

11度國際巡演作品 香港首演

INTERNATIONALLY STAGED DANCE PRODUCTION, HK PREMIERE

城市當代舞蹈團

桑吉加編舞

Choreography by Sang Jijia

# PA | ETHOS



停格中的  
的



CITY



CONTEMPORARY DANCE  
COMPANY

# PROGRAMME BOOKLET



## 「劇場嚴冬」中前行——藝團停格不停步

文：鄧曉霖

### 演出擱置原因

《停格中的塑像》香港首演原定於2022年1月21至23日假西灣河文娛中心劇院上演，但因應政府宣布收緊新型冠狀病毒防疫措施，演出被擱置。

舞者不是機械人，演出受當下所思所感而帶動，每場演出都會有着微妙的變化，動作細節或動機亦難免有所差異，取而代之的是在演出時用心感受舞動當下的狀態，摯誠演繹，這亦是現場表演藝術的可貴之處。正因為編舞桑吉加對呈現作品藝術性和現場性的執着，經過與舞團多番討論不同發表作品的方案後，達成共識暫存綵排紀錄，而不作網上錄播或直播演出安排，待他日重啓實體綵排再現場演出。考量到現場演出的獨特氣氛及質感，感受着舞者投入度、專注力、肢體表演力等立體又精彩的特質，放在平面的播影螢幕上便會大量流失，因而選擇取消是次演出。

### 香港首演排練背景

《停格中的塑像》由數個國際藝術節共同委約創作，並於2015年在意大利首演，其後十一度國際巡演並參展於不同藝術節。早於2021年11月開始排練時，礙於疫情反彈，CCDC駐團編舞桑吉加滯留北京而無法親身出現排練室，只好在家裏以Zoom進行排練。面對一切阻礙，能如此快速有效安排應變方案，全賴舞台技術部及行政部累積了前兩次閉館停擺的經驗。

## 隔着螢幕隔重山

今次排練由舞團排練指導黃振邦帶領，以意大利情迷當代舞團（Milano Spellbound Contemporary Ballet）的演出錄影重排作品，再由桑吉加在 Zoom 闡釋動作細節及動機，讓 CCDC 舞蹈藝術家重塑演繹《停格中的塑像》的香港首演。隔在螢幕的另一邊觀看串排（run-through，即如同演出的不斷續綵排），桑吉加身體不期然跟着音樂律動，時而緊靠着螢幕觀察，有時舞者跳出了拍攝範圍，眼睛亦會追看過去，彷彿可以望穿螢幕親臨排練室現場。

桑吉加喜歡沉浸式的排練——欣賞及感受現場的氣氛，觀察舞者每日狀態從而引導及激發舞者達到他所要求的演出水平。但基於人不在現場，增添了指導舞者揣摩角色演繹過程的困難，亦無法為舞者作個性化的細緻調整，排練初期預想只能保留作品最基本框架。幸好 CCDC 舞蹈藝術家們與桑吉加多次合作，對他的要求早已熟悉並建立了與彼此的溝通方式，不用多加解釋就懂得在演繹中自行發掘可能性，如果是藝術家之間的首次合作則沒可能達到這種默契。但在有限的螢幕框裏，難以看清楚體舞台調度（staging），排練當中亦時而見到桑吉加在螢幕非常有限的空間裏示範動作重拍（accent）及要求。桑吉加明言以言語描述動作細節耗時費力，令排練變得「非常要命」，因為只要他能現場示範，身體協調、動能（dynamic）及接觸點等細節一目了然。





## 《停格中的塑像》

《停格中的塑像》原創音樂由香港資深音樂製作人和聲音藝術家李勁松 (Dickson Dee) 創作，二人屢次合作，默契非常，以獨特韻律為流麗的形體創作增添張力，誘發對詮釋作品抽象的創作概念的想像。節目的英文名字《Pa|Ethos》分別由Pathos (情感) 和Ethos (品格) 組成，取自亞里士多德的鉅著《修辭學》三大說服理論中其二。舞蹈創作靈感源自古典時期意大利的造型藝術，上下兩部氣質分野鮮明。〈Pathos〉於2014年與香港演藝學院學生編創，表現着神經質狀態；〈Ethos〉則於2015年在意大利編創於情迷當代舞團，偏重情感的抒發——上下兩部就此湊成《Pa|Ethos》。

桑吉加指出一同編創〈Pathos〉的香港演藝學院學生，比起理性及經驗豐富的專業全職舞者多一份「很衝的勁兒」。在掌握重拍規律的節奏中，舞者需要演繹出神經質的狀態，並與舞伴拿捏力量、律動節奏與默契，挑戰着舞者集中力、意志和毅力，同時在技巧和造詣上有無限的雕飾空間。相對下半部〈Ethos〉，由擁有芭蕾舞背景的意大利舞者所編創，腳底下技巧乾淨且有力度，在空間流動亦帶野性。桑吉加指他在羅馬排練尾聲時，仍略嫌調性還未到位，機緣巧合看到展覽宣傳海報，半身白色雕塑卻穿着 t-shirt，那頓如活人的形象帶出另一番詮釋意義，令他若有所悟，決定塗白舞者身體以降低活人的概念，引導舞者進入雕塑的意境，為演繹作品加深了詩意及想像層次。

《Pa|Ethos》既要着重人與人、與空間、與動作的關聯，同時藉以於空間舞動雕琢動作的動機、始動力及連接點等肢體細節，在精確的執行中喚起激情。桑吉加形容CCDC舞者的演繹更為靈巧細緻，並要求他們成為「優雅的野獸」，在縝密細膩與熱情野性中拉扯平衡，細緻的動作包含澎湃的情感，亦以廣闊無垠的幅度描繪精緻細密的心緒。種種碰撞與銜接，在CCDC舞者身上衍化與變奏，並盛載着兩地編創舞者的特質演繹，蘊育出另一股生命力。他讚許舞者能在短時間的排練已達致接近演出的水平及理解，待可實體見面排練時加以雕琢及消化，配合舞台燈光、音響、錄像、場景、服裝、塗白化妝等，結合所有元素把觀眾沉浸其中，是他最期待呈現《停格中的塑像》的方式。

