

ODE  
TO  
JOY



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快樂頌



EVOLVING

House Programme



# ODE TO JOY

**10.5.2024 [Fri] 8pm**

**11.5.2024 [Sat] 8pm\***

**12.5.2024 [Sun] 3pm\***

**Auditorium, Kwai Tsing Theatre**

**\*With post-performance meet-the-artist session**

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Approximately 70 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 strong lighting, strobe effects, loud sound effects and smoke.

To avoid undue disturbance to the performers and other members of the audience, please switch off your mobile phones and any other sound and light emitting devices before the performance.

Eating, drinking, audio or video recording and unauthorized photography are strictly prohibited in the auditorium.

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

# EVOLVING



## Is Technological Evolution Fostering World Peace or World Destruction?

0 sound, 1 current, programming starts.

A carrier with a chip implanted in the brain, a hacked body,  
is evolving in the laboratory.

Autonomy and domination are countervailing,  
engaging in a tug of war. Every part of limbs ceaselessly  
dismantles and reassembles.

A certain individual leaves the collective in hysteria.

Amidst the tumult, the space-time has opened an  
anti-gravitational black hole,  
connecting the interstellar space perhaps primeval,  
or perhaps billions of light years away.

Cracks in the mirror reflection,

subconscious,

guinea pig,

organic existence,

protein,

all synchronicities instantly connect.

Programmatic errors, the chain effect of the virus of joy,  
mutated functions buried in the soil, exhaling the breath of life,  
surging and ebbing, perpetually evolving in the fervour...

# Progammimg Process

01. Construct / System Command

02. Proteins on the conveyor, Charging / Outage,  
Activated the carriers' heartbeat

03. Pyschological Shadow / Cloning of the Soul

04. Gravity

05. Psychokinesis / Disequilibrium

06. Electric currents total attack spare parts / Chaos

07. Ruins

08. Star traction: Soul data of the dead

09. Past / Future / Live & Death / Reincarnation

10. Emotion Virus

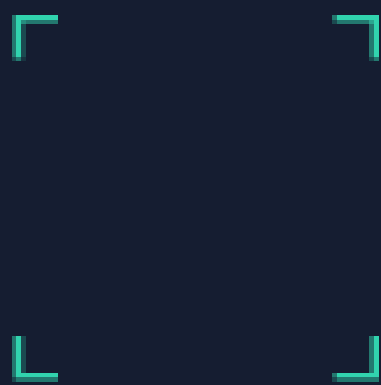
11. Evolution / Reset

12. Breath / Suffocate

13. Joy Virus / Madness

14. Innate aggression

15. Orbital revolution





# Characters

Tanki WONG: Administrator / Activator

Simpson YAU: Hacked Human, Fear Generator

Tally ZHUANG: Hacked Human, Fear Beginner

An Tzu-huan: Hacked Human, The Last Fragment in Ruins

Eric KWONG: Hacked Human, Soul Data

Shum Pui-yung: Hacked Human, Starred / Experimental Product

Genie LOK: Hacked Human, Joy Virus

Nini WANG: Hacked Human, Evolving Microorganisms

Suyi HON: Hacked Human, Mechanical / Breathfinders

Felix CHUN: Hacked Human, Proteins

Felix KE: Hacked Human, Proteins

Skye YAO: Hacked Human, Proteins



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# Creative Team List

Choreography and Direction	Justyne LI
Dramaturgy	Melissa LEUNG
Set and Lighting Design	Lawmanray
Costume Design	Cindy HO
Sound Design	WAN San-hong
Creation & Performance	AN Tzu-huan, Felix CHUN+, Suyi HON, Felix KE, Eric KWONG, Genie LOK+, SHUM Pui-yung, Nini WANG, Tanki WONG, Skye YAO, Simpson YAU, Tally ZHUAN

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

# Music List

Symphony No. 9 in D minor, op. 125

Composition: Ludwig van Beethoven

Piano transcription: Franz Liszt

Piano recording: Cyprien Katsaris



## Choreographer's Notes

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Since the end of 2019 to 2020, when three outer planets - Pluto, Saturn, and Jupiter successively entered the 11th house of my natal chart, it sparked my personal interest in "collective consciousness," "community," and "brotherhood," I continuously questioning the relationship between the individual self and the collective consciousness spider web.

Artistic creation connects psychological energy with cosmic energy, and the following notes from <Ode to Joy Evolving> precisely record the original intent of this creation.

<Ode To Joy Evolving> notes,  
Movement 3 inspiration from Beethoven 9th Symphony -  
Herbert von Karajan

In the deep night, the spirits seek their way home in the non-linear dimension of time...

The starry sky is cold, gentle, and cruel (but not evil)

Death described not by "sorrow"

The spirits find their way home before dawn, finally able to merge with the stars.

The flesh and bones of the spirits exist in another dimension,  
The wars experienced by flesh and bones / the spirits of warriors /  
purpose and journey / the pure desire of the newborn calf / the  
shared mission in the spider web...

...or (unwillingly) become the story of the "Man of Violence"

Drawing forth (spawning) demons / monsters / shadows,  
inseparable from the bones and flesh

Then decompose, seep into the soil, becoming elements offered to  
the Earth Mother

Then the God of the sky creates (replicates) the next batch of  
"humans" (whatever it calls) from the soil in "his image"

#OdeToJoyEvolving

(casual thoughts / the underlying tone of feeling)

# Observe, respond, discover: Justyne Li X CCDC = Joy Evolving

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by LAU Tin-ming

I asked Justyne if she enjoyed choreographing more this time. She told me she did.

Justyne graduated from The Hong Kong Academy for Performing Arts' School of Dance, and was formerly a member of Hong Kong Ballet and Tanz Graz (Austria) and a soloist with Ballett des Stadttheater Bremerhaven (Germany). She has been choreographing and performing her own work since 2006, including works that few dancers have been able to match such as *Galatea & Pygmalion* and *Galatea X*. On stage, the contours she draws with the curvatures of her body are clear to read for the audience, demonstrating the intense control she has over her movements.

When she has worked with Tanki Wong, whether that's each choreographing their own dances or Justyne choreographing a duet, there was a period of time lasting more than a decade when the two could only be described as a joint entity. The themes of her works are sometimes derived from myths, at other times they are purely physical. All in all, her dance styles are unique and striking. The audience either love them or hate them. She pours her attention into the motivation and inspiration behind each movement, and then moves on to the coordination between the brain and the body, thought and movement. Is it possible they are guiding each other?

In 2016, *Human Internship* marked a turning point in Justyne's choreographic approach. From my own memories as a member of the audience, I felt that she was trying hard to shape the dancers into another version of her own body, using them to interpret her choreographic style. It is hard to fault this approach of establishing an artistic style.



Observe, respond, discover:  
Justyne Li X CCDC = Joy *Evolving*

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Is it about continually repeating a physical movement? Or opening up new possibilities for dance? For a period of time, Justyne struggled with her craft, but when thinking about her work from about a decade ago, Justyne can vividly remember what motivated her back then: she used the body of Alice Ma to conjure up movements embodying myths, from Rex Chang's body and character, she revealed his dynamic power, and she used Chan Wing-yip's great coordination from his street dance skills to create delicate and intricate movements. She says that dancers accrue many years of training so that they all possess rich bodily memories. As a choreographer, what she enjoys the most is observing, responding to and discovering each dancer's potential, and she is continually exploring and investigating this at rehearsals.

