

Keith Ang

Creative Portfolio

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1

Good Boy George



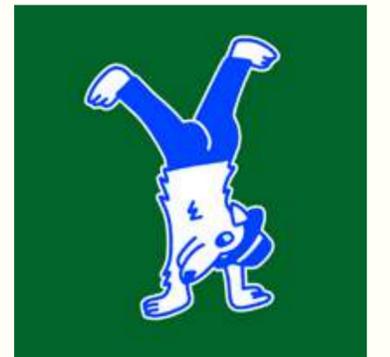
Branding
Illustration
Graphic Design
Mural Design
Social Media Management





I developed the full branding for Good Boy George, a pet-friendly café in Robertson Quay. The owners wanted a quirky and distinctive identity that would stand out amongst all the other bars and restaurant along the riverside stretch. The logo was inspired by George, the owners' golden retriever and the café's namesake, setting a playful tone carried through the visual system. Beyond the logo, I painted the in-store mural, designed merchandise, crafted the website and menu, was a consultant for their overall store design and continue to manage the café's social media presence. The end goal is for a cohesive, character-driven brand that reflects the owners' personality and the welcoming spirit of the space.





2

ACM & Me



Branding
Spatial Design
Illustration
Graphic Design
Creative Direction
Art Direction





The Asian Civilisations Museum in Singapore reached out to me to design their first Children's Gallery from the ground up and to serve as both art director and creative director for the entire project. I created a playful motif derived from reducing the museum's initials—ACM—into simple, engaging shapes, which informed every aspect of the space. I developed the full spatial layout, custom-designed all furniture and interactive elements, and established the core colour palette. I also illustrated every graphic and designed all children's activities found in the space. The goal was an immersive, child-friendly environment that reimagines ACM's identity in a fresh, accessible, and culturally engaging way.











3

Schanze Nozawa



*Logo Design
Illustration*



I was commissioned to refresh the branding for Schanze Nozawa, a ski lodge in Nozawa, Japan, modernising its identity while preserving its sense of place. The rebrand included a redesigned logo that references the iconic Olympic ski slope (as requested by the owner) with a cleaner, contemporary aesthetic, as well as a series of custom illustrations for merchandise that captured the lodge's alpine charm and playful winter character, with references to specific locations in Nozawa that are tourist attractions. The updated visual identity brings new energy to the brand while remaining welcoming and true to its roots.







4

Crater Bakes



Illustration
Packaging Design
Art Direction
Photography





I illustrated and designed the product packaging for Crater Bakes' Mooncake Festival collection, creating a look that felt both classy and contemporary to appeal to customers young and old, and also helped to refine and update the brand's logo. Guided by the brand's values of shared humanity, tradition, and holistic wellness, I illustrated a chrysanthemum to symbolise longevity and health, and a hummingbird to represent good luck and vitality. The phases of the moon were also woven into the design, culminating in the brand's logo as a subtle narrative element. To support the client's sustainability goals, the packaging was produced using recyclable materials. I also art directed the product photoshoot—developing the visual concept, styling the setup, and editing the final images to complete the brand presentation.





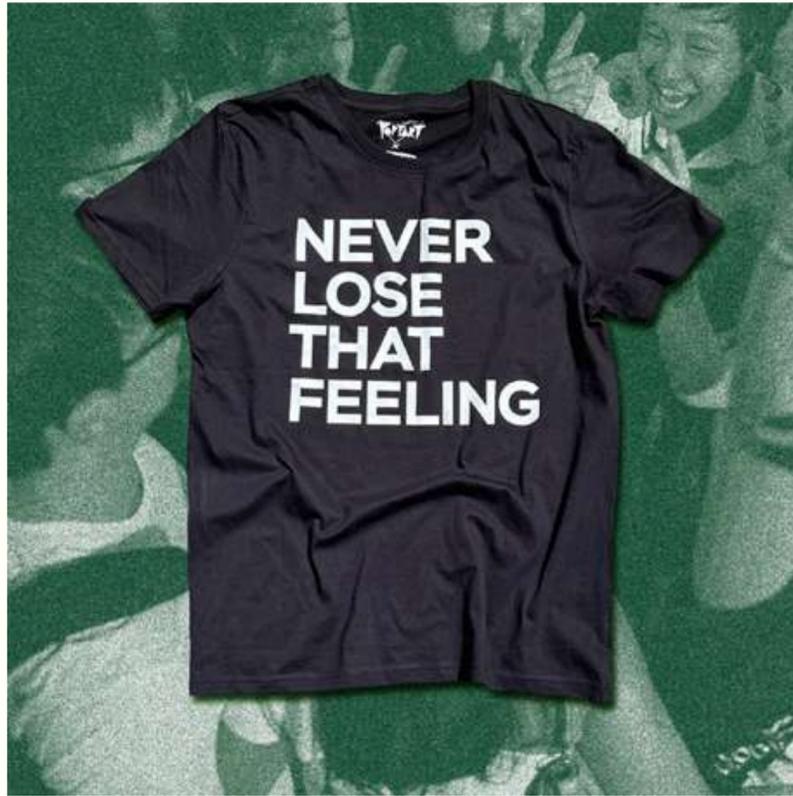
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EATMEPOPTART



