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M O O N



BY REGGIE YIP 葉穎姿

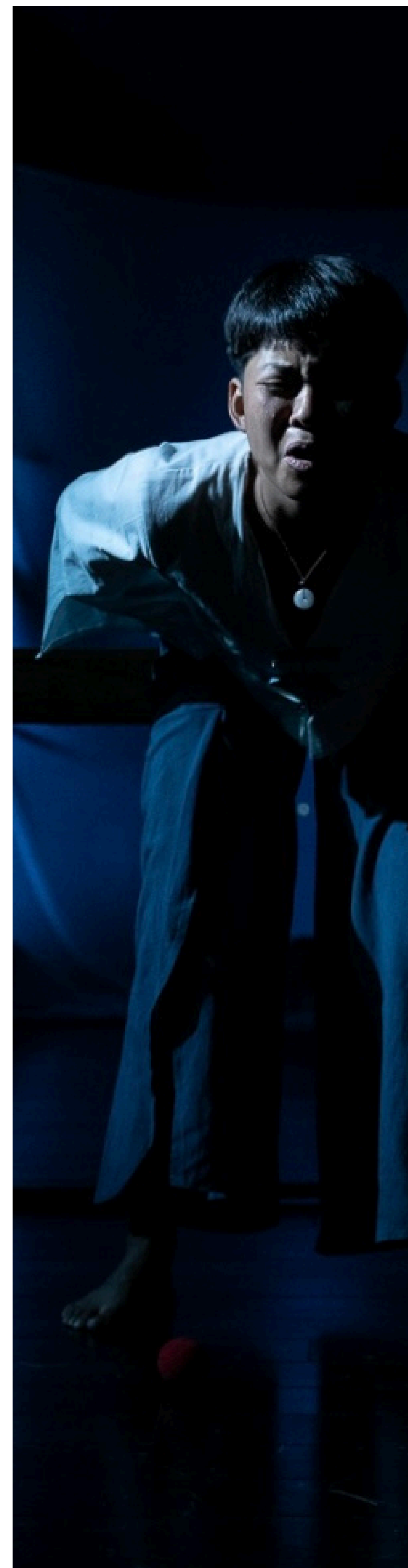


A CONTEMPORARY  
REIMAGINING OF THE  
CHINESE MYTH OF  
CHANG E (嫦娥),  
WEAVING MAGICAL  
REALISM WITH  
CROSS-CULTURAL  
RECLAMATION  
THROUGH PHYSICAL  
THEATRE, POETRY,  
AND AN ORIGINAL  
LIVE SCORE.



T R A I L E R





A RADIO,

A TELEPHONE,

AND A CASCADE OF RED CLOWN NOSES;

A CHORUS, WOMAN'S INNER WORKINGS  
PERSONIFIED,

A MAN, AWAITING A PRIZE FROM HIS  
PUNISHERS,

AND A WOMAN. A WIFE - WHO'S FAÇADE OF  
DOMESTICATED BLISS IS FALLING APART...

A TALE OF LOVE AND POWER.

“BETTER A PIG, THAN A WOMAN IN ROT”



REGGIE YIP 葉穎姿  
WRITER AND DIRECTOR

Reggie Yip (she/her) is a performer and creator based in Hong Kong. Her directorial and playwriting credits include *A Woman on the Moon* (Tinta LTD) and co-directorial films include *Run! Burn! Run!*, *Milk Maid's Monotony* and *Inhale, Rinse, Repeat* from *So, Count Mine* (It's Us: Ophelia). She is the co-founder of the international all-female experimental performance collective *It's Us: Ophelia* and co-creator/performer of their recent performative installation *It Felt Like Forever*.

With BFA in Acting from the California Institute of the Arts and a background in Experimental Performance and Physical Theater, she has also performed on stage in international productions such as *Secret Theater Project* (Hong Kong) and *FORE!* (CNP/La Comédie de Saint-Étienne).

