

## Reviews on Ghost and John and their works

info@ghostandjohn.art

“Highly engaged, emerging artist, whose creations are formally and content wise, cutting edge, examine amongst others other changing relationship with communication technology and also addressing some of the current political issues.” - **Dr. Guy Cools**, renowned Dance Dramaturg, Belgium

“They have shown that they can be ambitious and manage to realise their ambitions well without losing sight of the overall needs... I have no doubt that they will contribute to the dance and art world in the future.” - **Sue McLennan**, Head of Choreography, London Contemporary Dance School

“(They) are among a number of Hong Kong-born artists who have found success in the British arts scene in recent years... As a group that emphasises the physical and tangible in their work, and frequently invokes Hong Kong’s identity as a central theme, gaining their own sense of this new ‘texture’ was critical.” - **Ethan Paul**, South China Morning Post

### On ‘Radio Neighbourhood’ - Outdoor performance and radio drama:

‘When they approached me regarding Radio Neighbourhood, I was keen to support their return to Omnibus and again witnessed a rich, gritty and poetic piece which both moved and entertained me throughout. Radio Neighbourhood illustrates Ghost and John’s unique and intelligent approach to creating distinctive storytelling and engaging theatre.’ - **Marie McCarthy**, Artistic Director of Omnibus Theatre



“We at the Migration Museum were mesmerised by Radio Neighbourhood. This wonderfully choreographed performance touched on so many topics related to migration such as tolerance and understanding, language and building strong links with a new place. We really enjoyed hosting the performance and noticed that the audience grew as the performance progressed. The front of house was an excellent location because the crowd and choreography really drew more and more people into the space. We welcome these types of creative interactions in our space that are topical, attract new audiences to our space and serve as an expression of creativity in a new media.” - **Jason Page**, Operation Manager of Migration Museum, Trustee of Deptford X

### On ‘Bitter Moves Sweet Truths’ - Experimental theatre:

“It was beautifully crafted colourful, humorous and moving ... an immersive theatre setting worked very well in terms of exploring democracy and collectivity ... was poignant and moving in many ways, I was tearing up as it carried pain and joy together.” - **Taey lohe**, artist and writer



“We really enjoyed working with Ghost, John & Angela on Bitter Moves Sweet Truth. The piece was stimulating, had a lovely way of mocking it’s own seriousness and had great visuals and sound which supported the content brilliantly.” - **Andy McKeane**, Artistic Director of Streatham Space Project

“Throughout the show, I felt a real mix of joy and quite sharp, bitter-sweet sadness. The pixie dust was genius, and as a Peter Pan fan, it made me smile a lot. Most of all, I felt that you really took the time to include each and every person in the audience to make them part of your world.” - **Georgia Figgis**

## On ‘Meniscus’ - Multimedia immersive ensemble work:

“An important piece of work that needs to be seen” - **Jane Chan**, dance artist, Lecturer at LCDS, The Place

“Ambitious but meticulously-curated performance that successfully creates an immersive space for audiences to experience the political instability in Hong Kong.” - **Sandra Lam**, Independent Curator

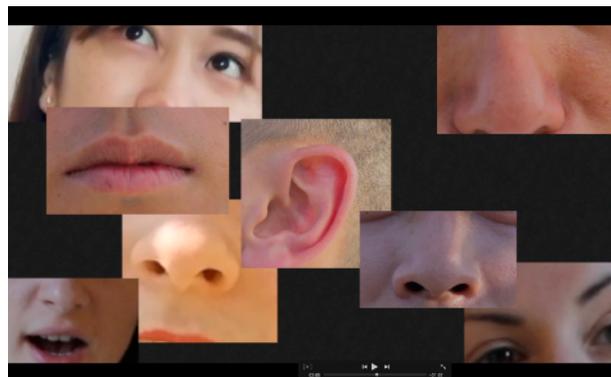


“These brought the experience of proximity to the performers to a whole new level, with none of the restrictions that normally apply to conventional performances. This was refreshing in a world generally tied down by rules and regulations... This was created as an interactive multimedia experience, and in this it more than succeeded.” - **Nick Swyft**, Mark Aspen Reviews

