

CITY



CONTEMPORARY DANCE COMPANY



# 迴影

ECHO IN THE MIRROR

# 時空觀

Travel of Soul Time AFTER Time

House Programme

Programme I  
***Echo in the Mirror***

Intermission

Programme II  
***Travel of Soul Time AFTER Time***

12.5.2023 [Fri] 8pm\*

13.5.2023 [Sat] 8pm\*

14.5.2023 [Sun] 3pm

Auditorium, Kwai Tsing Theatre

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

Approximately 120 minutes with intermission.

Audience of aged 12 or above are welcomed.

Please note that the *Travel of Soul Time AFTER Time* contains scary and emotionally unsettling segments.

Latecomers will not be admitted until a suitable break of the performance.

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.

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

**If the stage was a mirror, what would play out in its reflection of your heart and soul?  
How would your inner scenery unfold from there?**

At every moment, we are pushing and being crushed by the wheels of time. The past three years have seen countless individuals, families, and cities undergo unprecedented changes, disturbance and emotions that brought about are radical and complex beyond words. Created by two choreographers at different stages in life,

*Travel of Soul Time AFTER Time & Echo in the Mirror* channel their sentiments from the past three years, from the most intimate emotions to candid imagery on stage; from an individual's story to a team's spirit. Woven with these elements, the performances suffuse your hearts and mine, inviting you and me to transcribe the stories of this city.

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# Next Stop is...?

By Yuri NG

CCDC has been home to Noel and Terry for hundreds of dancing hours. What we are seeing on stage tonight are testimonies to their lives at CCDC, and beyond. Let us witness how their lives are interwoven with one movement leading to another, as if never-ending.

# 迴影

ECHO IN THE MIRROR



## **About *Echo in the Mirror***

At a certain point in time, some people choose to look back, some dwell on it, while others decide to leave. *Echo in the Mirror* is like a smashed time capsule, each fragment is a refraction of every eye and body on stage, exuding their individual emotions toward this land over partings and reunions. What was once collected is now scattered all over, and transformed, at this very moment, into a brand-new anchor point. The curtain closes, as everyone on and off stage part ways and return to normalcy: either leaving, exploring a new chapter, or continuing their search. Whatever point in time you are at, I hope you can look forward to the future and create your next moment with hope.

## **Creative Team List**

**Choreography | Noel PONG**

**Dramaturgy | Melissa LEUNG**

**Set and Costume Design | Charfi HUNG**

**Lighting Design | Lawmanray**

**Sound Design | Candog HA**

**Performance | Suyi HON, Natalie KO, Bobo LAI,  
Peggy LAM, Shirley LOK, Zelia TAN,  
Dominic WONG, Brian YAM<sup>^</sup>**

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



# Chapter

Pleased

Suspended

Power

Opening

# Music List

*Bleed it Out* - Linkin PARK

*Peer Gynt, Op, 23 / Act II - Solveig's Song* - Edvard GRIEG

*How to Make Classic Carbonara* - Jamie OLIVER

*Cry to Me* - Bert Russell BERNS

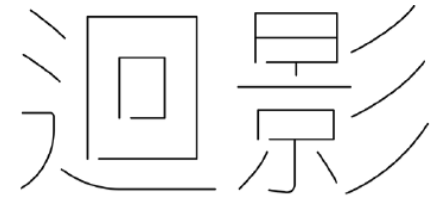
*Sonata in D Minor, Op. I No12, RV. 63, "La Follia": I. Adagio* - Vivaldi

*Lamentate: Pregando* - Arvo Pärt

*One* - Jaeyun KIM

*Three* - Jaeyun KIM

*Hellions* - Will PUTNEY



ECHO IN THE MIRROR

# Choreographer's Note

Noel PONG

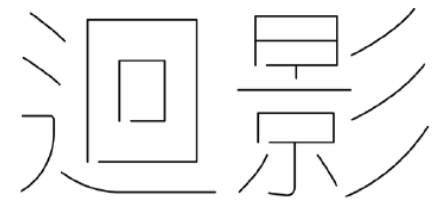
When thinking about what to write for this “Choreographer’s Note”, my first instinct was to focus on the people, rather than too much on the work itself. I would like to take this opportunity to mention my “comrades”, those with whom I have worked closely over the years-- I am grateful to have been able to collaborate with them once again, and for those who worked with me for the first time-- it is my honour to have crossed paths with you.

Dominic Wong was my classmate at The APA, and is someone I describe as a “childhood friend”. To me, he will always be that cheery, youthful guy in a white shirt that strides forward with a green backpack.

Peggy Lam had a great impact on me when she joined the company. In my early days in the company, I performed on stage with her, who was still a secondary school student then. Who knew that in a few years, she would become my colleague? That was the first time I felt “old”. For 10 years, Peggy has been my roommate on tours, where we have had the most fun being carefree and authentic with one another.

Olivia Tse is my former colleague from the Technical Department. We became great friends through a show. After she left the dance company, we had not met each other at work, until this “final show” where we had the chance to work together once again. I have always said this about her: When I have Oli, there is no need to worry.

Since *Crime Scene* in 2009, Charfi Hung has been my “designated” costume designer. In recent years, she has also become my set designer. Given her dainty and elegant look, I used to wonder how she was able to work in a backstage environment where things



ECHO IN THE MIRROR

## I Choreographer's Note

could be dirty and messy. But she always says that her delicate appearance belies her true character as a tough cookie. Now I know for a fact that she is an artist who would go to great lengths to achieve perfection. That is also why we became close friends, because we share the same ideas in our pursuit of “beauty”.

I also have to mention my sound designer, Candog Ha. When the dance company's former production manager Thomas Leung recommended her to me, I said that would not be necessary as I already had my music prepped. Back then, I had no clue whatsoever about the importance of her role. Since *Crime Scene*, I have always asked to her handle the sound for all my choreography. I call her “Golden Ears”—I would only play sounds that have been approved by her in my performances.

There is also Bobo Lai. Her first performance as a new dancer in the company was in my work *Happy Birthday?* (2015). This time around, *Echo in the Mirror* will be her last before she leaves the company. I feel honoured to have been such a meaningful part of her professional journey.

Shirley Lok and I have produced many works together. As the mainstay of the dance company, she has always been a reassuring presence that allowed me to create with ease and peace of mind.

As for all the new budding talents—Zelia Tan, Natalie Ko, Suyi Han, and Brian Yam—this was our first collaboration, and it has been a most enjoyable three months. Thank you for accepting me wholeheartedly as part of this joyful team.

Not forgetting my new best friend Melissa Leung, the dramaturg. This was the first time we worked together formally, and thank you

## | Choreographer's Note

for having been so generous in sharing your expertise and experiences with me both professionally and personally. I may not have understood everything, but I hope to continue learning from you when opportunities arise in the future.

Last but not least—there is our lighting designer and biker Lawmanray. I must mention that the ending scenery for *Echo in the Mirror* was his idea. Sometimes, you do not need to be long-time partners to work magic together; all it takes is just for you to be on the same wavelength.

This journey has been an exchange between the “new” and the “old”, between all my partners and myself. An outsider may think what I am doing is dwelling on the “old”, as I look back on my past; however, it is the “new” me that is now exploring possibilities for a different future.

Wish you all the best.

