

某些
動作
與
陰影

Certain
Movements
and Shadows

House Programme

15.02.2025 [Sat] 8:00pm
16.02.2025[Sun] 3:00pm
21.02.2025 [Fri] 3:00pm# ,8:00pm
22.02.2025 [Sat] 3:00pm ,8:00pm
23.02.2025[Sun] 3:00PM

#Special Performance, tickets not available for public sale

Shouson Theatre, Hong Kong Arts Centre

Approximately 80 minutes.
Audience aged 6 or above are welcomed.

Latecomers or re-admission audiences will not be admitted until a suitable break of the performance.

The performance contains smoke, lighting and flashlight effect.

To avoid undue disturbance to the performers and other audience members, please switch off your mobile phones and any other sound and light-emitting devices before the performance. Audio or video recording and unauthorised photography are strictly prohibited during the performance.

Bei Dao's poetry is provided with authorisation from Book Matter. Special thanks to Book Matter and Mr Lam To Kwan.

This new music work is commissioned by City Contemporary Dance Co Ltd in 2024 with sponsorship from CASH Music Fund.

#The PROGRAMME is offered by CCDC in support of "Exploring the Theatre: Arts Experience Scheme for Senior Secondary Students 2024/25" presented by the Leisure and Cultural Services Department.

CCDC reserves the right to substitute artists and vary advertised programmes.



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Creative Team List

Co-choreography		<u>Helen LAI</u>
Co-choreography and Performance		<u>CHOU Shu-yi</u>
Composition and Live Music		<u>Olivier CONG</u>
Set Design		<u>LEE Chi-wai</u>
Lighting Design		<u>Lawmanray</u>
Costume Design		<u>Taurus WAH</u>
Video Design		<u>LO Wing</u>
Sound Design		<u>LEUNG Po-wing</u> [^]
Creative Dancer		<u>AN Tzu-huan</u>
		<u>Felix CHUN</u> ⁺
		<u>Suyi HON</u>
		<u>Eric KWONG</u>
		<u>LI De</u> [*]
		<u>Stephanie LI</u>
		<u>QIAO Yang</u>
		<u>SHUM Pui-yung</u>
		<u>Nini WANG</u>
		<u>Skye YAO</u>
		<u>Simpson YAU</u>

[^] With support and kind permission of The Hong Kong Academy for Performing Arts

⁺ The 'Dance Artistic Internship Scheme' is supported by the Hong Kong Arts Development Council

^{*} Guest Performer

PERFORMANCE

I float amid languages
to dream
...
you need a form

CHOU Shu-yi
AN Tzu-huan, Felix CHUN, Suyi HON,
Eric KWONG, Stephanie LI, SHUM Pui-yung,
Nini WANG, Skye YAO, Simpson YAU

Live Music: Olivier CONG

I fear the darkness
Yet with my body, I block
The only light

AN Tzu-huan, Felix CHUN, Suyi HON,
Eric KWONG, Stephanie LI, SHUM Pui-yung,
Nini WANG, Skye YAO, Simpson YAU

A few time-shaken words
Lift into flight, fall back
Divulging no news whatsoever

AN Tzu-huan, Felix CHUN, Suyi HON,
Eric KWONG, Stephanie LI, SHUM Pui-yung,
Nini WANG, Skye YAO, Simpson YAU

Laughter mimics
The dawn-opening gleam's
Collapsing ways

AN Tzu-huan, Felix CHUN, Suyi HON,
Eric KWONG, Stephanie LI, SHUM Pui-yung,
Nini WANG, Skye YAO, Simpson YAU

Live Music: Olivier CONG

The lifetime you've known
Hiding in dark places
Starts gaining attention
Groping, hence light

CHOU Shu-yi

Live Music: Olivier CONG

I'm the identity you deny
Lamp switched off in the heart

LI De, QIAO Yang

Stolen sound
Becomes border

AN Tzu-huan, Felix CHUN, Suyi HON,
Eric KWONG, Stephanie LI, SHUM Pui-yung,
Nini WANG, Skye YAO, Simpson YAU

Wind folds up all the news
Memory's become master

AN Tzu-huan, Felix CHUN, Suyi HON,
Eric KWONG, Stephanie LI, SHUM Pui-yung,
Nini WANG, Skye YAO, Simpson YAU

CHOU Shu-yi

It's our giving birth to ourselves
It's birth

AN Tzu-huan, Felix CHUN, Suyi HON,
Eric KWONG, Stephanie LI, SHUM Pui-yung,
Nini WANG, Skye YAO, Simpson YAU

Live Music: Olivier CONG

MUSIC LIST

On a vacant lot

Garden of Eve

To think about love

If I was a boat

Midnight Drink

An awakened bird

Background

Waves of sorrow

Fire does not bear witness

Through the window I see the sunset of my youth

COMPOSER

FEMALE VOCALIST

CELLIST

POEM RECITAL

OTHER INSTRUMENTS

OLIVIER CONG

YUNGKA MAK

HARMONY CHUH

HELEN LAI CHOU SHU-YI

OLIVIER CONG

OLIVIER CONG

The Starting Point of Creation

“BEI DAO’S POEMS, HELEN’S DANCE, AND ME” (EXCERPT)

by CHOU Shu-yi

Lately, I have begun to dance through poetry. Some may see this as an age-old artistic form, but that does not mean the fusion of poetry and dance should fade away. Contemporary theatre has the power to transcend eras—perhaps now is the moment to redefine the language of poetry and movement.

Over a year ago, while exploring Helen Lai’s choreographic timeline, I came across the title of a dance work, *Certain Movements and Shadows* (2006). My curiosity led me to discover that its inspiration stemmed from the poetry of Bei Dao. The title itself comes from the final line of his poem *February*, a phrase brimming with imagination. Yet, what kinds of movements and shadows did it refer to? What stories lay behind them? As we began conceptualising our collaboration, this line became our theme. Through this work, we hoped to capture our present experience of living in Hong Kong and the world, weaving it into a layered exploration of light, shadow, and movement.

The Starting Point of Creation

“BEI DAO’S POEMS, HELEN’S DANCE, AND ME” (EXCERPT)

Eighteen years later, the poem remains unchanged, but the world and its circumstances have shifted. Helen invited me to co-create this piece, marking the first time either of us had choreographed in collaboration with another artist. We appreciated and respected each other’s work and artistic language, challenging and expanding our creative boundaries—seeking movement within poetry.

