

## Tang Shu-wing

Thang Shu-wing Theatre Studio (HONG KONG)

## Marzenna Wiśniewska

Nicolaus Copernicus University in Toruń (PL)

ORCID: 0000-0001-7126-2102

# Performing—Feeling, Auto-Transformation, and Expression

## Tang Shu-wing and His Theatre Studio in Hong Kong

### Abstract

This article presents the multifaceted persona of Tang Shu-wing, an acclaimed director, actor, and drama teacher, and examines his profound connections with the Polish theater tradition, particularly Jerzy Grotowski. The text also discusses Tang Shu-wing's Shakespearean productions staged in Warsaw and Gdańsk. Marzenna Wiśniewska's introduction contextualizes the appendix, which contains the edited transcript of a lecture delivered by Tang Shu-wing during the international online conference *Contemporary Acting Techniques in Eurasian Theatre, Performance and Audiovisual Art: Intercultural and Intermedia Perspective* (2021). In this lecture, the

director characterizes the main ideas underlying his actor training and work on performances at the Tang Shu-wing Theatre Studio in Hong Kong. An essential part of the presentation is the characterization of Tang Shu-wing's philosophy of art, including the four stages of an artist's development and the methodology of authorial performance grounded in pre-verbal expression and body-based minimalist aesthetics.

### Keywords

Tang Shu-wing, Asian theater, physical theater, actor's training

### Abstrakt

#### **Performowanie – odczucie, autotransformacja i ekspresja: Tang Shu-wing i jego Studio Teatralne w Hong Kongu**

Artykuł prezentuje wszechstronną osobowość Tang Shu-winga, uznanego reżysera, aktora oraz pedagoga teatru, i bada jego głębokie związki z polską tradycją teatralną, zwłaszcza z Jerzym Grotowskim. Tekst omawia także szekspirowskie spektakle Tang Shu-winga wystawiane w Warszawie i w Gdańsku. Wprowadzenie Marzenny Wiśniewskiej kontekstualizuje aneks, będący opracowanym zapisem wykładu wygłoszonego przez Tang Shu-winga podczas międzynarodowej konferencji online *Contemporary Acting Techniques in Eurasian Theatre, Performance and Audiovisual Art: Intercultural and Intermedia Perspective* (2021). Reżyser charakteryzuje w nim główne idee stanowiące podstawę treningu aktorskiego i pracy nad spektaklami w Studiu Teatralnym Tang Shu-winga w Hongkongu. Ważną część prezentacji stanowi charakterystyka filozofii sztuki Tanga Shu-winga, obejmująca cztery etapy rozwoju artysty oraz metodę autorskiego performansu, której fundamentem jest ekspresja przedwerbalna połączona z opartą na cielesności minimalistyczną estetyką.

### Słowa kluczowe

Tang Shu-wing, teatr azjatycki, teatr fizyczny, trening aktorski

Tang Shu-wing is an award-winning stage director, actor, and drama educator, the former dean of the School of Drama of the Hong Kong Academy for Performing Arts, and the founder of Tang Shu-wing Theatre Studio in Hong Kong. He studied acting at l'École de la Belle de Mai and theater studies at the Université de la Sorbonne Nouvelle in Paris. At that time, he was strongly influenced by contemporary European dance and physical theater trends, discovering the work of choreographers such as Jean-Claude Gallotta, Anne Teresa de Keersmaeker, Jan Fabre, and Pina Bausch, as well as the art of pantomime. Tang Shu-wing was also strongly influenced by the biomechanics of Vsevolod Meyerhold and the poor theater of Jerzy Grotowski. He participated in various master workshops by Ariane Mnouchkine, Jerzy Grotowski, Ferruccio Soleri, and Philippe Hottier. A journey to India and spiritual formation through yoga experiences proved a critical time in shaping his theatrical ideas. His works contain both traditional and contemporary features because of his multicultural background.

After returning to Hong Kong, Tang Shu-wing directed the comedies of Molière, Georges Feydeau, and Eugène Labiche. In 2007 he was named an Officier of the Ordre des Arts et des Lettres by the French Ministry of Culture and Communication in recognition of his significant contribution to enriching French culture. In 1997 he founded his first company, No Man's Land. The successor of this theater group was to be Tang Shu-wing Theatre Studio, established in Hong Kong in 2011. Tang Shu-wing has directed over sixty productions of drama, dance, and opera staged locally and internationally. *Two Civil Servants in a Skyscraper* (1993) was his first trial of nonverbal physical theater. In *Two Men in a No Man's Land* (1996) he explored the art of clowning and different modes of staging comedy. *Phaedra* (2005), directed by him after learning yoga in India and joining the Hong Kong Academy for Performing Arts, was his first attempt at staging classic Western drama through the physical expression of one's nature (e.g., ways of training of tai chi, yoga, and the idea of the poor theater).

