

**WESTK
SEASON
PERFORMING
25—26
ARTS**

**2025
自由舞**

西九演藝

**FREESPACE DANCE
2025**



Freespace Dance 2025

TS Crew (HK) × contact Gonzo (Osaka) – *Bridging Bridge*

21–22 November 2025 (Friday to Saturday), 8pm

23 November 2025 (Sunday), 3pm

Post-performance meet-the-artist session

on 21 November 2025 (Friday)

The Box, Freespace

Nadim Abbas × Chan Wai-lok – *No Time To Die: An Inert Liquid Assembly*

Performance

20–23, 27–30 November 2025 (Thursday to

Sunday), 8:15pm

Post-performance meet-the-artist session

on 20 November 2025 (Thursday)

Exhibition

21, 27–28 November 2025, 3pm–7pm

22–23, 29–30 November 2025 (Saturday to

Sunday), 2pm–7pm

The Room, Freespace

FIRST Creation Platform

22 November 2025 (Saturday), 2pm and 5pm

23 November 2025 (Sunday), 2pm

Studio 1, Xiqu Centre

Future Dictionary

Artist Presentation

23 November 2025 (Sunday), 5pm

Studio 1, Xiqu Centre

Exhibition

21, 27–28 November 2025 | 5 December 2025,

3pm–7pm

22, 29 November 2025 | 6–7 December 2025,

2pm–7pm

23, 30 November 2025, 4pm–7pm

Foyer, Freespace

Chunky Move – U>N>I>T>E>D

27–29 November 2025 (Thursday to Saturday), 8pm

30 November 2025 (Sunday), 3pm

Post-performance meet-the-artist session

on 27 November 2025 (Thursday)

Post-performance behind-the-scenes experience on 28 and 29

November 2025 (Friday, Saturday)

The Box, Freespace

Korea National Contemporary Dance Company – *Jungle*

5–6 December 2025 (Friday to Saturday) 8pm

Post-performance meet-the-artist session on 5 December 2025

(Friday)

The Box, Freespace

Travel Partner



Supporting Partner



WestK Performing Arts

西九演藝



西九演藝

www.westk.hk/pa

Freespace 戲曲中心

自由空間

Xiqu Centre

Exclusive Timepiece of WestK Performing Arts



House Rules

- Please switch off your mobile phones and any other sound and light emitting devices.
- Eating and drinking are not allowed.
- Unauthorised photography, audio and video recording in the auditorium are strictly prohibited.

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About WestK Performing Arts

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CURATOR'S NOTES

The third edition of Freespace Dance shifts its focus to Hong Kong and Asia Pacific, exploring the region's latest artistic trends and the issues artists care about. Featuring novel projects that span cultures, media and disciplines, and foster creativity, research and knowledge exchange, we invite artists and audiences to embark on this adventurous journey together, embracing and exploring the unknown and what lies ahead.

People often say that we are entering a VUCA era, marked by volatility, uncertainty, complexity and ambiguity. The future may be hard to predict, yet great artists always find ways to engage with it. Through their imagination, body awareness and sensitivity, they transcend the limits of language, using physical expression to reflect the present while showing us new perspectives on the world. Imagining the future doesn't always have to be about advanced technology. That's why we deliberately steer away from the current buzzwords like artificial intelligence and XR (extended reality). Instead, we return to the fundamentals: culture, the body, memory and the essence of being human. Perhaps "back to zero" is the key to envisioning what lies ahead.

Kicking off the first week of Freespace Dance are new productions, exhibitions and research presentations. Two years in the making, *Bridging Bridge*, the commissioned collaboration between Hong Kong's TS Crew and Osaka's contact Gonzo is finally making its world premiere! Since 2022, I've been in discussion with the artists and partners. As the commissioner and presenter, WestK Performing Arts has been actively supporting this initiative by arranging research residencies, multiple work-in-progress showcases, and connecting with international co-producers and touring partners. This aligns with our long-standing commitment to enhancing production models: supporting the research and development needed to create outstanding works, deepening exchanges between artists, and extending the lifecycle of creations.

Being part of this journey has been both challenging and rewarding. Spending time with the artists has been full of laughter – they come from completely different training backgrounds and physical aesthetics, yet their collaboration has been a playful, creative, and surprising process. They also share a common curiosity and insight into sociopolitical issues. Through cross-cultural exchanges, they've sparked new ideas and meaningful dialogues. We look forward to its evolution in future tours.