Published in Chou Shu-yi’s column Speaking Through Art in the “The Liberty Times” supplement.

www.ccdc.com.hk/readmore-shuyi/

The dance landscapes and creative reflection of *Certain Movements and Shadows* in rehearsal (Excerpt)

by Lin Ya-Ting

Associate Professor at the School of Dance, Taipei National University of the Arts

Thinking back to my visit to the CCDC rehearsal studio in early December last year, I recall how the dancers generated intriguing energy and movement through their interaction with blank sheets of paper as if uncovering invisible words hidden within.

He held a stack of papers close to his face, then let them fall, only to pick them up again from the floor, as though reading the words etched in silence. His mouth opened slightly, as if on the verge of speaking, yet no sound emerged. In an instant, the atmosphere shifted—he seemed to waltz, but his expression quickly twisted into one of rage, his face contorted with emotion.

He stuffed his foot into his mouth, and in the next moment, lay flat on his back amidst a scatter of white sheets, tracing arcs along the floor with his limbs, like making a snow angel in an imagined flurry of paper snow.

He tightly clasped his hands over his eyes. As he slowly opened them, it felt as if he could sense the gentle descent of invisible snowflakes around him.

She framed her face with intricate hand gestures, and in the stillness, the subtle sounds made by her tongue became audible, punctuating the quiet with raw, unspoken emotion.

She walked toward the audience, meeting their gaze head-on, reciting an extended passage of poetry with an intensity that lingered in the air.

Full article: <https://www.ccdc.com.hk/en/article-linyating/>

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Creative Team's sharing

We have prepared two questions for the creative team.
Let's see how everyone answers them!



1. What is the creative concept of 'Certain Movements and Shadows'?
2. What thoughts, experiences, and words from the creative process would you like to share with the audience?



1. Using sound as a fundamental element of creation, then erasing traces of auditory perception.

LEUNG Po-wing
Sound Designer

2. Perhaps influenced by Helen's love for reading, I picked up *Brave New World*, published in 1930. This, in turn, reminded me of an interview with Ni Kuang I once heard, where he said, "Society progresses because the next generation doesn't listen to the previous one."

In this era of transformation, where even modern and contemporary dance struggle to keep pace, why do we create? I believe it is to find a form of communication more authentic than dialogue.

I had the chance to meet a group of CCDC dancers whom I truly admire and to witness the mutual respect and care between two generations of creators, Shu-yi and Helen. It proves that the relationship between generations isn't simply defined by who comes first or who is younger or older. As long as there is respect at heart, society can progress.

LEE Chi-wai
Set Designer

2. "With light comes shadow. Would shadow upon shadow be darker than darkness itself?"

Lo Wing
Video Designer

創作團隊分享

2.

“Fifty-two stories resting at street corners,
forming a land suspended in the air.

In daylight, the ability to forge thoughts into words is lost.
Through the crack of a door, the joyful echoes of hatred and
helplessness linger.

Among the stars, light breaks free from extinguished lamps,
flying toward distant corners of the sky.

Relying on fragments of words
to remember
those trembles and flickers.

Shadows are always fleeing from light,
while the rabbits long to glimpse the contours of those
shadows.

Thirty-six stories remain.

That light,
silently reflecting,
never meant to bear witness for anyone.”

Lawmanray
Lighting Designer

2.

“Try to remember when life was so tender
That no one wept except the willow
Try to remember the kind of September
When love was an ember about to billow
Try to remember and if you remember
Then follow, follow...”

-Try to remember by The Brothers Four

Olivier CONG
Composer and Live Performer

Creative Dancers' sharing

We asked the dancers of Certain Movements and Shadows to capture photographs of Hong Kong landscapes, showcasing fleeting moments of the city's dynamism. These are the images we received.



Simpson YAU

Creative Dancers' sharing

We asked the dancers of Certain Movements and Shadows to capture photographs of Hong Kong landscapes, showcasing fleeting moments of the city's dynamism. These are the images we received.



Felix CHUN

Creative Dancers' sharing

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Skye YAO

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Creative Dancers' sharing

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Suyi HON

Creative Dancers' sharing

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AN Tzu-huan

Creative Dancers' sharing

We asked the dancers of Certain Movements and Shadows to capture photographs of Hong Kong landscapes, showcasing fleeting moments of the city's dynamism. These are the images we received.



Eric KWONG

Creative Dancers' sharing

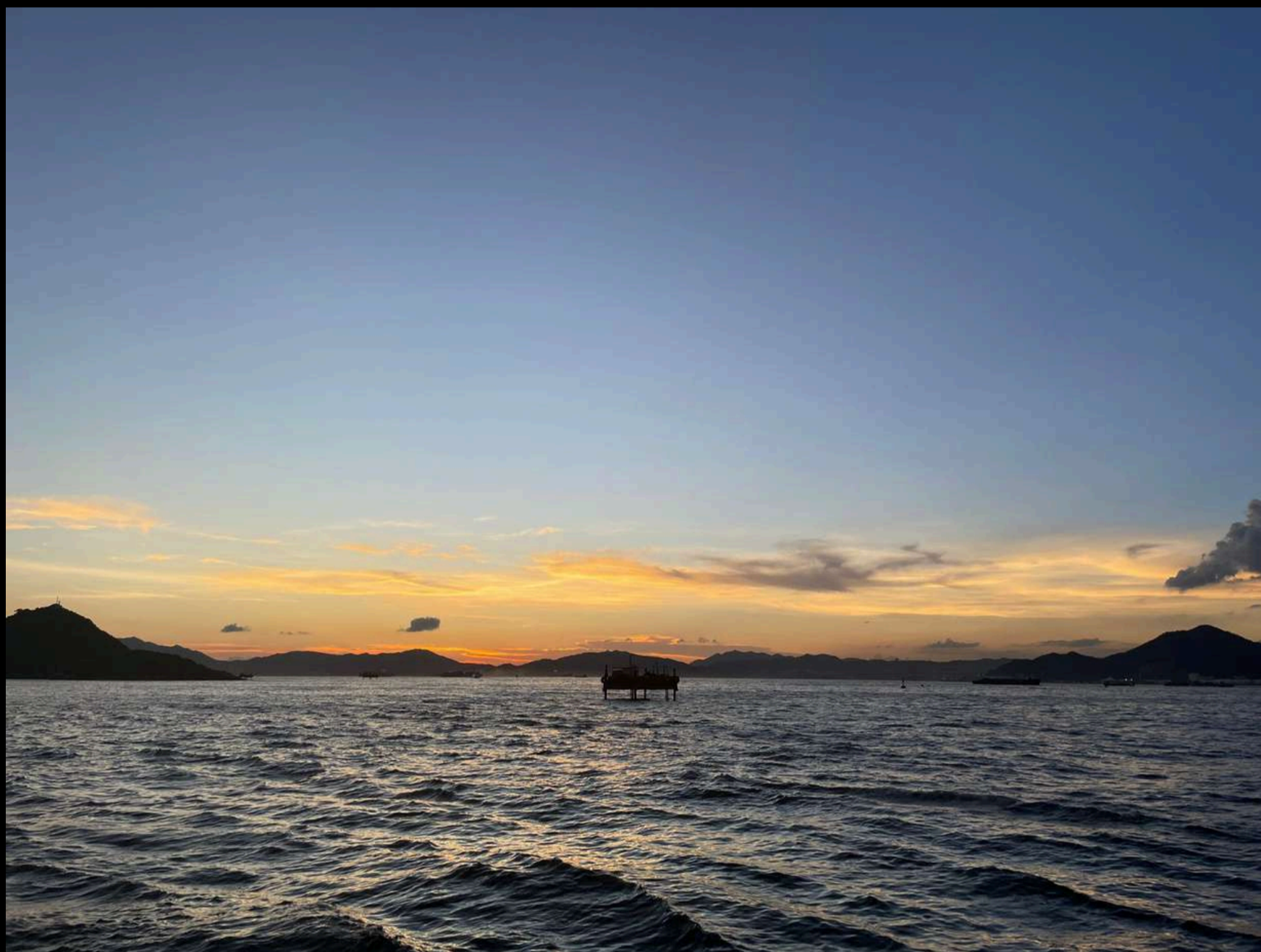
We asked the dancers of Certain Movements and Shadows to capture photographs of Hong Kong landscapes, showcasing fleeting moments of the city's dynamism. These are the images we received.