In Tang Shu-wing's theatrical work, William Shakespeare has played a significant role since 2006, when the director staged *Hamlet*. Two productions thereafter, *Titus Andronicus* (2008) and *Titus Andronicus 2.0* (2009), became his signature works, based on minimalist aesthetics, an author's idea of body-based performance, and narrative form returning to the origins of both Greek tragedy and Chinese storytelling. Staging *Titus Andronicus 2.0*, Tang Shu-wing challenged the issue of representation of violence in theater art. The starting point for the work on this topic in Shakespeare's play was the idea: "To present

the most violent situation, one needs to adopt the calmest way.”<sup>1</sup> Howard Y. F. Choy wrote about *Titus Andronicus 2.0*:

The actors are not attached to any character, either; they are not representatives, but members of a chorus. The chorus, as proposed by the French acting theorist Jacques Lecoq, frees a new space and creates a dimension transcending reality through human transmissions. . . . The wisdom is not derived from a militarized chorus, but from its players’ mental and physical improvisations; it arises between discipline and chaos, starting from a point of neutrality before an actor enters into the spirit of a character. With such wisdom, the violence of war is not understood from the perspective of any type of role, but from the standpoint of a pure human being. . . . Tang’s storytelling is to reveal violence without visualizing it. While maintaining the Shakespearean plot, the director further deconstructs the logic of violence. . . . A profound and thought-provoking production, *Titus Andronicus 2.0* provides the Shakespearean tragedy with an alternative directorial choice between Eastern and Western theatrical traditions by reinventing the ancient art of storytelling.<sup>2</sup>

The tradition of Asian theater genres inspired Tang Shu-wing’s Shakespearean *Tragedy of Macbeth* (2015).<sup>3</sup> A modern couple makes a dream in which they enter into the universe of *Macbeth* in a buried past of ancient China.<sup>4</sup> Mike Ingham assumed of this premiere that,

like Hong Kong, poised between Western and Chinese traditions, the production represents neither national theatre nor a heritage genre production but rather an in-betweenness of the global and local categories, which problematizes the expectations of an indigenized local required of Asian production.<sup>5</sup>

---

<sup>1</sup> Tang Shu-wing, abstract of “The Acting Theories of Meyerhold: Research and Reflection,” in *The Art of Synthesis: Theatre World of Tang Shu-wing*, ed. Bernice Kwok Wai Chan and Damian Cheng (Hong Kong: International Association of Theatre Critics, 2004), 134. Quoted in Howard Y. F. Choy, “Toward a Poetic Minimalism of Violence: On Tang Shu-wing’s *Titus Andronicus 2.0*,” *Asian Theatre Journal* 28, no. 1 (2011): 44, <https://globalshakespeares.mit.edu/extra/tang-shu-wings-titus-andronicus-2-0-a-poetic-minimalism-of-violence/>.

<sup>2</sup> Choy, “Toward a Poetic Minimalism of Violence,” 53–54, 58, 61.

<sup>3</sup> Tang Shu-wing was the first Hong Kong director to present Shakespeare’s plays *Titus Andronicus* and *Macbeth* in Cantonese at The Globe Theatre in London (2012 and 2015 respectively).

<sup>4</sup> “*Macbeth*,” Tang Shu-wing Theatre Studio, accessed June 29, 2022, [https://www.tswtheatre.com/creations/?event\\_item\\_id=1](https://www.tswtheatre.com/creations/?event_item_id=1).

<sup>5</sup> Mike Ingham, “We Will Perform in Measure, Time and Place: Synchronicity, Signification and Cultural Mobility in Tang Shu-wing Theatre Studio’s Cantonese-Language *Macbeth*,” in *Asian Interventions in Global Shakespeare*, ed. Poonam Trivedi, Paromita Chakravarti, and Ted Motohashi (New York: Routledge, 2020), 48–66.



