

**WESTK  
SEASON  
PERFORMING  
25—26  
ARTS**

**西九演藝**

《山海經》第一部曲

**山川命**  
——終章

**Book of  
Mountains and Seas  
The Fates of  
Mountains and  
Rivers  
Finale**



English House Programme  
英文場刊

WestK × Théâtre de la Feuille

# Book of Mountains and Seas — The Fates of Mountains and Rivers • Finale

7–8, 10–13.9.2025  
7:30pm

13–14.9.2025  
2:30pm

The Box  
Freespace

Approximately 2 hours without intermission

Co-presented and co-produced by

**westK**  
西九文化區

**THÉÂTRE DE LA FEUILLE**  
綠葉劇團



“Book of Mountains and Seas - Traditional and Contemporary Physical Training Research Programme” is financially supported by the Arts Capacity Development Funding Scheme of the Government of the Hong Kong Special Administrative Region

The content of this programme does not reflect the views of the Government of the Hong Kong Special Administrative Region



WestK Performing Arts  
西九演藝



西九演艺

[www.westk.hk/pa](http://www.westk.hk/pa)

**Freespace** 戲曲中心  
自由空間 Xiqu Centre

Exclusive Timepiece of WestK Performing Arts



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# FOREWORDS

## Foreword by WestK Performing Arts

### Bobo Lee

Senior Producer, Performing Arts (Theatre)  
West Kowloon Cultural District Authority

### All Rivers Run in the Sea: The Creative Approach of Théâtre de la Feuille

When Ata Wong founded Théâtre de la Feuille (TdIF), the company operated primarily through touring mainland China from approximately 2014 to 2019. At that time, it was one of the few local theatre companies that did not rely on regular government funding or support. The ensemble lived, studied, and rehearsed locally, and their captivating yet straightforward works drew audiences from across the country. Over time, they began receiving invitations to showcase their performances at government-sponsored art festivals – a phenomenon I refer to as “export-to-domestic sales”, a trend more commonly seen in the independent film industry. From its nomadic beginnings to the present, having secured funding and established its own rehearsal and training facilities, the company continues to push the boundaries of physical theatre, continuously studying and adapting found practices, like directing the rivers run into the sea, and integrating Eastern culture to create unique works.

While physical theatre is often perceived as purely movement-based and abstract, TdIF consistently focuses the audience's attention on the body, viewing it as a universal “object” that unlocks primal imagination. This approach enables more profound experiences and a richer understanding of the beauty and emotions conveyed beyond words.

The first part of *Book of Mountains and Seas*, titled *The Fates of Mountains and Rivers*, continues the company's traditional learning journey. Beginning in late 2024, the “A Systematic Cross-Cultural Physical Training Programme” explored traditional performing arts worldwide, including Nihon Buyo-Nishikawa Ryu, Kutiyattam Theatre, Kyogen, puppetry, and traditional African dance. The lead performers from *The Fates of Mountains and Rivers* participated in classes with those in the training programme, engaging in discussions and learning together through trial and error. This collaboration ultimately led to a deeper understanding of how traditional art can convey stories and evoke emotions through non-verbal language.

Through physical training, creative experiences, and performances, this learning group evolved into a performance ensemble by September 2025, incorporating the participation of masters of traditional performing arts. They blended elements from various traditions to express the tribulations and insights of the characters in *The Fates of Mountains and Rivers: Finale*. This integration combines form and traditional narrative, as well as inspiring spatial design, weaving together the play's dimensional world and character design into a cohesive whole. In an era that often emphasises modern technology, *The Fates of Mountains and Rivers* stands apart, demonstrating that the essence of craftsmanship cannot be replaced by technology. The 2024 stage show featured another surprise: live rock music, which will continue into the “Finale”. While the musical style contrasts with the ancient setting of the story, the band's interpretation of the world of *Book of Mountains and Seas* seems to suggest that only rock music can depict those mysterious landscapes and exotic beasts!

TdIF is akin to walking among the mountains and rivers with Prince Danzhu, embarking on adventures, navigating the land, and encountering a variety of people and situations. Through failures and challenges, they pursue achievement driven by curiosity, revealing the purity and value of art.

Congratulations to Ata and his team! The journey to 2025 promises to extend even further!