Noel

## **From 1997 – Noel Pong’s journey**

By Alysa LEUNG

At first glance, the rehearsal of *Echo in the Mirror* is like a broken time capsule. Memories are scattered all over the place, with the choreographer and dancers each bringing their own stories to mingle in this place and time. *Echo in the Mirror* is choreographer Noel Pong’s last work before she moved on from the Company. What is it like to say goodbye to the place where you’ve fought for so much for 26 years and then turn a new page?

“Noel Pong, Artist in Residence at City Contemporary Dance Company (CCDC) graduated with a First Class Honours in Modern Dance from The Hong Kong Academy for Performing Arts (HKAPA) in 1997. She joined CCDC that same year. A local choreographer, Noel’s style of work largely combines elements of dance with theatre.” This year is my first year with the Company, and when I read this, the year 1997 caught my attention – it was an important year for Noel, and it was also the year I was born and now it has become an interesting link between us. Before I visited her, I told Noel, “I was born the same year you entered the Company, I’m lucky to be able to meet you.” I cherished our encounter even more because of fate.

### **The girl who loves beauty is introduced to dance**

On the day of the interview, Noel asked me to start from her alma mater. She told me the story of a ‘girl who loves beauty and is introduced to dance’. Noel hadn’t been exposed to dance by the time she entered second form, but because she ‘loved beauty’, she

## | From 1997 – Noel Pong’s journey

joined the school’s dance troupe that year. The instructor at the time was a first-time graduate of HKAPA and also a Dance Artist with CCDC. In 1989, Noel was selected to join the student dance delegation by The Education Bureau. Her teacher said that if she performed well, then she could represent Hong Kong in Beijing. In the end, it was not possible to go, but the experience of being selected made her more serious about pursuing her dance studies. She made a vow to apply to HKAPA and promised her family that she would definitely ‘get a job’ after she graduated! After she finished secondary school, Noel was admitted into the HKAPA’s School of Dance, becoming the youngest student in her class. She describes the atmosphere at that time as being pure, free and equal, with their teachers taking pains to ensure that every student mastered the dance techniques. She laughs as she recalls how she thought that because of her foundation in dance from secondary school she felt she was her class’s ‘best’ dancer.

“I used to say that my training in dance had been ‘authentic’ Hong Kong modern dance.” By ‘authentic’, Noel means that when HKAPA was first established in the 1980s and 1990s, most of the teachers came from the United States, and mainly taught American-style modern dance. So, Noel's dance journey was influenced by the aesthetics of 1980s American modern dance culture.

## | From 1997 – Noel Pong’s journey

### **The journey to becoming a choreographer**

After graduating, she joined CCDC as a full-time Dance Artist, the same year as I Jin CHEN. Noel describes how CCDC was a very different learning environment to HKAPA. “There were so many talented performers here, all kinds of dancers, all kinds of choreography styles, and at the same time it was like a big family, really caring.” In 2006, the CCDC Dance Centre Studio 7 in Wong Tai Sin was completed and the Company encouraged dancers to try their hand at creating their own works. In *Dancers’ Homework*, Noel’s first full-length work, *Rainy Days and Mondays*. became an “overnight sensation”. Noel smiled as she recalled how resources were scarce back then, she had to use whatever she had at hand. There was no money to make costumes, but she did have the best when it came to one thing – ‘people’. She invited I Jin CHEN, YANG Yuntao, LAM Po, LUO Fan and Michael Lopez (1977 to 2016), Joann CHOU to work with her. GOH Boon Ann was lighting director. After work, she and the dancers would rehearse intensively in the dance studio. With hindsight, Noel believes that it was a period of great growth for CCDC, the hardware and software were just right. It was the right time, the right place with the right people to make the Noel Pong that she is today.

Noel had now embarked on her journey as a choreographer. Her first work, the comedic *Rainy Days and Mondays*. was based on her observations of living spaces (offices) and the combination of five

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<sup>1</sup> *Dancers’ Homework* is a CCDC creative platform, designed to allow dancers to create and present their own works and for choreographers to test their skills.

## | From 1997 – Noel Pong’s journey

‘angry’ men and one girl; she focused on her perceptions of life up until *Off Screen*. From *The Buying Game* to *Leaving & Living*, she took on broader and larger issues, endeavouring to approach them from angles other than ‘humour’. The intimate *Leaving & Living* (2016), discussed life, death, separation and dissecting the self, and *Nuts’hell* (2018), explored what it means to be ‘normal’.

Although it looked like everything was going well for her, she admits there were troubles. There are people who say that they want something new in their life, but what does ‘new’ mean? What do the ways that she has trained and made her work represent? After such a long, weary and confusing journey, why is she still creating work today?

Looking back at her career, Noel says she is grateful to everyone she met along the way. Without the first dancers, there would have been no first work, and then no others to follow. To this day, ‘people’ are still at the heart of her work. ‘Leaving home’ is not just her story, it is also the story of all the dancers and even the stories of so many people in Hong Kong today. The fragments and images in *Echo in the Mirror* seem to belong to Noel, but on closer inspection each dancer is performing their own story. Each pair of eyes, each body reveals their feelings about this place. On the stage, there are dancers from early 20s to her 50s, from an intern to Associate Artistic Director, from a girl just graduated to a dancer that has already become a mother, there is wave upon wave of



## | From 1997 – Noel Pong’s journey

bodies, as if the Company is in a state of flux. As the curtain closes, the audience leaves, the team on the stage may not be the same next time, there are those that have emigrated, those that have continued their studies, and those who have changed the course of their lives, and those who are newcomers... it is a shared portrait of those that stay and those that leave, of choreographers, dancers, dance companies and cities. The *Echo in the Mirror* is what it is because of the decisions we all make in our lives.

### **Leaving not only the city, but an era**

Each year, her work is strongly connected to the ‘people’ of that time (choreographers/dancers/designers/technicians, etc.), and as people change, so do the times. "I'm so grateful that I joined the Company when I did; those were the best 20-something years of my life."

By now, Noel’s eyes are red. She is grateful that she met such good friends and comrades-in-arms here, performing in all kinds of dances, large and small; she has rehearsed and worked with the best. Her career developed during a great period. In *Echo in the Mirror*, seeing how she talks to the dancers and following her working style, I feel how much she cares about them. It doesn’t matter whether they are former colleagues or newbies, she watches and listens carefully; rehearsals are a time of mutual understanding. After 26 years here and countless new friends, she is both familiar and unfamiliar with this place.

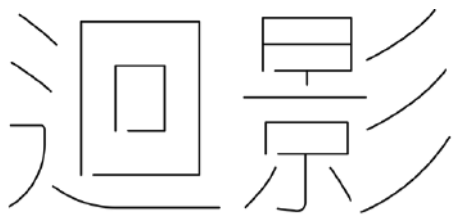
## | From 1997 – Noel Pong’s journey

In the end, just when it is time to leave, I asked, “Are you sad to be leaving?” “I’ve lived here for too long already; it became old a long time ago and I don’t like the furnishings anymore. I’m looking forward now to building my own space from scratch in the future. (Although it’s annoying, haha. )”

She finished talking, turned gracefully and we smiled our goodbyes.

Take care and have a safe journey.





