

Keith Ang

Creative Portfolio

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1

Good Boy George



Branding
Creative Direction
Illustration
Graphic Design
Mural Design
Social Media Management

A new café entering the saturated Robertson Quay F&B strip needed a distinctive identity to stand out from polished, high-street competitors while appealing to a community-driven, dog-friendly audience.





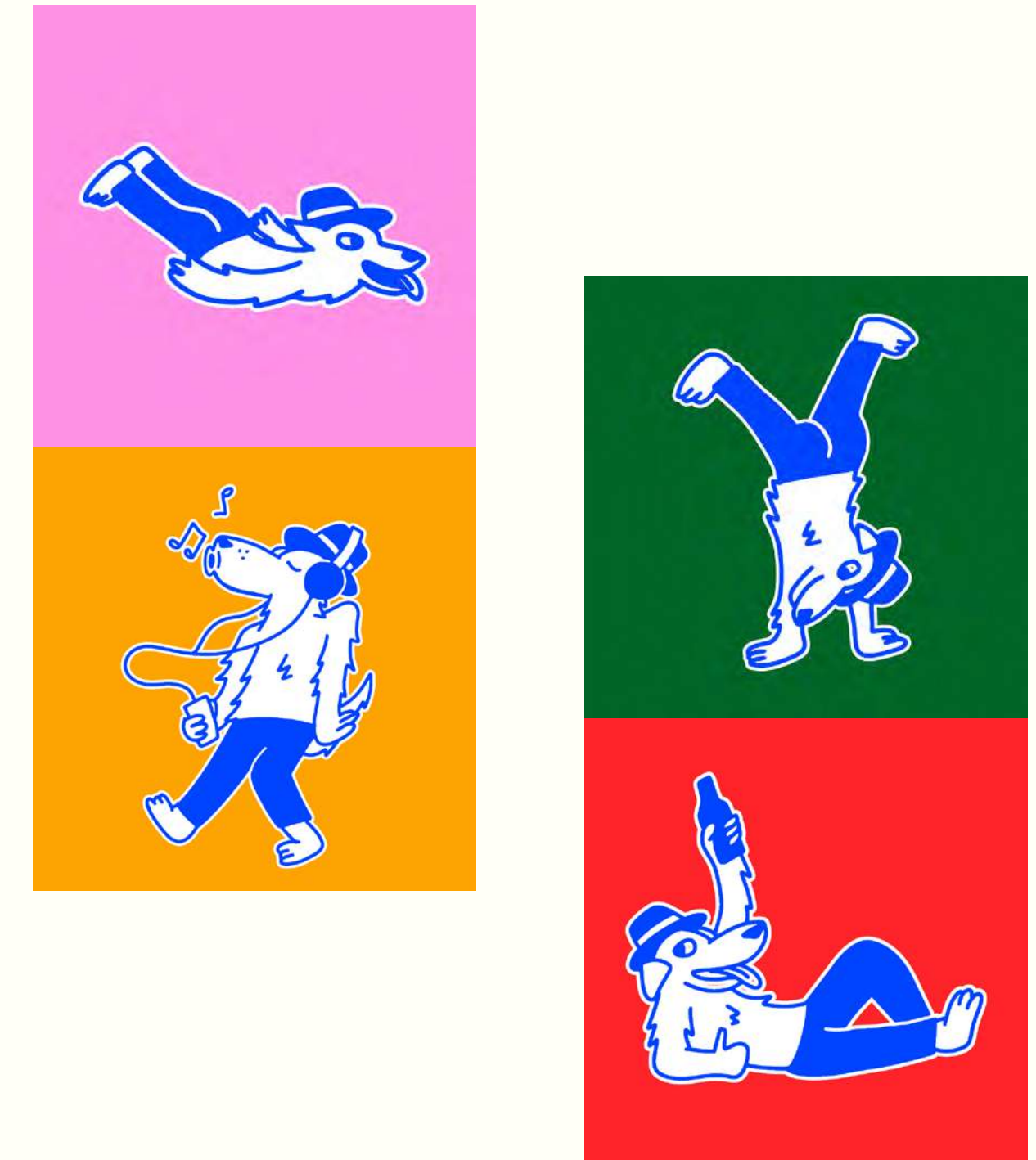
Constraints

The project required balancing a quirky, character-led identity with broad commercial appeal, while working within a visually homogeneous neighbourhood of cafés. The brand also needed to function seamlessly across physical space, social media, and merchandise from launch, while staying true to the founders' vision of an accessible, dog-centric community space.

Decision & Rationale

I developed a hand-drawn logotype paired with an illustrated mascot of George, the founders' Golden Retriever, to create a distinctive and ownable brand system. The mascot became a flexible storytelling device that could evolve across campaigns, merchandise, and seasonal content. A bold cobalt blue was chosen to stand out within the streetscape while subtly referencing the adjacent river, supported by a tropical colour palette and custom motifs that grounded the brand in its Singapore context. The identity was extended holistically across menus, merchandise, interiors, and social content to ensure consistency and memorability.





The café quickly established itself as a recognisable neighbourhood brand, operating at full capacity on weekends with strong repeat customers. Merchandise became a successful additional revenue stream, frequently selling out. The brand has been featured by food blogs, influencers, and publications including Time Out, reinforcing its position as one of the go-to dog-friendly cafés in the area.

2

ACM & Me



Branding
Spatial Design
Illustration
Graphic Design
Creative Direction
Art Direction

The Asian Civilisations Museum sought to transform a temporary exhibition space into its first-ever children's gallery, one that could engage young audiences and families while aligning with the museum's traditionally formal and heritage-driven identity.





