

CITY



CONTEMPORARY DANCE
COMPANY

定格中的 塑像

Pa | Ethos

&



哲學 Dancing Philosophy
係咁跳

e-house programme

Programme I

Pa | Ethos

Intermission

Programme II

Dancing Philosophy

26.8.2022 [Fri] 8PM

27.8.2022 [Sat] 3PM

27.8.2022 [Sat] 8PM

28.8.2022 [Sun] 3PM

Auditorium, Sha Tin Town Hall

Duration is approximately 2 hours with 15-minute intermission

Performed in Cantonese with no surtitles

This programme contains strong language, parental guidance is recommended for aged 16 or below

No latecomers will be admitted until a suitable break

Dear Patrons,

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 unauthorised photography are strictly prohibited in the auditorium. Thank you for your co-operation.



Is philosophy too far from dance?

Written by Yuri NG

Artistic Director, City Contemporary Dance Company

Pa / Ethos began its journey by borrowing from Aristotelian philosophy. I wonder if thoughts of Aristotle, the great philosopher, are relevant to our contemporary era?

Can we use the language of dance to speak about philosophy? Perhaps not entirely, but could it be a medium to tell what philosophy fails to tell?

The best part of *Pa / Ethos* lies in the dynamism of every movement choreographed by Sang Jijia. There are moments of stillness and moments of movement, an unsettling feeling emerges that cannot be camouflaged by silence. Isn't it just a reflection of today's Hong Kong? It is as if, amid all the explosions, it makes its way to serenity, and then gradually begins to nurture new life.

If philosophy inspires choreography, could we say that philosophy is a performance? Were the public debates in Ancient Greek acts of performance? Could we see the gestures and body language of the Corrupt The Youth channel's live broadcasts as dance performances? With this in mind, we invited Corrupt the Youth members to join our thought experiment, to bring more constructive discussion into public spaces.

When the two programmes (*Pa / Ethos and Dancing Philosophy*) are merged together, they envision the meaning of contemporary. Apart from approaching contemporary dance with emotion, a rational lens can be used to decode the performance. In addition to rationally analysing the choreographer's intention, stage design, movement language, dancers' techniques, and the intricate links of the work in time, can we rationally examine human feelings or can we just stop feeling altogether?



It's simply not possible to shut down our senses.

Freezing air-conditioning,
annoying mobile beeping
Enchanting music carries me back to the days
I played piano when I was young
Graceful, fluid movements,
make us feel the professionalism
Complex dance execution,
makes us feel the pain
Brings to mind injury, the fragility of life and then
euthanasia policy in some parts of Europe

We all interpret dance from our unique perspective
We have to be honest about our feelings and
analyse them rationally

Philosophy can be a dance, so dance can be a
philosophy. This idea is fresh but not new. Yet in
Hong Kong, this idea must be nurtured like a
seedling growing in Spring.



Apart from approaching contemporary dance with affection, a rational lens can be used to decode the performance.



What kind of contemporary dance do we need in this city?

Written by Cathy LAU
Executive Director,
City Contemporary Dance Company

In recent years, the COVID pandemic, conflict and other global events, have impacted our lives here in Hong Kong and around the whole world. This has made me question what can CCDC, Hong Kong's most prominent contemporary dance company, bring to the city?

Pa / Ethos was originally planned to be staged in January this year. Rehearsals were in full swing when the performance was abruptly called off because of COVID. Now that the pace of life is gradually returning to normal, the production, with some changes, is back in the theatre. After hours of planning meetings, I asked Sang Jijia: "What is the meaning of art?" He answered with conviction: "The meaning of art lies in people's concern for culture." I found solace in his response.

In our daily lives, we are endlessly pulled between "precise" Ethos and "passionate" Pathos and we are always searching for a balance between the two. This performance attempts to inspire through the poetry of dance.

With Aristotle's Ethos and Pathos already secured, CCDC searched for the missing piece of Logos. We then invited Corrupt The Youth to join this cross-disciplinary production. We retrace the link between the body and society, and the value of dance art through the vision and contributions of these philosophers.

People often say that Hong Kong is a "cultural desert" and that young people are not interested in culture and arts. However, Corrupt The Youth have been active in promoting philosophical events that are well received by many young people. Corrupt The Youth's popularity has shattered this stereotype and shown that Hongkongers are not afraid of, nor hate, highbrow culture. They are exploring ways of engaging with the public. I hope contemporary dance will also do the same. I'm thrilled and grateful to have Corrupt The Youth with us on this journey to explore ways of better communicating with audiences and of delving into the meaning of dance and sharing our findings with the people of this city.

A lot of discussions have emerged from this production, many of which are those the team has longed to engage in. Whether you come doubtful or curious to this production, we hope you too will find much to ponder after watching the show. We invite you to join us in searching for an answer to the question: what kind of contemporary dance does this city need?



Together We Dance

Written by Corrupt The Youth

Many people asked why Corrupt The Youth goes on stage to dance, and they are expecting a philosophical answer. Yet, after all, our intention may be “just for fun”. In receiving an invitation from CCDC, we think it’s a great experience. So, why not?

In fact, philosophy and dance are inseparable. One of the strengths of philosophical study is to formulate ideas clearly in order to explain something rationally, to decide if a certain stance is worth supporting. In that sense, philosophy is powerful - it gives us the virtue of courage under rational principles, which enables us to embrace the unknown and uncertainty, as well as obtaining insights in decision making.

However, philosophy is powerless as well. Conceptual thinking is a cognitive process and an intellectual activity, yet the complexity of human beings lies in the fact that we are both rational and emotional. Despite the fact that we are justified by reasons, our emotions may still be more persuasive than logical thinking. Rationally, we understand what pain is, but in experiencing pain, it may not be as intense as listening to a piece of music. Rationally, we can easily outline the problems faced by socially disadvantaged communities, however, watching a film about them may better allow us to engage emotionally with them. Rationally, we can explicate the helplessness of our era, but by dancing with our body, perhaps then, we can better express our inexplicable feeling.

Rather than describing something unexplainable by philosophy, or crafting some compelling arguments which eventually became worthless, we would rather express it on stage with our body. Let’s dance! It may be more delightful, more straightforward. It may even forge a deeper connection with our inner self. As an audience, we always have similar experiences - watching a performance on stage may have more impact on us than listening to a philosophy lecture, such influence on us may eventually trigger bigger waves to shake our world.



This Lecture Performance combines “lecture” and “dance performance”. Based on conceptual thinking, dance becomes a tool to deliver our thoughts. We hope the audience could think about this dance with the concepts we mentioned, and at the same time, realise the conceptual thinking that we convey through dance. Whether it is what we say or what we dance, they are the most sincere thoughts and feelings that we wish to express. These thoughts and feelings are indeed personal experience, but we believe they have a public context too. After all, right now, we live in the same city and we experience everything about this city together.

Talking about this collaboration, we have to thank CCDC for having the courage to invite us to complete this production together. We dare not say how successful this performance will be, but to us, working with you is our great pleasure. Last but not least, we give our special thanks to Yuri, Artistic Director of CCDC, who guided us to feel the power of dance and expanded our imagination. You are also the real leader of this performance, steering a group of amateur like us to carry through this production. Every time we chat and discuss with an open heart and an open mind, it is the most unforgettable. We are lucky to have you as our captain of this journey.