## Foreword by Théâtre de la Feuille

### Ata Wong Chun-tat

Artistic Director, Théâtre de la Feuille

### Plants have souls. They perceive.

But why do humans, being highly intelligent life forms, fail to respond in time to natural and human-made disasters?

Before scientists discovered that plants could speak, the fantastical masterpiece, *The Book of Mountains and Seas*, already described the phenomena in vivid detail. So, is the book prophetic? Is it historical? Or is it about legends and myths?

If, starting today,  
we try to use our intelligence  
to look at this mountain, listen to that sea,  
perhaps we would be able...  
to let things take their natural course, to hold sway  
through nonaction.

In 2022, Théâtre de la Feuille recruited actors from its creative base in Hong Kong. Then starting from zero – training and devising – and continuing all the way to international tours, they flowed like water to different parts of the world, before returning to Hong Kong and streaming deep into the communities. In 2024, Théâtre de la Feuille consolidated years of physical training and creative development, as well as experience from the previous training programme “From 0 to International Tours” and produced the “Traditional and Contemporary Physical Training Research Programme”. After nine months of cross-cultural performing arts training and devising, a refreshed *Fates of Mountains and Rivers* • *Finale* will return to WestK and share with the audience the essence of that long process of settling and introspection.

*The Fates of Mountains and Rivers* is the Part I in the trilogy of Théâtre de la Feuille's reimagination of *The Book of Mountains and Seas*. The choice to use this classic as the creative root was not only due to its depicts the origin of Heaven and Earth, but also because it could interrogate and rethink life's meaning and value through the genesis of the universe and humankind, while exploring the primordial beginnings by means of supernatural phenomena. Similarly, theatre creation is a process of perpetual interrogation, life exploration, and understanding.

Even if there are no answers, the revelations and epiphanies that take place during the process may offer implications for life, for you and me, for heaven and earth. May there always be hope and curiosity. May the part II and III of *The Book of Mountains and Seas* continue to let us explore that eccentric world filled with rare spirits.

感謝 . Thank you. Merci. どうもありがとう . Grazie mille.  
हजारों - हजार बार धन्यवाद. Ngibonga kakhulu. Thank you, Earth, for allowing us to gather, connect, and breathe in synchronicity.

Special thanks to the Arts Capacity Development Funding Scheme of the HKSAR and the WestK Creators Series.

### Louis Miha

Playwright of *Book of Mountains and Seas* –  
*The Fates of Mountains and Rivers*

Before you watch *The Fates of Mountains and Rivers*, let me tell you another story.

According to legend, Huangdi (sometimes also referred to as the Yellow Emperor) had a consort – his fourth – named Momu. Momu was famous for her lack of physical beauty though, as the story goes, she possessed all the traditional womanly virtues. One time, while Huangdi was away on a tour of inspection to parts of his empire, his primary consort Leizu died of illness. He ordered Momu to protect Leizu's coffin and handle funeral rites, the reason being her macabre looks would scare away the demons.

So Momu found herself in the role of a *fangxiangshi* (ritual exorcist), the term meaning “one of fear-inducing countenance”. From then on, *fangxiangshi* became an official position, responsible for expelling evil spirits and banishing pestilence, as well as thanking the gods and receiving blessings. In “Offices of Summer”, the chapter on the army in the *Rites of Zhou*, it is written that “Fangxiangshi dons a bearskin with four golden eyes, a black upper garment and a red gown. Wielding a lance and shield, they guide court officials in *nuo* exorcisms of disease-causing demons from dwellings; lead funeral processions, and drive flesh-eating spirits away from burial chambers by striking the four corners with their lance”. *Rites of Zhou* was compiled in the Qin dynasty (221–207 CE), but it was during the Eastern Han dynasty (25–220 CE) that *nuo* rituals gained frequency and popularity, due to an ongoing pestilence. In Han tombs, moreover, archaeologists have found *fangxiang* figurines standing guard over the souls of the departed.

However, as civilisation advanced, shamanism went into a decline, and with it, the functions of *fangxiangshi*. Eventually the role's sacredness was eclipsed by its physical ugliness, and people began to mistake it for its opposite – a plague demon. For example, at the various Hyakki Yakō or Night Parades of a Hundred Demons in Japan, *fangxiangshi* is often spotted in front, leading a procession of monstrous supernatural creatures.

