

## **BIOGRAPHIES OF ARTISTS**

### **PRODUCTION STAGE MANAGER – CHEE MEI RONG**

Mei Rong is a multifaceted personality who refuses to be defined. Her diverse experience in events ranging from music to theatre has brought her to different countries and communities. She is also marbles over Marble.

### **SOUND ENGINEER – PUNG KI MAY**

Pung Ki May is a musician and audio engineer with a Diploma in Audio Production from Lasalle. Recent theatre credits include *precise purpose of being broken* (M1 Singapore Fringe Festival 2019) and the musical *Aida* (The LASALLE Show 2019). She is currently a full time sound engineer at High Notes.

### **SOUND DESIGNER – VIVIAN WANG**

Composer, sound artist and musician Vivian Wang explores intermediate spaces, and works across a range of sonic intersections in art, culture and space. Her main instruments are synth, voice, electronics, field recording and prepared objects. She is a founding member of experimental rock group The Observatory. Wang's progression into immersive sound involving sonic research and design can be seen in *Priests & Programmers*, a 16 channel sound installation commissioned for the inaugural Sharjah Architecture Triennial 2019, and with U5 art collective, a multichannel durational piece *House of Sentiments* at the Bern Kunstmuseum. Wang is active in performance, sound-related research and continues to compose for film, theatre and new media. She appears on Utech Records as ARCN TEMPL and on Sacred Bones with Jenny Hval. *Schichtarbeiten*, composed for a photo series by Philipp Aldrup, is her only solo release.

### **LIGHTING DESIGNER – HUANG XIANGBIN**

Xiangbin holds a degree in Engineering, but decided that engineer life is not for him, since he first stepped foot into theatre, 15 years ago. Over the years, he has taken on multiple roles from management to being an operator.

Recently, Xiangbin works more as a technical manager and a lighting designer/coordinator with different companies, like Pangdemonium Theatre Co. Ltd, TheatreWorks, The Finger Players. Lighting credits include *Child's Play* (3Pumpkins and Danny Yeo), *ChinaTown Crossing* (Drama Box), *九歌* (Siong Leng Music Association, co-design with Gabriel Chan), and *For Lack of a Better Word* (installation, SIFA open 2017).

### **DIRECTOR – KOH WAN CHING**

Wan Ching is a performer, theatre maker and acting teacher. Acting credits include *Tartuffe* by Nine Years Theatre, *Manifesto* by The Necessary Stage, and *The Immortal Sole* choreographed by Edith Podesta. Directing credits include *precise purpose of being broken*, independently produced at the M1 Singapore Fringe Festival, and co-direction for *tanah.air 水±*: a play in two parts presented by Drama Box. She has trained with SITI Company and is a graduate of the inaugural SITI Conservatory Program for international theatre artists.

### **PLAYWRIGHT – ANDREW SUTHERLAND**

Andrew holds a BA (First Class Hons) Acting from LASALLE College of the Arts and works as a performance maker and writer between Western Australia and Singapore. He has twice been awarded Western Australia's Blaz Award for New Writing and makes up one half of indie theatre outfit Squid Vicious (@squidvicioustheatre), which focuses on Queer, intercultural and collaborative theatre practices. With Squid Vicious: *Poorly Drawn Shark*, *Cephalopod*, *Jiangshi*, *the Mermaid Distance Project*, and as director for Haresh Sharma's *godeatgod* and Vidya Rajan's upcoming *small & cute oh no*. His other works include *30 Day Free Trial* (with Charlotte Otton), *Unveiling: Gay Sex for Endtimes* (Renegade Productions),

*Chrysanthemum Gate* (with Chanel Chan), and *Ragnarok* (Skinned Knee Productions). Dramaturgy credits include *Hayat* (Pink Gajah Theatre) and *Future's Eve* (Hey, Precious!). His poetry, fiction and non-fiction have been published in a raft of literary journals and anthologies, including *Overland* (Fair Australia Prize 2017 recipient), *Westerly*, *Cordite*, *Scum Mag*, *Verity La*, and with Margaret River Press. He has been a theatre educator for a range of organisations including the Black Swan State Theatre Company, WA Youth Theatre Co., and Australian Theatre for Young People.

#### **CAST – GRACE KALAISELVI**

Grace Kalaiselvi, an Intercultural Theatre Institute graduate, works as a freelance actor, creator, director, and writer. Some of her own creations include *Angry Indian Women* (2020) and *Touch Me Not* (2019, Goddesses of Words series with The Arts House), *BuayaBuaya in Kurtas* (2019) and *The Old Fogies* (2018, Esplanade Presents: Octoburst!). Grace also acted in *Four Horse Road* (2020, The Theatre Practice), *Miss British* (2019, Esplanade Presents: The Studios) and , (2019, M1 Singapore Fringe Festival). She has also directed , (3FVU) (2019) and *The Good Farmer* (2018) for T:>Works. She initiated and is part of Brown Voices, a playwrighting collective.

#### **CAST – IRFAN KASBAN**

Irfan Kasban's desire to find peace guides his artistic trajectory in various mediums and disciplines. Through writing, directing, designing, and performing, he hopes to create intricate worlds as a way to make sense of this universe.

A freelance professional since 2006, Irfan humbly offers his energies by celebrating the collision of space and time. Presently he is interested in performance as ritual healing.

#### **CAST – JERAMY LIM**

Jeremy has collaborated with WILD RICE, T:>Works (formerly known as TheatreWorks), The Second Breakfast Company, Intercultural Theatre Institute, GroundZ-0, Théâtre du Rêve Expérimental (Beijing), and Company SJ (Dublin). He is also one of the co-founders of local theatre collective, The Assembly Point. Jeremy has written and directed for stage and creates solo performance work centered around queer issues. He holds a First Class BA(Hons) in Acting from LASALLE College of the Arts, Singapore.

#### **CAST – LIZ SERGEANT TAN**

After graduating as part of the first cohort at School of the Arts, Singapore, Liz went on to train at the Intercultural Theatre Institute (Singapore). Liz has been proud to continue her intercultural training by performing and dancing with Chowk Productions. Some of her recent shows include *Caught* (Singapore Repertory Theatre), *Four Horse Road* (The Theatre Practice), *The Platform* in Singapore and Ahmedabad, and *What She Said* (Chowk Productions). She is interested in physical theatre and absurd comedy, and feels like now is the perfect time to learn more about using masks in performance. She is currently exploring stage management and creating video content.

#### **CAST – SHAHID NASHEER**

Shahid is an actor and aspiring movement artist. Before his BA(Hons) Acting, he took on Theatre Studies and Drama (TSD) at Anglo-Chinese Junior College (ACJC) as one of his GCE A-Level subjects. Being in multiple devised and adapted performances with his fellow young actors throughout his teenage years has anchored his love for stagecraft, physical comedy, and more recently, physical theatre. His recent appearances include Sang Nila Utama at *The Bicentennial Experience* (2019) and during the T:>Works Festival of Women N.O.W. (2020) as a sound engineer for a trio of experimental works titled *Sound Stories*.