

一場

an installation performance

of

演出

假裝的

make-believe

概念/導演/場域構作/監製

Concept/Direction/Scenography/Producer

黎蘊賢

Orlean Lai

we are for real

我 們 來 真 的

12-14 & 16.10.2023 (四至六、一 Thu-Sat, & Mon) **8pm**

14 & 15.10.2023 (六至日 Sat & Sun) **3pm**

香港兆基創意書院 多媒體劇場

Multi-media Theatre, HKICC Lee Shau Kee School of Creativity

粵語演出

Performed in Cantonese

由於演出的特別安排，遲到者將不予進場，敬請準時入場。

Due to specific arrangements, NO latecomers will be admitted.

演出有煙霧及閃爍效果、尖叫、粗俗用語及強烈聲效。

There will be smoke, screaming, flashing, strong languages and strong sound effects during the performance.

If I speak the truth in an obviously disguised field, will you believe me?

If I fake it in a 'fake it till you make it' space, will you also believe me?

You believe/ you don't believe/ you sort of believe, and you doubt/ you beg yourself to believe/ you refuse to believe/ you cheat yourself into believing it... Can you really fake it till you make it?

When performers present their own self in a performance, are they role-playing?

When a performer perfects an audience-preset/ expected 'self', can you distinguish the genuine from the acted?

It is said that every illusion on the stage is a copy of reality. Are you sure that the so-called authenticity of existence exists?

Welcome to the creators' labyrinth of truth and illusion! Light dims, curtain rises, audience and creators entered into an indescribable and unspecified contract to construct an impossible reality together.

As we depart from the theatre, will the reality become more concrete? Does 'truth' only exist as a belief?



Scenes

Prologue - Ritual

Pretending

Performing Failure

Cannot Go On

Invisible &
Something Else

Wake Up, And Then

Creator's Note

Reflection on make-believe & performance

Orlean Lai

'Make-believe', in some cases of 'dramatic theatre', plausibly relates to 'representation', that is, imitating the reality through characters, situations and scenes, in order to engage the audience in the play as a temporary detachment from the real life.

When I was a young theatre-goer, I found myself hard to enter the story of dramas but did not understand why. After a very long time, I gradually found out the reasons that kept me withdrawn from those performances. No matter how realistic the stage happenings might seem, I felt (and knew) that they were mimetic. How can we remake the world (not all theatre works have such condition, though) without noticing the frame that holds it? Such a puzzle has assured my personal preference of theatrical practice.

However, I am still interested in the notion of 'make-believe', knowing that its operation does not only rely on the talents of the creators and actors, but also the active participation from the audience who voluntarily engage into the unspecified contract and ritual. This is such a unique state of 'spectatorship' in the realm of theatre.

Another type of 'make-believe' slightly resembles the process of 'self-hypnosis'. The creator would provide minimal clues to the audience whose minds might construct images that have not been seen on the stage at all. The audience would have to use their own imagination to complete the imagery. In theatre,

common examples include mime and Peking Opera.

Conceived by the concept of 'make-believe', how can our non-dramatic performance enable the audience to immerse in it? Looping in the cycles of obvious fakery, how would they continue the immersion and engagement, or can they meanwhile see the 'realness' within ?

Apart from the performances delivered by performers, distinctive elements including sound, light, images, objects, written stories (not scripts) are all referential with each other to fulfil an idea, an image, in the hope that the audience can perceive the work by entering a 'state of mind'. When I was thinking about the connection between these elements, another creator asked me if it was like making a montage. I thought that it would be closer to a triptych, but theatre are composed of more than three elements. Their synchronicity and uniqueness can be referred to and reflected on each other.

The performers whom I invited this time are with strong persona while excellent in performing. Their performances can be regarded as both 'subject' and 'object'. When they are not given any roles and resuming themselves, are they being their true selves? A "heightened' self is neither a 'fictive' state nor a 'non-fictive' one; it shuffles between 'acts' and 'performs'. During the rehearsals, I saw the performers jumping in and out, in searching for their own logic and belief in the process. As a creator with no experience in directing performers, I trusted the performers' abilities. Although I could not be of much help in this aspect, I enjoyed seeing their continuous tryouts for varied possibilities. Thanks to the creativity and talent of the performers, their collaborative 'devising' has shaped the performance to what you are seeing today. Thank you all for your hard work!

