

**PERFORMING ARTS X TECH LAB 2023  
ADVISORY PANEL**

1. **Toby Coffey** | <https://www.nationaltheatre.org.uk/>



Toby Coffey is Head of the Immersive Storytelling Studio at the National Theatre in London, established in summer 2016.

The Studio examines how Virtual, Mixed and Augmented Reality along with other emerging technologies can enhance the NT's remit to be a pioneer of dramatic storytelling.

The Studio's portfolio of work has been shown at the Venice, Sundance, Tribeca, and London Film Festivals, IDFA, National Theatre, The Young Vic, MoMA, and TATE Modern.

Work includes: *fabulous wonder.land* a VR music video; *enter wonder.land* an immersive exhibition that attracted more than 90,000 visitors over a 5 month period; *HOME : Aamir*, a cinematic VR verbatim documentary; *Draw Me*

*Close* a VR performance between one audience member and a live performer; *All Kinds of Limbo* a communal, VR, musical performance; *Museum of Austerity* a mixed reality exhibition that preserves memories of public and private events from the austerity era, and: *All Kinds of Limbo XR* which allows audiences worldwide to simultaneously experience a musical performance: via a Virtual Reality headset, as Augmented Reality on a phone or tablet, or as a computer based video game experience.

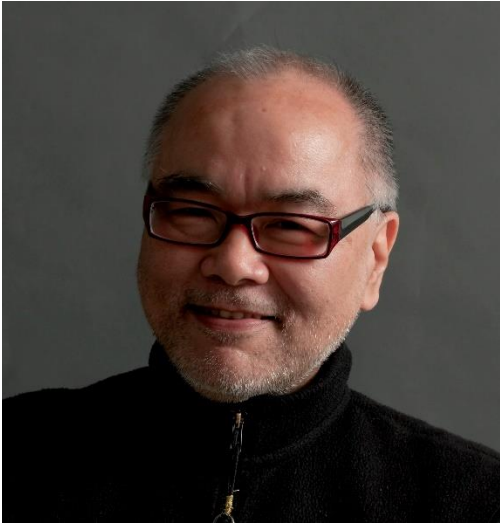
Toby has over 20 years expertise in the digital arena from creative, technical, production and social perspectives.

About National Theatre

The National Theatre makes theatre that entertains and inspires using its creativity, expertise and unique reach – sharing unforgettable stories with audiences across the UK and around the world – on stage, on tour, in schools, on cinema screens and at home. The National Theatre supports world-leading artists to make their best work and for it to have the widest possible audience and impact as well as working with schools and communities across the UK to inspire creativity and create pathways for careers in theatre.

## 2. Danny Yung | <https://zuniseason.org.hk/>

Danny Yung is a founding member and the Co-Artistic Director of Zuni Icosahedron since 1995. Zuni is the epitome of experimental theatre in Hong Kong. After having graduated from the University of California at Berkeley and Columbia University, Yung started his creative journey in New York City, and returned to Hong Kong in the late 1970s. Since then, over the last 50 years, Yung has been deeply involved in diverse artistic fields, including cross-disciplinary and experimental arts, conceptual theatre, cartoon, film, video, visual and installation art, and new media creations.



Yung is the recipient of “Award for Outstanding Contribution in Arts” (2022) and Artist of the Year (Drama, 2015) presented by the Hong Kong Arts Development Council; The Fukuoka Prize – Arts and Culture Prize for his contributions to the development of Asian arts and culture (2014); the Cross of the Order of Merit of the Federal Republic of Germany (2009) in recognition of Yung’s contributions towards the arts and the cultural exchange between Germany and Hong Kong (2009); the Music Theatre NOW Award presented by the UNESCO’s International Theatre Institute for his theatre work Tears of Barren Hill (2008), to name a few.

### Zuni Icosahedron

Founded in 1982, the epitome of experimental theatre in the region, is a Hong Kong based international experimental theatre company and a non-profit charitable cultural organization. Zuni is one of the nine major professional performing arts companies directly supported by the HKSAR government and has made venue partner with the Hong Kong Cultural Centre since 2009.

As a premier experimental theatre company, Zuni has produced more than 200 original productions of cross-disciplinary theatre and multimedia performances and been invited to more than 80 cities around the globe for cultural exchange and performances.

With the support of our members, and under the leadership of Co-Artistic Directors, Danny Yung and Mathias Woo, Zuni has been active in new media, video, sound experimentation and installation arts, as well as in arts education, arts criticism, cultural policy research and international cultural exchange.

With “Art Tech Lab”, “Reinterpret Classics”, “Reinvent Tradition”, “Recreate Theatre and Media Technology” and “Reconnect Theatre with Social Movement” as our major artistic directions, Zuni has been most inspiring in developing the aesthetics of theatre in Chinese society, with its experimental and conceptual nature.

### 3. Yamaguchi Center for Arts and Media (YCAM) | <https://www.ycam.jp/en/>

The Yamaguchi Center for Arts and Media (YCAM), located in Yamaguchi City, is a unique fusion of art and technology. With facilities ranging from exhibition spaces to a theatre, cinema, library, and workshops, YCAM has been a hub of artistic innovation since its inception in 2003. Driven by rapid advancements in media technology, YCAM has established itself as a groundbreaking art center, encouraging creative exploration with a focus on technology acceptance, in collaboration with local citizens and experts.

YCAM's mission revolves around its Research & Development (R&D) Projects, which encompass themes such as human body, natural landscape, sociology and history.

Through collaboration with its internal "InterLab" team, local residents, and experts,

YCAM delivers comprehensive programs that yield original artwork, software, workshops, and research publications.