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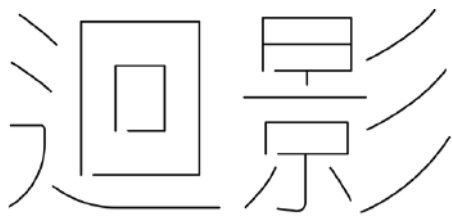
## Noel PONG

### Choreography



Noel joined CCDC in 1997 after graduating from The Hong Kong Academy for Performing Arts with first class honours in Modern Dance. She was promoted to Artist in Residence in 2019. She is a homegrown choreographer celebrated for combining elements of dance and drama. Her early choreographic works were staged in ‘Guangdong Modern Dance Festival’ and ‘Hong Kong Dance Festival’, and commissioned by ‘Jumping Frames International Dance Festival’ (later renamed ‘Jumping Frames – Hong Kong International Movement-image Festival’). Later, she staged over 15 original choreographic works in CCDC and was invited to Italy and Germany as a choreographer.

Pong is regarded as one of “Hong Kong’s most promising choreographers” by South China Morning Post (SCMP). *Crime Scene* was selected by SCMP as one of the 'Best Dances' in 2009 and *Off Screen* received 'Outstanding Choreography' at the Hong Kong Dance Awards in 2012. *Happy Birthday?* was selected as 'Best Dance Show' in The Hecklers by HKELD. She has also been invited to restage several works at the ‘Guangdong Modern Dance Festival’.



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## Melissa LEUNG

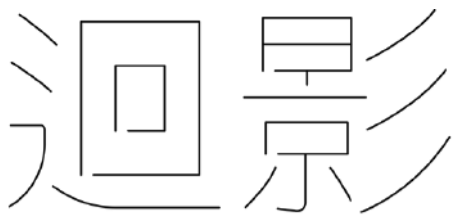
Dramaturgy



Melissa Leung graduated in Sports Science and Physical Education from The Chinese University of Hong Kong. She then studied The Theatre Training and Research Programme at the Intercultural Theatre Institute in Singapore. Leung also received a master's degree in Drama at The Hong Kong Academy for Performing Arts, major in Dramaturgy. She is currently the Company Dramaturg of CCDC.

Previously as the Assistant Artistic Director (Education) of CCDC, she directed the 'Jockey Club Contemporary Dance Literacy and Learning Project', which was awarded the 'Certificate of Merit (Non-School Division) for Arts Education' at the 14<sup>th</sup> Hong Kong Arts Development Award and the 'Outstanding Dance Education or Community Dance' at the 22<sup>nd</sup> Hong Kong Dance Awards in 2020.

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



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## Charfi HUNG

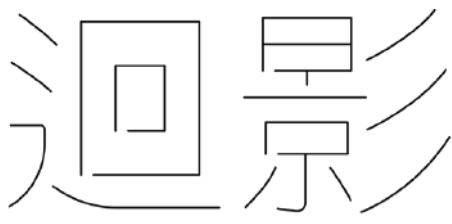
Set and Costume Design



Charfi Hung was awarded the Hong Kong Jockey Club Scholarship and graduated from The Hong Kong Academy for Performing Arts with a Bachelor of Fine Arts (Honors) Degree in 2003, majoring in Theatre and Film Design. She went to Central Saint Martins Collage of Art and Design for further studies in 2006 and was qualified as full member of Hong Kong Designers Association in 2008.

Hung's recent theatrical works include *Crazy For You*, *A Streetcar Named Desire*, *Made In HK*, *The Telephone*, *LeVilli*, *Macbeth*, *Faust*, *Spool!*, *Blackbird*, *The Will to Build*, *Crazy for Her*, *Shed Skin* and *French Kiss*. Her design for CCDC includes *Herstory*, *What's Next?*, *Crime Scene!*, *As If To Nothing*, *Off Screen* and *The Tale of Miles in Triptych*.

In addition to theatrical works, she also designs sets for commercial events of renowned brands. She participated in Circus Musical *Vovage de la vie*, *Elēkrōn* and the five-time Tony Award-winning *Kung Fu Panda Spectacular* directed by Susan Stroman designed by Stufish (a.k.a Mark Fisher Studio) as Art Director. Her recent work was costume design for HKREP production, *The Father (Le Père) & Pride*.



ECHO IN THE MIRROR

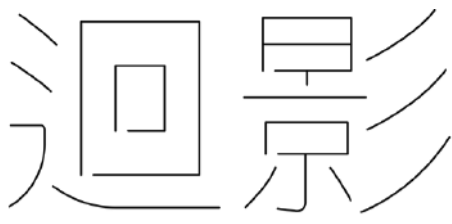
## **Lawmanray**

### **Lighting Design**



Lawmanray (Raymond Law) graduated from The Hong Kong Academy for Performing Arts (The HKAPA) in Lighting Design. He is currently studying for a master's degree on Theatre Direction at The HKAPA. He has worked as a freelance lighting designer for different theatre companies, including Hong Kong Repertory Theatre, On & On Theatre Workshop, Windmill Grass Theatre, Y-Space, The HKAPA and others. He joined CCDC as Resident Lighting Designer in 2017, and has worked on many productions such as *Why Not Kill Us All...*, *The Little Prince*, *Requiem HK*, *Winterreise*, *The Rite of Spring* and *Re-Mark*, among others. He received 'Outstanding Lighting Design' at the 22<sup>nd</sup> Hong Kong Dance Awards in 2020 for *Winterreise*.

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



ECHO IN THE MIRROR

## Candog HA

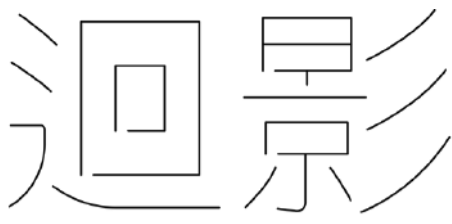
### Sound Design



Ha Yan-pui graduated from the Theatre, Sound and Music Recording Department at The HKAPA. She is working as sound designer and engineer for many local and overseas productions and as sound consultant for some musical festivals.

Her recent design works include *The Impossible Trial* for Freespace x HKREP, *Yat-Sen the musical* for HKAF, *The Stage Door on Mars* for HKCO, *The Woman In Kenzo* for Chung Ying Theatre and received the 'Best Sound Design' at the 30<sup>th</sup> Hong Kong Drama Awards for *The Originals Re-imagined*. Other works include *Sing Out* and received 'Best Sound Design' at the 27<sup>th</sup> Hong Kong Drama Awards, *Our Immortal Cantata* (re-run) and received the 'Best Sound Design' at the 26<sup>th</sup> Hong Kong Drama Awards, *The Architecture of the City*, *Lauzone*, *The Reincarnation of Red Plum* and the *Little Hong Kong Series* and etc.





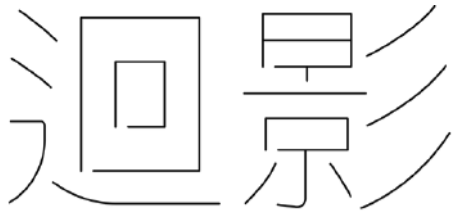
ECHO IN THE MIRROR

# Suyi HON

## Performance



Suyi Hon graduated from The Hong Kong Academy for Performing Arts, majoring in Contemporary Dance and minoring in Choreography. She received the ‘Grantham Scholarship Funds’ from 2018 to 2020. Hon participated in different performances, including: *Imagination Boom 4* by E-Side Dance Company (2018); *Insight* (2020) and *Upside Down* in *The Box Street Style Lab 3.0* by Hong Kong Street Dance Development Alliance (2022). She joined CCDC in 2022 as a Dance Artist Trainee.



