

# INVISIBILITY

DIRECTED BY KOK HENG LEUN  
ORIGINAL PLAY BY QUAH SY REN

27 - 29 November 2014  
Drama Centre Black Box



*Invisibility* is a poignant tale about alienation and the search for meaning in modern urban society — various personas on the margins of society seeking to connect with others, in juxtaposition with a character searching for the secret to make himself invisible.

Dissecting various classic texts and injecting new writings from the cast, this production examines the different kinds of solitude that make up the human condition today.

Almost two decades since *Invisibility* first made its debut in Mandarin, Intercultural Theatre Institute's graduating cohort revisits this seminal work, under the guidance of director Kok Heng Leun, for their final performance showcase.

## A BRIEF HISTORY OF *INVISIBILITY* THROUGH THE YEARS

**August 1996**, Guinness Theatre, Singapore, presented by The Necessary Stage, directed by Kok Heng Luen

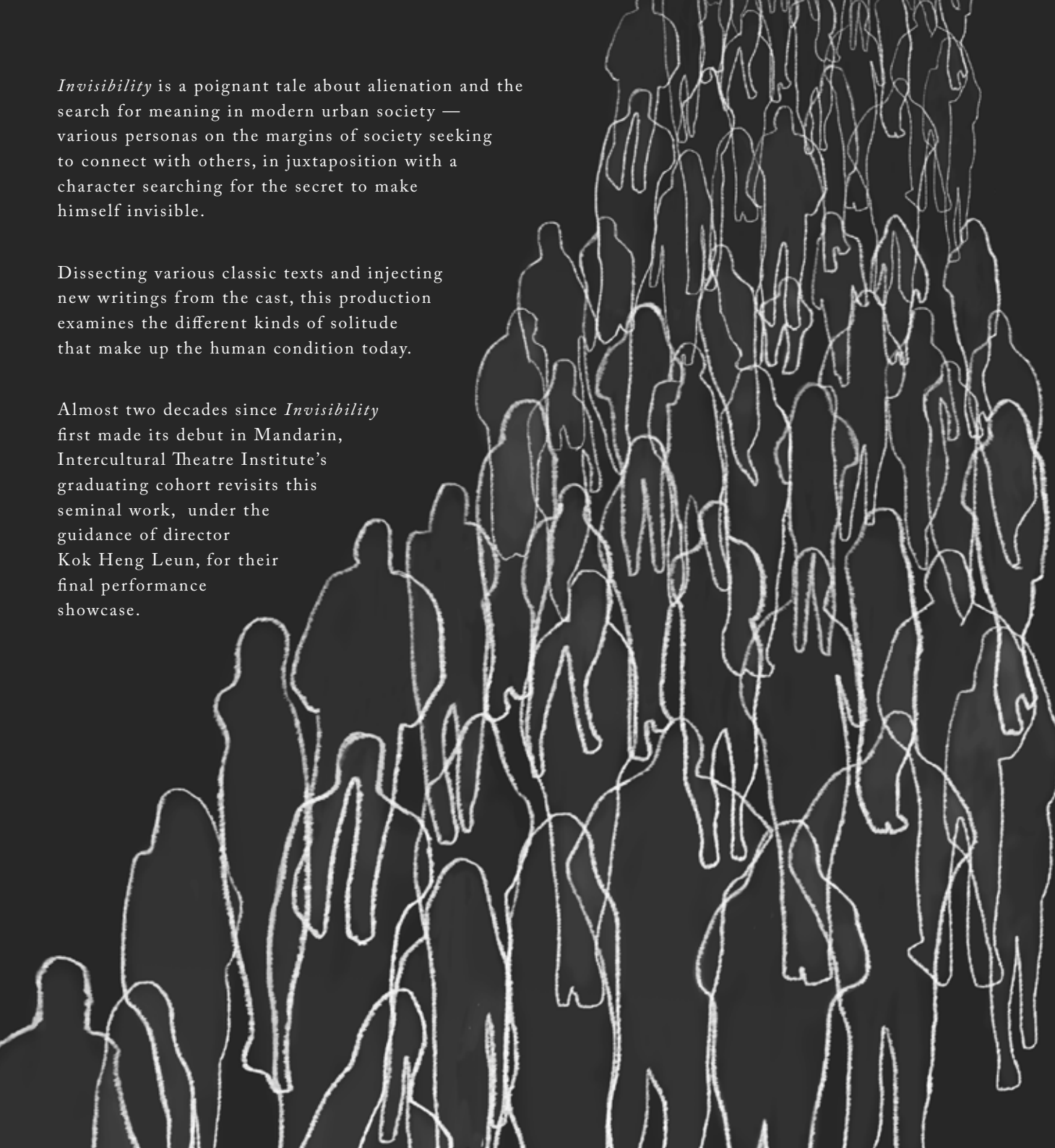
**December 1997**, Ping Fong Theatre, Taipei, presented by The Necessary Stage, directed by Kok Heng Luen

