



THEATRE SPECIALIST PANEL CITATION

As a lighting and video designer, Genevieve Peck Jing Yi possesses a sophisticated command of design language that bridges both multimedia design and light. By employing cutting-edge technology, she elevates Singapore’s theatre landscape through her collaborations with theatre companies. Eschewing the usual screen/LED set-up, she often blurs the line between projection and light source and creates big-

scale, immersive environments that transform lighting into a powerful narrative tool, generating visual impact while ensuring the story remains paramount. Demonstrating consistent quality and creative excellence, her works affirm the potential of a multi-hyphenate artistic career and inspire emerging practitioners.

YOUNG ARTIST AWARD 2025

GENEVIEVE  
PECK JING YI



“The Effect” by Pangdemonium, 2016.  
Photo courtesy of Pangdemonium.

GENEVIEVE PECK JING YI (b. 1990) is a Singapore-based lighting and projection/video designer.

Her artistic pursuits began in secondary school at Nanyang Girls’ High School (2003-2006), where her interest in theatre took root. She began freelancing in theatre in 2006 throughout junior college and honed her craft at The Royal Central School of Speech and Drama, London (2009-2012) where she graduated with a Bachelor of Arts (Hons) in Theatre Practice, specialising in Lighting and Projection/Video Design.

Genevieve’s approach to design is marked by a keen sense of dramaturgy and a commitment to versatility. Whether illuminating the stage with subtle nuances or crafting elaborate projections on unconventional surfaces, she creates a cohesive visual language that enhances the overall theatrical experience. Her designs have been described as “clever,” “ambitious,” “sophisticated,” and “intricate” by reviewers from ‘The Straits Times’, Bakchormeeboy, and Critics Circle Blog reflecting her ability to weave light and projection into the fabric of storytelling. She has garnered multiple nominations for Best Lighting and Best Multimedia at the ST Life Theatre Awards (2017, 2018, 2019, 2023, 2024, 2025) and Bakchormeeboy Awards (2023, 2024).

She has worked with established companies including Pangdemonium (‘People, Places and Things’, 2023), The Theatre Practice (‘Partial Eclipse of the Heart’, 2025), Drama Box (‘ubin’, 2022), Nine Years Theatre (‘Everything for You’, 2024), The Finger Players (‘My House is a Wild World’, 2022), The Necessary Stage (‘Three Years in the Life and Death of Land’, 2023), and Singapore Repertory Theatre (‘Grounded’, 2024). Transcending theatrical formats, her work includes musicals, plays, participatory theatre, promenade theatre, expanded cinema, dance, music and live events.

Genevieve remains grounded in her belief that inspiration can be found in the simplest of moments. Whether drawing from nature or embracing the challenges of non-conventional spaces, she approaches each project with a spirit of curiosity and creativity, never shying away from experimentation as she continues to push the boundaries of lighting and projection design.





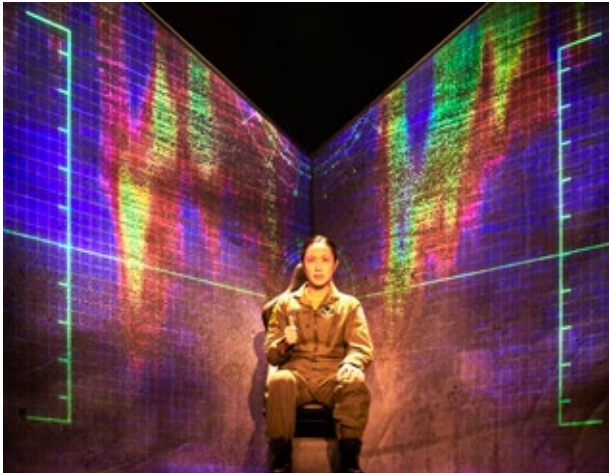
## A CONVERSATION WITH GENEVIEVE PECK JING YI

**Tell us about your earliest memories encountering the arts. Who or what were your key influences in theatre?**

Back in Secondary School, I was part of the Audio Visual Club, where I had the chance to work closely with Drama Club teacher Mr Tang, and technicians Mr Zuffri and Mr Ng. They gave me the freedom to experiment with the lighting console and equipment in the auditorium, and in doing so, opened the door to the world of lighting. It was through their guidance that I first saw theatre as a possible path to pursue.

