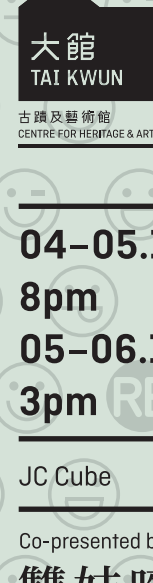


# 《雙妹嘜: RE》

MMM:RE

陳敏兒·楊惠美

Abby Chan & Yeung Wai Mei



04-05.10.2019

8pm

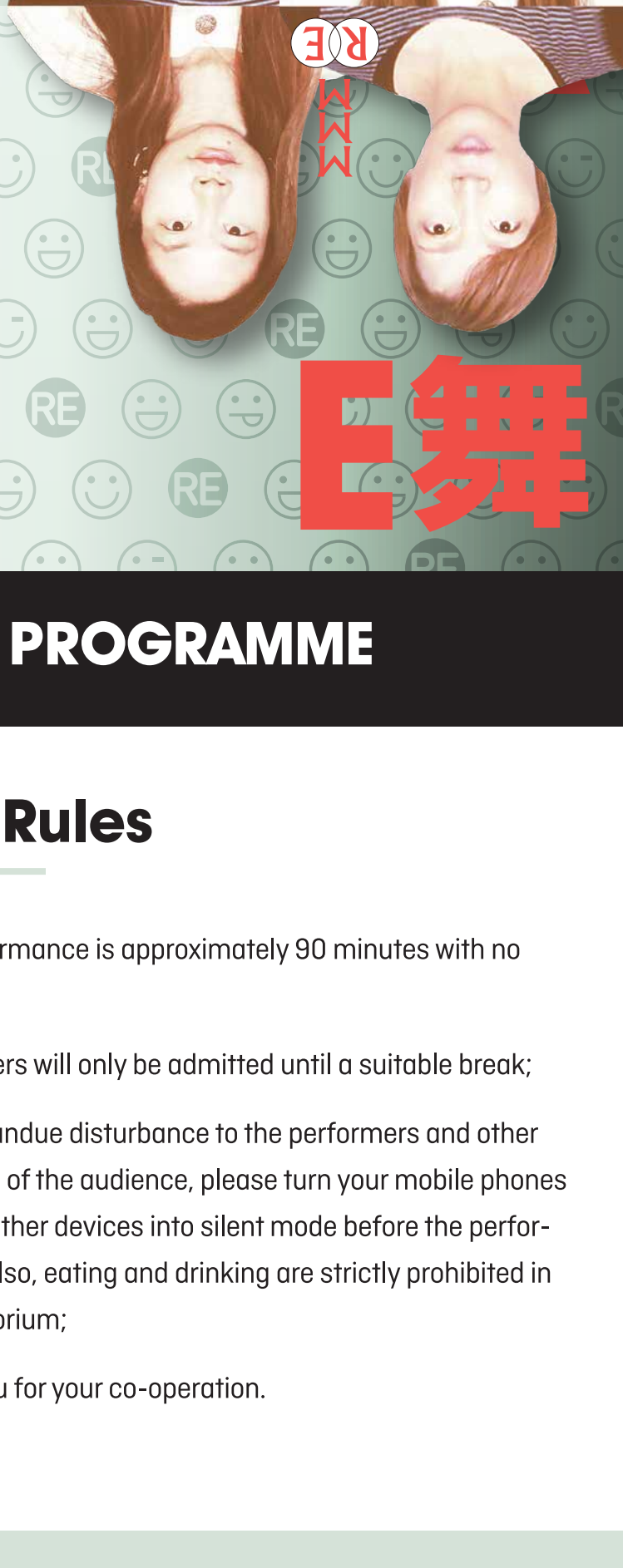
05-06.10.2019

3pm

JC Cube

Co-presented by 雙妹嘜 舞團 McMuiMui Danseemble

Curation Felixism Creation



NEW

舞

## HOUSE PROGRAMME

### House Rules

- 1 The performance is approximately 90 minutes with no interval;
- 2 Latecomers will only be admitted until a suitable break;
- 3 To avoid undue disturbance to the performers and other members of the audience, please turn your mobile phones and any other devices into silent mode before the performance. Also, eating and drinking are strictly prohibited in the auditorium;

Thank you for your co-operation.

### Producer's Note

Revolving around the theme "Break the Boundary and Dance Your Identity!", the Tai Kwun Dance Season 2019 challenges the conventions of identity and form through a diversity of street dance, modern dance, immersive dance theatre, contemporary dance, ballet and VR dance videos. The season is set to closing the gap between dance and the general public, inviting all to jump out from the role of just being an audience – but joining in as part of the dance and unleash their potentials!

#### Break the Boundary

Curated by street dance artist Chan Wing Yip, *Mind Flowing* — Workshop / Showcase / Battle comprises a series of street dance experience to explore the rhythm and dynamics of your body. Suitable for people of all ages, everyone is invited to make a move! There will also be a hip-hop battle attended by masters from the USA, Japan, Hong Kong, and Taiwan, heating up the Parade Ground of Tai Kwun.

#### Dream Team

by Israeli choreographer Dana Ruttenberg offers an immersive dance and theatrical experience. Performed by five dancers aged from 16 to 60, this is a heart-warming journey filled with laughter and tears.

Much anticipated returns are the two flagship dance companies of our city: City Contemporary Dance Company's Jumping Frames International Dance Video Festival 2019 will present a VR dance experience, allowing the art of dance to reach a wider audience through technology; Hong Kong Ballet's *Ballet in the City* will also take the visitors to surprising corners of Tai Kwun, complementing the heritage space with graceful steps.