LI De

Creative Dancers' sharing

We asked the dancers of Certain Movements and Shadows to capture photographs of Hong Kong landscapes, showcasing fleeting moments of the city's dynamism. These are the images we received.



SHUM Pui-yung

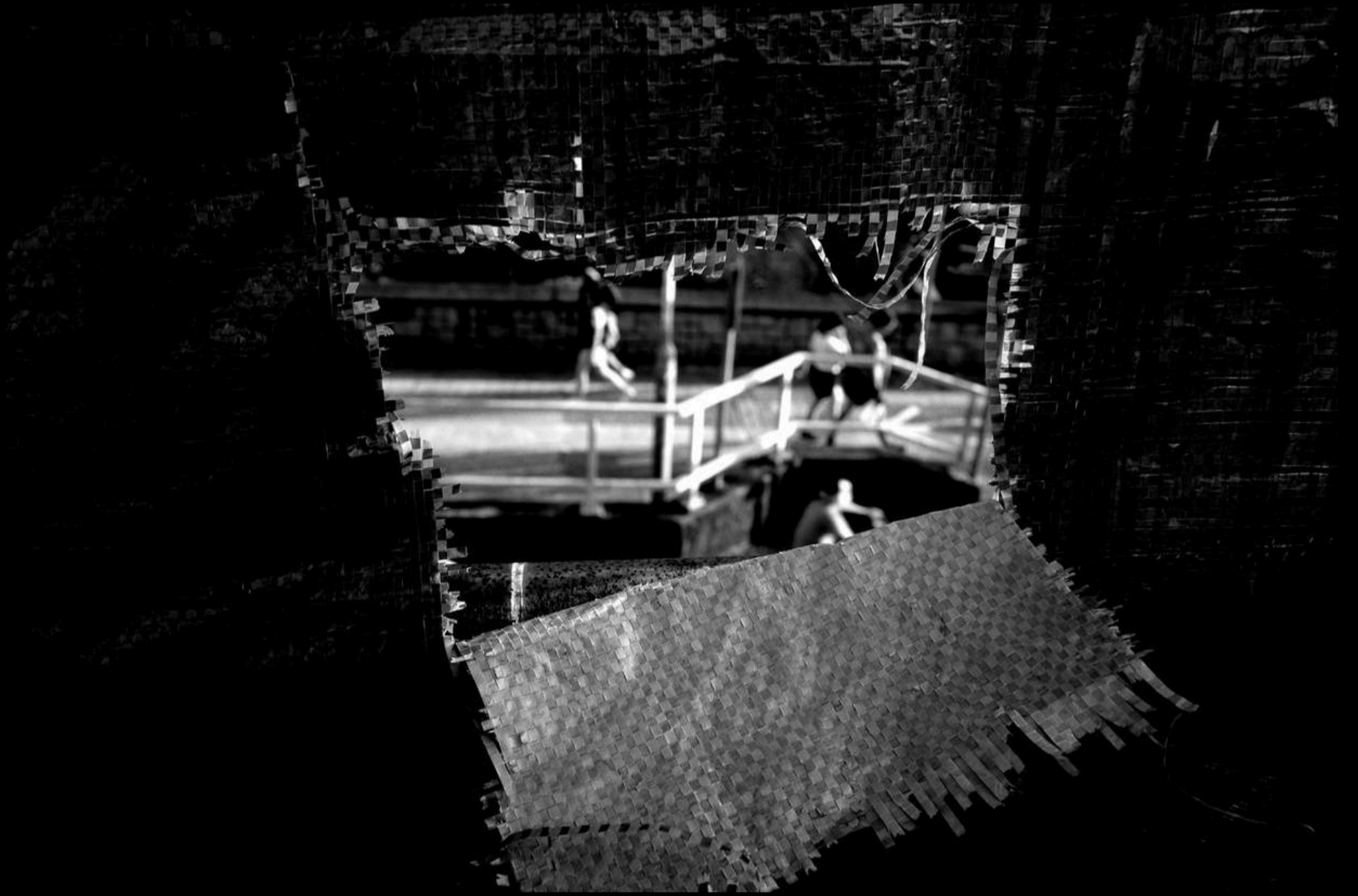
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Creative Dancers' sharing

We asked the dancers of Certain Movements and Shadows to capture photographs of Hong Kong landscapes, showcasing fleeting moments of the city's dynamism. These are the images we received.



Nini WANG

Creative Dancers' sharing

We have prepared several questions for the creative dancers.
Let's see how everyone answers them!



What is the "dance of the city"?



Everything in the city can be part of a dance. To me, it is the ever-unfolding scenes of the city, captured by different people at different moments from different perspectives.

It could be the reflection of neon lights on a building at night, the shimmering surface of a lake under the sunlight, the pedestrians weaving through the streets, or the path traced by a tram gliding along the road.

Skye

The dance of the city is a daydream performed by its people, wandering through the script of reality, drifting between clouds and mist, only to find a tree rooted deep in the earth.

Nini

Creative Dancers' sharing

We have prepared several questions for the creative dancers.
Let's see how everyone answers them!