About *Pa/Ethos*

Thinking in a body – the meaning of dance could only be expressed by dance itself

Written by Melissa LEUNG

Company Dramaturg,

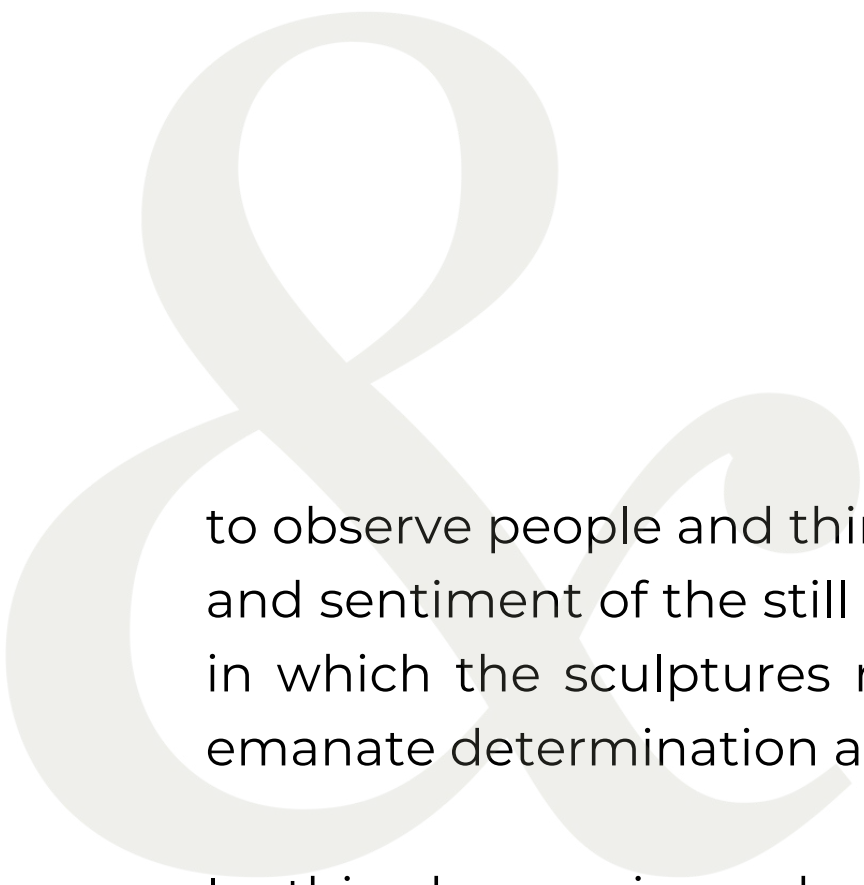
City Contemporary Dance Company

“Such indescribable meaning could only be expressed by dance itself...It’s easier to convey your feeling when you are physically there,” said Sang Jijia about online rehearsals at the beginning of the year. When I walked into the rehearsal room last week, sitting quietly in the corner, watching Sang perfecting dancers’ movements, I could better understand what he meant. “Holding a dancer’s hand, feeling the warmth of one’s body, the momentum, direction, process of how the body move from one point to another, how the moment orbit touches and send a particular message (or meaning.)” The interpersonal contact gave ineffable weight to choreographer and dancers, performance and audience, or even the work and the moment.

Passion Sparks in Stillness

The concept of *Pa / Ethos* originated from Sang’s early years in Florence, Italy, where he was inspired by “Power and Pathos”, a bronze sculpture exhibition of the Hellenistic era, in addition to two words borrowed from Aristotle’s *Art of Rhetoric* that gave the piece its name. Aristotle’s three modes of persuasive speech include three elements: *logos*, *ethos* and *pathos*. *Ethos* is when a speaker appeals to authority with precision as a means of persuasion, while *Pathos* is the act of evoking emotion and sensation in order to persuade.

Sang Jijia’s choreographic process focuses on the relationship between each movement in space. He pays attention to every detail, and the instant flow and transfer of energy, which demonstrate the acute insight of the choreographer and his relentless pursuit of perfection. Only when movement is at its ultimate expression, the body becomes completely transparent, stirring the emotions, appealing to audience at the scene, until then, dance acquires its voice. Sang once mentioned that when he was studying in Europe, he felt alienated due to language barrier at the beginning. This in return awakened his sensitivity. He learnt

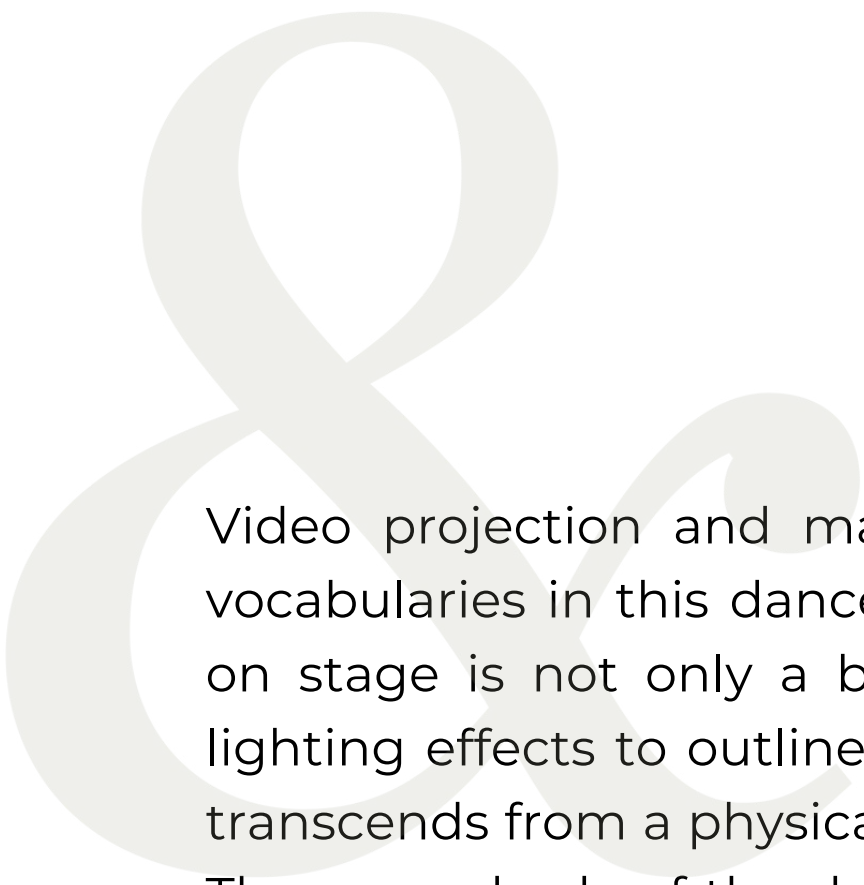


to observe people and things around them. He discovered the soul and sentiment of the still sculptures from their outlines and forms, in which the sculptures reveal the power of the body, and even emanate determination and inner thoughts.

In this dance piece, dancers' flowing movements retained the static yet beautiful image of sculptures. The seemingly perfect body combination came to a sudden stop for a few seconds when stillness and motion interweaved. Their bending arms or legs looked as if they were fragmented. The extension of the artistic expression embodied by sculptures, and inspirations from philosophical ideas shaped this dance piece. From its name to its interpretation, Sang proposed a strong contrast of the art of space (sculpture) through the art of time (dance), bringing objects to life, and revealing passion of the often austere and unemotional sculptures. On one hand, the performance is rational and precise, on the other hand, it carries strong emotions through the body. The paradoxical tension triggers all kinds of emotions. Is it supportive? Is it evasive? Is it confrontational? Is it integral? Is it impactful? Is it coherent? With different backgrounds and moods, each of us will feel differently.