Tang Shu-wing

TANG SHU-WING THEATRE STUDIO

The latest Shakespearean premiere by Tang Shu-wing was an all-female non-verbal *King Lear* in 2021. With *Titus Andronicus* and *Macbeth*, Tang Shu-wing became the first Hong Kong director to have presented Shakespeare's plays in Cantonese in Shakespeare's Globe. *Macbeth* toured six European cities in 2017, among which was Warsaw. *Titus Andronicus 2.0* was the second performance shown in Poland during the Shakespeare Festival in Gdańsk.

Tang Shu-wing's book *Analysis and Reflections on the Theories of Acting of Meyerhold* (Hong Kong 2001) is the first systematic introduction of Meyerhold's theory to Hong Kong readers, and both Asian and European heritage inspired his opening publication on actor's techniques. His following books are *Titus Andronicus: Approach in Minimalistic Aesthetics and Physical Theatre* (2014) and *Detention: Out of Curiosity* (2014). In 2004, the International Association of Theatre Critics (Hong Kong) published a special study on Tang Shu-wing, *The Art of Synthesis: The Theatre World of Tang Shu-wing*. In 2014, the Tang Shu-wing Theatre Studio initiated the Physical Theatre Youth Training Programme.<sup>6</sup>

<sup>6</sup> Tang Shu-wing Theatre Studio, accessed June 29, 2022, [https://www.tswtheatre.com/courses/?event\\_item\\_id=10&lang=en-us](https://www.tswtheatre.com/courses/?event_item_id=10&lang=en-us).

# Appendix

This is a revised version of the keynote speech that took place during the international conference *Contemporary Acting Techniques in Eurasian Theatre, Performance and Audiovisual Arts: Intercultural and Intermedia Perspective*, September 28–30, 2021, organized by the Faculty of Humanities of the Nicolaus Copernicus University (Toruń, Poland), The Grotowski Institute (Wrocław, Poland), in collaboration with the Bridges Foundation. Tang Shu-wing's lecture was moderated, transcribed, and edited by Marzenna Wiśniewska, PhD (Nicolaus Copernicus University).

## Tang Shu-wing

### Performing: Feeling, Auto-Transformation, and Expression

It is a great honor to share my thoughts with you. I want to divide my speech into two parts. The first part will be a deliberation on the title, and the second part on my philosophy of life. I think it's essential to know somebody's philosophy of life before becoming acquainted with their art and the methodology of creating those works. The title of my lecture, "Performing: Feeling, Auto-Transformation and Expression," revolves around humans, not the extra-human such as technology for the time being because I think a good performance, even if it is highly technical or technological, has to handle the human side.

I want to begin by explaining what it means *to perform*. For me, *performing* means that a performer technically and systematically reveals the character's interiority in front of a live audience or camera. And what does it mean *to perform technically*? This means it is not by chance; it has something related to the skills of revealing oneself. *Performing systematically* means that every element the performer presents belongs to a whole system. For example, if you say that a performer is weak in voice, maybe the issue of voice is not just physical, about the vocal cords; it is perhaps a more prominent issue related to this person's psychology or upbringing.

Furthermore, *interiority* is the whole inner being of that person, including religion, intellectual power, morality, value system, and feelings. The expression or revelation by a performer, which is preceded by a process I call auto-transformation, references the whole inner being of that person. The professional performer must be able to make sure that this process of auto-transformation is always available and is the most efficient, effective, and authentic. The expression embraces all kinds of external signals that