Three key pillars shape these R&D Projects: Artistic Expression, which emphasises the production of unique works; Education, which connects locals to media technology through innovative workshops and programs; and Community Engagement, which actively supports creative initiatives linked to regional challenges in Yamaguchi. YCAM's seamless integration of art, technology, and community involvement marks a new era in artistic expression, inspiring creativity for future generations.

**Clarence Ng, Akiko Takeshita and Mitsuru Tokisato will be the key advisors supporting the Lab participants.**



Clarence Ng,  
Production Project Manager



Akiko Takeshita,  
Producer of Performing Arts



Mitsuru Tokisato,  
Artist, Video  
Engineer

#### Clarence Ng (Production Project Manager)

Clarence began his career in the arts as a freelance crew in the year 2000 Singapore Arts Festival. In 2004, He joined Esplanade Production Department as a full-time staff member. Seeking further development, he participated in The Japan Foundation's "Future Leaders Programme" and became an intern at the Yamaguchi Center for Arts and Media (YCAM) in 2009.

In 2012, Clarence's dedication and expertise led to his appointment as the Production Manager to oversee the planning and production for YCAM's 10th anniversary. Recognising his capabilities, YCAM offered him a full-time position to restructure and manage production operations, focusing on creating, researching, and developing new media artwork.

Throughout his tenure, Clarence was instrumental in supporting the Technical Director and overseeing the YCAM interlab, the R&D technical production team. His efforts have been integral to many original YCAM productions. Notable among these are the 2013 Art,

Environment-Life installation series by Ryuichi Sakamoto and Shiro Takatani, the 2015 experimental dance production “Dividual Plays” by Yoko Ando & YCAM, and the 2019 AI-infused flamenco dance performance “Israel & イスラエル” by Israel Galvan.

Recently, Clarence embraced the challenge of conceptualising and co-directing an experimental project, “Sakoku Walled Garden”, which evolved into the 2022 performance installation “Unlearning Language” by Lauren Lee McCarthy and Kyle McDonald.

#### Akiko Takeshita (Producer of Performing Arts)

Akiko is a Performing Arts and Technology Producer at the Yamaguchi Center for Arts and Media [YCAM]. She seamlessly blends arts and technology by collaborating with a diverse array of artists, creators, and technologists. Her innovative approach seeks to understand how technology alters our view of the human body.

Akiko’s standout works include the “Reactor for Awareness in Motion (RAM)“, a research collaboration with Yoko Ando, a former dancer of the Forsythe Company, focused on designing tools for dance education and creation.

Akiko curated 2017 VR installation, “The Other in You”, along with Richi Owaki and this project earned an Honorary Mention (Interactive Art +) at the 2018 Ars Electronica. She also produced the cutting-edge dance performance “Israel & イスラエル (Israel)” in 2019, featuring an unprecedented interaction between flamenco dancer Israel Galván and AI. “Echoes for unknown egos” (2021), a live performance integrating percussionist Shun Ishiwaka and AI, and the experimental performance work “Unlearning Language” (2022) with Lauren Lee McCarthy and Kyle McDonald, further underscore her creative ingenuity.

Akiko’s projects have been showcased globally, reaching audiences in Europe and Asia, including countries such as France, Germany, UK, Korea, and Taiwan.

#### Mitsuru Tokisato (Artist, Video Engineer)

Mitsuru Tokisato was born in 1990. He graduated from the International Academy of Media Arts and Sciences in 2010 and Tama Art University in 2012. Tokisato's works are rooted in digitalising his experiments and observations of cameras and screens, translating these through precise measurements and cognition.

Beyond his artistic practice, Tokisato is also known for his role as a Video Engineer at the Yamaguchi Center for Arts and Media (YCAM), where he leverages his unique blend of artistic and technical expertise.

In addition to his solo work and professional role, he is active as a part of the musical unit “Shojiki,” in collaboration with Muku Kobayashi.

#### Awards

2019 SHOJIKI Prix Ars Electronica, Honorary Mention in Digital Musics & Sound Art, Ars Electronica, Linz, AT

Mitsuru Tokisato and Tomoco ITO “Series\_ Turning over Pages in the Monitor” TOKYO TDC 2019 RGB Prize. Tokyo, Japan.

#### 4. Ho Tzu Nyen

A plethora of historical references dramatised by musical scores and allegorical lighting make up the pillars of Ho Tzu Nyen's (b. 1976, Singapore) complex practice that primarily constitutes video and installation. Features in their own right, each work unravels unspoken layers of Southeast Asian histories whilst equally pointing to our own personal unknowns. Permeating Ho's work is a pervasive sense of ambiguity, theatricality, and unease, augmented by a series of deliberate literary, art historical and musical references. Centrally, Ho charges the viewer emotionally and physically to deliver a multisensory consideration of what we know and crucially, do not.

At the heart of Ho's films is an observation of history; more specifically, a weaving of fact and myth to unravel and reveal what one is told versus what one believes to know, interprets, and remembers. Ho's work titters on the edge of fact and artifice, tending in scope from research-driven documentative exposure to the fantastical.

Recent one-person exhibitions of his work have been held at the Hammer Museum (2022), Toyota Municipal Museum of Art (2021) and the Yamaguchi Center for Arts and Media [YCAM] (2021). His theatrical works have been presented at festivals such as TPAM (Yokohama, Japan); The Holland Festival;



Wiener Festwochen; Theater der Welt; KunstenFestivaldesArts. His films have been presented at the Berlin (2015); Sundance (2012); Cannes (2009) and Venice (2009) film Festivals.