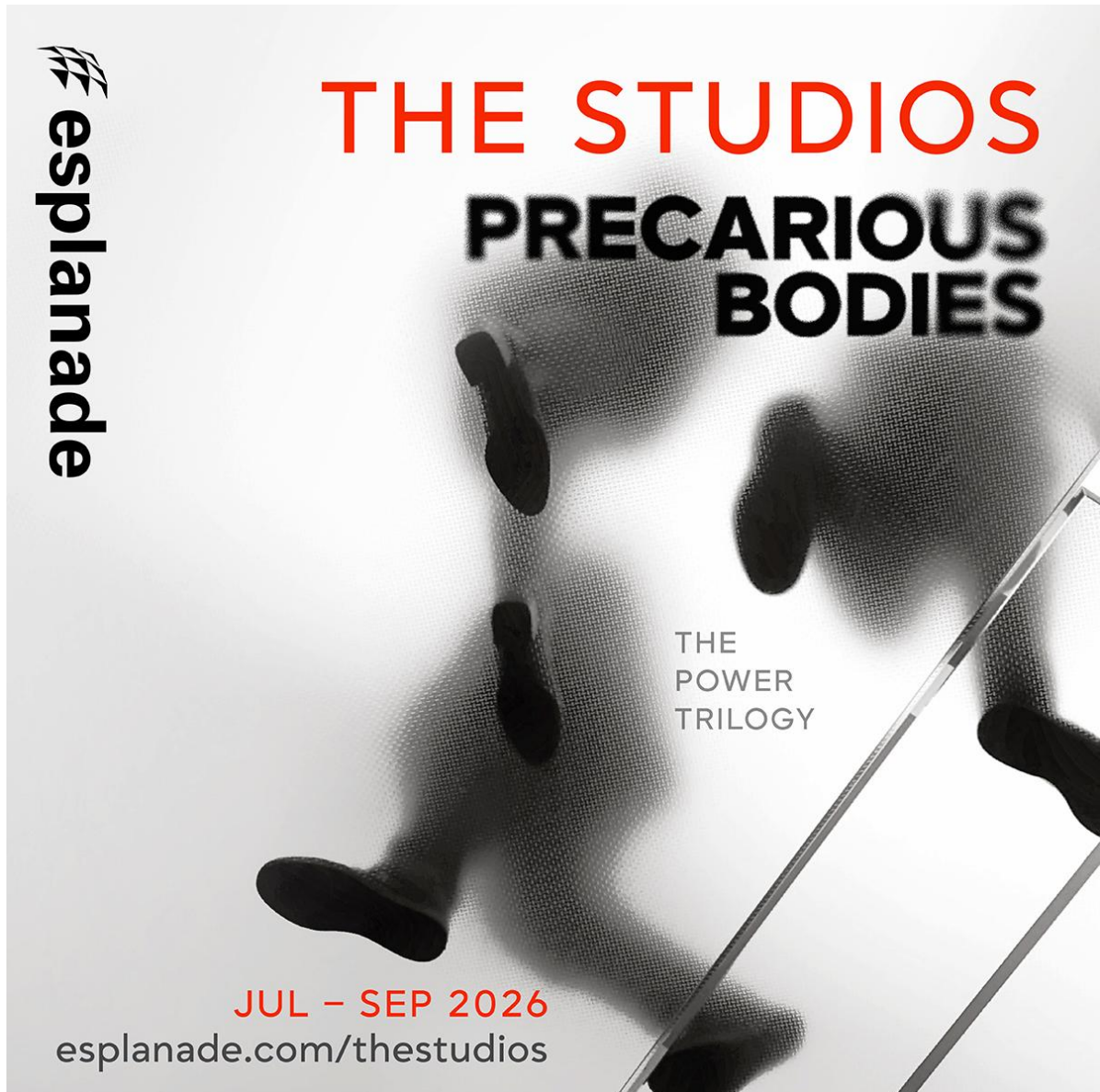


Esplanade Presents

The Studios

24 Jul – 6 Sep 2026

www.esplanade.com/thestudios



We live in a moment when the ground beneath familiar structures, ideas and ideals keeps moving, and with unprecedented speed. The fracture and shapelessness of our world today has left many of us navigating without a clear map. Borders are redrawn, allegiances are in flux, truths are contested.

In this disorienting landscape, questions of power feel newly urgent. Who holds it, and how is it exercised? What conditions enable it to take root, and what makes change possible?

As a universal idea, power resonates across time, geography, culture and personal circumstance. It is evocative precisely because it is lived. Each person encounters and understands it through their own experience, their own moment in history. We see and feel its effects daily. It is solid and imposing, fluid and multi-faceted.

As a concept, it is so often flattened, and immediately conjures up specific meanings, associated images, and visceral responses. How, then, do we approach power in a meaningful way, that might offer a fresh perspective or proposition?

Over the next three years, *The Studios*, an annual theatre season presented by Esplanade – Theatres on the Bay, will explore its many manifestations, as the world around us continues to shift.

We begin with ***Precarious Bodies***. The season, which runs from 24 Jul to 6 Sep 2026, looks at the conditions, structures and relationships that render us precarious, the dilemmas that arise and the choices we make.

The precarious ‘body’ is a socially constructed entity shaped by culture, circumstance and perception, both public and personal. We are made precarious by the actions of others and we cause others to be precarious with the relative power we each wield. The consequences or impact of these actions are sometimes only visible with the passing of time, or felt only by the most vulnerable. We are also drawn to potential, especially in the fragile, liminal space just before action or change. While that potential always holds the risk of harm, it equally harbours the possibility of empathy, care and courage.

Precarious Bodies is an invitation to audiences to consider what it means to be precarious and to find their own interpretations of and relationships with power. The five productions this season bring to the fore our interconnectedness as human beings, whether we stand as individuals, communities, or part of systems and ideologies. Through diverse forms of theatre: documentary theatre, video, text, music, movement and social experiment, these works invite us to consider the complex workings of power, its effects through different bodies and contexts and the roles we play within them.

We open the season with ***Fragments of Tuah* (Mark Teh & Five Arts Centre, Malaysia)**, examining the mythologised figure of Hang Tuah, peeling the layers of the composite image of a hero that continues to embody national values and Malay identity in Malaysia. The work questions the gaps, contradictions and erasures that have led to the veneration of this legend.

We encounter bodies under surveillance and confinement in ***Blind Runner* (Amir Reza Koohestani & Mehr Theatre Group, Iran)**, where the strained relationship between an imprisoned political activist and her husband contrasts with the bond he forms with a blind marathon runner. As one relationship breaks down and another blooms, a risky plan emerges, shaped by struggle, solidarity and our instinct to make a run towards freedom.

The power dynamics at the workplace comes into focus in ***MULTIPLE BAD THINGS* (Back to Back Theatre, Australia)**, where privilege and self-preservation test the limits of our bodies and our capacity to care. Idle chitchat descends into manipulation, words are used as weapons to marginalise and belittle, and apathy reigns. Unfolding with sardonic humour, we see our worst behaviours on unapologetic display.