From a deity-exorcist to a demon popularised by word of mouth, this is *fangxiangshi*'s story, according to civilisation.

# ABOUT THE FATES OF MOUNTAINS AND RIVERS • FINALE

Behold the storm surge dancing  
between mountains and seas.  
Who could be detached from this  
mortal realm?

In *The Fates of Mountains and Rivers • Finale*, humans, beasts, spirits and heaven are woven together into a new narrative, reimagining the mythic structure of the original. Prince Danzhu, an expert in the art of doing nothing, discovers that the mountain's god has departed, and he resolves to resurrect the mountain. He ascends and descends mountains and seas with the *Book of Mountains and Seas*, gaining the aid of fantastical beasts along the way, but accidentally releases and awakens an evil, becoming embroiled in the sorcerers' conspiracy...

This production leads the audience on a new exploration of the origins of the universe and the nature of existence in real and mythical worlds. The finale will distil and refine the narratives and elements from earlier work-in-progress versions, once again weaving together contemporary physical theatre, text, costume and live music. The complete story of *The Fates of Mountains and Rivers* will be staged at The Box, Freespace, inviting audience members to revisit the ancient and mysterious world.

# SCENES

## The Beginning

The Reclusive Prince and the Mountain God

## To the Mountain

The Bird's Prophecy and Chi's Companion

## Reviving the Mountain

Xingtian's Appearance and the Dream

## Hope

The Six Sorcerers and Qiongqi's Savagery

## Broken Trust

Faith in the Sorcerers and Rift with Chi

## The Great Battle

Chi and Danzhu Fight Against Yayu

## Awakening

The True Appearance of the Mountain God



# ARTISTIC TEAM

Artistic Director	Ata Wong Chun-tat
Story and Text	Louis Miha
Creative Assistant (Story and Text)	Lo Lok-yung
Dramaturg	Wang Jing
Co-production Manager and Scenic Designer	Carmen Cheng
Co-production Manager	Wayne Wong
Assistant Scenic Designer	Yanki Lau Tsz-long
Deputy Stage Manager	Canaan Fong
Assistant Stage Mangers	Candice Chow Michelle Tang
Music	The Hertz
Music Consultant	Gaybird Leung
Sound Designer	Ha Yan-pui
Lighting Designer	Billy Chan <sup>#</sup>
Assistant Lighting Designer	Timothy Tsang
Key Visual, Costume and Styling Designer	Stephen Fan
Costume and Styling Designer	Calson Wong
Assistant Costume and Styling Designer	Tina Lau Hang-ting
Stunt Coach	Johnny Tang
Creators and Performers (In alphabetical order by last name)	Chan Kwan-fung Chiu Chun-tat <sup>^</sup> Yusuke Goto Han Mei <sup>^</sup> Karen Ka <sup>^</sup> Madeni Mamadou Kienou Ko Chun-kiu <sup>^</sup> Ku Pui-ki <sup>^</sup> Gregory Kwok Kai-fai Leung Hei-na <sup>^</sup> Sailo Leung <sup>^</sup> Kenji Lo Jenny Lui <sup>^</sup> Mia Ngai <sup>^</sup> Daniel Neo <sup>^</sup> Agnese Perri <sup>^</sup> Hang Pong <sup>^</sup> Remith Ramesh Reggie Yip <sup>^</sup>
Marketing Coordinators	Law Esther Hess* Fisch Lu
Creative Coordinators	Tiffany Lau Tsz-yan* Hazel Ng*
Programme Coordinator	Thomas Yau*
Ticketing Coordinator	Joyce Lam
Assistant Producer	Lawrence Lai*
Deputy Producers	Annie Feng Kelvin Lau Meredith Wong*
Co-producers	Sharon Chan Bobo Lee*

<sup>#</sup> With kind permission of The Hong Kong Academy for Performing Arts  
<sup>^</sup> Participant of “Traditional and Contemporary Physical Training Research Programme”  
<sup>\*</sup> Staff of West Kowloon Cultural District Authority

