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**WRITTEN BY Yiwei Lu**  
**DIRECTED BY Dejing Eloise Wang**  
**GROUNDBREAKING BILINGUAL PERFORMANCES**  
**FROM MARCH 21st TO MARCH 23rd**  
**In THE JEFFREY AND PAULA GURAL THEATRE**  
**AT A.R.T. / NEW YORK**

[TICKETS ON SALE NOW](#)

*Anti-Gone* 俺抬杠?!, a Bold Reimagining of the Greek Tragedy Antigone, Premiers At Jeffrey and Paula Gural Theatre, A.R.T./New York

In a Northern Chinese village in the 1980s, on the final day of a three-day burial ceremony, the mourning hall becomes a battleground.

Polynikes, the eldest son of the Oedipus family, lies in his casket, but his spirit lingers in the human world. His late brother Eteocles waits to escort him into the afterlife. Meanwhile, their surviving sisters are at odds. Antigone refuses to honor the brother she despises, and Ismene tries to keep her from causing more trouble. At the same time, Polynikes' young children attempt to force their way into the adult world with their own childishly almighty will.

What should have been a solemn funeral spirals into chaos.

As incense burns and tempers ignite, class struggles rage beyond the grave, coffins talk back, and ghosts settle old scores. Welcome to the ultimate family feud—where the dead won't stay silent, and the living refuse to let go.

*Anti-Gone* 俺抬杠?! will be performed at the Jeffrey and Paula Gural Theatre, A.R.T./New York (502 West 53rd Street New York, NY 10019). This groundbreaking bilingual theater experience is the first NYC production to feature alternating monolingual performances in both Mandarin and English.

The venue is on the second floor of the building and accessible by elevator. For further accommodations, please email [antigoneantaigong@gmail.com](mailto:antigoneantaigong@gmail.com) at least 3 days before the event.

The Box Office opens 45 minutes prior to start time. Seating is limited and provided on a first come, first served basis. All unclaimed reservations are released 30 minutes before start time.

Performances are scheduled as follows: Friday, March 21 at 7:30 PM (Mandarin Performance), Saturday, March 22 at 2:30 PM (English Performance) and 7:30 PM (English Performance), and Sunday, March 23 at 2:30 PM (Mandarin Performance). The show will be performed in either English or Mandarin each night, with surtitles provided.

Cast members include **Tina Qiu** as Antigone, **Lana Zhang** as Ismene/Spinx, **Zhi Qu** as Haimon/Eunuch, **Luna Peng** as Kid, **Jaden Zhao** as Eteocles/Chorus, **Yuchen Zhou** as Polynikes/Oedipus, and **Han Gao** as COW.

The play is written by **Yiwei Lu**, a writer from Shanghai, graduated from NYU Gallatin with a concentration on Epic Literature and Intellectual History. He has attended the Edinburgh Fringe Theater Festival as Karturian in a production of the Pillowman, and he most recently played Shi Rendao in a production of The President's Invitation by NoMad Theater, and Fang Dasheng in a production of Sunrise. He would like to thank Liu Zhenyun, Hajime Isayama, Walter Benjamin, as well as all the modern Chinese dialecticians for the inspirations.

To Yiwei, *Anti-Gone* 俺拾杠?! started as a question—what if Antigone wasn't resisting a tyrant, but instead defying her own family and the traditions they uphold? Setting the story in post-Cultural Revolution China allowed him to explore how oppression isn't always enforced by a single ruler but by collective will, history, and ideology. The bilingual structure of the play was crucial—because in Mandarin, it unfolds as a dark comedy, while in English, it feels like a tragedy. Language shapes how we process conflict, memory, and power. At its core, this play is a clash of voices—political, personal, and generational—where the dead won't stay silent, and the living refuse to let go.

The show is directed by **Dejing Eloise Wang**, a Brooklyn-based theatre director, playwright, and intimacy professional born and raised in Qingdao, China. They're interested in the transdisciplinary intersection of theatre and science. Favorite directing credits: Tropopause (GAF 2024), Hollow Cross (Walkerspace Theatre), As You Like It (Labowitz Theatre), i want us both to eat well (BPPF). A recent graduate of NYU Gallatin. For their not-so-serious theatrical portfolio, visit [dejingeloisewang.com](http://dejingeloisewang.com). For their even more unserious and banal life portfolio, visit @de.jing\_ on instagram.