#### Dance Your Identity

In *16 Strings and One Body*, Israeli actress-choreographer Renana Raz redefines music by joining a string quartet with her body as an "instrument", her matchless feminine charisma is captivating. Unmissable local talents include McMuiMui Danseemble, celebrating their 20th anniversary in *MMM:RE*, the duo will put up a contest for "Pageants of Tradition" and examine women's role in the society; last but not least, *Morphing*, cross-media artist Enoch Cheng will share his bodily experiment about his revelation on species and identity, past and future inspired by his grandfather's immigration journey to South Africa.

Tai Kwun Dance Season 2019 is all about defying what you considered dance as dance!

### Eddy Zee

Head of Performing Arts, Tai Kwun

## Tai Kwun Dance Season Production Team

Producer	Eddy Zee
Programme Coordination	Grace Kwok, Phoebe Cheng
Production Manager	Mike Ho, Juk Cheung, Joel Ma
Chief Technician	Shandy Leung, Juno Tam, Dang Hung
Technician Planner	Irene Cheung
Ticketing	Grace Kwok
Marketing and Communications	Kitty Wong, Gillian Leung, Esther Lui, Kit Cheung, Elise Wong, Jessica Wong, Matthew Lai, Michael Chiang, Chris Wong, Sandra So, Cynthia Tong

## We dedicate this production to our beloved teacher and friend Mr. Tom Brown.

### We hope you like it!

### About MMM:RE

#### McMuiMui Danseemble's 20 years anniversary

#### Lifting the exuberant femininity effortlessly

McMuiMui is a local dance duo founded by dancer-choreographers Abby Chan and Yeung Wai Mei. The duo made their marks in the world as early as in the 2000s, and has gone on hiatus for the last decade to pursue different paths in America. Celebrating their 20th anniversary in 2019, McMuiMui reunites in rejoice at their hometown, reprising their iconic humour and style – after 10 years of ripening, transformation and reflection. It is about the duo's lives, Hong Kong, identity, age and gender from both the personal and universal perspective. The work is set to unveil the weirdest facets of Hong Kong urban life and its funny anecdotes, lifting the exuberant femininity effortlessly.

### About McMuiMui Danseemble

McMuiMui Danseemble was founded in 1997 by independent contemporary dance choreographers and dancers Abby Chan and Yeung Wai Mei, who are also activists in the local theatre scene from 1997 to 2009. Their first two collaborations *Running Wheel* and *Siesta – before HK's return* premiered in New York (1996) and later brought to Hong Kong (1997). Their production *Something Strange in the Air* wowed the audience in 1998 at the Independent Dance Festival in Hong Kong. Afterwards the duo was invited to the Tokyo International Dance Festival, Taipei Crown Theatre Festival and Seoul International Dance Festival. In 2005, *Love in a Doggy Bag* premiered at the Fringe Festival in Hong Kong and toured to the Huayi Festival in Singapore. The production also won the Hong Kong Dance Awards in 2006.

Since then, McMuiMui Danseemble used their unique and outstanding style to talk about love, sex, lust and death; discussing female aging bodies while questioning how society objectifies women; explored the theme of dislocation and the strangeness of life in a "foreign" land; looked into Chinese classic literature *Butterfly Lovers* with a two women version, using songs, gadgets, wit, sensational touch and zany humor.

### Production Team

Choreographer and performer	Abby Chan & Yeung Wai Mei
Dramaturg	Vee Leong
Curator	Felixism Chan
Producer	Georgina Lo
Performer	Caroline Chan#, Linda Lam, Iris Lau, Sharon Yau*
Set Designer and Promotion Photographer	Yuen Hon Wai
Lighting Designer	Alice Kwong
Video Designer	Adrian Yeung#, Guy Cheung
Music Designer and Live Musician	Arm Charm (Veegay, Lily Hong)
Costumes Designer	Cheng Man Wing
Key Visual Design	Peter Bird Studio
Production and Stage Manager	Jason Ma
Deputy Stage Manager	Carmen Hung
Assistant Stage Manager	Chan Yeuk Sze, Poon Yuen Fei
Stage Crew	Leung Chi Wing

\* With kind permission of Chung Ying Theatre Company

# With kind permission of The Hong Kong Academy for Performing Arts

### Scene

1. Removal
2. Really?!
3. Real Lives
4. Relationships
5. Remix
6. Remember the Blossom
7. Relocation
8. Regrets
9. Repeated Goodbyes
10. Repression
11. Reassurance
12. Reconciliation
13. Recycle

## Choreographer's Note – Abby Chan

Everything started with the "self field research" of the duo, said Vee Leong, the dramaturg. 12 pm in Hong Kong, 12 noon in New York, 9 am in California, video conference during prime time.

What's meant by "being"? What's meant by "nothing"? What's meant by "emptiness"?

The state of "being yourself" is but originated from your own choice.

Having a choice, you are the master; having no choices, you are a slave.

Do you have the freedom to choose before you come to be yourself?

The remaining "memory" of the dance duo McMuiMui has become "history". Reunite and reborn, even the old things can create new connections.

The word "duo" is to learn how to "co-exist" – to create different relationships and the ways to get along with, to learn the similarities and differences of each other.

"Different – is the only thing we are all in common."

On the stage, the light is on and the light is off. This time, we invited soil, water, fire and wind, together we experience firmness, wetness, warmth and motion. All the things are interrelated through linked causes. They are fates to be treasured.

Ten years after ten years. How many ten years can one have in life? How tough can things and people be in ten years?

Dance in middle age is no longer a practice of muscle strength, but a practice of mind strength – to know that pain and growth are indeed co-existing. Understand, accept, adjust, restart. Because the real practice begins when you want to call a stop.

