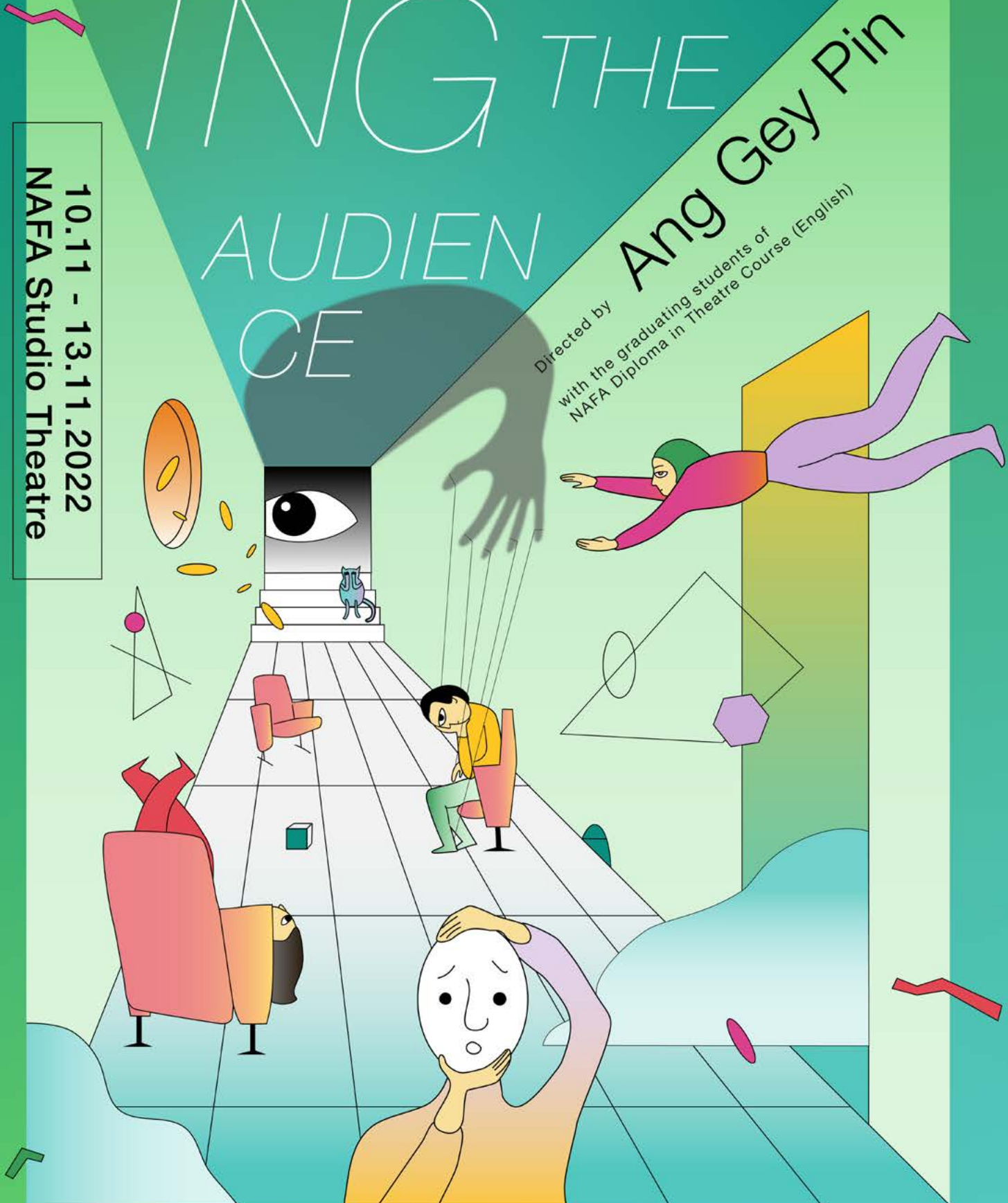


# OFFENDING THE AUDIENCE

10.11 - 13.11.2022  
NAFA Studio Theatre

Directed by **Ang Gey Pin**  
with the graduating students of  
NAFA Diploma in Theatre Course (English)



