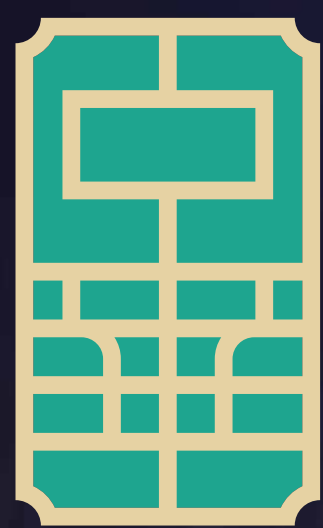




中華
文化節

CHINESE
CULTURE
FESTIVAL

氣韻生動 · 旋而不息

旋

HELIX

舞蹈 X 多媒體
Dance x Multimedia

藝術總監 Artistic Director / 編舞 Choreographer
鄒小強 Yan Xiaoqiang*

Rhythmic Vitality that spirals without end

10-11.7

五-六 Fri-Sat 8pm

11-12.7

六-日 Sat-Sun 3pm

東九文化中心形館

The Turns, East Kowloon Cultural Centre

場地規則 House Rules

各位觀眾：

節目開始前，請將手提電話轉為靜音模式，並關掉其他響鬧或發光的裝置，節目進行時嚴禁拍照、錄音或錄影，謝幕時可在不影響觀眾的情況下拍照留念。此外，請勿在場內飲食。多謝合作。

Dear Patrons,

To avoid disturbance, please set your mobile phone on silent mode and switch off other beeping or light emitting devices before the performance. Photo-taking, audio or video recording is strictly prohibited when the performance is in progress while photo-taking without affecting others is allowed at curtain calls. Eating or drinking is not permitted in the auditorium. Thank you for your co-operation.

- **節目長約70分鐘，不設中場休息。**
- **節目不設劃位。**
- **7月10-11日晚上8時場次設有演後藝人談。**
- **節目以三面牆壁及地面投影方式呈現，如於期間感到暈眩或不適，請通知現場工作人員。**
- **節目有煙霧效果。**
- **遲到及中途離座者須待適當時候方可進場/ 返回座位。**
- **The programme runs approximately 70 minutes without interval.**
- **Free-seating.**
- **Meet-the-artist Sessions after 10-11 July 8pm performances.**
- **The programme features projections across three walls and the floor. Please inform our staff if you feel dizzy or unwell during the programme.**
- **The performance contains haze and smoke effects.**
- **Latecomers and those who leave their seats during the performance will only be admitted and allowed to return to their seats at a suitable break.**

概覽 Overview

藝術總監及編舞鄢小強結合舞蹈與多媒體設計，讓DNA的雙螺旋結構、唐墓絹畫《伏羲女媧圖》的意象——透過舞者的動態，使「氣韻生動、旋而不息」的動態成為舞台語言，化為一場中國舞在當下的全新演繹，呈現「陰陽交錯、虛實相生」的感性對話。這不只是傳統的再現，而是一場跨越古今的感官旅程。在數碼年代的急速節奏中，《旋》邀請觀眾思索生命的歷程、文化的傳承，以及科技與舞蹈的交錯。

Artistic Director and Choreographer YAN Xiaoqiang fuses dance with multimedia design, and turns the endless spiral motion into a stage language through a poetic dialogue of ‘yin and yang, reality and virtuality’. The spirals of DNA and the imagery of the Tang-dynasty painting *Fuxi and Nüwa* are reimagined through the dancers’ motions into a new interpretation of Chinese dance in the present. This is not a reproduction of traditions, but a sensory journey across generations. In this hyper-accelerated digital age, *Helix* invites audiences to contemplate life’s journey, the continuity of culture, and the intersections of dance and technology.