"Dance, when you're broken open. Dance, if you've torn the bandage off. Dance in the middle of the fighting. Dance in your blood. Dance when you're perfectly free." – Rumi

There's a Chinese saying of "it takes ten years of practice to cross the river by boat with a particular person". My best partner Wai Mei and I should be practising till we cross the universe by spaceship. By combining friendship with inspiration, we will continue to tour in the cosmos. Heartfelt thanks to our uncompromising "art companionship" Vee Leong; the honest sharing of Linda, Iris, Sharon and Carol; the super charming music group Arm Charm; the design and production team that constantly nurtures and waters us; and the duo producers who take care of us. Finally, I would like to thanks for the love and support of my family and Mr Yang. Without you, I would not be what I am today. Still need to work hard. Let's cheer for our future!

### Abby Chan

Choreography and Performance



Abby Chan is a graduate of the Hong Kong Academy for Performing Arts. She was a dancer and guest choreographer with the Hong Kong City Contemporary Dance Company as well as the founder of Chan-can-dance Theatre and co-artistic director of McMuiMui Danseemble. She received the Lee Hysan Foundation Fellowship of the Asian Cultural Council to present her work in the United States and expand the horizons in her dance career. She is also a four-time recipient of the Hong Kong Dance Awards.

Her choreography has been performed in Hong Kong, Guangzhou, Taipei, Singapore, Seoul, Tokyo, Kyoto, Malaysia, Sydney, Sao Paulo, Colorado and New York.

Recently, Abby was invited to participate in the West Kowloon Cultural District Authority's "ON VIEW: Hong Kong" dance film installation exhibition, and International Co-Lab Artist Residency program which taking place in Edinburgh, Auckland and Hong Kong.

[www.abbychancandance.com/category/gallery](http://www.abbychancandance.com/category/gallery)



# Choreographer's Note – Yeung Wai Mei

## An Eternal Harvest Time

Abby and I met when we were young. I missed the days when we just graduated from the Academy — driven by curiosity in the arts, we went to New York to learn various dance genres and techniques together, such as gymnastics in pairs, yoga, classical ballet and post-modern dance. Setting up a common language and tacit understanding in our future collaboration. Our life paths are different, yet from the 1990s till ten years ago, we have co-created ten works that are full of life with local elements. We wrote, directed, acted and danced by ourselves, in a sincere and equal relationship. Our rehearsal room was always filled with laughter (and occasionally tears), discussion, questioning, experimentation, challenge, affirmation, reflection and repetition.

I believe that the incomparable match between Abby and I is not accidental. From Hok Yau Club to the Hong Kong Academy for Performing Arts to our continuing studies, every little bit we accumulated is our harvest. If marriage is about finding the other half of yourself to become a perfect entity, I think Abby and I are two perfect entities combined to accomplish some “arm arm charm charm” (rough and bumpy) yet unique new languages and new landmarks.

I would like to express my gratitude to Abby who is with me all along, Vee Leong who points out the right direction for our disorganised thoughts, Tai Kwun and Hong Kong Arts Development Council and the team that trust and support us. I shall also thank my husband and daughter for supporting me and coordinate with me, so that I can enjoy for a whole month of the position I took ten years ago — a freelance artist.

## Yeung Wai Mei

**Choreography and Performance**



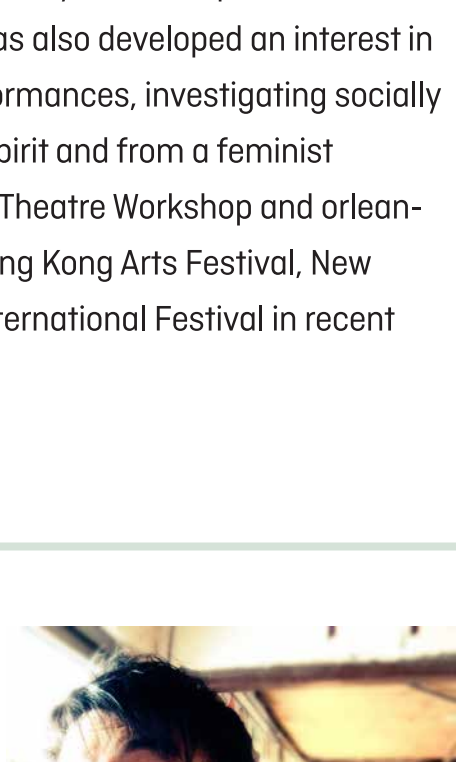
Yeung Wai Mei graduated from the Hong Kong Academy for Performing Arts majoring in Modern Dance. She received her Master of Fine Arts in Dance from the University of Iowa in 1993.

She has since been teaching, choreographing and performing around the world. Her choreography has been presented by major dance festivals in Asia, Europe, and America in cities such as New York, Beijing, Guangzhou, Taipei, Seoul, Tokyo, Osaka, Melbourne, the Philippines, Singapore, Copenhagen and Montpellier. She was awarded the Hong Kong Dance Alliance Dance Awards for three consecutive years for her outstanding choreography and performance.

In addition to dancing, Wai Mei co-owns Barefoot Yoga Studio on the U.S., teaches Yoga Teacher Training internationally; she is also a certified massage practitioner, devotes her passion on healing human physically, mentally and emotionally.