PRESENTED BY EMERGENCY STAIRS

CO-PRESENTED BY NAFA

# EMERGENCY STAIRS PRESENTS **OFFENDING THE AUDIENCE**

– A Collaboration with Nanyang Academy of Fine Arts

## INDEX

<a href="#">3</a>	About Industry Project 2022 (Emergency Stairs X NAFA)	<a href="#">7</a>	Performers (NAFA Diploma in Theatre Course (English) 2022)
<a href="#">4</a>	Offending the Audience	<a href="#">12</a>	The Team
<a href="#">5</a>	The Times They Are A-Changin’	<a href="#">18</a>	About Emergency Stairs
<a href="#">6</a>	Director’s Message	<a href="#">19</a>	Acknowledgement

## About Industry Project 2022 (Emergency Stairs X NAFA)

As Singapore prepares itself to welcome the newly founded University of the Arts in 2024, Singapore-based experimental arts collective Emergency Stairs embarks on a timely and crucial foray into questioning the very nature of the various artistic disciplines we practice, learn, and teach in an inaugural collaboration with the Nanyang Academy of Fine Arts (NAFA). With theatre directors and practitioners Ang Gey Pin and Li Xie at the helm, this November will see the production of two works: *Offending the Audience* and *Dream School* 理想学校, directed by Ang and Li Xie respectively, will be co-presented with the graduating cohorts of the NAFA Diploma in Theatre English and Mandarin Drama.

A pivotal point in Emergency Stairs' history, *Offending the Audience* was its first production. Commissioned by the Esplanade for Huayi – Chinese Festival of Arts 华艺节 2017. Staged in Singapore, the 2017 production of *Offending the Audience* directed by Artistic Director Liu Xiaoyi rose to critical acclaim. This year, Ang Gey Pin, also formerly a performer in the 2017 staging, will direct the NAFA Diploma in Theatre (English Drama) students in their very own rendition of the very renowned anti-theatrical play. *Offending the Audience* rejects traditional theatrical structures, inviting audiences to consider what exactly it is that Theatre does, and in particular, the role of language in Theatre, this production being a crucially self-aware critical analysis of itself.

*Dream School* 理想学校, directed by Li Xie, will see the NAFA Diploma in Theatre (Mandarin Drama) students in the process of envisioning and actualising the many values and elements of what constitutes their

ideal school, a timely and essential enquiry into arts education as Singapore ushers the upcoming NAFA-LASALLE alliance, the University of the Arts, into its tertiary education landscape come 2024.

With criticality and education being a core value of the collective's artistic practice, Emergency Stairs manifesto states that Theatre should include "the exploration and innovation of its forms and structures, as well as the corresponding frameworks and systems".

As part of an ongoing conversation and exploration of what it means to make art, this collaboration between Emergency Stairs and NAFA will be an urgent critique and exploration of how art is made both within an educational institution as well as what its place is in a wider arts scene. *Offending the Audience* and *Dream School* 理想学校 invites audiences to contribute to a larger conversation that critically examines not only the importance of understanding what constitutes an effective and essential education in the arts, but also to question and truly understand our various artistic disciplines, as well as the systems, structures, and frameworks within which art is made, paving the way for a more critical approach to artistic practice and creation in the years to come.

Shows:

*Offending the Audience* :

10th Thurs – 13th Sun Nov 2022

*Dream School* 理想学校:

17th Thurs – 20th Sun Nov 2022

## Offending the Audience

Emergency Stairs' highly-renowned production, *Offending the Audience* will be led by theatre director Ang Gey Pin with 2022's graduating students of NAFA's Diploma in English Theatre programme. Artistic director Liu Xiaoyi stresses the importance of this collaboration to Emergency Stairs, stating "education and talent development are key to the development of theatre, especially the development of talent with critical thinking".

Formerly a performer in the original staging of the work previously directed by Liu in 2017, Ang is also the founder and artistic director of Singapore-based collective Sourcing Within, and former member and practitioner of the Workcenter of Jerzy Grotowski and Thomas Richards in

Italy. She will direct Austrian dramatist Peter Handke's *Offending the Audience*, a play which challenges audiences to abandon every expectation upon entering the theatre. There is no plot, no story to be told. These actors play no particular character. There is no fictional time to see, no narrative to observe, as expected in most theatre pieces. *Offending the Audience* offers audiences fresh perspectives on how contemporary theatre is defined and limited and the multitude of possibilities that lie in how we may approach the performing arts both as practitioners and audiences – told through the lens of students who have been studying theatre, confronted with having to question what they have learned.