## About the Artistic Team

<b>Ata Wong Chun-tat</b> Artistic Director  Director, choreographer and theatre educator Ata Wong Chun-tat is also the founder and artistic director of Théâtre de la Feuille. A graduate of École Internationale de Théâtre Jacques Lecoq, and accredited teacher of Lecoq’s pedagogy, Wong is currently a full-time lecturer in Physical Narrative/ Musical Theatre/ Directing at the Hong Kong Academy for Performing Arts School of Drama. In 2017, Wong received the Hong Kong Arts Development Council Award for Young Artist (Drama), and in 2019 was recognised by the Home Affairs Bureau for his contributions to the promotion of culture and arts. Wong was also the recipient of the 2012 Asian Cultural Council-Altius fellowship, and spent six months in Japan exploring traditional and modern art forms.
<b>Louis Miha</b> Story and Text  Louis Miha is the author of thirteen books. He received his Ph.D. in Humanities and Creative Writing from Hong Kong Baptist University, and serves as Adjunct Associate Professor of the Creative and Cultural Innovation Research Institute at Lingnan University, Hong Kong. Additionally, he is an Honorary Research Associate at the Hong Kong Institute of Asia-Pacific Studies at the Chinese University of Hong Kong.
<b>Lo Lok-yung</b> Creative Assistant (Story and Text)  Lo Lok-yung holds a BFA (Hons) from the School of Film and Television at the Hong Kong Academy for Performing Arts. She is the screenwriter of <i>Cyclone</i> and <i>Tape</i> . Her short script for the play <i>TV Show Confessions</i> was selected for the public read-through of <i>Playwriting Scheme XVII</i> .
<b>Wang Jing</b> Dramaturg  Playwright, dramaturg, director, theatre translator, producer and international performing arts programmer. She holds a doctorate in Theatre Studies from Sorbonne Université in France, and the French Ministry of Culture awarded her the Knight of the Order of Arts and Letters. She is the Director and founder of the Association Hybridités France-Chine, and holds faculty positions at the University of Paris Nanterre and Central Academy of Fine Arts in China.
<b>Carmen Cheng</b> Co-production Manager and Scenic Designer  With over 20 years of experience in creative industry around the globe, Carmen Cheng has collaborated with various artists and multimedia talents on a wide range of theatre and commercial productions. Specialised in art direction, design and creative production, she has managed over 100 productions spanning dance, drama, musicals, installations, exhibitions, MTVs, films, advertising, concerts, theme parks and music festivals.
<b>Yanki Lau Tsz-long</b> Assistant Scenic Designer  Yanki Lau graduated from the Hong Kong Academy for Performing Arts with an MFA in Theatre and Entertainment Arts, majoring in spatial design. She holds a BA in Fashion and Textiles from Hong Kong Polytechnic University. She actively explores the possibilities of theatre arts and engages in drama, dance, multimedia art, installation art and exhibitions. Her major works include set design for: Chung Ying Theatre Company’s <i>Marry Mummy in Daddy’s Shoes</i> , and Spatial Design for Tai Kwun’s <i>The Hearth: Awake Awhile</i> .
<b>The Hertz</b> Music  Formed in 2018, local indie band The Hertz blends elements of funk, rock, alternative music and Cantonese lyrics to create songs that are closely connected to everyday life. The band released their debut EP <i>THE HERTZ</i> in 2020 and their first full-length album <i>PRESENT</i> in 2023. A new album is currently in the works. Outside of Hong Kong, The Hertz has toured and connected with audiences in Japan, Indonesia and Canada. Their distinctive style has earned them a devoted following among young listeners.
<b>Gaybird Leung</b> Music Consultant  Gaybird Leung is an award-winning composer and media artist who has been active in the Hong Kong music industry and art scene since 1996. His performances and sound installations have been exhibited in art festivals around the world. Recently, he was awarded Artist of the Year (Media Arts) at the 17th Hong Kong Arts Development Awards.
<b>Ha Yan-pui</b> Sound Designer  Ha Yan-pui is a graduate of the Theatre, Sound and Music Recording Department at the Hong Kong Academy for Performing Arts (HKAPA). As a sound designer and engineer, she has worked on a variety of productions, including drama, dance, concert, musical and multi-media works. Her recent works include <i>I am what I am – The Musical</i> , <i>Ricci – The Musical</i> and <i>Garden of Repose</i> .
<b>Billy Chan</b> Lighting Designer  Billy Chan is currently a Senior Lecturer in Lighting Design at School of Theatre and Entertainment Arts, Hong Kong Academy for Performing Arts. He is a three-time recipient of the Hong Kong Drama Award for Best Lighting Design. His lighting design for Ran Space Shanghai’s <i>No Longer Human</i> and <i>Into the White Night</i> won Outstanding Musical Lighting Design awards at the 2024 China Musical Society Annual Ceremony and the 2023 Beijing Tianqiao Musical Annual Ceremony, respectively.  With kind permission of The Hong Kong Academy for Performing Arts