*Bhagavad Gita* working process, 2023

TANG SHU-WING THEATRE STUDIO

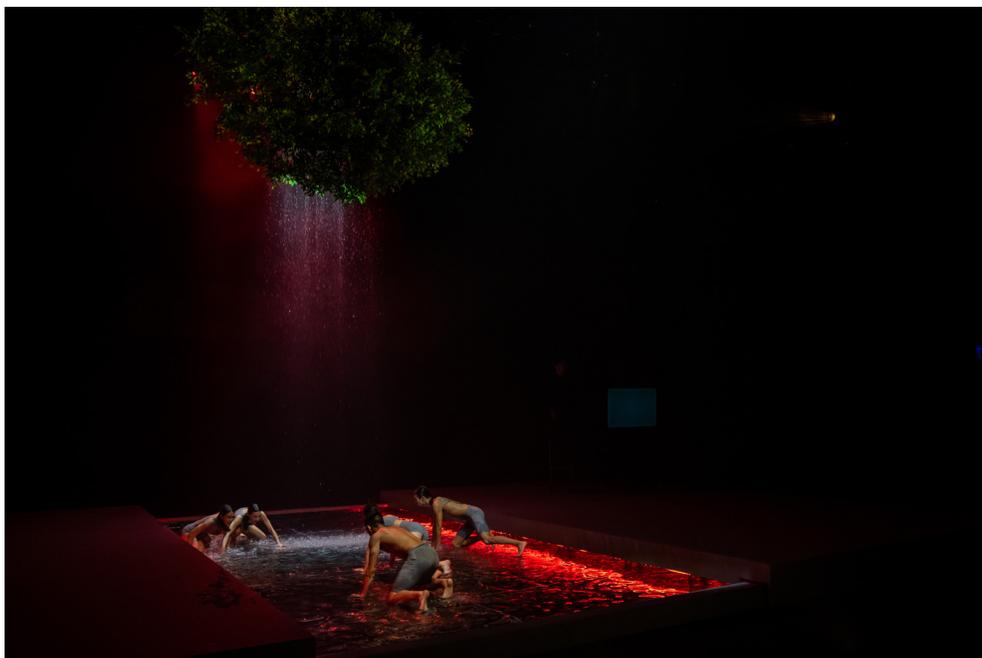
---

a performer gives to the spectators. There is a common sharing of energy and a driving force inside each person regarding the events happening.

In the minds of those who are watching or listening to a performer, the audience can create some imagery starting from the physical images formed by light and sound, visual and audio, et cetera. There are at least three kinds of imagery. The first is when you are watching an action being executed, and then you can formally associate the images of the action inside your mind. The second level is imagery after the execution of those physical images; maybe you imagine something unrelated to the implementation of the action. The third layer is something in-between, in-between the first and the second, and probably that kind of imagery will become stronger; after you leave a performance, when you are going home, or before you sleep, you can have this kind of mixed imagery inside your mind.

I think the fundamental question for every artist is what I am going to present—am I going to show a plot, a story, a character, or images? So, it is up to individual artists to decide what they are going to present on stage, and why. For me, performing/visual arts are about creating a sense of poetry.

I would elaborate a little bit on my idea about the different stages of an artist. The first stage is the stage of interest, a sense of affection or love that you are nurturing with the forms you like. The second stage is learning. I would conceive learning in



*Bhagavad Gita* directed by Tang Shu-wing, 2023

TANG SHU-WING THEATRE STUDIO

---

a few areas: 1) to be able to observe and to distinguish the subtle differences between the things that appear before you; 2) to be able to ask the right questions; 3) to acquire the fundamental skills you are learning; and 4) the final stage, to assimilate the things that you learn from different teachers. If you merely reproduce things that are, for example, from ten teachers, you reproduce them without the ability to assimilate, to make things of your own, and then you are not learning. The third stage of an artist is to practice, which means putting into practice the things you have learned. Of course, you never stop learning. You learn when you practice, and you practice when you learn. The fourth stage of an artist is maturity, which includes the ability to identify problems and weaknesses and solve them in your own way. A mature artist has a personal style because they have their angle of cutting into the forms they like and the expression they want to represent on stage. The fifth stage is leading. That means that you are number one for a particular form of expression because you have acquired a lot of insight and experiences. The final stage of an artist is making something new. It means doing what has not been done by people before you, maybe not even thought of. But also, it is having the guts to challenge traditions.

Talking about my philosophy of art, I would say that for a true artist, not only is it necessary for them to have skills and crafts but also passion and a certain attitude toward life. For me, theater is a way to experience life through self-discovery. The attitude of life is a way of perceiving or envisioning the world. Every step in your life, whether you turn to the right or to the left, is basically the same. It just creates a different universe of experience for you by which to interact with those things in that universe. The most important thing for me is to be able to practice; *every step in life counts*, and I am not afraid of time, nor of failure. My second attitude toward life comes from my various cultural formations: Chinese, British, French, and Indian. All those are just platforms because, through these platforms, I start to learn *how to deal with solitude*. Solitude is something that everybody has to deal with. A profound solitude paradoxically can generate a real connection with humanity, and a real connection can cause a genuine concern for humanity. I am still learning how to deal with solitude. The last significant thing is that everybody has to quit the stage of life, the stage of art, on some level, at some point. We need to borrow wisdom from two lines from two different Shakespeare plays. One is: "The world's a stage. And all the men and women are merely players." And the second one is: "To be, or not to be, that is the question." It's really up to everybody to prepare for that one has to leave the stage of life, the stage of art, at some point. For me, it is essential to get away from Shakespeare occasionally and return to him regularly. These fundamental attitudes in life trigger some of the methodologies I employ in theater-making.