Diverse vocabularies that shape the body poetry

Sang's stage aesthetics is often presented through multi-disciplinaries. Among them, composer Dickson Dee has been working closely with Sang for a long time. Dee interpreted abstract dance concepts through his intense electronic music that induced a surge of vehement emotion. Sang and Dee have known each other for almost 20 years. Dee will walk into the rehearsal room to share, explore and investigate with Sang before composing. Together they observe the texture and dynamics of the dancers, discuss the music style that suits the dance piece, and keep experimenting and adjusting. In Sang's works, music and sound expand the creative space, open up dancers' imaginations, and connect with the audience emotionally. For instance, the music is relatively calm and peaceful in one of the excerpts with four female dancers. During the rehearsal, the choreographer's instruction was, "try not to be disrupted by the music, despite the music transition, keep the movement as strong as before." Sometimes, breaking the usual approach of appreciating dance-music synchrony may bring surprising outcomes and echo deeper than expected.

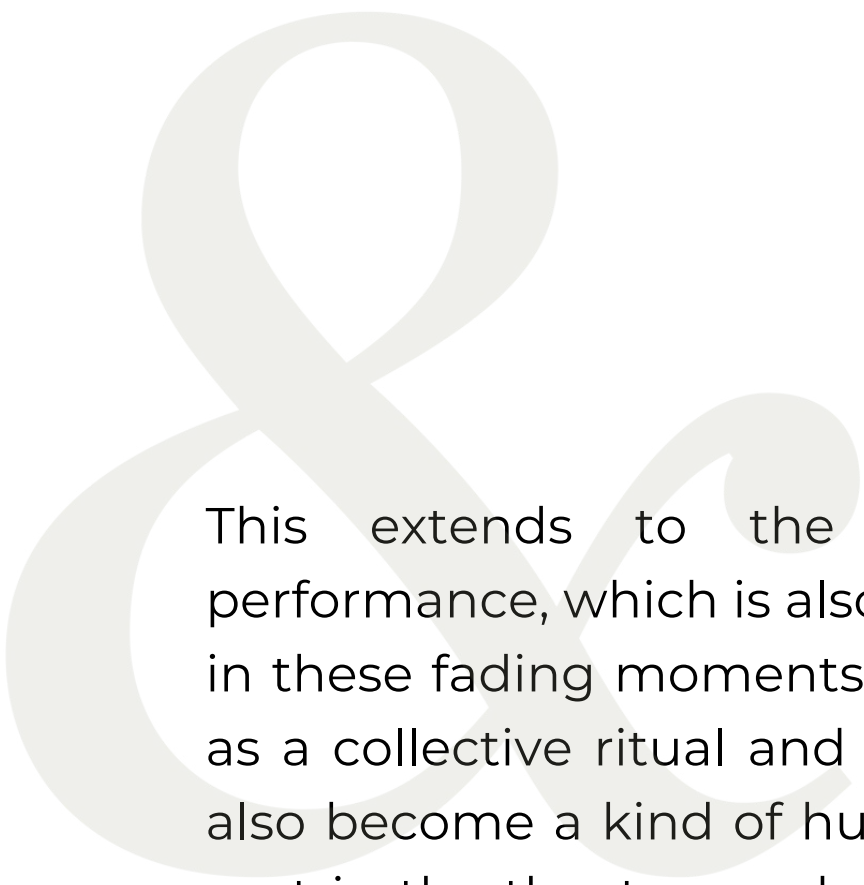


Video projection and make-up are two other significant stage vocabularies in this dance piece. The unpretentious video design on stage is not only a background but a moving canvas. With lighting effects to outline the sense of time on stage, the theatre transcends from a physical space to a spiritual artistic sublimation. The upper body of the dancers are covered in white paint so that their liveliness and facial expressions are stripped away. They become “elegant beasts” that reclaim its primitive role of dexterity, passion and reveal the soul beneath the physical self, which embraces multiple layers of poetic expression and imagination.

Sang shared in an early interview that he used to think dance was merely physical movements as his understanding of stage art was too naive at that time. After pursuing his studies in Europe, he discovered infinite possibilities of dance. Dance carries propositions and gives strengths. Sang’s choreography integrates movement, sound, moving image and image design, where all stage elements carry equal weight to create an all-rounded stage experience that arouses the audience’s initiatives to connect those stage elements and shape the viewing experience according to their background. They can also create a poetic expression of the body in this performance.

Once it’s created, it’s gone - “Regain the motivation to seek continuously”

The published correspondence between dancer-choreographer Mathilde Monnier and philosopher Jean-Luc Nancy in *Allitérations: conversations sur la danse*, explores the relation between dance and philosophy. Nancy wrote in one of the chapters “Dance: Creates Meaning” that “Body exists when meaning itself escapes”. Monnier responded by adding “because the art of dance is to capture the fading movements of a moving body.” She thought, as a dancer and choreographer, one should “seek, capture and retain the meaning despite the fading momentum, and create meaning by movements.” Dancer’s movement disappears once it’s created, it disappears right at its birth. Body movement itself is the vessel of its meaning, a language of its own. Dance is not trying to translate a certain meaning, yet “dance expresses something more substantial than meaning.”



This extends to the relationship between viewing and performance, which is also instantaneous. While creating meaning in these fading moments, you and I experience the values within, as a collective ritual and sense of presence in the theatre, which also become a kind of human connection. Sinking into the velvet seat in the theatre, we heighten our awareness and focus on the present moment, “meaning of dance can only be explained by dance itself... it’s ineffable”, it can only be experienced through the body. After touring to Italy and other cities for 11 times, this dance piece is finally showing in the Sha Tin Town Hall in August 2022 by CCDC dance artists, despite previously being cancelled due to the pandemic.

Coming from different backgrounds and experiences, dance brings us together and connects us to the same time and space. Similarly, dancers believe in the necessity of rediscovery, since we are “not to reuse the same essence, but to regain the motivation to keep exploring.” This applies to performance, to creation and to life.





Urban Settings and the Human Body


Written by Human WU

Co-curator of extended activity -

In Contact or Disconnect?!

In 1965, Danish architect Jan Gehl received a grant for a study trip to Italy. Along with his wife, psychologist Ingrid Gehl, he took on the task to investigate interactions between urban public spaces and public life. They observed and registered people's movements and behaviours – an identification of urban life patterns – in public spaces. One example of their findings is the “edge effect”. While mapping people's positions at Piazza del Popolo in Ascoli Piceno, the Gehls discovered that most people tend to congregate along the edges. Certain features, such as colonnades, arcades and awnings provided attractive opportunities for people to stand, lean and linger. Very few people chose to stand in the middle of the vast space with nothing to relate to. This proves that urban settings have a strong effect on the postures and movements of our bodies. The physical arrangements of various elements in constructed environments intentionally or unintentionally guide our collective interactions with them.

Similar interactions are also highly evident in Hong Kong, with its rich diversity of urban conditions. We walk at a different pace in the busy streets of Central compared to strolling in a park in the New Territories, for example. Our bodies lean at different angles while walking on varying slopes or up and down steps. Decorated shop windows propel us from one store to another, while a harbourfront bench under the shade of a tree serves as a warm invitation for us to pause and sit down. It is like a contemporary dance choreographed by the city around us, and we city dwellers become the accidental ensemble on stage. This dance is all about relationships – how people react to their surroundings and how people react to each other.