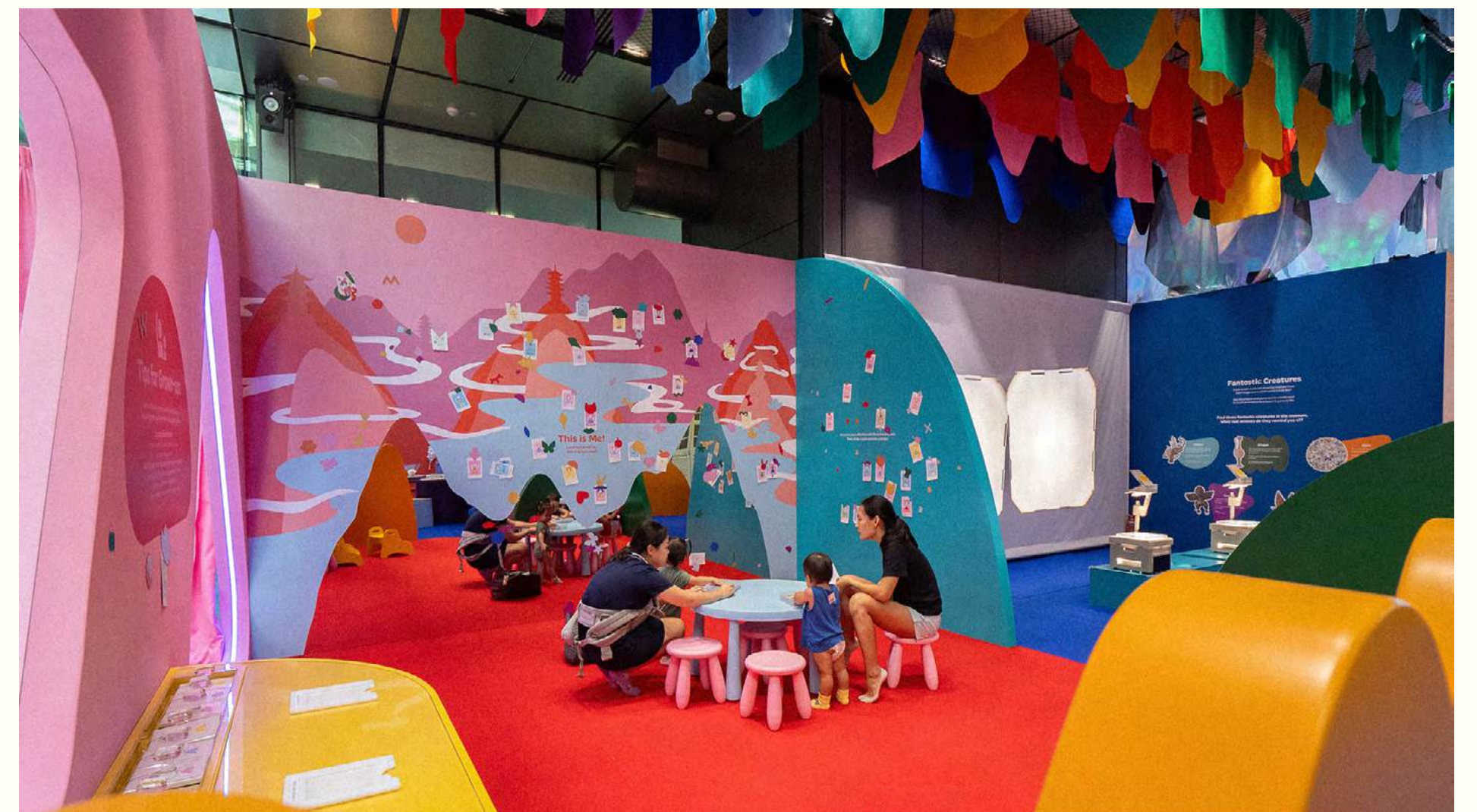
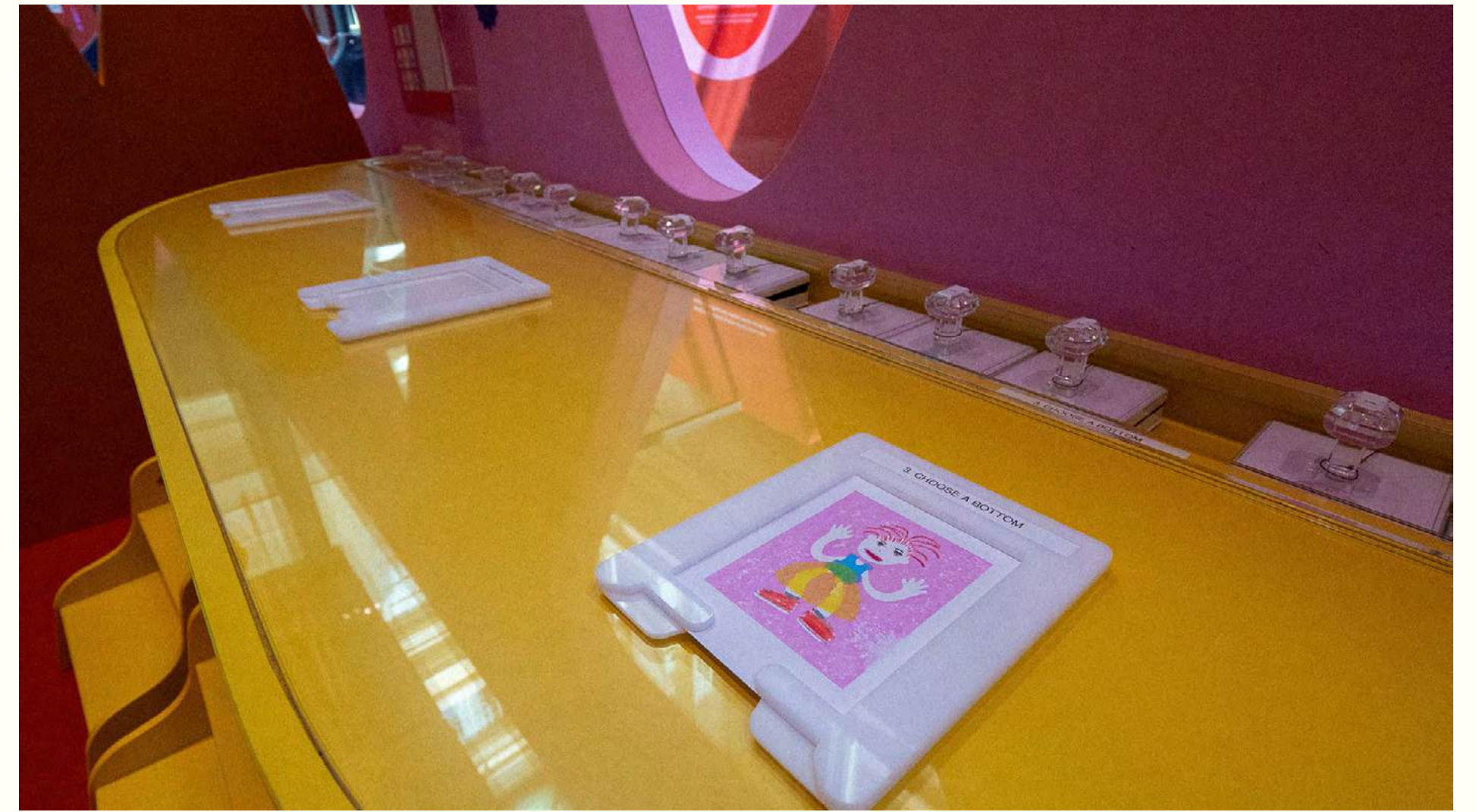
Constraints

The project required designing an entire spatial and visual system from scratch within the context of an established museum environment. The solution had to balance playfulness with institutional credibility, appeal to both children and adults, and integrate educational content tied to the museum's main collection. Additional constraints included budget limitations, safety requirements, and close coordination with fabricators and lighting designers to ensure feasibility and durability.