Many people called me a man of physical theater, but today I no longer use the term *physical theater* because every live performance is physical, even though it may be a very realistic play. For me, physical theater means a process of training and creation. My methodology, which I call *preverbal expression*, induces the performers to make their bodies full of life and energy before they speak their lines. I would call my aesthetic a body-based minimalist aesthetic. Why body-based? The body is the fundamental or primary substance we perceive in this world. The body does not just mean the limbs. In *Titus Andronicus 2.0* (2009), I did a lot of intense experiments on how to tell a story through the entirety of the body without the help of external objects. I discovered that before the invention of language (whether oral or written), humans could only use about six to seven types of expression. They were just like displacement in different points in space, displacement from point A to point B; gesture; facial expression; eye expression; vocal voice (from the vocal cord); breathing (breathing heavily, breathing speedily is very different from breathing lightly and slowly); and sound generated from the body, but not from the vocal cords (like percussion on the body).

I experimented a lot with these expressions so that my performers plunged themselves into this preverbal expression to enable them to forget about language, for the time being, so as to express deep feelings. And then, when they're used to this kind of

preverbal expression, I introduce language. The magic comes when language is introduced because language is a vocabulary and preverbal expression is another vocabulary. They can take place simultaneously, or they can take place interactively, one after the other. *Titus Andronicus 2.0* enabled me to develop the methodology of preverbal expression. I realized that the body is the foundation of every performer, whether you are conscious or not conscious about that. During the rehearsals for *Titus Andronicus 2.0*, I called the performer's attention to breathing, humming, and an organic relationship with space and language. I encouraged performers to minimize their actions and maximize their bodies' expression, stimulating energy from within their bodies. Surprising or contrasting moments, chaotic moments, usually come first in creation. Later on, I usually used very disciplined means to create chaos. I often say to my performers that if we can present a scene without words, we had better do so. For me, nonverbally is not just an economical way of doing things; the nonverbal is about how to translate the poetry into something which does not attack your intellect but addresses your entire organs of expression.

What about the word *minimalistic*? I would not use this term anymore because it looks like something historically related to minimalism. I would now use a different terminology called *the level one and level two creative processes*. Level one is that you need to find those things which support your creation; without them, your foundation will collapse. If you are working on an opera, you probably need singers to sing—either with live music or recorded music. So, singing is level one. Level two is the things you can have or can do away with in your work. That is the hardest part of the thinking process because people tend to add more and more things without relating them to level one, and problems will usually arise afterwards, because you cannot ascertain the nature and the existence of those things on level two which are actually dispensable. For example, the phone is level one if you need a phone for your performance. But the color of the phone is level two. If you give the liberty to your props master to buy a phone of whatever color, it may clash with the major color tone of your scenography or the costumes of the performers who are using that phone. I spent a lot of time with designers and actors on level one and level two creative processes so that they would be more conscious about the things they propose. For me, this is extremely important to be able to check out levels one and two.

The following significant methodology I call ABC. If you think that something is A, then you will not think of those things which are not A. But every performer should be able to express their feelings most efficiently and authentically. They should try A and non-A, which I call B. B is the complete opposite of A. I sometimes provoke my performers to fully experience A first and then ask them to fully experience B, which is the opposite of A, to feel or find something I call C, which may be something in-between A and B or apart. ABC methodology is a potent tool by which for me and my team members to grasp those surprising, chaotic moments in creation. In general, I often



Shakespeare's *King Lear* directed by  
Tang Shu-wing, 2021

TANG SHU-WING THEATRE STUDIO

use highly disciplined means to create chaos. ABC is a generic term for the aesthetics of contrast or opposition. I think it is tough to define everything. Things keep changing. If we let a particular definition bind us indefinitely, we will get into trouble at the very end. However, you may ask me, wait, we have to define certain things at the end of the day to stage your performance, but it is the collective consensus of the team members after working through the ABC and also the level one and level two, to arrive at the provisional definition of the things that we are going to put on stage.