***MONSTRESS* (Claire Teo & ART:DIS, Singapore)** confronts what we choose not to see in everyday life and exposes the behaviours we justify. It tells the story of a blind girl, an autistic boy and his struggling mother who gravitate towards one another, while navigating a world and systems that lack compassion and ignore their realities.

As a counterpoint to the controlled or constrained bodies we encounter this season, we round up with ***Handle with Care* (Ontroerend Goed, Belgium)**. With no actors, no technicians and just a

box, the audience creates its own unique, unrepeatable experience. What would happen if we were to cast convention and certainty aside for a while, and allow ourselves to be vulnerable to, and in turn, be responsible for strangers in the same space?

As always, our companion programmes for the season offer perspectives on the questions that will arise as we contemplate the nature of power and precariousness. We are honoured to provide the opportunity for all the artists in the season to speak directly with our audiences outside of performances, and to share personally their practice and lived experiences. Amongst them are international award winners and highly respected performance makers who have made significant impact on their respective communities.

This season, we invite you to take a collective first step into a new trilogy as fellow precarious bodies. We look forward to many insightful conversations, as we connect, listen and imagine new possibilities together.

Shireen Abdullah
Senior Producer
The Esplanade Co Ltd

About Esplanade – Theatres on the Bay

Esplanade is Singapore’s national performing arts centre. It hosts a year-round line-up of about 4,000 live performances and activities presented by Esplanade, its partners and hirers. As an arts centre for everyone, Esplanade also creates opportunities for seniors, youth, children and underserved communities to experience the arts. More than 70% of the shows that take place each year at the centre are free for all to enjoy.

Esplanade also brings the arts virtually to audiences in Singapore and beyond, through its diverse range of digital programmes on [Esplanade Offstage](#), an all-access backstage pass to the performing arts and guide to Singapore and Asian arts and culture, with videos, podcasts, articles, quizzes and resources.

The centre works in close partnership with local, regional and international artists to develop artistic capabilities and content, push artistic boundaries and engage audiences. Esplanade supports the creation of artistic content by commissioning and producing new Singapore and Asian work for the international stage. It also develops technical capabilities for the industry nationally.

Esplanade – Theatres on the Bay is operated by The Esplanade Co Ltd (TECL), which is a not-for-profit organisation, a registered Charity and an Institution of a Public Character. TECL received the Charity Governance Award – Special Commendation for Clarity of Strategy in 2016 and 2022, the Charity Transparency Award from 2016 – 2023, and the Charity Transparency Dedication Award in 2024. Esplanade is Singapore’s first Dementia-Friendly Arts Venue and a certified Dementia Go-To Point, as well as a guide/assistance dog friendly centre.

TECL receives funding support from Ministry of Culture, Community and Youth and its Community Programmes are supported by Tote Board Family, comprising Tote Board, Singapore Pools and Singapore Turf Club.

Visit [Esplanade.com](https://www.esplanade.com) for more information

~ End ~

Issued by *The Esplanade Co Ltd*.

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Annexe

Esplanade Presents

The Studios

24 Jul – 6 Sep 2026

www.esplanade.com/thestudios

Eclectic, genre-bending and running the gamut from neo-realism to experimental, *The Studios* features works that challenge the boundaries in theatre and performance. It is interested in contemporary artists, ideas and expressions, and offers a space for dialogue and reflection on the questions that matter to us today.

****Additional companion programmes will be announced in Jun 2026.***

Fragments of Tuah

by Mark Teh & Five Arts Centre (Malaysia)

24 – 26 Jul 2026, Fri – Sun

Fri & Sat, 8pm | Sun, 3pm

Esplanade Theatre Studio



by Mark Teh &
Five Arts Centre
(Malaysia)

“indelibly evocative and brimming with sensoriality” – [Critics Republic](#)

BOH Cameronian Arts Awards 2026 – Best Original Script; Best Director; Best Set and/or Visual Media; Best Music & Sound Design, overall Best of 2025

What does loyalty mean today? What gaps have shaped our understanding of the past? And who decides which myths are worth remembering?

Fragments of Tuah is a documentary theatre work set to original music that revisits, dissects, and reimagines the enduring mythical figure of Hang Tuah—a purported 15th-century warrior often deployed as an emblem of unquestioning allegiance to the state and her ruler. His legend and memory continue to echo across time, shaping the narratives of loyalty, identity, and power in Malaysia even to this day.

Over three years, Five Arts Centre members Mark Teh, Faiq Syazwan Kuhiri, Syamsul Azhar together with close collaborator Wong Tay Sy researched the different faces, facets and phases of this fabled figure, and in the process confronted what all these incarnations of Hang Tuah might mean for the historical and contemporary landscapes within and beyond Malaysia.

The audience is invited into a space of reflection where the fragments of Tuah are pieced together not to restore a whole, but to explore the gaps, contradictions, and questions that linger. Rather than offering a single truth or linear biography, *Fragments of Tuah* is a layered collage of perspectives and materials—drawn from archival texts, schoolbooks, songs, state slogans, invented memories, and historical erasures.

Performers / Musicians: Faiq Syazwan Kuhiri, OJ Law, Shariman Shuhaime

Director: Mark Teh

Production Designer: Wong Tay Sy

Lighting Designer: Syamsul Azhar

Multimedia Designers: Syamsul Azhar, Bryan Chang

Stage Manager: Armanzaki Amiroalzakri

Producer: June Tan

Assistant Producer / Production Manager: Hoe Hui Ting

Executive Producer: Five Arts Centre

(1hr 30mins, no intermission)

Performed in English and Malay, with English surtitles.

Admission for ages 18 and above.

R18 (Includes content that some might find culturally or religiously sensitive)

There will be a post-show dialogue after the performances on 24 & 25 Jul, Fri & Sat, 8pm.

About Mark Teh

Mark Teh is a performance maker, researcher, and curator based in Kuala Lumpur, Malaysia. His diverse, collaborative projects take on documentary, speculative and generative forms, and address the entanglements of history, memory, counter-cartography, and the political. His practice is situated primarily in performance, but also operates via exhibitions, education, social interventions, writing, and curating. He graduated with an MA in Art and Politics from Goldsmiths, University of London.

Mark's projects have been presented at ILHAM Gallery KL, OzAsia Festival Adelaide, SPIELART Festival Munich, Seoul Performing Arts Festival, Bangkok International Performing Arts Meeting, Yokohama International Performing Arts Meeting (YPAM), Kunstenfestivaldesarts Brussels, MAIAM Contemporary Art Museum Chiang Mai, Salihara Jakarta, Tokyo Metropolitan Theatre, Yamaguchi Center for Arts and Media, Fast Forward Festival Athens, MMCA Seoul, Haus de Kulturen der Welt Berlin, and the Kuala Lumpur Performing Arts Centre, amongst others.