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## Timothy Tsang

Assistant Lighting Designer

Timothy Tsang graduated from the Hong Kong Academy for Performing Arts in 2022, specialising in lighting design. He currently works as a freelance theatrical lighting practitioner. His design work for *HahahaHamlet* has been awarded Outstanding Performance by Hong Kong Theatre Libreand; *The Fates of Mountain and Rivers* has been nominated for the Best Scenography of the year by IATC(HK) Critics Award. As the production manager and lighting designer, Timothy’s work *Perrin Pang – Here Lies* participated in the 2023 Edinburgh Fringe, receiging a 4-star rating from *Theatre-Weekly*.

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## Stephen Fan

Key Visual, Costume and Styling Designer

Stephen Fan is a Hong Kong-based fashion and costume designer whose works spans fashion design and costume design for film, concerts, theatre and performing arts. He collaborates closely with Ata Wong and his theatre company, Théâtre de la Feuille. Fan’s recent works include costume designs for *Fall and Flow*, *What You See Is Not You*, *#1413*, *The Lost Adults*, *Mad Man*, *Fe+C=Steel?*, *Nos Meres Leurs Meres*, and Sammi Cheng’s Concert *#FOLLOWMi*.

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## Calson Wong

Costume and Styling Designer

Calson Wong is a young designer from Hong Kong who graduated from The Institute of Textiles and Clothing at The Hong Kong Polytechnic University. He is currently growing professionally and aims to strengthen his multidisciplinary vision in fashion through collaborations with Théâtre de la Feuille. His latest work includes *Fall and Flow*, *What You See Is Not You*, *#1314* and *The Lost Adults*.

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## Johnny Tang

Stunt Coach

Action actor and choreographer Johnny Tang specialises in both action and stage design. After graduation, he joined the television and film industry in 1999. His works *Golden Job* and *Line Walker 2* was nominated for Best Action Choreography at the Hong Kong Film Awards, and *Hand Rolled Cigarette* received nominations for Best Action Choreography at both the Taipei Golden Horse Film Festival and the Hong Kong Film Awards.

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## Chan Kwan-fung

Creator and Performer

Chan Kwan-fung began training in kung fu and *Bazi* at the age of 15, establishing a solid foundation in physical fitness. He later studied traditional somersaults skills (kung fu in tumbling and wrestling) and *Bazi* (a kind of weapon) skills under northern-style opera master Cheng Fook-hong. During this time, he also participated in Cantonese opera performances. Since 2016, Chan has focused on stunt work for film and television productions.

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## Chiu Chun-tat

Creator and Performer

A participant of the Traditional and Contemporary Physical Training Research Programme.

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## Yusuke Goto

Creator and Performer

Yusuke Goto is a samurai artist, performer and teacher of Japanese sword art, embodying the samurai tradition and arts. He emphasises the connection between body, mind and sword, focusing on breathing methods, inner awareness, and perspectives on life and death. With over 20 years of practice as a swordsman, he holds a 5th dan black belt in “Tou-dou”. Goto is the Champion of the 2018 All Japan “Tou-dou” Competition, and has appeared on the official Olympic channel as a representative of Japan.

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## Han Mei

Creator and Performer

Born in northern Shaanxi, Han Mei studied contemporary dance at the Hong Kong Academy for Performing Arts, supported by a scholarship from City Contemporary Dance Company and CCDC Dance Centre. Han’s performances include programmes at Freespace Happening, Passoverdance, JohnChen Ensemble, On & On Theatre Workshop and Théâtre de la Feuille. In 2023, she toured in *Fall and Flow* with Théâtre de la Feuille, performing at the Festival d’Avignon, Edinburgh Fringe Festival, Wuzhen Theatre Festival, the Shenzhen Contemporary Theatre Biennale and the Indonesia Arts Festival. Han was named 2021 Performer of the Year by the International Association of Theatre Critics (Hong Kong), Outstanding Female Dancer at the 2010 Hong Kong Dance Awards, and ranked second in the 18 Districts Super Voice Singing Contest in 2018. She is a participant of the Traditional and Contemporary Physical Training Research Programme.