What does a beautiful dance landscape look like in your eyes?
What kind of physical state do you present in this work?



Using the body to create a unique and multidimensional space, allows for reflection and contemplation, where inspiration brings hope.

Felix

Creative Dancers' sharing

We have prepared several questions for the creative dancers.
Let's see how everyone answers them!



Share a poem you love: what feelings do its words evoke in you?



Daydream

“You did not return as expected,
And that is precisely the meaning of departure.
A journey of love
Is sometimes as simple
As smoking a cigarette.

The basement keeps vigil for you,
Silver locked within my heart.
Narcissus blooms brilliantly in the dark.
You surrender to all the bad weather—
Raging, weeping,
Begging you to open the window.

The book pages turn,
Words scatter in all directions,
Leaving behind only one number—
My seat number,
By the window.”

The words in the poem evoke a sense of regret.
In life, people experience separations and reunions.
Every departure is in anticipation of the next
meeting.

Suyi

Creative Dancers' sharing

We have prepared several questions for the creative dancers.
Let's see how everyone answers them!



Share a poem you love: what feelings do its words evoke in you?



I rarely read poems, but I am often moved by poems referenced in films. For example, I recently mentioned to Helen how Marlon Brando recites T.S. Eliot's *The Hollow Men* in *Apocalypse Now*.

Li De

Sharpening the Knife

“By the morning's fragile light, I sharpen the knife,
Only to find its spine growing ever thinner,
Yet the blade remains blunt.”

Words lead me to reflection and introspection.
Never be bound by habit.
At the age of thirty:
My future self, embrace the trials ahead,
But do not forget to find a sheath for the blade.

Eric

One poem that stands out is Bei Dao's "Tomorrow, No".

The poet repeatedly negates his thoughts, expressing hesitation and inconsistency. It reflects the uncertainty and constant flux of society and the environment, as well as the author's lingering doubt about hope.

Shum

Creative Dancers' sharing

We have prepared several questions for the creative dancers.
Let's see how everyone answers them!



Share a poem you love: what feelings do its words evoke in you?



Daydream

“A muted trumpet, silenced by a damper,
Suddenly cries out, loud and piercing.
The great director of tragedy
Is quietly passing away.
Two lions, fitted with wheels,
Still, crash back and forth along their fixed tracks.

Dawn collapses onto the streets,
Countless addresses, names, and unspoken thoughts
Seek shelter from the rain in mailboxes at night.
Ducks clamour in the freight yard,
Windows yawn.
A morning steeped in the scent of disinfectant,
As the on-duty doctor fills out a death certificate.

The grand significance of the tragedy
And the trivial details of everyday life.”

I'm not quite sure how to describe my true feelings,
so I expressed them through misty poetry as Bei Dao did.

Fate

“Some things that once happened,
Washed away by time, forgotten by the world,
Leaving behind only silence.

In the mind of kindness,
One struggles to swim toward an unreachable shore.

With muddled words,
Blood and tears intertwine with sweat,
While restless thoughts lift invisible weights,
Waiting for the dawn to come
someday.”

Creative Dancers' sharing

We have prepared several questions for the creative dancers.
Let's see how everyone answers them!



Share a poem you love: what feelings do its words evoke in you?



The Next Tree

“Where does the wind come from?
We count the days and nights
Within the poppy seeds.

The great snow scatters,
A current's whispered lie.
The mailbox stirs awake,
The letter has changed its meaning.
The road leads beyond history,
And we retrieve the past,
Tethering it to the next tree.

Come, O wanderers,
Step into this legend.
At the destined moment, blossoms unfold,
Humble flames
Transform into tigers of distant lands.

We travel far and wide,
Always departing from the next tree,
Returning only
To name it,
Carrying the sorrows of the road.”

The words convey the journey of a wanderer, drifting endlessly while longing for home. Constantly moving forward, yet never able to return to the place of origin. At the same time, they find kindred spirits along the way, supporting and relying on one another as they continue onward.

Tszhuan

Creative Dancers' sharing

We have prepared several questions for the creative dancers.
Let's see how everyone answers them!



Share a poem you love: what feelings do its words evoke in you?



The Old Place (translated by Clayton Eshleman & Lucas Klein)

“Death always observes
a painting from behind.

out this window right now
I see a sunset from my youth
an old place revisited
I'm eager to speak the truth
but before the sky darkens
what else can be said?

downing a cup of terminology
just makes one more parched
the river's water and I quote the earth
among empty mountains, I listen in on
the whimpering of the flutist's inmost heart

the angels of taxation
return from behind the painting
ceaselessly sorting and counting until
sunset those aureate skulls”

I love this poem. The poet seems to step outside of this “world” and observe the present beyond the concept of “time”. In the poem, I sense the poet's sensitivity, like a mirror reflecting every subtle shift in society. Each familiar scene ripples through him, layer upon layer. Yet, as if his lips were sealed with glue or his voice trapped in his throat, his thoughts find no suitable outlet—no fitting words, no proper stance. A helpless heart watches events unfold and listens to echoes reverberate. We have all faced moments of powerlessness. Before we gather ourselves and move forward, how do we witness these events, these shadows? How do we suppress emotions, bearing and processing them in solitude?

Stephanie

Creative Dancers' sharing

We have prepared several questions for the creative dancers.
Let's see how everyone answers them!



Describe your relationship with light and shadow.



My relationship with light and shadow is one of opposition, yet not total resistance. At times, they influence each other, consciously or unconsciously. Sometimes, I feel drawn to the light; other times, I seek distance from it. In the end, do I become the shadow, or does it take on a life of its own—existing by my side, unnoticed all along?

Felix

Light and shadow are the every day, the natural order, the reflection of all lived truths.

Shum

There is no place in the world without light, nor is there any place without shadow. They always coexist. In the interplay of light and shadow, my silhouette feels like a painting. At times, I merge with the figure in the painting; at others, we drift apart, dancing in tandem upon the stage.

QiaoYang

Creative Dancers' sharing

We have prepared several questions for the creative dancers.
Let's see how everyone answers them!



Your experience working
with Helen and Shu Yi on
this project.



This time, I am dancing a bit only, performing a segment from one of Helen's renowned choreographies. Yet, through rehearsals, I have rediscovered the familiar rhythm of working with Helen—both intimate and instinctive. Over the past twenty years in the company, I have performed Helen's works more than any other dancer, making me even more eager for this piece to come to life.