In the theatre, the stage technology and the mechanical

devices designed by media artists provide alternative possibilities for 'make-believe'. I believe that 'performativity' is not solely possessed by performers. Varied elements - such as sound, light, images, objects and installation, all integrated and composited together into a landscape within the theatrical time dimension, can also be regarded as performance in its own right. Here, installation and objects have become important members of the performance. The curtains, like visible music; the breathing of the lights and its relationship with the performers, the scenery, objects and sound, are all 'performing'.

Picking up both the creative and the production roles in this project, I am somewhat overwhelmed yet very satisfied. I am truly thankful to everyone in the team. The hard work of the production team is palpable. Thank you to all my creative partners who devoted a very long time exchanging ideas with me. Their questions and advice have helped shape my thoughts and reassured my direction. I am indebted to all the creators I have worked with, without whose larger-than-art inspirations this creation would not be born.

Afterall, isn't theatre a kind of creation that happens between the impossible real and the possible imagined?

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Seriously, we are for real?

Chan Ping-chiu

Artistic Director, On & On Theatre Workshop

It happens that people whom you have known for a long time do not necessarily echo your creative practice and life views. However, accidental swift of perspective or coincidental encounter may unearth the hidden commonality between two individuals whose paths had never been crossed. The indescribable joy from within, is way more interesting than those bold and loud exchange. What I want to talk about is *We are for real*, the latest project by Orlean Lai. My inevitable attempt of misinterpretation came in this way - isn't it an extension of *From Stage to Reality Project* launched by On & On Theatre Workshop last year? My initial slogan coincides with Orlean's Chinese title for the current show, although my English title says *AAAAAuthenticity!!!*. Orlean designed the English title *We are for real* prior to the Chinese; mine was the vice versa. When we shared our own naming process, the energy aroused by a creative concept at such a time and place became instantly palpable: be it a big wave or a tiny ripple, a face-to-face confrontation or a meta detachment.

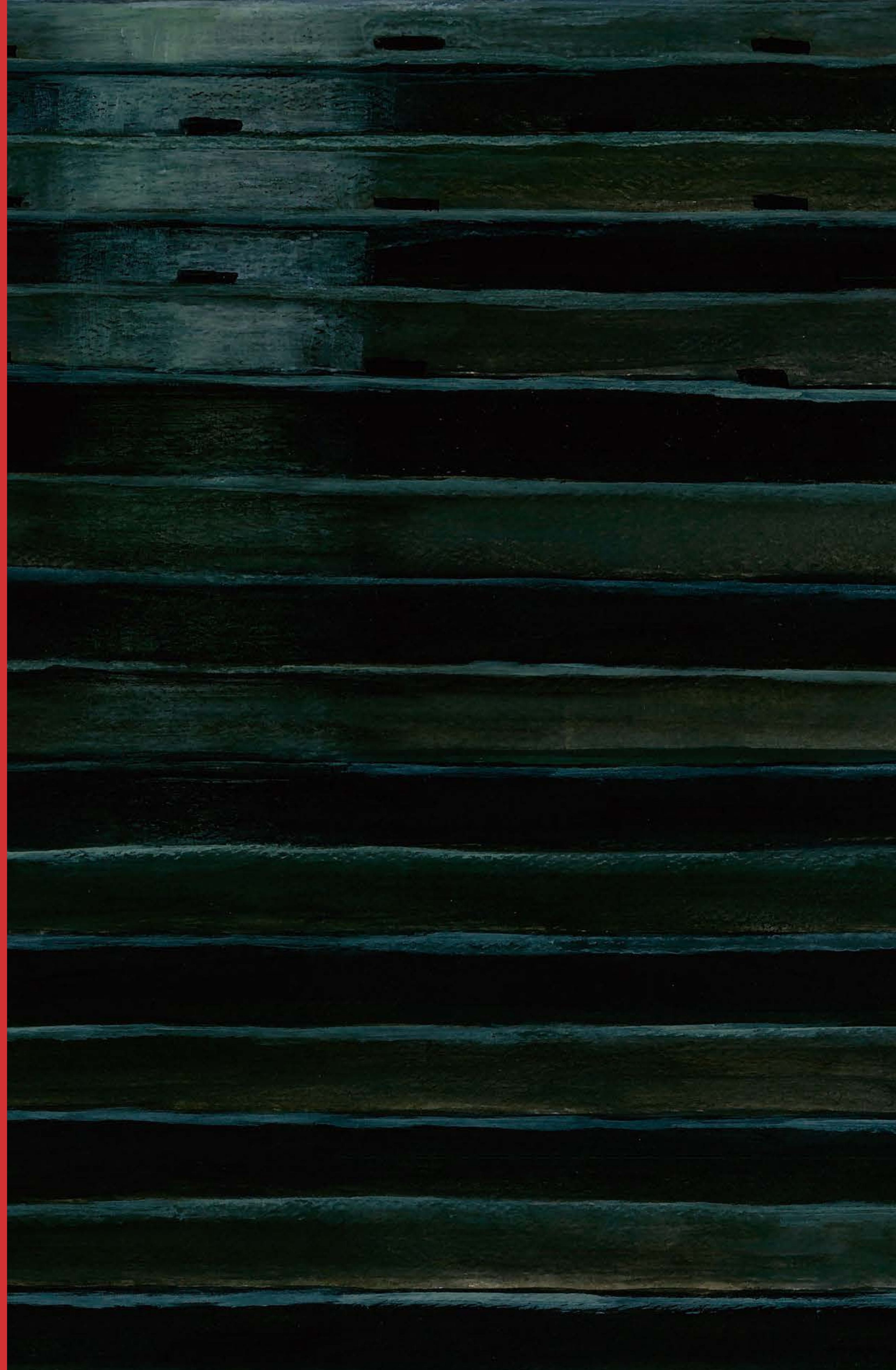
When discussing the word 'real' today, we no longer feel obliged to retrace Lacan's theories on semiotics, in which the substance must be deconstructed into something intangible and incomprehensible. In reality, 'real' has become a personal expression that exceeds the collective understanding among the public, realising the most secular layer of its meaning. In performing arts, there used to be the so-called 'Reality Effect', which uses realistic details to draw a sense of reality in the theatre, while in recent years, another term 'Authenticity Effect' has been emerged, referring to the creation of an honest or original effect through highly authentic media such as documents, amateurs, yet-to-be-functionalised territories, live