What drew Eloise to *Anti-Gone* 俺拾杠?! was the sheer theatricality of the setting—a grand burial ceremony, deeply rooted in rural Chinese tradition, but teetering on the edge of chaos. Funerals are meant to be solemn, dignified affairs, but here, grief is loud, messy, and confrontational. They are fascinated by the clash between ritual and rebellion, between tradition and the individuals trapped within it. The mourning hall itself becomes a stage for power struggles, unresolved history, and absurd humor. As a director, Eloise wants to capture that contradiction—the weight of a centuries-old burial tradition colliding with the raw, volatile emotions of those left behind.

The creative team includes script consultant and dramaturg **Octavia Washington**, scenic designer **Junran Charlotte Shi**, lighting designer **Zijun Neil Wang**, sound designer **Henry Shen**, costume, hair&makeup designer **Yinxue Wang**, and graphic designer **Linxi Jiang & Eunha Chung**.

The Producer and Dramaturg **Zihe Tian** is passionate about classical Chinese culture, literature and art, dedicated to making East Asian aesthetics and narratives accessible to more audiences. Here recent credits include *Remorse*, *The Munchies*, *Bad Horses*, *Hollow Cross*, *Deep Sea Trail*, etc. Upcoming: *Of Ashes And Souls* (April 2025, The Flea Theater - The Sam). (BA: NYU, MFA: Columbia University.)

Zihe thinks that this play belongs in New York, a city of contradictions and cultural collisions—just like *Anti-Gone* 俺拾杠?!. Neither entirely Chinese nor Western, it challenges identity, history, and resistance, asking: What happens when oppression isn't imposed by a tyrant, but by collective memory and tradition? "As the first NYC production with alternating monolingual performances in Mandarin and English, it is more than a play." Zihe says, "It is an act of translation, embodying the immigrant experience and the tension between past and present. At a time when global narratives are more intertwined than ever, *Anti-Gone* 俺拾杠?! is not just timely—it's necessary."

Particularly, Zihe points out that, in Act 3 of *Anti-Gone* 俺抬杠?!, the stage transforms as Chinese shadow puppetry takes over, shifting the play's realism into a world of silhouettes, light, and illusion. This choice is transgressive, not only in its disruption of traditional Western theatrical form but also in how it reclaims an ancient Eastern art form within a New York stage space historically dominated by Western aesthetics. Shadow puppetry, with its delicate yet haunting visual storytelling, introduces a rupture—blurring the boundaries between the living and the dead, the remembered and the forgotten. By integrating this distinctly Chinese artistic tradition into a contemporary bilingual production, *Anti-Gone* 俺抬杠?! challenges expectations of what Eastern aesthetics can be in New York theater. It does not just borrow from tradition; it demands its presence, forcing audiences to engage with the weight of cultural inheritance in a way that is both poetic and radical.

More information can be found at our [\*\*Official Instagram\*\*](#).

Tickets can be purchased through Eventbrite [\*\*HERE\*\*](#).

A. R.T./New York has supported Off-Broadway and independent theater since 1972, nurturing innovative and diverse productions while providing essential resources for theater companies. The organization stands at the heart of New York City's Off-Broadway landscape, ensuring that diverse voices and visionary storytelling thrive.

## BIOGRAPHIES

Yiwei (Will) Lu (Playwright) is an actor and writer from Shanghai, who graduated from NYU Gallatin with a concentration on Epic Literature and Intellectual History. He has attended the Edinburgh Fringe Theater Festival as Karturian in a production of the Pillowman, and he most recently played Shi Rendao in a production of The President's Invitation by NoMad Theater, and Fang Dasheng in a production of Sunrise. He would like to thank Liu Zhenyun, Hajime Isayama, Walter Benjamin, as well as all the modern Chinese dialecticians for the inspirations. This is his first full-length bilingual play so please shower him with your sharpest criticisms on instagram: @fishermanlu to help him get acquainted with the harsh reality of becoming a playwright.

