

LIVING UP TO DEATH



House Programme

LIVING UP TO DEATH

13.1.2024 [Sat] 8pm (Preview)

14.1.2024 [Sun] 5pm

15.1.2024 [Mon] 8pm

18.1.2024 [Thu] 8pm*

19.1.2024 [Fri] 8pm

20.1.2024 [Sat] 3pm*, 8pm

21.1.2024 [Sun] 3pm

The Box, Freespace, West Kowloon Cultural District

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

Approximately 90 minutes.

Presented in Cantonese and Putonghua with English surtitles.

Audience of aged 6 or above are welcomed.

Latecomers or re-admission audiences 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 unauthorized photography are strictly prohibited in the auditorium.

The audience will be shot with a live feed video during admission. If you do not wish to have your video taken, please inform staff before admission.

The video shooting will only be used for this performance.

Part of the video extracted from "Living Up To HER", which is part of the JOCKEY CLUB New Arts Power 2019 – ARTWALK X THE MILLS, presented by Hong Kong Arts Development Council

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KARMUEL YOUNG

**Train the soul, converse with the era,
To establish a tranquil adobe for the contemporary body.**

Enter into a realm without words, through a boundary-breaking ritual.
Let your consciousness travel amid darkness and light,
in search of a peace between ecstasy and sorrow.

Multidisciplinary director and choreographer Ivanhoe Lam
and the creative team blend dance, installations, text, videos,
and electronic music, turning the theatre space at The Box
into an unorthodox laboratory.

Audiences are invited into a psychological experiment of
separating the body and soul apart,
to explore the notion of 'living' in the 'post-truth' era
and experience an unknown rebirth.

We will all be indispensable participants playing out an etude facing death.

“I find myself only by losing myself” - Paul Ricoeur

Scene List

Step one – Sun Passes and Moon Arrives

The Body is the medium to let the heart and mind connect.

Examine the fragments precipitated within.

Spot glimpses of memories that were once denied.

Re-establish pathways with the dissected subjects.

Step two – Sun and Moon in Transition

Rewire the patterns of self-dialogue.

Engage in an experimental combat with the subconscious mind.

Step three – Sun and Moon Embraced

Allow peace to reside in your body.

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Subtitle Translation of “Answer Beyond the Question”

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Research, Readings, Rehearsal Observations
- Extended Reading: Appreciation of Contemporary Dance Space through
the Lens of Postdramatic Dramaturgy — *Living Up/嘸to Death*

Choreographers’ & Creative Team’s Bio

Production Team List

About CCDC

Creative Team List

Choreography and Direction	Ivanhoe LAM
Music	hirsk (aka Khris NUNG)
Creative Text	Santayana LI
Dramaturgy	Alysa LEUNG
Video Design	Dan FONG [^]
Cinematography	Ziv CHUN
Set Design	Jan WONG
Image Design	Kary KWOK
Sound Design	Candog HA
Lighting Design	Lawmanray
Assistant Choreography	LIM Wei-wei
Rehearsal Mistress	Shirley LOK
Creation and Performance	Suyi HON, Felix KE, Eric KWONG, Melissa LEUNG, Genie LOK*, Yuri NG, QIAO Yang, SHUM Pui-yung, Nini WANG, Brian YAM, Skye YAO, Simpson YAU, Tally ZHUANG
Voice Over (Cantonese)	Chester WONG
Voice Over (English) & Proofreading (English)	Kent Foran

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

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

Music List

Mikhail Glinka, Mily Balakirev: *The Lark*
(Evgeny Kissin version)

George Ivan Morrison: *Ballerina*

Prince Rogers Nelson: *Nothing Compares 2 U*

hirsk: *WW美好世界* (feat. Daniel Chu & Blue Kwok)

Janis Lyn Joplin: *Cry Baby*

Gloria Gaynor: *I Will Survive*

Pachanga Boys: *Time*

Subtitle Translation of “Answer Beyond the Question”

Q: Actually, did you feel any pain?

The first cut is like opening a book. This is the gesture. It is the person's skin —cut open... In my eyes, he is also a —human being. But the main difference is the temperature. One is warm while the other is not. Because after embalming, the texture is very different from a living human. So I think I can set my work apart from daily life.

Q: What did the personal trainer talk to him about just now?

“Wow! Every single living day is a bonus! The time you spent fighting death has already let you push past the limits of your life. It's incredible that you have persevered through it all. I think to her, the whole journey is amazing. Maybe she never thought she could walk that far.”

Q: When yo go to a sauna, do you prefer dry steaming or wet streaming?

The name "Fairy Water" comes from the seniors. It's actually from the past... It's a moisturizing solution used on corpses, to make the body soaked again... In this place, the air conditioner is always on, and it dries out the air, which isn't ideal for dissection as it dries out the bodies too.

Subtitle Translation of “Answer Beyond the Question”



Q: Excuse me, do you know which exit is the closet to Donki?

Like I said to them recently “Mum’s death and birthday were on the same day.” Then my brother said: Oh yes, I booked a trip to Japan with Dad.” I wouldn’t say that we are deliberately sad on that day. Instead, we want to make those who are living happy. Yes, I think the people who are still here are more important.