She is the vocalist and lyricist for the neo-soul, indie band *R.I.D.D.E.M.* She recently made her HK Philharmonic debut, performing "Now We Are Free" by Hans Zimmer/Lisa Gerrard. As well as being a musician, she is an active voice actress, and has lent her voice to characters such as Buttercup (*The Powerpuff Girls Smash/SundayToz, INC*) and Wing Diver (*Earth Defense Force 5, Sandlot*).



Jing Wang is a composer and new music improviser. She obtained her Bachelor's Degree in composition at the Central Conservatory of Music under Guo-ping JIA, Xin-min LUO, and Jian-ping TANG, and Master's Degree in composition at the Hochschule für Musik und Tanz Köln under Johannes Schöllhorn. She's currently conducting her PhD research of composition at the University of Hong Kong under CHAN Hing-yan.

Her composition includes chamber music, orchestra and stage works in a variety of themes, such as Time, Space, Nature, Game, Kung-Fu, etc. Her work "Free fireflies" has achieved the Honorable Mention of 2012 BICW New Music Award and it has been premiered by E-MEX Ensemble. After that, her works started to be performed in China, Germany, Italy, Netherland, US, Canada, etc. She has participated in numerous music festivals in Europe and Asia, and worked closely with many performers and ensembles. Recently in 2020, her work "Beiss mich!" has been published by Breitkopf & Härtel, and her work "Yan" has been performed in several occasions by Ensemble Musikfabrik.

Agnese Perri (they/them), a Victorian College of the Arts graduate, is an emerging multidisciplinary artist, theatre maker, and producer. From Hong Kong, Italy, and Naarm, their interest lies in experimental theatre and performance art.

With a strong aesthetic vision, Agnese is driven towards experimental theatre with intricate, and often whimsical, creative worlds. They have a reflective and play based practice, driven by an interest in cross-cultural/intercultural experiences and practices.

Deeply inspired by the work of artists, Agnese is also passionate about supporting and facilitating the development and presentation of performance work. They had their debut producing role in the independent theatre sector with Trash Pop Butterflies Dance Dance Paradise (2023). With an interest in the art festival environment, they developed and produced MUSE (2022), followed by working at Midsumma for Victoria's Pride. (2023). Recent projects include Tarot (2023), Always (2022), My Shell (2022), Always a Stranger in a Foreign Place (2021), and Hong Kong in Red (2019).

