

# Speaking Towards One Another

Opening Performance

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# Speaking Towards One Another

## Opening performance

22 May 2025, Inspace (Edinburgh)

### Event Programme

Stuart MacRae: *elided compressed* (2022)

Manjeet Mann: monologue from *Run, Rebel* (2020)

Lisa Robertson: *to almost nothing: an unnatural silence in the air* (2023)

Laura Bowler: *A. (Box) Lovelace* (2025)

Manjeet Mann: *Run, Rebel* (Remix)

Tom W. Green: 'Demeter' from *The World's Wife* (2017)

Stephanie Lamprea & Amble Skuse: *snow leopard* (2025)

*Reception in Preview with opening of film installation*

### Artists

Stephanie Lamprea – creative director and soprano

Yuki Neoh – actor | Megan McArthur – interpreter (integrated)

Jen McGregor – dramaturg (live performance)

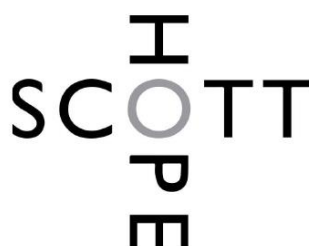
Alistair MacDonald and Tim Cooper – live electronics

Oana Stanciu – visual artist | Anne Kjær – movement director (installation)

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**LOTTERY FUNDED**



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Colombian-American soprano **Stephanie Lamprea** is an architect of new sounds and expressions as a performer, recitalist, curator, composer, and improviser, specializing in contemporary-classical repertoire. Trained as an operatic coloratura, Stephanie uses her voice as a mechanism of avant-garde performance art, creating “maniacal shifts of vocal production and character... like an icepick through the skull” (Jason Eckardt). She has been praised by *Opera News* for “her iconoclasm and fearless commitment to new sounds” and for her “impressive display of extended vocal techniques, in the honorable tradition of such forward-looking artists as Bethany Beardslee, Cathy Berberian and Joan La Barbara.” Her work has been described as “stunning, harrowing, agonising, sonorous...” by *The Observer*, “divinely deranged” by the *Herald Scotland*, and that she “sings so expressively and slowly with ever louder and higher-pitched voice, that the inclined listener [has] shivers down their back and tension flows into the last row.” (*Halberstadt.de*) She has performed at Roulette Intermedium, Constellation Chicago, Sound Scotland, Kings Place, Southbank Centre, Huddersfield Contemporary Music Festival, CCA Glasgow, and Casa da Música. She has collaborated with Riot Ensemble, International Contemporary Ensemble, City of London Sinfonia, Sō Percussion, and Post Coal Prom Queen.

**Yuki Neoh** is a Singaporean interdisciplinary artist based in Glasgow. As an actor, filmmaker, and theatre-maker, she is passionate about directing, producing, and writing. Fluent in English, Singapore Sign Language, British Sign Language, and International Sign, she is dedicated to promoting authentic representation and creative accessibility in the arts. Through her work, she seeks to drive meaningful social change or commentary, drawing inspiration from mental health and the human need for connection. Yuki developed *Dinner Table Syndrome*, a solo piece integrating visual media, sound, text, lighting and movement. She co-devised ensemble and solo cabaret versions of the work Off Kilter Festival and Edinburgh Deaf Festival. Her stage credits include *Second Person Narrative*, *A Christmas Carol*, and *Spring Awakening*—Frank Wedekind’s classic reimagined by Anya Reiss. On screen, Yuki has contributed to 48-Hour Film Projects and festival films such as *What Happened to Christina Murray at The Centre Cumbernauld*, *Vicious Circle*, and *Look At Me*. She directed *Rhythm To My Ears*, a short film about tinnitus. She has also taken on producing, writing, and co-directing roles in independent film projects. Yuki has trained at the Royal Conservatoire of Scotland, ART:DIS Singapore’s Professional Development Theatre Programme, and Solar Bear’s Solar Reels Film School.

**Megan McArthur** a sign language interpreter (BSL-English) from Scotland who has been involved in the deaf community since 2015. She graduated with a First Class



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# TO US PAPER

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# TO US PAPER

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How we fought.  
How we survived.



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MA in British Sign Language Interpreting, Translating and Applied Language Studies from Heriot-Watt University. Her work as an interpreter includes social services, political events, and theatre events. She interpreted for former First Minister of Scotland Nicola Sturgeon's speech at International Women's Day 2022 in Scottish Parliament, and she has presented case study work on the emotional Resilience of Deaf Professionals. Megan has interpreted in musicals, operas and theatre shows including child friendly and contemporary works. She interpreted for Eavesdropping London, a new music festival. Megan is registered with The National Register of Communication Professionals working with Deaf and Deafblind People (NRCPD) and holds valid membership with the Association of Sign Language Interpreters (ASLI) and Scottish Collaborative of Sign Language Interpreters (SCOSLI).