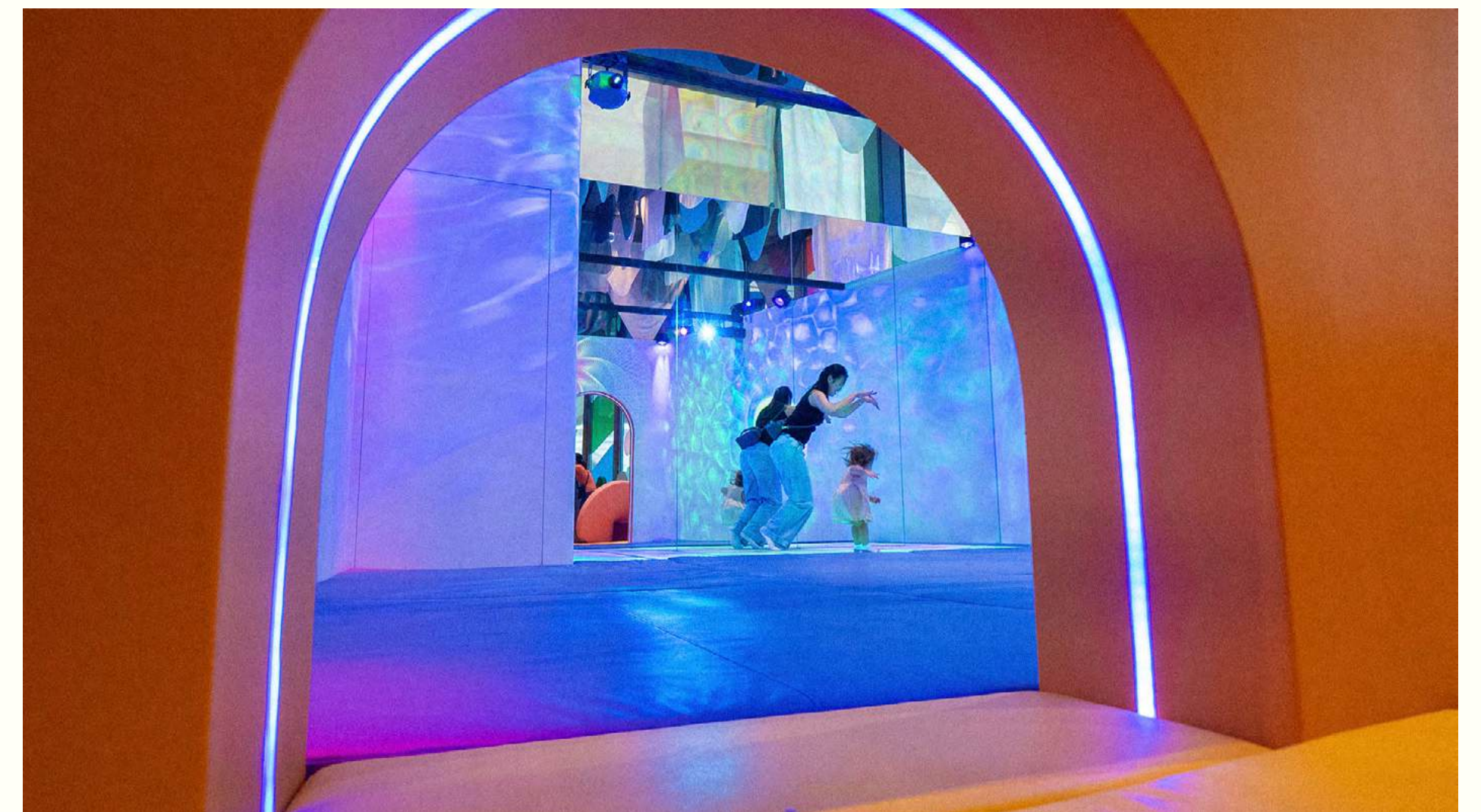
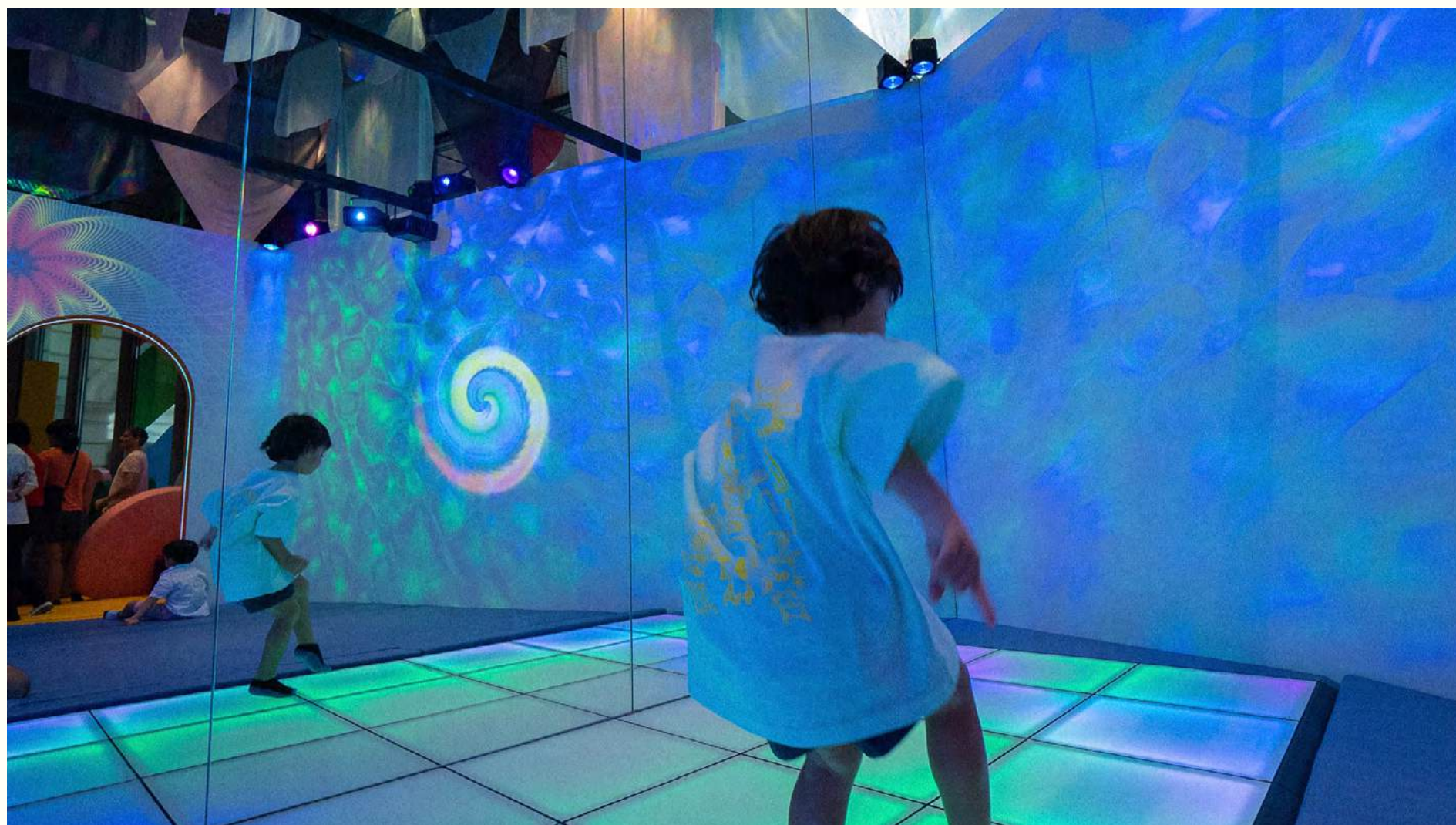
Decision & Rationale