Q: Is your weight-bearing foot right or left?

We start with the skin—the skin and the connective tissues are very tough. I have to put all my strength into pulling them apart. Then we start to cut. This can be quite raw... So sometimes I felt like—Ah, if he or she was living, this would be terribly painful.

Q: Red wine or white wine? Soft drinks include Coke, 7up, Fanta, orange juice

She liked dim sum. Sometimes we still visit those restaurants we used to go to with her. Some may have closed down. But still, they are part of our memories.

LIVING UP TO DEATH

Thinking Death from Living

The Team's creative journey

Thinking Death from Living:
Choreographer's Note



"May we remember the pain but not be drained by it;
May the beauty and goodness of his life never be forgotten;
May his contributions bless us even in his absence;
May perpetual light shine upon him."

One day at Laubak Livehouse, Yuri asked, "What would you like to do for your next choreography?"

"It's time," my inner voice resonated.

Inner voices can be hard to hear, and in many situations, they are suppressed by intangible forces. This can impact individual and collective lives, personal communications, and prevent beautiful moments.

How to train the soul and converse with the era? Our exploration begins within the subconscious. Sometimes we find ourselves unable to move on from the past, accumulating unresolved experiences. This piece invites spectators to reconnect with their inner selves, recalibrating their connections to the people, places, and periods from their lives. And through the intimate dialogues created by the performers, we try to puncture the distinctions between present, past and future.

It's not easy to have trust. I am grateful to all those who have been involved, each decoding and pursuing their "inner voice". A special thanks to the 13 performers. Throughout the two workshops, co-creation and rehearsal process, each has contributed their unique physical and emotional vocabulary. It has been my aspiration to help shape a contemporary dance group that belongs to this city. Their courage and vulnerability has made this dream real.

Thinking Death from Living:

Choreographer's Note



Thank you Winsome for her generous sharing and support, leading the research team to visit the anatomy lab at CUHK Medical School, and conducting interviews with the family, staff and students of the Silent Teacher program.

Thank you Ming-Tai for hosting the workshop. Performers experienced the process of wearing shrouds. Even though the dead have different temperatures than the living, they must still be treated with respect and gentleness.

Thanks to the creative team for their dedication, and CCDC colleagues for all their assistance. Entwining the communicative and technical execution, it has been a collective effort to make this performance happen.

Wish we all continue to establish a tranquil abode for the contemporary body.

Choreography and Direction - Ivanhoe LAM

Thinking Death from Living:

The Team's creative journey



This is the first time I've taken part in this kind of production, and it's been hectic but really fun. It reminds me of different encounters with "death": The death of millions of brain cells; how computers crash and die again and again; discovering all different dead spots, from one dead end to another; if you don't understand death, how can you understand life...Do sounds die or are they constantly regenerating? Einstein said that energy cannot be destroyed, it just keeps shifting.

Music - hirsk (aka Khris NUNG)

I would like to borrow a line from the end of an online supernatural programme: "All sentient beings look at each other, but wish they had nothing to do with each other."

Creative Text - Santayana LI

The fear of the unknown is enormous. There's no escape, nor are we in clover. One of my greatest fears is missing out on time with our beloved ones, allowing relationships to fall into the eternal black hole. Thank you for this piece, which gives me the opportunity to gaze into the abyss, to stand between reality and consciousness, and even in doubt and confusion, to try to take each step with child-like courage.

Dramaturgy - Alysa LEUNG

Thinking Death from Living:

The Team's creative journey

This performance reminds me of the first time I got close to death – my grandmother's funeral. It was the first time I looked upon the dead body of a loved one; her familiar face had become strange, perhaps because her soul had left her body. Although I obviously knew that “she” was no longer present, I still whispered goodbye because I knew she could still hear me. A few days later, I took a nap on the sofa and when I woke up, I burst into tears because my grandma had appeared to me in a dream, a 5-minute full-length short film to let me know in an indirect way that she was fine and that I didn't need to worry about her.

My second close encounter with death came when I was waiting to cross a road and I heard a loud bang behind me. It turned out that someone who worked for an insurance company had fallen from a height. At that moment, only 5m separated me and him. I don't know how I got the courage, but once I recovered from the shock, I actually circled him and then looked closely at the soulless body. I wanted to look death in the face. That moment is the closest I have ever been to death. When I look back on it now, it's still a very shocking memory.

Exactly how is the soul connected to the body? How does the soul leave the body? Is it like a battery with positive and negative terminals? As long as it is plugged in correctly, the device will work? If the battery runs down, or pops out because of a fall, then the device won't work. Or is the soul like a wireless charger, as long as the soul is in contact with the physical body then the body has the energy to function, and thus it can be called alive. Is the soul the same size as the body? Or is it made up of tiny nanobatteries, hidden in each and every cell? Exactly how big is a 21-gram soul? The proportion of weight to size at the level of the soul should be different from that on our own scale?

Video Design - Dan FONG

Thinking Death from Living:

The Team's creative journey



When I was young, I always thought that being able to meet someone was a given. “If we can’t meet today, they we can meet next time; there’ll always be a next time.” But as I’ve grown older, over time friends have drifted away, family members have passed away.