confession and so on. The further we depart from the truth, the more we are interested in the diverse ideas that reflect the 'truth' in culture and art. Sometimes, I cannot stop thinking that the appropriation of truth in the arts has been outright tainted by trend, just like the over-emphasis on 'character' and 'role' in traditional fiction and theatre at the dawn of modernism; it is unrelated to truth and care, but may have been a tool of compensating for the alienation and secularisation of modern life.

The waves and undercurrents stirred up by *We are for real* have put contemporary performers forward to identity crises. To be real or not to be, that's the question. This time, Orlean takes up the director's role, working together with her five performers. It is definitely something to look forward to. Four young professional actors and dancers full of their own characters (and more importantly, their individual talents) plus a veteran 'amateur' actor Pollux Kwok whose charm never disappoints, will certainly spark in the *We are for real* feast. Although No Discipline Limited has recently been collaborating with professional performers, such as *Truth within Earshot* or older works like *Playground as Metaphor*, all of which already involved experienced actors, I have a feeling that the sense of performativity and elements of performance will even elevate over time. From exploring the nearly static authenticity and ambiguity to a more narrative and dynamic performance; from the implicit mode and soft texture in the past to the sharp and sonorous tone in *Somnium*, such tendency is obvious.

Every quest for the truth invites the audience to construct a short and temporary reality. I suspect that Orlean's intention is the contrary this time, but it must be verified by the on-site audience. Actors are best at performing to such a state (constructing a sense of reality), using their craft to fulfill the audience's expectation in every performance. A genuine performance is based on competence, but it is this selling-out

of contemporary performers that solidifies acting/ playing. Fundamentally speaking, perfect performances and traditional craftsmanship live above criticism, but in the modern world of disguised societies, skilled performers deliver a sense of the unreal, just as in real life when coming across extraordinarily articulate or talented people, we feel inexplicably suspicious and doubtful. I strongly believe that creators who did not receive traditional performance training have long since discovered that only the opposite side of competence and the perspective of failure can bring people closer to the truth. This is my personal understanding of the development of performing art and the aesthetics of contemporary theatre, where the immaculately portrayed poetics has been replaced by the poetics of failure, on and off the stage (in fact, a simple technique-free acting such as an amateur performance is also a performance), in true or fake life scenes, in situations when the truth is inconceivable but you must carry on doing so. Perhaps, as Miu Law, a young creator said, we are all striving to reflect the folds and the subtleties of the world.



No Discipline Limited

'No Discipline' is a creative initiative with a playful heart and free spirit. Defying conventional boundaries, it is a catalyst promoting new methods of expression and presentation.

