



MR


BLANK

2.0

2.0

MR BLANK
2.0

HOUSE
PROGRAMME



2.5.2025 [Fri] 8:00pm
3.5.2025 [Sat] 8:00pm
4.5.2025 [Sun] 3:00pm

Auditorium, Kwai Tsing Theatre

Approximately 70 minutes.

Audience aged 6 or above are welcomed.

Latecomers or re-admission audiences will not be admitted until a suitable break of the performance.

The performance contains smoke and lighting effects.

To avoid undue disturbance to the performers and other audience members, please switch off your mobile phones and any other sound and light-emitting devices before the performance. Audio or video recording and unauthorised photography are strictly prohibited during the performance.

CCDC reserves the right to substitute artists and vary advertised programmes

City Contemporary Dance Company is financially supported by the Government of the Hong Kong Special Administrative Region

Dance Season 2025-26

Impetus

‘Curtain Up’

Curiosity and imagination gallop through the mind
as the magic bursts forth onstage in the blink of an eye

The curtain rises

Gazes pierce the boundaries of the unknown
moving bodies weave a tapestry of images
Boundless possibilities blossom onstage and offstage

The contemporary

the courage to break through
fostering constant transformation and exploration

dance

a connection between lives
a source of enlightenment
born through perspiration and dedication

We embrace every uniqueness

With passion and creativity
we fearlessly blend diversity and
unite people from all corners
to compose a powerful, heartfelt panorama of
contemporary dance in Hong Kong

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QIAO Yang, SHUM Pui-yung

Skye YAO, YANG Yu

ZHANG Xi-long*

^By kind permission of The Hong Kong Academy for Performing Arts

*Guest Performer

范 然 先生

MR BLANK 2.0

Gaze :
Between the active
and the passive
Between the internal
and the external

Amplify:
Emotions
surge, no
escape

Tracking:
Blank

A train

Two pairs of
embraces

**Camera: The
switch of
(being) seen**

Colourful

Sitting,
daydreaming,
laughing,
whispering

Direct gaze:
Enhancing
awareness
of being
observed

Glass:
Impact creates
moments,
multiple
moments

Speaking,
crying,
dressing up
in front of the
camera

Moving:
Collecting,
operating,
projecting
inversion

**Camera :
Who
(manipulate)
switch**

Hiding under
the table,
searching for
information

A beam of
light,
a door

**Madness:
The
extreme is
clarity**

**Ascent:
The self**

**Big Bang:
The power
struggle
of who
and who**

Dragging,
throwing,
binding,
obscuring

(Being) seen:
Right above
your head

Scene

Big data premise

Record alienation

The distorted rules

See and being seen

Discover the secret

Walk towards light

My self

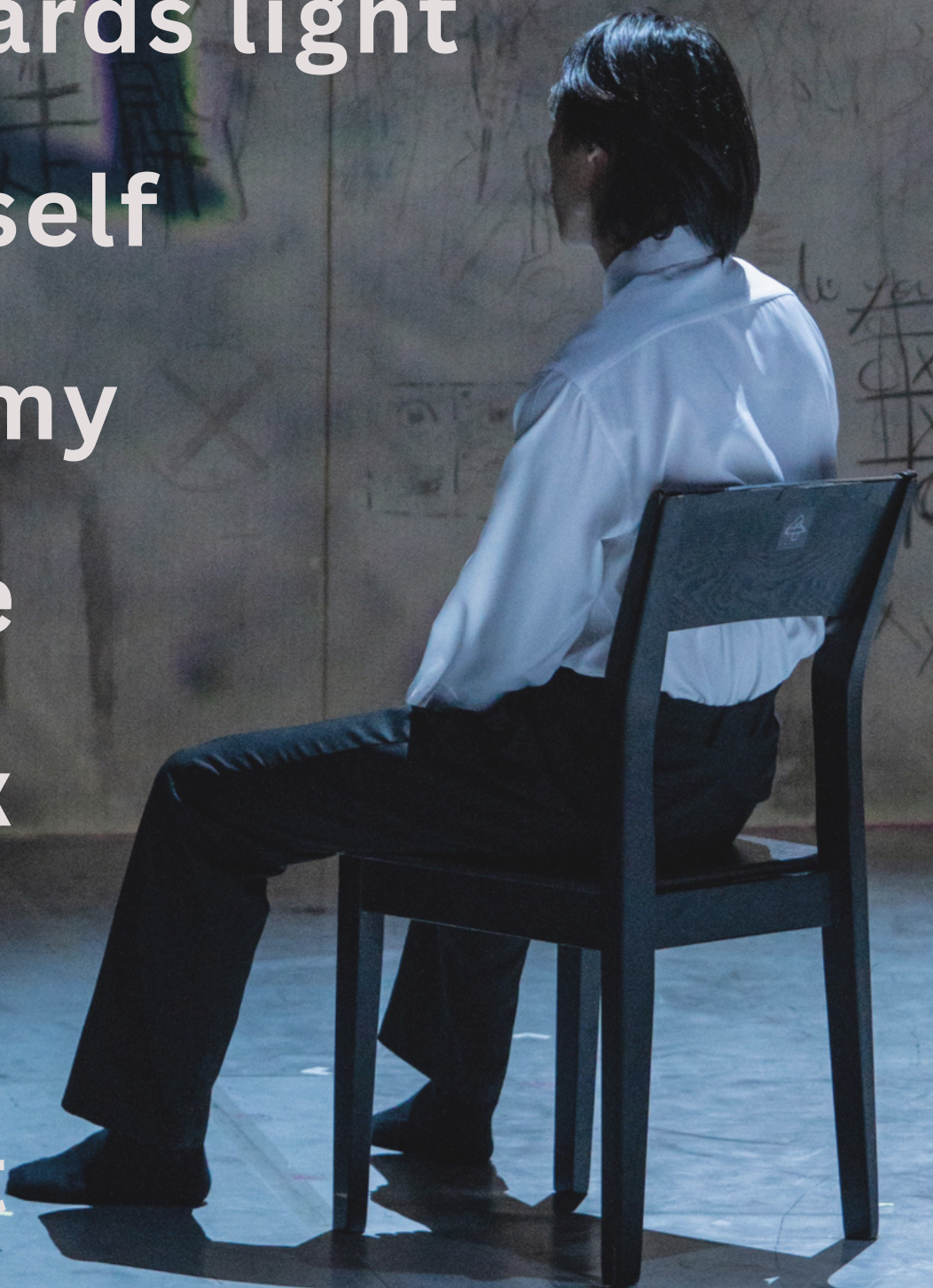
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The participants