Starting from four years ago and that cake, I’ve slowly started learning how to face up to it. The most important thing is to enjoy those times we can be together. Because you never know whether there will be “a next time”. All that’s left for me to say is that I really enjoyed this performance. Cheers!

Cinematography - Ziv CHUN

So many people come to mind
And so many occasions
I remember conversations
And emotions
I remember New Year is around the corner
And that there are some things I haven’t yet done
And some people [’s messages] I haven’t yet responded to.

Set Design - Jan WONG

“Death left its old tragic heaven and became the lyrical core of man: his invisible truth, his visible secret.” Michel Foucault, "The Birth of the Clinic: An Archaeology of Medical Perception”

Image Design - Kary KWOK

Thinking Death from Living:

The Team's creative journey



Sometimes, I would sit and watch the dancers rehearse, to step back a bit and just experience what I could see. There were many things that I didn't understand, but it was interesting watching everyone develop different perspectives and perceptions of things, and then communicating, sharing and exchanging them through different ways in this show.

Sound Design - Candog HA

People say that sickness and death are inevitable.

In fact, countless loved ones have gone before us.

We've all seen it, and we all remember it.

They have shown their loved ones how to face life with courage and with fear.

Lighting Design - Lawmanray

Every day that we are "alive", the body stores memories of people and things. Some, we don't perceive, while others are deeply imprinted into the body or mind. Some memories slowly permeate into our lives, while others are sealed away, waiting to be released at some later moment in time. Some are deliberately buried somewhere deep, while others are only partially stored. It is only when they are discovered that they are revealed to be just a tiny fragment of what was originally recorded.

For every day that we are "alive", how many things happen because of him/her/it? How many are because of you?

Which ones have become rituals, and which have persisted just to survive?

Assistant Choreography - LIM Wei-wei



Thinking Death from Living:

The Team's creative journey

I believe “the unity of life and death.”

Zhuangzi once said: Life and death are the collection and dispersal of breath. “Life is due to the collecting of the breath. When that is collected, there is life; when it is dispersed, there is death. Since death and life thus attend on each other, why should I account (either of) them an evil? Therefore, all things go through one and the same experience.” — Knowledge Rambling in the North.

However, when facing directly to death, it remains a lifelong practice and challenge. Humans are inherently filled with emotions, attachments, and sentiments.....That is what makes us human.

Back to the piece, let's dance! Let's move!

It's not just about the physical; let's connect the body and consciousness.

A magnificent journey awaits!

Rehearsal Mistress - Shirley LOK

This production's topic is something that everyone usually avoids talking about. Normally, people think this is a heavy topic.

But during rehearsals, the choreographer chose different perspectives. This introduces the dancers and the audience to different perspectives from which to rethink/engage with the issue of death.

Creation and Performance - Suyi HON

This rehearsal reminded me of the different ways we face death. I have dealt with similar themes in the past, but I liked this experience more of dealing with the passing of our lives in a more logical and holistic way.

Creation and Performance - Felix KE

Thinking Death from Living:

The Team's creative journey



People should respect each other, and also different groups of people should respect each other, it shouldn't just be slogans. This rehearsal was an exercise in looking back at life and the world. You need to keep moving forward, there's no last stop, just the next stop and the next.

Creation and Performance - Eric KWONG

The director smiled when he said: "Melissa has come back from a long break." I laughed in return. My main job is acting, and the dramaturgy work is the side-line business of this Dance Company. The light and humorous banter of daily rehearsals made performing joyful. Immersed in a creative team that is passionate about the art of theatre, surrounded by a group of "awesome" CCDC dance artists, and myself, a performer from a non-traditional background, helped me grow stronger every day as we practiced facing our fragile selves and the chaotic world. For me, it's not because I can show off my flair or because it has memorable moments that I wanted to be part of this powerful production, but because it allows me to understand life from the microscopic perspective.

Creation and Performance - Melissa LEUNG

At this moment I have two ideas for a funeral

1. Inviting all my relatives and friends to attend the funeral party. Everyone has to wear pajamas, alcohol will be served, and happy videos of me with everyone will be screened. There'll be spontaneous dancing and only laughter is allowed, no crying, to see me off in style!
2. There will be a final farewell ceremony, where the number of people is restricted to 10 or less from among my closest friends and family.

Creation and Performance - Genie LOK

Thinking Death from Living:

The Team's creative journey



I believe in life after death.

Creation and Performance - Yuri NG

I'm really interested in knowing how the choreographer thought up the theme of life and death for this production. Although I haven't been part (of the production) for very long, this is the most challenging part I've ever done. The choreographer gave me three roles, and all of them were roles I've never done before. I'm really worried that I won't be able to do them. I don't want to give away any spoilers here, but I hope that after the audience has seen the show, they will understand those different me that I mentioned!

Creation and Performance - QIAO Yang

This show touches on a topic that is quite emotional, a topic that is not commonly talked about, especially by the older generation. From my own experience, previous performances focused more on dance technique and movement, but this show is more about "states of mind" and "emotional connections", allowing the dancers to put their own experiences and memories into the performance.