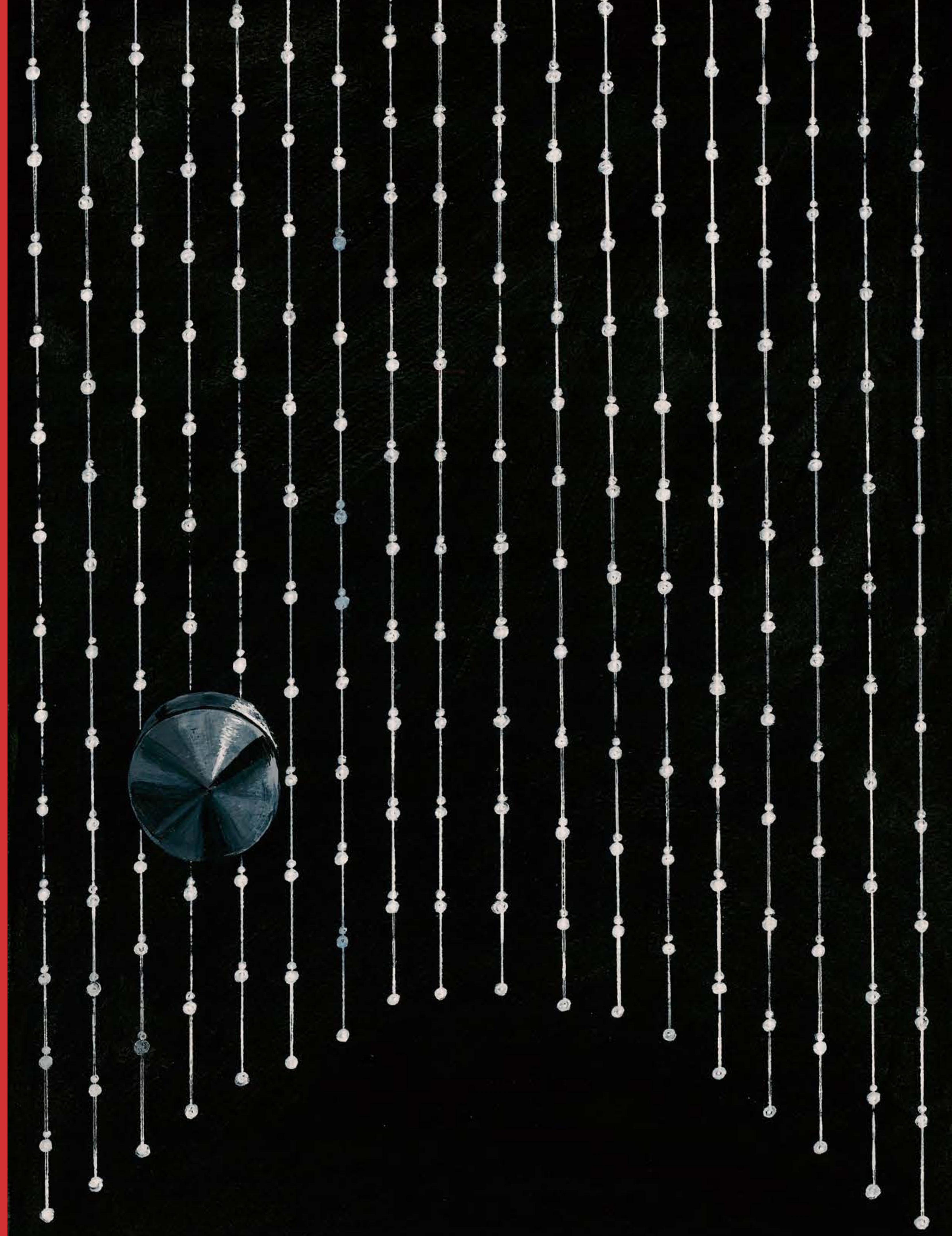
No Discipline Limited (NDL) was founded by independent curator - Orlean Lai, in 2019. NDL serves to unleash imagination and creativity through broader cross-disciplinary collaboration. One of its initiatives is to assemble a creative laboratory where intermedia experiment and cross-cultural collaboration can generate synergy.

As a modern convener of encounters among cultural/ arts practitioners, NDL continuously push the limits of curatorial visionary, with a primary focus on contemporary arts/ performance. Its past co-curated projects include dialogue series *Performance Matters*, (2020), and the Hong Kong Arts Development Council commissioned finale programme for the Jockey Club New Arts Power - *Tables of Contents* (2021) - exhibition & lecture performances - from knowledge to performativity exchange. They are both co-curated by Orlean Lai, Dick Wong (choreographer/director/performer) and Lai Sim-fong (dramaturge/theatre practitioner); a commissioned community art project series *Mountain No Mountain* (2021-22), co-curated with Vangi Fong (visual and community art curator).