Over the years, she has continued to pursue the refinement of movement and the elevation of complex body coordination.

Injury, international exchanges and the COVID pandemic led to her receiving an invitation from West Australian Ballet and Hong Kong Ballet to rehearse her former work *Galatea & Pygmalion*. Rehearsals of former works can be a good way to interact more with professional dancers and revisit what has already been established. But Justyne's creative appetites, it seemed, were not satisfied by this.

City Contemporary Dance Company's *Ode to Joy* in 2021 had a transformative impact on her creative work. It is clear that she intended to expand beyond her boundaries, to develop her own movements and forms. From a rigorous dialogue with the dancers, she created some of the most memorable and iconic sequences of her career.

Observe, respond, discover:  
Justyne Li X CCDC = Joy Evolving

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In May 2024, looking back at the 2021 production of *Ode to Joy*, Justyne described its themes as “bodies out of control” and “contradictions between the self and the environment”. During rehearsals, she had worked out a way to co-create with the dancers, moving from the original motivation of dance, she used improvisation and interaction to develop states of mind and body that even the dancers themselves found new and fresh. However, this style of creating is a challenge for professional dance companies because of the requirement for longer rehearsal times. On that occasion, she chose the fourth movement of Beethoven's Symphony No. 9 to as the performance's setting, to describe the absurdity and uncertainty of the pandemic years.

During the making of *Ode to Joy*, she explored new ideas with two of the dancers, hoping for opportunities to carry on once the performance had wrapped up. The Company had considered planning a solo dance, but because theatres were closed during the pandemic, plans were disrupted. However, amid the chaos, Justyne and the two dancers (Eric Kwong and Simpson Yau), along with four other dancers, created six short solo pieces that became *Solo Together*.

In *Solo Together*, Justyne was the choreographer. She first listened to what each soloist themselves wanted to convey, and then they explored ideas for the solo together, forgoing any theme. Eric's solo was about cats, while Simpson's was about neuroses and uncertainty. There was no connection between the two solos, they were both derived from each dancer's own imagination.



Observe, respond, discover:  
Justyne Li X CCDC = Joy Evolving

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Thus, 2024's *Ode to Joy Evolving* is the culmination of three years of creative work since 2021. The reason for the “evolving” in *Ode to Joy Evolving* is that the choreographer used the entire movement of Beethoven's Symphony No. 9 and a Liszt piano solo for the setting of the piece, extending the “bodies out of control” and “contradictions between the self and the environment” to “hacked humans” and “bodies taken over by microchips”. The original *Ode to Joy*, which lasted less than 30 minutes had been transformed to a complete performance.

Her process of choreographing followed the creative approach she had previously adopted with CCDC dancers. It placed more emphasis on the body's response to each choice of movement, delving into the quality of the dance, a form that was characterised by a slight loss of control, creating an irregular sense of magnitude of movement, direction and rhythm. However, only two dancers were left who took part in the 2021 performance, so the work was basically begun again from the beginning.

During rehearsals, she explored possibilities with each dancer. She gave them homework to record footage and then discussed it back with them in detail. Once, she asked the dancers to imagine their waist and head were controlled by two different microchips, making them extend and shrink at the same time in an absurd way. What looks from the outside like an unruly dance is using a tremendously clear sense of movement and imagination to perform such extraordinarily precise and complex movements and with extremely sophisticated coordination.

Observe, respond, discover:  
Justyne Li X CCDC = Joy Evolving

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This kind of back-and-forth approach with the dancers and the accumulative interplay between creativity and rhythm are the key reasons Justyne really enjoys choreographing. She doesn't just want to express thoughts and ideas, she is more interested in the dancers' own explorations and transcendence of physical expression. The dancers are not fashioned into another version of Justyne's body, they tap into new skills that evolve into their own unique physical qualities, continuing to echo her constant quest for greater subtlety in movement and sophistication in coordination.

Editor's note:

In 2010, Justyne Li and Tanki Wong wrote and performed *Galatea & Pygmalion*, a Greek myth about a sculptor who falls in love with his own sculpture, set to the second movement of Philip Glass's *Tirol Concerto for Piano and Orchestra*. This was then developed into a full-length performance, *Galatea X*, in 2013.



Photo: Tanki WONG



# Ode to Joy Evolving

## Dramaturgy Extra Chapter:

A MadRhapsody infected by Beethoven's  
Symphony No. 9 in D Minor, op. 125

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by Melissa LEUNG

### #A new species of humans

A piece originally performed with woodwinds, brass, percussion, and strings, and completed with vocals in the fourth movement, is a symphony by Beethoven, which was his last completed symphony after he became completely deaf. After Beethoven's time, the renowned Hungarian composer Franz Liszt (1811–1886) undertook the task of adapting this symphony into a piano version. The intricate and powerful melodies of this symphony were brought to life through a solo piano performance by the distinguished French pianist Cyprien Katsaris. With his exceptional skill and artistry, Katsaris captured the essence and emotion of the symphony, delivering a captivating rendition that resonated with audiences worldwide.

In the YouTube video of Cyprien Katsaris playing the symphony, someone comments as follows

*"To play a full hour of music like this, with this precision and detail to Beethoven's score, looks almost superhuman. "*

*"Fun fact: Cyprien Katsaris was born with four hands of 8 finger each, for a grand total of 32 fingers..."*

*"and Two brains to manage it xD"*

For the convenience of Chinese readers, here is the Chinese translation that I asked my friend to use ChatGPT, and it is done in the blink of an eye.

*"像這樣演奏一整個小時的音樂，以如此精確和細緻的方式演繹貝多芬的曲譜，看起來幾乎超乎人類能力。"*

*"有趣的事實：西普里安·卡薩里斯出生時就帶著每隻手8個手指，總共32個手指..."*

*"還有兩個大腦來管理它 xD"*

## *Ode to Joy Evolving*

### Dramaturgy Extra Chapter:

A MadRhapsody infected by Beethoven's  
Symphony No. 9 in D Minor, op. 125

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The conclusion is: It would take a new species of humans with four hands, two brains, and a total of 32 fingers to perform this exhilarating complete version of Beethoven's Symphony No.9 on a solo piano.

### **#The Persistence of the Next Generation**

Franz Liszt adapted countless piano versions of musical works throughout his life, and his adaptations of Beethoven's symphonies were particularly faithful to the original scores, being among his most important projects. The adaptations were completed in two periods, with a gap of twenty-seven years in between. In the later period, he reworked six symphonies and also revised his previous adaptations of the 5th, 6th, and 7th symphonies, because "the more familiar a person becomes with Beethoven, the more he will insist on certain characteristics, and will find that even some seemingly trivial details are not without their value." Adapting the final movement of the 9th symphony was the most difficult. Initially, Liszt believed that adapting the fourth movement in any form could not be satisfactory, and he even tried writing a version for two pianos, but later abandoned it. After repeated requests from the publisher, he finally completed the adaptations of all the symphonies.