Creation and Performance - SHUM Pui-yung

Thinking Death from Living:

The Team's creative journey



The power of words becomes the platform on which images and structures are built. We create fantasies from real stories that fly up to the sky. We are all pieces of the puzzle that add to and make up the work. I'm not able to really remember much, just that I felt that it wasn't darkness that surrounded the dead, the departed, and the forgotten, but a celebration party and the roar of rock'n'roll on another lonely planet.

Creation and Performance - Nini WANG

We incorporated a lot of things from daily life, as well as different senses, such as smell and taste into this production. Although there are not that many dances within the show, it is a new endeavour, in terms of both form and subject matter.

Creation and Performance - Brian YAM

The performers don't have much group dance in this show, everyone does their own thing in the same space. The choreographer gave us plenty of freedom to search for, try out and modify our status. Death is something everyone must go through and accept in their lives, and this work has given me the chance to practice dying for myself.

Life is like an experiment. We live in a laboratory, and we are being experimented on. No matter what we end up becoming, there is no right or wrong. So just face it, we are all just part of one big experiment in the end.

Creation and Performance - Skye YAO

Thinking Death from Living:

The Team's creative journey



Each rehearsal is always different. Communication between the dancers and choreographer was great so that we got twice the results with half the effort. I want to thank the choreographer for trusting me, even when there were difficulties, he still believed in me. It helped build common ground between us, and thank you for taking care of everyone's feelings. And even though we had to tackle this kind of topic, everyone lived up to the task, and we all got along so well!

Creation and Performance - Simpson YAU

What makes this show different is that its theme is very close to our everyday lives, while also being something that most of us don't want to talk about, which is death. This work has also made me rethink how to face this thing called death. During one rehearsal, the choreographer said something that really struck a chord with me. I don't quite remember what he said exactly, but the general gist of it was: during our lives, we gain a lot of new knowledge in lots of different areas, except, it seems, about how to face death. He hoped he could enlighten the audience through this work. But in fact, as a dancer (interpreter) in this performance, I felt more directly affected by the emotions stirred up by this work, mainly from the authenticity and subtle feelings of each short story, which made me unconsciously think of my own family members, and finally, it made me start to have the courage to face up to this sensitive issue.

Creation and Performance - Tally ZHUANG

Thinking Death from Living:

The Team's creative journey



The most meaningful part was kneading the dough because I had never done it before and the process of kneading made me think a lot about it. Because the flour is powder and it kept getting clumped together, the more it was kneaded, the warmer it got and the easier it was to knead into a shape. It's just like life, something that comes from nothing. I would describe it as a process of going from the virtual to the real.

I remember this one time when I was getting ready to rehearse, the dough wouldn't rise because it was too cold and the yeast was frozen. I thought I had made sure it would be OK because I had kneaded it really well, but sometimes accidents happen, and suddenly that's it. They said the dough had "died".

This show also reminds me of something from my past. It reminds of this one person that I really miss but I will never meet again. I'm the kind the person who is not very good at saying goodbye. My mind is always thinking when I'm rehearsing, but at the same time I need to stay calm.

So while I was kneading, all these thoughts kept coming up – that I had to practice being brave and learn how to face those people who've been left behind.

Assistant Stage Manager - KWOK Hoi-shan

Thinking Living from Death: Artistic Research Research Method

Starts with the body, we look at life from the perspective of death.
What kind of body is “dead”? What kind of soul is “alive”?

Field Study of the ash scattering ceremony

A Silent Teacher usually accompanies a student throughout their medical studies; once the Silent Teacher has “completed their teaching”, they are cremated with their ashes scattered in a dedicated cemetery. In addition to on-site filming that day, the team also interviewed the students about their lecture experiences with the silent teacher.

Interviewing the family

The team interviewed two sets of family members and talked about the teachers’ personality, values, relationships and dreams.





Interviewing the staffs

The “Silent Teacher” office is also connected to the anatomy and embalming rooms. Apart from promoting the programme to the public and liaising with family, the staffs also handle the dead bodies, including embalming and sawing bones and removing the skin.

Observations in the Anatomy Room

The team visited the human specimen class, in order to understand the “Silent Teacher” program in operation.

Viewing the human specimen

There was a specimen exhibition of “Silent Teacher” on the day of the team's visit. Different parts of the body and organs were on display in the anatomy room: the heart, stomach, uterus, nerves, bones, etc.





Filming in the dissection room

One morning in late August, the team walked into the anatomy room with only lockers, a darkened screen, a dissection table, instrument lights and a few models, intangibly imagining the daily life of the place.

Workshop with funeral workers

Ming-Tai, a funeral worker, told the dance artists about his experiences starting from his first entry into the industry to his daily work routine: handling relics, checking the dead bodies, disposing of remains, etc. He also shared some unforgettable experiences and workplace rules and gave a live demonstration on how to dress the deceased.





Literature review

This work is inspired by the philosophical literature of the same name, *Living Up to Death*. French philosopher Paul Ricoeur, moved by the approaching death of his wife, pondered the human experience of the death of another and wrote *Living Up to Death*, a collection containing one main essay and nine fragments that resonate with those who have survived loved ones. In the other books, such as *Being Mortal* and *Staring at the Sun*, the authors question the nature of life, i.e. existence, loneliness, companionship, memory, connections, the subconscious, the ego or attachment, fear and more.