## 相信所以會堅持

突如其來的疫情，淹沒了藝術工作者創作的心血，對整個行業的風氣及生態影響甚大。經歷2020年兩度封館，業界曾爭取到能在沒有觀眾的劇場仍能入台工作、拍攝或排練的方案。一直全力配合防疫措施並維持低傳疫風險的劇場，卻依舊被籠統歸納為公眾娛樂場所，而非工作場所，令錄製網上播放演出影片的選項不在是次封館的應變考慮內，令人惋惜。舞團劇場構作（Dramaturg）梁曉端分享，突如其來的封館對舞團損失不只金錢，更是痛失台前幕後投放在作品的心血努力。以在螢幕發表為目標而創作播影演出是可行的，但改編以實體演出為重心的製作，並利用科技進行錄播或直播只是其中一個暫時補救的選項，當中亦再涉及更多人力資源及金錢投放，而且觀賞體驗截然不同，與其以未如理想的呈現方式發表，還是寧願退票取消——現場演出是無可取代。

桑吉加更為自由身藝術創作者擔心，他們自負盈虧地把錢掏出來用心創作，全面封館瞬間，一切付諸流水。而且疫情之下，所有演出或藝術教育工作相繼停擺，藝術從業員紛紛轉行尋覓生計，各自苟延殘息，人才及工作機會流失確是對業界的沉重打擊。桑吉加認為種種心勞日拙正在扼殺藝術工作者對「美好」的追求，正如疫情以來，每天迫在密封空間，蒙着嘴巴不見面貌也倍感心情低落，想要看看藍天白雲，回到生活中最根本的「美好」抒發鬱結。桑吉加希望能以藝術作調劑，並期盼能在看到海邊聽着風聲的戶外場地，在太陽開始下山，夕陽初現時上演一台既安靜又美好的演出。

## 寄語

在漫長的防控疫情路途中，香港市民及各行各業疲憊不堪——上至工作或學業安排，下至餐飲堂食限制，每每熟讀研究及快速應變最新防疫措施，亦不忙互相提醒照顧及一同爭取更多可行方案，體驗着香港人堅韌不拔的可愛之處。仍敬請讀者切勿習慣這些生活中的無常，接納成為「新常態」；劇場界面對種種困難繼續昂首邁步，努力不懈各司其職，請相信這也許徒勞卻是有意義的堅持。筆者在此祝願這場「嚴冬」早日過去，寄望香港再次迎接蓓蕾初綻的春天，並期待再次與各位觀眾在劇場開誠相見。



# Moving Forward in Theatrical Winter — The Artistic Path Keeps on Going

Written by Iris Tang

## Reasons for shelved performance

The Hong Kong premiere of *Pa/Ethos* was originally scheduled for 21-23 January 2022 at Theatre, Sai Wan Ho Civic Centre. However, it was cancelled following the government's announcement of tightened measures in view of the situation of the COVID-19 pandemic situation.

The dance artists are not robots; their performances are driven by thoughts and feelings experienced at that moment. Each performance will be subtly different; the details of movement and motivation will inevitably vary. Because of choreographer Sang Jijia's dedication to presenting the artistry of his work live, a consensus was reached after much discussion with the artists about different options to keep a record of the rehearsal for the time being, rather than recording or live-streaming the performance online. Physical rehearsals for a live performance would be restarted at a later date. It was felt that the unique atmosphere and quality of a live performance and the dance artists' commitment, concentration and physicality would be lost on a flat screen.

## Background to the rehearsals for the Hong Kong premiere

The work was previously commissioned by multiple international arts festivals with the world premiere held in Italy in 2015. This was followed by 11 international tours and exhibitions at various festivals. When rehearsals began in January 2021, because of the serious Covid-19 outbreak, CCDC Resident Choreographer Sang Jijia was stranded in Beijing. He had to hold rehearsals from his home using Zoom. CCDC Technical and Programme & Marketing Departments were able to quickly respond to this disruption because of their experience handling two previous performance closures due to Covid-19.





## Far from the Projection Screen

The rehearsal was led by Company Rehearsal Master Bruce Wong and carried out by using a video recording of the performance by Milano Spellbound Contemporary Ballet. Sang Jijia explained the work over Zoom, allowing the CCDC dance artists to recreate the Hong Kong premiere of *Pa/Ethos*. Watching the run-through from the other side of the screen, Sang Jijia's body moved inevitably to the music, sometimes leaning in close to the screen to observe, while at other times the dancers jumped out of range and his eyes would follow them as if he could look through the screen and into the rehearsal space.

Sang Jijia likes to immerse himself in rehearsals — to appreciate and feel the atmosphere, to observe the dancers in their daily practice, and guide and inspire them to give the level of performance he demands. However, the physical absence of the choreographer made it more difficult to guide the dancers through the process of interpreting their roles, and it was impossible to finetune and customise their performances. Because of this, the initial rehearsals were expected to retain only the basic framework of the piece.

Fortunately, the CCDC dance artists had worked with Sang many times before and were already familiar with his standards. They had already developed a way of communicating with each other. They were able to explore the possibilities of interpreting their roles without too much guidance; something which would not have been possible if this had been their first collaboration. However, it was hard to project the overall staging; Sang Jijia had to demonstrate movement re-takes and requirements within the limitation of the screen. He said verbally describing movements was time consuming and posed a challenge during rehearsals. Whereas, if he could have demonstrated them in person, all the details of body coordination, dynamics and touch could have been conveyed at a glance.

## Pa | Ethos

The original music for *Pa/Ethos* was composed by Hong Kong music producer and sound artist Dickson Dee. Sang Jijia and Dickson Dee have worked together many times, adding tension to compositions with their unique rhythm and imaginative interpretation of abstract creative concepts. The programme's English name, *Pa/Ethos*, is composed of Pathos (emotion) and Ethos (character), and is taken from two of the three theories of persuasion in Aristotle's great work *Rhetoric*. The choreography is inspired by the Italian Plastic Arts of the classical period, with a clear distinction between the first and second parts. *Pathos*, choreographed with students from the Hong Kong Academy for Performing Arts (HKAPA) in 2014, represents the neurological side, while *Ethos*, choreographed in Italy in 2015 with the Milano Spellbound Contemporary Ballet, conveys charged emotions. The two parts are thus combined to form *Pa/Ethos*.

Sang Jijia said that the HKAPA students who choreographed *Pathos* together were more aggressive than the rational and experienced full-time professional dancer. In the rhythm of the heavy beat, the dancers are required to perform in a neurological state, and to match the power, rhythm and their understanding of their partners, challenging their concentration, will and perseverance, while leaving unlimited room for refinement in technique and achievement. In contrast, *Ethos*, choreographed by an Italian dancer whose background is in ballet, is clean and powerful underfoot, with a wild spatial flow. He decided to paint the dancer's body white to weaken the concept they were a living person and guide them into the mood of a sculpture, adding a poetic and imaginative dimension to the interpretation of the work.