In the same YouTube comments as mentioned before, there is a mention that in his later years, Beethoven encountered the 11-year-old Liszt.

*"There are many apocryphal stories circulating around Liszt. One is that an 11-year old Liszt met an old Beethoven. Beethoven pulled out a copy of Bach's WTC and told Liszt to sight-read the Fugue in C-minor. Liszt did so. Beethoven said that many young boys can sight read a Bach fugue, and asked him to sight read it in a different key. With some difficulty, Liszt succeeded. Beethoven replied "I am impressed. This boy will go far."*



## Ode to Joy Evolving

### Dramaturgy Extra Chapter:

A MadRhapsody infected by Beethoven's  
Symphony No. 9 in D Minor, op. 125

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Again, for the convenience of Chinese readers, the following is my first attempt at using ChatGPT, where I translated the above English content in 30 seconds.

"有許多關於李斯特的假傳故事流傳著。其中一個故事是11歲的李斯特遇見了年邁的貝多芬。貝多芬拿出一本巴赫的《平均律鍵盤曲集》，讓李斯特當場即興彈奏C小調的賦格曲。李斯特做到了。貝多芬表示許多年輕男孩都可以即興彈奏巴赫的賦格曲，然後要求李斯特用另一個調性即興彈奏。李斯特雖然有些困難，但成功地完成了。貝多芬回答說："我印象深刻。這個小男孩將來會走得很遠。"

Perhaps Beethoven at the time did not imagine that, fifteen years later, Liszt, at the age of 26, tirelessly spent nearly thirty years adapting all nine of his symphonies, leaving behind such precious piano scores for the world. In May 2024, it met with the dance audience in Hong Kong.

*"No one else had the insane energy, undying motivation, incessant drive, utter raw talent, and intimate personal relationship with Beethoven to tackle the task."*

This "insane energy, undying motivation, incessant drive, utter raw talent" of Liszt enabled him to accomplish this daunting task, and these spirits were passed down to Hong Kong Artistis after 160 years, once again manifested in the dancers of this work.

### #Us Now

This dance piece transcends mere technological playfulness; it probes the essence of "why technology". Today, technology has become an indispensable facet of our lives. If you forget your phone, you feel off because you depend on it to remind you of your plans, where you need to be, and how to get there. Smart home technology reflects a lifestyle, providing features that save time and

## *Ode to Joy Evolving*

### Dramaturgy Extra Chapter:

A MadRhapsody infected by Beethoven's  
Symphony No. 9 in D Minor, op. 125

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boost your efficiency, so you can achieve more. Google helps you find what you need, and ChatGPT is like having a personal assistant for homework, making presentations, writing speeches, and even working on academic theses. The human brain can be implanted with a chip to download your consciousness, and your physical body would disappear while your spirit lives on. After you pass away, your descendants could use the data to create an avatar of you, allowing you to be remembered.

The science fiction scenarios depicted in movies and TV are no longer just fiction but are approaching reality in the near future. I recently watched two films set in the year 2025. One was about an asteroid colliding with Earth, leading to the Earth's destruction and a massive human extinction. The other was about how advanced technology has enabled lab-grown meat and production on a large scale, as well as the growth of human organs to treat incurable diseases. Whether it is the former or the latter narrative, both depict the collapse of the modern society and economic system order...

No matter whether you believe in the theory of destruction or extinction, in all situations that were once considered impossible but have indeed occurred before our eyes today, how should we deal with the imbalanced (or already imbalanced) world? What kind of body and mind does a person need to survive in such an environment?

### **#Musings on the Chaos of the Post-Human Era**

The discourse on the term "post-human" varies, with some scholars believing that the common point is the "integration of humans and intelligent machines." This does not solely refer to the "humanization of machines" or the "mechanization of humans." The characteristic of post-humans is a greater emphasis on information patterns rather than material existence. From this perspective, the body is not just



## Ode to Joy Evolving

### Dramaturgy Extra Chapter:

A MadRhapsody infected by Beethoven's  
Symphony No. 9 in D Minor, op. 125

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our external image but can also be seen as a tool or medium. We can expand and alter our body's perception and behavior through different means, shaping humans in various ways to achieve a "seamless integration" with intelligent machines.

Following this line of thought, humans will inevitably develop into a new species. The physical body must possess new abilities, perceptions, and behaviors, leading to the need for a redefinition of social and economic order. Before the new set of values and worldview can form and operate smoothly, perhaps humanity must undergo a major destruction, where everything must be overturned and rebuilt.

### #Epilogue

The original article is written in Chinese, and for the convenience of English readers, I spent 360 minutes using ChatGPT, collaborating with myself to generate this English version.

#### Editor's Note:

- 1.Symphony No. 9 in D minor, *Choral*, op. 125, is a four-movement symphony composed by Beethoven between 1818 and 1824. The lyrics of the final movement are adapted from select verses of *Ode to Joy* by the German poet Friedrich Schiller.
- 2.The piano version featured by this dance <https://www.youtube.com/watch?v=Ja7ZkvP8NrK>

## Team Fun Time

The programme team has whipped up three intriguing questions. Let's see how the team members rock their responses!