These readings and research have provided a solid reference base for rehearsals. Through a series of exercises, Ivanhoe connects the life, body and experiences of the dance artists, from the individual to the collective, and then back to the individual.



Thinking Living from Death: Artistic Research

The Death and Reborn of an Individual and the Collective: Research, Readings, Rehearsal Observations

Dramaturgy - Alysa LEUNG

In the choreography of *Living Up/噏 to Death*, each dancer has their solo performance, yet collectively they form a series of group dances. Each dancer has their time sense, moving at their rhythm, and encountering others.

On the first day of rehearsal, the choreographer asked, “How do bodies ‘live’ on stage and in the rehearsal room?” Viewing a living body from the angle of death, What is the state of “alive” ? As the researcher of this production, I will provide some perspectives through my observation in the rehearsals, combining insights from preliminary research.

Thinking Living from Death: Artistic Research

The Death and Reborn of an Individual and the Collective:

Research, Readings, Rehearsal Observations

Dramaturgy - Alysa LEUNG



A “Living” Body

In the rehearsals, dancers reimagine their bodies in various ways. Starting from muscles, hair, blood, and skin, they draw inspiration from everyday life, such as the temperature, humidity, and softness of dough and its relations with human muscle and motions; the fluidity of coffee; the rhythm of a metronome; the pursuit of eternity in classical sculptures, etc. These have all become experiments in rehearsals. Viewing the soul through the body, the choreography explores the “living” of the body from the scientific and everyday perspectives, reflecting on the body’s vitality.



The Loneliness and Companionship in Collective

While we are all familiar with the nature of loneliness, our instinct is to seek for relationships. Some psychological studies suggest that the Orientals hold a death perspective rooted in “relationship”. Facing the fear of a solitary journey and the loneliness of death, companionship provides powerful comfort. Instead of being alone in the fear that “I will not exist”, relationships allow people to know that they are “remembered”[1] and leave traces of their lives. Blurred memories, aged photos, and fragments of remnant are staged. Some strive to be remembered, while others resist forgetting.

Observing the relationship between active and passive movements, bodies who appear still demonstrate control and composure, while those in motion contribute to the collective, accomplishing more significant tasks together: Two souls move, stumbling yet advancing on a path into the inner world of our heart— confronting loneliness and companionship.

[1] *Staring at the Sun: Overcoming the Terror of Death*, 184.

Thinking Living from Death: Artistic Research

The Death and Reborn of an Individual and the Collective:

Research, Readings, Rehearsal Observations

Dramaturgy - Alysa LEUNG



For some people, being surrounded by relatives during the funeral reduces their space for solitude and mourning. Grief and sadness only surface after all ceremonies have been completed and one returns to their true self. The relationship between individual and collective transforms once again. Collectivism makes people aware of each other's absence, yet simultaneously, more aware of the need to return to oneself and face it in one's way.

The choreography is based on the dancers' body language, extracting their attitudes and habits towards "ritual" from their perceptions of death, thus transforming them into their own solo/duet dance pieces. Nevertheless, they all experience the process in the same space and time, making it both individual and collective.



Collective Consciousness and Time

Every dancer has their rhythm. They encounter and form a collective on their beats, like heartbeats. In this choreography, Ivanhoe emphasises time, not only between dancers but also between body and consciousness. One beat focuses on the body, while another returns to the text, music, moving images and so on, framing an entire space. Meanwhile, the audience is developing their own subjective time by immersing themselves in the theatre, shifting and selecting focuses. When the inner time of performers, the performance space, and the audience's experience converge in the theatre, they are collectively building a universal world—a unique and shared existence.

Different scholars of “existentialism” have varying interpretations. The author of *Staring at the Sun*, a psychotherapist, argues that there is a common premise in all these views— “Human beings are the only creatures who question their existence.”[2] People question their situation, and gradually, discussions on the meaning of life, loneliness, and freedom emerge.[3] And, in pursuit of the meaning of existence, the time spent on questing may lead to a change. As time passes by, the state of the performer and the audience are influenced by their previous decisions. Everyone encounters others on their timelines, continually experiencing and “living”.

[2] *Staring at the Sun: Overcoming the Terror of Death*, 227.

[3] *Staring at the Sun: Overcoming the Terror of Death*, 228.

Thinking Living from Death: Artistic Research

The Death and Reborn of an Individual and the Collective:

Research, Readings, Rehearsal Observations

Dramaturgy - Alysa LEUNG



The life tunnel from birth to death, from the womb to cremation, everyone comes alone. Time begins at the near end of life, and different bodies and souls meet in their own time. Despite different rhythms, there is always resonance. How do those who leave transform and how do those who stay move forward? Connecting the inner and outer world, what insights do death and “reborn” offer us? Even in death, the human body is an organism that changes with time, responding to the environment. The same is true for cities. After the “Savasana”, how many changes of perspectives do we experience? Whether we are creators, performers, or audiences, we are all practising our “existence” in a life full of unknowns.