“As much as ‘Meniscus’ captures the alienation in Hong Kong, it also celebrates the journey towards liberation. Experiencing it made me feel closer to what is occurring in HK and also inspired me to do something about it... ‘Meniscus’ is a provocative production which hits you in places a proscenium arch theatre cannot.” - **Katie Hagan**, Dance Art Journal

## On ‘Meniscus Going Online’ - Interactive screendance:

“The design and delivery of the online piece was exceptionally accomplished, and it is a way of encountering dance that I would welcome more of, lockdown or no lockdown, and that is certainly a significant achievement.” - **Kim Pearce**, Co-artistic director of Papergang Theatre



## On ‘I’M NOT SURE ABOUT YOU, BUT I NEED...’ - Multimedia immersive duo work:

“This is without a doubt one of the most digitally experimental fringe shows you’re likely to see ... There’s an undeniably attractive energy, which pulls the audience in from the moment they step foot inside and doesn’t let up until the very end.” - **Mike Wells**, The Reviews Hub

“(They are) creating a journey of interesting juxtaposed, integrated, and co-existing elements that weaved a complex and engaging performance... intelligent, bold, articulated, nuanced, and full of conviction” – **Eva Recacha**, London-based choreographer, Sadler’s Wells, The Place, DanceXchange, Bloomberg Space, Opera Estate Festival, Veneto

“Spectacular physically, highly symbolic. I felt a sense of urgency..., that you have to respond to the digitalization of the world. We don't know how we communicate, what information does to us...” - **Anne Juren**, French choreographer/performer, P.A.R.T.S., Tanzquartier Wein, modul-dance

“Holding the mirror in the face of people this is how modern technology abuses you already.” - **Rio Rutzinger**, Artistic Director of ImPulsTanz - Vienna International Dance Festival



## On ‘Cart Noodle Show’ - digital performance:

"I loved Cart Noodle show. A fun interactive experience that deforms into disillusionment and dystopia; it packs a poignant punch. The viewer becomes the subject of a gamified system that is designed to disenfranchise them. The political implications of the work are clear but sophisticated. One is left feeling both entertained and with a deep sadness about what has been lost. The exciting visual world ShumGhostJohn are able to conjure in their white walled flat is an impressive testament to their endless creativity.” - **Kim Pearce**, Co-artistic director of Papergang Theatre

"Cart Noodle Show is a witty, fun and exciting game show for trying times like this. In the midst of the humour and fun of the game, what they really care about is embedded within the show and their artistic endeavours. It all reveals itself as the show went on, leaving you thinking about how you feel, what you just participated in and what are some of the effects in the wider contexts.” - **Jane Chan**, dance artist, Lecturer at LCDS, The Place

## On ‘Meme-ify’ - Research project and digital performance:

"The event reminds us that art is a form of building, a joining together, a productive gesture. Starting from a virtual space, art connects a community of kindred spirits in pursuit of alternative visions of care and politics." - **Emily Lee**, Framer Framed.



## On 'Can I Tell You Something?' - Trio dance:

"It addresses a lot of the political issues of our time in a playful, but also an emotional way." - **Guy Cools**, renowned dance dramaturg, Belgium

## On 'Him and His Forest of All Hues' - Screendance:

"An excellent film. The work is quirky and unusual. John Cleverly plays with scale in a way that is disorienting and surprising. His film has an oneiric quality. It is mesmerizing and gives us space to think and feel." – **Gabriela Tropa**, Brazilian dance filmmaker and lecturer, The Place, Passion For Freedom Arts Festival award-winner, Sadler's Wells, T.H.E



## On "Fate" (Interactive Sound Installation):

"It is intelligent, funny and uses technology to comment on our humanity. It offers clear interaction alongside a narrative which comments on our interaction with technology, media, power dynamics, politics and fate. Excellent work." – **Alberto Ruiz Soler**, sound artist and composer, The Place, Royal College of Art, Lilian Baylis Studio, Aerowaves