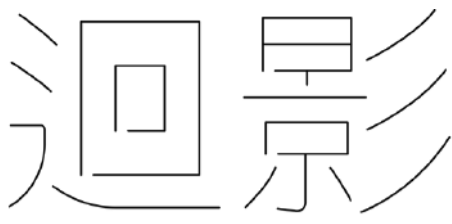
ECHO IN THE MIRROR

# Natalie KO

## Performance



Natalie Ko graduated in Contemporary Dance from The Hong Kong Academy for Performing Arts. She received numerous scholarships during the study. She was selected to participate in a collaborative initiative with Akram Khan Company, a production residency and world premiere of *Jungle Book Reimagined* in 2022. She has collaborated with Mickael Marso Riviere, Jorge Jauregui Allue and explored MoCap with Alexander Whitley. She joined CCDC in 2022 as a Dance Artist Trainee.



ECHO IN THE MIRROR

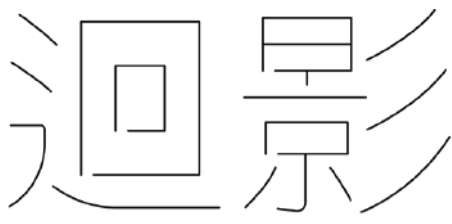
## **Bobo LAI**

### **Performance**



Bobo Lai graduated in Contemporary Dance from The Hong Kong Academy for Performing Arts. She was a full-time dancer of Guangdong Modern Dance Company from 2009 to 2014. She then joined CCDC in 2015, becoming a 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 also performed around the world, including Guangzhou, Beijing, Taiwan, Australia, Belgium, Germany, Israel, Japan, South Korea and Vancouver. Her recent choreographic works include *One Plus One Ant* (2012), *X-85213* (2017) and *Boiling Bo* (2020).



ECHO IN THE MIRROR

# Peggy LAM

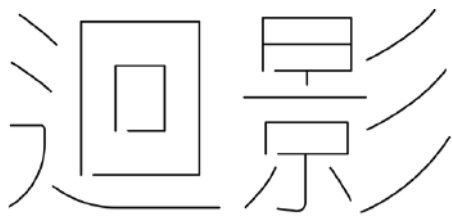
## Performance



Peggy Lam graduated in Contemporary Dance from The Hong Kong Academy for Performing Arts. As a recipient of several scholarships during her studies, she has toured extensively overseas with The HKAPA. Lam was a member of CCDC Dance Centre's dance training scholarship schemes 'Young Sky' and 'WuDaoQingNian'. She joined CCDC in 2007, becoming a Senior Dance Artist in 2022.

Lam has collaborated with renowned choreographers, and performed in numerous productions of CCDC. She received the 'Outstanding Performance by a Female Dancer' at the 24<sup>th</sup> Hong Kong Dance Awards in 2023. Her recent choreographic and co-choreographic works include *Picture Triangle* in *In-between* (2014), *Journey to the West* (2016), *Today . I* (2017), *Coexist* (2019), *The Odyssey of Little Dragon* (2019), *The Copybook of Life Challenge for Apprentice Magician* (2020), *Gute Nacht Mondlight* (2020) at Germany Live Theatre, *Luck-Quacka* (2021) and *Behind me 1* in 'M.U.D. - Movement UnDefined' (2022).

In recent years, Lam has focused on dance training to explore and advocate the physical and mental health development of children. She is now a tutor of children dance courses and dance training scholarship scheme 'CCDC Junior'.



ECHO IN THE MIRROR

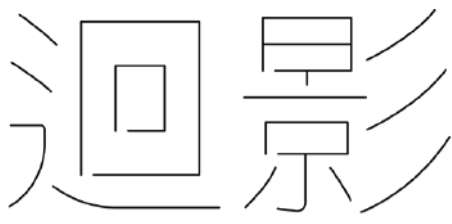
# Shirley LOK

## Performance



Shirley Lok graduated in Ballet from The Hong Kong Academy for Performing Arts. She received several scholarships during her studies. She has performed widely in Hong Kong and overseas with different dance companies, including Hong Kong Ballet and Hong Kong Dance Company. She joined CCDC in 2010 and received a Master of Intercultural Studies from The Chinese University of Hong Kong in 2018. She became Senior Dance Artist in 2022 and was promoted to Rehearsal Mistress in 2023.

Her recent choreographic works include *Besieged* in *In-between* (2014), *Journey to the West* (2016), *Generation Beta* in 2019 *Dancers' Homework* and *Rebug* in *M.U.D. – Movement UnDefined* in 2022.



ECHO IN THE MIRROR

## Zelia TAN

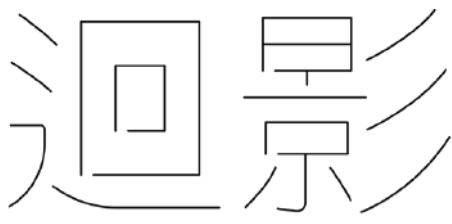
### Performance



Zelia Tan graduated with first-class honours at The Hong Kong Academy for Performing Arts. She joined CCDC in 2019 and is currently a Dance Artist.

Tan performed in Helen Lai, Yuri Ng, Sang Jijia and Kim Jaeduk's works, and also presented a number of choreographies, including: *audītūs* (2021), *Sensing Adjacency* in *M.U.D. – Movement UnDefined 2022* and *Accelerating Dimension* (2022). Her dance films were also screened at multiple international dance film festivals.

Tan is passionate in exploring the possibilities of body movements and creation approaches through choreography, moving-images and scientific-based technology. She was invited to perform in the VR dance by Gilles Jobin (Switzerland) and ROXY-TanzLabor (Germany), and published a paper at the 25<sup>th</sup> Digital Research of Humanity and Arts Conference. She was also one of the resident artists of the Leonardo 21 project and Visiting Artist at The HKAPA.



ECHO IN THE MIRROR

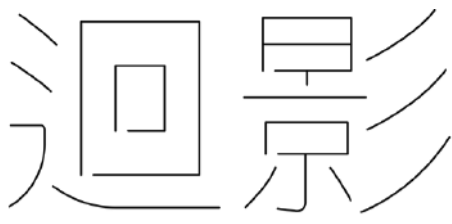
## Dominic Wong

### Performance



Dominic Wong graduated from The Hong Kong Academy for Performing Arts and joined CCDC in 1996. He was promoted to Associate Artistic Director in 2016. Wong's choreographic works are acclaimed for being innovative and diverse. His works include *Blind Chance* (2012), *Second Thoughts* (2014), *Travelogue* (2016), *The Little Prince* (2017), *Day After Day in Season(s)* (2018), musical *Matteo Ricci* (2019) and *The Odyssey of Little Dragon* (2019).

His work has been presented at 'Beijing Dance Festival' and 'Guangdong Dance Festival'. He received 'Outstanding Performance by a Male Dancer' twice at Hong Kong Dance Awards for his performance in *Plaza X* (2001) and *The Comedy of K* (2013). *Xtremely Four Seasons* and *What's Next* were both named one of the 'Best Dances of the Year' by South China Morning Post, while *Travelogue* received 'Outstanding Medium Venue Production' at the Hong Kong Dance Awards in 2017.