Date:  
10-13, November 2022

Show times:  
(Thursday - Saturday at 8pm,  
Saturday - Sunday at 3pm)

Venue:  
NAFA Studio Theatre



## The Times They Are A-Changin'

### The Times They Are A-Changin'

Come gather 'round people  
Wherever you roam  
And admit that the waters  
Around you have grown  
And accept it that soon  
You'll be drenched to the bone  
If your time to you is worth savin'  
And you better start swimmin'  
Or you'll sink like a stone  
For the times they are a-changin'

Come writers and critics  
Who prophesize with your pen  
And keep your eyes wide  
The chance won't come again  
And don't speak too soon  
For the wheel's still in spin  
And there's no tellin' who  
That it's namin'  
For the loser now  
Will be later to win  
For the times they are a-changin'

Come senators, congressmen  
Please heed the call  
Don't stand in the doorway  
Don't block up the hall  
For he that gets hurt  
Will be he who has stalled  
The battle outside ragin'  
Will soon shake your windows  
And rattle your walls  
For the times they are a-changin'

Come mothers and fathers  
Throughout the land  
And don't criticize  
What you can't understand  
Your sons and your daughters  
Are beyond your command  
Your old road is rapidly agin'  
Please get out of the new one  
If you can't lend your hand  
For the times they are a-changin'

Songwriters: Bob Dylan

## Director's Message

To offend or not to offend, that is the question!

We can get offended by anything – from a stranger cutting our queue, a neighbour's plants snaking into our territory, to what someone says or does to us (or not). Are we living in a mode of constant waiting for something to happen to us? Or can we reverse our habitual reactions, and ask what goes beyond words, or what acts that seem to be directed at us?

The world is a cruel, confrontational place. At least, that's what some of us have been told growing up. Between averted gazes and side-eye stares, we have learnt to shut out some of the less pleasant occurrences in our daily lives. We have learnt to create a permeable barrier around ourselves, letting only what we hope to hear and see into our hearts.

The theatre has always been a special place because it demands that we open our hearts to everything that happens within it.

And yes, that includes even offences.

To allow ourselves to be offended by another human being is an act of vulnerability and self-questioning. To take offence, we need to first be self-aware enough in order to acknowledge what is said in relation to ourselves. Between the encounter and acceptance of an offence, we need to come to terms with our inner beings, the parts of us that we have tried to stow and hide away from the world, and to finally, be at peace and laugh at life. It requires embracing the inherent wisdom that life itself is absurd.

Playwright Peter Handke said that his play from 1966 was "making people aware of the world

of the theatre". In rehearsals, we asked ourselves about the theatre, confronting it without going against it, and how else we can partake in creation.

Today, we invite you to dwell with us amidst the hilarity of theatre and life. We welcome you into this space not to witness a narrative or story – this is not a three-act play, in case you have not already noticed – but to become a participating spectator in **the act of offering** yourselves to confrontation and encounter. Instead of alienating ourselves, what if we engaged; instead of despair, can we hope; instead of disconnecting, can we delve deeper within? The real offence is perhaps when we do not even give ourselves a chance to Be.

We are very thankful to Xiaoyi, Emergency Stairs for this special invitation to direct. We are warmed by the continuous support from Rei, Gavin, Andrew, Laura, and other colleagues at NAFA.

We cannot be more proud of the actors for their courageous, intuitive acts and prompt responses to the challenges, AND the creatives (Cheryl, Huibin, Celest, Gillian, David, Suhuai) in initiating possibilities in this difficult performance, their mettle and tenacity in tackling the challenges in a researched work such as this.

And we thank you for giving yourself **time** to experience this, and **re-create** with us.

– Gey Pin (Director)  
& Ranice (Assistant Director)

## PERFORMERS

(NAFA Diploma in Theatre Course (English) 2022)



### AMNANI BTE OSMAN

amnaniosman@gmail.com

Amnani Osman is currently studying Diploma in Theatre (English Drama) at Nanyang Academy of Fine Arts (NAFA), where she was awarded Top Scorer for Movement (Physical Awareness), and Recipient of Most Improved GPA.

Her roles at NAFA include Nina in *The Seagull*, Mrs. Elvsted in *Hedda Gabler*, Helena in *A Midsummer Night's Dream*, Performer in *Brand New Ancients*, Simon in *The Caucasian Chalk Circle*, Nina in *Nina in the Morning*, and John in *Bus Driver Bring Me To Die*.

Her other experiences include caption support for Nabilah Said's recorded reading of *Angkat* (NLB Read! Fest).



### ANOUSHKA RACHEL SAM

arachelsam@gmail.com

Anoushka Rachel Sam is currently studying Diploma in Theatre (English Drama) at Nanyang Academy of Fine Arts (NAFA), where she was awarded Top Scorer for Acting, and is also a recipient of the Dean's List.

