

DOCTORAL THESIS

Contextualising Jyut Kek in Hong Kong With(in) Performance Art

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ABSTRACT

This thesis is part of the study to contextualise *Jyut Kek* 粵劇 (Cantonese Opera) in Hong Kong with(in) performance art. This practice-based study is divided into, and united by two parts: performance artworks and this thesis. During the study period, five performances happened, all of which were conceived and executed in Hong Kong. These performances, together with relevant artworks created prior to the project, contextualise *Jyut Kek* in contemporary Hong Kong. Through writing on these *Jyut kek-engendered* performance art, this thesis aims to situate *Jyut Kek* in Hong Kong *with* and *within* performance art. The ultimate wish is to distinguish *Jyut Kek* from a genre of performing arts, and to consider *Jyut Kek* in line with the contemporary era, by engendering itself with the intrinsic capability of the contemporary art practice of performance art.

This thesis delineates four main aspects of *Jyut kek-engendered* performance art: aesthetic temporal (time), the empty stage (space), the body in iteration (body) and the monologue (participation). For each aspect, discussion begins with a review on how the terms are usually employed in the discussion of performance art, followed by the perspectives engendered by selected works of *Jyut kek-engendered* performance art. Through revisiting the performances in this thesis, the aforementioned aspects are articulated, conscious that the derived interpretations remain working definitions.

This study broaches the confluence between tradition of *Jyut Kek* and contemporary art practice primarily through performance art. On a broader scope, this is a practice-based attempt to investigate how tradition informs the contemporary, and inversely, how the contemporary revisits traditions.