzulkifli is a BA Arts Management student at Goldsmiths, University of London and an associate producer with Singapore-London company Bhumi Collective. Since coming to London, Deanna has taken on different roles on various projects. **Producing and stage management credits include** "Tempissed" (Goldsmiths Drama Soc.) Nabilah Said's *Inside Voices* (Lazy Native / VAULT Festival), and Tuyen Do's *Summer Rolls* (VanThanh Productions).

Raycher Phua studied Production Lighting at The Royal Central School of Speech & Drama, London. She is interested in practising both the technical and design aspects of lighting in theatre as well as installation works and is well versed in both. **Lighting design credits include** *Inside Voices* (Lazy Native / VAULT Festival), *RAWHIDE*, and *The Member of the Wedding*.



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