A woman in shoes, a man in a suit, a girl tracking time, a person
looking for something, a man giving a report, a woman describing
the past, a woman who cannot speak, a boy who just wants to listen,
a man who does not want to participate, a man making no choices,
a boy thrown into fear, a girl who can only obey,
a woman doing her hair, a child throwing a paper airplane,
quarreling companions, a bully, an observer,
a person being tossed, a woman crying in front of the camera,
a man sleeping at the table, two women embracing,
a man searching for information, a person looking up,
a person in panic, an anxious informant,
a man quietly drawing, men and women taking off their coats,
a bound person, manipulators and the manipulated,
a woman with disheveled hair, a person leaving a note,
a woman lying on the table, a man standing still,
a person carrying someone,
a singing man, a person moving chairs,
a woman hanging on the back of a chair,
a boy whispering, a woman riding on shoulders,
an old person flipping through photos,
men and women spinning chairs,
those who lean on each other,
a girl sleeping in a drawer,
a girl dancing on the table,
a man wiping the table,
accepting comforters,
a trembling man,
a person mocking,
a person shouting,
the oppressed,
a man bound with tape,
a man picking up papers,
a person looking for an exit
a person eating his arm,
those supporting each other,

those

toss

paper

planes

⋮

Creative team's sharing:

The Dramaturgy of Polyphony

by Janice POON



A work that has evolved over seven years, each performance interrogates the interplay between diverse mediums and contemporary audiences, mirroring our existential realities.

At its premiere, it coincided with the arrival of the big data era. In this rapidly changing environment, we seem like Mr. Blank thrown into a strange, enclosed space. Our memories become increasingly blurred, and the scenes before us are difficult to discern as we desperately search for an exit within this confined space. External observers look down from above, watching every move of Mr. Blank through the gaps in the closed room. At the same time, the observers are also being watched through the lens of others. The multiple flows and moments of seeing and being seen are captured, magnified, and shared by hidden cameras in the space. There is no escape, no corner to hide in. Even if there is a moment when a door opens, no one notices.



When it was presented again during the pandemic, the enclosed space took on new meaning. The dimensions of date and time changed in our lives, and the viewpoint of the observers shifted from top-down to frontal, giving the camera a new position. The social atmosphere of public big data tracking in real-time across regions made Mr. Blank feel even more blank.

As of today in 2025, electronic products and social media have become ubiquitous, making big data inseparable from daily life, coexisting with artificial intelligence. Mr. Blank(s) from different regions are no longer limited to the binary relationship of seeing and being seen. Big data traverses different dimensions, blurring the lines between reality and illusion, indicating a space that transcends boundaries.

In this context, we gain insight together, breathe, peek, and gaze, and in every moment of the body and camera, we intertwine to create a 2.0 polyphonic melody.

Creative team's sharing :
The Confined Space
by Lawmanray

Q: What is the biggest difference in the creative process compared to the first version?

A: I am the set designer for the second version, while the first version was designed by Teacher LEO. Therefore, visually, it extends the different design elements of the first version and reconfigures them. For example, there are different combinations of tables and chairs, doors, and large drawers.

In the second version, my main task was to handle changes in perspective. The first version was performed at the Cultural Centre Studio Theatre, where the audience viewed the work from a top-down perspective, which was very unique. This angle created a predetermined sense of surveillance. Another difference was the projection of surveillance camera footage, which was projected onto the floor and the walls on both sides, giving a complete visual representation of the feeling of being trapped in a confined space.

Q: Please share your design concept with us.

A: The design of the new version shifted from a four-sided stage format to a proscenium stage (one-sided). The creative team intuitively thought of using a box set to create the feeling of a confined space. However, I believe this viewing mode does not differ much from ordinary stage performances, and it does not effectively reflect the helpless state of the characters trapped in *Mr Blank*.

Therefore, I wanted a tangible separation at the position of the fourth wall between the audience and the performers, allowing the performers to feel genuinely trapped in the confined space, which would enhance the audience's experience and assist the performers in entering their performance state. This separation needed to allow the audience to see through while physically creating a sense of distance between the audience and the performers, so we ultimately chose to use transparent plastic panels.