Qiao Yang

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Co-choreography Helen Lai

Helen Lai is one of Hong Kong's foremost choreographers; her works were featured at Hong Kong City Hall in 1977 and 1978. She joined CCDC in 1979, holding the posts of Artistic Director from 1985 to 1989 and Resident Choreographer from 1991 to 2011. Lai has choreographed for many local performance arts companies including Hong Kong Dance Company, Hong Kong Repertory Theatre, Hong Kong Ballet, DanceArt and Y-Space as well as for stage, film and television productions. She frequently collaborates with overseas companies, including Cloud Gate Dance Theatre and Crossover Dance Company in Taipei; Contempodanza and Ballet Estudio in Mexico City; Guangdong Experimental Modern Dance Company; and Singapore Dance Theatre. Lai's major works include *Nine Songs*, *The Rite of Spring*, *Invisible Cities*, *Loose Pages from a Woman's Diary*, *Revolutionary Pekinese Opera (Millennium Mix)*, *In the Beginning*, *Plaza X*, *The Tragedy of Mr O*, *The Comedy of K*, *Testimony*, *HerStory*, *Tales of Two Cities - Hong Kong • Shanghai • Eileen Chang*, *Soledad*, *The Island Whispers...*, *While the Dream Unfolds* and *Winterreise*. She also worked as director for the chamber opera, *Heart of Coral* and as director/choreographer for the tango operita, *María de Buenos Aires*. Lai has been the recipient of numerous awards. In 1995 she was presented with the Badge of Honour by the Queen of England. In 2000, the Government of the Hong Kong Special Administrative Region awarded her the Medal of Honour. She received an Honorary Fellowship and a Doctorate of the Academy honoris causa from The Hong Kong Academy for Performing Arts in July 2004 and in October 2021, respectively.



Co-choreography and Performance Chou Shu-yi

Born in Taiwan, Chou Shu-Yi started his dance training at the age of 10, and began his artistic career as an independent dancer and choreographer in his twenties. Through dance, he re-examines his own life, connecting dance and body with environment and society. He has performed his choreography or taken part in artist residencies at Sadler's Wells Theatre in London; Fall for Dance Festival in New York; Internationale Tanzmesse in Germany; Festival d'Avignon OFF and Le Collectif Essonne Danse in France; and created commissions for Hong Kong Arts Festival and Taiwan National Theater and Concert Hall. He co-founded Horse Dance Company (Taiwan) in 2004 and established Shu-Yi & Dancers (Taiwan) in 2011 to explore further connections between art and society. Chou has focused on an exploration of vocabulary in Asian bodies in recent years. He continues to collaborate with artists from different fields. His major projects and productions include Next Choreography Project, Dance-Travel Project, 1875 Ravel and Bolero, Start with the Body, Faceless, Reenactment, Reenactment – In the Midst of Memories, Mr Chou, About Living and Visible and Invisible. Almost 55 for CCDC and Dancing in Beijing for BeijingDance/LDTX are some of his most recent choreography works.



Composition and Live Music Olivier CONG

Olivier Cong is a Hong Kong-based contemporary composer. He performs mainly with piano, viola, voice, synthesisers and notably eastern traditional instruments, such as Sheng and Ruan. Cong has been working with varied forms of music with theatre, contemporary dance and film work, exploring the time and space through the body of movements and dialogues.

He has composed for the Hong Kong Ballet, Hong Kong Philharmonic Orchestra and Shanghai Opera House, and has served as the music director for productions for West Kowloon Cultural district and Le French May Art Festival. Cong has worked with the K11 Art Foundation on art installations, and collaborated on feature film works with directors such as Tian Zhuangzhuang and Ann Hui.



Set designer
LEE Chi Wai

Born in hong kong

Because I believe that creation is the most sincere connection between people,
So I hope I can use light and space to add language to the dance piece.

Recent works -

Chou Shu-yi- 《1875 Ravel and Bolero" 2024》

Mui Cheuk-yin – 《Diary VII – The Story of.....》

Kingsley Ng- 《Esmeralda》



Lighting Design Lawmanray

Lawmanray (Raymond Law) received two professional degrees from the Hong Kong Academy for Performing Arts. Before earning his Master of Fine Arts in Drama (Directing), he completed a Bachelor of Fine Arts with a major in Lighting Design. He has worked as a freelance lighting designer for different theatre companies, including Hong Kong Repertory Theatre, On & On Theatre Workshop, Windmill Grass Theatre, Y-Space, The HKAPA and others. He joined CCDC as Resident Lighting Designer in 2017, and has worked on many productions such as *Why Not Kill Us All...*, *The Little Prince*, *Requiem HK*, *Winterreise*, *The Rite of Spring* and *Re-Mark*, among others. He received 'Outstanding Lighting Design' at the 22nd Hong Kong Dance Awards in 2020 for *Winterreise*.

In 2009, he launched INSPIRE WORKSHOP, a theatre company focused on creating multimedia stage works. His recent works include *The HELP* and *Offending the Audience – The Impossibility of Theatre*. He was nominated for the Best Director at the 8th Hong Kong Theatre Libre 2015-2016 for *Love is Colder than Capital Deconstructed*.



Costume Design Taurus WAH

Taurus was first trained as a dancer with the renowned ballet teacher Joan Campbell in Hong Kong. In 1982, he was admitted to the St John's College in Manchester and then continued his education at the University of Leeds. After returning to Hong Kong in 1987, he has gained experience in cultural and art administration, education, and graphic and stage design through working with Leisure and Cultural Services Department, City Contemporary Dance Company, the Swire School of Design of The Hong Kong Polytechnic University and the Department of Music of The University of Hong Kong, etc. He also participated in the Prague Quadrennial '95, '99 and '03. In 1996, he was awarded a Master of Arts with distinction in Scenography by the Central St Martin's College of Art and Design in London, where he attended on scholarships awarded by the British Council and the Anglo-Hong Kong Trust. In 2002, he formed 'Open Daily' to showcase his design, management and research in performing arts. He was awarded a scholarship under the UK ORS Award Scheme to pursue a doctoral degree in the Department of Drama, Goldsmith's College, The University of London. He currently wanders mainly in Hong Kong, Shanghai, Singapore and London.



Video Design LO Wing

A graduate from City University of Hong Kong with a Master of Fine Arts in Creative Media, Lo Wing is the founder of www.ohlo.hk and a guest lecturer at The Hong Kong Academy for Performing Arts. Lo has worked in advertising, theatre and film and as a film editor for years, and has created more than 30 video designs for theatres and concerts as a multimedia artist. He has worked for Club Cubic Zhuhai, ViuTV, film, Ronald Cheng Concert, Paula Tsui Concert, Artocrite Theater, Hong Kong Repertory Theatre, Chung Ying Theatre, Hong Kong Arts Festival, Class 7A Drama Group and more. Lo's videos have won the Jury Award at the 14th Beijing College Student Film Festival and a special mention at the 10th ifva Awards.