Some urban settings encourage interactions; others may discourage, or even restrict bodily movements in the city. Upon entering a park in Hong Kong, for example, we would encounter various warning signs: “No lying down on benches,” “No cycling,” “No skateboarding,” “No hawking,” “No graffiti,” “No dogs allowed,” “No feeding birds,” “Keep off the grass”... These signs demonstrate that our body and behaviour in public spaces are governed by a set of diverse, contingent, and sometimes even contradictory policies and rules. Many of these rules manifest as physical artifacts. At the entrances to the parks where signs prohibiting cycling, skateboarding, or pets are located, we often see staggered barrier fences. They allow permeability but at the same time control passage by preventing movement in a straight line. Armrests on benches can offer support for the action of sitting down and getting up, especially meaningful to older people and those with physical disabilities. Yet they also fulfill a hidden purpose of deterring the homeless from sleeping there. Another ubiquitous device that excludes the homeless are spikes or pyramids on flat surfaces, often found in parks or under elevated highways. Due to social distancing regulations in the city during the COVID-19 pandemic, many public facilities implemented either full closure or partial shutdown. Plastic tape or nets were wrapped around slides and swings in public playgrounds, basketball hoops and nets were removed from backboards, and straps were put on public seating to reduce group size.

In recent years, scholars have introduced the term “hostile architecture” to describe those elements intentionally designed to restrict behaviour in public spaces, although the practice has been around for centuries. Such prejudicial design excludes vulnerable sections of the community from public spaces by hindering the freedom of the human body. We either submit to it, or we defy the constraints – conquering barriers and making shortcuts. Hostile architecture can sometimes also trigger creative responses. American artist Sarah Ross created a series of “clothing” as a critique of the hostile architecture in Los Angeles. Whimsical shapes of foam were attached to jogging suits. They served to mitigate the mismatch between urban settings and human needs by literally filling the gaps between hostile urban furniture and the body.

Hostile architecture puts the questions of “who can be where, and what they can do there” at the very heart of the debate, and thus the considerations about how urban settings affect the human body become highly political. Public spaces in the city become the contested ground of spatial politics, and the choreographed social dance manifests as a show of control, and hence of domination.

Human Wu is an architectural designer and educator living and working in Hong Kong. Before setting up his own practice, Human Architects, he worked at Swiss architecture firm Herzog & de Meuron for more than 10 years, where he was involved with the M+ Museum project from the initial competition to completion. Human studied at Harvard Graduate School of Design and is currently Adjunct Assistant Professor in the Department of Architecture at The University of Hong Kong. His writings on architecture and art have been published in magazines such as *CLOG*, *San Rocco*, *MONU*, *Time+Architecture*, *Art Plus*, *Sample* and *Dance Journal/HK*.

In Contact or Disconnect?!



（停格中的 塑像 Pa | Ethos）



TOUR

8-10.5.2015

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

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

Festival Fabbrica Europa - Teatro Goldoni, Livorno (Italy)

1.9.2017

Oriente Occidente Dance Festival - Teatro Zandonai, Rovereto (Italy)

16.5.2018

Prospettiva Danza Teatro 2018 - Teatro Comunale Verdi, Padova (Italy)

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Pa | Ethos

Choreography

Sang Jijia

Original Music

Dickson Dee

Rehearsal Master & Performance

Bruce WONG

Performance

**Suyi HON, Natalie KO, Eric KWONG,
Bobo LAI, Shirley LOK, Simpson YAU**

Guest Performance

Charlie LEUNG*, Kelvin MAK*, Gigi YANG

Contributing Dance Artists

Felix KE, Peggy LAM, Brian YAM[^]

Lighting Design

Lawmanray

Original Video

Luca BRINCHI

Costume Design

Giuseppina MAURIZI

Sound Design

Anthony YEUNG

* By kind permission of Beyond Dance Theater

[^] The Artistic Internship Scheme is supported by the
Hong Kong Arts Development Council

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Pa | Ethos

Sang Jijia

Choreography



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Pa | Ethos

Sang Jijia

Choreography



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.

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Pa | Ethos



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Pa | Ethos

Dickson Dee

Original Music



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Li Chin Sung, also known as Dickson Dee, is a sound artist and a renowned music producer in Hong Kong. He has been engaged in the music industry, working in sound creation and marketing, for over 30 years. He also founded music label, "Noise Asia", and his own brand, "Dicksonia Audio", both important local independent music companies in Hong Kong.

Li released his debut solo album, *PAST*, in New York in 1996, marking his first steps into the music production industry. He has experience with diverse genres of music, from avant-garde to experimental, including Musique concrète, electronic, neoclassical, industrial noise, dance and electronic world jazz. He has performed under different stage names and with different groups, working with many renowned musicians. He has worked hard to support avant garde or independent labels and musicians from abroad. He has taken part in Fabbrica EUROPA , Venice Biennale, Musik Triennale in Cologne, Bergen International Festival, Yokohama Triennale, Kitakyushu Biennale, Huayi Festival Singapore, Hanoi Sound Stuff Festival Vietnam, Taiwan International Music Festival, Shanghai International Arts Festival, Shenzhen Biennale of Urbanism Architecture, New Vision Arts Festival Hong Kong and Silk Road Arts Festival Hong Kong.

停格中的塑像 Pa | Ethos

Bruce WONG

Rehearsal Master & Performance



Bruce Wong graduated in Contemporary Dance from The Hong Kong Academy for Performing Arts. The recipient of numerous scholarships 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 2000, Wong joined CCDC as dancer. In 2009, he left to study for a master's degree at Hollins University in the US 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 choreographic works include *The Legend and The Hero* in 2011 (with Willy Tsao and Dominic Wong), *Dress Me Down in Strip Teaser* in 2012, *Re/dis-connect* in *It's My Turn* in 2013, *How to Become...* in *Eureka* in 2015, *Why Not Kill Us All...* in 2017, *The Odyssey of Little Dragon* in 2019 (Co-choreographer), *Stay/Away* in 2019 (with Frankie Ho), *A Lover's Concerto* in 2020 and *Listen Carefully in Days are Numbered* in 2021. Of all, *Why Not Kill Us All...* and *Days are Numbered* received the Outstanding Medium Venue Production at the Hong Kong Dance Awards 2018 and 2022 respectively.

Wong is also passionate about martial arts. He has won champions in the martial arts champion Baguazhang and Neijia Quan at the Hong Kong Open Wushu Championships.

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Pa | Ethos

Lawmanray

Lighting Design



To me, the beauty of ancient Greek sculptures lies in its demonstration of body lines and extraordinary craftsmanship. By appreciating the beauty of sculptures, one can forget the passing of time and experience calm in stillness. I hope the audience can indulge in such tranquility.

The Lecture Performance values the importance of leading the audience to deepen the discussion themes through performance. Performance and Lecture complement each other. It ensures a smooth thinking process for the audience to traverse between speech and performance.

Lawmanray (Raymond Law) graduated from The Hong Kong Academy for Performing Arts 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 Hong Kong Dance Awards for *Winterreise*.