I developed a visual system derived from the letters "ACM," reducing them into simple geometric forms—a triangle, semi-circle, and organic blob—that could be applied consistently across the space. This created a flexible and recognisable design language that felt contemporary yet anchored to the institution. A refined, expanded colour spectrum was introduced to create a vibrant but considered environment. I led the design of the entire gallery, from spatial layout and furniture to interactive activities, ensuring a cohesive experience that balanced function and form. Key features included a soft play area and an immersive light-based "mini rave" room, developed in collaboration with a lighting designer. All graphics, murals, and activity touchpoints were designed to connect back to the museum's exhibits, reinforcing learning through play.











The gallery launched to overwhelming public response, with queues of up to an hour and fully booked weekends. It received strong reviews from local media and families, successfully repositioning ACM as a more accessible and family-friendly institution. The project has since undergone a thematic refresh and continues to be supported by museum leadership, demonstrating its long-term value and impact.

3

BGL



Branding Graphic Design

BGL, a build-your-own bagel bar concept, required a bold and contemporary brand identity that could communicate speed, customisation, and ease of use, while standing out in a crowded fast-casual food market.





**It's a
B.Y.O.B.B.B.
situation.**

*Build Your Own Bagel Bagel Bar

Constraints

The identity needed to function cohesively across multiple touchpoints—from menus and packaging to spatial branding and campaign assets—while remaining simple enough to support a fast, intuitive ordering experience. The brand also had to balance clarity with personality, ensuring that the customisation process did not overwhelm users. As a conceptual brief, the project also required demonstrating a fully realised brand world, including art direction and campaign execution.

Decision & Rationale

I developed a confident and playful visual identity anchored by a custom logotype and illustrative mark. The logo combines a simplified bagel form with bold, rounded typography, subtly referencing the product while reinforcing approachability. Motion-inspired graphic details were introduced to convey speed and efficiency, aligning with the grab-and-go nature of the brand. A fresh yet appetite-driven colour palette—balancing cool tones with warm accents—helped position the brand as both modern and inviting.

The menu was designed as a checkbox system, streamlining the ordering process into a clear, interactive experience that reflects the brand's customisation concept. This system was extended across packaging, merchandise, and spatial applications to ensure consistency. To bring the brand to life, I developed a campaign platform built around the tagline “B.Y.O.B.B.B.” (Build Your Own Bagel Bagel Bar), using a playful cultural reference to create memorability and tone of voice. The visual direction—featuring frontal flash and high-contrast imagery—added a contemporary edge, while AI-assisted image generation and motion tools were integrated into the workflow to rapidly prototype and execute a cohesive multi-platform campaign.



BUILD YOUR OWN BAGEL £8

1. PICK YOUR BAGEL BASE

- Plain
- Everything
- Sesame
- Wholemeal
- Poppy Seed
- Cinnamon Raisin

2. SPREADS (choose 1, Add extra spread +\$1 each)

- Cream Cheese
- Chive Cream Cheese
- Butter
- Garlic & Herb Cream Cheese
- Honey
- Jam (Strawberry or Raspberry)

3. PROTEINS (choose 1, Add extra protein +\$2 each)

- Crispy Bacon
- Scrambled Egg
- Roast Chicken
- Roast Ham
- Smoked Salmon
- Smashed Avocado

4. TOPPINGS (choose up to 3, Extra toppings +\$0.50 each)

- Tomato
- Cucumber
- Red Onion
- Capers
- Spinach
- Pickles

5. SAUCES

- Black Pepper
- Chilli Flakes
- Olive Oil
- Mustard
- Mayo
- Hot Sauce

SIGNATURE BGL STACKS

- BGL Classic \$8**
Smoked salmon, cream cheese, capers, red onion, black pepper
- BGL Brekkie \$8**
Crispy bacon, scrambled egg, tomato, spinach, ketchup
- BGL Dail \$5**
Roast ham, cheese, tomato, pickles, mustard
- BGL Morning \$6**
Cinnamon raisin bagel, butter, honey
- BGL Greens \$8**
Avocado, cucumber, spinach, chive cream cheese, chilli flakes

DRINKS & SIDES £3

- Hot Coffee
- Iced Coffee
- Hot Tea
- Iced Tea
- Hash Brown
- Orange Juice





The project demonstrates a fully realised brand ecosystem, from identity and UX-led menu design to campaign and art direction. It showcases the ability to translate a simple business concept into a distinctive, scalable brand with strong visual consistency across physical and digital touchpoints, as well as the integration of emerging tools to enhance speed and creative production.

4

Schanze Nozawa



Logo Design Illustration

Schanze Nozawa, a ski lodge in Nagano, required a brand refresh to reposition itself within a competitive landscape of increasingly modernised lodges. The existing identity felt dated and overly severe, lacking the warmth and contemporary appeal needed to attract a broader, international audience.





Constraints

The new identity needed to retain a sense of heritage while shifting towards a more modern and approachable aesthetic. It also had to function across multiple touchpoints—from digital platforms to physical applications such as merchandise, signage, and in-lodge materials. A key requirement was to incorporate the iconic Olympic ski slope at Nozawa into the brand, while authentically reflecting the local culture and environment.

Decision & Rationale

I developed a dual logo system consisting of an illustrative mark and a refined typographic logo. The illustrative logo, framed within an oval to soften its presence, captures the Olympic slope through a flowing “S” line that references both the lodge’s name and the motion of skiing, alongside natural elements such as trees found in the region. For the typographic mark, I customised a geometric typeface to balance structure with subtle softness, introducing rounded details that echo the forms of Japanese mountain landscapes. To extend the brand into merchandise, I created a manga-inspired illustration system depicting key cultural elements of Nozawa—such as onsens, snow monkeys, and the fire festival—alongside a playful Maneki-neko mascot adapted with a snowboard. This allowed the brand to communicate both place and personality in a way that resonated with visitors.