**Jen McGregor** is a writer, dramaturg and director, trained at Mountview and mentored by Rob Drummond through Playwrights Studio. Her play *Heaven Burns* won the 2018 ART Award. Playwriting credits: *Sons of God* (Piccolo Theatre of Milan, Italian tour) *Volante* (Hothouse @ Traverse, EMSF, Tom McGrath award), *Canto X* (Fronteiras Theatre Lab/Manipulate), *Screech* (Stellar Quines' Make Do & Mend), *The Premorial* (Birds of Paradise/Perth Theatre) and *Ghost Stories* (Pitlochry Festival Theatre). Her short stories and essays have appeared in *New Writing Scotland*, 404 Ink's *Nasty Women*, Haunt Publishing's *Haunted Voices*, and a variety of lit mags. Her novella *Heaven Burns* is published by Leamington Books. Jen has run workshops in writing and devising for the University of Konstanz, University of Edinburgh, Teatro Sala Umberto, Opera Festival Scotland and her repeated sell-out Monday Night Write for Edinburgh Acting School.

**Alistair MacDonald** is a composer & performer based in Glasgow. Much of his work is collaborative; with musicians, artists and choreographers from different media and backgrounds he makes work for performance, broadcast and installation. His work encompasses field recording, interactivity and improvisation with live electronics. Recent work includes music for voice (Stephanie Lamprea, 2023 and Taylor Wilson, 2022), film (Kim Beveridge, 2021; Phil Minton and Vlado Bystrov, 2018, for F.W. Murnau's silent film *Nosferatu*); for dance and theatre (*Reckless Sleepers*, 2018-22); trumpet (Tom Poulson, St Magnus Festival 2016) and in a live electroacoustic duo, *Strange Rainbow*, with Scottish harp player Catriona McKay.

**Oana Stanciu** is a visual artist from Romania, living and working in Edinburgh. Her work combines performance, photography and moving image to create unnatural and subtly distorted self-portraits. She merges her body with different objects and environments, improvising scenes and transforming herself into unusual



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A BOX  
A BOX  
A BOX  
A BOX  
A BOX



with a thousand women's voices.



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characters and creatures. Her work features black and white photographs and moving image to help bring these characters to life. Over the last few years, she has increasingly become more focused on her video work, developing techniques and editing methods using the human body to create more complex, layered compositions and video installations. Oana has also collaborated with different musicians such as Kathryn Joseph (Scottish Album of the Year award winner), Tinderbox Orchestra and other composers, creating music videos, album covers and other visual materials for their music. In 2022, Oana was awarded a Knighthood by the Romanian president for her contribution to Romanian culture in the UK, and she has received several awards including a VACMA Award 2023, Stills Award 2022, RSA Morton Award 2021, Ingleby Award, Latimer Award, and the Meyer Oppenheim Award, and a Royal Scottish Academy RSA Residencies for Scotland in 2019. Her work has been exhibited in Edinburgh, London, Romania, Norway, Austria and Japan.

**Anne Kjær** is a transdisciplinary artist making work, often collaboratively, across multiple fields and mediums, including live performance, sound composition, film, installation, and site-specific art. Anne's work is inquisitive about the human condition, multi-sensorial, immersive, emotionally delicate, sonically dense, and informed by her own neurodivergence. At the centre of her practice is the body; its sensory apparatus; movements; stories; and its desire and capacity for communication and connection. Coming from a background in acting and theatre, Anne developed an interest in physical theatre and contemporary dance. Her choreographic approach is grounded in contemporary somatic practices. Her work accentuates connecting the internal to the external; improvisation; awakening the imagination; expanding and refining the quality and texture of movement; longevity; and discovering pleasure and power in playful effort. Anne seeks inspiration from the movement language of Gaga, the movement research of Linda Kapetanea and Jozef Frukcek (Fighting Monkey), Body Weather training (Min Tanaka), Contact Improvisation, and other movement practices.

**Inspace** is part of the Institute for Design Informatics and is a collaborative hub, commissioning and producing creative activity through an ambitious events and exhibitions programme bringing together art, design, technology and research. The aim of our programme is to unlock digital technologies, artificial intelligence (AI) and data and to explore their role in society through a creative lens, supporting creative practitioners and researchers to experiment, debate and create, and inviting audiences to access, learn and participate. In the **Institute for Design Informatics**, we fuse design and creative methodologies with data, data science and data-driven technologies. We create prototypes and experiences that make real to people the ideas that underpin the data society, and aim to ensure that new technologies sustain and enhance human values. Sign up to our mailing list to hear more about upcoming Inspace and Design Informatics events, exhibitions, performances and opportunities: <https://bit.ly/IDIUpdates>



*"The vocal range [of Stephanie] was incredible and really brought to life the words and lyrics. It was amazing to see [Megan as] an interpreter incorporated into the performance of Yuki as it made the words have impact visually. It was so strong and emotional."*

*"Extremely interesting, experimental and thought-provoking performances. The sound came through the body language of Yuki and Megan clearly. Would like to see more development of this concept."*

*- Live performance audience members*