## Vee Leong

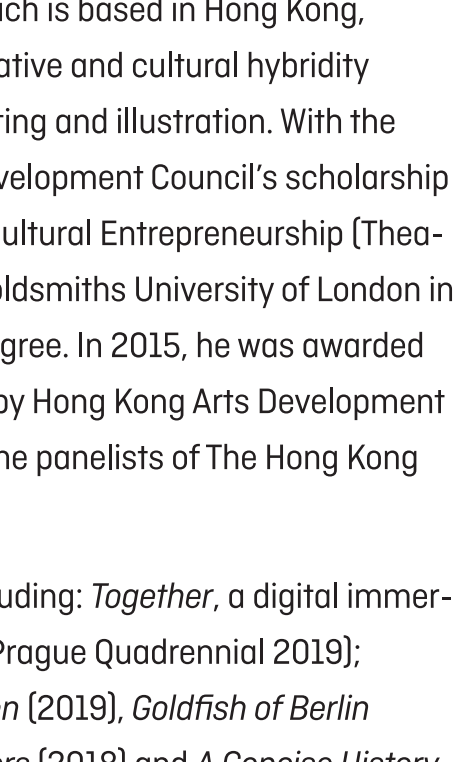
**Dramaturg**



Vee Leong is a writer-director in text-based and intermedia art making. Based in Hong Kong, her works have also been seen in Taiwan, the UK and recently in the Netherlands. Dedicated to the research and practice of contemporary form and politics of text-based theatre making, she has also developed an interest in sound-based and durational performances, investigating socially loaded topics in an independent spirit and from a feminist perspective. Presented by On&On Theatre Workshop and orlean-laiproject, she has appeared in Hong Kong Arts Festival, New Vision Festival and Manchester International Festival in recent years.

## Felix Chan

**Curator**



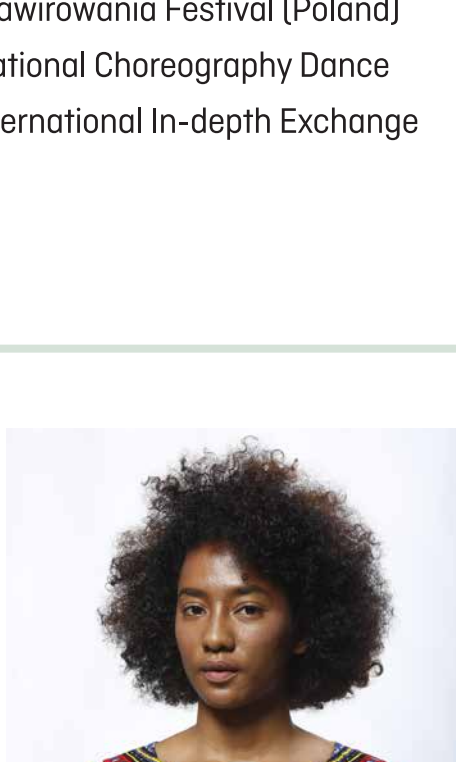
Felix Chan is a theatre curator, illustrator and art critic. He set up a company FELIXISM CREATION, which is based in Hong Kong, Taiwan and London, produces creative and cultural hybridity productions in theatre, critical writing and illustration. With the supports from Hong Kong Arts Development Council's scholarship in 2017, Chan studied Creative & Cultural Entrepreneurship (Theatre & Performance Pathway) at Goldsmiths University of London in 2018-19 and received a Master Degree. In 2015, he was awarded the Award for Young Artist (Critic) by Hong Kong Arts Development Council. Chan is currently one of the panelists of The Hong Kong Theatre Libre.

His recently theatre curations including: *Together*, a digital immersive theatre by Factory Irregular (Prague Quadrennial 2019); *Happily ever after nuclear explosion* (2019), *Goldfish of Berlin* (2019), *The Histories and their lovers* (2018) and *A Concise History of Future* (New Vision Arts Festival 2016) by Reframe Theatre; *Stream of Consciousness* (2018), an immersive theatre by Fringe Club; *The Nether* (2017) by Papika Studio; *Between In and Out* (2017) by Mobius Strip Theatre; *Somewhere out there* (2016) by Taiwan National Theatre; *The sorrow of young Yat Sum* (2016) by International Arts Carnival and so on.

[www.felixism.com](http://www.felixism.com)

## Georgina Lo

**Producer**

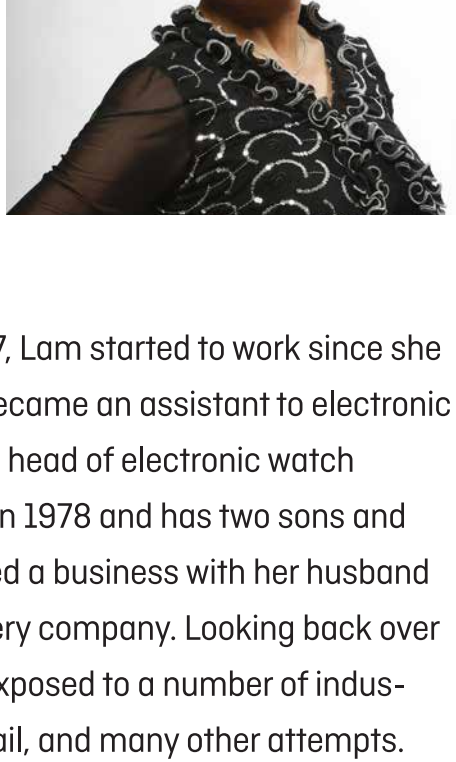


Georgina Lo graduated from the Hong Kong Academy for Performing Arts (HKAPA), she then received her MA in Cultural Management from The Chinese University of Hong Kong.

Her managed projects include: Tai Kwun Theatre Season — *Tri Ka Tsai*, HKartsFestival@TaiKwun, “Dance in Hong Kong” in international tanzmesse nrw 2018, Producers’ Network Meeting and Forum 2018 by West Kowloon Cultural District Authority, “Hong Kong Focus” — China Networking Project presented by City Contemporary Dance Company, Zawirowania Festival (Poland) Exchange Project and Le Phare National Choreography Dance Center X Unlock Dancing Plaza International In-depth Exchange Project, etc.

## Caroline Chan

**Performer**



Caroline Chan is currently in her first year at the Hong Kong Academy for Performing Arts, majoring in Acting. She graduated from Tamkang University with Bachelor of Arts in English Literature (2019). During her B.A. Degree, Chan completed a course by the Performing Arts Program as well as taking part in the English Department's Annual Drama Production *Perfect Strangers* (2018) and *Hyde* (2019). Chan has also performed in *Double Warm Winter ~~ Granny Katy@Charles Dickens* and *St. Augustine — Confession of Life* presented by Augustine Drama Group. Besides, Chan is also a freelance model who enjoys writing poetries and essays.