The existence of this wall also extended to different projection methods, as we applied projection film that could capture projections onto the transparent plastic panels to create various projection effects, improving some stage effects that could not be fully achieved in the first version. For instance, in one scene where the stage is completely darkened, projections are used to display the dancer's various states within the darkness – an effect that, in this new version, more powerfully realizes the conceptual vision the creator intended to convey.

Q: Besides the aforementioned "fourth wall," were there any new elements introduced?

A: Yes. Three open windows were added to the upstage wall, symbolizing the different forces outside the confined space, expanding the audience's imagination of the performance space. Additionally, a mechanism hanging in the center of the stage was inspired by surveillance camera poles in various cities, equipped with different camera lenses, lights, and speakers, serving as the main set piece for one of the scenes. This stage change aims to directly strengthen the relationship between the performers and the various cameras, transforming their relationship from being passively observed by different surveillance cameras on stage to a more dynamic and intense power relationship, stimulating a struggle between the two.

Q: How do you interpret the possible implications of this stage space?

A: The large door and oversized drawer on stage serve as pathways for characters to enter or to leave this space, neither entrance has ever been locked. Though this element is never disclosed to the audience, I believe it symbolically reveals that the so-called 'enclosed space' often represents choices we make in the haze of our own confused thinking during many scenarios.



Creative team's sharing:

Music Adaptation in Motion by Dickson Dee

Original Music: Dickson Dee (CASH)

Music Production Assistant : Kitty Li @Noise Asia Publishing (CASH)

Q: *Mr Blank* has evolved over the past seven years since its premiere. Dickson, you have closely witnessed the transformation of the work, experiencing its development intimately with each version. Could you share the journey of these seven years with us, and how the music creation has resonated with ‘Mr. Blank’.

A: For me, this work has gone through four versions — the premiere in 2018 at the Cultural Centre Studio Theatre, a stage video version filmed in 2020 at the Freespace WestK, additionally, there was an installation version at the museum, and today's Mr Blank 2.0 performed on a proscenium stage at the Kwai Tsing Theatre. Based on the characteristics of each venue, the same work evokes different emotions in different spaces, and this emotion has guided my music creation and modification direction in each version to meet the needs of the moment.

The first version, in 2018, had the audience standing. The second version was set in a cinema. And in the museum's installation, the audience was mobile and even interactive. This time, watching from the up-front makes me feel that the emotional actions of each dancer are amplified; it's not just an objective observation, but rather an immersive experience. This amplification led me to modify three sections primarily, using emotional transformation as the foundation for adapting the music this time. Also, a surround sound system was implemented, allowing the audience to have an immersive listening experience that corresponds to the atmosphere within the set.



A: When I rehearsed in different spaces, such as from CCDC's Tai Po Dance Centre to later rehearsals in the HKAPA's classroom, I realized that I might have overlooked something. Whenever I modify, I imagine there being a glass panel in front of the real presentation. What role does that panel play? We know that in the design, Mr Blank is in a confined space, but there isn't one during rehearsals. I believe it has an impact on both the audience and the creative team. So when we finally get to the stage and see the actual presentation, I continuously make modifications; this is my fundamental creative approach.

My collaboration with Sangjijia began with him sharing his creative concept with me. After listening, I would set aside this concept. Seeing the real lighting, imagery, and set becomes my final feeling and decision on what kind of atmosphere I want to create. The tone of the music in the video version is different from that of the stage version. The video version is moodier and darker (which is also the overall tone of the music this time), conveying a more oppressive feeling. Several parts have been modified this time. The previous melodies were weaker and lacked rhythm, focusing primarily on atmosphere. This time, I feel it is more open, with a clear addition of rhythm and melody, yet the feeling of oppression and spatial pressure remains the dominant elements of the music.

Editor's Note: *Mr Blank* video and sound installation at 'On the Road 2023', Guan Shanyue Art Museum (Shenzhen)



然先生 2.0

MR BLANK



然先生





Sang Jijia

Choreography
& Direction

Sang Jijia, ethnic Tibetan, received the Asian Cultural Council Scholarship to study in the US. In 2002, he was selected by the Rolex Mentor and Protégé Arts Initiative to study choreography under William Forsythe in Germany. During his time in Germany, he joined the Ballet Frankfurt and Forsythe Company as Assistant Choreographer and Dancer, respectively. He returned to China in 2006 and has since choreographed for CCDC, BeijingDance/LDTX, and Guangdong Modern Dance Company. He has also been commissioned by renowned dance companies around the world, including Ballet Frankfurt (Germany), Spellbound Contemporary Ballet (Italy), Carte Blanche (Norway), and GöteborgsOperans Danskompani (Sweden).

He was appointed as the Resident Choreographer for CCDC from 2015 to 2024. In 2023, he was awarded the Honorary Fellowship by the Hong Kong Academy for Performing Arts. In 2024, he was presented with 'Distinguished Achievement Awards' by the 25th Hong Kong Dance Awards and 'Artist of the Year (Dance)' by the 18th Hong Kong Arts Development Awards.

His recent choreographies with CCDC include *As If To Nothing* (2016), *Post-Perception/Transcendence* (2017), *Re-Mark* (world premiere in 2018; Hong Kong premiere in 2019), *Pa | Ethos* (world premiere in 2015; Hong Kong premiere in 2022), *Meeting In-between Time* (2022), *Stream of Dust* (2023) and *As if Snowing* (2024).