Her roles at NAFA include Irina in *Three Sisters*, Hedda in *Hedda Gabler*, Tiresias in *Oedipus*, Juliet in *Romeo and Juliet*, Mother and Grusha in *The Caucasian Chalk Circle*, as well as Kara from *Bus Driver Bring Me To Die*.

Her other experiences include student films, Assistant Director of *A Monster Calls* by Singapore Repertory Theatre, and Radio/ Mic Operator for *Four Horse Road* by The Theatre Practice.



### CIDRICK KYLE LIM LOH

cidricklim@gmail.com

Cidrick Kyle Lim Loh is currently studying Diploma Theatre (English drama) at Nanyang Academy of Fine Arts (NAFA), where he awarded most improvised GPA.

His roles at NAFA include Grandma and Mother in *Staying Over*, performer in *AI loves Human*, Othello in *Othello*, and Trigorin in *The Seagull*.

His other experiences include a student film, *believe*, created a short film for a website, and Ayutthaya fight choreography, *the way of dragon* for inspiration.





### HAN XIN-LE, PEARL

[pearlhan95@gmail.com](mailto:pearlhan95@gmail.com)

Pearl Han is currently studying Diploma in Theatre (English Drama) at Nanyang Academy of Fine Arts (NAFA), where she was awarded Top Scorer for Stagecraft 1 in Production Planning and Stage Management, and Professional Development Roadmap 2.

Her roles at NAFA include Nora in *A Doll's House*, Desdemona in *Othello*, Grusha in *The Caucasian Chalk Circle*, Woman in *Lungs*, and Arthur/ Indran in *The Untitled Funeral Play*.

Her other experiences include Hasel/ Safe Entry Officer in *Community Arts*

*Residency – Bonded But Not Tight* (Buds Theatre), Dancer in *The Little Red Riding Hood & The Three Little Pigs* and *Love in the Moonlight* (The Ballet School), Munchkin/ Soldier in *Wizard of Oz Production* (Tanglin Secondary School), Scientist in *The Vessel Series: Episode 01 - A Science Experiment* (acreativealt), Abele in *The Silence* (Student Film), Samantha in *Table For 4* (Student Film), Rebecca in *Crimewatch 2019: Episode 05* (MediaCorp), and several other roles in MediaCorp Chinese Dramas.



### JUSTIN WONG JUN HAO

[justinwong360@gmail.com](mailto:justinwong360@gmail.com)

Justin Wong Jun Hao is currently studying Diploma in Theatre (English Drama) at Nanyang Academy of Fine Arts (NAFA).

His roles at NAFA include Othello in *Othello*, Doctor Stockman in *An Enemy of the People*, Larry in *Closer*, Undertaker/Barista/Rajan/Nurse in *The Untitled Funeral Play*.

His other experiences include stage managing in *Your Honour* (NUS Law IV).



### LANGE MATTHEW MARTIN

[matthewlange99@gmail.com](mailto:matthewlange99@gmail.com)

Matthew Martin Lange is currently studying Diploma in Theatre (English Drama) at Nanyang Academy of Fine Arts (NAFA).

His roles at NAFA include Trigorin in *The Seagull*, Creon in *Oedipus*, Krogstad in *A Doll's House*, Man in *Lungs*, Singer in *The Caucasian Chalk Circle*, Jerry in *Betrayal* and Karan in *The Untitled Funeral Play*.

His other experiences include the remake of *Her playing* as Theodore (NAFA Student Film), *Chosen*, an original short film as Sam (NAFA Student Film), *Believe* as Performer (NAFA Student Film), Singer in Vocal Xchange, Dancer in *National Day Parade in 2018 & 2021* and *Letters to ITE* as Ensemble



### LEA-ARIN ONG

[leakazamisan5@gmail.com](mailto:leakazamisan5@gmail.com)

Lea-Arin Ong is currently studying Diploma in Theatre (English Drama) at Nanyang Academy of Fine Arts (NAFA), where she was awarded Top scorer for Acting 1 and 2. She is a recipient of the Dean's List Award and selected to be part of the NAFA Talent Development Programme where she continues to create original works.

Her roles in theatre include Jo in *Too Much Punch for Judy* (Singapore Youth Festival), Masha in *The Seagull*, Oedipus in *Oedipus*, and Benjamin in *Staying Over*. She has also acted in short films such as *Struggles* and *Always*.

Passionate in sharing a message to her audience, her interests lie in creating works that bring awareness to issues in Singapore's society.