*Pa/Ethos* focuses on the connections between people, space and movement, while at the same time using spatial movement to sculpt the physical details of motivations, causation and connection points, evoking passion in its precise execution. The CCDC dancers are described by Sang Jijia as being more dexterous in their interpretations; he asked them to be “elegant beasts”, balancing the delicate with the passionate and wild. The CCDC dancers' work is a mixture of collisions and convergences, and is a unique interpretation of the choreography from the two places, giving rise to a new dynamic. He praised the dancers for achieving a very high level of performance, understanding the work with such a short time and for refining and absorbing it when they were able to meet in person to rehearse. The combination of stage lighting, sound, video, scenery, costumes and white body make-up is something that he is very much looking forward to presenting in *Pa/Ethos*.





### **We believe so we persevere**

The sudden outbreak of the pandemic is drowning artists' creative work and has had a significant impact on the culture and ecology of the art industry. Since the two lockdowns last year, the industry has fought for a solution that allows its members to work, film or rehearse in theatres without an audience. It is a pity that the theatres, which have been working so hard to maintain a low risk of viral transmission, are still categorised as places of public entertainment rather than places of work, and that the option of recording videos of performances for online broadcast was not considered as a contingency for this lockdown.

The Company's Dramaturg, Melissa Leung, said that the sudden closure had cost the company not only in terms of money, but also in terms of the hard work put into their productions, both on stage and behind the scenes. While it is possible to put on a live performance by presenting it onscreen, adapting the production to focus on the physical performance and using technology to record or broadcast it live is only one of the temporary remedial options and one that involves more human resources and money. The experience is so different that it is better to cancel a performance rather than present it in an unsatisfactory way. There's no substitute for a live performance.

Sang Jijia expressed his concern for the freelance artists, who have paid out of their own pockets to create their work, and then lost it all in an instant when performance venues were closed. The loss of talent and job opportunities are a serious blow to the industry. Sang Jijia said he believed that all this is stifling the pursuit of “beauty” in the arts. Because of the pandemic, we are forced to stay sealed off, masked and unable to see others. He wants to see blue skies and white clouds and return to the fundamental "beauty" of life to express his mood. He wants to spice things up with art, to put on a mellow and beautiful show in an outdoor venue with a view of the sea and the sound of the wind, while the sun begins to set.

### **Final message**

Throughout this long journey of pandemic prevention and control, Hongkongers and people everywhere have grown tired. From work or school arrangements to dining restrictions, we have all read and studied the latest pandemic prevention measures, responding quickly to them and fighting for more feasible solutions. This is the enduring resilience of Hong Kong people. I would still like to ask readers not to get used to these vagaries of life and accept them as the "new normal". The theatre industry will continue to persevere and stand tall in the face of all difficulties and strive to do its work. We wish that this "harsh winter" will soon be over and hope that Hong Kong will once again welcome the first blooms of spring. We look forward to seeing you all again back in the theatre.





11度國際巡演作品

INTERNATIONALLY STAGED DANCE PRODUCTION

8-10.5.2015 | 意大利法比加藝術節 Festival Fabbrica Europa – Teatro Era, Pontedera (Italy)

30-31.1.2016 | Teatro Alighieri, Ravenna (Italy)

2.2.2016 | Teatro Verdi, Brindisi (Italy)

21.4.2016 | Teatro Garibaldi, Bisceglie (Italy)

10.11.2016 | 廣東現代舞週 Guangdong Dance Festival, Guangzhou (China)

26.11.2016 | Teatro delle Muse, Ancona (Italy)

2.2.2017 | Opernhaus, Bonn (Germany)

28.2.2017 | Teatro Diego Fabbri, Forlì (Italy)

1.6.2017 | 意大利法比加藝術節 Festival Fabbrica Europa – Teatro Goldoni, Livorno (Italy)

1.9.2017 | 意大利東西方文化藝術節 Oriente Occidente Dance Festival – Teatro Zandonai, Rovereto (Italy)

16.5.2018 | 意大利新視野舞蹈節 Prospettiva Danza Teatro 2018 – Teatro Comunale Verdi, Padova (Italy)

© Maurizio De Virgiliis

CITY



**PROGRAMME  
BOOKLET**

# 編舞的話

## CHOREOGRAPHER'S NOTE

英文名稱源自亞里士多德的《修辭學》的兩個字Pathos和Ethos。透過這兩個字，編舞桑吉加探究兩個主題：Ethos強調精確，Pathos則喚起激情和感覺。作品建基於意大利古典時期的造型藝術，並分為兩部份。第一部份檢視社會規則下被僵硬化的人際關係，在次部份每一個動作都經過精心計算及執行。第二部份則由舞者的身體表現情緒，把舞台動作推展至極致，從舞蹈而展現靈魂。來自西藏的桑吉加的詩學，始於淵博的東方思想，立於在歐洲對舞蹈及當代劇場的經驗及研究。

《停格中的塑像》從嚴謹及張力中誕生。

*Pa/Ethos* is made up of two words, Pathos and Ethos, borrowed from Aristotle's *Art of Rhetoric*. Choreographer Sang Jijia uses them to signify two approaches to the subject discussed. Ethos underlines precision, Pathos evokes passion and feeling. The work is based on Italian plastic art of the classical era and is divided into two parts. The first looks at the rules of social life where interpersonal relations are rigidly distributed. Each movement in space is well measured and carefully executed. In the second, emotions are translated into the physicality of the dancers. Taking stage action to its most extreme, they achieve complete transparency of body through which the soul is revealed in its entirety. The poetic art of Sang Jijia, who comes from Tibet, rests on the profundity of Eastern thought and is enriched by the most important experiences of European research in dance and contemporary theatre.

A precise and original meeting between rigour and expressiveness that becomes the ingredients giving rise to *Pa/Ethos*.

桑吉加 SANG JIJIA

編舞 CHOREOGRAPHY

# 桑吉加 SANG JIJIA

編舞 CHOREOGRAPHY

CCDC駐團編舞家桑吉加屢獲國際殊榮，並獲得亞洲文化協會獎學金赴美研習；2002年入選「勞力士創藝推薦資助計劃」，遠赴德國成為舞蹈界泰斗威廉·科西門生，並先後在法蘭克福芭蕾舞團及科西舞團擔任助理編舞及演員。2006年回國，為北京雷動天下現代舞團、廣東現代舞團及CCDC創作多個長篇作品，又與世界各地的頂尖藝術家及舞團合作，如挪威白金卡當代舞團、意大利情迷當代芭蕾舞團。他喜用流麗的肢體語彙配合充滿張力的電子音樂來詮釋抽象的概念，作品以激烈澎湃及韻律獨特見稱。

CCDC Resident Choreographer Sang Jijia has won numerous international dance awards as well as the Asian Cultural Council Fellowship to study in the US. In 2002, he was chosen by the Rolex Mentor and Protégé Arts Initiative to study choreography under William Forsythe in Germany and stayed on at Ballet Frankfurt and the Forsythe Company as assistant choreographer and dancer. Sang returned to China in 2006 and, since then, has created a number of full-length works for BeijingDance/LDTX, Guangdong Modern Dance Company and CCDC.