NDL has recently curated and produced an auditory performance - *Truth within Earshot?* (2021) with composer/ sound artist Alain Chiu; a landscape performance - *Objects Lie on A Table* with visual artists Ivy Ma and Ng Tsz-kwan (2021); an installation-opera-trance - *Somnium by Nerve* (2022); and another community art project series *Playground as Metaphor* (2022-23).

With the support from Asia Cultural Council, NDL is now in partnership with HKICC Lee Shau Kee School of Creativity in organising an International Artist-in-Residence - Something Foreign in Hong Kong. The programme serve as a platform for cross-cultural dialogue, sharing of identities, values and visions, in the shaping of arts. It provides opportunity to build lasting connections on ideas and experience sharing between people.

www.nodisciplinelimited.hk



@Welcome

Orlean Lai

Concept/Direction/Scenography/Producer

Orlean Lai successively established orleanlaiproject and No Discipline Limited. In the role of curator/producer, she continues to initiate different forms of hybrid collaborations, inviting creative talents across disciplines to conduct cross-domain experiments together, exploring possibilities in different presentation formats, blurring the boundaries between art genres and medium.

Orlean is particularly fascinated with intermedia constructions. In her theatre productions, she likes to introduce visual artists, sound/music creators into the theatre, attempting to elicit works that depart from the conventional 'theatre' mindset within the theatre context, thereby broadening the imagination and possibilities of the theatre. At the same time, she incorporates her own creative ideas and experiences accumulated in theatre and performance into exhibitions and other formats of projects, exploring the shaping of different forms of experiences and spectatorship with audience from different sectors. Orlean was the recipient of the Asian Cultural Council Fellowship in 2016.

www.nodisciplinelimited.hk / www.orleanlaiproject.net

Ng Tsz-kwan

Scenography/Mechanical Installation/Video

Ng Tsz-kwan is the co-founder and executive creative director of yucolab, a multi-media art and commercial design company. Ng studied art in Hong Kong and the UK and since 2000, he began applying new media technology to various fields such as art, commercial exhibitions and museums. His works explore the impact of media technology and presentation methods on human cognitive content.

Tung Wing-hong

Mechanical Installation

Tung Wing-Hong is a visual artist best known for his new media and kinetic art installation. His art creation investigates spatial and various states of human beings in the form of moving images and mechanical movements. Tung currently lives and works in Hong Kong. He also offers his expertise in art production and technical support for local artists and tertiary institutions. He has been honored as the UOB Installation Artist of the Year and received the Gold Award in the 'Established Artist Category' in the UOB Golden Garden Installation Art Award 2015. His artworks have been exhibited at Pearl Lam Galleries (Soho), Shenzhen Art Museum and Siggraph Asia 2018 in Tokyo.

Ho Sin-tung

Story/Painting

Ho Sin-tung was born and lives in Hong Kong. She graduated from the Fine Arts Department in the Chinese University of Hong Kong in 2018. Her artistic practices include drawing, installation, video and writing. Navigating through the texts and different materials, those that haunted her and could not be named are transformed in her works. Ho's penfriend describes her as 'regarding the dead as the living. Objects, events and knowledge gain the status of the living. In Ho's artistic world, these subjects have their own face and dignity despite not being categorized.'

Ho is also the founder of the space 'Good Night' which adopts sports as a framework for alternative cross-medium cultural practices. The space is committed to building stronger individuals and communities.

Lam Lai

Music & Sound Composition

Lam Lai received her BA and MA in composition and electronic music at the Hong Kong Academy for Performing Arts, and further studied at the Royal Conservatory of The Hague. Lam has been expanding the meaning and properties of performance by employing various elements of theatre via working on the concept of music, exploring a place where different concepts of listening experience can coexist and advance towards a balance with other art forms. Her activity as a composer is not limited to instrumental music, but it is also present in her multidisciplinary works which are predominantly electronic sounds and performative elements. She also collaborates with theatre directors, choreographers, actors and visual artists, exploring among the indoor, outdoor and virtual performance spaces. Her works have been presented in Hong Kong, the Netherlands, Germany, Finland and Iceland.

Lau Ming-hang

Lighting

Lau Ming-hang is a creator of pop-up book story theatres, paper art artist, and theatre lighting designer. Over the past decade, he has created multiple 'pop-up book story theatres that blend three-dimensional paper art, light and shadow, and the aesthetics of theatre performance. He has been nominated multiple times for the Hong Kong Drama Awards for Best Lighting Design. His design works include productions such as *Three Sisters* by Theatre du Pif, *Woman Watching* by Rebecca Wong (performed in Hong Kong and Taiwan), and *Somnium* by No Discipline Limited.