Other cross-disciplinary creations and choreographic works include the dance video *There is a Place*, co-commissioned by CCDC and Dance Glasgow (the UK); a collaborative work with Goat Media (Scotland), musician/composer Dickson Dee, and a local company of emerging and innovative technology LazyAnt, together they created an interactive installation between dance and technology – *Hyperchoreography*; *Mr Blank* video and sound installation at 'On the Road 2023', Guan Shanyue Art Museum (Shenzhen), and *As it were* by GöteborgsOperans Danskompani (Sweden).



Janice POON

Dramaturgy

Janice Poon, Hong Kong-based theatre artist and cultural practitioner. Janice Poon is Discipline Leader of Playwriting and Dramaturgy major programmes at School of Drama at The Hong Kong Academy for Performing Arts. She inaugurated both the MFA and BFA major in Dramaturgy programmes, the first of its kind in the Asia region. She is also the Artistic Director of Hong Kong Dramatists, engaging in interdisciplinary and intercultural creative work through playwriting, directing, dramaturgy, and curating.

Recent original works include *In a Breath*, *Stragglers*, and interdisciplinary lecture performance *Flow to Unfold*. Her dramaturgical works, such as *Mr Blank* and *Nezha: Untold Solitude*, are highly appraised. She is a frequent speaker and workshop master at international theatre conferences and festivals, and her works have been presented in major cities across Europe, the U.S., China, and other Asian countries.

And Then, I Float won four major awards and was nominated for best play at the Hong Kong Theatre Libre (2014), while *Small Waisted* won the Multicultural Short Plays Competition organised by UNESCO/International Theatre Institute in 2016. Online theatre *Pornography* was awarded ‘Featured Works of 2020’ at the IATC (HK) Critics Award.

She was invited as resident artist at the 50th anniversary edition of Playwrights Lab at Banff Centre for Arts and Creativity (2023), and as guest Dramaturg at the PuSh International Performing Arts Festival in Canada (2025).

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Dickson Dee

Original Music

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

Li released his debut solo album PAST, in New York in 1996, marking his first steps into the music production industry. He has experience with diverse genres of music, from avant-garde to experimental, including Musique concrète, electronic, neoclassical, industrial noise, dance, and electronic world jazz. He has performed under different stage names and with different groups, working with many renowned musicians.

He has worked hard to support avant-garde or independent labels and musicians from abroad. He has taken part in Fabbrica EUROPA, Venice Biennale, Musik Triennale in Cologne, Bergen International Festival, Yokohama Triennale, Kitakyushu Biennale, Huayi Festival Singapore, Hanoi Sound Stuff Festival Vietnam, Taiwan International Music Festival, Shanghai International Arts Festival, Shenzhen Biennale of Urbanism Architecture, New Vision Arts Festival Hong Kong and Silk Road Arts Festival Hong Kong.

He also frequently attends music festivals and performances around the world, holding seminars and talks at various performing arts academies and universities. Through sharing his experiences in creative or musical work around the world, he hopes that the listeners can expand their horizons, become more receptive to art and music, and take part in a wider variety of artistic fields.



Oliver SHING

Video Direction

Oliver Shing, an alumnus of the Chinese University of Hong Kong, is a designer and a director. He is a member of the Heteroglossia Theatre.

He has worked with numerous performing arts groups, including Hong Kong Dance Company, City Contemporary Dance Company, Hong Kong Ballet, Hong Kong Philharmonics Orchestra, On & On Theatre, Hong Kong Repertory Theatre, Tang Shu-wing Theatre Studio, and Wuji Ensemble, etc.

He founded the multimedia studio “Daaimung” to facilitate cross-platform creations in concerts and museums.



Leo CHEUNG

Scenography

Leo Cheung is an accomplished set & lighting designer for dance, theatre, musical, opera, and Chinese opera. One of the most distinguished artists and masters of lighting in Hong Kong theatre, Leo has won a wealth of prestigious awards throughout his career. These include receiving the ‘Outstanding Achievement of the Decade’ in 1994 and the ‘Best Lighting Design award’ ten times (1995, 1996, 1998, 2001, 2009, 2010, 2011, 2014, 2017, and 2022) from the Hong Kong Federation of Drama Societies. He is also a four-time winner (1999, 2007, 2010, 2013) of Hong Kong Dance Alliance's Annual Dance Award for his sets and lighting designs.

In 2014, in recognition of his outstanding contributions to the development of arts and culture in Hong Kong, Leo was conferred the Certificate of Commendation by the Home Affairs Bureau of the HKSAR government. As a former Associate Professor at The Hong Kong Academy for Performing Arts, School of Theatre and Entertainment Arts, Leo has been teaching for 23 years and nurturing many outstanding design talents in the Hong Kong performing arts industry. Leo connect different art forms well to merge and explore the potentials of light, shadows, spaces, and visual media elements in live performance.



Lawmanray

Set and Lighting Design

Lawmanray (Raymond Law) received two professional degrees from the Hong Kong Academy for Performing Arts. Before earning his Master of Fine Arts in Drama (Directing), he completed a Bachelor of Fine Arts with a major in Lighting Design. He has worked as a freelance lighting designer for different theatre companies, including Hong Kong Repertory Theatre, On & On Theatre Workshop, Windmill Grass Theatre, Y-Space, The HKAPA and others.