Thinking Living from Death: Artistic Research

Extended Reading: Appreciation of Contemporary Dance through the Lens of Postdramatic Dramaturgy —— Living Up/噏to Death

The theatrical experience of Living Up/ 噏 to Death is composed of various elements, including dance, actions, documentaries, electronic music, sound effects, text, etc. Unlike classical dance, the performance does not only focus on the movements. Ivanhoe composites various elements as a total experience. The accuracy does not solely refer to the moves, but also the arrangement of the space and rhyme as a whole.

For the audience, rather than sitting back in the auditorium and watching the dance, they need to be engaged in the world created and reinterpreting its space and time. If we understand space as visual narration, time indicators, and the meeting point of the audience and performers' bodies, how would our viewing experience be different?

When we enter an immersive theatre space, instead of putting the focus on the performers and the theatrical set-up, we can focus on our own bodies. Where do I want to stand? Which angle do I like? How close do I want to keep with the performance? After a while, how is my breath? What do I sense? How do I feel? And after the whole journey, what is this experience? Anything thoughts/feelings triggered? We welcome further discussions and sharing after the performance.





Ivanhoe LAM

Choreography and Direction

Ivanhoe Chun-ho Lam, a choreographer and multi-disciplinary theatre-maker. He received a diploma in Drama and Dance (Contemporary Dance) from The Hong Kong Academy for Performing Arts and a Bachelor of Fine Arts in Choreography from Codarts Rotterdam. His recent own productions include *Report ii - the illegal i* (New Vision Arts Festival 2021), *Living up to HER* (Jockey Club New Arts Power 2019), *Report i - Which i am I* (Jockey Club New Arts Power 2018) and *Pretext Quartet* (New Vision Festival 2016). *Even Odd* (HK Arts Festival 2014). In 2015, he took part in a three-month artist residency at the Zurich University of the Arts.

His work spans stage direction, choreography and movement design. His collaborations include *The Impossible Trial - a Musical* (Freespace x HKRep); *St. John Passion* (New Vision Festival 2023); Gay Games 11 HK Opening Ceremony; *Midsummer Night's Dream* (HK Philharmonic Orchestra); *The Taming of the Shrew* (PassoverDance); *St. John Passion* (Lautten Compagny Berlin x SingFest HK); *To Damascus Road, Pride and 1894 Hong Kong Plague – a Musical* (Hong Kong Repertory Theatre); *The Originals – HK Musicals in Concert* (by Leon Ko x HK Sinfonietta); *Coming and Going, Girls in Tears, The Girl's Prayer* (Chan Fai-young x Women's Choir); *Why We Chat and Finding Loveless Land* (Edward Lam Dance Theatre); *Love, Death and Everything in Between and Sing While You Can* (Yat Po Singers); *Theatrical Concert - Karma Chameleon by Prudence Liew* etc. His works have toured Berlin, Erfurt, Shanghai, Dusseldorf, Zurich, Guangzhou, Beijing, Rotterdam and Amsterdam.



hirsk (aka Khris NUNG)

Music

hirsk is a Hong Kong-born producer-artist obsessed with sonic explorations, and an alumnus of Berklee College of Music. An artist who defies conventions, hirsk seamlessly melds the sampling of Hong Kong's "soundscape" with his abstract post-genre style, creating a unique sound that resonates deeply with listeners in Hong Kong and beyond. He has been invited to perform at festivals including Pop Kultur Berlin, Munich's Frameworks Festival, and Shanghai's Strawberry Music Festival, telling stories about culture through sounds. His ground-breaking debut album *noista/gia* secured him the coveted honor of 'Best Instrumental Album Producer' at the 32nd Golden Melody Awards (GMA) in Taiwan. Two years later, he was recruited into the judging panel for the 34th GMA. He currently continues to oscillate between "commercial-oriented" and "art-oriented" projects, seeking to break creative boundaries.



Santayana LI

Creative Text

Santayana Li, Hong Kong actress and playwright. In 2018, Li collaborated with Theatre du poulet to tour *The Extinction of Hong Kongers* throughout east Canada, which has received the ‘Emerging Artist Award’ from SummerWorks Performance Festival 2018 in Toronto. Li’s first written play, *Journey to Home*, was chosen and premiered in the 40th Hong Kong Arts Festival and credited as “the most memorable local original script 2012” by South China Morning Post. Li’s recently written play *A+a*, a TV series about adult autism, produced by Radio Television Hong Kong. *Report i: Which I am I*, directed by Ivanhoe Lam, premiered in a cultural heritage centre Tai Kwun. *Living up to her* in *Threading through time* was produced by New Arts Power x The Mills. In November 2020, *The void* was produced by Hong Kong Repertory Theatre. *Report ii: the illegal i* was produced by New Vision Arts Festival 2021, directed by Ivanhoe Lam.

In recent years, Li was invited as an Assistant Director in On & On Theatre workshop *Tit Hong Lane* and Co-Director in King Yeung Wu’s new play *Hongkongshima*.