He has received commissions from famous dance companies across the world, including the Norwegian dance company Carte Blanche and Spellbound Contemporary Ballet, Italy. Sang is celebrated for his extremely physical and emotional movement language and his use of electronic music to interpret abstract concepts.



# 李勁松 DICKSON DEE

原創音樂 ORIGINAL MUSIC

李勁松，又名Dickson Dee，為香港資深音樂製作人和聲音藝術家，熱衷實驗音樂。1989年建立香港獨立音樂品牌Noise Asia及個人品牌Dicksonia Audio，致力於香港、中國內地及台灣推廣新音樂和策劃世界各地不同文化交流項目。個人涉足音樂類型廣泛，包括前衛音樂、具象音樂、電子、新古典、工業噪音及即興爵士樂等。曾多次應邀參與國際音樂與當代藝術盛會，包括威尼斯雙年展、科隆音樂三年展、橫濱三年展、新加坡華藝節、台灣國際音樂節、歐洲法比加藝術節、卑爾根國際音樂節、上海國際藝術節、深港城市／建築雙城雙年展、香港新視野藝術節、香港巴塞爾藝術展、香港國際詩歌之夜等。

Dickson Dee (Li Chin Sung) is an experienced music producer and sound artist from Hong Kong, who is most passionate about experimental music. He set up his own music label, Noise Asia, in the early 1990s and another personal label, Dicksonia Audio, to promote new music and curate different cultural exchange projects in Hong Kong and around the world. Since then, he has established himself in the creative field with musical styles ranging from avant-garde and experimental to music concrete, electronic, new classical, industrial noise, dance and electronic world jazz.

He has collaborated with various artists and been invited to perform at many different festivals, including Venice Biennale, Cologne Music Triennale, Yokohama Triennale, Huayi - Chinese Festival of Arts, Taiwan International Music Festival, Fabbrica EUROPA, Bergen International Art Festival, Shanghai International Art Festival, Shenzhen Biennale of Urbanism/Architecture, New Vision Arts Festival Hong Kong, Art Basel Hong Kong, and International Poetry Nights in Hong Kong.



相片提供 Photo provided by 李勁松 Dickson Dee

# 黃振邦 BRUCE WONG

排練指導 REHEARSAL MASTER

黃振邦生於香港，1995年考進香港演藝學院。在校期間曾多次獲取獎學金及代表學院到外地演出。1998年獲亞洲文化協會獎學金到美國參加美國舞蹈節。2000年畢業於香港演藝學院現代舞系並加入城市當代舞蹈團至2009年，離團後獲賽馬會獎學金到美國霍林斯大學修讀碩士課程，並於2010年入選「勞力士創藝推薦資助計劃」年青舞蹈家的入圍名單。其後於2012年重返CCDC；2019年晉升為排練指導。近期作品有的《城市封神》（與曹誠淵及黃狄文合編）、《脫衣秀2012》之〈溫柔無用〉、《逆·轉》之〈舌尖上的靈魂〉、《發現號》之〈.....是如何鍊成的？〉、《恐·集》及《42.36.42》之〈餘音裊裊〉。



Bruce Wong was born in Hong Kong and enrolled at The Hong Kong Academy for Performing Arts in 1995. The recipient of numerous scholarships, he was chosen to represent the Academy several times on overseas tours. In 1998, he took part in American Dance Festival under an Asian Cultural Council fellowship. After graduating in modern dance from the Academy in 2000, Wong joined CCDC as a dancer. In 2009, he left to study for a master's degree at Hollins University in the U.S. on a Jockey Club Scholarship. A year later, he was among several young dancers chosen for the prestigious Rolex Mentor and Protégé Arts Initiative. He returned to CCDC in 2012 and was promoted to Rehearsal Master in 2019. His recent choreographic works include *The Legend and The Hero* (with Willy Tsao and Dominic Wong); *Dress Me Down in Strip Teaser 2012*; *Re/disconnect* in *It's My Turn*; *How to Become ...* in *Eureka*; *Why Not Kill Us All...* and *Listen Carefully* in *Days are Numbered*.

# 羅文偉 LAWMANRAY

燈光設計 LIGHTING DESIGN

畢業於香港演藝學院，主修燈光設計。羅氏曾為不同劇場演出擔任燈光設計師，合作機構包括：香港話劇團、前進進戲劇工作坊、風車草劇團、多空間、香港演藝學院等。2017年加入城市當代舞蹈團任駐團燈光設計師，作品有《恐·集》、《小王子》、《香·天》、《冬之旅·春之祭》及《Re-Mark》等。憑《冬之旅》獲香港舞蹈年獎2020 傑出燈光設計。



2009年成立INSPIRE WORKSHOP，創作糅合新媒體及表演之劇場作品，包括《姐姐》、《觸怒你——劇場裡的不可能》等，並憑編導作品《愛比資本更冷》獲提名第八屆香港小劇場獎最佳導演。現正於香港演藝學院攻讀碩士學位。

Lawmanray (Raymond Law) graduated from The Hong Kong Academy for Performing Arts (The HKAPA) 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 won Outstanding Lighting Design at Hong Kong Dance Awards for *Winterreise*.

In 2009, he launched INSPIRE WORKSHOP, a theatre company focussed on creating multimedia stage works to a very high standard. His recent works include *The HELP and Offending the Audience – The Impossibility of Theatre*. He was nominated for Best Director at the Eighth Hong Kong Theatre Libre 2015-2016 for *Love is Colder than Capital Deconstructed*. He is currently studying for a master's degree on Theatre Direction at The HKAPA.



# LUCA BRINCHI

原創錄像執行 ORIGINAL VIDEO

劇院導演、多媒體劇院編劇和數位佈景設計師，曾負責多場時裝和音樂表演。2001年至2012年，他與其他四位藝術家共同創作了Santasangre藝術計劃。2013年，他開始從事自己的各獨立藝術項目，並開發新的藝術合作；許多最新作品都是與攝影師兼表演者Roberta Zanardo 和視覺藝術家Daniele Spanò共同創作的。

Luca Brinchi is a theatre director, multimedia theatre scenographer and digital set designer for fashion and music shows. In 2001, he created artistic collective *Santasangre* together with four other artists with whom he continued to collaborate with until 2012. In 2013, he started working on his own solo artistic projects and developing new partnerships. Many of his latest works have been created together with choreographer and performer Roberta Zanardo and visual artist Daniele Spanò.