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## Karen Ka

Creator and Performer

Karen Ka is a Hong Kong performer and educator focusing on theatre, community outreach, and music and dance education. As a versatile artist, she is currently the deputy director of the Jockey Club Yat Po Happy A-ge-cappella programme. Recent productions include *A Tale of the Young Shennong – A Rock Musical* by Musical Trio, *Voices of the Woods* by Hong Kong International Arts Carnival and Yat Po Singers, and *Always By Your Side* by the Hong Kong Arts Festival. Ka is a participant of the “Traditional and Contemporary Physical Training Research Programme”.

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## Madeni Mamadou Kienou

Creator and Performer

Born in 1977 in Burkina Faso in Ouahabou, Madeni Mamadou Kienou comes from a large family of griots from the Dafing ethnic group. His father, Baba Keinou, a legendary griot and musician, made his mark during the renaissance of Ouagadougou in the 1970’s. Dignified by this rich musical heritage, Mamadou brings many years of intense artistic experience, specializing in the diffusion of the djembe drum techniques.

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## Ko Chun-kiu

Creator and Performer

Ko Chun-kiu is a freelance actor. In 2021, he completed Physical Theatre Institute Programme at Tang Shu-wing Theatre Studio. In 2022, he participated in the “From 0 to International Tours Training Programme” at Théâtre de la Feuille, undergoing nearly a year of training in preparation for the performance of *Fall and Flow* which toured Japan, France, and the United Kingdom. Since 2024, he has participated in the “Traditional and Contemporary Physical Training Research Programme”, where he learned traditional arts from different countries.

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## Ku Pui-ki

Creator and Performer

Ku Pui-ki is a freelance actor, street dancer and yoga instructor. She is active in theater, television dubbing, and television and print advertising. In 2022, she participated in the “From 0 to International Tours Programme” at Théâtre de la feuille, undergoing nearly a year of training in preparation for the performance of *Fall and Flow* which toured Japan, France and the United Kingdom. Ku is a participant of the “Traditional and Contemporary Physical Training Research Programme”.

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## Gregory Kwok Kai-fai

Creator and Performer

Cantonese opera performer Gregory Kwok Kai-fai is a disciple of Chan Kim-fung and studied gong and drums under percussion master Chan Siu-lung. Other teachers he received training from include Lui Hung-kwong, Kwan Sai-chun, and Cheung Po-wah. At the age of 14, Kwok won a gold award at the Hou Baolin Chinese Operatic Singing Contest for Youth in Beijing. In 2010, he stepped onto the professional stage, performing martial and comedic roles with various Cantonese opera troupes. He has also participated in ritual performances for deities in Hong Kong, Singapore and Malaysia. In 2019, Kwok was recognised as an Outstanding Young Performer at the Hong Kong Cantonese Opera Golden Bauhinia Awards. He currently serves as the director of Hong Kong Cantonese opera troupe San Wo Tong.

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## Leung Hei-na

Creator and Performer

Leung Hei-na graduated from the Hong Kong Academy for Performing Arts School of Music, specialising in vocal studies. Recent performances include *Book of Mountains and Seas – The Fates of Mountains and Rivers* (WestK x Théâtre de la Feuille), *18dArt – North District*, *Blank Page* (Musical Trio), and *Since When* (Tai Kwun). Leung was curator for *The Contemplation of Tang* (Hong Kong Gaudeamus Dunhuang Ensemble), producer for *Observantia* (Hong Kong New Music Ensemble), and composer for *Jailbreak* (InnerGlow 2024 at Tai Kwun). She was also composer and lyricist for *Le Malade Imaginaire* and *The Breast Man* (Le French May), and a creative actor in *#1314* (Théâtre de la Feuille). Leung was nominated for Best Original Music (Drama) at the 2022 Hong Kong Drama Awards. She is a participant of Traditional and Contemporary Physical Training Research Programme.