Alysa LEUNG

Dramaturgy

Alysa is a artist and dramaturg based in Hong Kong, travelling between Asia and Europe. She is graduated with Bachelor of Communication (Hons) in Public Relations and Advertising from Hong Kong Baptist University in 2019; and M.A. in Contemporary Theatre, Dance and Dramaturgy at Utrecht University with a full Holland Scholarship in 2022. She is devoted to researching the connections between city, body, and self-identity.

Her latest work include: *Beyond the Shore* in Inter-Island Festival 2023, *DAWN 4.0: Beyond the Shore* in Itoshima International Art Festival, *Dawn 3.0: Deep-mapping our "motherland"*. by Kunstencentrum Buda, *DAWN 2.0* in Let's Be Together Arts Festival Taiwan 2022, *DAWN 1.0* in ATLAS—ImPulsTanz – Vienna International Dance Festival. She is invited as an assistant director in *Flight of Fishes* in Hong Kong Arts Festival @Tai Kwun 2023, and as a co-creative director in *The Perfect MATCH* in ÉLAN Lost Child Project HK 2022 etc. She was a Project Coordinator (Artistic) at City Contemporary Dance Company and researcher for “What is Stage 2023: Katrin Brack” at Edward Lam Dance Theatre.



Dan FONG

Video Design

Graduated from the School of Creative Media at City University of Hong Kong, and currently a digital visual artist and video designer, as well as a lecturer at the Hong Kong Academy for Performing Arts. Fong is passionate towards visual experiments on various media platforms all these years, he works with many different creative units from theatre to popular music industry, include: Zuni Icosahedron, Windmill Grass Theatre, W Theatre, Hong Kong Chinese Orchestra, Hong Kong Dance Company, and Theatre du pif etc.

His works have been shown in many internationally toured events, and he started in collaboration with various pop singers and involved in their video/visual design for their concerts since 2010. Collaborating pop singers include: George Lam, Miriam Yeung, Kay Tse, Priscilla Chan, Pakho Chau, Hins Cheung, Edmond Leung, Endy Chow, Chochukmo, Joker Xue, SHINE, Yoga Lin, Hebe Tan etc. He also starts doing music video directing since 2014, his current works include: *Darling* by Ellen Loo, *8* by Chochukmo and *Shrine of our Despair* by tfvsjs etc.

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Ziv CHUN

Cinematography

Graduate with a BA (Hons) in Applied & Media Arts from the Hong Kong Polytechnic University, Chun is a media designer specialising in video design, editing and graphic design.

His recent video design credits for theatre include: *Show Me You Love* by SUCHI; *A Nightmare of Cantonese with Poonsan, You Not Only Live Twice* by Calvin Poon; *Come Across* by City Contemporary Dance Company; *Parting is Never Easy, No News is True News 2 The White Summer, The Massage King* by Windmill Grass Theatre; *The Common Cold* by Hong Kong Repertory Theatre; *The Best Things Happen While You're Dancing* by Hong Kong Dance Festival and *Shall We Ha Series* by Trinity Theatre, etc.

Chun also involved in performance videography for theatre companies, including *A Musical Feast* by HKCO's 'Five', *Wind* by Hong Kong Chinese Orchestra; *Staying under the Lion Rock, This Victoria Has No Secrets* by Yat Po Singers; *Project Fly* by Hogn Kong Sinfonietta; *Ling Kai (Spirit's Domain)* by Xiqu Centre; *Found Without Seeing* by No limits; *A Lover's Concerto, Joyeux Noël* by City Contemporary Dance Company; *Requiem* by PROJECT21st, etc.



Jan WONG

Set Design

Jan Wong specializes in set and costume design, with recent theatrical credits including: *Special Delivery 2: Politely Intractable Still*; *Heading West 3: The Final Trail*; *The Massage King*; *Hu Xue Yan, my Dear*; *Deling and Cixi*; *Principle*; *The Miracles of the Namiya General Store*; *Pa Pa Magician*; *Frankenstein: Relive*; *The Void*; *Luna Gale*; *Always by your Side*; *The Ward*; *The Shape of Things*; *Good Times, Best Friend*; *The Woman wears Kenzo*; *That's not True*; *Table for Two*; *The Prove*; *We Are Gay*; *The Top Restaurant*; *Show Me Your Love*; *Scapin in Jianghu, Chap.2023*; and *Love & Samsara*.

Wong's musical and operatic work includes: *The Originals*; *Breathing at Zero*; *Songs of Portrait*; *Markus-Passion (BWV247)*; *Hercules at the Crossroads*; *People Come People Go*; *Freespace Jazz Fest: Jazz Imaginarium*, *Angelita Li sings Billie Holiday—feat. Patrick Lui Jazz Orchestra and Ted Lo & Eugene Pao*, *Love Streams*; and *I Am What I Am - A Tribute to Leslie Cheung*.

His dance work includes: *The Island Whispers...*; *The Last Dance*; *Waiting Heart*; *Dance of Strings*; *Reveries of the Red Chamber*; *Nezha: untold solitude*; *Tenacity of Being, The Battle*; *Re-mark II* and *Womanhood*.

He has received set design awards for *The Island Whispers...*, *Reveries of the Red Chamber*, *Hu Xue Yan, my Dear* and, *Nezha: untold solitude*.