In 2024, Mark was a recipient of the Prince Claus-British Council Fellows Award for Moving Narratives.

About Five Arts Centre

Five Arts Centre is a dynamic collective of Malaysian artists, activists, and producers, dedicated to generating alternative art forms and images in the contemporary arts landscape. They are known for cutting edge performances in theatre, dance, music, and young people's theatre, and incorporate aspects of visual and digital arts as well. Since its formation in 1984, Five Arts Centre has been committed to articulating the complexity of Malaysian culture and identity through explorations and fusions of local vocabularies, forms, and traditions – in relation to the global, modern, and cross-cultural.

Five Arts Centre has been involved in capacity building for the arts with previously managing Arts Network Asia, an organisation supporting regional exchanges across Asia; managing the Krishen Jit Fund (launched together with ASTRO) to support the work of arts practitioners; and being serving as the secretariat for the ReformARTsi coalition, made up of arts organisations, practitioners, and academics to build consensus and advocacy on policy reforms for the performing arts. Five Arts Centre has also been recognised for its contributions by receiving the inaugural “Most Inspiring Award” at the 2015 Boh Cameronian Arts Awards, and the 2016 “Praemium Imperiale Grant for Young Artists” award from The Japan Art Association.

Ticket Price: \$42^{^*}

Limited concessions for students, NSFs, seniors and PWDs: \$34*

^Esplanade&Me Early Bird Specials

Available from 7 May – 7 Jun. Limited tickets.

Black: 20% savings

White: 15% savings

Discover: 15% savings (Min. of 2)

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- *Fragments of Tuah*
- *Blind Runner*
- *Handle with Care*
- *MULTIPLE BAD THINGS*
- *MONSTRESS*

Terms & conditions apply.

Tickets on sale from 7 May 2026, 10am

Blind Runner

by Amir Reza Koohestani & Mehr Theatre Group (Iran)

31 Jul – 2 Aug 2026, Fri – Sun
Fri & Sat, 8pm | Sun, 3pm
Esplanade Theatre Studio



“mesmerising...stunningly performed...deeply moving” – The Guardian

**Obie Awards 2025 – Special Citation
Biennale Teatro Venice 2024**

Once a week, a husband comes to visit his wife, a political prisoner.

Spied on by cameras and under constant surveillance, their conversations become increasingly fraught and distant, leading to incomprehension and a crippling inability to put into words the harshness of daily life.

At his wife's insistence, the husband agrees to guide a young blind woman through a race in Paris. They have to find a common rhythm; over the course of their training sessions, both get to know each other.

Once the competition ends, another race emerges. He now has to help her get to England by crossing the Channel Tunnel, covering 38 kilometers in just a few hours so as to avoid being hit by the first train in the morning. Between the confines of the prison and the sense of freedom afforded by the race, emerges a poetic vision of the struggle, of mutual aid, and of the freedom towards which we rush headlong into.

A 2023 co-production with several key international festivals—Kunstenfestivaldearts (Brussels), Festival d'Automne à Paris, Noorderzon Festival of Performing Arts & Society (Netherlands), Berliner Festspiele, and Under the Radar Festival (New York)—*Blind Runner* deftly and gracefully interweaves the destinies of three individuals, each grappling with oppression in their own ways.

Iran's Amir Reza Koohestani and Mehr Theatre Group return to Singapore for the first time since 2014, where their presentation of *Amid The Clouds* at Singapore International Festival of Arts (SIFA) was praised by The Business Times for being an “austere and restrained piece ... steeped in poignancy and meaning.”

True to his stripped-down approach for the stage, Iranian director Amir Reza Koohestani now deploys video to multiply the possibilities of the narrative, encouraging the spectator's gaze to roam freely from the performers' bodies to their filmed faces. In so doing, he has once again created an undoubtedly striking and moving show.

Key Production Credits

Text and direction: Amir Reza Koohestani

Dramaturgy: Samaneh Ahmadian

Director's assistant: Dariush Faezi

Lights and scenography: Éric Soyer

Video: Yasi Moradi, Benjamin Kreig

Music: Philip Hohenwarter, Matthias Peyker

Costume design: Negar Nobakht Foghani

Performers: Ainaz Azarhoush, Mohammad Reza Hosseinzadeh

English translation and surtitle adaptation: Massoumeh Lahidji

Surtitles operator: Negar Nobakht Foghani

Production, administration, and promotion: Pierre Reis

Blind Runner is supported by The Institut Français and The Ministry of Culture – DRAC Île-de-France.

(1hr, no intermission)

Performed in Persian with English surtitles

Admission for ages 14 and above

Latecomers will not be admitted once the performance has begun. There will be no re-admission for this performance.

About Mehr Theatre Group

Mehr Theatre Group was founded in 1996 in Shiraz, Iran, as an acting workshop seeking a new theatrical language, distinct from traditional forms and strongly influenced by cinema. Based in Paris since 2008, and administered by French producer Pierre Reis, the company works between Tehran and exile, bringing together artists inside and outside Iran and regularly collaborating with non-Iranian designers and composers.

Led by writer-director Amir Reza Koohestani—whose academic work in Manchester focused on post-9/11 documentary theatre—with long-time collaborator and playwright Mahin Sadri, and Iranian production manager and actor Mohammad Reza Hosseinzadeh, the Mehr Theatre Group creates text-driven, documentary-inspired pieces that combine personal archives, interviews and everyday documents with a precise, minimalist staging.

Since working in German theatres, Koohestani has developed a distinctive use of live PTZ “surveillance” cameras, allowing images from the stage to be framed and recomposed in real-time. Memory, testimony and the feeling of living between two worlds—past and present, homeland and elsewhere—run through all of Mehr's productions, even when they are based on classics.

Mehr's internationally known works—including *Dance on Glasses*, *Timeloss*, *Hearing*, *En Transit* and *Blind Runner*—have toured to major festivals such as Kunstenfestivaldesarts, Holland Festival, Wiener Festwochen, Festival d'Avignon, Festival d'Automne à Paris, La Biennale di Venezia, Under The Radar, etc. and the company has received multiple awards in Iran, including Best Theatre Company (2010), as well as several international prizes for its productions, including a Special Citation at the 69th Obie Awards (2025).

About the Director and Playwright, Amir Reza Koohestani

Amir Reza Koohestani was born in Shiraz, Iran in 1978. At a young age, he began publishing short stories in local newspapers and working in film. After a brief experience as a performer, he devoted his time to writing his first plays—*And the Day Never Came* (1999) and *The Murmuring Tales* (2000)—for the Mehr Theatre Group. Koohestani's third play, *Dance on Glasses* (2001), gained him international notoriety and the support of several European theatrical artistic directors and festivals.