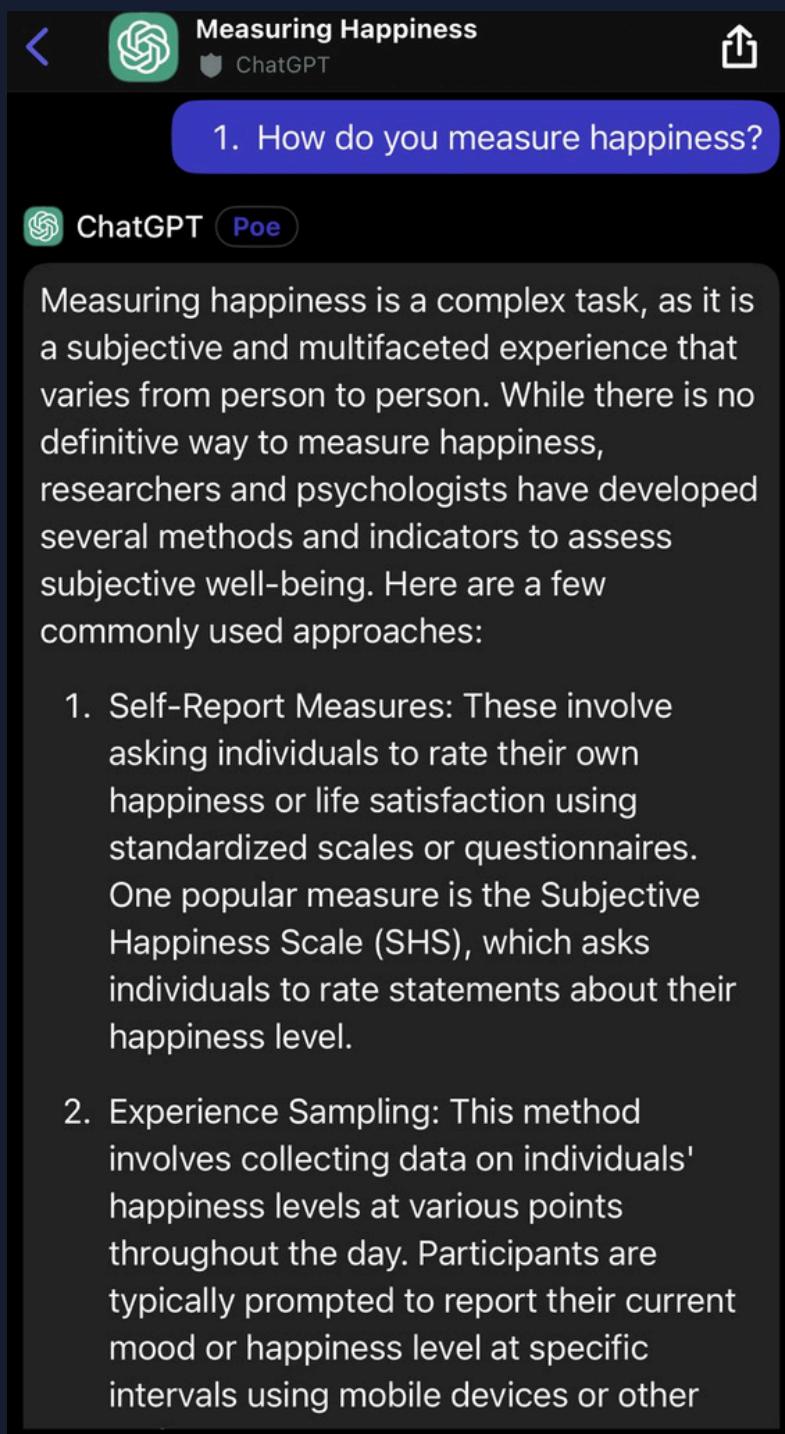
Photo: Carmen SO

- Q**
1. How do you measure happiness?
  2. What aspects of your daily life are you most dependent on/influenced by technology?
  3. If you were invited to participate in an experimental project, to become someone who only receives instructions, devoid of thoughts, yet remains blissfully happy all day and feels no pain. Would you participate in this project? Why?

- A**
1. Happiness is difficult to measure. Some say happiness is made up of countless moments: playing like a child, laughing like a child, and living like a child.
  2. Basically everything. I hate that.
  3. Maybe. If my life were filled with pain, perhaps I would also respect those who chose to participate in this project. It is very difficult to understand the pain of others.



## 1. I asked AI the same questions earlier.



tools.

3. Behavioral Observations: Happiness can also be assessed through observations of individuals' behavior and facial expressions. Trained observers can assess indicators such as smiling, laughter, or positive social interactions to gauge happiness levels.
4. Physiological Measures: Some researchers examine physiological indicators associated with happiness, such as heart rate variability or brain activity, to provide additional insights into a person's emotional state. However, these measures are often used in conjunction with other methods and may not solely capture happiness.

It's important to note that these measures have their limitations, and happiness is a complex and subjective experience that cannot be fully captured by any single measurement. Combining multiple approaches and considering individual perspectives and context can provide a more comprehensive understanding of happiness.

### Costume Design Cindy HO

1. I think happiness cannot be measured. Being able to live freely, to do what I want, and to live the life I want brings great happiness. Of course, material possessions can also bring happiness, but it seems difficult for individuals to satisfy material desires, as greed is inherently part of human nature.

2. Both my life and work heavily rely on technology. Technology is essential for planning schedules, organising work tasks, enjoying daily entertainment, etc. However, even though technology brings much convenience, it is still possible to live a good life without its assistance.

3. I would not. I enjoy thinking about different things, and if the cost of so-called "happiness" is to lose my thoughts, then this project is not worth considering.

### Sound Design WAN San-hong

2. A smartphone is inseparable from the internet for me. I have no sense of direction, so I often use maps on my phone. When encountering problems, I search for information. Additionally, I use the internet to watch TV programmes and movies and to connect with others for sharing and communication.

3. It is difficult to answer. I might participate, or I might not. Perhaps I would consider joining it, but only when I have truly reached an extreme state where I cannot feel or want to need to give up certain things, and when change is impossible. Forgetting might indeed be a beautiful thing, there is no happiness without pain.

### Creation & Performance AN Tzu-huan

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1. Happiness is very subjective and direct. When emotions connect, feelings naturally arise. It reflects how much we feel and are touched by things.

2. I relied mostly on the information received from the media. Communication and interaction with others have become extremely convenient and easy. With just a swipe, we can receive and process a large amount of information.

3. I would not participate because it could change my attitude towards life significantly. Living in a monotonous lifestyle, without any desires and aspirations, would only bring more suffering, leading to a loss of direction and balance, ultimately losing the meaning of existence.

### Creation & Performance Felix CHUN



3. I would not join the project. I wish to experience a variety of emotions, not just happiness. Even if I were happy every moment, devoid of thought or feeling, my experience would not be meaningful. I would not know what I have experienced or why I am happy. If so, is that still “happiness”?

Even though experiencing other emotions might be painful, I would not appreciate and treasure happiness without its contract with other emotions. Happiness is not inevitable, one would not recognise the value of happiness without experiencing pain.

**Creation & Performance Suyi HON**

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3. I would participate because I am curious to experience what it is like to exist without thoughts, solely enjoying the feeling of happiness, and to discern whether there is a distinction between the happiness experienced in daily life. Besides, the absence of pain and the presence of only happiness might be one of humanity’s crucial pursuits. Through this experiment, I could find out what remains in life once we attain satisfaction.