ECHO IN THE MIRROR

## Brian YAM

### Performance



Brian Yam graduated in Ballet from The Hong Kong Academy for Performing Arts. He was a recipient of numerous scholarships during his study and performed in *Don Quixote* for Hong Kong Ballet and *La Sylphide & Le Conservatoire - Bournonville School* for Hong Kong Ballet Group. Yam has attended Hong Kong Spring Intensive by Royal Ballet School and B12 Berlin Workshop Festival in Germany, where he studied contemporary dance. He was selected to participate in a collaborative initiative with Akram Khan Company, a production residency and world premiere of *Jungle Book Reimagined* in 2022. His sole choreographic work is *The Suite*. He joined CCDC in 2022 as Dance Artist Trainee.





# 時空觀

Travel of Soul Time AFTER Time



## About Travel of Soul Time AFTER Time

With my body I recite

Every epitaph

Fallen from the sky.

“Miss me not,” he said.

“I’ll try,” I utter. “To tear away from your eyes.”

We shall meet again.

## Creative Team List

Choreography | Terry TSANG

Music | LEUNG Po-wing\*

Dramaturgy | Melissa LEUNG

Rehearsal Master | Jack WONG Yiu-kuen

“Hell-door-breaking” Advisor | WONG Cheuk-git

“Hell-door-breaking” Musicians |

CHEUNG Kam-wa, LAM Ho-fai, MOK Ngo-yin, MOK Tung-yiu

Set and Lighting Design | Lawmanray

Costume Design | Charfi HUNG

Sound Design | Candog HA

Performance | Suyi HON, Felix KE, Natalie KO, Bobo LAI,  
Peggy LAM, Shirley LOK, Zelia TAN, Brian YAM<sup>^</sup>,  
Simpson YAU

\*With support and kind permission of the Hong Kong Academy for Performing Arts

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

The creative research for this performance began in 2020 with support from multiple creative platforms and organisations. Special thanks to Tai Kwun, Hong Kong Dance Exchange, and the creative researchers and dancers - Rain Chan, Marco Chiu, and Jimmy Suen.

## Scenes

### Back to 2019

“Miss me not  
For I am now under the tombstone.  
The me that you remember  
Will become the summer breeze  
Or the sand in the wind.  
So look away, much as you can.”\*

And I shall do my best to tear my eyes, away from yours.

(\*Epitaph, from Ye Ching’s poetry collection “More Decisions in the Next Life”)

### The Masses

In a desolate space,  
Shielding my eyes are all the souls.  
What else can I do,  
But keep on walking,……  
And walking.

One corpse after another leans on me,  
Wet and heavy.  
They are life, the soil of the future--

For which you are the witness.  
I shall lay them to rest.

So long.

## The Ten Mantras

太上台星，應變無停。驅邪縛魅，保命護身。  
智慧明淨，心神安寧。三魂永久，魄無喪傾。  
丹朱口神，吐穢除氛。舌神正倫，通命養神。  
羅千齒神，卻邪衛真。喉神虎賁，炁神引津。  
心神丹元，令我通真。思神煉液，道氣常存。  
靈寶天尊，安慰身形。弟子魂魄，五臟玄冥。  
青龍白虎，對仗紛紜。朱雀玄武，侍衛我真。  
元始安鎮，禱告萬靈。惡讀真官，大道祇靈。  
左神右聖，不得妄驚。回向正道，內外肅清。  
各安方位，鎮守壇庭。太上有命，搜捕邪精。  
護法神王，保衛誦經。皈依大道，元亨利貞。

(The Ten Mantras, a funeral ritual scripture)

## Hell-door-breaking

To submit and take refuge in the ultimate Dao,  
Is to reach the true celestial treasure.

The creation of the three realms and heavenly pillar,  
Lies in non-action, the wondrous way.

The birth of the heavens, the earth, all beings,  
and the Buddhas and immortals,  
And retreat in free spirits, is the one and only way.

One who takes refuge in Dao  
Will descend not into debauchery.

(Excerpts from *The Three Refuges*, a funeral ritual scripture)

## The tree that grows again

When a fruit falls,  
The tree feels something  
That is not pain, but departure.

The tree then recalls  
The fruit's colour when it was raw.  
A youthful hue  
of innocence.

(#Forlorn, from Ye Ching's poetry collection  
"More Decisions in the Next Life")

## Choreographer Note

Terry TSANG

We have been through so much together.

From 2013 to 2019, and 2019 to 2023.

Through social unrest, the pandemic, and countless departures of the living and the dead.

At this moment, Hong Kong is in a trough, as if we have not fully processed the myriad wounds on our bodies and in our souls.

Can *Travel of Soul Time AFTER Time*, in its 50 minutes,  
Take us through spiritual healing?

As we speak of the past with the present, our goal is the future.

This work is the first complete rendition of the fruits of my research into “hell-door-breaking” in the last three to four years.

Thank you Tai Kwun - Centre for Heritage and Arts for commissioning the first section of this piece, and Hong Kong Dance Exchange for the second section.

Special thanks are also due to the creative researchers and dancers: Wong Yiu-kuen (for the first section) and Chan Pak-hin, Rain; Chiu Ka-chun, Marco; Suen Nam; and Wong Yiu-kuen (for the second section).

Till next time. So long.



## Halfway journey– Terry Tsang’s inner ‘crossing’

Written by Melissa LEUNG

Over the past few years, Terry TSANG’s role has expanded from full-time dancer to photographer to choreographer. His works have been called “visually striking”, “aesthetically distinctive,” and “with a strong theatrical presence”. These descriptions remind me of my connection to him dating back to when he was in secondary school. Back then, I was a drama teacher directing a school musical. The students were members of the singing, drama and street dance groups. One of the teachers said to me: “Our students may not be the best academically, but they all work really hard and are good at the arts.” There was a time in Hong Kong when artistic activities in school were a lifeline for students who weren’t doing so well in school. Art got kind of stigmatised. If we discard such labels, actually we’re all equal when it comes to art, we’re all on our own journey, practising our own kind of art.

### Meeting, the start

It was 2008 and I was six months pregnant. I didn’t meet Terry again after that. I only remember the teacher sharing a video of him and his classmates winning a street dance competition. I thought, “Wow, he dances really well! How come he’s not as passionate when saying his lines on stage?” Afterwards, I spent a long time outside Hong Kong, only coming back now and again. I heard from a friend that Terry had become a full-time CCDC Dance Artist. Wow! How fantastic. Ten years later, when I came back to Hong Kong, we became colleagues. But less than half a year later, after five years with the Company, Terry decided to go in search of his artistic values and an inner sense of physical performance and he left the company in January 2019 to become a freelance dancer. Originally,

## | Halfway journey– Terry Tsang’s inner ‘crossing’

I thought there wasn’t much of a chance that we’d meet again but when CCDC’s Wong Tai Sin Dance Centre was relocated in 2020, the new Artistic Director Yuri Ng approached Terry and asked him to take photos of me and my colleagues in the Centre’s forgotten corners and document this cultural space that has been a CCDC landmark for more than 20 years. Terry asked everyone their favourite part of the building. Someone chose the changing rooms, one, the metal gates facing Fei Fung Street, and another a locker that had turned a bit rusty. I chose the store room in the lounge of the Dance Centre office. Terry asked us to choose our own clothes for the shoot and I brought a pastel blue floral skirt and a white blouse. He used a fish-eye lens to capture me in the storage room. After pressing the shutter, he checked the camera’s screen and said, “The colour of your skirt goes well with this space, it matches the colour of the boxes of A4 paper.” I had chosen that skirt because I wanted something that wasn’t the usual me, but Terry’s eye for colour, captured by his camera, enabled a fresh perspective on the CCDC Dance Centre, something that belonged to our collective memory.