I'd like to extend my heartfelt thanks to Kinosaki International Arts Center, Yokohama Dance Collection, and the Tainan Arts Festival for their trust and support. A special thanks as well to the Dramaturgy major programme of School of Drama, The Hong Kong Academy for Performing Arts for their support.

No Time To Die: An Inert Liquid Assembly is both an installation exhibition and a performance.

Co-presented with No Discipline Limited, it marks our first collaboration with independent producer Orlean Lai, whom I've long admired. Her projects are always hard to define in terms of form, yet they seamlessly blend different artistic genres to inspire deeper thinking.

In this project, she has brought together visual artist Nadim Abbas and choreographer Chan Wai-lok for a cross-disciplinary collaboration. Wai-lok, with his background in architecture, shares a common language with Nadim's sculptural installations. Wai-lok's conceptual approach to physical movement, paired with the unique training backgrounds of four dancers, explores how the body responds to the exhaustion of the digital age. The result is something truly exciting to look forward to.

The FIRST Creation Platform, like Freespace Dance, was launched in 2023. Now in its third edition, we have selected six independent artists or groups from an open call for proposals, giving them the opportunity to share their creative ideas for the first time. These emerging choreographers bring forward compelling concepts deeply rooted in their personal backgrounds and artistic practices. I can sense their urgency to express themselves and dive deep into their research. This platform is dedicated to supporting artists' research and development, giving them the freedom to experiment without the pressure of production. We are currently identifying projects with immense potential from the past three editions, to commission and develop them into full productions to share with audiences next year. Stay tuned! This year, we are fortunate to have Dick Wong join us as a panel member, accompanying the artists throughout the process and facilitating the sharing sessions. A big thanks to him for his invaluable contributions.

Another exciting research platform is Future Dictionary. Initiated by Shanghai curator Ophelia Jiadai Huang in collaboration with Kyoto Experiment, this project shares and documents phrases from artists' native languages that are difficult to translate but deeply influence their creative processes and artistic practices. It's a space for artists to collaborate and learn from one another. I have been intrigued by the project since its beginning two years ago. This time, the Hong Kong edition focuses specifically on dance artists, bringing together choreographers from Hong Kong, Guangzhou/Shunde, Beijing and Kobe to present new and existing entries during the sharing session. During the festival, an exhibition will be set up in the Freespace foyer, inviting the public to engage with all the collected entries through text and video. This initiative provides a unique opportunity to showcase Asian performing arts practices and their rich cultural contexts in greater depth.

This week, we've also invited curators, artistic directors and programming heads from performing arts venues and festivals around the world to come. The aim is to introduce Hong Kong and Asian artists and their practices to our global counterparts, providing greater exposure for the artists and fostering opportunities for future exchange and collaboration.

In the second week, Australian avant-garde dance company Chunky Move presents their latest work, *U>N>I>T>E>D*. I watched its premiere in Melbourne this February and was absolutely blown away. It's been a long time since I've seen a performance so electrifying that it makes the audience want to dance along from start to finish. The dancers wear exoskeleton suits, and Artistic Director and Choreographer Antony Hamilton has created a set of mesmerising movement for them. The music, by Indonesian experimental electronic duo Gabber Modus Operandi, is an infectious blend of techno and tribal rhythms. While the work feels futuristic, I found a profound sense of primal spirituality and a connection to ancient ancestors in the hybrid creatures – part machine, part human, part god – portrayed by the dancers. It was deeply inspiring to realise that, in order to truly think beyond boundaries and imagine the future, we must first understand history and our own cultural roots.

Concluding Freespace Dance with Korea National Contemporary Dance Company's *Jungle* is a deliberate choice. This piece strips away elaborate sets and props, returning to the raw power of the body. Artistic Director and Choreographer Kim Sungyong uses his unique choreographic method, "Process Init," to guide dancers in actively exploring their own bodies and personal stories, allowing them to develop their own distinctive movement language. The jungle serves as a metaphor for each individual's inner universe. The dancers, each with their own unique "jungle," interact and influence one another, creating an organic ecosystem within the group. This work reminds us that dance helps us listen to our body, to sense our physicality, memories and state of mind. When we respond honestly, it can lead to a harmony of body, mind and spirit – a healing power that also unlocks imagination.