Lau has served as a board member of the Hong Kong Association of Theatre Technicians and Scenographers (HKATTS). In 2019 and 2023, he curated the Prague Quadrennial of Performance Design and Space, and traveled to Prague to organize exhibition events. His paper-cutting works have been featured in exhibitions in Hong Kong and Taiwan.

KT Yau Ka-hei

Creative Performer

KT Yau graduated from The Hong Kong Academy for Performing Arts. She was a Resident Choreographer of Unlock Dancing Plaza and a dancer of Y-Space. In 2016, she furthered her dance studies in Israel. In 2018, Yau received the 'Award for Young Artist' at the Hong Kong Arts Development Awards and 'Emerging Choreographer' at the Hong Kong Dance Awards. She received 'Outstanding Small Venue Production' at the Hong Kong Dance Awards for *Unmixed* (2018) and *Confine* (2019), both of which were also nominated for 'Outstanding Choreography'. *Remain Invisible* won the 'Out of the Box' award at the Gothenburg Fringe Festival in 2018.



Chan Wai-chung, Anson

Creative Performer

Chan graduated from the School of Drama Hong Kong, Academy for Performing Arts, majoring in acting. He has been participating in different arts fields including drama, movement, dance, music and multimedia performances. He is one of the founding members of Common Ground and a member of The Interzone Collective. In April 2016, he released his first interplay theatre piece, *Speechless Deer*, which combines poetry, handpan music and body movement. Starting from 2022, he started his personal exploration work *Konstantin's Video Essay*. His recent performances include: The Collective - *MUTE*, Theatre du Pif - *Love in the time of*, Paprika Studio - *All Memories are Watery*, Gaybird - *A Human Concerto* and *18 Ways to Create or Mute Sound* (M+ opening performance). He has been involved in Prospects Theatre's play-writing scheme and has published two theatre scripts: *Without Him*, *My Family* and *Pigdog*.



Pearlmi Tam

Creative Performer

Pearlmi is a freelance actress, drama tutor and playwright. Graduated from The Hong Kong Academy for Performing Arts with Bachelor of Fine Arts in Acting, Tam received 'Best Actor Award' for *Howl* at school. She was an actor trainee in Pants Theatre Production from 2019 to 2021, and participated in several performances. Recently stage performances include Windmill Grass Theatre - *Little Mermaid in Sam Shing Estate*, Pants Theatre Production - *Experiment of Love* - *Harry Harlow*.

In addition to performing, Tam also works on script writing. Recently works include Windmill Grass Theatre - *Parting is Never Easy*, Play-Reading in the Bookshop - *Drive My Cube*, Fiestaspace - *A Journey To Nowhere*, Emperor Entertainment Group - *Mama's Affair* (Movie). Tam's first script *My Haven* won the 'Excellent script' from The 3rd Heart River Cultivation Programme of POP Theater.

Facebook and Instagram: Pearlmi Tam



Tung Chung-can

Creative Performer

Can is a Hong Kong native and freelance performer. Fascinated with body expression, Can loves to wander within words, space and imagination. He was a Teaching Artist of City Contemporary Dance Company from 2018 to 2021 and was involved in a wide range of arts education and dance productions. He graduated from the School of Drama at The Hong Kong Academy for Performing Arts and Visual Communication at the Hong Kong Design Institute. He attended mask class under Manifesto Poetico's Artistic Director Carlos Garcia Estevez in Studio Lecoq Lees. Recent performances and creations include *The 419 of lunar*, *01 Waiting*, music video *The Hertz - Fairy Godmonster* ft. Serrini and dance video *Waiting For* and *Nomad*.



Pollux Kwok

Creative Performer

Graphics, book and branding designer. Kwok works on graphic design, productions and as performer for organisations including orleanlaiproject, Zuni Icosahedron, Edward Lam Dance Theatre, nProjekt and Jockey Club New Arts Power, etc. Recent stage appearances include *The Pork Chops Inferno* and *Zoo as Metaphor 2*.



Dick Wong

Outside Eyes

A graduate of Journalism, Wong left the publishing industry to pursue his career in contemporary dance and theatre. Since 2006, he toured extensively in Europe and Asia with *B.O.B.** (2005), *1+1* (2009) and *Tri_K* (2010). Recent works include *The Rite of Spring* (2016), *We Are Now Six* (2019), *I See* (2019), *U & I* (2021) and *MMXXII* (2022). Named 'Artist of the Year (Dance)' in the Hong Kong Arts Development Awards 2018, Wong is also an avid practitioner in creative research projects and has collaborated with City Contemporary Dance Company, Hong Kong Dance Alliance, Unlock Dancing Plaza, Zuni Icosahedron and Hong Kong Academy for Performing Arts, etc.