The refreshed identity positioned Schanze Nozawa as a more contemporary and distinctive lodge while retaining its connection to place and heritage. The flexible system translated effectively across digital platforms and physical applications, with merchandise such as hoodies, t-shirts, and tote bags reinforcing brand visibility and creating additional touchpoints for guests.



5

EATMEPOPTART



Illustration
Graphic Design
Logo Design
Motion Graphics

Eatmepoptart, Singapore's first indie dance music collective, required a continuous stream of event visuals that could capture the energy and irreverence of their brand while remaining fresh and culturally relevant for each event.





Constraints

The work operated on fast turnaround timelines—typically within a week—requiring quick conceptual thinking and execution. Each visual needed to respond to a different theme or title while still feeling recognisably “Eatmepoptart.” The outputs also spanned multiple formats, including posters, merchandise, logo variations, and motion graphics for live DJ backdrops, requiring adaptability across both static and moving media.

Decision & Rationale

Rather than applying a fixed visual system, I approached the collaboration as an evolving visual language—using illustration, typography, and graphic experimentation to create distinct yet cohesive outputs. Each piece was concept-led, responding directly to the event’s theme while maintaining the collective’s playful, irreverent tone. The flexibility of this approach allowed for stylistic variation while reinforcing a consistent brand attitude across touchpoints, from promotional posters to live visuals.

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, YA5TH
 Shameless Pop, R&B, Rock

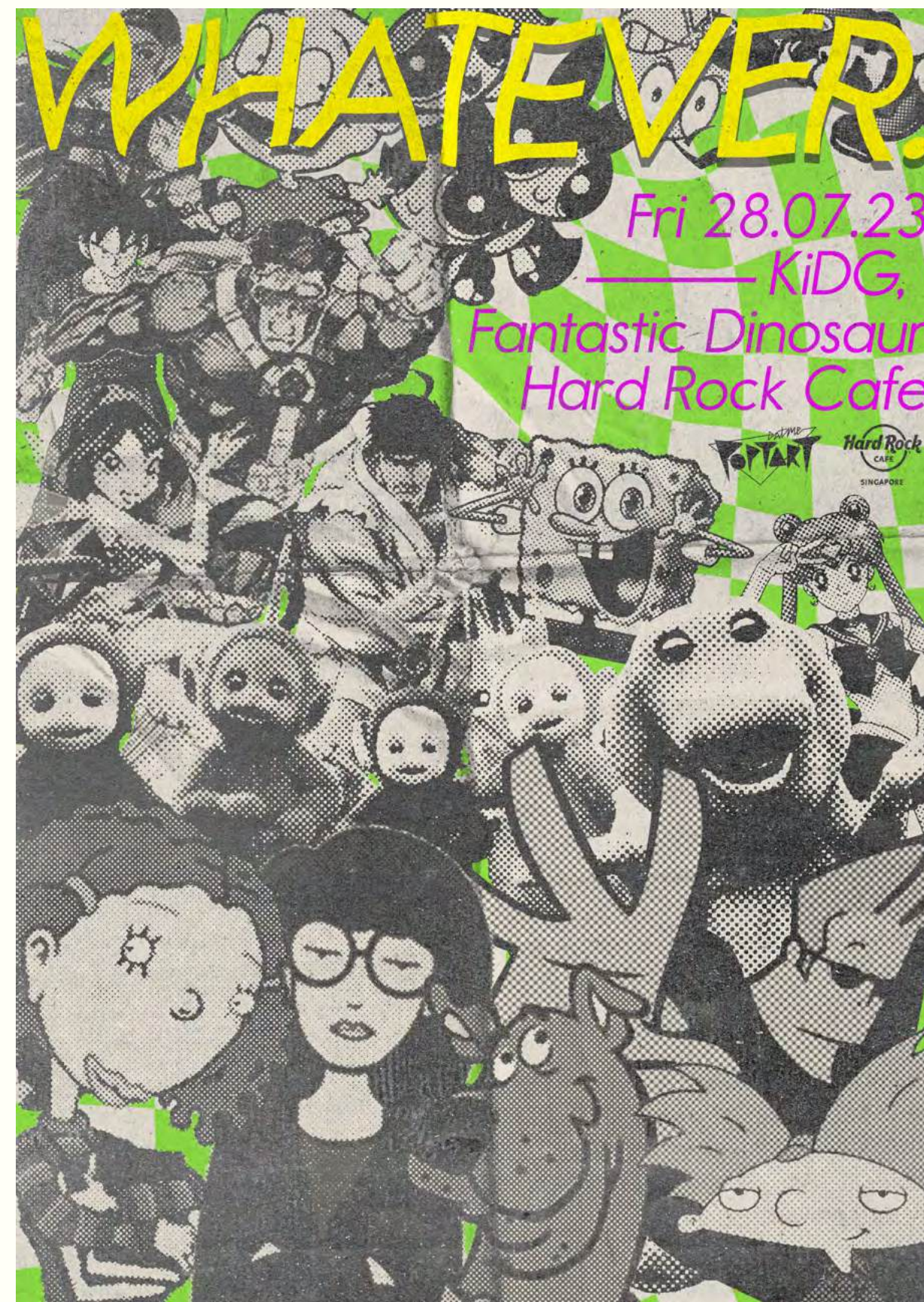
The Projector: Ruby Lounge, #06-01 Cineleisure

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





Over three years, the collaboration has produced a large body of work that has become integral to Eatmepoptart's visual identity. The consistent yet evolving design approach has helped sustain audience engagement and brand recognition across events, both online and in physical spaces, contributing to the collective's continued relevance within Singapore's nightlife scene.

6

Chamber Readings



Graphic Design **Publication Design**

Checkpoint Theatre required a programme booklet for Chamber Readings that would go beyond a conventional text-heavy layout, creating a more visually engaging and concept-driven piece that reflected the tone and content of the plays.





Constraints

The design needed to work within the functional requirements of a programme booklet—clearly presenting information such as synopses, credits, and schedules—while introducing a stronger visual identity. It also had to resonate with the themes of the productions, which were revivals of past works, balancing a sense of nostalgia with a contemporary presentation.

Decision & Rationale

I developed a visual language centred around an earthy colour palette—browns and greens with contrasting accents of orange and blue—to reflect the emotional range of the plays. Simple graphic elements, including wavy lines, gradients, and bold black outlines, were introduced to create rhythm and a sense of theatricality across the pages. To echo the revival nature of the productions, I incorporated subtle noise textures to evoke nostalgia, while keeping the overall composition clean and modern to ensure clarity and readability.