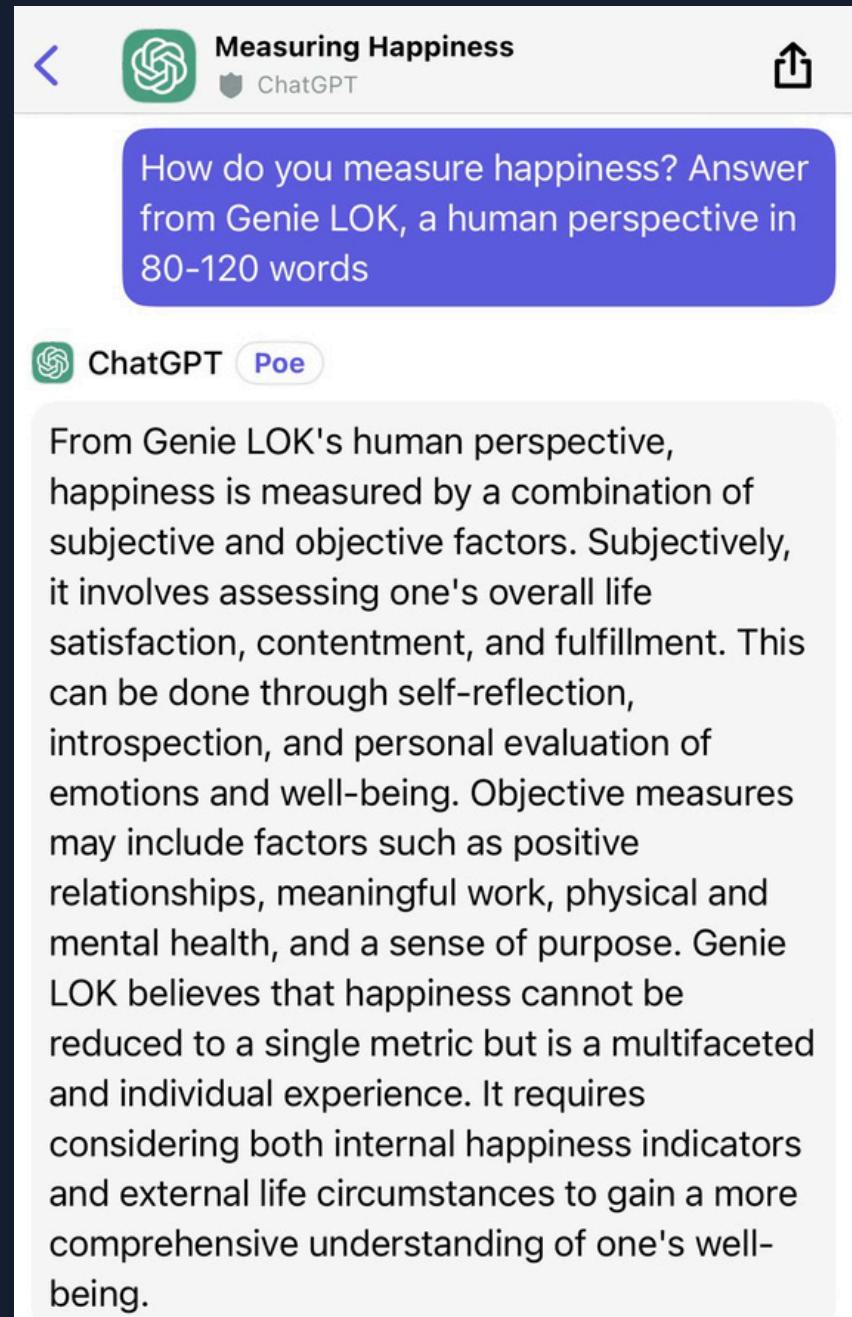
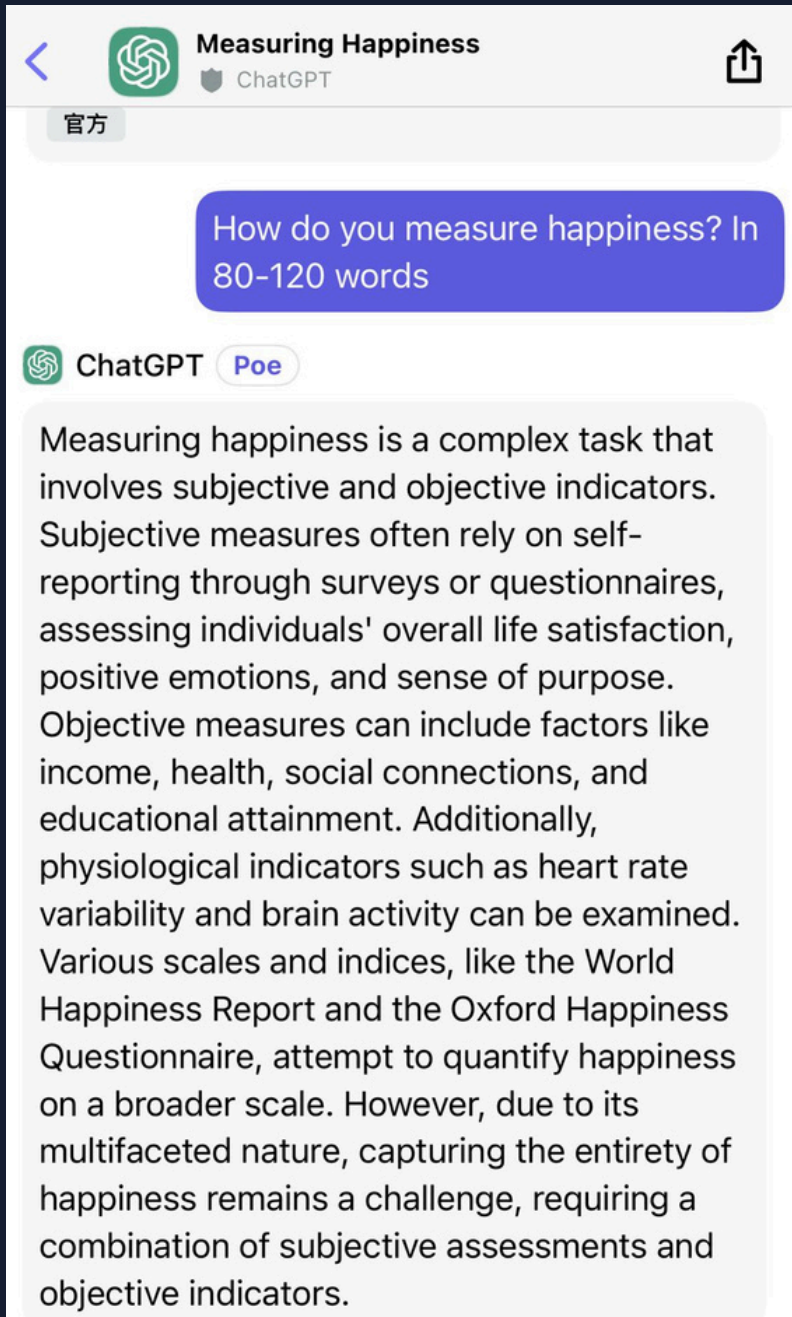
**Creation & Performance Felix KE**

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3. I would not participate in the project because its contents are highly dubious, and the experimental objectives are perplexing. If human emotions were limited to happiness alone, how should we define happiness, and how would such an experiment be substantiated? Moreover, happiness requires energy, so does the experiment possess an infinite source of energy?

**Creation & Performance Eric KWONG**

## 1. I think this version is better 🙏🙏



## Creation & Performance Genie LOK

1. For me, happiness is immeasurable. Emotions are exceedingly complex, and the degree of happiness may fluctuate due to other emotional factors.

2. I believe technology has intertwined with our lives. The existence of humanity is intricately linked with technology. Thus, I perceive that every moment and aspect of my life is influenced by and reliant upon technology.

## Creation & Performance SHUM Pui-yung



3. I would join this experimental project if there were such an opportunity. I would consider it as my downtime, a chance to avoid self-doubt and not to think about any decisions I made in this stage of life. Yet, I would be interested to know - Would the person generating the instructions feel happy because of our happiness? What is the purpose of our happiness? What instructions could make someone continuously happy and not feel pain?

### Creation & Performance Nini WANG

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1. Nowadays, I would say that the ability to cope with unhappiness determines how much happiness one can have.

A story to share: During the pandemic, after returning to Hong Kong from Japan. I stayed at the quarantine hotel for seven days where I was provided with unappetizing two-dish mealboxes.

Surprisingly, I found it more delicious than what I had in Japan. By then I realised that my happiness was no longer cultivated by indulging in food and drink as it used to be. Therefore, what brought happiness before is not applicable now.