Through this process, we also understand what kind of things we will represent on stage and the reasons behind them. The final issue is how to deal with *time*. Time is an element that is very detrimental sometimes because the schedule of production always hurries us. I always divide my rehearsal into at least three stages one year before the opening show. In the first stage, I propose things. Later on, I work around a crucial aspect of so-called psychology, or the inner being of the performers, which I call *spiritual nutrition*. This I do since a performer, to perform something psychologically, mentally, intellectually, and spiritually, should be riveted in themes relating to the materials that the performers are going to present. For example, I will stage Shakespeare's *King Lear* in

October (2021). Our challenge is to break up the classical interpretation of this play and to create a new theatrical world discussing such themes as love and relationships within family features of human nature (wisdom, loyalty, cruelty, absurdity, revenge), a correlation between superiors and subordinates, et cetera. Could *King Lear* be different—be performed by an all-female cast? My challenge is to let performers freely transgress gender concepts in Shakespeare's play and acting. *King Lear* will be a laboratory in which to find out how to translate the gender fluidity of today at a profound level of the spirit of the play of Shakespeare and nonverbal performance. Firstly, I need to initiate my performers to jump into the above-mentioned issues. With those themes, they are experiencing active things relating to that subject, but they will not just concentrate on one thing. Spiritual nutrition is not just motivation but a part of the ocean of spirituality.

From my point of view, the nonverbal is not just an economical way of doing things; it is about how to translate the poetry into something which does not address your mind; on the contrary, it addresses your entire organs of expression. In my yoga practice, the mind is just an inner instrument we can control. A failure to control the mind will make the mind always wander from one point to another. The ability to focus your mind is also essential for me, my performers, and designers. Thus, a nonverbal situation can be a little easier for performers, designers, and spectators to focus their minds in. But of course, you need to control the rhythm as perfectly as possible. It is not just about how fast or slow you should move or say your lines. It is about how many things are happening in a fixed duration of time. If you have only one thing or one movement happening in ten minutes, that action will be pretty slow. But if you have a hundred movements happening in ten minutes, the movements must be much quicker than in the first instance. So, rhythm is not just about speed. It is about the vision of how many things should happen within a limited or fixed duration of time. In the second stage of rehearsal, rhythm and also consolidation of the materials are essential.

In the final stage, about three weeks before the opening, I recall all those materials we have gathered from the first and second phases of rehearsals, so we have more time to address difficulties. Surprisingly, when we return for the final stage of rehearsal, the work becomes more transparent, mature, and available because all performers have experienced the spiritual nutrition, the rhythm, and the materials we have constructed. At the end of the day, it is the enjoyment of being able to build things together and then solve problems that we have discovered. So, in the end, we are all located in the same boat, and we all know which direction to go. Then we welcome contact with our audience.

To conclude, the act of doing things is fundamental because in creating a performance it is fundamental to put something into *action*, though action does not only refer to movement or a dynamic state of being; it can also imply immobility. The second significant thing is *imagination* because we homo sapiens have become the masters of the Earth because of our imaginations. Without imagination, we are dead.

I have a close affinity with the idea of a *laboratory*, testing ground, and taking responsibility for something we are nurturing. For me, the vital task is to support young talented artists. We should consciously develop young talents. A theatrical studio is a nurturing ground for young talents; in this laboratory, we can explore things whose effect upon us we are not quite sure. My name is in the theater studio's name, which means it is my responsibility, but not that it is in the ownership of a single person. We create the studio together with all performers and artists. My non-verbal performance *Thunderstorm* (2012) can serve to show some aspects of our laboratory work. We link the choreographic elements with non-choreographic movements and the original text of a famous Chinese author, Cao Yu. The traditional performance of this text usually lasts about four hours, but our performance is just 77 minutes. It is a fascinating experiment and also a process of self-questioning.

## Questions of Conference Participants

Rossella Ferrari: I have a question that has probably been asked to you several times over the past years. I was wondering, having read your work—also, I read some of your books and observed your practice, which is very physical, or if you do not want to use that term anymore, body-based—how you handled the whole body-based interiority, and body-based aspect of your training and rehearsal process in the hyper, virtual, and technological setting in your performances. How did you handle that with your actors and yourself in general with your practice?