After the shoot, he said to me, “I’ve never seen this version of you.” I felt the same. This was a version of Terry – the photographer – that I had never seen before. On another occasion, he told me that he had learned the art of photography by watching YouTube videos online; after leaving the Company, he had had a strong desire to discover another way of viewing the body. With his dancer’s sensibility and unique touch, his lens captures a deeper level of the physical body; different textures and breath of the flesh. When I

## | Halfway journey– Terry Tsang’s inner ‘crossing’

asked him why he was so interested in observing the body, he recalled that when he was in secondary school, one of his teachers called him in for a ‘talking to’ and told him that the other teachers thought that he was impolite and wasn’t paying attention in class because of the way he walked and from his posture. It was then that he realised that bodies can convey a lot and he began to get into dance. His biggest goal was to have an excuse “not to go home” when he joined a street dance group with his friends, they often rehearsed for performances or competitions; later he discovered that he always got the position at the centre. He joined The Hong Kong Academy for Performing Arts (HKAPA) – Gifted Young Dancer Programme (GYDP) and then enrolled in HKAPA’s School of Dance. This opened to the door for him to modern dance performance and he naturally began his pursuit of art.

### **Searching, the chase**

Before he left the Company, Terry created a solo dance piece called *Terry-fy*, and in the same year he recreated the nude performance, *Mo Ngaan Tai*. He describes himself as being very lucky because he had the help of a lot of forerunner who gave him good advice and helped him to improve. Even so, it was hard and difficult work. Such dark times surely influenced his development. During primary school, his family thought that Hong Kong was better for his future, so he was sent to live with relatives. Without his parents around, he always found it difficult to express the swirl of emotions he was feeling, but he could do it with his body. This helped to cultivate his inner potential and unlimited imagination of a performer. One of the things he strives for in the aesthetics of performance is the inner

## | Halfway journey– Terry Tsang’s inner ‘crossing’

strength of the dancer’s body. This time with *Travel of Soul Time AFTER Time*, he took the material from his research on “Breaking Open the Gates of Hell”, and developed it into a dance vocabulary and spatial imagination for the stage. His connection to traditional Taoist rituals comes from watching his relatives perform Shengong opera when he was child. He talks about how he was always moved by the sound of the chanting and the instruments. After arriving in Hong Kong, he once came across a group singing in a familiar dialect in a playhouse. This sparked his excitement and interest in the ceremony once again. In his early creative days, Terry once said that he felt he had to get to know his own roots before he could figure out his present. That’s why the rituals of “Breaking Open the Gates of Hell” have been a key theme in his research in the past three or four years. He took the time to study from the masters, observing them at work and learning every detail. When he began to conceive of the ideas behind this work, he was very clear that, in addition to exploring how different materials could be transformed into choreographic techniques and space, what he really wanted to do was to respond to the events of the past three years in Hong Kong and his own feelings about it through this work or rather, very personally, through the art of dance. As the project entered its mid-to late stages, it became increasingly clear to him that *Travel of Soul Time AFTER Time* is an artistic "transcendence" and imbued with a positive meaning -- the merits of the living turning to face the departed, the city and then looking back. He says that he is looking at the past from the present, for the benefit of the future.

## | Halfway journey– Terry Tsang’s inner ‘crossing’

### **Thinking, beyond**

This time, Terry has taken on the role of choreographer and is working with old colleagues and new friends. Communication is a challenge and a skill he has to work on at the moment. He has had to process all the material he has personally studied and translate it into guidance for use during rehearsals. He has been constantly thinking about how to communicate through words and at the same time, how not to be limited by words and how to get people to experience his artistic vision and interpret the imagination of the body. Terry has been described as a choreographer who is visually oriented, yet he is actually more interested in what happens internally. For this work, I was able to accompany him and listen to his thoughts along the way, not only in terms of discussions about the work but also in terms of his views on issues and people. His views on what makes a strong stage performance, his views on society, and his views on his ties to the Company and to Hong Kong. Artist Daniel YEUNG has described Terry as one of the very few young choreographers who are pursuing modern dance in Hong Kong with a local cultural flavour. Terry said, “I haven’t given it much thought.” The Terry I see is standing in the middle of his artistic journey, reflecting on his skills and shortcomings with an impassioned heart. Perhaps his Hong Kong-ness is that held by a homegrown generation of the times.

As an independent artist, in both production and creation, he is now planning his next step. He’s also preparing for the next stage in his life. I asked him, do you think of Hong Kong as your home? He replied that he doesn’t have this concept of a home. Home is where he lives with his partner and doing what he interests him.



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Travel of Soul Time AFTER Time

## Terry TSANG

Choreography



Photo : Jay WU

Terry Tsang is the awardee of 'Tom Brown Emerging Choreographer' at the Hong Kong Dance Awards in 2023, and is a nominee of 'Outstanding Performance by Male Dancer' in 2019. His recent work *Mo Ngaan Tai* was presented in 2019, and was later invited to two local festivals and oversea festivals in Italy and Taiwan shortly after the premiere.

Previously, Terry studied in The Hong Kong Academy for Performing Arts majoring in Contemporary Dance, and was a full-time dancer in the City Contemporary Dance Company during 2013 – 2019. Since 2020, he has started to research on the theme “Hell-door-breaking”, he later presented related works in Tai Kwun and Hong Kong Dance Exchange, and further developed into an original new production *Travel of Soul Time AFTER Time*.

In recent years, he specialises in dance photography with his establishment of Labora-Terry Arts, intensifying his investigation on creation and human body, while his camera capture influenced by visuals of dance, and his choreographic creations inspired by camera captures.

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Travel of Soul Time AFTER Time

## LEUNG Po-wing

Music



Leung's previous works include *Love in the Time of* by Theatre du Pif; *Diary VII·The Story of. ...* by Tai Kwun; *Le Pere* by Hong Kong Repertory Theatre; *I Don't Mean It* by City Contemporary Dance Company; *Backtrack-ing* by Hong Kong Dance Exchange 2022; *Why Not Kill Us All* by City Contemporary Dance Company; *Over-master, Wu* by Dance off Hong Kong Arts Festival; *Mo Ngaan Tai* by 'New Force in Motion' Series 2019; *No News is True News* by Windmill Grass Theatre; *Months on End* by Chung Ying Theatre Company; *Beyond This Time, In the Mood for Red, Qin Ai De Jin Zi 2.0* by Theatre Ronin; *It's Only the End of the World, Woyzeck* (2017), *Woyzeck* (2014) by Heteroglossia.

In 2022, received 'Outstanding Music Composition' at the 23<sup>rd</sup> Hong Kong Dance Award in *I Don't Mean It*. In 2020, received 'Outstanding Sound Design' at the 22<sup>nd</sup> Hong Kong Dance Award in *Over-master*. In 2018, received 'Outstanding Sound Design' at the Hong Kong Dance Award in *Why Not Kill Us All*.