**Please share what a typical day in your life as a lighting designer is like.**

There's never a typical day. Some days are spent working remotely on plans or content (especially when I'm doing multimedia design). Other days are



'Grounded' by Singapore Repertory Theatre, 2024.  
Photo courtesy of Singapore Repertory Theatre,  
Tuckys Photography.

filled with rehearsals and meetings. But the crucial part happens during bump-ins, when we're in the theatre from 9am to 11pm putting the show together with a team of collaborators. That means supervising rigging, calling the light focus, programming cues into the console, "teching" the show, and making it all come together alongside the other departments.

**What were some of the biggest challenges you faced in your artistic journey and what motivated you to continue in spite of these challenges?**

The shows I work on are often about telling stories that matter – stories that hold up a mirror to the audience, reflecting hard truths and emotional weight. As creatives, we tend to feel things deeply; that sensitivity is what makes us good at what we do, but also needs to be managed carefully. In the early days, it wasn't easy. I had to learn how to sit with the intensity of a show's subject matter, while still finding the clarity and balance needed to create.

Another main challenge is learning to work within the constraints of time and money. Bump-in schedules are often tight and budgets limited. Over time, I've learned how to make the most of the situation — prioritising what truly matters for the storytelling, adapting creatively to what's available, and finding solutions that still honour the design vision without compromising too much.

**What do you want the audience to experience through your works?**

I want the audience to experience stories together through light – to feel them deeply, to be moved emotionally, and to share in something visceral as a community. For me, light isn't just about illuminating a stage; it's about shaping emotion, guiding attention, and creating spaces where people connect. When lighting / projection works well, it becomes invisible. You stop noticing it as design and instead feel it as part of the story. My hope is that audiences leave not just having watched something, but having felt it.

**What advice would you give the younger generation who would like to pursue a career in the arts?**

Learn to trust your instinct and honour your voice. Don't diminish your worth just because you're young or still learning – everyone starts somewhere. Be bold, stay curious, be gritty, and never give up. It is not an easy industry, but with resilience, passion and creativity, it is possible to carve out your own unique path.

**What are your hopes and vision for Singapore's theatre scene?**

My hope is for Singapore's theatre scene to continue creating heartfelt work – new stories that reflect who we are and speak to our audiences. I also hope the scene grows in a sustainable way, where artists are supported not just creatively but also in their well-being. Theatre



‘The Soldier and His Virtuous Wife’ by The Theatre Practice, 2023.  
 Photo courtesy of The Theatre Practice, Tan Ngiap Heng.

demands so much energy, time, and heart, and it’s important we build an environment where creatives can continue creating without burning out. I hope our shows remain as spaces for communities to gather, connect, and see themselves reflected on stage.

**How does receiving the Young Artist Award change things for you?**

Growing up, I never really saw myself as an artist or as a particularly creative person. I was simply someone who enjoyed working with lights, and who cherished the camaraderie of the people I worked with. In the early days, I often struggled with imposter syndrome, questioning if this path was truly for me.

That’s why receiving this award feels so meaningful – it’s not only a privilege, but also an affirmation that perseverance, along with both hard work and heart work, does pay off.

**Tell us more about how you would like to further grow and contribute to the arts scene.**

Through the shows I design, whether with lighting or projection, I hope to keep learning and growing alongside fellow creatives. Each production is an opportunity to collaborate, to listen, and to discover new ways of telling stories. I want to continue contributing to an arts scene that is supportive and connected — where creatives lift one another up and audiences feel a genuine connection to the work. I hope to continue crafting spaces where stories can be shared, felt, and remembered.



**WORDS OF APPRECIATION**

I would like to thank

- Mr Tang, Mr Zuffri, and Mr Ng – where it all began.
- Gabriel and Xiangbin, for taking me aboard the “pirate ship” 19 years ago and your guidance.
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- Jian Hong, for taking a chance on me with my first main stage musical and for providing a safe space during some emotionally tough times.
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- Wee Cheng, Yikai, and Ian Lee – for your reliability and keeping me sane during bump-ins.
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- All the technicians, programmers, production managers, technical managers, stage managers, ASMs, crew, and operators I’ve ever worked with – this is always a team effort, and none of my designs could have been realised without your hard work. I am deeply grateful.
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