As the festival draws to a close, Louis Yu hosts a lecture and workshop titled "Dance in the Era of Sustainability". Drawing on various international case studies, the session aims to inspire dance and cultural practitioners to take the first steps toward sustainable development in Hong Kong. The festival also includes other programmes for the general public and professionals, such as behind-the-scenes experiences and workshops, offering deeper insights into the creative concepts and processes behind the works. We hope everyone can gain a greater understanding and appreciation of the art of dance through these activities.

All of this reminds us of the original intent of Freespace Dance. Beyond offering groundbreaking dance experiences and expanding the possibilities of contemporary dance, it also encourages us to face the unknown with courage and conviction. Without conviction, there is no hope – so even if the path ahead is unclear, let's move forward boldly.

The spirit of Freespace Dance lives on!

Anna Cheng

Senior Producer, Performing Arts (Dance),

West Kowloon Cultural District Authority



Graphic Design: contact Gonzo

TS Crew (HK) × contact Gonzo (Osaka) – *Bridging Bridge*

21–22 November 2025 (Friday to Saturday)
8pm

23 November 2025 (Sunday)
3pm

Post-performance meet-the-artist session
on 21 November 2025 (Friday)

The Box, Freespace

Performance duration to be confirmed

Commissioned and Co-produced by

西九演藝 WESTK
PERFORMING
ARTS

Co-produced by

TAINAN
ARTS FESTIVAL
TAIWAN

Travel Partner

CATHAY

Bridging Bridge brings together Hong Kong's TS Crew and Osaka's contact Gonzo in a fusion of circus agility, contemporary dance and raw, improvisational physicality. The performers play football and build an actual bamboo bridge on stage, using the iconic material as a metaphor for human connection and conflict. The genre-defying performance blends harmonious dance with visceral clashes, reflecting the complexity of relationships between individuals and communities, as well as the coexistence of harmony and conflict. Combining meticulous choreography with spontaneous physicality, it traverses the fine line between resilience and rupture, exploring how we navigate an increasingly polarised world.

Questions to consider:

How does bamboo's bend-but-not-break quality reflect our own adaptability in relationships?

What do the performers' synchronised "sticking together" reveal about fostering unity in divided societies?

Do the raw, improvised conflicts mirror your own experiences of cultural misunderstandings or personal disputes?

What invisible divides in our world need repairing, and what risks come with bridging them?

If harmony shatters into chaos, what role does vulnerability play in reconciliation?

In an era of global tension, can embodied art heal or highlight our fractures?

[Creators' Notes](#)

[Feature Article](#)
**Play, pain and partnership:
a cross-cultural collaboration between
TS Crew and contact Gonzo**



ARTISTIC AND PRODUCTION TEAM

Bridging Bridge

Concept, Creation and Performance

TS Crew

Hugh Cho Tak-po
Steve Ng Chung-wai
Leo Lau Ka-ho
To Chi-sing
Genie Lok Hiu-man

contact Gonzo

Yuya Tsukahara
Takuya Matsumi
Keigo Mikajiri
Ayaka Fujita

Dramaturgy Assistant

Boris Leung

Executive Producer

Anna Cheng*

Producer

Andy Lo Kwan-leong

Lighting Designer

Timothy Tsang Tsz-chun

Deputy Lighting Designer

Vanessa Lee Wai-sum

Production Manager

Eva Chau

Stage Manager

Vivia Ho Heung-yi

Deputy Stage Manager

Fefe Lam Chi-wai

Stage Technician

Chiu Wai-leung

* Staff of West Kowloon Culture District Authority



About the Artistic Team



Photo: Thomson Ho | Graphic Design: Pollux Kwok

Nadim Abbas × Chan Wai-lok – *No Time To Die: An Inert Liquid Assembly*

Performance

20–23, 27–30 November 2025
(Thursday to Sunday)
8:15pm

Post-performance meet-the-artist session on
20 November 2025 (Thursday)