## LOCHARNA PURAVALAN

[lochpura12@gmail.com](mailto:lochpura12@gmail.com)

Locharna Puravalan is currently studying Diploma in Theatre (English Drama) at Nanyang Academy of Fine Arts (NAFA), where she was awarded Top Scorer for Voice, and was a Recipient of Dean's List Award.

Her roles at NAFA include Caroline in *Staying Over*, Grusha in *The Caucasian Chalk Circle*, Amanda in *Private Lives*, Olga in *Three Sisters*, Beatrice in *Much Ado About Nothing*, Kristine Linde in *A Doll's House*, and Jocasta and a Chorus Member in *Oedipus*.

Her other experiences include Lois in *Janelyn's Shoes*, Palace Guard in *15-Minute Hamlet* and Jo in *Women of Fairfield*, all of which was staged when she was in her secondary school drama club, and was the President of for two years. She has also acted in short films such as *Struggles*, *Unlike Before* and *My First Time*. Locharna is also trained in Bharatanatyam, a form of Indian Classical Dance, and in different genres of singing such as Indian Classical, Western and Jazz, and has clinched several accolades for it.



## LUM JING HAO

[coreylum.zh@gmail.com](mailto:coreylum.zh@gmail.com)

Corey Lum Jing Hao is currently studying Diploma in Theatre (English Drama) at Nanyang Academy of Fine Arts (NAFA).

His roles at NAFA include Rorty in *Bus Driver Bring Me To Die*, Medevenko from *The Seagull*, Simon Shashava in *The Caucasian Chalk Circle*.

His other experiences include Andy in *It's Just The Sky Farting* (meWATCH/ Toggle), Siang Hock in *Bangkit* (Singapore Discovery Centre), Ji Hwan in *Mother's Words* (Ngee Ann Polytechnic), Actor in *Changi Airport Commercial* (featureprod.tv).



## MUHAMMAD JAZLAN BIN MOHAMAD KAMAL

[jazlankamal@gmail.com](mailto:jazlankamal@gmail.com)

Jazlan Kamal (alias Ezra Kamal) is currently studying Diploma in Theatre (English Drama) at Nanyang Academy of Fine Arts (NAFA). He was awarded as the Finalist for the *Mendaki Anugerah Belia Cemerlang* in 2021, and selected to be in the NAFA Talent Development Programme (NTDP) where he continues to develop his skills in Southeast Asian and Western movement art forms. Jazlan is also a recipient of the Dean's List Award. His roles at NAFA include Florence Wong in *The Untitled Funeral Play*, Performer in *The Father*, and Treplev in *The Seagull*.

His other experiences include Cyril in *Cyril and Michael* (Bridging the Gap), *Ensemble in Young and Malay* (The Runaway Co.), Man 1 and Budak 1 in a script reading of Nabilah Said's *Angkat* (NLB Read! Fest), and Performer for *Kehilangan Tak Diterima* (NTDPShowcase).

# PERFORMERS



## NASHA IWARA BINTE HAMZAH

[nashaiwara@gmail.com](mailto:nashaiwara@gmail.com)

Nasha Iwara Bte Hamzah is currently studying Diploma in Theatre (English Drama) at Nanyang Academy of Fine Arts (NAFA).

Her roles at NAFA include Marsha in *The Seagull*, Mrs Bernick in *The Pillars of Society*, Azdak in *The Caucasian Chalk Circle* and Emily in *The Untitled Funeral Play*.

Her other experiences include performing for the Dang Anom Dikir Barat and in a short film by NAFA film students.



## RIKY SUZAIRHIE

[officalriky@gmail.com](mailto:officalriky@gmail.com)

Riky Suzairhie is currently studying Diploma in Theatre (English Drama) at Nanyang Academy of Fine Arts (NAFA).

His roles at NAFA include Vershinin in *Three Sisters*, Morten Kiil in *An Enemy of The People*, John in *Staying Over*, Benedick in *Much Ado About Nothing* and Robot in *AI loves Human*.

His other experiences outside of NAFA include Ex-Trainee in Singapore Pro Wrestling, videography, and editor.



## SEAN LOO KOK WEI

[seanlkw96@gmail.com](mailto:seanlkw96@gmail.com)

Sean Loo Kok Wei is currently studying Diploma in Theatre (English Drama) at Nanyang Academy of Fine Arts (NAFA), where he was awarded Top scorer for StageCraft, Top Scorer for Voice, Top scorer for Movement and Recipient of Dean's List.