He joined CCDC as Resident Lighting Designer in 2017, and has worked on many productions such as *Why Not Kill Us All...*, *The Little Prince*, *Requiem HK*, and *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*.



Cindy HO

Costume Design

Cindy graduated from The Hong Kong Academy for Performing Arts, where she earned a Bachelor of Arts (Honours) degree with a major in Stage and Costume Design. Her practice journey emphasized cross-disciplinary collaboration as the core creative methodology, and her practice encompasses a spectrum of performance mediums, ranging from theatrical productions and operatic stagings to choreographic collaborations.

Recently, Cindy was Scenographer and Co-Director for opera *Reimagined Bluebeard's Castle* presented by Ensemble Traversée.

As a costume designer, she has contributed to numerous acclaimed productions across Hong Kong's vibrant theater scene. Her designs appear in classic plays, modern operas, dance, and experimental projects. She created costumes for Artocrite Theatre (*I Am Tree* and *Asagao*), as well as Opera Hong Kong's production of *La Bohème*. With the Hong Kong Repertory Theatre, she designed costumes for over 10 productions, including *The Doctor*, *Moscow Express*, *That's Not True*, *Road to Damascus*, *A Winter Funeral*, *Marriage, Attempts on Her Life*, and *The Professor*. She further showcased her versatility with On & On Theatre Workshop's *Waking Dreams in 1984*, CCDC's *Luck-quacka*, *Re-mark*, *Mr Blank*, *Post-Perception/Transcendence*, and *Fragile Beauty*, as well as HK 3 Arts Musical Institute (3AMI)'s *Next to Normal*. Her portfolio also includes Heteroglossia Theatre's *It's Only the End of the World*, Theatre du Pif's *Old Times*, Project Roundabout's *The Truth*, and Theatre Ronin's *Sew & Soul* — a testament to her adaptability across diverse genres and creative teams.

With *Marriage*, she won the 25th Hong Kong Drama Awards for Best Costume Design and the 3rd Chinese Theatre Awards for Best Scenographer.

She is currently the Artist-in-Residence (Design) and a Guest Lecturer at the Hong Kong Academy for Performing Arts, where she is dedicated to nurturing the next generation of creators. She also works as a freelancer, actively engaged in the industry to continuously drive innovation and practice in scenography and dramaturgy.

<http://cincinholic.blogspot.com>

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



Anthony YEUNG

Sound Design

Anthony graduated from HKAPA in 1991 and received his master's degree in 2015.

Since 1990, he has worked as a sound designer in approximately 100 theatre productions. He was awarded 'Best Sound Design' at the 12th Hong Kong Drama Award in 2003 and at the 19th Hong Kong Dance Award in 2017.

He began his career as a Sound Engineer at RTHK in 1992. Four years later, he transitioned to Avon Studios, a large-format commercial studio in Hong Kong specializing in local popular music, as a Studio Engineer. He later became a Mastering Engineer with their newly built mastering suite in 1997. In 2008, he set up his own mastering studio. Until now, he has mastered over 1,000 titles of various genres of music.

He has also been teaching in colleges since 2003, at the School of Design in Poly U, HKAPA, and HKDI, and then in the Music Department at HKU in 2022. He was also employed by Dolby Laboratories in 2008 and became a Dolby Sound Consultant after training in their UK headquarters in 2010.



AN Tzu-huan

Dancer

An Tzu-huan graduated from the Tainan University of Technology Department of Dance. He participated in modern dance competition since his student stage and has been ranked first among the region in different categories. He received 'Chinlin American Dance Festival Scholarship' and represented Taiwan to participate in the festival. He was a Dancer Trainee at Feng Dance Company. He joined CCDC in 2023.

He has performed widely in Taiwan and overseas with different dance companies, including Formosa Ballet, Seed Dance, Bill T. Jones Repertory Showing, Feng Dance Company and SHIN Dance Company. An has also presented his choreography works since 2020.



CHEN Dai-wen

Dancer

Chen Dai-wen graduated from the Department of Dance at Taipei University of the Arts. She has previously performed with several renowned dance companies, including Hong Kong Dance Company, Cloud Gate 2, Dashing Theater, Century Contemporary Dance Company, Bare Feet Dance Theatre, and Focus Dance Company. Chen has extensive performance experience, appearing in a wide range of productions such as *A Dance of Celestial Rhythms*, *Lands in the South*, *The Legend of Lanling*, *After Snowfall*, *Beckoning*, *Eat History*, and *The Chronicle of Silence*. She joined CCDC in 2025.



CHEN Jia-wen

Dancer

Chen Jia-wen graduated from the 24th cohort of the Faculty of Choreography, majoring in Contemporary Dance, at Beijing Dance Academy. She has participated in several major performances and dance competitions, including the 2024 China Dancers Association's environmental dance residency programme *The Pool*, and the concept short film *Exception and Rule* at the Aranya Theater Festival. In 2021, she appeared in *The Great Journey*, a large-scale dance epic celebrating the 100th anniversary of the founding of the Chinese Communist Party, for which she was honoured with an Individual Excellence Award. She also performed in *Family Letters* at the 17th Beijing Dance Competition, where she was awarded ‘Third Prize for Performance’. In addition, Chen took part in Beijing Dance Academy’s *Dance for the People* project, which has featured one hundred dance pieces from the past century. She joined CCDC in 2025.