Andrea Gianfortuna ©

CITY



**PROGRAMME  
BOOKLET**

# GIUSEPPINA MAURIZI

服裝設計 COSTUME DESIGN



於1973年11月14日出生在義大利維泰博，並畢業於當地的藝術學院和美術學院。Giuseppina Maurizi目前居住在米蘭。二十多年來，她一直從事服裝和佈景設計，主要為戲劇和廣告設計服裝及佈景，並多次與國內外的藝術家、製作團隊和活動策劃合作。自2018年以來，她開始了新研究，主要嘗試通過直觀的方式進行縫紉和刺繡。運用輕透细致布料和其不需要外力支撐的特性，追求精緻的剪裁，同時回歸傳統。透過手工縫製的作品，傳遞出她對物料的詮釋及社會的觀察，呈現出對工匠精神的追求。

Giuseppina Maurizi was born in 1973 in Viterbo in Italy, where she attended the Artistic Institute and subsequently the Academy of Fine Arts. She currently lives in Milan. For more than 20 years she has been working on costumes and set designs mainly for theatre and advertising, collaborating with national and international artists, productions and events. In 2018, she embarked on a new research path where she has mainly experimented with sewing and embroidery through an intuitive approach. She prefers fragile and unused supports where "the exercise of delicacy" becomes the driving principle, together with the recovery of traditions and memory. Practicing the ritual action of hand sewing on paper, where, reciprocally listening to the material, a timeless encounter and meditative dimension develops, leading to care and contemplation. She loves the *divine* aspect of the craftsman, the mediator between the world of ideas and the sensitive world, and her ability to enliven matter through her work.

# 楊我華 ANTHONY YEUNG

音響設計 SOUND DESIGN

畢業於香港演藝學院。2003年曾獲第12屆香港舞台劇獎之最佳音響設計。2003年起先後在幾間學院，包括香港大學、香港知專設計學院、香港演藝學院、香港理工大學任教有關聲音的科目。2008年4月至今在聲音藝術組織「聲音掏腰包」擔任顧問。2010年7月成為「杜比實驗室」聲音顧問。

最近參與的舞台製作有：城市當代舞蹈團《甩隙咗》和《茫然先生（重演）》；香港舞蹈團《九歌》和《紫玉成煙（重演）》；鄧樹榮戲劇工作室《李爾王》和《兩夫妻》；林丰X又一山人《丰•人•夢》；The Up:Stirke Project《是日酒單》；無極樂團「爵式無極」之《一任逍遙》；Count-in Music《致 最相似的人》等等。在第十九屆香港舞蹈年獎2017，獲得傑出聲音設計。

Anthony Yeung graduated from The Hong Kong Academy for Performing Arts (HKAPA). In 2003, he received an award for Best Sound Design at the 12th Hong Kong Drama Awards. He started teaching sound-related subjects at The University of Hong Kong, Hong Kong Design Institute, HKAPA and The Hong Kong Polytechnic University from 2003 and has been an adviser for Soundpocket, a sound art organisation, since April 2008. In 2010, his company was appointed sound consultant for Dolby Laboratories.

He recently participated in theatre productions *Luck Quacka* and *Mr Blank (re-run)* by City Contemporary Dance Company; *Nine Songs and Waiting Heart (re-run)* by Hong Kong Dance Company; *King Lear* and *Scenes from a Marriage* by Tang Shu Wing Theatre Studio; *Yet Another Dream* by Fung Lam and another mountainman; *Meun Del Dia* by The Up:Strike Project; *Boundless Groove: A Sonic Journey in Nature* by Wuji Ensemble and, *To Someone Alike* by Count-in Music. At the 19th Hong Kong Dance Awards in 2017, he won in the Outstanding Sound Design category.



相片提供 Photo provided by 楊我華 Anthony YEUNG

# 創作及製作團隊

CREATIVE AND PRODUCTION TEAM

編舞 Choreography

桑吉加 Sang Jijia

原創音樂 Original Music

李勁松 Dickson Dee

排練指導 Rehearsal Master

黃振邦 Bruce WONG

演出 Performance

柯志輝 Felix KE

鄺彥璋 Eric KWONG

黎家寶 Bobo LAI

林詠茵 Peggy LAM

樂知靄 Shirley LOK

譚之卓 Zelia TAN

丘善行 Simpson YAU

客席演出 Guest Performance

張景喻 CHEUNG King-yu

吳卓烽 Jacko NG

梁信賢 Charlie LEUNG

燈光設計 Lighting Design

羅文偉 Lawmanray

原創錄像執行 Original Video

Luca BRINCHI

服裝設計 Costume Design

Giuseppina MAURIZI

音響設計 Sound Design

楊我華 Anthony YEUNG

鳴謝 Acknowledgements

法比加藝術節 (意大利)

Fondazione Fabbrica Europa per le arti contemporanee (Italy)

情迷當代舞團 (意大利)

Spellbound Contemporary Ballet (Italy)

CITY



CONTEMPORARY DANCE  
COMPANY

PROGRAMME  
BOOKLET



Andrea Gianfortuna ©



Andrea Gianfortuna ©

# 城市當代舞蹈團藝術團隊

CCDC ARTISTIC TEAM



伍宇烈 Yuri NG  
藝術總監  
Artistic Director



黃狄文 Dominic WONG  
副藝術總監  
Associate Artistic Director



桑吉加 Sang Jijia  
駐團編舞  
Resident Choreographer



龐智筠 Noel PONG  
駐團藝術家  
Resident Artist



喬楊 QIAO Yang  
駐團藝術家  
Resident Artist



黃振邦 Bruce WONG  
排練指導  
Rehearsal Master



梁曉端 Melissa LEUNG  
劇場構作  
Company Dramaturg

© Vivien LIU@Studio UNIT

CITY



PROGRAMME  
BOOKLET

# 舞蹈藝術家

## DANCE ARTISTS

黎家寶  
Bobo LAI



柯志輝  
Felix KE



鄺彥璋  
Eric KWONG



林詠茵  
Peggy LAM



樂知靄  
Shirley LOK



譚之卓  
Zelia TAN



丘善行  
Simpson YAU



© Vivien LIU@Studio UNIT

## 客席演出 GUEST PERFORMANCE

張景喻  
CHEUNG King-yu



吳卓烽  
Jacko NG



梁信賢  
Charlie LEUNG



© Noriki Matsuzaki

CITY



CONTEMPORARY DANCE  
COMPANY

# PROGRAMME BOOKLET

# 城市當代舞蹈團

CITY CONTEMPORARY DANCE COMPANY (CCDC)