With support and kind permission of the Hong Kong Academy for Performing Arts



# 時空觀

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## Melissa LEUNG

Dramaturgy



Melissa Leung graduated in Sports Science and Physical Education from The Chinese University of Hong Kong. She then studied The Theatre Training and Research Programme at the Intercultural Theatre Institute in Singapore. Leung also received a master's degree in Drama at The Hong Kong Academy for Performing Arts, major in Dramaturgy. She is currently the Company Dramaturg of CCDC.

Previously as the Assistant Artistic Director (Education) of CCDC, she directed the 'Jockey Club Contemporary Dance Literacy and Learning Project', which was awarded the 'Certificate of Merit (Non-School Division) for Arts Education' at the 14th Hong Kong Arts Development Award and the 'Outstanding Dance Education or Community Dance' at the 22nd Hong Kong Dance Awards in 2020.

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

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## WONG Cheuk-git

“Hell-door-breaking”

Advisor



Wong Cheuk-git is a Daoist priest, having previously worked at Kwun Yum Tong in Sheung Wan and currently working at Lok Fook Funeral Service. His family has been in the profession since his grandfather's time. In 1989, Wong started learning from his father at funeral parlours and became an official Daoist priest in 2009. He was an adviser for the play *My Grandmother's Funeral*, a classic produced and performed by Wong Wing-sze. In 2020, Wong collaborated with choreographer Terry Tsang for the first time as an adviser on the ritual of “hell-door-breaking”, for the piece *Terry-fying – Work-in-Progress Showcase*. This performance marks their third collaboration.

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## Charfi HUNG

Set and Costume Design



Charfi Hung was awarded the Hong Kong Jockey Club Scholarship and graduated from The Hong Kong Academy for Performing Arts with a Bachelor of Fine Arts (Honors) Degree in 2003, majoring in Theatre and Film Design. She went to Central Saint Martins Collage of Art and Design for further studies in 2006 and was qualified as full member of Hong Kong Designers Association in 2008.

Hung's recent theatrical works include *Crazy For You*, *A Streetcar Named Desire*, *Made In HK*, *The Telephone*, *LeVilli*, *Macbeth*, *Faust*, *Spool!*, *Blackbird*, *The Will to Build*, *Crazy for Her*, *Shed Skin* and *French Kiss*. Her design for CCDC includes *Herstory*, *What's Next? Crime Scene!*, *As If To Nothing*, *Off Screen*, *The Tale of Miles in Triptych*.

In addition to theatrical works, she also designs sets for commercial events of renowned brands. She participated in Circus Musical *Voyage de la vie*, *Elēkrōn* and the five-time Tony Award-winning *Kung Fu Panda Spectacular* directed by Susan Stroman designed by Stufish (a.k.a Mark Fisher Studio) as Art Director. Her recent work was costume design for HKREP production, *The Father (Le Père) & Pride*.

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## Lawmanray

### Lighting Design



Lawmanray (Raymond Law) graduated from The Hong Kong Academy for Performing Arts (The HKAPA) in Lighting Design. He is currently studying for a master's degree on Theatre Direction at The HKAPA. He has worked as a freelance lighting designer for different theatre companies, including Hong Kong Repertory Theatre, On & On Theatre Workshop, Windmill Grass Theatre, Y-Space, The HKAPA and others. He joined CCDC as Resident Lighting Designer in 2017, and has worked on many productions such as *Why Not Kill Us All.*, *The Little Prince*, *Requiem HK*, *Winterreise*, *The Rite of Spring* and *Re-Mark*, among others. He received 'Outstanding Lighting Design' at the 22nd Hong Kong Dance Awards in 2020 for *Winterreise*.

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

## Candog HA

### Sound Design



Candog Ha was graduated from the Theatre, Sound and Music Recording Department at HKAPA. She is working as sound designer and engineer for many local and overseas productions and as sound consultant for some musical festivals.

Her recent design works include *The Impossible Trial* for Freespace x HKREP, *Yat-Sen the musical* for HKAF, *The Stage Door on Mars* for HKCO, *The Woman In Kenzo* for Chung Ying Theatre and received the 'Best Sound Design' at the 30th Hong Kong Drama Awards, *The Originals Re-imagined*. Other works include *Sing Out* and received 'Best Sound Design' at the 27th Hong Kong Drama Awards, *Our Immortal Cantata* (re-run) and received the 'Best Sound Design' at the 26th Hong Kong Drama Awards, *The Architecture of the City, Lauzone, The Reincarnation of Red Plum and the Little Hong Kong Series* and etc.

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## Jack WONG Yiu-kuen

Rehearsal Master



Jack Wong, working as a freelance dance artist, a core member of Beyond Dance Theater and one of the evening regular class tutors.

Along with the company, Wong has worked as a teaching assistant and also participated in several dance productions and performed pieces in different districts, such as *In the Wind*, *Lies In Waiting*, *The Last Stone*, *Remnants*, *The Wind Of Empty*, *For C.* etc. Apart from the dance performances of Beyond Dance Theater, he has participated in various forms of performances, including movies, musicals, and dramas, for instance *From Vegas to Macau III*, *Matteo Ricci The Musical*, *Pole 2.0*, *Stay/ Away*, etc. He has also recently begun his choreographic career with his work *Little Girl* in *Think Out Of The Box* organized by Beyond Dance Theater.

Besides his achievement in the field of contemporary dance, he has won multiple well-known street dance competitions. Moreover, he has cooperated with various artists, for instance, Alan Tam, Samuel Hui, Kelly Chen, Jan Lamb, etc. Now he has devoted himself to developing a new dance vocabulary by creating a fusion of contemporary and street dance.

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## Suyi HON

### Performance



Suyi Hon graduated from The Hong Kong Academy for Performing Arts, majoring in Contemporary Dance and minoring in Choreography. She received the ‘Grantham Scholarship Funds’ from 2018 to 2020. Hon participated in different theatre performances, including: *Imagination Boom 4* by E-Side Dance Company (2018); *Insight* (2020) and *Upside Down* in *The Box Street Style Lab 3.0* by Hong Kong Street Dance Development Alliance (2022). She joined CCDC in 2022 as a Dance Artist Trainee.

## Felix KE

### Performance



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

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



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## Natalie KO

### Performance



Natalie Ko graduate in Contemporary Dance from The Hong Kong Academy for Performing Arts. She received numerous scholarships during the study. She was selected to participate in a collaborative initiative with Akram Khan Company, a production residency and world premiere of *Jungle Book Reimagined* in 2022. She has collaborated with Mickael Marso Riviere, Jorge Jauregui Allue and explored MoCap with Alexander Whitley. She joined CCDC in 2022 as a Dance Artist Trainee.

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## Bobo LAI

### Performance



Bobo Lai graduated in Contemporary Dance from The Hong Kong Academy for Performing Arts. She was a full-time dancer of Guangdong Modern Dance Company from 2009 to 2014. She then joined CCDC in 2015, becoming a 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 also performed around the world, including Guangzhou, Beijing, Taiwan, Australia, Belgium, Germany, Israel, Japan, South Korea and Vancouver. Her recent choreographic works include *One Plus One Ant* (2012); *X-85213* (2017) and *Boiling Bo* (2020).