Suyi HON

Dancer

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.



JIANG Xu-ling

Dancer

Jiang Xu-ling graduated from the Wuhan Conservatory of Music. He represented Wuhan in *Our Cities*, a showcase and exchange programme presented by HKDance/FLSH as part of the Dynamic Dance Dialogue initiative. During his studies, he was recognised for his outstanding performance with a ‘Second Class Prize’ in the Original Work category in the Red Dance Month series.

Jiang has developed extensive stage experience, performing in numerous major productions and taking on leading roles. His work includes the site-specific improvised piece *Here We Go* with the 2019 Choreography Class, the experimental dance film project *Reconstructing Time*, and the 2021 experimental site-specific improvised physical theatre piece *Everyone Has a Princess Dream*. In 2022, he was a principal performer in *At Peace Within*, presented as part of the Guiyang Mountain Dance Week in China. In 2023, he performed in *A Vast Lake* at the 7th Hubei Provincial College Students Art Festival.

Jiang joined CCDC in 2025.



Eric KWONG

Dancer

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.

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. He joined CCDC in 2019.



LEE Ka-ki

Dancer

Kaki Lee graduated from The Hong Kong Academy for Performing Arts with a Bachelor of Fine Arts (Honours) degree, majoring in contemporary dance. He was a full-time dancer with City Contemporary Dance Company (CCDC) for many years. Currently, he is the co-artistic director of Rice Journey Production and is actively working as a freelance dancer, choreographer, independent producer, and dance educator.

His recent choreography works include *The Ant Vamilley* and *Animal Gacha* for Rice Journey Production, and *Resonating · Voices Unleashed* for Singfest. His independently produced work *The Valentine Twists* won the Outstanding Alternative Space Production Award at the Hong Kong Dance Awards 2024.



LI De

Dancer

Li De was born and raised in Guangzhou, China. At the age of 12, he was selected to attend the prestigious Guangdong Dance School, where he graduated in 2007. Shortly after, he was invited to audition for the Hong Kong Academy for Performing Arts and was subsequently awarded a full scholarship to its esteemed four-year dance program. In 2011, Li graduated with first-class honors, earning a Bachelor of Fine Arts in Dance.

Since then, Li has performed with and created works for numerous renowned companies and festivals, including City Contemporary Dance Company, Mindelcat Theatre Arts Festival, Edinburgh International Fringe Festival, Taipei Kuandu Arts Festival, the International Chinese Festival in Singapore, Internationale Tanzmesse NRW 2016, and Seoul International Dance Festival. In addition to his stage performances, Li has choreographed, performed, and co-produced several dance and music videos, which have been shown at film and arts festivals in Hong Kong, San Francisco, London, and Amsterdam. His dance film *Let's Say* won the Best Choreographer award at the Augenblick Festival in Genoa, Italy.

In the summer of 2018, Li joined the Watermill Centre Summer Program, where he performed in Cocorosie's production and played the role of Iago in *Othello* during The Watermill Discover Day. His career continued to evolve as he took on new projects: in 2020, he joined City Contemporary Dance Company; in 2021, he performed in *Sleep No More* Shanghai by Punchdrunk; and in 2023, he participated in the performance exhibition *I'll Be Your Mirror* by Maria Hassabi at Tai Kwun, Hong Kong.



Stephanie LI
Dancer

Stephanie Li graduated from The Hong Kong Academy for Performing Arts, majoring in Contemporary Dance. During her studies, she collaborated with many famous choreographers, including Leila McMillan, Sang Jijia, Sharon Vazanna and Stephanie Lake. She also performed in *Stream of Dust*, co-produced by CCDC and the School of Dance, HKAPA in 2023. She joined CCDC in 2024.



Natalie MAK

Dancer

A graduate of the Hong Kong Academy for Performing Arts, Mak majored in Chinese Dance was awarded the Spring Time Stage Productions Scholarship, and the Disney Scholarship twice. As a student, she was selected to conduct exchanges and performances in Italy and Taiwan.

Mak was a full-time dancer with the City Contemporary Dance Company (CCDC) from 2014 to 2020. She collaborated with numerous renowned local and international choreographers and performed with the group in various countries, including Israel, Japan, Australia, Korea and also in Beijing and Taiwan. She was nominated for the Outstanding Female Dance Performer at the Hong Kong Dance Awards in 2017. Her choreographic works include *Wandering Stone* (2016) and *1/2 TBC* (2021). She is a freelance dancer and a yoga, GYROTONIC®, and GYROKINESIS® Pilates instructor.



QIAO Yang

Dancer

Artist in Residence of CCDC, joined the Company for 29 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

Dancer

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 a keen interest in object-movement relationships, 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 until 2023.

She returned to Hong Kong and joined CCDC in 2023.



Skye YAO

Dancer

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.



YANG Yu

Dancer

Yang Yu was admitted to the Chinese Classical Dance Department at the Beijing Dance Academy in 2021 and has since graduated. During his studies, he demonstrated outstanding ability and was awarded the EVOLUTION Dance Platform Scholarship. The Nondeterminist’s Journey, a piece he choreographed and performed, won First Class Prize in the youth category and was the sole recipient of the Best Choreography Award at the 2023 International Dance Talent Competition in Italy.