2. The negative impact of social media is that it is more difficult to express oneself truthfully than before.

3. I would like to participate, but I would not do so, because I would probably lose my life.

### Creation & Performance Tanki WONG

3. I would not, because I believe that a person without thoughts is numb, and a numb person cannot perceive happiness. Hence, the so-called “happiness” is merely a constructed illusion, rather than a genuine internal feeling.

Alternatively, from a different perspective, when a person can only experience happiness without feeling any other emotions, then happiness becomes a mundane state that would not be valued. Happiness is cherished only in contrast to pain.

### Creation & Performance Skye YAO

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2. I rely on technology mostly for information retrieval and processing. Through the internet and databases, I can swiftly access various knowledge and information, applying them to address queries and provide assistance. Examples include platforms like Google and ChatGPT.

Furthermore, technology provided me with efficient communication and connectivity tools, such as WhatsApp, Instagram, and PayMe.

### Creation & Performance Simpson YAU

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1. Happiness is quite simple and tangible to me. It could be seeing the blue sky and white clouds when I walk by the seaside, enjoying delicious food, laughing at a joke, or spending time with someone I love. Yet, loving myself is always the happiest moment.

3. I would not participate in this project. I believe that everything in the world follows a balance of yin and yang, including emotions. If I could not feel pain, I would not know what happiness truly is. Furthermore, without thoughts, I would be no different from an empty shell. Following instructions might seem to be easy, but it would be a form of torment.

### Creation & Performance Tally ZHUANG





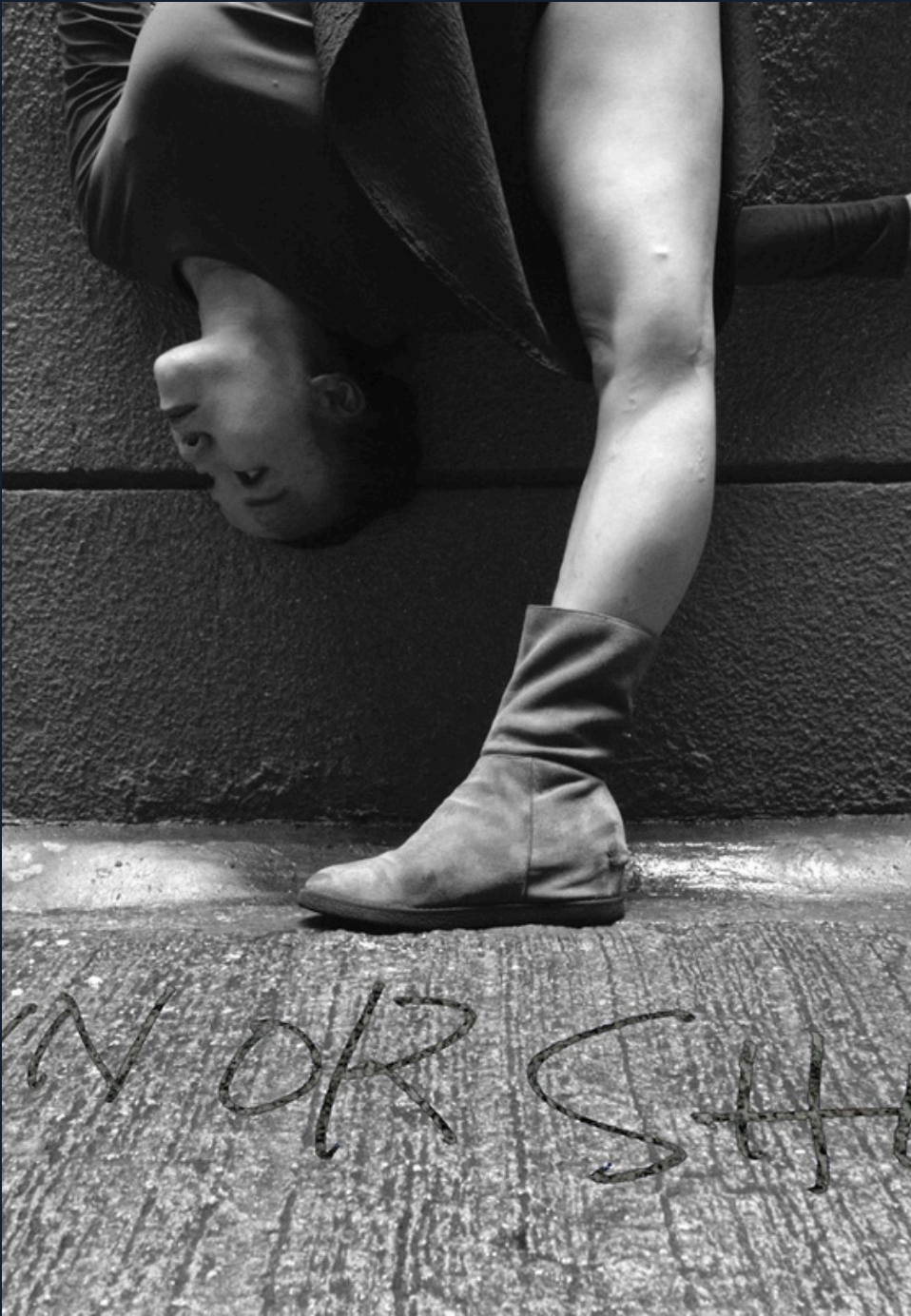
Photo: Tanki WONG



Photo: Tanki WONG



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## Justyne LI

Choreography and Direction

A Hong Kong Academy for Performing Arts School of Dance graduate, Justyne Li is an independent dancer and choreographer. She previously danced with the Hong Kong Ballet and Tanz Graz (Austria) and was a soloist with Ballett Bremerhaven (Germany) before establishing Neo Dance HK with Wong Tan Ki in 2010.

Her choreographies/projects include *Solo Together* (Neo Dance HK); *Ode to Joy* (City Contemporary Dance Company); *Galatea & Pygmalion* (restaging for the West Australian Ballet & the Hong Kong Ballet respectively); *Division* (CDE Springboard 2017, Yokohama Dance Collection 2019, M1 Contact Festival 2019, the 7th Jerusalem International Choreography Competition, the 34th International Choreographic Competition Hannover); *Come Rain or Shine* (Jumping Frames International Dance Video Festival 2019 & numerous international dance film festivals); *Transfigured Night* (Hong Kong Sinfonietta); *Bleed-through* (Edinburgh Festival Fringe/Hong Kong Soul); *The 3.5th Dimension* (City Contemporary Dance Company); *Human Internship* (Hong Kong Dance Alliance) *The Shift* (Hong Kong Choreography Festival, Hong Kong Dance Exchange, CDE Springboard, Odoro Akita); *Soul Casting & Galatea X* (Neo Dance HK).

Her choreographic work *Division* received first prize at the 7th Jerusalem International Choreography Competition, and her dance film *Come Rain or Shine* received several awards at the InShadow Festival (Portugal), Light Move Festival (Ireland), and Manifest Dance Film Festival. Other accolades include numerous Hong Kong Dance Awards, like Outstanding Choreography and Outstanding Performance by a Female Dancer for *Galatea X* and Outstanding Achievement in Independent Dance for *Galatea & Pygmalion*.