His roles in NAFA include Sorin in *The Seagull*, Lady Macbeth in *Macbeth*, Husband in *It's Nothing*, General in *The Spirits Play*, Ben in *The Dumb Waiter*, Robert in *Betrayal*.

His other experiences include Jackson in *3 words* (NAFA Student Film), and Performer in *Father* (NAFA Student Film).

# PERFORMERS



## SHANNON KREISSL

[shannonkreissl@gmail.com](mailto:shannonkreissl@gmail.com)

Shannon Kreissl is currently studying Diploma in Theatre (English Drama) at Nanyang Academy of Fine Arts (NAFA).

Her roles at NAFA include Nina in *The Seagull*, Masha in *The Seagull*, Simon in *The Caucasian Chalk Circle*, Olivia in *Twelfth Night*, Rorty in *Bus Driver Bring Me To Die*.

Her other experiences include Celeste in *Lightspeed* (Mediacorp), Tara in *Assist* (MDIS Broadcast Media), Sara in *A Digital Play* (DramaArts), Kylie in *Bonded But Not Tight* (Buds Theatre), Student in *Guilty As Charged* (Buds Theatre), Rachel in *Look What You Made Me Do* (Ngee Ann Polytechnic).



## SHASHIREKHA D/O MOGAN

[rekhalovato2001@gmail.com](mailto:rekhalovato2001@gmail.com)

Shashirekha Mogan is currently studying Diploma in Theatre (English Drama) at the Nanyang Academy of Fine Arts (NAFA), where she was awarded Best for Improvement.

Her roles at NAFA include Simone in *Bus Driver Bring Me To Die*, Mother, Singer and Soldier in *The Caucasian Chalk Circle*, Mrs Linde in *The Dollhouse*, Masha in *The Seagull*, and Viola in *Twelfth Night*.



## TESIREE LING EN

[tesireeling@gmail.com](mailto:tesireeling@gmail.com)

Tesiree Ling is currently studying Diploma in Theatre (English Drama) at Nanyang Academy of Fine Arts (NAFA), where she was awarded Most Improved GPA.

Her roles at NAFA include Masha in *Three Sisters*, Nora in *A Doll's House*, Nurse in *Romeo and Juliet*, Azdak in *The Caucasian Chalk Circle*, Anna in *Closer*, Mack in *Bus Driver Bring Me To Die*, and Wife in *It's Nothing*.

Her other experiences include Student in *Control* (NAFA Student Film), and Lily in *Two Blades* (Student Film).



## The Team

Original text by  
Peter Handke  
(with partial texts devised  
by the actors)

Director  
Ang Gey Pin

Assistant Director  
Ranice Tay

Curator / Producer  
Liu Xiaoyi

Project Coordinator  
Cheryl Charli

Production Manager  
Celestine Wong

Stage Manager  
Gillian Ong

Props and Costume Coordinator  
Ang Hui Bin

Vocal Coach  
Gavin Leahy

Lighting Designer  
David Li

Graphic Designer  
Huang Suhuai



## Peter Handke

(Original playwright)

Peter Handke (born 6 December 1942) is an Austrian novelist, playwright, translator, poet, film director, and screenwriter. He was awarded the 2019 Nobel Prize in Literature “for an influential work that with linguistic ingenuity has explored the periphery and the specificity of human experience.” Handke is considered to be one of the most influential and original German-language writers in the second half of the 20th century.

## Ang Gey Pin (Director)

A practice-researcher, Ang began her apprenticeship with Practice Theatre Ensemble in 1986. She performed the titular role in the premiere version of *The Silly Little Girl and the Funny Old Tree* (1987) directed by Liu Ruo-Yu (Taiwan). Ang was the artistic director of Theatre OX (1995-1998) researching on traditional sources and its potentials within the performer's training. Performed as lead roles, she has toured with the Workcenter of Jerzy Grotowski and Thomas Richards, Italy (1994/1998-2006) on Project The Bridge: developing theatre arts - One breath left (UBU Special Award, Italy) (1998-2002) and *Dies Irae: My Preposterous Theatrum Interioris Show* (2003- 2006).

Since 2006, Ang has initiated Sourcing Within, consisting of research, projects and teaching in embodied practice internationally. Her researches are featured in scholarly journals, books of intercultural theatre and anthropology. She has established an essential collaboration with Ranice Tay in terms of practice- research methodology on performance, physical and vocal practice. Both have created *Dreamtalk* and *That Day That Book That Fell*.