Yang has performed in a number of major productions and taken on leading roles. Notable appearances include *The Paralympic Agitos* in Our Hearts at the opening ceremony of the 2022 Beijing Winter Paralympics, and *Call of Love* and *Ceaseless Vitality* at the closing ceremony. He was a principal performer in the contemporary dance work Yan Qiao Brothers, which was named one of the Top Ten pieces in the Contemporary and Modern Dance category at the 13th China Dance Lotus Awards. He has collaborated with internationally renowned artists, including Chinese dancer Hua Xiaoyi and American choreographer Jermaine Spivey.

Yang joined CCDC in 2025.



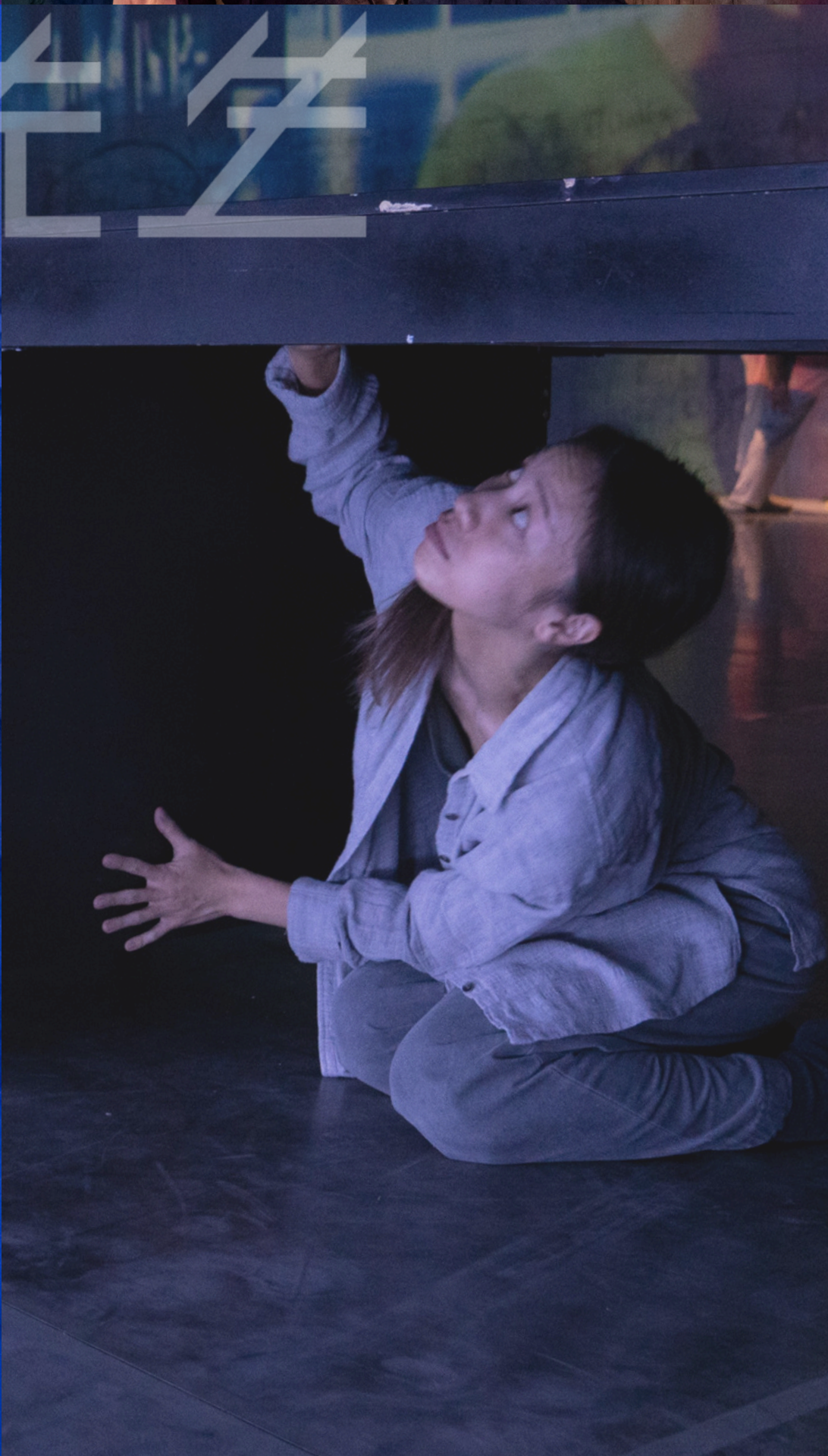
ZHANG Xi-long

Dancer

Zhang Xi Long began his formal dance training at the age of 14 at Shenzhen Arts School, specializing in Chinese dance. In 2011, he graduated from the Hong Kong Academy for Performing Arts (HKAPA) with a bachelor's degree in Chinese dance and was awarded a full scholarship for his studies.

Since completing his education, Zhang has contributed to various performances and artistic productions across multiple organizations and festivals. His work includes participation in Maria Hassabi's *I'll Be Your Mirror* exhibition in Hong Kong (2023), as well as performances at the Hong Kong Arts Festival, City Contemporary Dance Festival (CCDF), Hong Kong Dance Company, Hong Kong Disneyland, Hong Kong Repertory Theatre, and the Seoul International Dance Festival (2015).