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## Melissa LEUNG

Dramaturgy

Melissa is currently the Company Dramaturg of City Contemporary Dance Company. She fell in love with the theatre when she was an undergraduate and has met many wise and cultured practitioners ever since. Driven by her deep attachment to physical performance, she furthered her studies at The Theatre Training and Research Programme (now known as Intercultural Theatre Institute) in Singapore. There, she received contemporary performance training and four classical Asian theatre forms. After that, her experience living in Singapore and Korea broadened her perspective on art education. In 2018, she returned to Hong Kong and joined CCDC. Melissa pursued her master's degree in Drama at the Hong Kong Academy for Performing Arts. She is among the first batch of graduates with a major in dramaturgy.

Leung participated in various productions of different dance and theatre groups, including Theatre du Pif, On & On Theatre Workshop, Unlock Dancing Plaza, Ho Bit Goon and Hong Kong Dramatist. She was awarded the 'Performer of the Year' at the IATC(HK) Critics Awards in 2018 for her outstanding performance in *Kassandra or the World as the End of Representation*. Her recent performances include: *A Fork in The Road* (2019), *Where is Our Sea?* (2019), *Phenomenon of Man: REVOLVER 2021* and *Love in the Time of* (2023).



## Lawmanray

### Set and Lighting

Lawmanray (Raymond Law) graduated from The Hong Kong Academy for Performing Arts (The HKAPA) in Lighting Design. He is currently studying for a master's degree on Theatre Direction at The HKAPA. 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*.



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## Cindy HO

Costume Design

Graduated from The Hong Kong Academy for Performing Arts and majored in theatre set and costume design.

Costume design for Artocrite Theatre - *I am Tree*, Asagao; Opera Hong Kong - *La Bohème*; HKREP - *The Doctor*, *Moscow Express*, *That's Not True*, *Road to Damascus*, *A Winter Funeral*, *Three Brothers*, *Marriage*, *Common Cold*, *Attempts On Her Life & The Professor*; Onandon Theatre - *Waking Dreams In 1984*; CCDC - *Luck-quacka*, *Re-mark*, *Mr.Blank*, *Post-Perception/Transcendence*, *Fragile Beauty*; HK3AMI - *Next to Normal*; Heteroglossia Theatre - *It's Only the End of the World*; Theatre du Pif - *Old Times*; Project Roundabout - *The Truth*; Theatre Ronin - *Sew & Soul*.

With *Marriage* won the 25th Hong Kong Drama Awards for best costume design and the 3rd Chinese Theatre Awards for best Scenographer.

She is currently Artist In Residence (Design) and a Guest Lecturer at The Hong Kong Academy for Performing Arts.

<http://cincinholic.blogspot.com>



## WAN San-hong @Freelancer Production

### Sound Design

Co-founder of Freelancer Production Company. Graduated with a Bachelor degree from Hong Kong Academy for Performing Arts, majoring in Theatre Sound Design and Music Recording. With *The Ravages of Time 1: Heroes*, Wan was awarded the Best Sound Design at 28th Hong Kong Drama Awards.

He takes part in productions of different companies such as: The West Kowloon Cultural District, Hong Kong Repertory Theatre, Chung Ying Theatre Company, Hong Kong Dance Company, Cinematic Theatre, Radix Troupe, Actors' Square etc. Now, a freelance theatre practitioner.



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## AN Tzu-huan

Creation & Performance

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.

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## Felix CHUN

Creation & Performance

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.



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## Suyi HON

Creation & Performance

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.

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## Felix KE

Creation & Performance

Felix Ke graduated in Contemporary Dance from The Hong Kong Academy for Performing Arts and obtained a Master of Fine Arts from Taipei University of the Arts. He was a Resident Artist at Unlock Dancing Plaza and a dancer at WCDance. In 2017, he joined CCDC and became a Senior Dance Artist in 2022.

He has worked with renowned choreographers, such as Xiao-xiong Zhang, Ming-lung Yang and Heather Myers. In addition to the local production and overseas tours with the Company, Ke has created his own choreographic works including *V* (2015), *Last body* (2016), *Finding Uncertain*, *White Noise* (2018) as commissioned by 'Hong Kong Arts Festival', *Ongoing* (2020) and *The Prospective Potential Dangers Concerning Dancing Safety* (2021).



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## Eric KWONG

Creation & Performance

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.

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## Genie LOK

Creation & Performance

Genie Lok graduated in The Hong Kong Academy for Performing Arts, majoring in Contemporary Dance and minoring in Choreography. During her studies, she received the 'Grantham Scholarships Fund' several times and 'K. K. Chak Memorial Scholarship'. She has collaborated with artists including Mickaël 'Marso' Rivière, Jorge Jauregui Allue, Judith Sánchez Ruíz and Leila McMillan. She has also presented her choreographies *The experimental life* and *The experimental life(?) 2.0*. She has participated in productions by various local institutions, including Hong Kong International Airport, E-Side Dance Company and TS Crew. She joined CCDC in 2023 as Dance Artist Trainee.



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## SHUM Pui-yung

Creation & Performance

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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## Nini WANG

Creation & Performance

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.



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## Tanki WONG

Creation & Performance

Currently working as a freelance dancer, teacher, choreographer and multimedia designer. His creation Division was awarded the 1st prize at the 7th Jerusalem International Choreography Competition. His other creation *Galatea & Pygmalion* received Hong Kong Dance Award for Outstanding Achievement in independent Dance in 2011 and *Galatea X* received Outstanding Choreography in 2014. Wong himself received the Award for Young Artist at The Hong Kong Arts Development Awards in 2015. He also got the 3rd place of the male solo in IDO World Tap Dance World Championships 2012. His video work *Come Rain or Shine* got the Outstanding Cinematography Award & Outstanding Film Award in Manifest Dance-film Festival 2022.

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## Skye YAO

Creation & Performance

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.

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## Simpson YAU

Creation & Performance

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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## Tally ZHUANG

Creation & Performance

Tally Zhuang graduated from The Hong Kong Academy for Performing Arts, majoring in Contemporary Dance. During her studies, she received the 'The Hong Kong Jockey Club Scholarships' and collaborated with many famous choreographers, including Judith Sánchez Ruíz, Stephanie Lake, Jorge Jauregui Allue, John Utans, Anh Ngoc Nguyen and Leila McMillan. Zhuang also performed in *Colossus*, co-produced by Hong Kong Arts Festival and the School of Dance, HKAPA in 2022. She joined CCDC in 2023 as Dance Artist Trainee.