A recipient of theatre awards granted by the Singapore National Arts Council (1999), Ang holds a Bachelor of Arts (Distinction) from the University of Hawaii-Manoa (1992) and a PhD: Drama by Practice as-Research from the University of Kent (2017). Her latest directing debuts include: *The Peculiar Tra La* (Intercultural Theatre Institute), *The Silly Little Girl and the Funny Old Tree* (Young People's Performing Arts Ensemble), and *Antigone* (LASALLE College of the Arts).



## Ranice Tay (Assistant Director)

Ranice is a practitioner of theatre and the movement arts.

She graduated from the National University of Singapore with a BA (Hons with Distinction) in Theatre Studies, where she received the NUS CFA Performing and Visual Arts Scholarship (2015-2019).

Her performances include: *That Day That Book That Fell* (The Remembering Resource (II), Singapore Art Week 2022), playing the titular role for *The Silly Little Girl and The Funny Old Tree* (Young People's Performing Arts Ensemble), *Dreamtalk* (NUS Arts Festival 2020), *A Mouthful of Birds* (World-in-Theatre). She is the co-author with Ang Gey Pin for 'Cultivating Vessel and Voice: Embodiment as Wellness in Performer Training', published by the Theatre, Dance and Performance Training Journal (2022).

Ranice believes in the body as an open vessel, and continues to delve into the practices of embodiment, surrender and primality both in theatre and beyond.

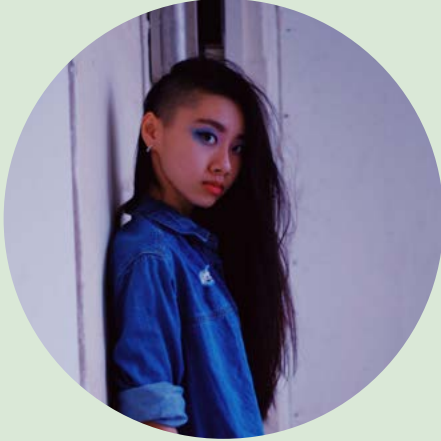
## LIU XIAOYI (Curator/Producer)

Xiaoyi is considered one of the most promising figures at the forefront of the experimental theatre scene in Asia. He was the recipient of the Young Artist Award by the National Arts Council of Singapore in 2016. The artistic director of *Emergency Stairs* in Singapore and the artist-in-residence at Zuni Icosahedron in Hong Kong, Xiaoyi was involved in over 70 theatre productions as a curator, a director, a playwright, and/or an actor over the past two decades. In 2018, Xiaoyi started a new project, *No More Theatre*, to develop collaboration between digital technology and arts. Xiaoyi has been actively promoting dialogues and creation across cultural and geographical lines over the past decade. Since 2017, he curates the annual *Southernmost Project* which brings prominent and established



traditional and contemporary artists from the region together. Xiaoyi also keeps a keen eye on the development of art talents in Singapore and the Asia Pacific region. He has started and helmed the *Emergency Academy*, which is designed as an incubation programme for promising young cultural leaders and has attracted a total of 40 artists from 16 cities in its two editions.





**Cheryl Charli**  
(Project Coordinator)

Cheryl Charli is a multi-disciplinary performance and visual artist based in Singapore, with a background in theatre and performance. She creates experiential and experimental works across various mediums – namely performance and installation art. She is especially inspired by astronomy, astrophysics, spiritual ecology and the natural world, and also trains in circus arts and acrobatics.

Current artistic and research projects include exploring the philosophies and relationships of the moving and still image (cinema + photography), ritual theatre/s, and the integration of game systems in interactive and participatory performance works.

Past projects have explored death, trauma, and the afterlife, Southeast Asian folklore and the supernatural, and Buddhist philosophy on mortality and death, temporality, and impermanence.

## **Gillian Ong** (Stage Manager)

Gillian graduated from Singapore Management University in 2019 with a BA(Hons) in Sociology and Arts Management. She freelances as an arts and stage manager and has worked on productions such as End of the Rainbow (Pangdemonium), Gretel and Hansel in Mandarin (Singapore Repertory Theatre) and Electrify My World (Nine Years Theatre).

Her passion is to bring arts to people, to have fun in production, in theatre, on stage, watch artists perform their best on stage and watch as the audience fall in love with them.