Further work includes the plays *Recent Experiences* (from the original text by Canadian writers Nadia Ross and Jacob Wren, 2003); *Amid the Clouds* (2005); *Dry Blood & Fresh Vegetables* (2007); *Quartet: A Journey North* (2008); *Where Were You on January 8th?* (2009); *Ivanov* (2011); and *The Fourth Wall* (from the original play *England* by Tim Crouch, 2012), which was presented one hundred times in an art gallery in Tehran.

Over the past fifteen years, Koohestani wrote and directed the plays *Timeloss* (2013), *Hearing* (2015) and *Summerless* (2018), which was presented as the “Time Trilogy” at the Festival TNB, in Rennes, France in November 2018.

Since 2006, Koohestani has been independently working across Europe at Munchner Kammerspiele, Thalia Theatre, Deutsches Theatre, La Comédie de Genève, Riksteatern and Theatre Freiburg, creating more than 15 new productions. He has established strong creative partnerships with the actress, playwright and director Mahin Sadri; light designer and scenographer Éric Soyer; composer Matthias Peyker and video artist Philip Hohenwarter. Koohestani also regularly collaborates with the actor and film director, Mani Haghighi, with whom he co-wrote the scripts for *Modest Reception* (which received the Netpac Award at the 2012 Berlin International Film Festival) and *Subtraction* (2023).

In May 2023, after a 2-year pause due to the COVID-19 pandemic, Koohestani and his company created *Blind Runner*, which premiered in Brussels as part of the Kunstenfestivaldesarts.

His plays are distinguished by their poetic narratives, subtle criticism, and exploration of personal and political themes. Through his creations, Koohestani continues to inspire and challenge audiences around the world, combining the intimate and the universal and offering a unique perspective on the intersection of Iranian theatre and contemporary global theatre.

Far from limiting himself to writing and directing, Koohestani is also involved in the transmission of knowledge. He leads workshops at prestigious institutions such as La Manufacture “On Narratives and Aesthetics in Contemporary Theatre”, the CIFAS Atelier 2016: “Building Theatre from Personal Stories,” and the Berliner Festspiele International Forum, thereby promoting innovation and exchange in contemporary theatre creation. These commitments reflect his dedication to nurturing creative talent and advancing the global artistic community.

In 2025, Koohestani led the École des Maîtres—an international travelling theatre training course—with 20 actors of five different nationalities. Together, they presented the fruits of their work with different proposals in Liège, Lisbon, Coimbra, Milan, Udine and Angers.

About the Performer, Ainaz Azarhoush

Ainaz Azarhoush was born in Ramsar, Iran, in 1989. She graduated from Azad University in Tehran with a degree in Graphic Design. While enrolled in an advanced drama course at the Karnameh Institute of Dramatic Art, she was cast in the 2012 film *Paternal House*, directed by Iranian filmmaker Kianoush Ayari. She followed this up with a role in *Fish and Cat*, a 2013 film directed by Shahram Mokri, which won the Innovative Content Award at the Venice International Film Festival.

In 2016, she was selected to act in Amir Reza Koohestani's play *Hearing*, which toured to the festival d'Avignon, the Schaubühne in Berlin, the Kunstenfestivaldesarts in Brussels, as well as to other countries.

In 2023, she performed again under the direction of Amir Reza Koohestani for *Blind Runner*.

About the Performer, Mohammad Reza Hosseinzadeh

Mohammad Reza Hosseinzadeh Azad was born in 1978, in Tehran, Iran. He is a theatre actor and a producer and manager for theatre companies in Iran, such as Amir Reza Koohestani's Mehr Theatre Group, with whom he has collaborated with since 2005.

In 2023, he performed in *Blind Runner*, his first time under the direction of Amir Reza Koohestani.

Ticket Price: \$42^{^*}

Limited concessions for students, NSFs, seniors and PWDs: \$34*

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- *Blind Runner*
- *Handle with Care*
- *MULTIPLE BAD THINGS*
- *MONSTRESS*

Terms & conditions apply.

Tickets on sale from 7 May 2026, 10am

Handle with Care by Ontroerend Goed (Belgium)

7 & 8 Aug 2026
Fri, 8pm | Sat, 2pm, 5pm & 8pm
Esplanade Theatre Studio

3, 5 & 6 Sep 2026
Thu, 8pm | Sat & Sun, 2pm & 5pm
Esplanade Recital Studio



★★★★★

“A tiny theatrical miracle”
– *Bakchormeeboy*

★★★★★

“We walk out glowing a bit brighter ... as if we shared a secret”
– *BroadwayWorld*

Handle with Care is a theatre performance in a box.
No actors. No technical crew.
Just a box. And you.

A box is mailed to the theatre.
The instructions are clear:
Invite a group of people, on a specific night, at a specific time.
Let the audience take their seats.
Place the box at the centre of the stage.
The audience is waiting.
Then, an audience member stands up and opens the box.
The show has started.

Ontroerend Goed is returning to Singapore after a showing of its work ~~£¥€\$~~ at Singapore International Festival of Arts (SIFA) in 2023. Its previous outing with the Studios was in 2021 with *TM*, a live online performance for one audience member at a time.

And now, in 2026, hot on the heels of its successful presentation at the Hong Kong Arts Festival earlier in the year, *Handle with Care* puts you, the audience, in control. We provide the structure; you shape the experience. Choose your role—take the lead, or observe others. It's all up to you. Together, you and other audience members will create something special: a shared experience filled with reflections on time, transience, and togetherness.

As one of Belgium's most playful, least conformist theatre companies, Ontroerend Goed prides itself on making participatory theatre for people who don't like participatory theatre.

And don't worry, there are no wrong choices in *Handle with Care*. You've got this. For one hour, you'll live something unique, fleeting, and unrepeatable. Here. Now. Together. No one is watching. What's yours, stays yours. Take good care of it. And please, send us a postcard.

"There are no strangers here; only friends you haven't yet met." – William Butler Yeats

Credits

Concept & creation: Alexander Devriendt, Karolien De Bleser, Samir Veen, Leonore Spee & Charlotte De Bruyne

Design: Nick Mattan & Edouard Devriendt

(1hr, no intermission)

Performed in English.

Admission for ages 14 and above.

Advisory:

- Latecomers will not be admitted once the performance has begun. There will be no re-admission for this performance.
- *Handle with Care* is performed entirely by the audience.
- There is an option to not participate; an audience member can choose to hand over to another person if they do not feel like engaging with the prompts and tasks.
- There may be references to and portrayals of death and dying.

About Ontroerend Goed

The Belgian theatre performance group Ontroerend Goed (a punning name, roughly translated as "Feel Estate") produces self-devised work grounded in the here and now, inviting its audiences to participate as well as observe.

Whether it is performing backwards, turning spectators into voters who eliminate actors, guiding strangers through a labyrinth of mirrors and avatars to meet themselves, or placing the audience at the controls of the financial system, the company has made it its trademark to be unpredictable in content and form.

It first emerged on the international scene in 2007 with *The Smile Off Your Face*, a one-on-one show in which the audience is tied to a wheelchair and then blindfolded. Its hit show *Once and For All* is an uncompromising celebration of raw teenage energy on stage. Since then, the company has won numerous prizes across Europe and has hit New York, Sydney, and London to critical acclaim.