Sound Design LEUNG Po-wing

Leung's previous works include *I Am Tree* by Artocite Theatre. *International Arts Carnival 2024: Sliding into Heart*, *Stream of Dust*, *Travel of Soul Time AFTER Time*, *Why Not Kill Us All* by City Contemporary Dance Company. *Love in the Time of* by Theatre du Pif. *Diary VII*. *The Story of.....* by Tai Kwun. *Le Pere* by Hong Kong Repertory Theatre. *I Don't Mean It* by City Contemporary Dance Company Dance Centre. *Mo Ngaan Tai* by Labora Terry Arts. *Backtrack-ing* by Hong Kong Dance Exchange 2022. *Over-master, Wu* by Dance off Hong Kong Arts Festival. *Months on End* by Chung Ying Theatre Company. *Beyond This Time*, *In the Mood for Red*, *Qin Ai De Jin Zi 2.0* by Theatre Ronin. *It's Only the End of the World*, *Woyzeck* (2017), *Woyzeck* (2014) by Heteroglossia.

In 2024, awarded 'Best Sound Design' at the 32rd Hong Kong Drama Awards for Artocite Theatre *I Am Tree*.

From 2018-2024, awarded the 'Outstanding Music Composition and/or Sound Design' at the Hong Kong Dance Awards on four occasions for the productions of *Why Not Kill Us All* by CCDC, *Over-master* by Dance off Hong Kong Arts Festival, *I Don't Mean It* by CCDC Dance Centre, *Travel of Soul Time AFTER Time* by CCDC

With the kind permission of The Hong Kong Academy for Performing Arts



Creative Dancer AN Tzu-huan

An Tzu-huan graduated from the Tainan University of Technology Department of Dance. He participated in modern dance competition since his student stage and has been ranked first among the region in different categories. He received 'Chinlin American Dance Festival Scholarship' and represented Taiwan to participate in the festival. He was a Dancer Trainee at Feng Dance Company. He joined CCDC in 2023 as Dance Artist.

He has performed widely in Taiwan and overseas with different dance companies, including Formosa Ballet, Seed Dance, Bill T. Jones Repertory Showing, Feng Dance Company and SHIN Dance Company. An has also presented his choreography works since 2020.

Creative Dancer Felix CHUN



Felix Chun graduated from the Hong Kong Academy for Performing Arts, majoring in Contemporary Dance and received numerous scholarships during his studies. In 2022, he was selected to participate in Akram Khan Company's internship, *Jungle Book Reimagined*, taking a production residency in London, United Kingdom. He joined CCDC in 2024 and is currently a Dance Artist Trainee.

He has performed in various productions before joining CCDC, collaborating with various arts groups including Hong Kong Arts Festival, Théâtre de la Feuille, Hong Kong Dance Alliance, Hong Kong Dance-FLSH, Unlock Dancing Plaza and E-side Dance Company, while he has released his first solo choreography work *Why_am I, How_can I* (2023) in *Metamorphose* by E-side Dance Company. He has performed works by various renowned choreographers, including Xu Yi-ming, Ata Wong, Noel Pong, Mickael 'Marso' Riviere, John Utans, Stephanie Lake and Jorge Jauregui Allue.



Creative Dancer Suyi HON

Hong Kong-based dancer, Hon, graduated from The Hong Kong Academy for Performing Arts, majoring in Contemporary Dance and minoring in Choreography. She received Grantham Scholarship Funds in 2018/19 and 2019/20. She has performed in Imagination Boom 4 by E-Side Dance Company (2018), experimental work Insight (2020), and Upside Down in The Box Street Style Lab 3.0 by Hong Kong Street Dance Alliance (2022). She joined CCDC in 2022 and is currently a Dance Artist.



Creative Dancer Eric KWONG

Eric Kwong graduated in Contemporary Dance from The Hong Kong Academy for Performing Arts. Inspired by European contemporary dance, he visited several arts festivals in Austria, Canada, Italy and Portugal during his study and received a full scholarship from the Government of the Hong Kong Special Administrative Region. He joined CCDC in 2019, currently a Senior Dance Artist.

Kwong was formerly a participant of CCDC Dance Centre Dance Training Scholarship Scheme 'Teens of Colour' and 'WuDaoQingNian' Podium Dance Performance. He is experienced in performance who collaborated with famous local and foreign artists.



Creative Dancer LI De

Li De was born and raised in Guangzhou, China. At the age of 12, he was selected to attend Guangdong Dance School from where he graduated in 2007. Subsequently, he was invited to audition for the Hong Kong Academy for Performing Arts and then offered a full scholarship to the academy's 4-year dance program. Li De graduated in 2011 with first class honors & a Bachelor of Fine arts in Dance. Since then, Li has danced in and created performances for many other companies & festivals, including the Hong Kong City Dance Company, Mindelcat Theatre Arts Festival, Edinburgh International Fringe Festival, Taipei Kuandu Arts Festival, The International Chinese Festival in Singapore, Internationale.Tanzmesse nrw 2016 and Seoul International Dance Festival. Li has also choreographed, performed and co-produced several dance and music videos that have toured Hong Kong, San Francisco, London & Amsterdam film and arts festivals. His dance film <let's say> awarded best choreographer from Augenblick Festival in Genoa Italy. In the summer of 2018, Li joined the Watermill Centre Summer program, performed in Cocorosie's performance and played Iago in <OTTELO> at The Watermill discover day.

In 2020, HongKong City Contemoary Dance Company

In 2021, Sleep no more Shanghai by punch drunkint

In 2023, Performance Exbition <I will be your mirror> by Maria Hasabi In Tai Kwun Hong Kong



Creative Dancer Stephanie Li

Dance Trainee Stephanie Li graduated from The Hong Kong Academy for Performing Arts, majoring in Contemporary Dance. During her studies, she collaborated with many famous choreographers, including Leila McMillan, Sang Jijia, Sharon Vazanna and Stephanie Lake. She also performed in Stream of Dust, co-produced by CCDC and the School of Dance, HKAPA in 2023. She joined CCDC in 2024 as a Dance Trainee.

Creative Dancer Qiao Yang



Qiao Yang, Artist in Residence of CCDC, joined the Company for 27 years and debuted her full-length solo performance *Almost 55* in 2019.