## 「當代香港藝術靈魂。」 《南華早報》

城市當代舞蹈團是香港首個全職專業現代舞團，以體現香港當代文化為宗旨，編創風格鮮明的作品，刻劃當代舞蹈發展軌跡。舞團早於1979年由曹誠淵創立，現由香港資深舞蹈家伍宇烈擔任藝術總監，四十三年來已積累超過二百齣本土編舞家的完整舞碼，包括曹誠淵、黎海寧、梅卓燕、潘少輝及伍宇烈等人作品，也經常與其他媒介的藝術家跨界合作。由舞團創辦的跳格國際舞蹈影像節以及城市當代舞蹈節，致力在亞洲開拓舞蹈新想像，展現香港的多元魅力。

自1980年以來，舞團開展頻繁的國際文化交流活動，先後代表香港踏足美洲、歐洲、澳洲及亞洲共三十多個主要城市，包括紐約、洛杉磯、華盛頓、三藩市、蒙特利爾、倫敦、巴黎、里昂、羅馬、佛羅倫斯、羅韋雷托、奧斯陸、柏林、慕尼黑、斯圖加特、哥本哈根、布拉格、悉尼、布里斯本、達爾文、東京、新潟、首爾、釜山、大邱、新加坡、馬尼拉、吉隆坡、北京、上海、烏魯木齊、西寧、台北、孟買、德里、卡米爾、特拉維夫、聖彼德堡及莫斯科等地，進行了二百七十三場海外演出，備受國際藝壇重視。

舞團積極投入本地舞蹈教育工作，每年提供四十多場的外展表演和不同類型的舞蹈訓練，涵蓋現代舞、芭蕾舞、爵士舞及中國舞等，受眾超過四萬人。配合「立足香港、匯聚華人菁英、創造當代中國舞蹈」的藝術路線，舞團由1998年起推展「中國舞蹈發展計劃」，支援國內正在萌芽的現代舞團體，並曾參與策劃及合辦內地多個極具影響力的現代舞節，為新晉舞蹈家開拓創作視野。CCDC舞蹈中心於2004年成立，承接一貫的舞蹈教育、舞蹈外展計劃、社區表演及藝術推廣等工作，繼續孕育香港當代舞蹈的創作力。

### “The artistic soul of contemporary Hong Kong” *South China Morning Post*

City Contemporary Dance Company (CCDC), the flagship of modern dance in Hong Kong, undertakes to blaze the path of contemporary dance scene with extraordinary performances representing contemporary Hong Kong culture. Founded by Willy Tsao in 1979 and directed by Yuri Ng, CCDC has presented more than 200 highly-acclaimed original works by leading choreographers, such as Tsao, Helen Lai, Mui Cheuk-yin, Pun Siu-fai and Ng, and innovative collaborations with artists from other media. Curated by CCDC, Jumping Frames International Dance Video Festival and City Contemporary Dance Festival pioneer in Asia to reimagine the possibilities of modern dance.

CCDC is renowned for translating the vigour and creativity of Hong Kong's multifaceted culture. Since 1980, the Company has accepted 273 overseas invitations to represent Hong Kong in performance at the world's foremost dance stages and festivals in over 30 major cities: including New York, Los Angeles, Washington DC, Montreal, London, Paris, Lyon, Rome, Florence, Rovereto, Oslo, Berlin, Munich, Stuttgart, Copenhagen, Prague, Sydney, Brisbane, Darwin, Tokyo, Niigata, Seoul, Busan, Daegu, Singapore, Manila, Kuala Lumpur, Beijing, Shanghai, Urumqi, Xining, Taipei, Mumbai, Delhi, Karmiel, Tel Aviv, St. Petersburg and Moscow.

With full commitment to education and development, CCDC offers 40 outreach performances each year and various highly popular dance courses to local community, benefiting more than 40,000 audience members. As a catalyst to contemporary dance development in Hong Kong and China, CCDC has supported emerging modern dance troupes through the China Dance Development Programme since 1998, and co-presented influential modern dance festivals in the Mainland to inspire dance artists. The opening of CCDC Dance Centre in 2004 continues to nurture young artists, students and local communities and sustains the artistic pursuit of contemporary dance in Hong Kong.



# 城市當代舞蹈團

## 舞團架構

### 榮譽主席

簡美蓮博士

### 董事局

主席  
聯合副主席  
司庫  
成員

Mr Robert LEWINGTON  
陳雅文女士 道書華博士  
鄭慧華女士 徐行悅醫生  
Mr Michael HAYNES  
嚴鍾慧女士  
張文瀚先生

名譽法律顧問

### 創辦人

曹誠淵

### 藝術總監

伍宇烈

### 行政總監

劉秀群

### CCDC舞蹈中心總監

黃建宏

### 藝術部

副藝術總監  
駐團編舞  
劇場構作  
駐團藝術家  
排練指導  
資深舞蹈藝術家

黃狄文  
桑吉加  
梁曉端  
龐智筠 喬 楊  
黃振邦  
柯志輝 黎家寶 林詠茵  
樂知靄  
鄺彥璋 譚之卓 丘善行

舞蹈藝術家

### 行政部

高級經理 (行政及財務)  
高級經理 (會計及行政)  
助理經理 (會計及行政)  
會計及行政主任

黃年彬  
文耀基 (休假)  
賴嘉儀  
林玉如 張志輝

### 節目及市場部

節目經理  
助理節目經理  
高級節目統籌 (舞蹈節)  
節目統籌  
社區藝術統籌  
跨媒體文創製作

陳依婷  
林朗兒 謝嘉豪 王德榆  
趙彥喬  
駱俊朗<sup>^</sup>  
陸錦汶  
謝施予

<sup>^</sup> 藝術行政人員實習計劃由香港藝術發展局資助

### 技術部

技術總監  
助理製作經理  
助理技術經理  
駐團燈光設計  
舞台監督  
執行舞台監督  
助理舞台監督  
服裝經理  
服裝主管

林禮長  
張詠宜  
霍樹榮  
羅文偉  
李泳蓮  
羅嘉敏  
周樂芝 王銘聰 魏俊瑩  
李慧娥  
梁頁盈

### CCDC舞蹈中心

經理 (中心事務)  
經理 (外展事務)  
助理經理 (中心事務)  
助理經理  
社區藝術統籌  
高級課程統籌  
兼職課程統籌  
雜務員

杜麗莎  
鄺韻儀  
朱愛蓮  
李美瑜  
方錚鳴  
張紫欣  
盧可欣 單紫諾 鍾佩嫻  
李思霞

# CITY CONTEMPORARY DANCE COMPANY (CCDC)

## COMPANY STRUCTURE

### Chairman Emeritus

Dr Hayley KAN

### The Board

Chairman	Mr Robert LEWINGTON
Co-vice Chairmen	Ms Yama CHAN      Dr Ivy TAO
Treasurers	Ms Vienne CHENG      Dr Michelle TSUI
Members	Mr Michael HAYNES Ms Joyce YEN
Honorary Legal Consultant	Mr Michael CHEUNG