Approximately 1 hour and 15 minutes

Exhibition

21, 27–28 November 2025
3pm–7pm

22–23, 29–30 November 2025
(Saturday to Sunday)
2pm–7pm

During the exhibition, there will be intermittent durational performances

The Room, Freespace

Curated, Produced & Co-presented by

NO DISCIPLINE LIMITED



項目計劃資助
Project Grant
藝能發展資助計劃
Art Capacity Development Funding Scheme
香港特別行政區政府
HKSAR Government

節目內容並不反映香港特別行政區政府的意見
The content of this programme does not reflect the views of the Government of the Hong Kong Special Administrative Region

Part domestic interior, part logistics warehouse — this is the space that has materialised from the merging sensibilities of Hong Kong visual artist Nadim Abbas and choreographer and performer Chan Wai-lok, under the auspices of cross-disciplinary platform No Discipline Limited. Taking as their starting point the prolonged experience of distracted attention that characterises the day-to-day life of information-saturated urban dwellers, Chan and Abbas pose questions about the value of things swept up by the twin waves of economic fluidity and technological progress.

If the nebulous forces driving the world forward today have less to do with possessing things than with consuming information, how does this affect our ability to navigate, let alone shape our own precarious existence, with no-thing to grasp and find one’s bearings? Enter a logistics of movement that does not attempt to escape from the straitjacket of digital lethargy, but rather embraces immobility like an accomplice from the sticky shores of inefficiency and purposelessness.

Occupying a grey zone between exhibition (by day) and performance (by night), *No Time To Die: An Inert Liquid Assembly* invites audiences to encounter the piece through different levels of immersion and engagement. On immediate impression, the performers’ actions may be likened to the social phenomena of “quiet quitting”, a term used to describe the passive defiance of employees contributing with only the bare minimum required. However, there remains an enigmatic ambiguity in this refusal to perform, simultaneously reflected by the mute and paradoxically performative inventory of packaging material, perpetually dismantled and re-formed around an ever-absent product. Could this be an imaginary capture of the real unreality of the world today?



Artist’s Statement



Feature Article

Living in sticky times: an interview with the creators of the Installation · Performance — *No Time To Die: An Inert Liquid Assembly*



ARTISTIC AND PRODUCTION TEAM

No Time To Die: An Inert Liquid Assembly

Concept/Visual Artist	Nadim Abbas
Concept/ Choreographer/ Performer	Chan Wai-lok
Creative Performers	Carman Li Woo Yat-hei Cheung Siu-hei Chu Chin-ching
Producer	Orlean Lai
Composer	nnsCYA
Lighting Designer	Lau Ming-hang
Costume Designer	Trista Ma
Production Assistant (Scenography and Costume)	Tap Chan
Lighting Assistant	Hui Wing-yan
Production Manager	Nickole Li
Stage Manager	Sugar Tong
Deputy Stage Manager	Trini Chong
Sound Engineer	Bu Chan
Stage Assistant	Chow Wun-yan
Stage Crew	Lee Yuen-ching Lam Tsun-hang
Audio Crew	Cyris Kong Zeng Jiaxin
Lighting Crew	Cheung Wai-man Chu Po-yin
Make-up Artist	Leung Mei-ting
Hair Stylist	Tai Chun-yeung
Fabrication/Installation	Cloudland Sculpture Ltd
Project Coordinator (Administrative)	Lorin Siu
Graphic Design (Key Visual)	Studio Hik Heesun Seo Liz Yeung Kemina Lau
Graphic Design (Portraits)	Pollux Kwok
Promotional Photo	Thomson Ho
Promotional Video	Moving Image Studio



About the Artistic Team



FIRST Creation Platform

22 November 2025 (Saturday)
2pm and 5pm

23 November 2025 (Sunday)
2pm

Studio 1, Xiqu Centre

Approximately 2 hours

FIRST is a research and development platform supporting independent Hong Kong choreographers. It offers first looks at emerging ideas and insights into their creation process, inviting feedback and discussions from audiences and industry peers.

Now in its third edition, the platform features presentations by six groups of independent artists selected through an open call: Cheung Wai-yin, a pole dancer with a PhD in marine ecology; Ching Chu, a choreographer dedicated to interdisciplinary performative collaborations and research; Keung Hoi-ling, a performer exploring identity, cultural legacy and decolonial resistance; Lau Pak-hong, a dance artist, accountant, and Pilates instructor interested in various somatic approaches; Tsang Wing-fai, nominee for “Tom Brown Emerging Choreographer” at the 25th Hong Kong Dance Awards; and the collective by Noon, a dance artist with international experience and award-winning solo work and domting, a video and film practitioner.