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 DORAI
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 Orwell's 1984 we are told: "Who controls the past controls the future. Who controls the present controls the past." If you have the power to write history, you can use that history to ensure you retain power.

As I write these words, Vladimir Putin is showing the deadly consequences of this principle.

I still remember the moment in my late teens when I stumbled upon the CDs in my grandparents' flat in Marine Parade, the courtesy copies of the Oral History interviews both of them had done with the National Archives. I was struck by how the interviewees seemed. There was no malign intent; they were eggs in a historical wheel 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 quietly say that other stories exist: complex ones, quirky ones, messy ones, inconsequential against the monolith, but important nonetheless in the affirmation of our humanity.

As I write these words, my grandmother is 96. I celebrate her extraordinary life.

The play started me on 20 years of work in Singapore, a return to my mother's homeland. My mother Mehsum, who first told me stories about my grandmother, passed away in June last year; I was fortunate that she saw both the 2002 and 2012 productions. I dedicate this retelling to her memory.

Production History

Occupation was commissioned by the 2002 Singapore Arts Festival. It was presented by Stralis Theatre Company at the SBS 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 *Eight Plays* (Kuala Lumpur: Silverfish Books, 2002).


Occupation was presented in London on 11 June 2003 at Boho Theatre as part of Yellow Earth Theatre's Typhoon Festival, directed by Anthony Clark of Hampstead Theatre.

The script subsequently appeared in the University of Hawaii's *Manner: A Pacific Journal of International Writing*, Vol.16, 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 Kukathas, and directed by Claire Wong.

The script was included in *Huzir Sulaiman: Collected Plays 1988-2012* (Singapore: Checkpoint Theatre, 2013).

From 2019 onwards, an abridged version of *Occupation* has been presented by Checkpoint Theatre at more than 6 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 Adis Kosnan.



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 SHIEN HIAN

Wardrobe by **LAICHAN**

THE WEIGHT OF SILK ON SKIN

Playwright's Note

The play began as an exploration of place and time. New York and Singapore; 1980 and 2011. But also of the place our bodies occupy in society, and the mood of the times we live in.

I was 38 when I wrote this play. I looked around at men I knew in their forties and early fifties. They were suspended between two worlds: a dawning age of gender equality and the dismantling of toxic masculinity vs centuries of unearned privilege and the violence of thought and word and deed that upheld that privilege.

It made me think about my own behaviour and attitudes, and about how I could do better.

The character of John Au Yong, when he came to me, allowed me to examine the pain and emptiness that sometimes underpins the callousness of the privileged male. But I have never for a second confused understanding that behaviour with excusing it.

Perhaps the question is, how can one transmute the sorrows and hurts of a life into kindness and openness? I think John Au Yong is reaching for it, but it is left to our imaginations 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 conjunction of time and place in my body. And yet encountering his intense, problematic life again does make me feel very alive.

Production History

The Weight of Silk on Skin premiered on 3 August 2011 at the Drama Centre Theatre as the opening show of the Man Singapore Theatre Festival, and was presented by Wild Rice in collaboration with Checkpoint Theatre. It was performed by Ivan Heng and directed by Claire Wong.

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

It was first published in *Huzir Sulaiman, Collected Plays 1988-2012* (Singapore: Checkpoint Theatre, 2013).

A new production was presented by Esplanade - Theatres on the Bay as part of The Studios: fifty season, opening on 10 April 2013 at Esplanade Theatre Studio. It was performed by Adrian Pang and directed by Tracie Pang.

It was presented in Sydney as part of (+85) Singapore Calling, produced by Checkpoint Theatre for Australia's National Play Festival, at Carriageworks on 14 June 2014. It was performed by John Shrimpton and directed by Huzir Sulaiman.

The Weight of Silk on Skin was presented in New York as part of *Something to Write Home About*, produced by Checkpoint Theatre at the La Mama Elen Stewart Theatre 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 Damansara Performing Arts Centre. It was performed by Dominic Lucien Luk and directed by Richard Chua.

THE

OCCUPATION
CREATIVE
TEAM



THE WEIGHT
OF SILK ON SKIN
CREATIVE
TEAM



CHECKPOINT THEATRE SALUTES AND THANKS OUR WONDERFUL CHECKPOINT CHAMPIONS

CHAMPION-IN-CHEF

Suan Kock
 Chee Eon Kheng
 Dora Lam & Toa Tock Wang
 Zuhairi Ching
 Victor & Nancy Tan
 Bill & Judy Rodgers
 Kalle & Robin Bradway
 M. Lawrence, Tai & Mrs Rebecca Loong

FLAME

Alexander Yip & Romick Quek
 Candell Lim & James Hoo
 Dr. Binnya Dissanayake & Shreya
 Pruthi Kamesh & Ananya Young
 Trisha Chan

TANGLED

Joshua Nee
 Anand Mahalingam & Michael Tay
 Shikha Devi & Ezzamel Luk
 William & May
 Yu Peihua

OUR HEARTFELT THANKS TO CHECKPOINT THEATRE'S SUPPORTERS

Wardrobe for Chamber Rereads

LAICHAN

Script development of The Fourth Theatre



ABOUT CHECKPOINT THEATRE

WHO WE ARE

Established in 2002, Checkpoint Theatre is a company of multi-disciplinary storytellers. We focus on creating and presenting original Singapore content with strong writing, performance and direction, across different media, disciplines and platforms.

With honesty and humor, heart and heart, we produce and develop vibrant and impactful contemporary Asian stories that connect with, challenge, and inspire both local and international audiences. We are the home of new Singapore playwrights and we nurture the next generation of Singapore theatre makers and creatives.

CORAL

Christine Chong
 Faith Namaste
 Jeremy Wang
 Koh Kim Siah
 Lum Yi Suan
 Goh Lay Yee
 Wala Bolanwan

WHAT WE DO

- We create and present new theatrical and/or interdisciplinary work with honesty, depth, and nuance.
- We develop original Singapore stories with outstanding writing through our process of rigorous dramaturgy and inclusive direction.
- We mentor emerging theatre-makers and creatives through workshops, mentorships and collaborations, and through providing professional resources and platforms to showcase their work.
- We publish anthologies of original works written by Singaporean playwrights and books on theatre and art-making.
- We partner collaborations with international partners to allow Singapore work abroad.