**September 2000**, Hakka Chong Association, Singapore, presented by Drama Box, directed by Sim Pern Yiau (ITI Alumnus)

**April 2009**, Creative Cube @ LASALLE, Singapore, presented by LASALLE College of the Arts, directed by Peter Sau (ITI Alumnus)

**February 2010**, Esplanade Black Box Theatre, Singapore, presented by Cake Theatrical Productions, directed by Natalie Hennedige

**November 2014**, Drama Centre Black Box, Singapore, presented by Intercultural Theatre Institute, directed by Kok Heng Leun



# DIRECTOR'S MESSAGE

We are invisible, illegible by choice  
The apostates of subterfuge mired in this  
infernal lie.

We don't need to be seen  
We don't need to be heard  
We just want to disappear  
Disappear now  
Disappear now  
Disappear now

from the lyrics of "Subterfuge" by The Observatory

Quah Sy Ren's *Invisibility* still seems so relevant after 18 years. We search for something that helps us live with the chaos around us, to live with the helplessness around us, and to help us live with ourselves.

But is there a place where we can be ourselves? How do we, instead of suppressing, acknowledge and embrace the violence, the carnal desires and the fears that are deep within us? We have made these invisible, thereby refusing to accept the many different shades of what makes being human 'human'.

Many thanks also to Koh Wan Ching, Darren Ng and Lim Woan Wen for coming on board to help shape and make this work. Thank you Sasi and ITI for inviting me to work with these committed actors. Most importantly, thank you to Jyothi, Pedro, Shakeel, Lina, Grace, Giorgia and Denise for sharing stories from each of your cultures and breathing new lives into *Invisibility* and inspiring new insights.

Thank you for watching the show! Enjoy!

**Kok Heng Leun**



# CAST


## ITI GRADUANDS

**"ITI HELPED ME TO NOT ONLY BE A GOOD ACTOR, BUT ALSO TO BE A BETTER PERSON. I SEE THE WORLD NOW AS BIGGER, FULLER, AND MORE BEAUTIFUL. IT IS A WONDERFUL EXPERIENCE, NOT ONLY AS AN ARTIST BUT ALSO AS A WHOLE BEING."**

### **DENISE MORDENO AGUILAR**

Cagayan de Oro City, Philippines

Denise is from Cagayan de Oro City, Philippines. Her training in theatre began at 14 years old where she trained in an acting workshop with Cultural Center of the Philippines (CCP) Tanghalang Pilipino's Nonon Padilla, Irma Adlawan and Olga Natividad in Cagayan de Oro City as a scholar. Since then, she has been actively involved in various productions and stage manager roles in theatre before becoming a performer and trainer with Pasundayag Community Theatre. As a theatre practitioner and educator, she believes in the arts as a powerful way to share stories and experiences that represent the complex dynamics of our society, ultimately using theatre as a creative pathway to peace and community engagement. It is with this intention that she decided to apply to ITI, and in the process equip herself with the wisdom of Asia's great theatre traditions - the very hallmark of the school. Denise is a recipient of the Kuo Pao Kun Foundation-ITI Scholarship.




**"WHATEVER I DO, I HAVE TO FIND A WAY TO MAKE SURE I NEVER STOP DEVELOPING, DISCOVERING AND LEARNING FROM IT. I AM BY NO MEANS AT THE END OF MY LEARNING, I'VE JUST BEGUN."**

**GIORGIA TSOLAKI CIAMPI**

Florence, Italy

Giorgia Ciampi was born in 1989 in Florence, Italy from an Italian father and Greek mother. She volunteered for three years as assistant director for Florence-based Perelandra Theatre Company. At 18 years old, she won a place at the University of Exeter where she graduated with a BA in Drama and subsequently with an MA in Actor Training and Directing under the supervision of renowned theatre practitioner/pedagogue Phillip Zarrilli. Her roles ranged from playwright to director, stage manager, composer and performer. Giorgia feels that her experience in ITI has completed her Western training with the practice of Asian traditional trainings in an intercultural environment, and that the meeting and interaction of cultures through the actors' body-minds is a very important strand of her current enquiry.