Dejing Eloise Wang (Director) is a Brooklyn-based theatre director, playwright, and intimacy professional born and raised in Qingdao, China. They're interested in the transdisciplinary intersection of theatre and science. Favorite directing credits: Tropopause (GAF 2024), Hollow Cross (Walkerspace Theatre), As You Like It (Labowitz Theatre), i want us both to eat well (BPPF). A recent graduate of NYU Gallatin. For their not-so-serious theatrical portfolio, visit [dejingeloisewang.com](http://dejingeloisewang.com). For their even more unserious and banal life portfolio, visit @de.jing\_ on instagram.

Zihe Tian (Producer/Dramaturg) is a producer, dramaturg, and voice director based in New York. She is passionate about classical Chinese culture, literature and art, dedicated to making East Asian aesthetics and narratives accessible to more audiences. Recent credits:

The Emperor, Remorse, The Munchies, Hollow Cross, Deep Sea Trail, etc. Upcoming: Of Ashes And Souls (April 2025, The Flea Theater - The Sam). (BA: NYU, MFA: Columbia University.)

Octavia Washington (Script Consultant/Dramaturg) is a New Yorker, fashion nerd, writer, and dramaturg. She's a graduate of Carleton College with a degree in English and current candidate for a Master's degree in Dramaturgy at Columbia University. Her work has been published in Torch Literary Art's Online Archive and in Venus Theatre's Frozen Women/Flowing Thoughts. Outside of academia, she can be found shopping until dropping, probably, or on Instagram as Editor of @queerdearmag.

Charlotte Shi (Scenic, Prop and Puppetry Design) is a set and production designer based in New York. With the background of Architecture, she is using space, structure and materials as powerful tools for storytelling on stage. Her rich imagination with solid design skills help her create from conceptual theater art pieces to detailed scenic representations. Selected credits: Hypochondriac, Yerma (NYU Grad Acting), Peter and the Starcatcher (NJIT), The Mountaintop (CamdenRep), West Love '89 (American Opera Project), The President's Invitation (Chain Theater), Scar Tissue, karuna (2nd Ave Dance Company). Associate / Assistance credits include Safety not Guaranteed (BAM), Turn of the Screws (Julliard) . M.F.A. NYU Tisch, Design for Stage and Film. Junranshi.com

Zijun (Neil) Wang (Lighting Designer) is a director and lighting designer with a BFA degree in Theatre from NYU Tisch Drama. Lighting designs include Broadway: Kimberly Akimbo National Tour (Assistant Lighting Designer); Off-Broadway: The Nursery (Lighting Designer, The Flea); and more: Remorse (Dixon Place), Anxiety is the Dizziness of Freedom (Tisch Drama Stage), Cabaret (Tisch New Theatre), and all directing works below. Directing works include Hollow Cross (CSSA GALA 2024), The Insanity (Theater for the New City), Accidental Death of An Anarchist (Theatre Row). Zijun has been admitted to CMU School of Drama with full tuition scholarship to pursue his MFA degree in lighting design. Upcoming: Of Ashes And Souls (April 2025, The Flea). Follow his Instagram and website for more info! @neilwwwww, zijunneilwang.com

Henry Shen (Sound Designer) Graduated from Berklee NYC with a major in Live Music Production and Design. Participated in works such as "Hollow Cross," "Remorse," "Everybody," "Men on Boats," and "Twelfth Nights."

Yinxue Wang (Costume/Hair&Makeup Designer) is a costume and fashion designer specializing in theater, film, television, and stage productions. Her work blends storytelling with visual aesthetics, using costumes to reflect character emotions, historical context, and personality. She holds a Master's degree in Costume Design from Carnegie Mellon University and has collaborated with Universal Studios as a costume illustrator. Skilled in concept development, garment construction, and textile selection, she focuses on how fabric, silhouette, and color enhance character portrayal. Passionate about creating artistically compelling and theatrically expressive costumes, she strives to bring unique visual identities to every project. IG: yinxuew.costumedesign, yxwangart@gmail.com



Han (Zihan) Gao (Marketing Director) graduates from NYU Tisch, majoring in Performance Studies. She participated in the production of <Moment in Peking>. Also, she played roles in the Chinese theater <Hollow Cross>, <The Insanity>, English short play <Lakeside Lullaby>, <The Thanksgiving Play>, and <Choices>, etc...She also produced Hei Feng Cun Advertisement by Halo Entertainment. She does multiple social media marketing & management for art institutes like FUCEAN, Evolute Academia of New York, etc..., with a creation of over \$30,000 sales on artworks.