OUR PEOPLE

Joint Artistic Directors
CLAIRE WONG
HUZIR SULAIMAN
 Associate Artistic Director
FAITH HO
 Production (Senior Executive)
IZZ SUMONO
 Marketing and Communications (Senior Executive)
JAYNE LIM
 Engagement and Development (Executive)
CHANEY CHIA
 Marketing and Communications (Executive)
TRICIA TAN

ASSOCIATE ARTISTS

ADRI ROMAN
ANTS CHIA
LUCAS HO
SARAL LIM
HATH HO
JOHN SHAN
CHEYENNE ALEXANDRA PHELIPS
LUKE SOLOMONSON
ZENDA TAN
SHY TARDIAN
MYLE YAN TAY
WESLEY

BOARD OF DIRECTORS

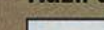
HUI ANTHONY GRAYSON
HUZIR SULAIMAN
PRANESH YEN
TOA TOCK WANG
CLAIRE WONG
ANABELLE YIP

Checkpoint Theatre Ltd is supported by the National Arts Council under the Major Company scheme for the period from 1 April 2020 to 31 March 2023, and is a registered charity with institution of a Public Charitable (SPC) status.

BIOGRAPHIES

JOINT ARTISTIC DIRECTORS

Huzir Sulaiman



Performer

Huzir Sulaiman is the co-founder and Joint Artistic Director of Checkpoint Theatre. He oversees the company's development of new work, including plays, audio experiences, video, and comics.

Recent directing credits include *Season Zero* (2021), *Unbearable* (2021), *Two Songs and a Story* with Joel Lim (2021), *Thick Skins for Good Grief* (2019), and *FRAGO* (2017).

A critically acclaimed and award-winning playwright, his *Collected Plays 2008-2012* was published in 2013. Recent plays include *Displaced Persons*, *Welcome Dinner* (2018), and *The Last Bull: A Life in Funnies* (2018). His plays have been translated into German, Japanese, Polish, Indonesian and Mandarin.

Huzir has taught playwriting at the National University of Singapore's University Scholars Programme, at the NUS English Department, the School of the Arts, and other institutions. His essays and commentary pieces have appeared in *The Star*, *The Straits Times*, and *The Huffington Post*.

Huzir was educated at Princeton University, where he won the Barn-Swiggitt Poetry Prize, and is a Yale World Fellow.

Claire Wong



Performer

Claire Wong is the co-founder, Joint Artistic Director, and Producer of Checkpoint Theatre. Trained in both Asian and Western performing arts, Claire obtained her Master of the Arts (M.A., Theatre Arts) from Columbia University. She graduated with a Bachelor of Laws (Hons.) from the National University of Singapore and was formerly a litigation and corporate lawyer.

As a theatre director, Claire recently directed *Aditi Koshans' Kallappa Bear En Karim (The Karims)* (with Joel Lim, 2021), *Zenda Tan's Eat Duck* (2018), Huzir Sulaiman's *Displaced Persons: Welcome Dinner* (2018), a commission of Singapore International Festival of Arts, *Diana Lam's Call Me (2016)*, and *Faith Ho's Normal* (2017, 2015). As an actress, Claire has performed in landmark Singapore productions and international arts festivals. She co-wrote and performed *Healing Mother*, which played in Singapore, New York, Brisbane, and Adelaide.

OCCUPATION

Rebekah Sangeetha Dorai



Performer

Rebekah Sangeetha Dorai is a film, television and stage actor, voice-over artist, and singer, between voice-acting for new children's animated series *Puiterians* (Finding Pictures, 2022), and playing a cop on television in *Justice Medico's* *Insurrection* (2022). Sangeetha is excited to receive this incredible chance to work with a theatre company that she loves. She is excited to be a part of the production, and hopes that audiences will enjoy it too.

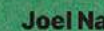
Isabella Chiam



Performer

Isabella Chiam is an actor and theatre-maker based in Singapore. Trained at NIDA with a Masters in Theatre, her recent acting credits include *The Duke Always Knows* (Fringe – Actor Secret (The Theatre Practice, 2021) and (un)becoming (TriWorks, 2021). Isabella also creates her own work, and is Associate Artist with The Theatre Practice and Five Stages Theatre.

Joel Nah



Performer

Joel Nah is a musician, educator and the Head of Music at the FINO Company. A *summa cum laude* graduate from Berklee College of Music Master of Music programme, he received his training for Film, Television and Video Games. Selected theatre credits include *Base Entertainment Asia's The Phoenix of the Opera* (2019), *The Last King* (2018) and *Wicked* (2018). Past roles include *An Enigma* (Singapore Repertory Theatre, 2008 and 2018), *Red* (Singaporean, 2016), *Assassins* (The Actor and their and being in Paris (Singtheatre, 2016), and into *The Woods* (Dream Academy, 2011). Joel is also a keen composer, having scored several short films, commercials and stage shows.

THE WEIGHT OF SILK ON SKIN

Brendon Fernandez



Performer

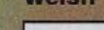
Brendon Fernandez is an actor whose recent theatre credits include *Fartuffe* (Wild Rice, 2022), *Season Zero* (Checkpoint Theatre, 2021), *The Importance of Being Earnest* (Wild Rice, 2020), *MERDEKA / 303 / 1963* (Wild Rice, 2018), and *Displaced Persons: Welcome Dinner* (Checkpoint Theatre, 2018).

The first time Brendon performed a snippet of *The Weight of Silk on Skin* was at Checkpoint Theatre's 10th Anniversary. He is delighted to be able to return for their 20th Anniversary.

Brendon is also an accomplished voice-over artist, and can be heard on numerous commercials, documentary television programs, and audiobooks.

www.brendonfernandez.com

welsh

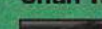


Musician Director and Performer

welsh is a composer, musician, writer and an Associate Artist at Checkpoint Theatre. Her practices span a diverse range of genres and disciplines; she also forms part of electronic duo_girl, experimental group wulshaman, and audiovisual collective Synchronic.

In recent years she has written both music and dramatic text for theatre and film, experimenting with divergent and form-breaking modes of story-telling. Her works have taken her around the globe, from Sundance Film Festival to the Golden Mercury Awards.

Shah Tahir



Sound Designer (Checkpoint)

Shah Tahir has been involved in the audio and music industry for over 20 years, and has arranged and composed for numerous Mediacorp Channel 8 television series. He currently serves as the Audio Consultant and Sound Designer for the National Day Parade (2008-2021), corporate events and live television broadcasts. Shah's passion has led him to work on numerous theatrical productions with theatre companies such as Checkpoint Theatre, Dream Academy, Toy Factory, and Wild Rice.

Liu Yong Huay



Lighting Designer

Liu Yong Huay Paul trained at the Hong Kong Academy for Performing Arts in Lighting Design (2016), under the National Arts Council Arts Scholarship (Postgraduate). In September 2017, she co-founded the Wei Collective with theatre practitioner Neo Hai Hin. They recently presented *Being: 3.0* (Wei Collective & Collaborators, 2022), a commission of Art Singapore Fringe Festival 2022, where she was set and lighting designer.