Ontroerend Goed tours worldwide and creates remakes of its productions in other languages: Russian, French, Mandarin, Cantonese and Kazakh, among others.

Ontroerend Goed delivers intense experiences built in the reality of theater. Convinced that life goes on during a performance, the group fabricates possible realities that question how we as individuals position ourselves in the world today. Led by artistic director Alexander Devriendt, the collective is convinced that every idea deserves its own brand of artistic expression, and cherishes a sense of ownership from every single contributor to their work, from actors to light designers, scenographers to conceptual thinkers.

Ticket Price: \$35^{^*}

Limited concessions for students, NSFs, seniors and PWDs: \$30*

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- *Blind Runner*
- *Handle with Care*
- *MULTIPLE BAD THINGS*
- *MONSTRESS*

Terms & conditions apply.

Tickets on sale from 7 May 2026, 10am

MULTIPLE BAD THINGS
by Back to Back Theatre (Australia)

21 & 22 Aug 2026, Fri & Sat
Fri, 8pm | Sat, 3pm
Singtel Waterfront Theatre at Esplanade



★★★★★

“Expansive and razor sharp...a chilling reminder of the ways power disguises itself for its own ends” – [The Guardian](#)

International Ibsen Award 2022
Golden Lion Award, Venice Biennale 2024

Set in a placeless warehouse, three employees approach a possibly pointless task. As the employees struggle to work together, they grapple with questions of inclusion and identity.

They are forced to test the limits of their bodies, their cooperation and their capacity to care. Initial politeness descends into bad behaviour and sly victimisation. Reality distorts, and language flips from being playful and hilarious, to deadly serious and menacing. The conflicts are familiar, continuing to exist in the reality we live in today. Are you complicit?

The witching hour is here. Who will be the scapegoat?

Back to Back Theatre has received international acclaim for crafting work that defies expectations, and has consistently devised with an ensemble of actors who identify as having an intellectual disability or as neurodivergent. They are the first Australian company to win the Golden Lion for Lifetime Achievement in Theatre in 2024, and were also a recipient of the International Ibsen Award in 2022.

In the making of this work, Back to Back Theatre invites new voices into the devising room. Zoë Barry's score is assembled from collected field recordings of bad things. Anna Cordingley's design demands the actors' physical participation to reach its manifestation.

MULTIPLE BAD THINGS is theatre. It is not real. But in a world where self-righteously indignant voices so often drown out the most disenfranchised and vulnerable, this theatre sometimes feels real.

Welcome to the workplace at the end of the world. They're only saying what you've already been thinking.

Credits

Devisors: Bron Batten, Breanna Deleo, Natasha Jynel, Simon Laherty, Sarah Mainwaring, Ben Oakes, Scott Price, Tamara Searle, Ingrid Voorendt

Directors: Tamara Searle, Ingrid Voorendt

Performers: Bron Batten, Simon Laherty, Sarah Mainwaring, Scott Price

Set & Costume Design: Anna Cordingley

Composer & Sound Design: Zoë Barry

AV Design: Rhian Hinkley

Lighting Design: Richard Vabre

Helpline Voiceover: Rachel Griffiths

Script Consultant: Melissa Reeves

Creative Development: Michael Chan, Mark Deans, Alana Hoggart, Francesca Neri, Tamika Simpson

Stage Manager: Alana Hoggart

Production Associate: Jordi Edwards

Sound Engineer: Thomas "Soup" Campbell

Company Manager: Erin Watson

Production Manager: Bao Nguouansavanh

Producer: David Miller

Executive Producer: Tanya Bennett

Artistic Director: Bruce Gladwin

MULTIPLE BAD THINGS has been co-commissioned by Kunstenfestivaldesarts (Brussels), The Keir Foundation, The Anthony Costa Foundation, Geelong Arts Centre and Back to Back Theatre's New Work Donor Circle, with development support from Festival d'Automne (Paris), Malthouse Theatre, Une Parkinson Foundation, Sidney Myer Fund and Give Where You Live.

Back to Back Theatre is supported by the Australian Government through Creative Australia, its principal arts investment and advisory body, the Victorian Government through Creative Victoria, and the City of Greater Geelong.

(1hr, no intermission)

Performed in English, with English surtitles.

Admission for ages 13 and above.

Advisory 16: Contains mature themes, coarse language and partial nudity. Recommended for ages 16 and above.

There will be a post-show dialogue after the performance on 21 Aug, Fri, 8pm.

About Back to Back Theatre

Based on Waddawurrung Country in the Victorian regional centre of Geelong, Back to Back Theatre is widely recognised as an Australian theatre company of national and international significance. The company is driven by an ensemble of actors who identify as having an intellectual disability or as neurodivergent. The company is considered one of Australia's most important cultural exporters.

From 2009 to 2024, the company has undertaken 88 national and 130 international seasons of its work. This includes presentations and screenings at the world's pre-eminent contemporary arts festivals and venues such as the Edinburgh International Festival, London's V&A Museum and the Barbican, Vienna Festival, Holland Festival and Theatre der Welt, the Kennedy Center in Washington DC, the Public Theatre in New York, Festival Tokyo, West Kowloon Cultural District Authority in Hong Kong, and Buenos Aires International Festival.

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Ticket Price: \$50^{^*}

Limited concessions for students, NSFs, seniors and PWDs: \$42*

^Esplanade&Me Early Bird Specials

Available from 7 May – 7 Jun. Limited tickets.

Black: 20% savings

White: 15% savings

Discover: 15% savings (Min. of 2)

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The Studios 2026 Season Pass

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- *Fragments of Tuah*
- *Blind Runner*
- *Handle with Care*

- *MULTIPLE BAD THINGS*
- *MONSTRESS*

Terms & conditions apply.

Tickets on sale from 7 May 2026, 10am

An Esplanade Co-production

MONSTRESS

by Claire Teo & ART:DIS (Arts and Disability) Singapore

4 – 6 Sep 2026, Fri – Sun
Fri & Sat, 8pm | Sun, 3pm
Esplanade Theatre Studio



What do you see?

What do you choose to see?

Mei Ling, a blind girl, moves into the apartment beside Melissa and Sam, a single mother and her son, who is autistic.

As their lives brush against one another, they navigate the tensions of adapting to neighbourhood norms, schooling pressures, transport systems and public spaces, where social expectations are rigid, repeated, and rarely questioned. They start to find an unexpected friendship in each other.

But what happens at home, stays at home, doesn't it?

Behind, between, and beyond the walls of their adjacent HDB flats, pressure builds. The walls seem to be pressing in. Corridors carry them forward, only to bring them back to where they first began. There is movement. But no exit. No reprieve.

By the time something is named,
And help comes running,
It may already be too late.
Not all monsters arrive fully formed.
Some are made.