Born in Shaanxi, Qiao started learning Chinese dance at the age of 12. She received the Gold Award in the Modern Dance Duet Class at the Paris International Dance Competition in 1990 and became a founding member of Guangdong Modern Dance Company in 1992, where she performed extensively in major international arts festivals in Hong Kong, France, India, Singapore, the US, etc. She joined CCDC in 1996, received the Hong Kong Dance Award in 2003 for her outstanding performance in *The Tragedy of Mr O*, and was listed in the 'Hong Kong Dance Hall of Fame'. Qiao received 'Outstanding Performance by a Female Dancer' at the Hong Kong Dance Awards in 2011 for her performance in *Tales of Two Cities – Hong Kong, Shanghai*, Eileen Chang, and received a nomination for the same prize at the Hong Kong Dance Awards in 2016 for *Soledad*. Qiao was awarded 'Artist of the Year (Dance)' at the 14th Hong Kong Arts Development Awards in 2020 and 'Secretary for Home Affairs Commendation Scheme (Arts and Culture)' in 2021.

Almost 55 received great acclaim after its premiere. Qiao was awarded the 'Outstanding Performance by a Female Dancer' at the Hong Kong Dance Awards in 2020 and launched a world tour to Guangzhou, Hangzhou, Shanghai, Xi'an and Singapore

Creative Dancer SHUM Pui-yung



Shum Pui-yung graduated with a Master of Arts from London Contemporary Dance School in 2019. She began classical ballet training in the Christine Liao School of Ballet at the age of five, and was awarded Distinction from the Royal Academy of Dance in Ballet in Advanced 2 and Grade 8. She was also invited to participate in 'The Genée International Ballet Competition' in Antwerp, Belgium.

With keen interests in object-movement relationship, she is eager to explore object-oriented ontology through creative movements. She performed in several physical theatre works with the Papergang Theatre and the Contingency Theatre after completing her master's studies. In 2021, she joined Akram Khan Company for *Jungle Book Reimagined* and toured across several countries till 2023.

She returned to Hong Kong and joined CCDC as a Senior Dance Artist in 2023.

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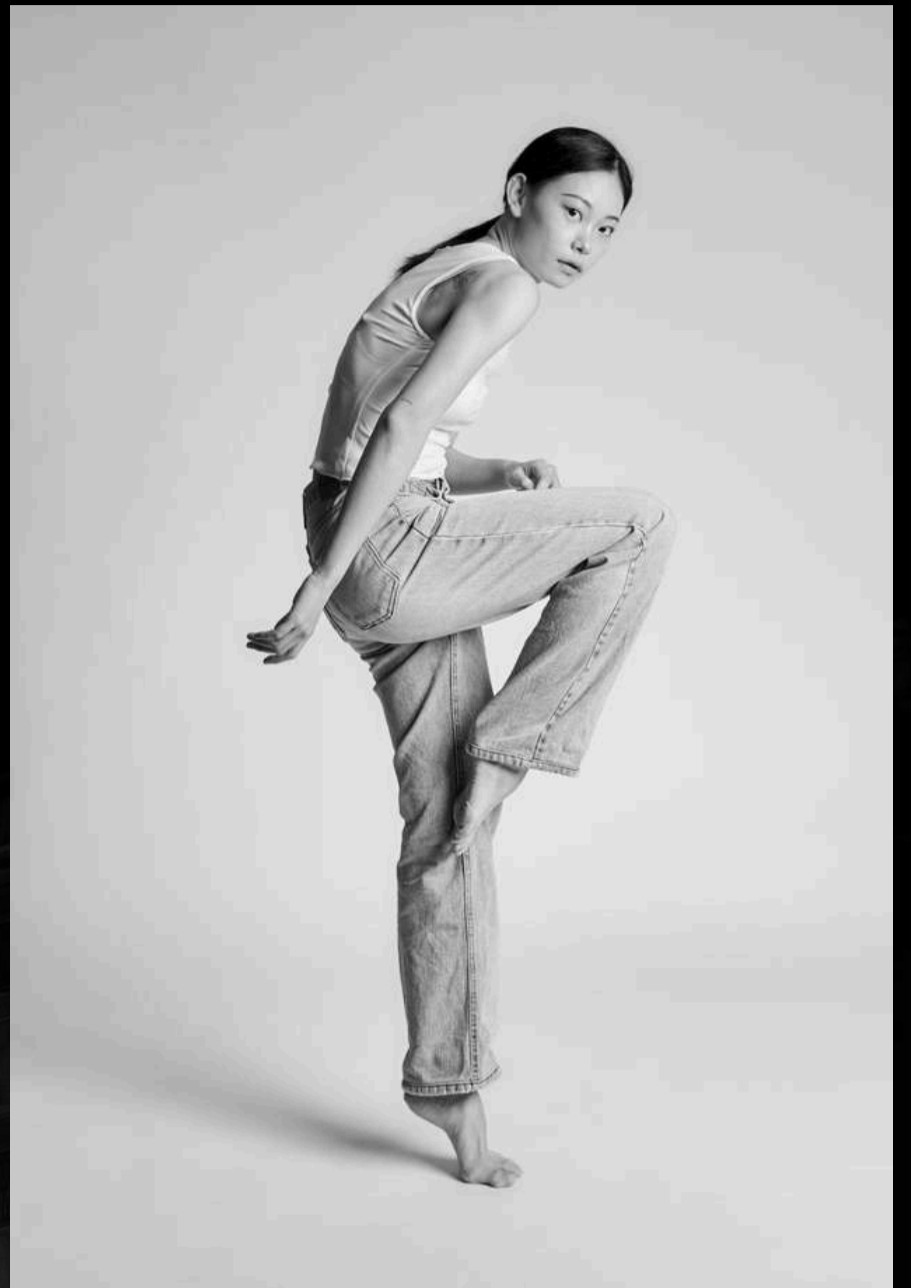
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Creative Dancer Nini WANG



Nini Wang graduated from Shanghai Theatre Academy, majoring in Choreography. During her study, she performed in the cross-disciplinary collaboration with China Maritime Museum and Shanghai Baoloung Art Museum. She was commissioned by the Shanghai International Dance Center's 'Youth Incubation Platform' to stage a duo choreography Jiani Huanhuan. Her choreographies Distance from Another Self and Opening Up were awarded at the 'Seoul International Dance Competition' in 2021 and 2022.