[Creative Concepts](#)

[Feature Article](#)
**Ideation without Limits:
the Foundation of Every Masterpiece –
FIRST Creation Platform**



ARTISTIC TEAM

FIRST Creation Platform

Cheung Wai-yin – *Pole Dance and Zebra Mussel* (working title)

Concept, Choreographer and Performer	Cheung Wai-yin <small>(Appearance by kind permission of Unlock Dancing Plaza Limited)</small>
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Dramaturg	Michael Li
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Ching Chu – *My Body is a Battlefield and These are My Armours*

Concept, Choreographer and Performer	Ching Chu
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Dramaturg	Michael Li
------------------	------------

Projection Operator	Sammi Chiu
----------------------------	------------

Noon × domting – *Body Capital*

Concept, Choreographer and Performer	Noon
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Sound and Media Designer	domting
-------------------------------------	---------

Performers	Angelo Chan Ming-yin Rex Cheng Amy Cheng Kiu-yan Cheng Man-na Tsang Wing-fai Yoyo Wong Hei-yiu
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Lau Pak-hong – *Step 0*

Concept, Choreographer and Performer	Lau Pak-hong
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Dramaturg	Oscar Fung
------------------	------------

Sound Designer	Jonathan Ng
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Keung Hoi-ling – *Call Me By My Name*

Concept, Choreographer and Performer	Keung Hoi-ling
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Dramaturg	Chan Wai-lok
------------------	--------------

Tsang Wing-fai – *Doing lor!*

Concept, Choreographer and Performer	Tsang Wing-fai
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Researchers and Performers	Amy Cheng Kiu-yan Cheung Tsz-kwan So Lok-kin Yu Tak Yin
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Researchers	Genie Lok Wong Chun-yeung Cally Yu
--------------------	--

Outside Eye and Moderator (Presentations)	Dick Wong
--	-----------





Artistic Team →



Future Dictionary

Artist Presentation

23 November 2025 (Sunday)

5pm

Studio 1, Xiqu Centre

Approximately 2 hours

Exhibition

21, 27–28 November 2025

5 December 2025

3pm–7pm

22, 29 November 2025

6–7 December 2025

2pm–7pm

23, 30 November 2025

4pm–7pm

Foyer, Freespace

Supported by



In Cooperation with



KYOTO EXPERIMENT

Travel Partner



Supporting Partner



Have you ever struggled to translate an expression from your native language, only to feel that its essence is just out of reach in another tongue? In the global arts community, this sense of “lost in translation” is all too common.

Future Dictionary invites Asian artists to introduce terms, concepts and practices from their native languages that are difficult to translate. Through an exhibition and an artist sharing session, artists and audiences are brought together to co-create, explore artistic lineages, and rediscover the diversity of language and creativity. The project builds a “thinking toolbox” for exploring plural forms of knowledge.

The exhibition showcases entries collected to date in Future Dictionary, including new contributions this year from Hong Kong and East Asian dance and movement-based artists Mui Cheuk-yin (Hong Kong), KT Yau (Hong Kong), ErGao (Guangzhou/Shunde), Gu Jiani (Beijing) and Ayaka Nakama (Kobe). These artists will also participate in a presentation to share and reflect on their entries. The project preserves and celebrates regional cultures, rekindles the spirit of art as a space for exchange, difference, and the discovery of joy in ambiguity, imagining a multicultural shared future for dance.

Future Dictionary is a research-curatorial project initiated by Ophelia Jiadai Huang since 2023 in collaboration with Kyoto Experiment. The exhibition, artists’ presentation and new entries in Freespace Dance 2025 are presented and co-curated by WestK Performing Arts, Hong Kong.