## Linda Lam

**Performer**

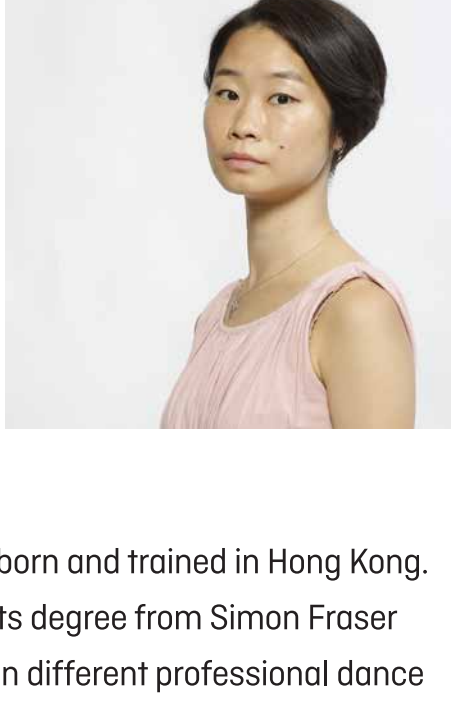


Retired. Born in Hong Kong in 1957, Lam started to work since she was young. At the age of 17, she became an assistant to electronic production. At 19, she became the head of electronic watch production line. She was married in 1978 and has two sons and two daughters. In 1980, she started a business with her husband and established their first stationery company. Looking back over the past 30 years, she has been exposed to a number of industries, including the restaurant, retail, and many other attempts. She finds her life is overall acceptable, and she gives a good account for herself.



## Iris Lau

**Performer**



Iris Lau is a dance artist. She was born and trained in Hong Kong. Lau received her Master of Fine Arts degree from Simon Fraser University in 2013. Iris performed in different professional dance communities in Hong Kong, China, Canada, US and Paris.

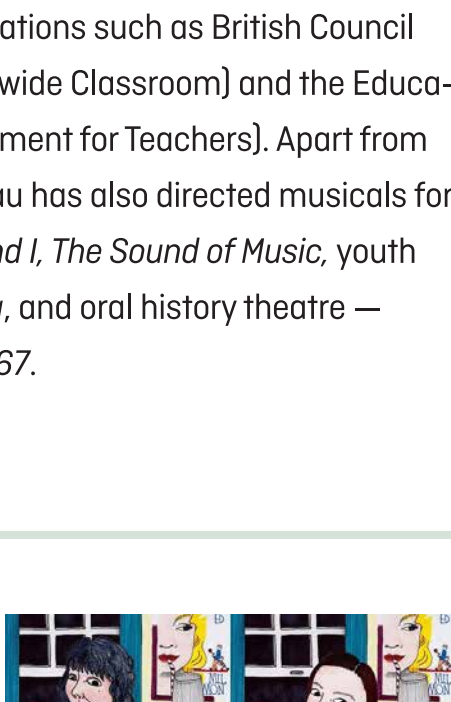
Iris's choreographic works include: dance-theatre *ReCall*, *Twenty-Fourteen* and *Definition of Time* in Time series. Beside her own choreographies, Iris also works as movement collaborator for theatre productions *The Peaceful Sea* (2014) and *The Last Seven Words of Fernando Pessoa* and as dramaturg.

Iris also directed a play *Flesh and Blood, Disintegrate* in the Brave New Play Rites Festival 2016 of University of British Columbia. She hopes she could bring a new perspective to theatre and introduce the hybrid of dance-theatre to audience.

Iris was invited to present her work *Babel 3.5* in World Dance Alliance Global Summit 2017; and project "The Doctrine" in Literary Managers and Dramaturgs of the Americas (LMDA) 2019.

## Sharon Yau

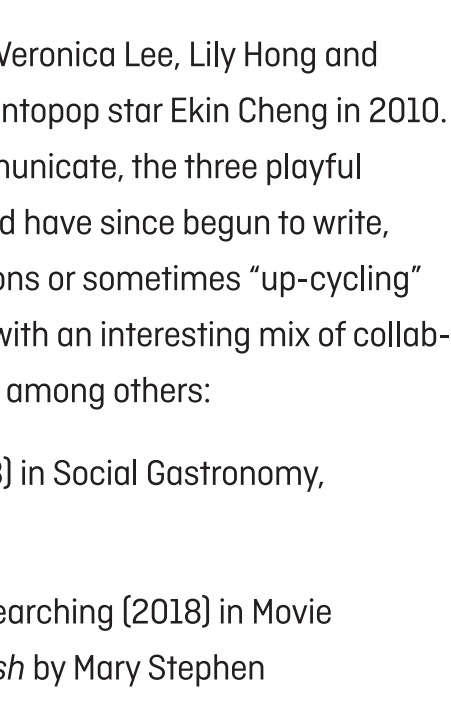
**Performer**



Sharon Yau received a Master Degree of Fine Arts in Drama (Drama and Theatre Education) from the Hong Kong Academy for Performing Arts. Yau specializes in developing drama curriculums to foster English learning at both Primary and Secondary levels. She has collaborated with organisations such as British Council Hong Kong (Shakespeare: A Worldwide Classroom) and the Education Bureau (Professional Development for Teachers). Apart from Drama Education programmes, Yau has also directed musicals for school anniversaries - *The King and I*, *The Sound of Music*, youth theatre — *Dear Yelena Sergeyevna*, and oral history theatre — *Memories from the Island East, 5/67*.

## Arm Charm

**Music Design & Performance**



Arm Charm's name has a similar sound to a Cantonese expression which means "wacky" and "rough around the edge". Their projects portray the whimsical side of music, of girls and of life.