Illustration
Graphic Design
Logo Design
Motion Graphics





EATMEPOPTART is one of Singapore's longest-running and most iconic indie-dance party collectives, known for its high-energy nights, eclectic music culture, and fiercely loyal following. I've been working with the team over the past few years to illustrate and design their party posters, bringing their bold, playful identity to life through vibrant graphics and expressive character-driven visuals. My role included developing key illustrations and visuals, background motion graphics for their events, logo designs, merch designs and creating artwork that captured the electric, anything-goes spirit of the EATMEPOPTART experience.

E/M/P/T **JAN 2024**

SAT 20.01.24
NEVER LOSE THAT FEELING
 WEELIKEME, KIDG
 Indie Sleaze, Alt Rock, Power Pop

SAT 27.01.24
THE KIDS ARE ALRIGHT
 FANTASTIC DINOSAUR, YASTH
 Shameless Pop, R&B, Rock

The Projector: Ruby Lounge, #06-01 Cineleisure

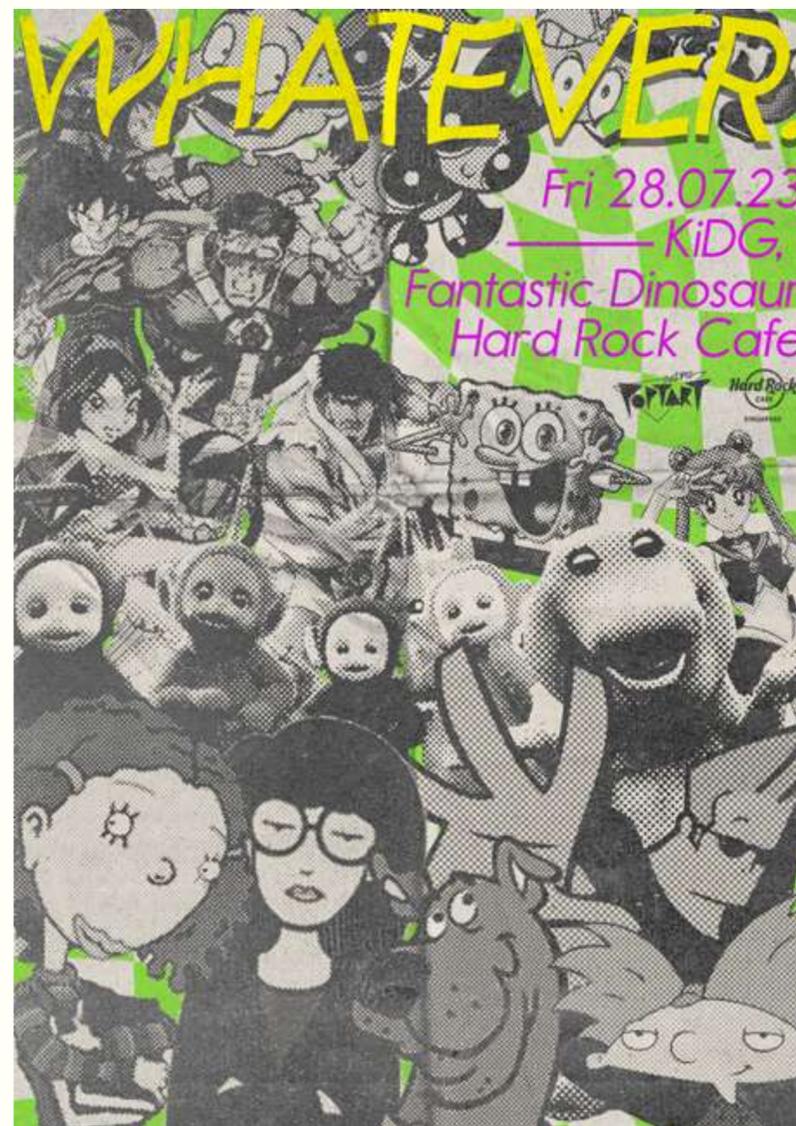
EATMEPOPTART

NEVER LOSE THAT FEELING

weelikeme, KidG, Hedger
11.11.22
HARD ROCK CAFE

ONE FINE DAY
 Sat 24.06.23 | 3-9pm
 One Farrer Hotel

weelikeme
 KIDG
 Hedger
 Fantastic Dinosaur
 CandiceE





6

Chamber Readings



Graphic Design
Print Design





I designed the programme booklet for Checkpoint Theatre's Chamber Readings, creating the graphic elements and laying out the text and images to form a clear, cohesive visual narrative. The design highlights the intimacy and focus of the readings while maintaining Checkpoint Theatre's refined aesthetic. The result is a thoughtfully structured booklet that supports both readability and artistic presentation.



OCCUPATION

Armed with a tape recorder, Sarah, an ambitious young oral historian, begins the task of interviewing Mrs Siraj, who recounts her youth and romance under the Japanese Occupation. As she listens to these stories of the past, Sarah struggles with questions of her own life in modern day Singapore and what the future holds.

Playwright
HUZIR SULAIMAN

Director
CLAIRE WONG

Performers
REBEKAH SANGEETHA DORAJ
ISABELLA CHIAM

Musician
JOEL NAH

Music Director/
Sound Designer & Engineer
SHAH TAHIR

Lighting Designer
LIU YONG HUAY

Wardrobe by **LAICHAN**

Original theme song from the 2002 production of *Occupation* composed by **SAIDAH RASTAM** and used with the composer's permission.

OCCUPATION

Playwright's Note

In Dreams, 1994 we are told, "She controls the past, controls the future. Who controls the present controls the past." If you have the power to write history, you control that history to achieve your ideal power.