Photo: Tanki WONG



Photo: Carmen SO



Photo: Carmen SO



# Production Team List

Lighting Programme	YEUNG Sheung-chun
Production Electrician	NG Wing-man
Stage Crews	CHAN Chi-wai, CHAN Po-wa
Key Visual Concept	Justyne LI
Key Visual Art Direction	Moss SIU@Mossmoshiii, CHAN Wing-shuen, Zenox TSUI
Key Visual Design	Alfie LEUNG
Promotion Photography	Michael CW CHIU
Key Visual Make Up	Jan CHEUK
Rehearsal Photography	Carmen SO
Performance Photography	MAK Cheong-wai@Moon 9 image, Carmen SO
Performance Videography	Movement Studio Limited



# Acknowledement

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Variety Music Academy, We Draman Group, WKM Gallery, Zapp Studio



City Contemporary Dance Company (CCDC), the flagship of contemporary dance in Hong Kong, undertakes to blaze the path of contemporary dance scene with extraordinary performances representing contemporary Hong Kong culture. Founded in 1979 and directed by Yuri Ng since 2021, CCDC has presented more than 200 original works by leading choreographers, and pioneered in Asia to reimagine the possibilities of contemporary dance through innovative collaborations. Representing Hong Kong in over 270 overseas performances at the world's foremost dance stages and festivals, CCDC is regarded as 'the artistic soul of contemporary Hong Kong'.

# City Contemporary Dance Company

## Company Structure

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Mr Michael CHEUNG

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Willy TSAO

### Artistic Director

Yuri NG

### Executive Director

Cathy LAU

### Artistic Department

Associate Artistic Director

Dominic WONG

Resident Choreographer

Sang Jijia

Company Dramaturg

Melissa LEUNG

Rehearsal Mistress

Shirley LOK

Artist in Residence

QIAO Yang

Senior Dance Artists

Felix KE Eric KWONG

SHUM Pui-yung Simpson YAU

Dance Artists

AN Tzu-huan Suyi HON Nini WANG

Dance Artist Trainees

Felix CHUN+ Genie LOK+

Skye YAO Tally ZHUANG

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

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Senior Manager (Administration & Finance)

Ada WONG

Accounting & Administration Officers

Cherry LAM Joanne LEUNG

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Charlene WONG

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Assistant Programme Managers

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Senior Marketing and Development Manager

Stephanie MAK

Assistant Marketing and Development Manager

Erica LAW

Senior Marketing and Development Coordinator

Kathy LIN

### Technical Department

Technical Director

Anther LAM

Production Manager

FOK Shu-wing

Resident Lighting Designer

Lawmanray

Stage Manager

Tammy TSANG

Deputy Stage Manager

Rica CHAN

Assistant Stage Managers

KWOK Hoi-shan Dada LAU

Wardrobe Mistress

Gabrielle WOO

### CCDC Dance Centre

Education and Outreach Director

Chris CHENG

Manager (Centre Affairs)

Lisa TO

Manager (Outreach Affairs)

Ronly KONG

Assistant Manager (Centre Affairs)

Irene CHU

Assistant Manager

Eileen LEE

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Peggy LAM

Project Coordinator (Outreach Affairs)

Harriet LI

Course Coordinator

Helen LI

Course Coordinators (Part-time)

Joey CHEUNG Yuki CHOI

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Janitor

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# Acknowledgements

CCDC gratefully acknowledges the following corporations and individuals for their donation in recent years:

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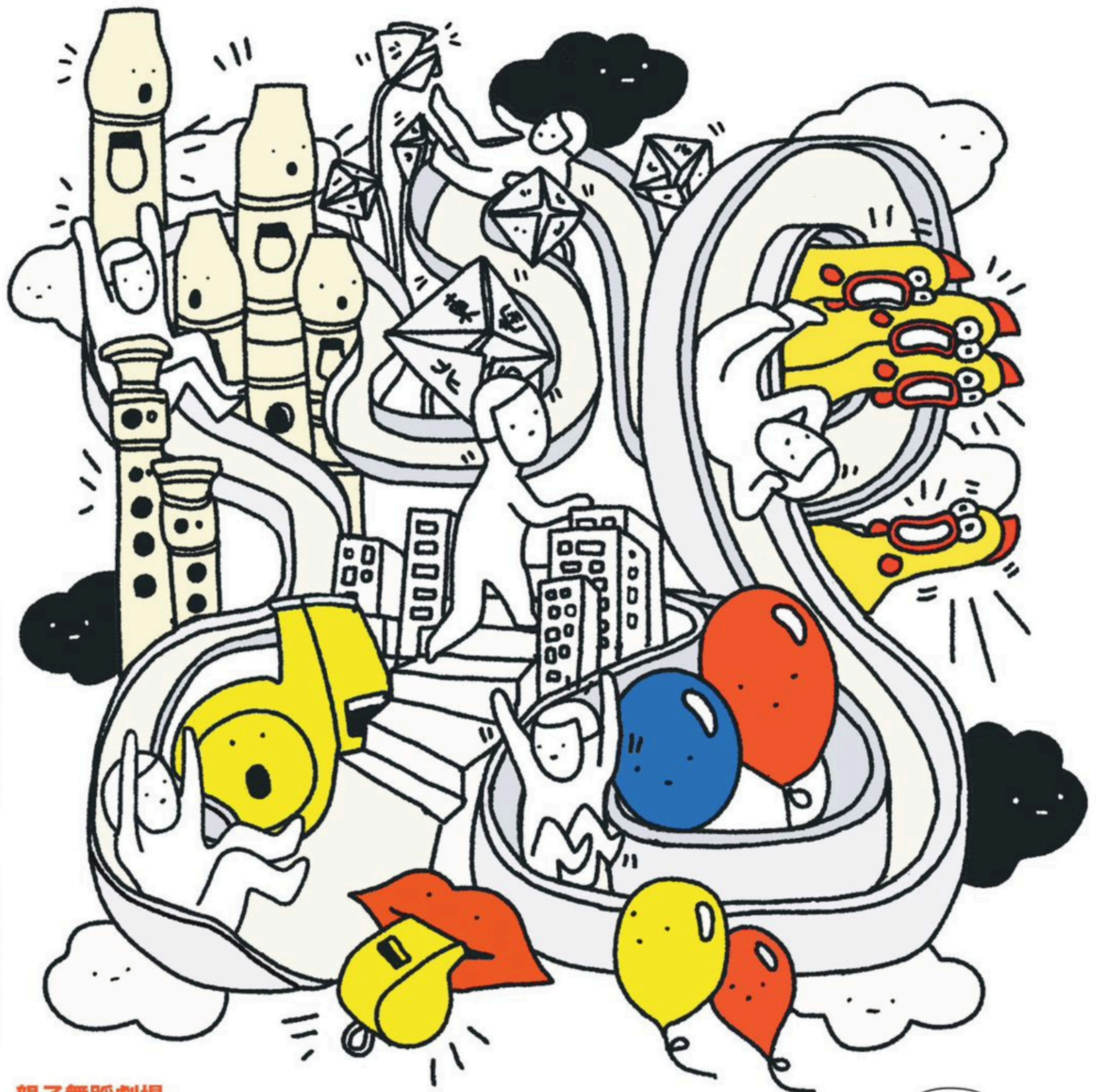
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第2季 2<sup>ND</sup> SEASON

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(5-6月 May-Jun)



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第2季 2<sup>ND</sup> SEASON

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(5-6月 May-Jun)



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\* 每項課程共5堂 Sessions

課程資訊 / 報名 Details / Registration





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