



IRFAN KASBAN

IRFAN KASBAN (b. 1987) is a multi-disciplinary artist who has worked on more than 100 productions in various artistic capacities – as a playwright, director, performer, designer. His practice is anchored by his fascination with human nature, his curiosity about the psychological complexity of people as individuals and in society. He contributes to the local arts community by serving as Associate Artist at Teater Ekamatra (2011-present), and The Theatre Practice (2019).

Irfan's first foray into performance was through traditional Malay dance, and later Dikir Barat, a co-curricular activity in school. During his schooling days, Irfan penned song lyrics for his group, Tumpat, that went on to clinch prizes in national competitions. Later on, he delved into theatre by representing Temasek Polytechnic in Teater Ekamatra's competition, Pesta Peti Putih (2006); Irfan wrote, directed, designed, and performed in *CLASSIFIED: Projek Congkak*, which won three awards in individual categories as well as the overall challenge trophy.

Working as a freelancer has helped him develop an extensive range of skills, which dovetails with the multi-disciplinary and multi-tasking aspects of his artistic practice. Irfan's first professional play, *Genap 40* (2007) garnered rave reviews and led to a number of local and international commissions. His notable works include *Hantaran Buat Mangsa Lupa* (M1 Singapore Fringe Festival 2012), *94:05* (Kakiseni Festival 2013), *Trees, a Crowd* (The 20-Something Festival 2016), *KAMI/神* (Singapore: Inside Out Tokyo 2017). In 2015, his play *TAHAN* (2013) was featured as one of 50 seminal Singapore English-language theatre works in the Esplanade's SG50 commemorative programme 'The Studios: fifty'.

Irfan continually seeks to improve his practice by embracing new experiences and interactions with diverse and wide-ranging perspectives. In 2012, he was selected by the National Arts Council (NAC) to attend the La MaMa Umbria Symposium for Directors, held in Spoleto, Italy. His involvement in the different realms of dance, theatre, film, and visual arts spurs him to find connections and intersections between these art forms in pursuit of new methodologies. He is currently exploring the subject of trauma and the potential of ritual healing through performance.



"KAMI/神" at Bank Gallery, Omotesando, for Singapore: Inside Out Tokyo by Singapore Tourism Board, 2017.

Photo courtesy of Irfan Kasban