As I write these words, 'Occupation' feels as though the deeply interconnectedness of this principle.

I still remember the moments in my late teens when I stumbled upon the CDs in my grandparents' flat in Macao. The old-timey tunes of the 1940s history reinvigorated both of them had done with the National Anthem. I was struck by how the interweaver seemed. There was no major event, they were stuck in a historical school set in motion somewhere far above them.

Telling a story can be an act of resistance, not to challenge a dominant narrative head-on, but to gently say that other stories exist, complex, more subtle, more meaningful, more essential against the monolith, but important nonetheless in the affirmation of our humanity.

As I write these words, my grandmothers in 90. I dedicate her extraordinary life.

This play started me in 20 years of work in Singapore, a return to my mother's homeland. My mother, Mafusa, who died in 2010 lives still, my grandmother, passed away in June last year. I was fortunate that she saw both the 2002 and 2012 productions. I dedicate this writing to her memory.

Production History

Occupation was commissioned by the 2002 Singapore Arts Festival. It was presented by Straits Theatre Company at the OSG Arts Centre, Singapore, opening on 4 June 2002. It was performed by Claire Wong, and was directed by Huzir Sulaiman and Claire Wong.

It was first published in Huzir Sulaiman's *Collected Plays 1999-2012* (Singapore: Checkpoint Theatre, 2013).

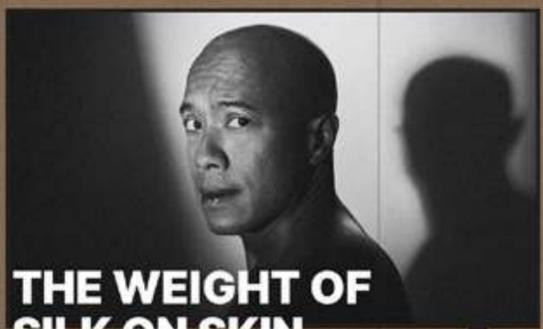
Occupation was presented in a lecture on 11 June 2003 at Sora Theatre, as part of YellowEarth Theatre's 'Yellow Earth' festival, directed by Anthony Clark of Hampstead Theatre.

The script subsequently appeared in the University of Hawaii's *Journal of Pacific Studies* (Vol. 38, No. 2 (2004)).

In a new production by Checkpoint Theatre, *Occupation* was presented at the Gallery Theatre, National Museum of Singapore, opening on 27 September 2012. It was performed by Jo Kichikawa, and directed by Claire Wong.

The script was included in Huzir Sulaiman's *Collected Plays 1999-2012* (Singapore: Checkpoint Theatre, 2013).

From 2015 onwards, an adapted version of *Occupation* has been presented by Checkpoint Theatre at over 200 schools, as part of the NAC Arts Education Programme. These performances, both physical and digital, have been performed by Ng Yulin and Isabella Chiam and directed by Aida Iwanan.