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## Sailo Leung Kwan-yiu

Creator and Performer

Freelance actor and martial artist Sailo Leung is a graduate of the Hong Kong Academy for Performing Arts School of Drama, where he specialised in acting. Leung has participated in *Dangerous Times* (play reading, Pants Theatre Production); *What You See Is Not You* and *Fall and Flow* (Théâtre de la Feuille); *House of Detectives – Hong Kong Remakes* (Theatre Space); *For Whom the Bells Toll* (Prospects Theatre); and *Listen to the Heart* (Hong Kong Theatre Works); as well as appearing in several films. He is also a participant of the Traditional and Contemporary Physical Training Research Programme.



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## Kenji Lo

Creator and Performer

Born into a Cantonese opera family, his grandfather, Lo Keung-kuang, is a renowned Cantonese opera performer in mainland China, and his mother, Guo Bi, is a celebrated *yangqin* accompanist. Kenji Lo began performing in various Cantonese opera concerts in 2005, and held two solo concerts in 2012 and 2015 respectively. Since 2016, he has participated in performances with various professional Cantonese opera troupes. He oversaw the planning and execution of the first, second, and third Hong Kong Cantonese Opera Golden Bauhinia Awards. Additionally, he serves as a Cantonese opera instructor in primary and secondary schools.

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## Jenny Lui

Creator and Performer

Viridare. A participant of “Traditional and Contemporary Physical Training Research Programme”.

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## Mia Ngai

Creator and Performer

Mia Ngai is a theatre actor and advertising model. She is currently a second-year student of the BSc Creative Media programme at City University of Hong Kong. Ngai completed the one-year Physical Theatre Institute Programme 2023–2024 at Tang Shu-wing Theatre Studio, and is a participant of the “Traditional and Contemporary Physical Training Research Programme”.

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## Daniel Neo

Creator and Performer

Daniel Neo is an actor born in Liaoning, China. He has extensive experience in physical training over the years. His theatrical works include *JINGMENG*, *XITAI*, *YANGTAI*, *BOOK BY RAY COONEY*. He is a participant of the “Traditional and Contemporary Physical Training Research Programme”.

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## Agnese Perri

Creator and Performer

Agnese Perri is an emerging multidisciplinary theatre maker and producer from Hong Kong, Naarm/Melbourne and Italy, with an interest in contemporary and experimental theatre, and performance art. Perri has a strong aesthetic vision, and is driven towards theatre with intricate creative worlds. They have a reflective and play-based practice, exploring cross-cultural experiences, isolation/connection, and non-human entities/worlds. They work with poetry, video, object theatre and physical theatre, and are currently deepening their practice in puppetry and mask. Perri is a participant of the “Traditional and Contemporary Physical Training Research Programme”.

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## Hang Pong

Creator and Performer

Hang Pong graduated from the Professional Physical Theatre Youth Training Programme, the Physical Acting Lab by Ata Wong, and the Theatre Horizon Certificate Course in Theatre Performance. In 2022, he participated in the “From 0 to International Tours Programme” at Théâtre de la feuille, undergoing nearly a year of training in preparation for the performance of *Fall and Flow* which toured Japan, France and the UK. Pong is a participant of the “Traditional and Contemporary Physical Training Research Programme”

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## Remith Ramesh

Creator and Performer

Actor, theatre maker and Kutiyattam practitioner Remith Ramesh trained at Kerala Kalamandalam and has performed over 300 times on stages around the world. He has acted, directed and collaborated with renowned international companies such as Théâtre du Soleil, ARTA, Michael Chekhov Europe, Encounter Theatre Australia, Potluck Theatre Japan, Undercurrent Theatre Australia and Théâtre de la Feuille. Remith teaches and shares his knowledge of Kutiyattam globally, merging Asian performance traditions with contemporary theatre practices. Honored with two national awards for his contributions to the arts, Remith has served as an Assistant Professor at GITAM University and is currently a visiting faculty member at the School for Acting in Hamburg, and the University of Hyderabad. Remith’s work focuses on storytelling through the body, blending traditional performance arts with contemporary narratives.