Zoe Lai Sim-fong

Outside Eyes

Zoe graduated with Master of Fine Arts in Theatre Practice at the University of Exeter and BA in Modern Languages and Intercultural Studies at the Chinese University of Hong Kong. Zoe works as an independent dramaturg in theatre and contemporary dance and has presented her works in Liverpool, Manchester and Poland.

Her recent works include *100% Hong Kong* (2021) performed by Rimini Protokoll at West Kowloon Cultural District, *Testimony* (2019) by Rooftop Productions, and *Etiquette* (2015) by Hong Kong Repertory Theatre. In recent years, she has been actively promoting cross-disciplinary projects, including *SHIFTING by Knowledge Transfer* (2019) at Tai Kwun. Zoe is keen to incorporate theatrical and performative elements in

architecture. Her curated public education project for Tai Kwun, *Edible Performance*, won the Good Design Award Japan 2020.

Human Wu

Scenography Support

An architectural designer and educator based in Hong Kong. After working at world-renowned offices in New York, Basel and Hong Kong, Human is now the Founding Director of his own practice Human Architects. He graduated from the Harvard Graduate School of Design, and is currently appointed Adjunct Assistant Professor in the Department of Architecture at the University of Hong Kong. His writing on architecture and art has been published in various magazines including *CLOG*, *San Rocco*, *MONU*, *Time+Architecture*, *Art Plus*, *Sample*, and *Dance Journal/HK*.

Frieda Ng

Co-Producer

Peng Chau islander; independent producer and creative project initiator.

Frieda holds a Bachelor Degree in Comparative Literature from the University of Hong Kong and a Master Degree in History of Art from the University of Birmingham. In 2018, she received the Arts Administration Scholarship from the Hong Kong Arts Development Council for her second Master Degree in Creative and Cultural Entrepreneurship (Theatre) from Goldsmiths College, University of London.

Frieda has worked for different cultural projects and enjoys cross-disciplinary collaborations. She had more than 10 years' work experience in cultural organisations including Hong Kong Arts Development Council, Hong Kong Arts Centre and Tai Kwun. She was the producer of Tai Kwun's highlighted festival 'Tai Kwun Circus Plays', the first contemporary circus festival in Hong Kong. She is currently an independent producer and a part-time lecturer at the Department of Cultural Management, CUHK.

Lorin Siu

Coordinator

Freelancer, engages in community arts, theatre and arts administration. As a member of v-artist in 2014, Lorin has been working with various community groups, accompanying and encouraging grassroots citizens of various backgrounds. She has produced short films including *Silky River Under the Trees* which is about changes of the city, hawkers and its relation to

the community. From 2019 onwards, she works as a freelance coordinator for different community and art projects, including community arts experience - *Mountain No Mountain* and *Playground as Metaphor* curated & produced by No Discipline Limited, *Dream Wanchai 22/23* co-organised by Spicy fish Cultural Production Limited and artist Sharon Ng.

Tsui Wai-hong (Voyu)

Production Manager/Stage Manager

Voyu obtained his Associate Degree of Applied Japanese Studies from the City University of Hong Kong and Bachelor of Fine Arts Degree in Theatre and Entertainment Arts from the Hong Kong Academy for Performing Arts, specialising in arts, event and stage management. Once a full-time performer at the Ocean Park Hong Kong, Voyu is currently a freelancer of stage performance and backstage support. Since 2010, his art group 'Daai Bou ZaaP Gei Tyun' has been visiting Taiwan and engaging in local community arts projects, while studying different Taiwan tribes.

Voyu participates in different local projects as production manager, technical consultant and stage manager. In 2018, Voyu setup 'Siu Fung Production'. It has been appointed as the long-term venue management and technical collaborator of ArtisTree and recently, its service has expanded into the field of visual art exhibitions.

Chan Lok-sze

Deputy Stage Manager

Lok Sze is a freelancer in stage and event management.