THE WEIGHT OF SILK ON SKIN

Upper-class, middle-aged libertine John Au Yong has many distractions: the erotic allure of women; neat whiskey in cut crystal; the matchless charms of a well-cut suit. But haunted pasts and their regrets do not fade. When the opportunity to reclaim lost love surfaces, he recalls the golden memories of his youth fraught with reckless abandonment and exhilarating passion. As the years slip beyond his grip, is there any hope in reviving the embers of his past?

Playwright/
Director
HUZIR SULAIMAN

Performer
BRENDON FERNANDEZ

Musical Director/
Musical Performer
WEISH

Lighting Designer
TAI ZI FENG

Sound Engineer
SHAH TAHIR

Assistant Director
LIM SHEN HAN

Wardrobe by **LAICHAN**

THE WEIGHT OF SILK ON SKIN

Playwright's Note

The play began as an exploration of pain and love, New York and Singapore, 1989 and 2011. But also of the past and looking beyond it, society, and the need of the times we live in.

I was 28 when I wrote this play. I looked around at men I knew in their 30s and early 40s. They were suspended between two worlds, a hazy age of gender equality and the shimmering of love, masculinity, as certainties of uncertain endings and the violence of thought and word and dead men open it that privilege.

It made me think about my own childhood and adulthood, and about how I could do better.

The character of John Au Yong, when he sees Brian, allows me to explore the pain and nostalgia that sometimes underpins the certainties of the privileged world. So, I'll be open for a second, a moment, understanding that I'm never with anyone else.

Perhaps the question is, how can one transcend the six days and parts of a life and kindness and openness? I think John Au Yong is looking for it, but it is both in our imagination, if he gets there.

I wrote the play by walking and talking, late at night, and editing in the morning. A decade later, I am still not sure I actually created this character. He seemed to just manifest himself through me, a juxtaposition of time and place in my body. And yet, in watching his eternal, contradictory life again does make me feel very alive.

Production History

The Weight of Silk on Skin premiered on 3 August 2011 at the Grand Centre Theatre as the opening show of the Arts Singapore Festival, and was presented by NookSora in collaboration with Checkpoint Theatre. It was performed by Claire Wong and directed by Claire Wong.

It was presented in London at the Pop-Up Singapore Music on 30 Aug. 2012, performed by Daniel York, directed by Jennifer Lim.

It was first published in Huzir Sulaiman's *Collected Plays 1999-2012* (Singapore: Checkpoint Theatre, 2013).

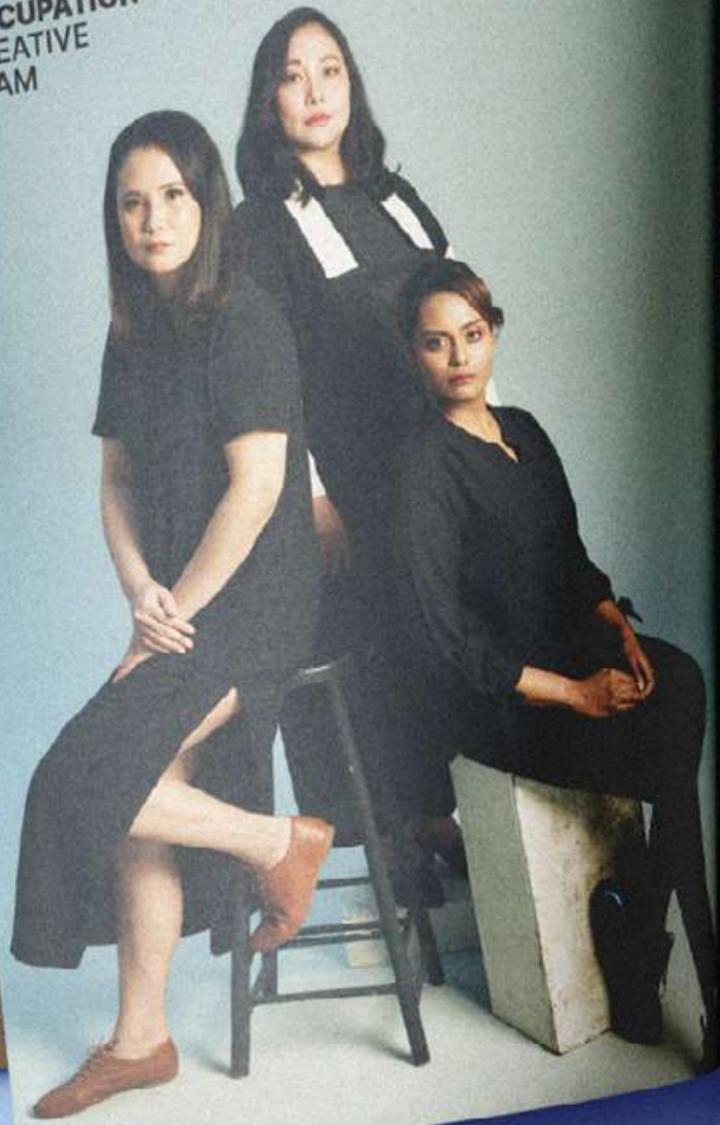
A new production was presented by Singapore Theatre on the Bay as part of 'The Shores: Why season' opening on 10 April 2015 at Esplanade - Theatres on the Bay. It was performed by Adrian Pang and directed by Thania Pang.