Kary KWOK

Image Design

Kary Kwok holds a master's degree in photography from the Royal College of Art in London. He has worked as a professional photographer for news media and advertising, a visual designer for luxury brands, an editor-in-chief in fashion magazine, a creative director for a fashion website and an image designer for movies. He published his first photography book *109 Women, 69 Men and 10 in Between* in 1999. He has collaborated with Edward Lam Dance Theatre for a long time, and has worked as a lecturer in universities such as the University for the Creative Arts and Tsinghua University. Recent solo exhibitions include *Revisiting* at Joyce Boutique (2021), *Return from the Powder Room* at Eaton Hotel (2022) and *Phantasmagoria* at Square Street Gallery (2023).



Candog HA

Sound Design

Candog Ha graduated from the Theatre, Sound and Music Recording Department at The Hong Kong Academy for Performing Arts. 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* by Freespace x HKREP and received the 'Best Sound Design' at the 31st Hong Kong Drama Awards; *The Palace of Eternal Life on a Moonlit Night* by Hong Kong Chinese Orchestra; *Yat-sen Musical* by Hong Kong Art Festival; *The Woman In Kenzo* by Chung Ying Theatre and received the 'Best Sound Design' at the 30th Hong Kong Drama Awards; *The Originals Re-imaged; 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, etc.



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*.



LIM Wei-wei

Assistant Choreography

Born in Malaysia, living in Hong Kong as Independent Artist.

The collaboration with choreographers in productions includes, *A Soldier's Story The New Generation* by Hong Kong Sinfonietta; *Sew & Soul* by Theatre Ronin; *ODDs* by Ivanhoe Lam in 'Dance On' Series; Three collaborations with *Chan Fai Young x Women's Choir Concert*; *Unmixed* in the 2nd DANCESTAGES; JCNAP x The Mills - *Living Up to HER*; *Finding Loveless Land - The Fear of Flying*, Premier and tour of *Why We Chat?*, Tri-run and tour of *Art School Musical* in 2018, and *14 Variations on The Theme of Yi Yi* by Edward Lam Dance Theatre; *1894 Hong Kong Plague-A Musical*, *A Dream Like A Dream* and *Road to Damascus* by Hong Kong Repertory Theatre, *The Originals* and *The Originals (Reimagined)*.



Shirley LOK

Rehearsal Mistress

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.



Suyi HON

Creation and Performance

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



Felix KE

Creation and 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).



Eric KWONG

Creation and Performance

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

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



Melissa LEUNG

Creation and Performance

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

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



Genie LOK

Creation and Performance

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



Yuri NG

Creation and Performance

A dance artist born in Hong Kong, Yuri Ng has been involved in contemporary dance, ballet, drama, classical music and a cappella as well as stage setting and costume design. He was awarded '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 strong connections with CCDC and local art groups. Since 2021, Ng has been Artistic Director of City Contemporary Dance Company (CCDC).

Ng received 'Artist of the Year Award – Choreographer' from Hong Kong Artists' Guild (1997), 'Prix d' Auteur' at Rencontres Choreographiques Internationale de Seine-St-Denis (1998), 'Distinguished Achievement Award' & 'Outstanding Choreography' at the Hong Kong Dance Awards, 'Award for Best Artist (Dance)' from the Hong Kong Arts Development Council and more.

Ng has co-founded Yat Po Singers and is currently the Artistic Advisor. He was the Hong Kong Sinfonietta's Artist Associate from 2011-2013.



QIAO Yang

Creation and Performance

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

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

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



SHUM Pui-yung

Creation and Performance

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

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

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



Nini WANG

Creation and Performance

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

Nini joined CCDC in 2023 as a Dance Artist.



Brian YAM

Creation and Performance

Born in Hong Kong, Yam is a graduate of The Hong Kong Academy for Performing Arts. He has been the recipient of numerous scholarships and performed *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, taking a production residency and starring in *Jungle Book Reimagined's* world premiere in Leicester, United Kingdom in 2022. His sole choreographic work is *The Suite*. He joined CCDC in 2022 and is currently a Dance Artist.



Skye YAO

Creation and Performance

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



Simpson YAU

Creation and Performance

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

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



Tally ZHUANG

Creation and Performance

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



LIVING UP TO DEATH



LIVING UP TO DEATH



LIVING UP TO DEATH



Production Team List

Stage Manager | Jason MA

Deputy Stage Manager | Bee LI

Lighting Programme | YEUNG Sheung-chun

Production Electrician | Eric CHAN

Stage Crew | Chan Po-wa, Dada LAU

Make-up and wig consultant (Yuri Ng) | Briar ARMANI

Key Visual Design | Penguin

Promotional Photography | Feicien FENG (OF STUDIO)

Rehearsal Photography | Carmen SO

Performance Photography | Carmen SO

Performance Videography | Movement Studio Limited

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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 in 1979 and directed by Yuri Ng since 2021, CCDC has presented more than 200 original works by leading choreographers, and pioneered in Asia to reimagine the possibilities of contemporary dance through innovative collaborations. Representing Hong Kong in over 270 overseas performances at the world's foremost dance stages and festivals, CCDC is regarded as 'the artistic soul of contemporary Hong Kong'.

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