**"WHATEVER YOU DO, DO IT WITH  
LOVE, AND BE YOURSELF IN  
WHATEVER YOU DO."**

**JYOTHIRMAYI KURUP**

Kerala, India

Jyothirmayi graduated with a Masters in Theatre Arts from the Sree Sankaracharya University of Sanskrit in Kerala, India after obtaining her Bachelors in Multimedia from Mahatma. Her training and performance experience reflects her wide range of skills, and she has acted in productions such as *Iruvattam Manavatty*, the first Malayalam adaptation of a Chinese opera in the Thiruvananthapuram International Theatre Festival directed by Ramesh Varma, a renowned theatre director in India. Jyothirmayi has also spent seven years studying classical Indian Carnatic Music. She is a Tan Chay Bing Education Fund Scholar.

A portrait of Kalaiselvi Grace, a woman with long, dark, curly hair, smiling warmly. She is wearing a blue top under a black shawl. The background is a dark, neutral grey.


**"WHEN IT COMES TO MY IDENTITY AS  
AN ACTRESS, IT IS A PATH FOR  
WHOLESOME DISCOVERY."**

**KALAISELVI GRACE**

Singapore

Kalaiselvi Grace is a versatile bilingual actress with stage, television, radio and film acting experience who is also involved in theatre and storytelling education in various schools in Singapore. Some of her acting credits include *Macbeth* in Tamil for RDG (2001), *An Inspector Calls in Tamil* for RDG (2004), *Above Us Only Sky* for M1 Singapore Fringe Festival (2008), *Rhinoceros* for Singapore Arts Festival (2008) and *My Magic* - an Eric Khoo film featured in Cannes Film Festival (2008).

Kalai Grace feels that training at ITI has deepened the roots and widened the spectrum of her craft. After graduation, she plans to stage *Woman and Womb*, her first solo exploration piece. She also plans to explore other acting opportunities in Singapore, collaborate with fellow ITI actors in creating intercultural art for both Singapore and the international audience, and also continue theatre education in schools. She is a recipient of the NAC-ITI Arts Scholarship.


A portrait of Lina Yu, a young woman with long, wavy, dark reddish-brown hair. She is wearing a black long-sleeved top and has her arms crossed. The background is a dark, neutral grey. The lighting is soft, highlighting her face and hair.

**“LIVE LIFE. IT IS IMPORTANT TO  
DO THAT IN ORDER TO FIND  
YOURSELF ON STAGE.”**

**LINA YU**  
Singapore

Lina is excited to embark on her final year productions as one of the first batch of graduating students from ITI. As a Tan Chay Bing Education Fund Scholar, she looks forward to putting the training she has received in ITI into application.


Prior to ITI, Lina received the Japanese Government Scholarship to study in Tokyo, where she was trained in Music Business, Vocals, Computer Music Creation and Recording. She has also performed as a vocalist in various live events in Tokyo. Upon her return to Singapore she decided to commit herself fully to the arts after a stint in the corporate world, taking up acting with NYU Tisch Asia before she applied to and was accepted by ITI.

A portrait of Pedro Simoni Talavera, a young man with dark, curly hair, wearing a black shirt. He is looking directly at the camera with a neutral expression. The background is a dark, textured grey.

**"ITI GAVE ME BASIC BUT CRITICAL THINGS  
– THE TIME AND SPACE TO TRAIN EVERY  
DAY FROM MORNING TO NIGHT, A SPACE  
THAT IS OPEN WITHOUT BOUNDARIES. IT  
HAS SHAPED MY IDENTITY NOT ONLY AS  
AN ACTOR, BUT AS A HUMAN BEING."**

**PEDRO SIMONI TALAVERA**  
Santa Cruz de la Sierra, Bolivia

Originally from Santa Cruz de la Sierra, Bolivia, Pedro is a trained concert violinist and has been playing the violin for 17 years. He was a member of the Youth Symphony Orchestra of Santa Cruz de la Sierra, the National Symphony Orchestra of Bolivia and the Youth Symphony Orchestra of the Latin American Development Bank (CAF). As a violinist, he has toured in concert to Colombia, Venezuela, Ecuador, and Peru. In 2005, he moved to France and obtained a Bachelor in French Literature at Paris-3 Sorbonne Nouvelle University. Following that, he became a member of La Boutonnière Theatre's laboratory, directed by Habib Naghmouchin, before taking part in the *The Body's Journey*, a project of training, research and devising, directed by Leela Alaniz, in Paris. He is a Tan Chay Bing Education Fund Scholar.

A portrait of Shakeel Ahmmad, a man with dark hair and a beard, wearing a black shirt. He is smiling and has his hands clasped in front of him. The background is a dark, neutral color.