[Curatorial Statement](#)



[Feature Article](#)

[The beauty of being "lost in translation": an interview with the creator](#)



U>N>I>T>E>D →

ARTISTIC TEAM

Future Dictionary

Initiator and Curator

Ophelia Huang Jiadai

Participating Artists

Artist Presentation and Exhibition

Mui Cheuk-yin

KT Yau

ErGao

Gu Jiani

Ayaka Nakama

Exhibition

Yuta Hagiwara

Nanako Matsumoto and

Kengo Nishimoto

Jarunun Phantachat

Chen Ran

Chen Sian

Sao Sreymao

Nagara Wada

_ao_ao_ing (老妖精)



About the Artistic Team



Photo: Gianna Rizzo

Chunky Move – U>N>I>T>E>D

27–29 November 2025
(Thursday to Saturday)
8pm

30 November 2025 (Sunday)
3pm

Post-performance meet-the-artist session on 27 November 2025 (Thursday)

Post-performance behind-the-scenes experience on 28 and 29 November 2025 (Friday, Saturday)

The Box, Freespace

Approximately 1 hour

Commissioned by



PERTH FESTIVAL

Supported by



Supporting Partner



Meticulous and otherworldly, *U>N>I>T>E>D* by Melbourne-based Chunky Move – one of Australia’s most innovative performing arts companies – offers an epic vision of machine mysticism that explores the persistence of spirituality in a post-industrial digital age.

In exoskeleton costumes created from repurposed motorcycle armour, six masterful dancers are transformed into post-human, tech-adorned hybrid beings. Performing against a driving soundtrack of gamelan-infused, Javanese trance-inspired techno beats, they move alone or tightly as one, merging elements of contemporary dance and street dance practices with Artistic Director Antony Hamilton’s distinctive choreographic language and methodology. Through choreographic precision, physical endurance, and complex times and rhythms, the work generates a mesmerising tension between music and bodies where sound and visuals align and deviate.

Created over three years in Melbourne, Bali and Taipei, *U>N>I>T>E>D* is a major international collaboration with acclaimed Balinese experimental music collective Gabber Modus Operandi, Bali-based streetwear label Future Laundry, Australian global leaders in animatronic design, Creature Technology Co., and award-winning lighting designer Benjamin Cisterne.

The production premiered at AsiaTOPA in Melbourne in February 2025, and is the latest work in the canon of Chunky Move Artistic Director Antony Hamilton’s “speculative future” performances, following recent innovative dance experiences *Token Armies* (2019) and *Yung Lung* (2022).

[Choreographer’s Notes](#)

[Feature Article
U>N>I>T>E>D:
Chunky Move’s vision of machine mysticism](#)



ARTISTIC AND PRODUCTION TEAM

U>N>I>T>E>D

Artistic Direction and Choreography	Antony Hamilton
Sound Design and Composition	Gabber Modus Operandi
Costume Design	Future Laundry
Exoskeleton Design and Fabrication	Creature Technology Co.
Lighting Design	Benjamin Cisterne
Performers and Choreography	Madeleine Bowman Melissa Pham David Prakash Samakshi Sidhu Robert Alejandro Tinning Jayden Wall
Rehearsal Director	Rachel Coulson
Stage and Set Design, Fabrication and Art Finishing	Ashley Buchanan Antony Hamilton
Set and Costume LED Fabrication	Shiv Geaney
Outside Eye	Melanie Lane
Production Manager	Ashley Buchanan
Production Coordinator	Benjamin Beare
System Engineer and Head Electrician	Shiv Geaney
Stage Manager	Zsuzsa Gaynor Mihaly
Lighting Operator and Re-lighter	Nicholas Moloney
Sound Engineer and Technical Coordinator	Ethan Hunter
Executive Director and Co-CEO	Kristy Ayre
Senior Producer	Kristina Arnott





Photo: Korea National Contemporary Dance Company (Hwang Inmo)

Korea National Contemporary Dance Company – *Jungle*

5–6 December 2025 (Friday to Saturday)
8pm

Post-performance meet-the-artist session on
5 December 2025 (Friday)

The Box, Freespace

Approximately 1 hour

Produced by



Supporting Partners



Ritualistic and transfixing, Korea National Contemporary Dance Company’s *Jungle* is a multi-layered, non-narrative contemplation on life and existence where meaning is created through light, sound and gesture, and stories emerge for the viewer as they might have in the past from flickering flames or rippling waters.