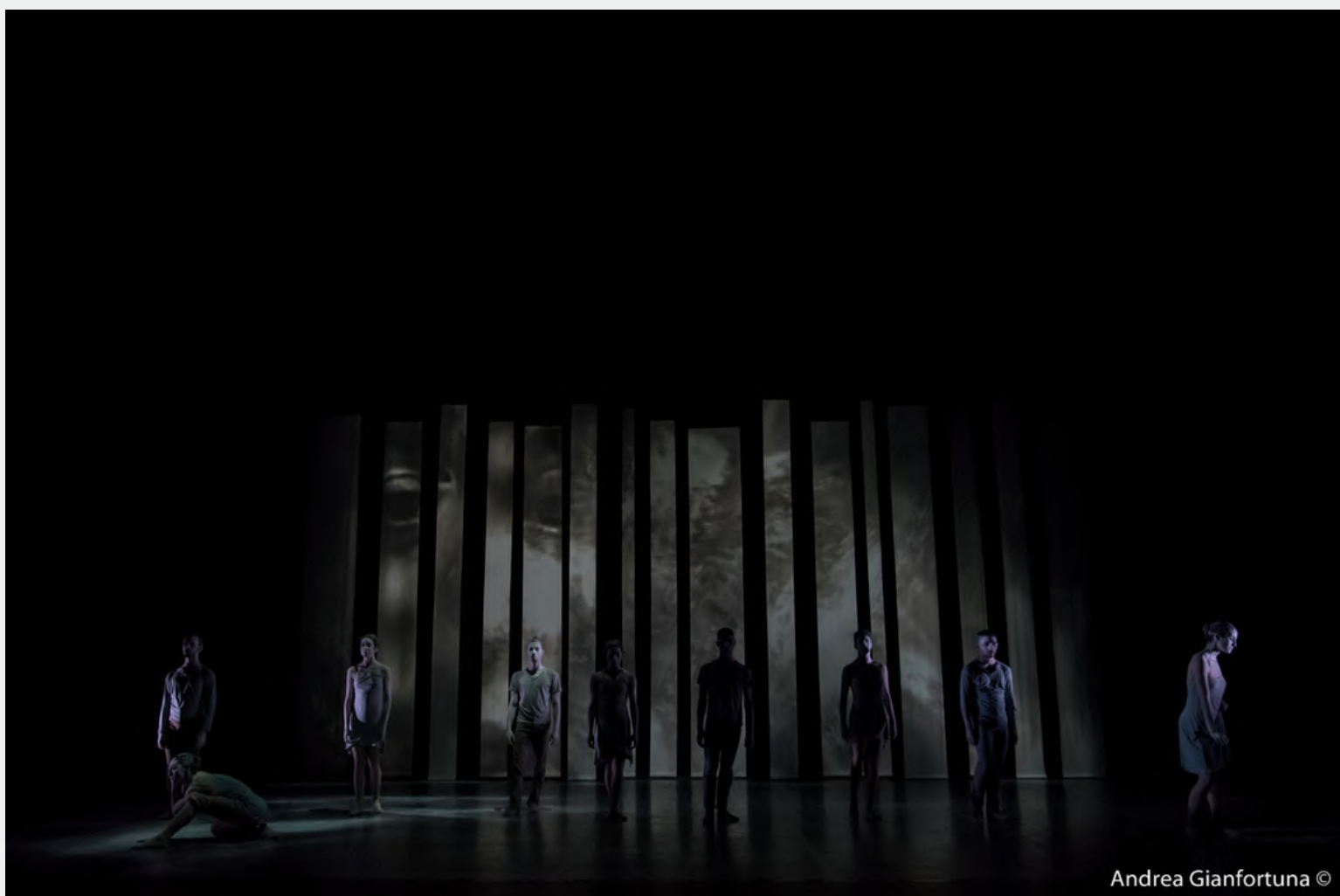
In 2009, he launched INSPIRE WORKSHOP, a theatre company focused on creating multimedia stage works. His recent works include *The HELP* and *Offending the Audience – The Impossibility of Theatre*. He was nominated for the Best Director at the Eighth Hong Kong Theatre Libre 2015-2016 for *Love is Colder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

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Pa | Ethos

Luca BRINCHI

Original Video (Italy)



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.

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Pa | Ethos

Giuseppina MAURIZI

Costume Design (Italy)



"The costumes for *Pa/Ethos* are conceived with a sort of vibrating wave in shades of gray... The truth lies in the nuances, as the nuances change every second and are indomitable."

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.

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Pa | Ethos

Anthony YEUNG

Sound Design



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.

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Pa | Ethos

Suyi HON

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 City Contemporary Dance Company as Dance Artist Trainees in 2022.

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Pa | Ethos

Natalie KO

Performance



Natalie Ko is a graduate of The Hong Kong Academy For Performing Arts, majoring in Contemporary Dance and has been the recipient of numerous scholarships. She was selected to participate in a collaborative initiative with Akram Khan Company, taking a production residency and starring in *Jungle Book Reimagined's* world premiere in Leicester, United Kingdom in 2022. She has also collaborated with Mickael Marso Riviere, Jorge Jauregui Allue, and most recently explored MoCap with Alexander Whitley. She joined City Contemporary Dance Company as Dance Artist Trainees in 2022.

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Pa | Ethos

Eric KWONG

Performance



Eric Kwong graduated in Contemporary Dance from The Hong Kong Academy for Performing Arts. He joined CCDC in 2019 as a dance artist, having formerly been a participant of CCDC Dance Centre dance training scholarship schemes “Teens of Colour” and “WuDaoQingNian”. Inspired by European contemporary dance, he has attended Italian, Austrian and Portuguese art festivals to experience their influences. He received a HKSAR Government Scholarship and studied in Canada with The HKAPA.

Kwong has worked with choreographers such as Laura Aris Alvarez, Jaime Redfern, John Utans, Christine Gouzelis, Iratxe Ansa, Shani Garfinkel, Leila McMillan, Li Yongjing, Sang Jijia and Allen Lam. Passionate about working with artists from different places, he now hopes to encourage more people to get interested in contemporary dance in Hong Kong.

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Pa | Ethos

Bobo LAI
Performance



Bobo Lai graduated in Contemporary Dance from The Hong Kong Academy for Performing Arts. In 2009, she joined Guangdong Modern Dance Company, where she stayed until 2014. She joined CCDC in 2015, becoming Senior Dance Artist in 2022.

Lai has performed in a number of works by renowned choreographers, such as Liu Qi, Sang Jijia, Xing Liang, Pun Siu-fai, Helen Lai, Willy Tsao, Zhang Xiao-xiong, Anh Ngoc Nguyen, Yu Cheng-chieh and Sophie Chiropractic. She has performed around the world, including Belgium, Canada, Israel, Australia, Germany, Japan, Korea, Taiwan, Guangzhou and Beijing. Her recent choreographic works include *One Plus One Ant*; *X -85213* and *Boiling Bo*.

定格中的 塑像

Pa | Ethos

Shirley LOK

Performance



Shirley Lok graduated in Ballet from The Hong Kong Academy for Performing Arts. She was a recipient of several scholarships at The HKAPA and has danced widely in Hong Kong and overseas, including joining Hong Kong Ballet's productions of *Romeo and Juliet* and *Giselle* staged in Beijing. In 2010, she joined CCDC and received a master's degree in Intercultural Studies from The Chinese University of Hong Kong in 2018. In 2022, she became a CCDC Senior Dance Artist.

Her recent choreographic works include *Besieged* in *In-between* in 2014; *Journey to the West* (co-choreographed with Willy Tsao and Peggy Lam) in 2016; and *Generation Beta* in *2019 Dancers' Homework*.