It was presented in Sydney as part of 1403 Singapore Calling, produced by Checkpoint Theatre for Australian National Play Festival, at Carriageworks on 14 June 2016. It was performed by John Thompson and directed by Huzir Sulaiman.

The Weight of Silk on Skin was presented in New York as part of Something to Write Home Festival, produced by Checkpoint Theatre at the LAMMA Fine Art Center on 17 September 2015. It was performed by Huzir Sulaiman and directed by Claire Wong.

A production in Kuala Lumpur by Monday Show Entertainment opened on 28 February 2016 at Dewan Pertunjukan Arts Centre. It was performed by Dominic Luen LIA and directed by Richard Chua.

THE
OCCUPATION
CREATIVE
TEAM



THE WEIGHT
OF SILK ON SKIN
CREATIVE
TEAM



BECOME A CHECKPOINT CHAMPION

Checkpoint Theatre is a non-profit company and a registered Charity with Institution of a Public Character (IPC) status.

2022 marks Checkpoint Theatre's 20th Anniversary: a year in which we both look back on the countless original Singapore stories which we have been proud to develop and stage, and forward to the future, with our exciting expansion of storylines, platforms and media disciplines, playfully grateful for two decades of support from our audience, and look forward to celebrating this 20th Anniversary season with you as we embark on this new journey.

Please donate and become a Checkpoint Champion. Help us continue to fulfill our mission of bringing original Singapore works to you.

Donations of S\$50 and above are entitled to a 250% tax deduction and will be matched dollar for dollar by the Cultural Matching Fund.

| DONATION TIERS | |
|----------------|-------------------|
| VERMILLION | \$10,000 & above |
| FLAME | \$5,000 - \$9,999 |
| TANGEL | \$1,000 - \$4,999 |
| AMBER | \$500 - \$999 |
| CORAL | \$100 - \$499 |

ACKNOWLEDGEMENT & APPRECIATION

As a Checkpoint Champion, in addition to a 250% tax deduction benefit, you will enjoy priority bookings and complimentary access to selected programmes and publications for theatre nights. We will proudly acknowledge you in our production programmes and on our website. Your donation will support our work and our artists and help us to tell original Singapore stories across different media and disciplines.

For more information, please contact us at: giving@checkpoint-theatre.org

HOW TO DONATE



Please include with each donation the donor's full name, mailing address, email address and mobile number.



PayMee or Bank Transfer
 UEN: 20020025TR

By making a crossed cheque payable to "Checkpoint Theatre Limited" to:
 Checkpoint Theatre
 80 Goodman Road Block B
 #02-03 Goodman Arts Centre
 Singapore 430083

We'd love to hear what you thought of **CHAMBER READINGS: THE WEIGHT OF SILK ON SKIN**.

Please share your feedback with us at tinyurl.com/talktocheckpoint



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Art

Art sits at the core of my practice. My background as a fine artist shapes how I approach design, merging conceptual thinking, narrative, symbolism and emotional impact with form. Having created commissioned public art installations, I'm used to designing work that engages people not just aesthetically, but experientially with pieces that invite interaction, curiosity and reflection. This perspective differentiates me as a designer: I don't just create visuals, I build ideas into environments and systems that resonate with audiences in meaningful, memorable ways.





*We'll Make Heaven
a Place on Earth*
Immersive art installation
for Asian Civilisations
Museum, Singapore



Void (Deck)
The Walls
Immersive art installation
for National Gallery
Singapore &
Capitaland Malls



The Wonder Blaster 3000
Immersive art installation
for Singapore Science
Centre



Roots & Wings
Immersive art installation
for Singapore Art Week

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