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## Reggie Yip

Creator and Performer

Reggie Yip is a director, performer, and the founder of Juno Theatre based in Hong Kong. With a background in experimental performance and physical theatre, she works from a multidisciplinary perspective, with specific interests in directing, playwriting, movement, puppetry, masks and performance art. Her directorial and creatorial credits include Juno Theatre’s *A Woman on the Moon* and *Isn’t this just divine, Ethel?*; as well as co-directorial films such as *Run! Burn! Run!*, *Milk Maid’s Monotony* and *Inhale, Rinse, and Repeat* from It’s Us: Ophelia’s *So, Count Mine*. She is a participant of the “Traditional and Contemporary Physical Training Research Programme”.

# PRODUCTION TEAM

## Technical and Production Team

<b>Co-production Manager</b>	Carmen Cheng
<b>Associate Producer and Co-production Manager</b>	Wayne Wong
<b>Assistant Project Manager</b>	Michelle Tang
<b>Stage Manager</b>	Wayne Wong
<b>Deputy Stage Manager</b>	Canaan Fong
<b>Assistant Stage Managers</b>	Candice Chow Yanki Lau Tsz-long
<b>Program Electrician</b>	Anna Chan
<b>Light Operator</b>	Tim Wong
<b>Light Programmer</b>	Aico Cheung
<b>Light Crew</b>	Michael Chan
<b>Mixing Engineer</b>	Chow Tai-hei
<b>Audio Crew</b>	Cheung Yu-yan
<b>Manager, Technical and Productions</b>	Simon Lam*
<b>Technical Coordinator</b>	Wong Kwan-kwan*
<b>Technical and Productions Assistant</b>	Tiffany Chan*
<b>Venue Technical and Productions</b>	Roy Leung* Annie Yim* Rainbow Tsang* Jade Ng*
<b>Venue Operations</b>	Peggy Fung* Angel Cheng* Alison Cheung* William Ku* Yoko Ng* Cyrus Yim* Glenn Lam* Anson Chow* Angela Au* Harold Fung*
<b>Marketing and Promotion</b>	Nick Chan* Jennifer Wong*
<b>External Affairs</b>	Margaret Chiu* Enid Wong* Michelle Lam* Dorothy Tan*
<b>Ticketing</b>	Kamen Lam* Liz Law* Cheri Lo* Willis Fong* Kelvin Lam* Victor Ng*
<b>Editorial</b>	Cindy Chan* Grace Lam Vikki Weston
<b>House Programme Designer</b>	Ronald Cheung
<b>English Surtitles</b>	Nathan Woolley Zhu Yayun Sharon Chan
<b>Surtitles Operator</b>	Yanki Lau Tsz-long
<b>Performance Photographer</b>	Thomson Ho Carmen So
<b>Performance Videographer</b>	Audrey Lee kit-ying

\*Staff of West Kowloon Cultural District Authority

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# ABOUT WESTK PERFORMING ARTS

WestK Performing Arts strives to establish WestK as a focal point for vibrant arts performances from Asia and beyond. Led by the vision of amplifying Hong Kong's creative potential and transcending boundaries in the performing arts, WestK Performing Arts curates an exciting and innovative annual programme that spans across dance, music, theatre, and Chinese opera in a range of artistic styles and traditions, presented through major arts and music festivals, as well as new, original commissions by local and international artists.

West Kowloon Cultural District (WestK) offers a growing portfolio of world-class performing arts venues, including the Xiqu Centre and Freespace, which opened in 2019, and the forthcoming WestK Performing Arts Centre, attracting top artists and arts groups from around the world for cross-cultural and interdisciplinary collaborations that fuel artistic advancements for the city and the region.



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# ABOUT THÉÂTRE DE LA FEUILLE

Théâtre de la Feuille was founded in 2010 by Ata Wong Chun-tat in Paris, France, and is now based in Hong Kong, China, with performances spanning across Europe, Americas, Asia, and beyond. As vast as the celestial and terrestrial realms, a leaf, tempered through seasons of trial, learns to grow and thrive even in adversity – it remains the humblest resource of the natural world. Humanity, bound to coexist with the natural world, dwells precisely between the celestial and terrestrial realms. Rooted in life, training, and creation, the company commits to merging Eastern traditions with Western physical performance techniques, investigating the purity of the body, nurturing both form and mind, and enriching the self.



Théâtre de la Feuille  
綠葉劇團



theatredelafeuille



绿叶剧团



綠葉劇團

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Tishou Aminanta Kane (African Dance)

**Your feedback is important to us**  
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