定格中的 塑像

Pa | Ethos

Simpson YAU

Performance



Simpson Yau graduated with first-class honours from The Hong Kong Academy for Performing Arts, majoring in contemporary dance. He was the recipient of a Hong Kong Jockey Club Scholarship and the Gifted Young Dancer Programme scholarship and represented The HKAPA to perform in France. He was also a member of CCDC Dance Centre dance training scholarship scheme “612 mini dancers”, “Teens of Colours” and “WuDaoQingNian”. He officially joined CCDC after he graduated in 2020. He has performed works by renowned choreographers such as Helen Lai, Yuri Ng, Sang Jijia and Justyne Li.

定格中的 塑像

Pa | Ethos

Charlie LEUNG

Guest Performance



Charlie Leung, born in Hong Kong, core member of Beyond Dance Theater, graduated from the Hong Kong Academy for Performing Arts, majoring in Ballet and Contemporary Dance. He has been a full-time dancer with the Noism company Niigata(Japan) since 2018 to 2021 where he toured Saint Petersburg, Moscow, Tokyo, Saitama, Sapporo. His choreography work *Eclipse* premiered at “Noism1 member choreography performance” by Noism. He has worked with different choreographers around the world including Jo Kanamori, Sawako Iseki, Yuki Mori, Issey Miyake, Iratxa Ansa, Cameron McMillan. During his study, he represented the HKAPA to perform in Germany and Guangzhou. He has performed on many local performances including *Gestalt*, *Toppling The World*, *Echoes within*, *Lies in Waiting*.

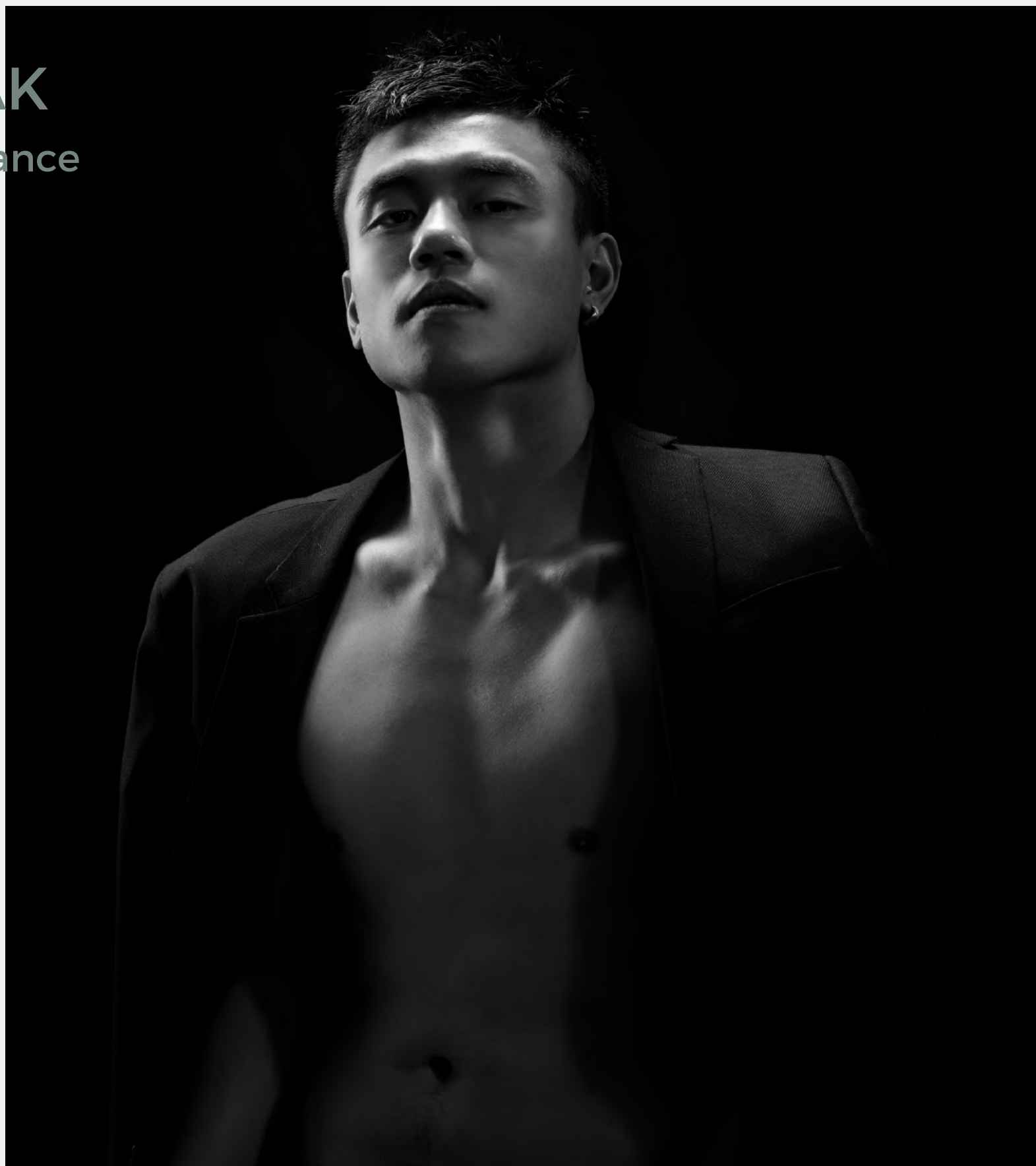
By kind permission of Beyond Dance Theater

定格中的 塑像

Pa | Ethos

Kelvin MAK

Guest Performance



Kelvin Mak is the Artistic Director of Beyond Dance Theater. He joined City Contemporary Dance Company (CCDC) in 2013 and was invited by New Zealand Atamira Dance Company to be a guest artist in the same year. He joined Ballet Preljocaj-Pavillon Noir for the 2018 -2019 dance season. He was invited to be a guest choreographer by Delattre Dance Company in 2018. Mak has received wide recognition in the dance field. Called an outstanding dancer by South China Morning Post, Mak was also nominated for "Outstanding Performance by a Male Dancer" for his performance in Soledad at the Hong Kong Dance Awards 2016. In 2017, he received the “Outstanding Male Dancer” award at the Hong Kong Dance Awards 2017 for his performance in Mother I Am Sorry. In 2022, Mak received "Tom Brown Emerging Choreographer" and the production, Remnants was named “Outstanding Medium Venue Production" at the 23rd Hong Kong Dance Awards.

During his long dance career, Mak has performed for different renowned dance companies as well as leading Beyond Dance Theater in performing his work, including *Lies in Waiting*, *Echoes Within*, *In The Wind*, *The Product Of, 1000 Times*, *Remnants*, *The Last Stone*, *MUM* and *The Wind Of Empty*. *In The Wind*, *The Product of* and *Lies in Waiting* were invited to tour China in 2017. Mak aspires to nurture new dance talents, and has been invited to tutor masterclasses and workshops in Europe and China. In 2018, he took up the position of co-Producer for Hong Kong Winter Contemporary Dance Camp and was the producer of *Think Out Of The Box* in 2021.

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定格中的 塑像

Pa | Ethos

Gigi YANG

Guest Performance



Gigi Yang settled in Hong Kong at the age of 21. She joined Hong Kong Dance Company and City Contemporary Dance Company as full-time dancer. She is currently a freelance artist.