## ACTORS

Tina Qiu (Antigone) is a playwright, actor, theater maker. She studies at NYU Tisch Drama, and finished her primary training in Playwrights Horizons Theater School. Recent Credits Include: Bones & Flesh (Actor, Playwrights Downtown), Don't Pitch It, Do It (Production Manager, A.R.T/New York), Alice By Heart (Sound Board Op, Theater For The New City) , Trapped In The Flash (Actor, Rattlestick Theater) . Upcoming: Fun Home (Sound Design, ATA Cullum Theatre), Vampire In My Coffin (Playwright, Brandspankin Festival).

Yiqing Lana Zhang (Ismene/Spinx) is thrilled to join Anti-Gone's journey from the MOU Theatre Club One Act Festival! Lana is a Brooklyn-based actor and producer with over 3 years of experience working in off-Broadway and local theater organizations. Past selected acting credits: The President's Invitation – Jingyuan (NoMad Theater), AWAKE - Siyu (A STAGE Theatre), Ripples From A Lost Song - Meiru/Mother (224 Waverly Theater). Past selected producing credits: Remorse (Dixon Place), AWAKE (A STAGE Theatre), Monologues of n Women (Yun Theatre). IG: lanazhang\_99

Zhi Qu (Haimon/Eunuch) is an active director, actor, and singer based in New York with years of experience and practice in theater and opera. Director works include Remorse the Opera (Dixon Place), Diary in the Time of Cardiovacuumia (Roone Arledge Auditorium), Carmen & Gianni Schicchi (SuZhou Poly Grand Theatre), La Voix Humaine(2023). Actor works include The President's Invitation - Shi RenDao(Chain Theater), Murder Up in The Air - The Chef (Hudson Guild Theater), All About Love - Man (Alice Tully Hall), Awake - The Fish (Soho Repertory Theater), The Peach Blossom Land - Jiang BinLiu (UCSB Studio Theater), The Magic Flute - Tamino/Sarastro (Lotte Lehmann Concert Hall). IG: frankqz0703

Jingyi “Luna” Peng (Kid) is an international actor and playwright based in New York City and Beijing. She received her training at the Lee Strasberg Theater & Film Institute and Playwrights Horizons Theater School. Recent acting credits: Femme 9 19 (AMT Theater), Metamorphosis (NYU Black Box), The Heavenly Jade Palace (Playwrights Downtown). She is currently studying Drama and Media, Culture, and Communication at New York University. Writing archive and more: [umaygonowhere.com](http://umaygonowhere.com)

Yuchen Zhou (Polynikes / Oedipus) is a bilingual actor/director (English/Mandarin) based in NYC. He graduated from Vassar Drama and has also received intense classical Shakespeare training. He appeared in Macbeth (Prague Shakespeare Company); Twelfth Night (PSC); Fury, Skin, Mad Forest (Vassar Drama); Birds and the Curiosity (Hollywood Fringe); 鲸鲸鲸 鲸鱼！ (Beijing Fringe) among other productions. Tall, strong, empathetic, and kind-

natured, he is comfortable playing a variety of roles and is always open to challenge himself. He loves acting and believes theater connects people! He wishes to connect with you today:) ins:@yuchenzhou007

Jaden Zhao (Eteocles/Chorus) is a freshman at NYU Tisch School of the Arts, studying acting at the Stella Adler Studio of Acting with a minor in BEMT and Production. He has extensive experience in both stage and screen acting, with past performances including but not limited to Hamlet, Thunderstorm, and The Addams Family. Jaden hopes to bring his most genuine and vulnerable moments to life on stage.