**"BEFORE JOINING [ITI], I WANTED TO BE AN ACTOR, AND IT IS THE SAME NOW. BUT, NOW I FEEL CONFIDENT; CONFIDENT ENOUGH TO STAND PROUDLY ON STAGE AND CALL MYSELF AN ACTOR."**

**SHAKEEL AHMMAD**

Loni, India

Shakeel Ahmmad was born in Loni, a village in the southern state of Karnataka, India. He obtained a Diploma in Education from DIET College of Mysore and worked as a government teacher for five years before continuing with a Bachelor of Arts from the Karnatak University of Dharwad. Prior to ITI, he received professional actor training at Ninasam Theatre Institute, where he became versatile in traditional and contemporary techniques: Yakshagana Traditional Theatre, Kalari martial art, Yoga, Kolata folk dance, theatre design and contemporary acting. As an actor, he has also toured Karnataka with professional theatre companies for a year before training in ITI. Shakeel is a recipient of an Asian scholarship sponsored by a private philanthropist.

## **CREATIVE TEAM**

Director/Set Conceiver: Kok Heng Leun  
Guest Performer/Collaborator: Koh Wan Ching  
Lighting Designer: Lim Woan Wen  
Sound Artist/Music Composer: Darren Ng  
Set Executor: Jaclyn Tan  
Makeup and Hair Stylist: Leah Lim  
Assistant Makeup and Hair Stylist: Diane Chen  
Cast photography: Tan Ngiap Heng

## **PRODUCTION TEAM**

Production Manager: Ed-Linddi Ong  
Stage Manager: Keira Lee  
Assistant Stage Manager: Samantha Chia  
Surtitle Operator: Chee Mei Rong

## **SPECIAL THANKS**

ITI would like to especially thank The Finger Players, members of press, FOH volunteers, and those who have contributed to the production one way or another.

Our especial appreciation to our partners, supporters and sponsors who have believed in ITI all the way.



# CREATIVE TEAM

## ABOUT THE DIRECTOR

Kok Heng Leun is the Artistic Director of Singaporean theatre company Drama Box, and a prominent figure in both the English and Chinese-language theatres in Singapore. He has directed over 60 plays, including Kuo Pao Kun's *The Spirits Play*, *Forum Theatre Trick or Threat!*, *HERstory* (Singapore Arts Festival 2011) and *Drift* (Singapore Season 2008). A strong believer in engaging the community in his works to promote critical dialogues, Kok is also an active advocate of cultural exchanges. In recent years, he has initiated various projects to document and research on Chinese language theatre in Singapore, including SCENES – Singapore's Chinese Language Theatre, a curated festival programme of theatre and exhibitions, and published an anthology on the history of Singapore's Chinese language theatre. Kok is a recipient of the Young Artist Award (2000) from the National Arts Council of Singapore and the Japanese Chamber of Commerce and Industry Culture Award (2003). In 2006, he was presented the Outstanding Young Person (Culture) award in recognition of his contribution to the local arts scene.

---

## ABOUT THE PLAYWRIGHT

Quah Sy Ren (Dr) is an academic and playwright. He is Associate Professor at the School of Humanities and Social Sciences, Nanyang Technological University. Plays written or co-written by Quah include *I am Queen*, *A Stranger at Home*, *Boner*, *Invisibility*, *The Assassin*, *the Medium and the Masseuse* and *Ample Blues*. His academic publications include *Gao Xingjian and Transcultural Chinese Theatre*, *Scenes: A Hundred Years of Singapore Chinese-Language Theatre 1913–2013*, and *Keywords: Critical Terms for Chinese Literary Study*. Quah is also general editor of *The Complete Works by Kuo Pao Kun* (10 volumes), and co-editor of *Scenes: An Anthology of Contemporary Singapore Chinese Language Plays*.

---

## KOH WAN CHING

### Guest Performer & Trainer

Koh Wan Ching is a bilingual performer from Singapore who has worked with several theatre companies including Drama Box, The Theatre Practice, Toy Factory Theatre Ensemble, as well as puppet theatre companies, The Finger Players and Paper Monkey Theatre.

She has performed in the International Theatre Festival 2010 in Beijing, the Zuni 2011 Theatre Season in Hong Kong, Suzuki Company of Toga Summer Season 2012 in Japan as well as Macao Arts Festival 2013. Besides creating and devising with collaborators, Koh also directs, teaches and designs costumes. She has trained with SITI Company as well as the Suzuki Company of Toga.