She is interested in how breath is given to spaces, objects and bodies with light. She is honoured to have worked on numerous theatre and dance productions in Singapore.

liuyonghuay.tumblr.com

PRODUCTION

Izz Sumono



Production Stage Manager

Izz Sumono has worked primarily in stage management for theatre productions and live events, and is Senior Executive of Production at Checkpoint Theatre. A Victorian College of the Arts graduate, Izz began her career in the industry as a stagehand. This sparked her passion to pursue production and backstage work, and she honed her skills under supervisors' Stage Management Training Programme. During the pandemic, she has had the opportunity to navigate the art of live-streaming digital works, but her first love will always be live productions. Recent credits with Checkpoint Theatre include *Season Zero* (2021), *Kallappa Bear En Karim (The Karims)* (2021), *Eat Duck* (2018), and *Normal* (2017). Izz likes to be challenged, and feels that no show is a 'small' show, no matter how small.

PRODUCTION CREDITS

Producers

CLAIRE WONG
 HUZIR SULAIMAN

Production Stage Manager

JOEL LIM @ CALIBRE PICTURES
 IZZ SUMONO

Production Assistants

LEE WEI YING
 LIM KAI LING
 HARRIS GUNARAJA

Marketing & Publicity

FATH HO
 JAYNE LIM
 TRICIA TAN

Graphic Design

KETH AND

Graphic Design Elements

MARC GABRIEL LOH

Production Photography

JOEL LIM @ CALIBRE PICTURES

Interns

LEE WEI YING
 LIM KAI LING
 SARAN ZAIRAH STE MOOR ADIBKH

ACKNOWLEDGEMENTS

Checkpoint Theatre would like to thank Laichan, Baidah Raafiah, Calibre Pictures, Pangolin Films, our Fantastic Front-of-house team, and all who have contributed to these productions.

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 forwards to the future, with our exciting expansion of storytelling across different disciplines, platforms and media. We are immensely grateful for two decades of support from you, 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.

HOW TO DONATE

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

By mailing a crossed cheque payable to "Checkpoint Theatre Limited" to:
Checkpoint Theatre
80 Goodman Road Block B
#02-03 Goodman Arts Centre
Singapore 439053



PayNow or Bank Transfer
UEN: 200209251R

DONATION TIERS	
VERMILLION	\$10,000 & above
FLAME	\$5,000 - \$9,999
TANGELO	\$1,000 - \$4,999
AMBER	\$500 - \$999
CORAL	\$300 - \$499

ACKNOWLEDGEMENT & APPRECIATION

As a Checkpoint Champion, in addition to a 250% tax deduction benefit, you will enjoy priority bookings and invitations to our events and complimentary access to selected programmes and publications for twelve months from the date of your donation. 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

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



The final booklet elevated the audience's experience beyond a standard programme, functioning as both an informative guide and a designed artefact that reflected the tone of the performances. It provided Checkpoint Theatre with a more distinctive visual approach to their collateral, reinforcing their identity as a contemporary theatre company engaging with both past and present narratives.

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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.

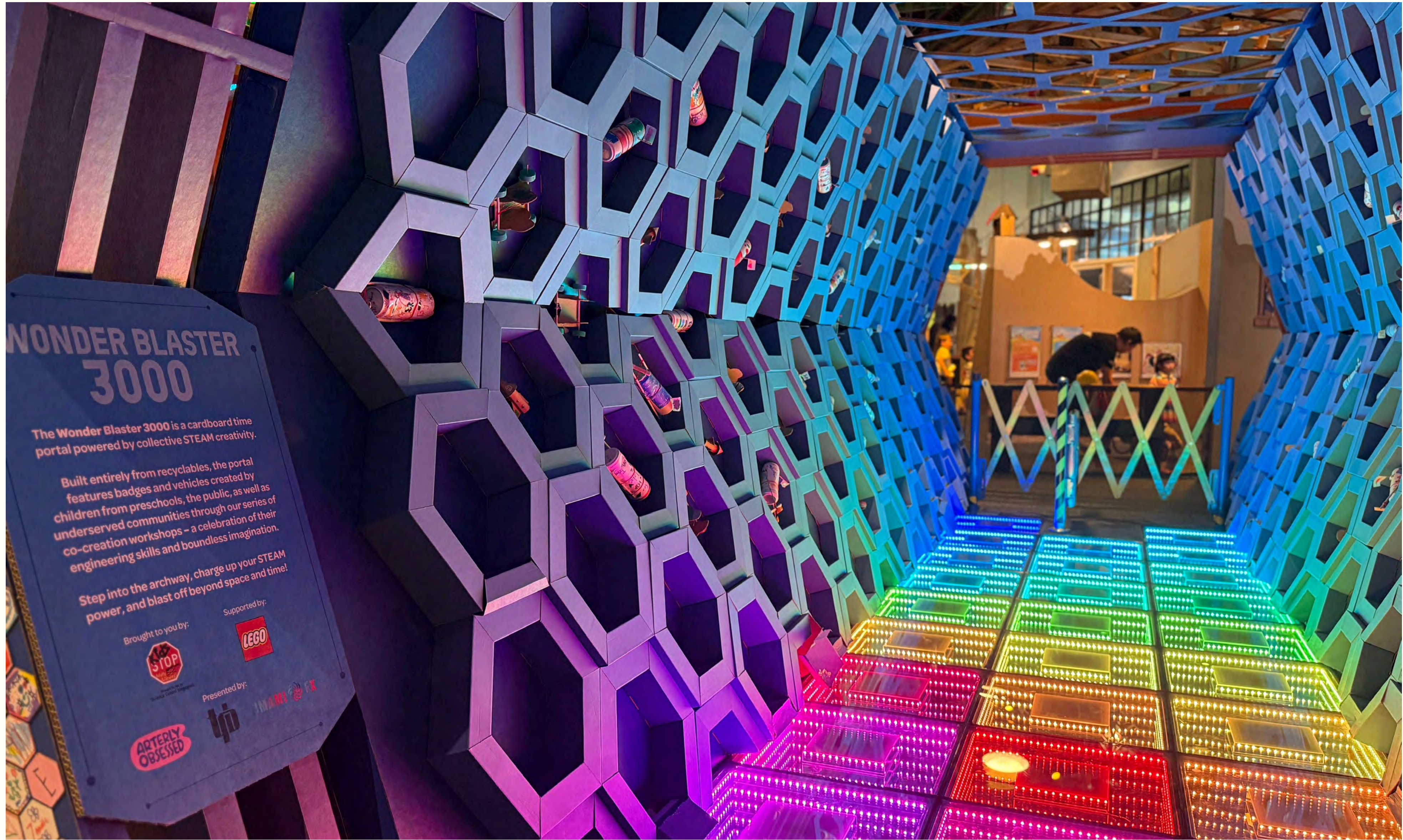




*We'll Make Heaven
a Place on Earth*
Immersive art installation
for Asian Civilisations
Museum, Singapore



*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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