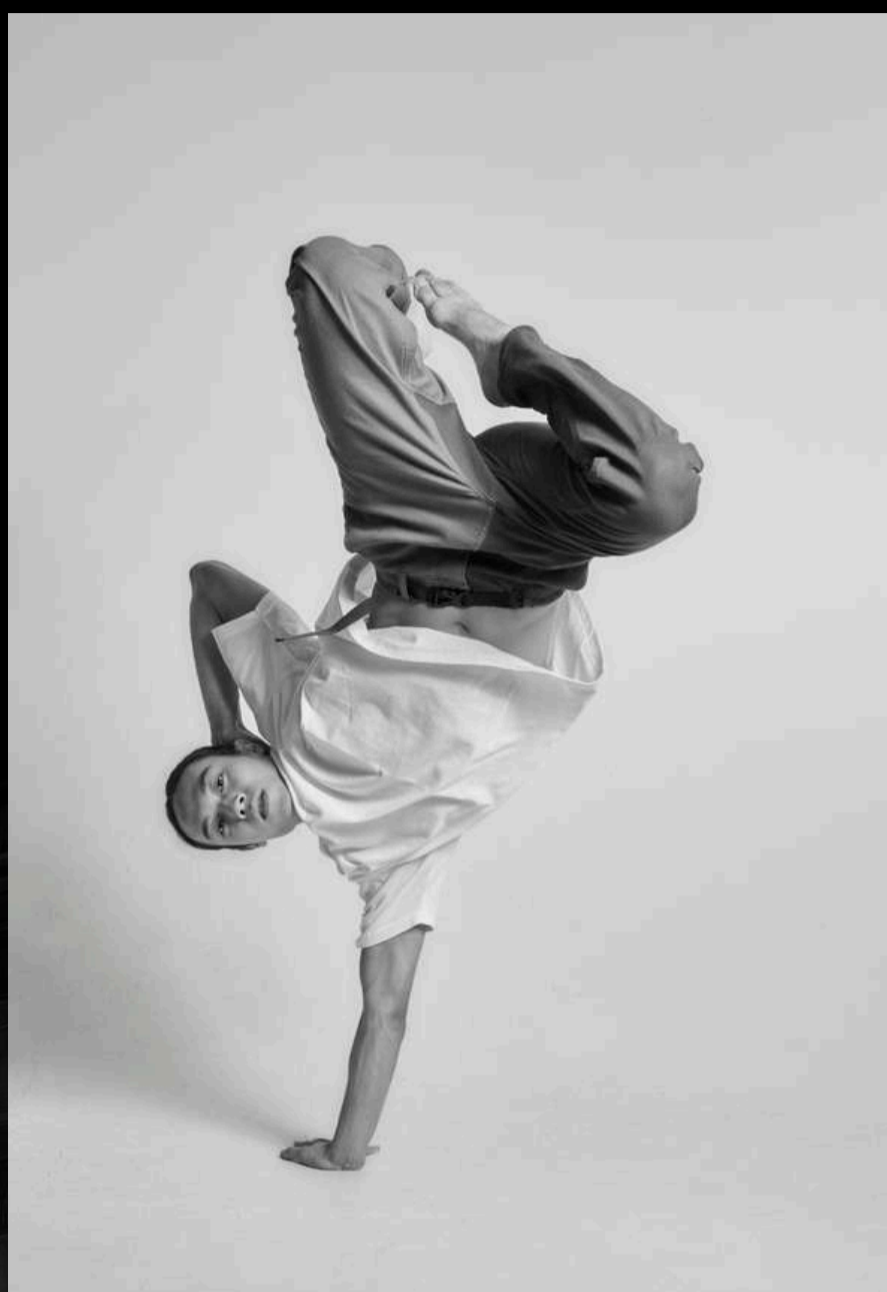
Nini joined CCDC in 2023 as a Dance Artist.



Creative Dancer Skye YAO

Skye Yao graduated from The Hong Kong Academy for Performing Arts, majoring in Contemporary Dance. She received the 'Academy Development Fund Scholarship' during her studies. In 2022, she was honored to be the main cast of *Colossus*, co-produced by Hong Kong Arts Festival and the School of Dance, HKAPA. She has collaborated with renowned choreographers including John Utans, Leila McMillan, Jorge Jauregui Allue, Stephanie Lake, and Judith Sánchez Ruíz. She joined CCDC in 2023 as Dance Artist Trainee. Yao is looking forward to working with different artists and exploring more in the field of contemporary dance.

Creative Dancer Simpson YAU



Simpson Yau graduated with first-class honours from The Hong Kong Academy for Performing Arts, majoring in Contemporary Dance. He received 'Hong Kong Jockey Club Scholarship', 'Gifted Young Dancer Programme Scholarship' and represented The HKAPA to perform in France. He joined CCDC in 2020, currently a Senior Dance Artist.

Yau was a member of CCDC Dance Centre Dance Training Scholarship Schemes '612 Mini Dancers', 'Teens of Colours' and 'WuDaoQingNian' Podium Dance Performance. He also performed works by renowned choreographers in CCDC, including Helen Lai, Yuri Ng, Sang Jijia, Kim Jaeduk and Justyne Li.

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Production Team List

Deputy Stage Manager | Olivia TSE

Lighting Programme | YEUNG Sheung-chun

Production Electrician | Chan Wai-wah

Assistant Stage Manager (Intern) | Jay CHEUNG

Crew | CHAN Po-wa

CHAN Chi-wai

Rehearsal and

Performance Photography | Carmen SO

Ray CHEUNG

Performance Videography | Movement Studio Limited

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Founded in 1979 by Dr Willy Tsao, City Contemporary Dance Company (CCDC) is the pioneer of contemporary dance and is financially supported by the Government of the Hong Kong Special Administrative Region as one of the major performing arts companies in Hong Kong. Over the years, CCDC has presented more than 250 highly acclaimed original dance works, showcasing productions that reflect the vibrancy of contemporary Hong Kong culture. With its distinctive choreographic styles, the Company has charted the evolution of contemporary dance, presenting audiences with innovative and professional performances. Celebrating the 45th anniversary, CCDC remains committed to fostering the development of local contemporary dance. Actively engaged in global cultural exchange, CCDC has toured extensively around the globe. To share the transformative power of dance on a global stage and enrich Hong Kong with multi-faceted dance experiences, CCDC has hosted signature events such as 'City Contemporary Dance Festival' and 'Jumping Frames – Hong Kong International Movement-image Festival'.

CCDC is dedicated to dance education and outreach to make dance more accessible to the community while nurturing talents. For the past three decades, CCDC Dance Centre has unceasingly offered dance courses and pre-professional training, while organising outreach programmes to promote dance to different organisations and the general public.

CITY CONTEMPORARY DANCE COMPANY

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*The 'Dance Artistic Internship Scheme' is supported by the Hong Kong Arts Development Council

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Project Manager (Special Project)
Programme Manager
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Marketing and Development Coordinator

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*The 'Arts Administration Internship Scheme' is supported by the Hong Kong Arts Development Council

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Wardrobe Mistress

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Manager (Outreach Affairs)
Manager (Outreach Affairs)
Manager (Curriculum)
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