停格中的 塑像

Pa | Ethos



哲學 Dancing Philosophy
係咁跳





哲學 Dancing Philosophy 係咁跳

Creation & Performance

HUNG Yan, KONG Man-ki,
KUM Long-yin, KWAN Ho-chuen,
KWONG Chun-man, LAI Ka-lok,
LI Hong-ting, TSE Sze-fan, YEUNG Chun-yin

Stage Direction

Yuri NG

Creation & Live Accompaniment

Cynthia CHAN

Lighting Design

Lawmanray

Sound Design

Anthony YEUNG

Styling

CHEUNG Siu-mei, Claudia LEUNG

哲學 Dancing Philosophy 係咁跳

Corrupt The Youth Creation & Performance



Corrupt The Youth is dedicated to spreading a particular philosophy to the public. Over 2,000 years ago, Socrates was sentenced to death for corrupting the youth. In the end, he corrupted himself with no regrets. Today, we are following in Socrates's footsteps by aiming to introduce philosophy to everyone. We might 'corrupt' your mind as you begin to realise that nothing around you can be taken for granted. You may begin to ponder the nature of life, the world, language, science, ethics, knowledge, politics and more. Once you start, you may find yourself on a journey of no return.

哲學 Dancing Philosophy 係咁跳



哲學 Dancing Philosophy
係咁跳

HUNG Yan
Creation & Performance



A member of Corrupt The Youth. This is his first dance performance.

“I don’t really understand what dance is all about. The performance offers me an opportunity to answer some questions: What can this body do and what can’t it do? Why? Does it have anything to do with anyone else? During the performance I may find questions, answers or even nothing at all.”

哲學 Dancing Philosophy 係咁跳

KONG Man-ki
Creation & Performance



Amateur dancer and philosopher MK Kong was invited by CCDC to perform in *Dancing Philosophy*. Before this, all he did was write and talk philosophy. A famous philosopher once wrote: “Whereof one cannot speak, thereof one must be silent.” Certainly, his amateur dancing won’t be quiet.



哲學 Dancing Philosophy 係咁跳

KUM Long-yin
Creation & Performance



As a competent philosopher and an amateur dancer, his research interest is body language.

“I want to understand how communication between human beings and animals is possible. Is it better to communicate without using words? I really don't know. This time, I'm taking on the role of experimenter. This is the first dance of my life; I don't know if it will be the last.”

哲學 Dancing Philosophy
係咁跳

KWAN Ho-chuen
Creation & Performance



Kwan Ho-chuen, a member of Corrupt The Youth and a PhD candidate with the Department of Philosophy at The Chinese University of Hong Kong.

“I am trying to be a 'one-time' dancer.”



哲學 Dancing Philosophy
係咁跳

KWONG Chun-man
Creation & Performance



Gman is a little bit on the pudgy side, but he loves playing “Just Dance”. He also loves grooving to the music he listens while walking down the street.

"My aim is to speak with body in this show."

(Note: “Just Dance” is a music rhythm game developed by Ubisoft Milan and Ubisoft.)

哲學 Dancing Philosophy 係咁跳

LAI Ka-lok

Creation & Performance



A co-founder and editor of the philosophy boy band Corrupt The Youth, Lai wants to popularise philosophy in Hong Kong. He's a representative for the residents of New Territories West District and graduated from the MPhil programme at the Department of Philosophy, The Chinese University of Hong Kong in 2015. He has taught philosophy and critical thinking courses in several tertiary education institutions, including The Chinese University of Hong Kong, Caritas Institute of Higher Education and The Community College at Lingnan University.

哲學 Dancing Philosophy
係咁跳

LI Hong-ting
Creation & Performance



Li Hong-ting obtained his Bachelor degree in Design (Culture and Design) from The Hong Kong Polytechnic University and his Master's and PhD in Philosophy from The Chinese University of Hong Kong. His research interest is philosophy of art.

“I move my body every day and occasionally think about how my body moves. I will attempt to express my thoughts through movement in this performance.”

哲學 Dancing Philosophy 係咁跳

TSE Sze-fan
Creation & Performance



I graduated from The Chinese University of Hong Kong's Department of Philosophy and joined Corrupt The Youth by chance when I became an assistant in 2020. I treat my life as a game, I do whatever interests me. *Dancing Philosophy* will be the first time I will have danced on stage, a fairly stressful prospect. I hope I and everyone will enjoy the show.

哲學 Dancing Philosophy
係咁跳

YEUNG Chun-yin
Creation & Performance



Yeung Chun-yin, nicknamed "Uncle Salt", had quite some dancing experience, like having participated in a mass dance performance, with full-set make-up, in the Queen Elizabeth Stadium during his golden era in kindergarten. This proves how experienced he is in dancing. In his daily life, he relaxes his body as much as he can to stick to the any surface that he can lean on to save energy. This time, He would like to give back all the energy saved in all these years on the stage with his dance.

哲學 Dancing Philosophy 係咁跳



哲學 Dancing Philosophy 係咁跳

Cynthia CHAN
Creation & Live Accompaniment



Cynthia Chan has two Master of Music degrees from San Francisco Conservatory of Music, one in piano accompaniment studying under Dr. Timothy Bach and the other in piano performance under Mr. Mack McCray. She was awarded a Bachelor of Arts (Music) degree by The Chinese University of Hong Kong, where she studied under Dr. Cheung-yu Mo. She has played for San Francisco Conservatory of Music, San Francisco Ballet School, Bay Area Summer Opera Institute, Royal Ballet School, Hong Kong Spring Intensive and Genée International Ballet Competition. She has also been a pianist for Hong Kong Dance Company.

Chan is currently a freelance collaborative pianist, a part-time dance accompanist and lecturer on music for dance at The Hong Kong Academy for Performing Arts, as well as a part-time pianist for City Contemporary Dance Company. She recently created and performed her multidisciplinary work *NEON: Re-imagination of Henry Cowell's Works* with Hong Kong Dance Company's 8/F Platform.

Erik Satie's music and Dancing Philosophy

Written by Cynthia CHAN
Creation & Live Accompaniment

Erik Satie (1866 – 1925) was a French composer who was well known for his spare, unconventional and witty musical style. In the course of his life, he was obliged on a number of occasions, to earn his keep by playing the piano in Parisian bars. He was also an occasional painter, who exhibited his own paintings and founded a cultural journal.

Closely allied with the Dada and Surrealist movements, Satie turned against the traditions of the 19th Century and shunned Romanticism. In his early works, he initially drew upon the techniques of medieval composers. Famous examples include the most well-known pieces: 1st Gymnopédie (1888) and 1st Gnosienne (1890). While the Gymnopédies (1888) refer to ceremonial dances by naked youth (gymnos – naked / pados – young boy) in ancient Sparta; the Gnosiennes (1889 – 1897) draw upon the cult of round dances and stepping dances of the inhabitants of the town of Knossos. The Greek word gnosis also means 'insight' or 'judgement'. While the Gymnopédies and Gnosiennes inevitably display the austere essence of Satie's music, the works are also a combination of the elements of classical cultural traditions with post-romantic irony. In my opinion, they also carry imageries of classical sculptures if one visualises the soundscapes.

As a witness to the creation of *Dancing Philosophy*, my chosen soundscape is my response to the creative process. Perhaps it may also offer another perspective for the exploration of boundaries in dance of the philosophers in the theatre.