Written by visually-impaired theatre maker Claire Teo, who draws from lived experience and observation to examine how harm is enabled and overlooked within the systems we trust,

MONSTRESS is directed by Yvan Karlsson and performed by Claire Teo, Oon Shu An, Syarifuddin Sahari, and Sindhura Kalidas.

The play confronts what we choose not to see in everyday life. It exposes the behaviours we justify, the silences we keep, and the lines we draw between ourselves and others. Unsettlingly familiar, *MONSTRESS* becomes a mirror, one that dares us to look away.

Moving seamlessly through text, movement, sound, and image, *MONSTRESS* asks: Why are certain voices dismissed over others? And can we become a community that is ready to offer support, before it is too late?

Production Credits

Playwright: Claire Teo

Director: Yvan Karlsson

Dramaturg: Charlene Rajendran

Cast: Claire Teo, Oon Shu An, Syarifuddin Sahari, Sindhura Kalidas

Set Designer: Grace Lin

Lighting Designer: Stella Cheung

Sound Designer: Serene Tan (Stan)

Creative Caption Designer: Joanna Ong

Producer: ART:DIS (Arts & Disability) Singapore

Production Manager: Karisa Poedjirahardjo

Stage Manager: Wisely Chow

(1hr 30mins, no intermission)

Performed in English, with creative captioning.

Admission for ages 13 and above.

Advisory: Contains mature themes, with some references to sexual assault, grooming, and death.

There will be a post-show dialogue after the performance on 6 Sep, Sun, 3pm.

Accessibility

Embedded Narration

Embedded narration provides key visual information through descriptive lines woven seamlessly into the dialogue. Soundscapes and amplified movements offer additional information about environment, atmosphere, and intention in each scene.

Creative Captioning

Captions are creatively integrated into the performance, supporting access while remaining responsive to the rhythm and tone of the work.

Relaxed Environment

Audiences are welcome to enter and exit the space as needed.

These features serve to invite different communities into a shared, collective experience of the work.

About ART:DIS (Arts and Disability) Singapore

ART:DIS (Arts & Disability) Singapore is a leading non-profit organisation working at the intersection of arts and disability. Founded in 1993, with 3 art centres presently, it champions arts access for persons with disabilities through a comprehensive range of community programmes

and professional development pathways, including accredited training, industry mentorships, and artist residencies.

The organisation is committed to creating equity in arts education and professional practice, empowering artists with disabilities to pursue sustainable and meaningful careers in the creative sector. Through its role as a catalyst for inclusive artistic creation, ART:DIS develops and presents art experiences that foster dialogue, invite reflection, and open up new ways of seeing and connecting with one another.

About Claire Teo, Playwright and Cast

Claire Teo is a Singaporean actor, singer, director, writer, and artist-educator. Working across theatre, film, installation art, music, and text, she is committed to creating bold, interdisciplinary work that is imaginative, socially engaged, and boundary-pushing.

Her performance credits include *Welcome To My World 2023: Cha Cham Bo! Taking Flight*, Singapore's first inclusively-written and performed musical. Recent projects include *Scenes from A Climate Era* (Esplanade Studios), *MONSTRESS: The Reclaiming of Medea and Medusa*, *Through The Looking Glass* as part of Light to Night Festival, Singapore International Festival of Arts' *The Sea and The Neighbourhood*, and The Finger Players' NAC-AEP programme *See, Hear, Touch*.

Claire was also the opening act for The Best of Kitaro world tour, a guest performer at Super 24, and represented Singapore at World Expo Osaka.

About Yvan Karlsson, Director

Yvan Karlsson is an award-winning director, movement director, puppetry director and performer from Boorloo/Perth, Western Australia, currently based in Singapore.

His recent work includes:

As director — *Scaredy Kat Presents* (Gateway Arts), *LEVEL UP!* (Spare Parts Puppet Theatre), *See, Hear, Touch* (The Finger Players), *Hell Is Other People* (Monkey Brain & The Blue Room Theatre), *Dreams of a Lonely Planet* (Flying Bicycle Collective & Awesome Festival), and *The Lucky Cat* (Monkey Brain & FringeWorld Perth).

As puppetry or movement director — *Scenes from the Climate Era* (Esplanade Singapore), *Wizard of Oz* (Wild Rice), *Confirmation* (X+CO and Dublin & Edinburgh Fringe), and *EAST* (Atticist & The Kings Head Theatre London).

As performer — Sven in Disney's *FROZEN - The Musical* (Australia, Singapore, and Germany), *Leviathan* (Circa & Perth Festival), and *CATCH!* (Maxima Circus & Awesome Festival).

Yvan's work *Hell Is Other People* received 7 nominations at the 2023 Performing Arts WA awards, winning for Best New Theatre Work and "Best Independent Theatre Production.

He is a 2022 Minderoo Artist Fund recipient, a 2019 Perth Festival Lab participant, and a 2017 graduate of The Curious School of Puppetry London.

About Oon Shu An, Cast

Oon Shu An is an actor who has been spreading her natural warmth and energy across theatre, TV and film. She is an Associate Artist with Checkpoint Theatre and a Board Member of socially-engaged theatre company Drama Box. Her sell-out one woman show with Checkpoint Theatre, the cross-media production *#UnicornMoment*, was nominated for Best Original Script at the Life! Theatre Awards. She has also had Best Actress nominations for her roles

in Pangdemonium's *Chinglish*, *This is What Happens to Pretty Girls*, Esplanade's *Mergers and Accusations*, and SRT's *Lungs*.

On TV, her other notable roles were in Netflix cult favourite *Marco Polo*, Mediacorp's *Code of Law*, and HOOQ's *How to be a Good Girl*, for which she won the National Award for Best Actress, and represented Singapore at the inaugural Asian Academy Creative Awards. Her feature film credits include James Thoo's *The Sandbox*, Han Yew Kwang's *Rubbers*, Sam Loh's *4Love* and Kelvin Tong's *Republic of Food*.

She was recently in *God of Carnage* (Nine Years Theatre), *The Christians* (Wild Rice), *Grounded* (SRT), *The Last Bout* with Verite Productions, and was the host of the tenth season of *Renovaid* and CNA's *On the Red Dot: Museum of U and Me*.

Shu An is deeply committed to social justice and advocacy through critical storytelling, and actively supports various causes, including mental health awareness, gender equality, and the rights of marginalized communities.

To dignity, equity and freedom for all.

About Syarifuddin Sahari, Cast

Syarifuddin's performance experience ranges from site-specific works to theatrical productions, dabbling in both choreography and improvisation. Starting out in street dance and subsequently contemporary and Malay folk dance, he has since explored other performative and movement forms, while being exposed to various approaches in artmaking. His exploration transcends genres and labels, and focuses on embodiment and transmission. Over the years, his priority has shifted from the aesthetic body to sincerity of intention, while cultivating his *rasa*.