In addition to Chinese dance, Zhang has experience in street dance and is recognized for his involvement in B-boying. In 2006, his dance group, Trip Line Crew, became the first Chinese street dance team to compete in Korea's international street dance competition, B-boy Unit 8 International.



Production Team

Executive Costume Designer | Linda LEE

Deputy Stage Manager | YUEN Kin-man

Lighting Programmer | YEUNG Sheung-chun

Production Electrician | CHAN Wai-wah

Multi-media Programmer | CHAN Ka-ho



The CCDC *Mr Blank 2.0* team gratefully acknowledges the following organizations and individuals .

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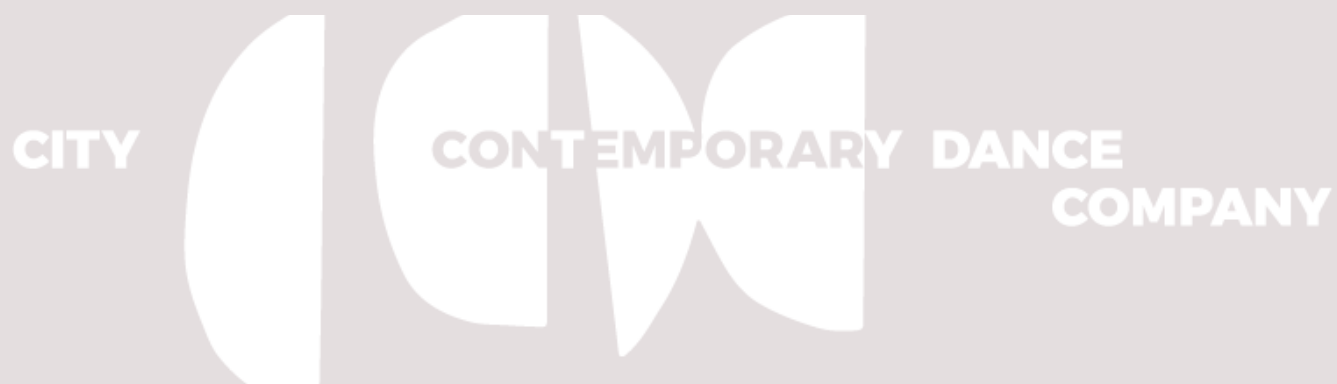
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We sincerely thank Ms. Yama Chan for her generous sponsorship of the charity tickets for *Mr Blank 2.0*.



Founded in 1979, City Contemporary Dance Company (CCDC) is the flagship of contemporary dance in Hong Kong. Since its inception, CCDC has presented over 200 critically acclaimed original works, delivering professional dance productions to audiences across the city. The Company is committed to shaping the contemporary dance scene with extraordinary performances that embody contemporary Hong Kong culture.



In 2025, CCDC welcomed its fifth Artistic Director, Sang Jijia. Building on his extensive experience with the Company, Sang is dedicated to pursuing excellence in local contemporary dance and exploring interdisciplinary development. Concurrently, CCDC has been actively engaged in global cultural exchange, having toured numerous cities worldwide and hosted international dance festivals and film festivals locally. By bringing together dance talents, the Company fosters collaborations across diverse artistic fields, showcasing the power of Hong Kong dance to the world while highlighting the diversity of contemporary dance to local audiences.

CCDC aspires to make dance more accessible to the community while nurturing professional dancers. For the past three decades, CCDC Dance Centre has unceasingly offered dance courses and pre-professional training, while organising outreach programmes to promote dance in the broader community.

Company Structure

The Board

Chairman Emeritus
Chairman
Vice Chairman

Treasurer
Members

Honorary Legal Consultant

Founder
Artistic Director
Executive Director

Artistic Department

Associate Artistic Director
Company Dramaturg
Rehearsal Mistress
Artist in Residence
Dancers

Administration Department

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

Programme and Marketing Department

Festival and Programme Director
Programme Manager
Programme Coordinators

Marketing and Development Coordinator

Technical Department

Technical Director
Production Manager
Resident Lighting Designer
Stage Manager
Assistant Stage Managers

Wardrobe Mistress

Education and Outreach Department

Education and Outreach Director
Manager (Centre Affairs)
Manager (Outreach Affairs)
Manager (Curriculum)
Assistant Manager (Centre Affairs)
Project Coordinator
Course Coordinators (Part-time)

Janitor

Dr Hayley KAN
Mr Robert LEWINGTON
Ms Yama CHAN
Ms Joyce YEN
Dr Michelle TSUI
Mr Michael HAYNES
Ms Sophia KAO Ching-chi GBS, SBS, JP
Ms Yvonne TSUI
Mr Michael CHEUNG

Willy TSAO
Sang Jijia
Christopher NG

Dominic WONG
Melissa LEUNG
Shirley LOK
QIAO Yang
AN Tzu-huan
CHEN Dai-wen
CHEN Jia-wen
Suyi HON
JIANG Xu-ling
Eric KWONG
Stephanie LI
SHUM Pui-yung
YANG Yu
Skye YAO

Ada WONG
Joanne LEUNG
Pearl LEUNG

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Ida KWONG
Eric KAY
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Andree TANG
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Lawmanray
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KWOK Hoi-shan
Dada LAU
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Eileen LEE
Peggy LAM
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2ND SEASON 2025

Short Course ■ 短期課程

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