Arm Charm started in 2018 when Veronica Lee, Lily Hong and Grace Tin met as musicians for Cantopop star Ekin Cheng in 2010. Armed with a strong urge to communicate, the three playful multi-instrumentalists clicked, and have since begun to write, sing and perform their own creations or sometimes "up-cycling" songs and participate in projects with an interesting mix of collaborators. Previous projects include, among others:

- Singing and Leftover Food (2018) in Social Gastronomy, Oil Street HK
- Music and French-HK Identity Searching (2018) in Movie *Jeanne Moreau and Steamed Fish* by Mary Stephen
- Upcycling (rearrangement of) song "The Best is Yet to Come" (2018) in Movie *Napping Kid* by Amos Wong
- Creative Space Making Project with Design District Hong Kong #ddhk

Arm Charm's interest and forte are to give music a twist, blending aural sensations with the visuals of movements, light and space. Their natural instinct is to think outside the box.

Charmed by what you've heard so far? Contact Arm Charm at armcharm4@gmail.com for collaboration possibilities!

## Veronica Lee

Veronica Lee graduated in Composition from the Department of Music at the Chinese University of Hong Kong and received a diploma in Sound Engineer from the Hong Kong Academy for Performing Arts later on. Since then she has become one of the few female sound engineers in Hong Kong. Currently active in music, advertising, film, theatre and studio recording. She has worked with Hong Kong and Taiwanese singers including Anthony Wong, Faith Yang, Jeff Chang, Joey Yung, at17, Denise Ho, Ekin Cheng and Young And Dangerous Concert Live. In addition, she has formed music groups such as Minimal, Material Girls and 100% with Arion, Sandee Chan and Mavis Fan respectively, as an active member of the independent music scene.

Veronica Lee particularly loves producing music for moving images and theatre. She has collaborated with theatre groups including Zuni Icosahedron, Mr. Wing Theatre Company in Taiwan, Windmill Grass Theatre and Dionysus Contemporary Theatre. In recent years, she is active in film and advertising music productions, including films such as *Ming Ming*, *My Ex-Wife's Wedding*, *Endless Nights In Aurora*, *The Empty Hands*, *Napping Kid* and *The Lady Improper*. She was awarded Best Original Film Score at the 34th Hong Kong Film Awards by *The Midnight After*.

## Lily Hong

Lily Hong started piano practice at the age of five. She graduated with a degree in Piano Performance from the University of Toronto and has become an accompanist for many years. In 1999, she won the English Song Writer Award and Best Interpreter Award in Canada; after returning to Hong Kong, she became an artist of Hong Kong Television Broadcasting Co., Ltd. (TVB) and also taught at Naxos Music Centre established by Nishizaki Takako. Since 2006, she has become a freelance musician, specialising in accompaniment in concerts, flute and keyboard, and the writing of piano music. She has collaborated with artists including Joey Yung, Ekin Cheng, The Grasshopper, Fiona Fung, Mimi Lo, Miriam Yeung, Young And Dangerous Concert Live and Timothy Wong; published CD and piano solo for Classic Children's Songs, Ghibli Animation Music Collection and My Favourite Pop Piano Solos. In 2014, she worked on a 3CD Boxset, Disney 90th Anniversary Celebration Piano Music and also served as Judge of the competition. Recently, she wrote music and lyrics, arranged and sang for a school song of an international kindergarten. She is currently the piano arranger and adjudicator for the Hong Kong Student Open Music Competition (pop music class).

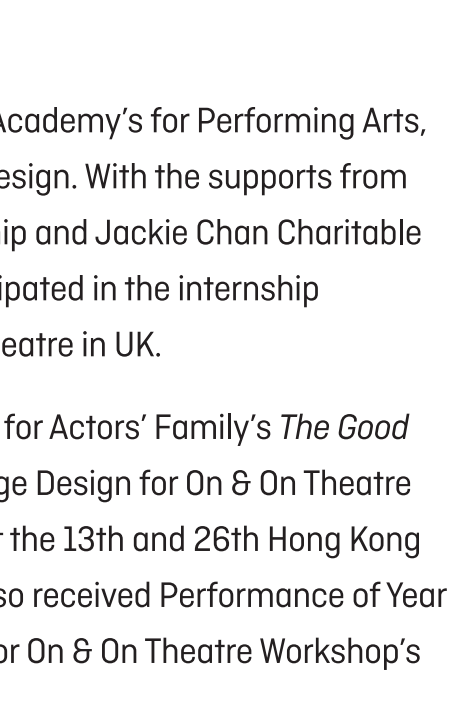
## Grace Tin

Grace started violin practice at the age of four and has since grown up with music in Montreal, Canada. A fun-loving girl, she has also explored a fun world outside classical music – playing guitar and drums and jamming violin in bands – and sought for every chance to have fun. She formed the music group Arm Charm in 2018 with her music friends, Veronica Lee and Lily Hong.

After graduating from a faculty of Law, she returned to practice in Hong Kong in 2008. This didn't stop her from playing around and she continued to record music and write lyrics for numerous advertisements and films in Hong Kong, including advertisements for Canon and Standard Chartered Bank, and films *Look for a Star*, *A Beautiful Life* and *The Midnight After*. As a music performer, she has collaborated with artists including Ekin Cheng, Vivian Chow, Joey Yung, Young And Dangerous Concert Live, The Grasshopper, Denise Ho, Hacken Lee, Leo Ku and Ken Hung, as a violinist and backing singer.