About Sindhura Kalidas, Cast

Sindhura is a theatre practitioner and educator. She is an Associate Artist with The Necessary Stage (TNS) and a core team member of The Finger Players (TFP). Selected acting credits include Wild Rice's *Hotel* (2025) and *Psychobitch* (2023), for which she earned a Straits Times Life! Theatre Awards nomination for Best Actress, TFP's *Little Mournings* (2021), and TNS's *Off Centre* (2018). Sindhura was a recipient of the NAC Postgraduate Scholarship and holds an MA (Distinction) in Dramaturgy and Writing for Performance from Goldsmiths, University of London. She is thrilled to be part of this incredible creative team for *MONSTRESS*.

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Tickets on sale from 7 May 2026, 10am

Masterclass: Unpacking Fragments of Tuah

by Five Arts Centre, Faiq Syazwan Kuhiri, Mark Teh, Syamsul Azhar & Wong Tay Sy (Malaysia)

26 Jul, Sun, 10am

Esplanade Rehearsal Studio

(Meeting point: Theatre Studio Entrance, Level 4, 15mins before start time)



This two-hour masterclass will take participants behind the scenes of Five Arts Centre's documentary performance *Fragments of Tuah*—encompassing the processes of long-term research, creation, and collaboration. This masterclass is open to playwrights, directors, producers, actors and those active in the theatre scene.

Successful applicants will be contacted to purchase tickets for this masterclass.

This is a companion programme to *Fragments of Tuah* (24 – 26 Jul 2026) at Esplanade – Theatres on the Bay. *The Studios* companion programmes are an invitation to deepen engagement with the artistic works and conversations raised in the season. Participants are highly encouraged to watch the performance of *Fragments of Tuah* on 24 or 25 Jul 2026 prior to the masterclass.

In this session, the performer, director and designers will share their ways of working collectively and poly-perspectively. The team will elaborate on how they work with versions of the *Hikayat Hang Tuah*, official and archival documents, online content, and other found materials, while frictioning these with their own experiences and subjectivities.

Participants will discover how this group of artists, activists, and media producers attempt to piece together the various fragmentary representations of Hang Tuah in the region, and how they navigate the personal and the political in their work.

(2hrs, no intermission)

Conducted in English.

Admission for ages 18 years and above.

About Mark Teh

Mark Teh is a performance maker, researcher, and curator based in Kuala Lumpur, Malaysia. His diverse, collaborative projects take on documentary, speculative and generative forms, and address the entanglements of history, memory, counter-cartography, and the political. His practice is situated primarily in performance, but also operates via exhibitions, education, social

interventions, writing, and curating. He graduated with an MA in Art and Politics from Goldsmiths, University of London.

Mark's projects have been presented at ILHAM Gallery KL, OzAsia Festival Adelaide, SPIELART Festival Munich, Seoul Performing Arts Festival, Bangkok International Performing Arts Meeting, Yokohama International Performing Arts Meeting (YPAM), Kunstenfestivaldesarts Brussels, MALLAM Contemporary Art Museum Chiang Mai, Salihara Jakarta, Tokyo Metropolitan Theatre, Yamaguchi Center for Arts and Media, Fast Forward Festival Athens, MMCA Seoul, Haus de Kulturen der Welt Berlin, and the Kuala Lumpur Performing Arts Centre, amongst others.

In 2024, Mark was a recipient of the Prince Claus-British Council Fellows Award for Moving Narratives, and is a co-curator at in-tangible institute's POLLINATION.

About Five Arts Centre

Five Arts Centre is a dynamic collective of Malaysian artists, activists, and producers, dedicated to generating alternative art forms and images in the contemporary arts landscape. They are known for cutting edge performances in theatre, dance, music, and young people's theatre, and incorporate aspects of visual and digital arts as well. Since its formation in 1984, Five Arts Centre has been committed to articulating the complexity of Malaysian culture and identity through explorations and fusions of local vocabularies, forms, and traditions – in relation to the global, modern, and cross-cultural.

Five Arts Centre has been involved in capacity building for the arts with previously managing Arts Network Asia, an organisation supporting regional exchanges across Asia; managing the Krishen Jit Fund (launched together with ASTRO) to support the work of arts practitioners; and serving as the secretariat for the ReformARTsi coalition, made up of arts organisations, practitioners, and academics to build consensus and advocacy on policy reforms for the performing arts. Five Arts Centre has also been recognised for its contributions by receiving the inaugural "Most Inspiring Award" at the 2015 Boh Cameronian Arts Awards, and the 2016 "Praemium Imperiale Grant for Young Artists" award from The Japan Art Association.

Ticket Price: \$30

Pre-registration is required.

Successful applicants will be contacted to purchase tickets for this masterclass.

Registration starts from 7 May 2026, 10am.

Masterclass: Daily Life as Performance – Crafting Narratives from Everyday Experiences by Amir Reza Koohestani (Iran)

3 Aug 2026, Mon, 10am

Esplanade Rehearsal Studio

(Meeting point: Theatre Studio Entrance, Level 4, 15mins before start time)



Amir Reza Koohestani's masterclass invites participants to explore the performative potential of daily life by examining how ordinary events, private habits and seemingly minor interactions can be transformed into theatrical material.

This masterclass is open to theatremakers, arts students and practitioners. Successful applicants will be contacted to purchase tickets for this masterclass.

This is a companion programme to *Blind Runner* (31 Jul – 2 Aug 2026) at Esplanade – Theatres on the Bay. *The Studios* companion programmes are an invitation to deepen engagement with the artistic works and conversations raised in the season.

The masterclass is grounded in the idea that personal experience is not simply something to be represented on stage, but a rich and complex source for the construction of form, language and dramatic tension. By reflecting on their daily routines, environments and modes of communication, participants are encouraged to uncover the latent dramaturgies embedded in everyday existence.

A key aspect of Koohestani's practice is the transformation of intimate, first-person material into shared theatrical language. In this masterclass, personal voice messages serve as the starting point for that process. Participants are invited to bring one or more pre-recorded voice messages on any messaging app from acquaintances or themselves, which will serve as raw material for exploration. These recordings are not intended for public playback within the group; rather, they remain private source material unless a participant voluntarily chooses to share an excerpt to illuminate the process. Through transcription, reframing, repetition and collective analysis, participants will investigate how spoken, personal language can shift from private communication into a performative structure.

The masterclass approaches everyday life not as anecdotal content, but as a field of rhythms, codes, gestures and emotional traces that can be shaped into artistic form. It proposes that performance may emerge from what already exists in life and asks how theatre can preserve the vulnerability, ambiguity and political resonance of lived experience while transforming it into narrative and presence.

(6hrs, with 1hr intermission)

Conducted in English.

Admission for ages 20 and above.

About Amir Reza Koohestani

Amir Reza Koohestani was born in Shiraz, Iran in 1978. At a young age, he began publishing short stories in local newspapers and working in film. After a brief experience as a performer, he devoted his time to writing his first plays—*And the Day Never Came* (1999) and *The Murmuring Tales* (2000)—for the Mehr Theatre Group. Koohestani's third play, *Dance on Glasses* (2001), gained him international notoriety and the support of several European theatrical artistic directors and festivals.