Tang Shu-wing: In the cyber age, we need to be very cautious about using technology and how to use it to make something “live” on stage. It is hard to define what “live” means. We are still searching for the possibility of borrowing the elements of technology into creation because if a new thing has a source of growth, and when we go back to the source of growth, we will discover something else which, generally speaking, may not be easily seen by the daily use of that kind of technology. Technology, for me, is always existing. It is just whether it clicks with your perception of the world and yourself. Last year, because of the pandemic, we were commissioned by the Hong Kong Arts Development Council under the umbrella of arts and technology, and we created an online game, *The Fourth Night*.<sup>7</sup> The theme is how people live and react to the pandemic. The game is based on the story of an actress diagnosed with COVID-19 but who is unable to be hospitalized. She has to go back home to wait for vacancies in the hospital, creating

---

<sup>7</sup> The game *The Fourth Night* is available at the link (only in Chinese): <https://4th-night.firedog.hk/>. See also: *The Fourth Night*, [https://www.tswtheatre.com/creations/?event\\_item\\_id=31](https://www.tswtheatre.com/creations/?event_item_id=31).

terrible tension with her sister and father. The storyline is about how this actress handles these difficulties. We put several places into options for users of our online game. There are about 15 options in the development of the story. We have collaborated with a media artist who is a specialist in creating games, and we realized about 20 minutes of this game as an experiment.

The essential idea is not to use animation but live actors, to be situated in real locations, just like shooting online cinema. Creating this online game is very rewarding because the construction of the script is very different from that of a pure drama or pure theater piece. It is interesting to develop this online game as a combination of acting with camera language and digital media. I'm going to make a movie in November 2021. It is something between fiction and a documentary and an improvised film. It is about two people talking. I will not give them any lines to memorize, but I will give them topics, and their challenge will be to improvise, and we will film it. The product will be a film, but the content will not fall into the mainstream cinema language. But I must say that I am very cautious about how much time and energy I can spend on technological research. Everybody is talking about intermedia, intercultural, and immersive theater. For me, it is a discussion about perception—what kind of experience you want to create for yourself as a creator and for the spectators and audience. It is also a discussion about the relationship between humans and technology.



## Bibliography

- Choy, Howard Y. F. "Toward a Poetic Minimalism of Violence: On Tang Shu-wing's *Titus Andronicus 2.0*." *Asian Theatre Journal* 28, no. 1 (2011): 44–66.
- Ingham, Mike. "'We Will Perform in Measure, Time and Place': Synchronicity, Signification and Cultural Mobility in Tang Shu-wing Theatre Studio's Cantonese-Language *Macbeth*." In *Asian Interventions in Global Shakespeare*, edited by Poonam Trivedi, Paromita Chakravarti, and Ted Motohashi, 48–66. New York: Routledge, 2020. <https://doi.org/10.4324/9781003105329>.
- Tang Shu-wing. Abstract of "The Acting Theories of Meyerhold: Research and Reflection." In *The Art of Synthesis: Theatre World of Tang Shu-wing*, edited by Bernice Kwok Wai Chan and Damian Cheng. Hong Kong: International Association of Theatre Critics, 2004.

## TANG SHU-WING

theater director and founder of the theater company No Man's Land, established in Hong Kong in 1997 and renamed Tang Shu-wing Theatre Studio in 2011. From

2004 to 2011, he was Senior Lecturer, Head of Directing and Playwriting and Dean of the School of Drama at the Hong Kong Academy for Performing Arts. In 2014 he founded the Professional Physical Theatre Youth Training Programme, which has become a brand for the development of young performers. He received multiple awards for his work, including the Arts Achievement and Best Artist of the Year awards from the Hong Kong Arts Development Council (2008 and 2013) as well as the Award for Outstanding Contribution to the Arts from the Hong Kong Arts Development Council (2021).

#### **MARZENNA WIŚNIEWSKA**

PhD, Assistant Professor at the Institute of Culture Studies of the Nicolaus Copernicus University in Toruń. Literary manager of the Baj Pomorski Theatre in Toruń in 2001–2011. Head of the research project “Dorman. Open Archive” at the Zbigniew Raszewski Theatre Institute in 2016–2019. Member of the expert committees for theater programs and theater festival juries. Member of the editorial board of the journal *Teatr Lalek*, published by the Polish Centre of UNIMA. Member of the Polish Association for Theatre Research. Her main academic interests include theater and cultural performances, history and theory of world puppet theater, media in theater, theater for children and youth, theater pedagogy, culture animation, and management.