## Peggy LAM

### Performance



Peggy Lam graduated in Contemporary Dance from The Hong Kong Academy for Performing Arts. As the recipient of several scholarships during her studies, she has toured extensively overseas with The HKAPA. Lam was a member of CCDC Dance Centre's dance training scholarship schemes 'Young Sky' and 'WuDaoQingNian'. She joined CCDC in 2007, becoming a Senior Dance Artist in 2022.

Lam has collaborated with renowned choreographers, and performed in numerous productions of CCDC. She received the 'Outstanding Performance by a Female Dancer' at the 24th Hong Kong Dance Awards in 2023. Her recent choreographic and co-choreographic works include *Picture Triangle* in *In-between* (2014); *Journey to the West* (2016); *Today . I* (2017); *Coexist* (2019); *The Odyssey of Little Dragon* (2019); *The Copybook of Life Challenge for Apprentice Magician* (2020); *Gute Nacht Mondlight* (2020) at Germany Live Theatre; *Luck-Quacka* (2021) and *Behind me 1* in 'M.U.D. - Movement UnDefined' (2022).

In recent years, Lam has focused on dance training to explore and advocate the physical and mental health development of children. She is now a tutor of children dance courses and dance training scholarship scheme 'CCDC Junior'.

## Shirley LOK

### Performance



Shirley Lok graduated in Ballet from The Hong Kong Academy for Performing Arts. She received several scholarships during her studies. She has performed widely in Hong Kong and overseas with different dance companies, including Hong Kong Ballet and Hong Kong Dance Company. She joined CCDC in 2010 and received a Master of Intercultural Studies from The Chinese University of Hong Kong in 2018. She became Senior Dance Artist in 2022 and was promoted to Rehearsal Mistress in 2023.

Her recent choreographic works include *Besieged* in *In-between* (2014), *Journey to the West* (2016), *Generation Beta* in 2019 *Dancers' Homework* and *Rebug* in *M.U.D. – Movement UnDefined* in 2022.

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## Zelia TAN

### Performance



Zelia Tan graduated with first-class honours at The Hong Kong Academy for Performing Arts. She joined CCDC in 2019 and is currently a Dance Artist.

Tan performed in Helen Lai, Yuri Ng, Sang Jijia and Kim Jaeduk's works, and also presented a number of choreographies, including: *audītūs* (2021), *Sensing Adjacency* in *M.U.D. – Movement UnDefined 2022* and *Accelerating Dimension* (2022). Her dance films were also screened at multiple international dance film festivals.

Tan is passionate in exploring the possibilities of body movements and creation approaches through choreography, moving-images and scientific-based technology. She was invited to perform in the VR dance by Gilles Jobin (Switzerland) and ROXY-TanzLabor (Germany), and published a paper at the 25th Digital Research of Humanity and Arts Conference. She was also one of the resident artists of the Leonardo 21 project and Visiting Artist at The HKAPA.

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## Brian YAM

### Performance



Brian Yam graduated in Ballet from The Hong Kong Academy for Performing Arts. He was a recipient of numerous scholarships during his study and performed in *Don Quixote* for Hong Kong Ballet and *La Sylphide & Le Conservatoire - Bournonville School* for Hong Kong Ballet Group. Yam has attended Hong Kong Spring Intensive by Royal Ballet School and B12 Berlin Workshop Festival in Germany, where he studied contemporary dance. He was selected to participate in a collaborative initiative with Akram Khan Company, a production residency and world premiere of *Jungle Book Reimagined* in 2022. His sole choreographic work is *The Suite*. He joined CCDC in 2022 as Dance Artist Trainee.

## Simpson YAU

### Performance



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

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





# Production Team List

Stage Manager	Tsui Wai-hong (Voyu)
Deputy Stage Manager	Olivia TSE
Lighting Programme	YEUNG Sheung-chun
Production Electrician	HO Fu-lung
Stage Crew	Eric CHAN Wai-tak, CHEUNG Man-yee, LEUNG Ming-ho, LIU Pui-kwan
Key Visual Design	studiowmw
Promotional Photography	Pazu CHAN @Common People Productions
Rehearsal Photography	Carmen SO
Performance Photography	Carmen SO, Worldwide Dancer Project
Performance Videography	Movement Studio Limited
CCDC Artists Portraits Photography	YUEN Hon-wai

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Zhang Men Brewing Company

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Beyond Dance Theater; Book Punch; Boundary Bookstore; Cattle Depot Artist Village;  
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City Contemporary Dance Company (CCDC), the flagship of contemporary dance in Hong Kong, undertakes to blaze the path of contemporary dance scene with extraordinary performances representing contemporary Hong Kong culture. Founded by Willy Tsao in 1979 and directed by Yuri Ng since 2021, CCDC has presented more than 200 highly-acclaimed original works by leading choreographers and innovative collaborations with artists across various media. City Contemporary Dance Festival has pioneered in Asia to reimagine the possibilities of modern dance. It is renowned for translating the vigour and creativity of Hong Kong's multifaceted culture. Since 1980, the Company has accepted 273 overseas performance invitations to represent Hong Kong at the world's foremost dance stages and festivals. It is regarded as "the artistic soul of contemporary Hong Kong".

# CITY CONTEMPORARY DANCE COMPANY

## COMPANY STRUCTURE

### The Board

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Members

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Mr Michael HAYNES  
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Honorary Legal Consultant

### Founder

Willy TSAO

### Artistic Director

Yuri NG

### Executive Director

Cathy LAU

### CCDC Dance Centre Director

Kevin WONG

### Artistic Department

Associate Artistic Director  
Resident Choreographer  
Company Dramaturg  
Rehearsal Mistress  
Artists in Residence  
Senior Dance Artists  
Dance Artists  
Dance Artist Trainees

Dominic WONG  
Sang Jijia  
Melissa LEUNG  
Shirley LOK  
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Eric KWONG    Zelia TAN    Simpson YAU  
Suyi HON    Natalie KO    Brian YAM\*

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

Project Co-ordinator (Artistic)

Alysa LEUNG

### Administrative Department

Senior Manager (Administration and Finance)  
Accounting & Administration Assistant Manager  
Accounting & Administration Officers

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Henry MAN  
Cherry LAM    Joanne LEUNG

### Programme & Marketing Department

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Senior Programme Coordinator  
Programme Coordinators

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Rosaline CHOI  
David LOK    Phebe LEE

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Programme Coordinator (Festival)

Amy LEE  
Phoebe MO

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Assistant Marketing and Development Managers  
Marketing and Development Coordinator

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Ronnie LAM    Thalia WONG  
Kathy LIN

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Technical Director  
Production Manager  
Resident Lighting Designer  
Assistant Stage Managers  
Senior Wardrobe Master  
Wardrobe Mistress

Anther LAM  
FOK Shu-wing  
Lawmanray  
CHAN King-yu    KWOK Hoi-shan    Rita NGAI  
Mike YIP  
Grace LEUNG

### CCDC Dance Centre

Manager (Centre Affairs)  
Manager (Outreach Affairs)  
Assistant Manager (Centre Affairs)  
Assistant Manager  
Teaching Artist  
Project Co-ordinator (Outreach Affairs)  
Course Co-ordinator  
Course Co-ordinators (Part-time)

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Ronly KONG  
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