## Yuen Hon Wai

**Stage Design and  
Promotion Photography**



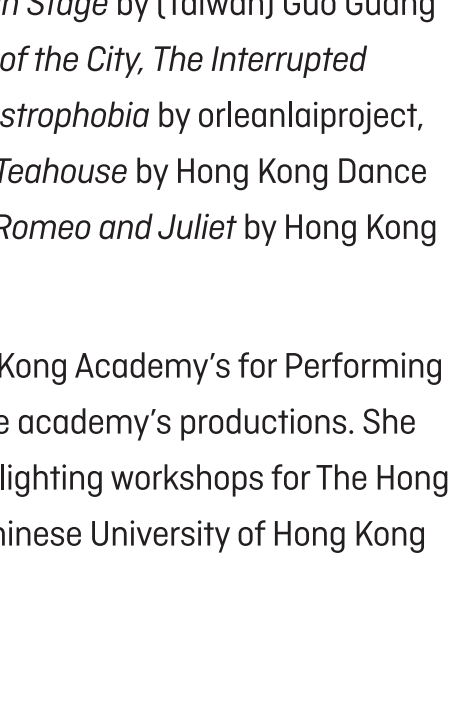
Yuen graduated from Hong Kong Academy's for Performing Arts, majoring in Stage and Costume Design. With the supports from Hong Kong Jockey Club Scholarship and Jackie Chan Charitable Foundation Scholarship, he participated in the internship programme at Stephen Joseph Theatre in UK.

He received Best Costume Design for Actors' Family's *The Good Person of Szechwan* and Best Stage Design for On & On Theatre Workshop's *Der Goldene Drache* at the 13th and 26th Hong Kong Drama Awards respectively. He also received Performance of Year at IATC (HK) Critics Awards 2018 for On & On Theatre Workshop's *Tête-bêche*.

Yuen is currently a freelance theatre practitioner and educator. He is also a stage photographer with his photographic works have been exhibited in Taiwan and Japan. He has published his solo photographic book *Black List*, after the exhibition in 2008.

## Alice Kwong

**Lighting Design**



Alice Kwong graduated from The Hong Kong Academy's for Performing Arts, majoring in Theatre Lighting Design. She has worked in a variety of art forms including dance, drama, Chinese and western opera, puppet and concert.

Her recent works include *Heroes On Stage* by (Taiwan) Guo Guang Opera Company, *The Architecture of the City*, *The Interrupted Dream* by Zuni Icosahedrons, *Claustrophobia* by orleanlaiproject, *DimSum Adventures@Lung Fung Teahouse* by Hong Kong Dance Company, *Carmen and more and Romeo and Juliet* by Hong Kong Ballet.

Kwong taught EXCEL at The Hong Kong Academy's for Performing Arts and was the supervisor for the academy's productions. She was also invited to conduct stage lighting workshops for The Hong Kong Polytechnic University, The Chinese University of Hong Kong and Theatre Farmers (Macau).



# Cheng Man Wing

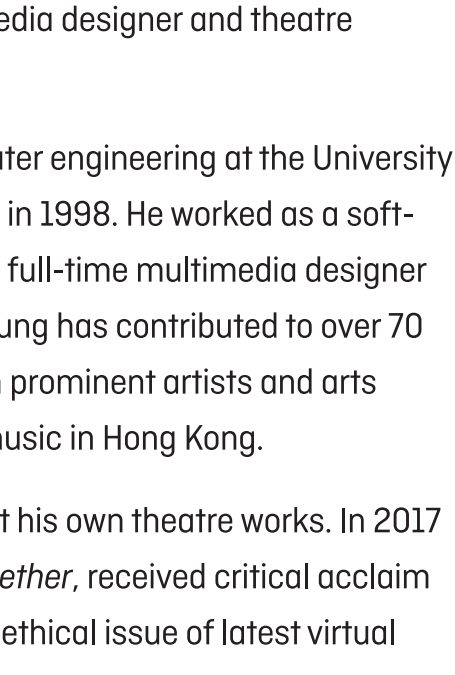
Costume Design



Cheng Man Wing graduated from L'Ecole Supérieure des Arts Appliqués Duperré, L'Université de la Sorbonne in France, and The Somerset College of Arts and Technology in the UK, majoring fine art textile and fabric printing technology. Cheng explores the interaction between fashion and theatre. He regularly presents his fashion collections in Paris. His recent theatre collaborations include Theatre du Pif, On and On Theatre Workshop, Actors' Family, Hong Kong Arts Festival, City Contemporary Dance Company, Theatre Horizon, Prospects Theatre, Y-Space, Hong Kong Repertory Theatre and others.

# Adrian Yeung

Video Design



Yeung Chun Yip Adrian is a new media designer and theatre director in Hong Kong.

He was originally trained in computer engineering at the University of Hong Kong where he graduated in 1998. He worked as a software engineer prior to becoming a full-time multimedia designer in the early 2000s. Since 2007, Yeung has contributed to over 70 productions and collaborated with prominent artists and arts groups from theatre, dance and music in Hong Kong.

Since 2010, Yeung started to direct his own theatre works. In 2017 he directed Jennifer Haley's *The Nether*, received critical acclaim for the examination of the current ethical issue of latest virtual reality technology. From 2012 to 2016, Yeung directed a series of works, experimenting the boundary between theatre and film.

Inspired by the life and films of legendary comedian Charlie Chaplin, he directed *Modern Times* (2016), exploring the motion capture technology with mime movement. In *Landscape of Ozu* (2015) and *Antonioni Conjecture* (2012), Yeung used live camera technology on stage to recreate the aesthetics of famous film director Yasujiro Ozu and Michelangelo Antonioni.