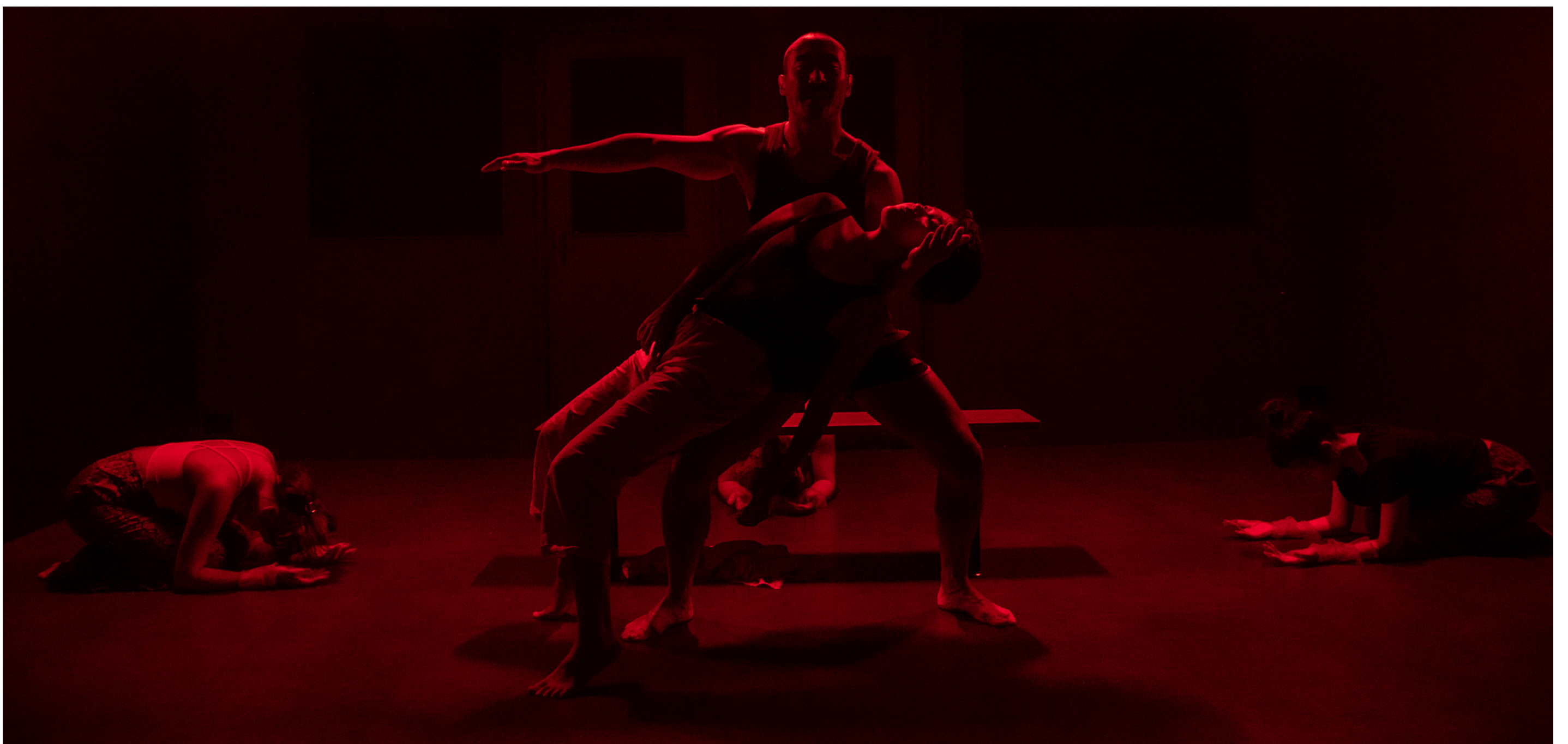


# Director's note

What does it mean to live and love forever?

I first heard the story of Chang E's (嫦娥) famed flight to the moon when it was told to me as a bedtime story. While its details have shifted and varied throughout the centuries of its existence, the myth of the Moon Goddess has been cemented in Chinese folklore as one that upholds the symbolic significance of monogamy, matrimony, and sacrifice in the name of love in our society. I always wondered what it would have been like to live as Chang E herself. To be celebrated through the existence of eternal beauty and divinity, as a result of her devotion to the hero she protected, seemed to resonate within me as both sacred ... and very unfair. It was only when I was tasked with an assignment to appropriate an existing story (in a class titled "The Art of Appropriation" taught by the formidable Tisa Bryant) that I realised my desire to subvert all that Chang E stood for in order to redefine and reclaim her power. The beginnings of "A Woman on the Moon" were thus written initially as a 5-part poem told through the voice of a defiant, righteous, unapologetic woman who escapes the mundanity of domesticity on earth by seducing the renowned hero archer Hou Yi (后羿) in order to steal The Elixir of Life, a prize bestowed onto the archer for his heroism.

A Woman on the Moon was written as a means of exploring themes of monogamy, body terror and societal gender roles through a contemporary, cross-cultural lens. What if this time, we witness the humbling consequences of being mortal, the justification for desiring immortality at the cost of peace and the impossibility of love as a solution?



# composer's note

Lunar Dance is specifically composed for this play. To draw a picture of the moon, I blend musical notes into a series of crescent shaped notations, a so called graphic score. Acoustically, the corresponding conceptual soundscape is applied to reflect the changing scenarios. In terms of dancing movements, the melody of tango is composed based on a Northwest Chinese folk tune which is related to the moon.

Flowing with melodic music and extended techniques, this work is not only a combination of conceptual art and experimental theatre, but also a breakthrough of traditional music and contemporary art.

The Moon, and the Dance. It gently rises, and it slowly falls.





A W O M A N



O N T H E



M O O N