### Founder

Willy TSAO

### Artistic Director

Yuri NG

### Executive Director

Cathy LAU

### CCDC Dance Centre Director

Kevin WONG

### Artistic Department

Associate Artistic Director	Dominic WONG
Resident Choreographer	SANG Jijia
Company Dramaturg	Melissa LEUNG
Resident Artists	Noel PONG      QIAO Yang
Rehearsal Master	Bruce WONG
Senior Dance Artists	Felix KE      Bobo LAI      Peggy LAM Shirley LOK
Dance Artists	Eric KWONG      Zelia TAN      Simpson YAU

### Administrative Department

Senior Manager (Administration and Finance)	Ada WONG
Senior Manager (Accounting and Administration)	Henry MAN (On Leave)
Assistant Manager (Administration and Finance)	Sylvia LAI
Accounting and Administration Officers	Cherry LAM      Larry CHEUNG

### Programme and Marketing Department

Project Manager	Jaye CHAN		
Assistant Project Managers	Ronnie LAM	Tomas TSE	Thalia WONG
Senior Project Co-ordinator (Festival)	Endarra CHIU		
Project Co-ordinator	David LOK <sup>^</sup>		
Community Arts Mediator	Katie LUK		
Transmedia Content Creator	Noel TSE		

<sup>^</sup> The Arts Administration Internship Scheme is supported by the Hong Kong Arts Development Council

### Technical Department

Technical Director	Anther LAM		
Assistant Production Manager	Jess CHEUNG		
Assistant Technical Manager	FOK Shu-wing		
Resident Lighting Designer	Lawmanray		
Stage Manager	Bee LI		
Deputy Stage Manager	Karman LAW		
Assistant Stage Managers	Gigi CHAU	Ming WONG	Rita NGAI
Wardrobe Manager	Linda LEE		
Wardrobe Mistress	Grace LEUNG		

### CCDC Dance Centre

Manager (Centre Affairs)	Lisa TO		
Manager (Outreach Affairs)	Ronly KONG		
Assistant Manager (Centre Affairs)	Irene CHU		
Assistant Manager	Eileen LEE		
Community Arts Mediator	Bessy FONG		
Senior Course Co-ordinator	Kristy CHEUNG		
Part-time Course Co-ordinators	Coco LO	Hannah SIN	Stephanie CHUNG
Janitor	LI See Ha		

# 鳴謝 ACKNOWLEDGEMENTS

城市當代舞蹈團在近年獲下列機構及人士贊助，謹此致謝：

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

## 城市當代舞蹈團鑽石贊助人 Diamond Patrons of CCDC

(累積捐款 HK\$500,000或以上 Accumulated donation of HK\$500,000 or above)

天虹紡織製衣（集團）有限公司  
嗇色園  
簡美蓮博士

Rainbow Textile (Holdings) Limited  
Sik Sik Yuen  
Dr Hayley KAN Mee-lin

## 城市當代舞蹈團白金贊助人 Platinum Patrons of CCDC

(累積捐款 Accumulated donation of HK\$100,000 - HK\$499,999)

中原地產 - 中原薈  
慈航慈善基金有限公司  
白朗唐紀念基金  
無名氏  
陳志超太平紳士  
陳雅文女士  
林超英先生  
道書華博士  
徐行悅醫生  
嚴李燕釗女士

Centaline Property – Centaline Club  
Chi Hong Charitable Foundation Limited  
Tom Brown Memorial Fund  
Anonymous  
Mr Henry CC CHAN, MH, JP  
Ms Yama CHAN  
Mr LAM Chiu-ying  
Dr Ivy TAO Hsu-hwa  
Dr Michelle TSUI Hang-yuet  
Mrs YEN LEE Yin-chiu

## 城市當代舞蹈團金贊助人 Gold Patrons of CCDC

(累積捐款 Accumulated donation of HK\$50,000 - HK\$99,999)

黃廷方慈善基金  
凱盛置業有限公司  
無名氏  
陳頌瑛教授  
關李帶歡女士  
曹浣女士

Ng Teng Fong Charitable Foundation  
Victory Shine Properties Limited  
Anonymous  
Prof Anna CY CHAN  
Mrs Sophia KWAN  
Ms Ellen TSAO

## 城市當代舞蹈團銀贊助人 Silver Patrons of CCDC

(累積捐款 Accumulated donation of HK\$30,000 - HK\$49,999)

大覺福行中心  
無名氏  
鄭慧華女士  
關秀菁女士  
梁繼昌先生  
林雲峰教授、太平紳士  
文潔華教授  
王陳兆筋女士

The Centre for Spiritual Progress to Great Awakening  
Anonymous  
Ms Vienne CHENG Wai-wah  
Ms KWAN Sau-ching  
Mr Kenneth LEUNG Kai-cheong  
Prof Bernard LIM, JP  
Prof Eva MAN Kit-wah  
Mrs Jessica ONG CHAN Siu-kar

## 城市當代舞蹈團贊助人 Patrons of CCDC

(累積捐款 Accumulated donation of HK\$10,000 - HK\$29,999)

606 Music Research  
IGM Hope Foundation Limited  
新鴻基地產代理有限公司  
天安美術製作公司  
TangoTang, The Hong Kong Tango Club  
Yip Foundation Limited  
無名氏  
無名氏  
蔣頌恩女士  
錢秀蓮博士  
鍾明恩教授  
鍾小梅女士  
馬來西亞朋友  
馮尚智女士  
關秀菁女士  
黎海寧女士  
賴閃芳女士  
黃繼兒先生

606 Music Research  
IGM Hope Foundation Limited  
Sun Hung Kai Real Estate Agency Limited  
T & O Fine Arts Production Co.  
TangoTang, The Hong Kong Tango Club  
Yip Foundation Limited  
Anonymous  
Anonymous  
Ms Grace CHIANG  
Dr Miranda CHIN  
Prof Fanny CHUNG Ming-yan  
Ms Ribble CHUNG Siu-mui  
Friends from Malaysia  
Ms FUNG Sheung-chi  
Ms KWAN Sau-ching  
Ms Helen LAI  
Ms LAI Sim-fong  
Mr Stephen WONG Kai-yi