**DARREN NG**  
**Sound Artist & Music Composer**

Darren Ng is a Singapore-based music composer and sound artist who has more than 15 years of experience in local theatre and international arts scenes, and has been involved in over 150 productions. As a music composer, he is signed to record label *Kitchen. Label*, and goes by the pseudonym – sonicbrat. He has also been invited to perform solo in numerous prestigious international music and arts festivals across Europe and Asia. He is currently an Associate Sound Artist and Music Composer for The Finger Players and a founding member of the design collective INDEX. He has received multiple Straits Times Life! Theatre Awards for Best Sound and was conferred the Young Artist Award (music; multi-disciplinary practice) in 2012 by the National Arts Council.

---

**LIM WOAN WEN**  
**Lighting Designer**

A nocturnal being with an acute interest in light and darkness, Woan Wen was a recipient of the inaugural National Arts Council Arts Professional Scholarship 2001 and was trained at The Hong Kong Academy for Performing Arts in stage lighting design. A Theatre Studies graduate from the National University of Singapore, she has lit over 100 theatre, dance and cross-disciplinary projects and has received multiple Best Lighting Design awards at the Straits Times Life! Theatre Awards. She has been Associate Lighting Designer of The Finger Players since 2004 and has recently cofounded the design collective INDEX. She was conferred the Young Artist Award in 2011 by the National Arts Council.

---

**JACLYN TAN**  
**Set Executor**

Jaclyn Tan graduated with a BA Hons in set design at LASALLE College of the Arts. Her recent local theatre production are *Wouldn't It Be Nice* by Drama Box, *Viva Dance* musical with NYP by Odyssey Dance Theatre, *We Are Like This Only* by HuM Theatre, *Vincent Monsieur* by St Vincent de Paul Church and *@15 Orchid Park Secondary Musical* by HowDrama. Besides set design, she is a props master and scenic painter for *La Cage* by Wild Rice, *Universal Studio Singapore Halloween 2012* by P'art One Design, *Othello* by Singapore Repertory Theatre, and *Red Riding Hood* by Singapore Repertory Theatre.



# ACKNOWLEDGEMENTS

---

## WITH SUPPORT FROM



## FRIENDS OF ITI

Adelbert Van Dijk

Arun Mahizhnan

Audrey Wong

Chew Kheng Chuan

Chris Lee

Damodharana

David Liew

Edmund Fong

Janice Leong

Janice Koh

Kenry Peh

Kwok Kian Woon

Lee Sia Ang

Lim Huey Yuee

Lim Mei Yin

Manalram Prasanna

Marylne Aline Sylvie David

Meta Setiawan

M. Thevarani

Michael Hor

Mukta Ahluwalia

Ng Lay Chin

Paul Rae

Peter Sau

Phan Ming Yen

Rahul Gupta

Rosa Daniel

Ruth Bereson

Sai Ram Nilgiri

Sim Pern Yiau

Teo Geok Hwee

Wendy Cheong

*and other philanthropists who  
wish to remain anonymous*

## CORPORATE PARTNERS

Aesop Pte Ltd

APC Hosting Pte Ltd

CornerStone Wines

Epigram Pte Ltd

First Printers Pte Ltd

Fostrè Catering Pte Ltd

Hotel Royal Pte Ltd

Pek Sin Choon Pte Ltd

Rasel Catering Singapore Pte Ltd

TicketMash Pte Ltd

Verztec Consulting Pte Ltd

## GRANT-MAKERS

Lee Foundation

National Arts Council

Tan Chay Bing Education Fund

Kuo Pao Kun Foundation

Chew How Teck Foundation

Hong Leong Foundation

Kwan Im Thong Hood Cho Temple

Embassy of the United States  
Singapore

Arts Fund



## ABOUT ITI

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

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

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

# Professional Diploma in Intercultural Theatre (Acting)

“Nowhere else is there a programme like this, which incorporates traditional training from world cultures, and instils a contemporary sensitivity and mission”

– Stan Lai, Artistic Director, Performance Workshop, Taiwan

**2016 INTAKE APPLICATIONS OPEN**

More information: [www.iti.edu.sg](http://www.iti.edu.sg)

Enquiries: [admin@iti.edu.sg](mailto:admin@iti.edu.sg)

INTERCULTURAL  
THEATRE  
INSTITUTE

UEN/Charity/CPE No: 200818680E  
CPE Registration Period: 13/7/12 to 12/7/16



**INTERCULTURAL  
THEATRE  
INSTITUTE**

Intercultural Theatre Institute  
Emily Hill at 11 Upper Wilkie Road  
Singapore 228120  
[www.iti.edu.sg](http://www.iti.edu.sg)  
T: 6338 5133