一月一藝術。 x



導賞資料



趣味測驗



你和哪位舞蹈藝術家最相似？

Instagram Reel



1month1art

導賞團隊

Peggy Jor、胡珮嘉、孫達新、一帆

導賞計劃簡介

『刀神3.0』導賞訓練計劃

「看不懂」令觀眾卻步劇場。劇場教育以藝術評論為主，甚少導賞訓練，我們希望此計劃能夠彌補空隙，同時提供新崗位讓觀眾深入認識劇場。導賞並非晦澀的學術闡述，而是為藝術提供簡潔明快的解釋與參考。

*本計劃由香港藝術發展局資助



香港藝術發展局
Hong Kong Arts Development Council

關於一月一藝術

願景 | 建立欣賞表演藝術的習慣，讓藝術融入生活，變成一種生活態度。

使命 | 建立以觀眾為本的藝術平台，令香港成為藝術最普及的城市，凝聚熱愛藝術的觀眾。

目標 | 培養一月一次欣賞藝術表演的習慣。



一月一藝術



1month1art

1m1a.org

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Yuri NG
Artistic Director



Dominic WONG
Associate Artistic Director



Sang Jijia
Resident Choreographer



Melissa LEUNG
Company Dramaturg



Bruce WONG
Rehearsal Master



Noel PONG
Artists in Residence



QIAO Yang
Artists in Residence

SENIOR DANCE ARTISTS



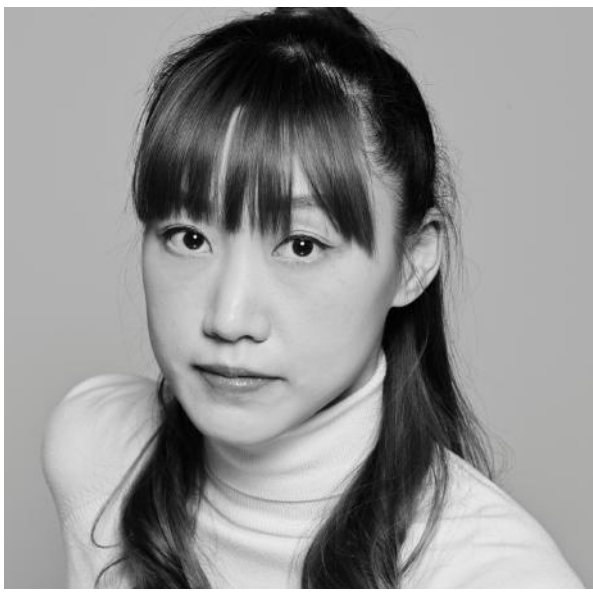
Felix KE



Bobo LAI



Peggy LAM



Shirley LOK

DANCE ARTISTS



Eric KWONG



Zelia TAN



Simpson YAU

DANCE ARTIST TRAINEES



Suyi HON



Natalie KO



Brian YAM*

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

CITY CONTEMPORARY DANCE COMPANY

Artistic Director
Yuri NG



CITY CONTEMPORARY DANCE COMPANY

Artistic Director

Yuri NG

Born in Hong Kong and an experienced dance artist, Yuri Ng has been involved with ballet, contemporary dance, drama, classical music and a cappella, as well as stage setting and costume design. He began classical ballet training with Jean Wong at the age of six, going on to win scholarships to study in Canada and the United Kingdom. He was awarded the Adeline Genée Gold Medal from the Royal Academy of Dancing (RAD) in 1983 before joining The National Ballet of Canada as a dancer.

After his return to Hong Kong in 1993, Ng established a strong connection with CCDC. He worked with the Company on many performances, including *A Game of ____* (1993) as choreographer and set and costume designer; *The Second Shirt Skirt Show* (1995) and *Love On Sale* (2008) as choreographer; *le beau* (1996) and *The Firecracker* (1997) as choreographer and costume designer. He contributed to *Seasonal Syndromes* (2008), *Very Dance* (2009) and *The Legend and The Hero* (2011) as stage/set and costume designer, and to *Requiem HK* (2018) as choreographer, set and costume designer.

Yuri Ng received the Artist of the Year Award – Choreographer from Hong Kong Artists' Guild in 1997 and in 1998, and was awarded the Prix d' Auteur at the Sixth Rencontres Choreographiques Internationale de Seine-St-Denis (Bagnole) for his choreography of *Boy Story*. His two solo pieces choreographed for Genée International Ballet Competition in 2006 have been adopted into the RAD syllabus. His choreography of *A Soldier's Story*, in collaboration with Hong Kong Sinfonietta, received the Hong Kong Dance Awards in 2008. He won a Distinguished Achievement Award at the Hong Kong Dance Awards 2012 and Award for Best Artist (Dance) from the Hong Kong Arts Development Council in 2013. Ng also won Outstanding Choreography and Outstanding Large Venue Production for *Requiem HK* at the Hong Kong Dance Awards 2019.

Yuri Ng is currently the Artistic Advisor of Yat Po Singers. He was the Hong Kong Sinfonietta's Artist Associate from 2011-2013.

CITY CONTEMPORARY DANCE COMPANY

“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.

CITY CONTEMPORARY DANCE COMPANY

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Company Dramaturg	Melissa LEUNG
Rehearsal Master	Bruce WONG
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Senior Dance Artists	Felix KE Bobo LAI
	Peggy LAM Shirley LOK
Dance Artists	Eric KWONG Zelia TAN
	Simpson YAU
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	Brian YAM*
	*The Artistic Internship Scheme is supported by the Hong Kong Arts Development Council
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Freespace

自由空間

westKowloon 西九文化區

Co-presenter of 'CCDC in Residence 2021'

Freespace

自由空間

westKowloon 西九文化區

Co-presenter of *M.U.D. – Movement Undefined 2022*



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StoryTeller

Jumping Frames - Hong Kong International
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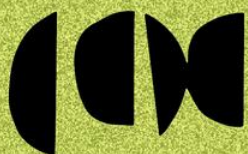
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60th Anniversary
& Hong Kong Arts Festival
50th Anniversary
香港大會堂60周年及
香港藝術節50周年
聯合誌慶音樂會

Reflections on BEYOND



Programme

In collaboration with City Contemporary Dance Company

Charles Kwong

(HKS Artist Associate 2020-2022)

AtLasT (world premiere)

Commissioned by Hong Kong Sinfonietta

Bach

Brandenburg Concerto No 3 in G, BWV1048*

Stravinsky

The Firebird Suite (1919 version)

桂冠音樂總監/指揮

Music Director Emeritus/Conductor

葉詠詩 Yip Wing-sie

小提琴/領奏

Violin/Director

格德霍特 James Cuddeford*

創作團隊@CCDC Creative Artists

編舞/舞台及服裝概念

Choreographer/Stage & Costume Concept

伍宇烈 Yuri Ng

(駐團藝術家 HKS Artist Associate 2011-2013)

創作舞者

Dance Artists

黃狄文 Dominic Wong

龐智筠 Noel Pong

黃振邦 Bruce Wong

柯志輝 Felix Ke

16 & 17 SEP 2022 8pm (五 Fri & 六 Sat)

香港大會堂音樂廳 HK City Hall Concert Hall

\$488 \$388 \$288 \$188[^] *部分座位視線受阻 Some seats may have restricted view

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2022年第四季 4TH Term 2022

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Children Dance
Courses

舞蹈課程
Dance Courses

課程日期 Class Period

29.09-21.12.2022

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課程資訊 Course Information



舞蹈課程
Dance Courses



兒童舞蹈課程
Children Dance Courses

網上報名 Online Registration



舞蹈課程
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兒童舞蹈課程
Children Dance Courses

查詢 | 2328 9205 / 3705 8513 電郵 E-mail | dc-course@ccdc.com.hk



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