# 鳴謝 ACKNOWLEDGEMENTS

城市當代舞蹈團在近年獲下列機構及人士贊助，謹此致謝：

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

## 城市當代舞蹈團之友 Friends of CCDC

(累積捐款 Accumulated donation of HK\$3,000 - HK\$9,999)

BEYOND Bollywood Limited

東邊舞蹈團

身隨意舞

嘉諾撒聖瑪利書院

Tn Peacock

無名氏

無名氏

無名氏

無名氏

無名氏

無名氏

無名氏

無名氏

無名氏

又一山人

壹頤

陳婉明女士

陳巧欣女士

陳麗雅女士

周敏怡女士

莊陳波先生

方俊權先生

吳文安先生

高白仁先生及寇庭芮女士

何紀雲女士

江安泰先生

郭詠賢女士

Ms Hoi-yan LAI

劉燕玲女士

李珊珊女士

羅志偉先生

伍群芳女士

王榮祿先生

鄧穎恩小姐

Mr Man-leuk TONG

曾艷茹女士

曾婷欣女士

黃惠珍女士

黃杏雲女士

吳易珊女士

葉文傑先生及李愛文女士

姚志鵬先生

BEYOND Bollywood Limited

E-Side Dance Company

Kongtact Square

St. Mary's Canossian College

Tn Peacock

Anonymous

Anonymous

Anonymous

Anonymous

Anonymous

Anonymous

Anonymous

Anonymous

Anonymous

anothermountainman

Amelie and Angus

Ms Candy CHAN

Ms CHAN How-yan

Ms CHAN Lai-nga

Ms Ann CHAU

Mr CHONG Chan-po

Mr Force FONG

Mr GOH Boon Ann

Mr Brett GORDON and Ms Carrie COX

Ms Karen HO

Mr KONG On-tai

Ms KWOK Wing-yin

Ms Hoi-yan LAI

Ms Stella LAU

Ms Rachel LEE

Mr Peter LO

Ms Florrie K F NG

Mr ONG Yong-lock

Miss Yvonne TANG

Mr Man-leuk TONG

Ms Ada TSANG Yim-yu

Ms Renee TSANG

Ms WONG Wai-chun

Ms Shirley WONG

Ms WU Yi-san

Mr Ronald YIP and Ms Maggie LEE

Mr Christopher YIU Chi-pang

## 學生票計劃贊助人 Student Ticket Scheme Donors

Ms Eunice CHEUNG Siu-wan

Ms Eunice CHEUNG Siu-wan

下列機構及人士曾捐款港幣30,000 元或以上支持舞團發展，特此致謝：

A sincere gratitude to organisations and individuals who supported the growth of CCDC for HK\$30,000 or above in the past:

## 舞蹈殿堂 Hall of Fame

萬全堂

花旗私人銀行

華美銀行

映藝劇團有限公司

新昌營造集團

畢安迪先生

陳靜儀女士

馮雲黛女士

Mrs Tasha LALVANI

施向虔女士

杜琪峰先生及黃寶玲女士

汪穗中先生夫人

嚴中明女士

Chain's Medicare Centre

Citi Private Bank

East West Bank

Focus Theatre Limited

Hsin Chong Construction Group

Mr Andrew R. BAINES

Ms Liat CHEN

Ms Linda FUNG

Mrs Tasha LALVANI

Ms Lilian SHIH

Mr Johnnie TO Kei-fung and Ms Paulina WONG Po-ling

Dr Patrick WANG and Mrs Lucy WANG

Ms Grace YEN

# 鳴謝 ACKNOWLEDGEMENTS

城市當代舞蹈團在近年獲下列機構及人士贊助，謹此致謝：

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

賽馬會當代舞「賞·識」教育計劃捐助機構  
Jockey Club Contemporary Dance Literacy and Learning Project



香港賽馬會慈善信託基金  
The Hong Kong Jockey Club Charities Trust  
同心·同步·同進 RIDING HIGH TOGETHER

CCDC 舞蹈中心（大埔）舞蹈室地板合作伙伴  
Studio Floor Partner at CCDC Dance Centre (Tai Po)



HARLEQUIN  
www.harlequinfloors.com

《O》節目贊助 Sponsor of O

大覺福行中心

CCDC 數碼舞蹈季 Digital Dance Season  
文化伙伴 Cultural Partners

TAIKOO PLACE



SWIRE PROPERTIES

ArtisTree

票務伙伴 Ticketing Partner

撲飛  
POPTICKET.hk

設計伙伴 Design Partner

NOISELESS  
DESIGN

「自由駐：城市當代舞蹈團 2021」合辦機構  
Co-presenter of "CCDC In Residence 2021"

Freespace  
自由空間

westKowloon 西九文化區

跳格國際舞蹈影像節 2021 節目伙伴  
Programme Partners of Jumping Frames International  
Dance Video Festival 2021

GOLDEN SCENE C I N E M A  
Eaton

《雙雙》節目伙伴  
Programme Partner of A Lover's Concerto



古蹟及藝術館  
CENTRE FOR HERITAGE & ARTS

宣傳伙伴 Promotional Partners

誠品書店  
eslite bookstore

表 THE  
演 ART  
場 VENUE  
Performing Arts Review

StoryTeller

U 周刊  
magazine

Hong Kong Arts  
Administrators Association  
香港藝術行政人員協會

表 THE  
演 ART  
場 VENUE  
Performing Arts Magazine

CITY



PROGRAMME  
BOOKLET

 CCDC 城市當代舞蹈團

 CCDC.HK

 CCDC ART CHANNEL

 WWW.CCDC.COM.HK

## 城市當代舞蹈團

### City Contemporary Dance Company (CCDC)

電話 Tel 2329 7803

傳真 Fax 2351 4199

電郵 Email [info@ccdc.com.hk](mailto:info@ccdc.com.hk)

新界荃灣柴灣角街66-82號金熊工業中心3樓E-F室

Flat E & F, 3/F., Golden Bear Industrial Centre,

66-82 Chai Wan Kok Street, Tsuen Wan, N.T.

## CCDC 舞蹈中心

### CCDC Dance Centre

電話 Tel 3705 8512

傳真 Fax 3705 3513

電郵 Email [dc@ccdc.com.hk](mailto:dc@ccdc.com.hk)

大埔安邦路12號大埔藝術中心1樓101-102室

Unit 101-102, 1/F., Tai Po Arts Centre,

12 On Pong Road, Tai Po

城市當代舞蹈團由香港特別行政區政府資助。

CCDC is financially supported by the Government of the Hong Kong Special Administrative Region.

CCDC 保留更換表演者及/ 或修訂已公布的節目內容之權利。

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