**Ang Hui Bin**  
(Props and Costume Coordinator)

Hui Bin graduated from the National University of Singapore's Theatre Studies Program in 2004 and has been working in theatre as an all-round artist,

specializing in puppetry, for more than 15 years. Some of her recent works include: *OIWA – The Ghost of Yotsuya* (Puppetry Designer / Puppeteer, SIFA x The Finger Players, 2020 / 2021); Community Puppetry Workshop (Facilitator, Esplanade March On, 2021); *Where the Wild Beasts Feed* (Set & Headgear Designer & Maker, The Arts Fission Company, 2020 / 2021); *plastik – Your World and Mine* (Director / Set & Props Designer & Maker, National Arts Council x Gateway Theatre, 2019 / 2020); *Curious Fish* (Designer, Arts Fission, 2019); Community Shadow Puppetry Workshop (Facilitator, Esplanade Octoburst!, 2019); *Beam* (Director / Playwright, Tiny Feat x The Artground, 2019); *H A N D S – inaugural Children's Parade* (Director / Playwright / Puppetry Designer, Esplanade Octoburst!, 2018); *Framed, By Adolf* (Puppetry Designer / Actor / Puppeteer, The Finger Players, 2018); and *Itsy – The Musical* (Puppetry Designer, The Finger Players, 2017).



**Gavin Leahy** (Vocal Coach)

Gavin Peter Leahy graduated with an MFA (voice) from the National Institute of Dramatic Arts (NIDA) in 2017. Since then, he has gone on to work as a lecturer in theatre (voice) at NIDA, The University of Pretoria (South Africa),

The Sydney Theatre School and is currently senior lecturer at NAFA. Gavin is a certified trainer with the Lessac Research and Training Institute and teaches the Kinesensic approach to actor, voice and body training.

As a vocal coach/accent designer Gavin has worked on shows such as *Metamorphosis*, *Master and Margareta*, *Carking It*, *The Changeling*, *The Caucasian Circle*, *Salem*, *The Yellow Wallpaper*, *Another Country*, and *Scorched*, (NIDA). *Ironbound* (An Assorted Few), *Women Of Manhattan* (KX Teeth Cutting), *The Lieutenant Of Inishmore* (The New Theatre), *Brigadoon*, (The Production Company), *Proof*, and *The Rise and Fall of Little Voice*, Director (The Arts Theatre).

As an actor Gavin has appeared in 2019, *God of Carnage*, Directed by Cheryl Butler, The Arts Theatre *Other Desert Cities*, *William Finn's Elegies*, *Jacques Brel is Alive and Well* and *Living in Paris*, *Evita*, *Rabbit Hole*, *Assassins Doubt*, *A New Brain*, *The Boy From Oz* and *Phantom of the Opera*.



**Huang Suhuai**  
(Graphic Designer)

Suhuai is a multidisciplinary artist and graphic designer based in Singapore.

As a visual artist, suhuai has a deep interest in identity, memory and body politics. She also likes to observe how everyday objects influence (and are influenced by) our living body. These thoughts are reflected in her drawings, mixed media installation, and performance artworks.

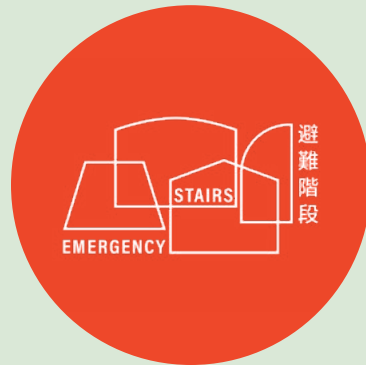
Suhuai graduated from Lasalle College of The Arts with the bachelor in Fine Arts. In 2020, she received the “International Takifuji Art Award” awarded by the Japan Traffic Culture Association.

Besides, Suhuai is also into literature and theatre. She has written and translated more than ten theatre plays, including plays for young audiences. Suhuai has also published poems, novels, and articles on different platforms.

More about the artist: [www.huangsuhuai.com](http://www.huangsuhuai.com)



# About Emergency Stairs



## About Emergency Stairs

Emergency Stairs is a Singapore-based international experimental arts group.

Since its founding in 2017, Emergency Stairs has quickly established itself as one of the representative experimental arts groups in Singapore, and is regularly invited to perform and exchange in more than 15 cities around the world.

Under the leadership of Artistic Director Liu Xiaoyi, Emergency Stairs has created a body of work that challenges the existing boundaries of theatre making. The company has also devoted itself to cross-cultural and cross-media art forms development by initiating international exchanges, the cultivating of cultural leadership among artists, and promoting arts research and arts criticism.

Emergency Stairs endeavours to be a leading cultural institution in the region.

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