Both modern and ancient, the production reflects the tensions apparent in our everyday lives, between what is revealed and what is hidden, between agitation and calm, connection and isolation, group and individual. In constant flow, like a moving crowd, or a painting in sand and light, the work unfolds in dreamlike scenes with narrative and mood driven by the shifting qualities of light created by Lee Jungyoon and the meditative, repetitive soundscape of Japanese sound artist and composer Marihiko Hara.

The subtle, fluid, unpredictable movements of the dancers reflect the unique choreographic process of KNCDC’s artistic director Kim Sungyong – one which allows texture to be woven from the individual to the whole, with each dancer using the unique gestures of their individual bodies to influence and adapt to the group.

[Choreographer’s Notes](#)

[Feature Article](#)
In dance, every individual can shine in a group: an interview with the choreographer of *Jungle*



ARTISTIC AND PRODUCTION TEAM

Jungle

**Artistic Direction and
Choreography**

Kim Sungyong

Music

Marihiko Hara

Scenography

You Jaehun
(Youjam Studio)

Text and Dramaturgy

Kim Meyoung

Lighting Design

Lee Jungyoon

Costume Design

Bae Kyongsool

Stage Manager

Sel Yoseub

Sound Director

Steven S. Jeong

Processors

Kang Seongryong
Kang Seunghyun
Kim Minah
Kim Yoonmee
Kim Yunhyun
Yang Jiyeon
Yu Dajeong
Lee Kyungyub
Lee Jisoo
Chun Youngdon
Ha Jihye
Hong Jeehyun



About the Artistic Team



FREESPACE DANCE 2025 PRODUCTION TEAM

Dance Team

Anna Cheng
Grace Yu
Anson Leung
Amber Lau
Kennie Lo
Katie Kam
Regina Ho
Lyond Wong

Technical and Productions

Rae Wu
Simon Lam
Tiffany Chan
Wong Kwan-kwan*
Yuen Kin-man*
Leung Tat-ming*
Lai Kam-shan*
Yeung Suk-man*
Yau Ngar-yuk*
Ho Nga-yung*
Ivan Cheung Hoi-wang*

Marketing, Branding and Partnerships

Nick Chan
Natalie Wong
Chris Kwong

External Affairs

Margaret Chiu
Enid Wong
Michelle Lam

Development

Anna Cheung
June Wong
Lilian Tse

Ticketing

Kamen Lam
Cheri Lo
Willis Fong
Kelvin Lam
Victor Ng

Venue Operations

Peggy Fung
Angel Cheng
Joyce Lam
Stephen Ling
Camby Lui
Alison Cheung
William Ku

Translation

Kitty Ho (Nexus
Knowledge Exchange)*

House Programme Editors

Kitty Ho (Nexus
Knowledge Exchange)*
Loretta Tsang*

House Programme Designer

Ronald Cheung*

Key Visual Design and Illustration

CALVINHO @
ATOMICATTACK*

* Contract-based engagement in this production



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.



ACKNOWLEDGEMENTS

We would like to thank the following organisations/
individuals for their help and support during the
production:

No Time To Die: An Inert Liquid Assembly

ngau4 gat1 dei6

Ho Sin-tung

Ire Tsui

Future Dictionary

Dr Lau Chaak-ming

Prof. Wong Nim-yan



Your feedback is important to us
Please fill in the audience survey

WESTK
SEASON
PERFORMING
25—26
ARTS

WESTK SOLO FEST

西九演藝

SOLO
FEST

西九單人表演藝術節

單人表演·眾人故事
STANDING ALONE,
SPEAKING FOR MANY;
STORIES THAT SHAPE US

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Freespace and Xiqu Centre, WestK

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From \$260

設有套票優惠，數量有限，售完即止。
Package discounts are available on a first-come, first-served basis.

8-18.1.2026

westK
西九文化區

Freespace
自由空間

戲曲中心
Xiqu Centre

購票及詳情
Tickets and Details

westk.hk/ja
2200 0022

f @ westkperformingarts

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貴賓桌 / 堂座 / 樓座票價由港幣\$300起，包含一杯飲品(酒精或非酒精)
VIP table / Stalls / Balcony ticket starting from HK\$300,
including one drink (alcoholic and non-alcoholic).

11.2025 - 1.2026

設有團體購票折扣及優惠門票。數量有限，售完即止。
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購票及詳情
Tickets and Details

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