Further work includes the plays *Recent Experiences* (from the original text by Canadian writers Nadia Ross and Jacob Wren, 2003); *Amid the Clouds* (2005); *Dry Blood & Fresh Vegetables* (2007); *Quartet: A Journey North* (2008); *Where Were You on January 8th?* (2009); *Ivanov* (2011); and *The Fourth Wall* (from the original play *England* by Tim Crouch, 2012), which was presented one hundred times in an art gallery in Tehran.

Over the past fifteen years, Koohestani wrote and directed the plays *Timeloss* (2013), *Hearing* (2015) and *Summerless* (2018), which was presented as the “Time Trilogy” at the Festival TNB, in Rennes, France in November 2018.

Since 2006, Koohestani has been independently working across Europe at Munchner Kammerspiele, Thalia Theatre, Deutsches Theatre, La Comédie de Genève, Riksteatern and Theatre Freiburg, creating more than 15 new productions. He has established strong creative partnerships with the actress, playwright and director Mahin Sadri; light designer and scenographer Éric Soyer; composer Matthias Peyker and video artist Philip Hohenwarter. Koohestani also regularly collaborates with the actor and film director, Mani Haghighi, with whom he co-wrote the scripts for *Modest Reception* (which received the Netpac Award at the 2012 Berlin International Film Festival) and *Subtraction* (2023).

In May 2023, after a 2-year pause due to the COVID-19 pandemic, Koohestani and his company created *Blind Runner*, which premiered in Brussels as part of the Kunstenfestivaldesarts.

His plays are distinguished by their poetic narratives, subtle criticism, and exploration of personal and political themes. Through his creations, Koohestani continues to inspire and challenge audiences around the world, combining the intimate and the universal and offering a unique perspective on the intersection of Iranian theatre and contemporary global theatre.

Far from limiting himself to writing and directing, Koohestani is also involved in the transmission of knowledge. He leads workshops at prestigious institutions such as La Manufacture “On Narratives and Aesthetics in Contemporary Theatre”, the CIFAS Atelier 2016: “Building Theatre from Personal Stories,” and the Berliner Festspiele International Forum, thereby promoting innovation and exchange in contemporary theatre creation. These commitments reflect his dedication to nurturing creative talent and advancing the global artistic community.

In 2025, Koohestani led the École des Maîtres—an international travelling theatre training course—with 20 actors of five different nationalities. Together, they presented the fruits of their work with different proposals in Liège, Lisbon, Coimbra, Milan, Udine and Angers.

About Mehr Theatre Group

Mehr Theatre Group was founded in 1996 in Shiraz, Iran, as an acting workshop seeking a new theatrical language, distinct from traditional forms and strongly influenced by cinema. Based in Paris since 2008, and administered by French producer Pierre Reis, the company works between Tehran and exile, bringing together artists inside and outside Iran and regularly collaborating with non-Iranian designers and composers.

Led by writer-director Amir Reza Koohestani—whose academic work in Manchester focused on post-9/11 documentary theatre—with long-time collaborator and playwright Mahin Sadri, and Iranian production manager and actor Mohammad Reza Hosseinzadeh, the Mehr Theatre Group creates text-driven, documentary-inspired pieces that combine personal archives, interviews and everyday documents with a precise, minimalist staging.

Since working in German theatres, Koohestani has developed a distinctive use of live PTZ “surveillance” cameras, allowing images from the stage to be framed and recomposed in real-time. Memory, testimony and the feeling of living between two worlds—past and present, homeland and elsewhere—run through all of Mehr’s productions, even when they are based on classics.

Mehr’s internationally known works—including *Dance on Glasses*, *Timeloss*, *Hearing*, *En Transit* and *Blind Runner*—have toured to major festivals such as Kunstenfestivaldesarts, Holland Festival, Wiener Festwochen, Festival d’Avignon, Festival d’Automne à Paris, La Biennale di Venezia, Under The Radar, etc. and the company has received multiple awards in Iran, including Best Theatre Company (2010), as well as several international prizes for its productions, including a Special Citation at the 69th Obie Awards (2025).

Ticket Price: \$60

Pre-registration is required.

Successful applicants will be contacted to purchase tickets for this masterclass.

Registration starts from 7 May 2026, 10am.

Workshop: Theatremaking with Back to Back Theatre (Australia)

23 Aug 2026, Sun, 11am

Esplanade Bay Room

(Meeting point: Concert Hall Entrance, 15mins before start time)



In this workshop, come experience Back to Back Theatre's devising processes through collaborations and conversations, and experiment with different ways of co-creating theatre.

Led by associate director of Back to Back Theatre Ingrid Voorendt (along with performers Scott Price, Sarah Mainwaring, Simon Laherty and Bron Batten), this workshop will equip you with practical tools for an arts-based classroom and/or for creative collaboration, as well as introduce you to principles for developing an inclusive theatrical practice.

This is a companion programme to *MULTIPLE BAD THINGS* (21 – 23 Aug 2026) at Esplanade – Theatres on the Bay. *The Studios* companion programmes are an invitation to deepen engagement with the artistic works and conversations raised in the season.

Over the last 30 years, Back to Back Theatre has crafted a body of work that questions the assumptions of what is possible in theatre, but also the assumptions we hold about ourselves and others. They are the first Australian company to win the Golden Lion for Lifetime Achievement in Theatre in 2024, and were also a recipient of the International Ibsen Award in 2022.

This workshop is open to theatre practitioners and anyone with an interest in theatremaking to find out more about the artist's approach to theatremaking. You don't need experience, just enthusiasm.

(2hrs, with no intermission)

Conducted in English.

Admission for ages 18 and above.

Advisory: You are encouraged to wear comfortable clothing for ease of movement.

About Ingrid Voorendt

Ingrid is a performance maker and director who has collaborated on more than 30 new works of performance across theatre, dance and emerging forms. Ingrid's practice encompasses devising,

dramaturgy, choreography and writing; and she values long-term creative conversations and partnerships. With a background in dance, Ingrid's work always begins with the body.

Ingrid is an Associate Director at Back to Back Theatre, where she makes new work, curates community programs and projects, and facilitates art-making processes, most recently working with Back to Back ensemble member Sarah Mainwaring on Sarah's solo experiment, Elephant. Ingrid is a former artistic director of Adelaide's Restless Dance Theatre (directing 10 works), was a frequent collaborating artist with Kate Sulan and Rawcus over more than a decade, and has a long collaborative history with performance makers Astrid Pill, Zoë Barry and Gaele Mellis.

Ingrid is currently in development on Widow Weirdo with Astrid Pill; and The Nervous Atmosphere with Zoë Barry.

About Back to Back Theatre

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Ticket Price: \$30

Tickets on sale from 7 May 2026, 10am