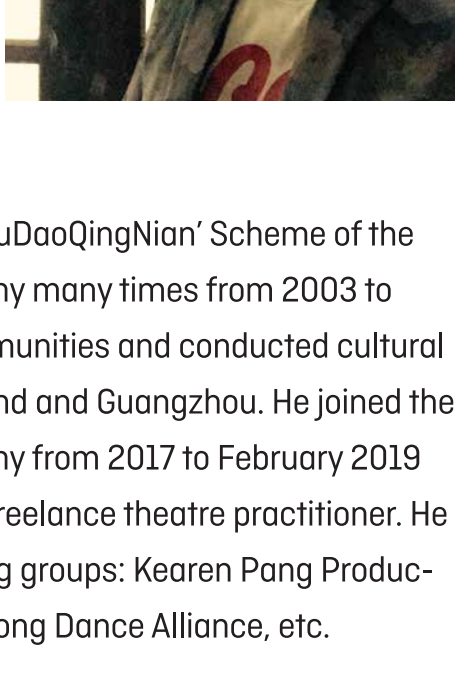
His works explore new technologies within the context of theatre production. He examines the relationship between the world of mediated reality and the liveness of performances, with the technologies like virtual reality, projection mapping, motion capture, multiple live camera, mobile programming, etc.

He was awarded an Asian Cultural Council fellowship in 2014 to further develop his abilities in this regard while exploring cutting-edge advances in the field of new media in the U.S.

He is Senior Lecturer in Media Design in School of Technical and Entertainment Arts, Hong Kong Academy's for Performing Arts.

# Guy Cheung

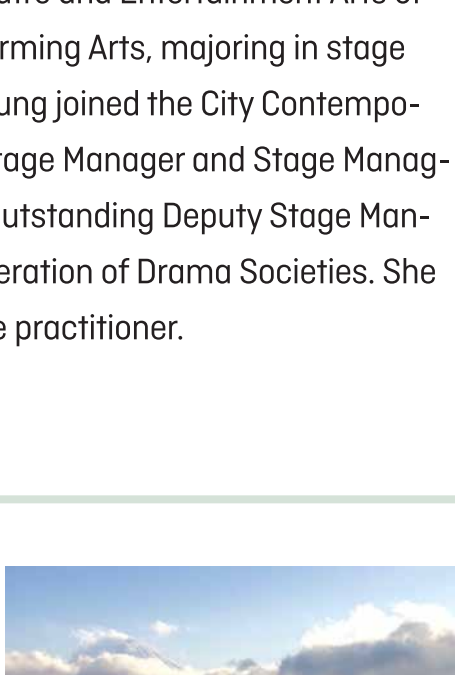
Video Design



Cheung holds a degree in Bachelor of Arts (Fine Art) but could not make a living as an artist. He has participated in the production of various works of McMuiMui Dancemle, including *Love in a Doggy Bag*, *Flesh Dance* and *Boot-leg Butterfly*, etc. Actually, he wishes he could dance.

# Jason Ma

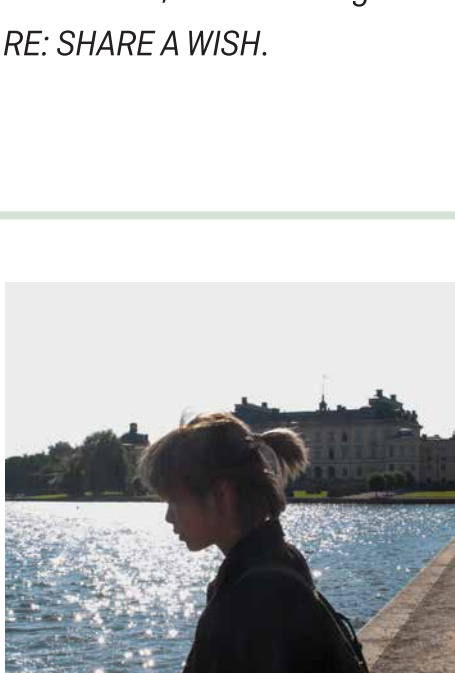
Production and Stage Manager



Jason Ma has taken part in the 'WuDaoQingNian' Scheme of the City Contemporary Dance Company many times from 2003 to 2008. He has toured around communities and conducted cultural exchange performances in Thailand and Guangzhou. He joined the City Contemporary Dance Company from 2017 to February 2019 as a stage manager. He is now a freelance theatre practitioner. He has collaborated with the following groups: Kearen Pang Production, W Theatre, Greensco, Hong Kong Dance Alliance, etc.

# Carmen Hung

Deputy Stage Manager



Graduated from the School of Theatre and Entertainment Arts of the Hong Kong Academy for Performing Arts, majoring in stage management. After graduation, Hung joined the City Contemporary Dance Company as Deputy Stage Manager and Stage Manager respectively. She received the Outstanding Deputy Stage Manager Award by the Hong Kong Federation of Drama Societies. She is now a freelance arts and culture practitioner.

# Chan Yeuk Sze

Assistant Stage Manager



Chan graduated from Australia's Flinders University with a Bachelor of Creative Arts (Digital Media) and from Hong Kong Institute of Vocational Education (IVE) with a High Diploma of Creative Media and Entertainment Technology.

Working as a Stage Manager and Production Manager (Exhibition), she recently participated in productions including Unlock Dancing Plaza's *Never-never Land*, HKArtsFestival@TaiKwun, Hong Kong Dance Alliance's *Springboard Showcase 2019*, ifc mall's *Jingle Jangle Carnival*, and Lee Gardens' *RE: SHARE A WISH*.

# Poon Yuen Fei

Assistant Stage Manager



Graduated from the Hong Kong Baptist University in 2018, majoring in Creative Media Writing, Poon is now a freelance theater practitioner. Recently, she has participated in Hong Kong Kids Talent Academy's *Our Kids' Voices*, 100Most x W Theatre's *Big Resignation Day*, Artocrite Theater's *EVE*, Most Drama — *I Kill Die Jor Dear Customer*, 100Most's *Dong Fang-sheng's Special Power Save Hong Kong*, and *Ravages of Time I: Heroes* by Actors' Square.

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**We value your feedback. Please fill in this survey and share your thoughts about this performance with us.**