She has recently collaborated with Jefta van Dinther *Dark's Field Analysis* (Asian-premiere) in #DANCELESS complex 2023 presented by Unlock Dancing Plaza. Other collaborations include *Stories Untold: Brahms, Joachim, the Schumanns* by Chamber Music Connections, *The Pink Canvas Exhibition Concert & Proof* by Ivana Music Limited, *Since When* by Chow Yiu-fai X Joyce Tang, Tai Kwun SPOTLIGHT: A Season of Performing Arts, *The Comedy of Terrors!* by Windmill Grass Theatre, *A Hilarious Pop Opera The Merry Party* by Bel Canto Singers, 2022 ART by DCTheatre, *Somnium, Objects Lie on A Table & Truth within Earshot?* by No Discipline Limited, *Objectification* (Thematic Exhibition at Hong Kong Palace Museum) by Ng Tsz-kwan, yucolab, *The Rape of Lucrece & The Tragedy of Macbeth* (Mainland Touring 2019) by Tang Shu-wing Theatre Studio. She has also participated in the 2018 Edinburgh Festival Fringe and the 2019 Taipei Fringe Festival.

Hui Wing-yan

Lighting Assistant

Graduated from the University of Hong Kong, Hui is currently a freelance stage worker, specializing in lighting design. Recent works include: *Sulaman and the Monster from Planet Zog: Episode 794* staged reading by Dramoxic, *Reading Marathon 2023: Millennial* by On&on Theatre Workshop, *Zebra* by Fiesta Space, and *See You, tomorrow!* by Keep Star Performance.

In addition, Hui has worked as an assistant lighting designer for productions such as *Three Sisters*, *Love in the Time of* by Theatre du Pif, *Yat-sen* by Hong Kong Arts Festival 2023, *My Moon, Your Return* by Actor's Family, *Project Poon Choi* and *Yat Po Two Shows!* by Yat Po Singers. She has also been a lighting operator and production electrician.

Tse Kam-po

Sound Engineer

Kampo is a high-skilled sound lecturer at the Hong Kong Academy for Performing Arts. He has a deep passion for sound and has dedicated over a decade of his career to specialising in sound system optimisation, loudspeaker alignment, and system design, focusing on experimental music performances.

Kampo holds a Bachelor of Fine Arts degree from the Hong Kong Academy for Performing Arts, majored in Theatre Sound Design and Music Recording. He has also obtained a Postgraduate Certificate in Sound Engineering from the University of Modena and Reggio Emilia in Italy. He was once an Technical Manager of HKICC Lee Shau Kee School of Creativity and has created sound productions *Noise to Signal* and *Kill the Silence 2014-16*.



Creative/Production Team

**Concept/Direction/
Scenography/Producer**

Orlean Lai

**Scenography/Mechanical
Installation/Video**

Ng Tsz-kwan

Mechanical Installation

Tung Wing-hong

Story/Painting

Ho Sin-tung

Music & Sound Composition

Lam Lai

Lighting

Lau Ming-hang

Costume

Trista Ma

Creative Performers

**KT Yau Ka-hei Anson Chan Pearlmi Tam
Tung Chung-can Pollux Kwok**

Outside Eyes

Dick Wong Lai Sim-fong

Scenography Support

Human Wu

Co-Producer

Frieda Ng

Coordinator

Lorin Siu

**Production Manager/
Stage Manager**

Tsui Wai-hong

Deputy Stage Manager

Chan Lok-sze

**Mechatronics Engineering
and Programming**

**Tung Wing-hong
yucolab Team - Ng Tsz-kwan Lee Kuok-hou
 Tam Kin-yip Wesker Shek
 Kame Poon Joe Siu**

Assistant Lighting Designer

Hui Wing-yan

Sound Engineer

Tse Kam-po

Assistant Stage Managers

Fork Chun-pong Cheung Wai-man

Technical Assistant

Kel Lok

Production electrician

Shanna Ng

Light Crew

Sarah Yu

Sound Crew

Lam Chung-hang

Technicians

Team Africa Cheung Shing Eleena Yu

Make-up

Eleena Yu Eismenn Ho

Graphic Design

Peter Kong

Promotional (Key Visual)

Phil Shek

Photography

Promotional (Portraits)

Thomson Ho

Photography / Photo

Documentation

Video Documentation

Cheung Pak-ming

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Twenty Alpha
Chan Ping-chiu Thomas Ip Kong Yuen-fan
Vee Leong Leung Tat-ming Phoebe Wong**

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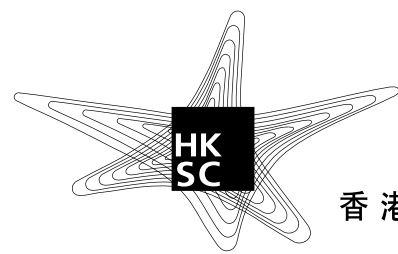


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  No Discipline Limited

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歡迎給予意見或感想

Please share your comments and thoughts

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Fill in the questionnaire