旋

HELIX

幻 Fantasy

生 Genesis

五行 Five Elements

嬋娟 Love Entwined

鬥 Struggle

別 Parting

不息 Perpetuity

宇宙 Cosmos

創作及製作團隊

Creative and Production Team

藝術總監及編舞

Artistic Director & Choreographer

鄢小強 YAN Xiaoqiang*

多媒體設計

Multimedia Designer

陳家濠 Gary CHAN

音樂總監及作曲

Music Director & Composer

姚晨教授 Professor YAO Chen

空間設計

Spatial Designer

王健偉 Jan WONG

燈光設計

Lighting Designer

羅文偉 Lawmanray^

音響設計

Sound Designer

梁寶榮 LEUNG Po Wing*

服裝設計

Costume Designer

程凱雯 Cheryl CHING

創作舞者

Devising Dancers

潘翎娟 PAN Lingjuan*

許曉瑩 Emily HUI

林秀婷 LAM Sau Ting

李國樑 LEE Kok Liang#

李林陽 LI Linyang*

楊宇 YANG Yu^

執行監製

Executive Producer

陳靄婷 Tobie CHAN

製作經理

Production Manager

鄭巧喬 Kiudy CHENG

舞台監督

Stage Manager

唐梓靜 Sugar TONG

執行舞台監督

Deputy Stage Manager

林盈盈 Mavis LAM*

光雕投影工程師

Projection Mapping Engineer

余沛豪 YU Pui Ho

TouchDesigner編程員

TouchDesigner Programmer

許康年 HUI Hong Nin

製作電機師及燈光編程員

Production Electrician and

Lighting Programmer

王子聰 WONG Tsz Chung

助理音響設計

Assistant Sound Designer

陳承浚 Marco CHAN Shing Tsun

服裝繪畫師及服裝員

Costume Painter and Dresser

游倬宜 Chelsea YOU

榮譽顧問

Honorary Advisor

陳頌瑛教授

Professor Anna CY CHAN*

承蒙香港演藝學院*、城市當代舞蹈團^及香港舞蹈團#允許參與是次製作

With the kind permission of The Hong Kong Academy for Performing Arts*, City Contemporary Dance Company^, and Hong Kong Dance Company#

藝術總監的話

Artistic Director's Note

歡迎大家來到《旋》的劇場空間！

此次創作起源於我在香港演藝學院（由學院種子基金項目支持）有關舞蹈與科技結合的跨學科研究計劃。我與研究團隊以中國舞的螺旋動勢為例，通過實時錄影和時間延遲技術，以及舞者與數碼影像的即時互動，嘗試探索舞蹈與科技的互動共生關係。此次承蒙東九文化中心的支持，讓我得以將這份跨學科的學術探索，轉化為更生動的舞台語言。

「螺旋」是中國舞的基本動態之一，也一直是編舞研究的核心。對我而言，這種旋轉的動態代表著人類生命的脈動。從唐代墓葬出土《伏羲女媧圖》中人首蛇身的交織盤旋，到當代科學裡人類DNA的雙螺旋結構，這些意象皆與中國舞的螺旋動勢跨越時空地遙相呼應。這三者的交織，正是我此次創作《旋》的靈感來源。

在此，我想感謝香港演藝學院種子基金項目和舞蹈學院，全力支持我的研究計劃和成果呈現；

感謝研究團隊成員成博民、侯叙臣和李拓坤，還有參與研究展示的林昀潛，以及所有給予研究計劃提供寶貴意見的同事和朋友；

同時要感謝作曲家、多媒體、舞台、燈光、音響和服裝設計師，大家相互信任與開放合作，從不同的視角給予「旋」以無限生命力，攜手成就了豐富而獨特的劇場體驗；

感謝幕後的每一位工作人員，日夜不停地確保演出可以順利進行；

感謝榮譽顧問陳頌瑛教授對此次製作的提點與幫助；

由衷地感謝六位創作舞者，在繁忙的工作之餘，依然願意以開放和好奇的態度和我一起探索未知的領域，用對藝術的赤誠感知舞蹈、探討人生；

最後我要特別感謝潘翎娟女士——唯一一位從研究計劃一直到舞台演出全程參與的藝術家，衷心感謝她的貢獻！

最後，誠摯邀請大家一同感受舞蹈與科技的陰陽交錯、虛實相生，共同經歷這場生命的旅程。

旋，而不息。

Welcome to *Helix*!

This creation originated from my interdisciplinary research project on the integration of dance and technology at The Hong Kong Academy for Performing Arts (HKAPA), supported by the Academy Seed Fund Project. Using the spiral in Chinese dance as a case study, my research team and I utilized real-time video capture and time-delay effects to facilitate spontaneous interaction between dancers and digital imagery, aiming to discover a symbiotic relationship between dance and technology. Thanks to the support of the East Kowloon Cultural Centre, this interdisciplinary academic exploration has been able to transform into a vivid stage language.

Spiral is a fundamental element of Chinese dance and has always been at the core of my choreographic research. To me, this revolving motion represents the momentum of human life. From the *Fuxi* and *Nüwa* mural unearthed from Tang Dynasty tombs—depicting intertwined, serpent-bodied figures—to the contemporary scientific image of the human DNA double helix, these motifs resonate across time and space with the spiralling dynamics of Chinese dance. The intertwining of these three elements is precisely the inspiration behind *Helix*.

I would like to express my heartfelt gratitude to the HKAPA Seed Fund Project and the School of Dance for their full support of my research and its presentation.

My deepest thanks go to my research team members Oliver SHING, HOU Xuchen, and LI Tuokun, as well as LAM Wan Ho, who participated in the research showcase, and all the colleagues and friends who offered invaluable feedback.

To the composer and the designers of multimedia, set, lighting, sound, and costume: your trust and open collaboration have infused *Helix* with infinite vitality from diverse perspectives, creating a rich and unique theatrical experience.

To everyone in the production and backstage teams: thank you for working tirelessly to ensure the smooth running of the performance.

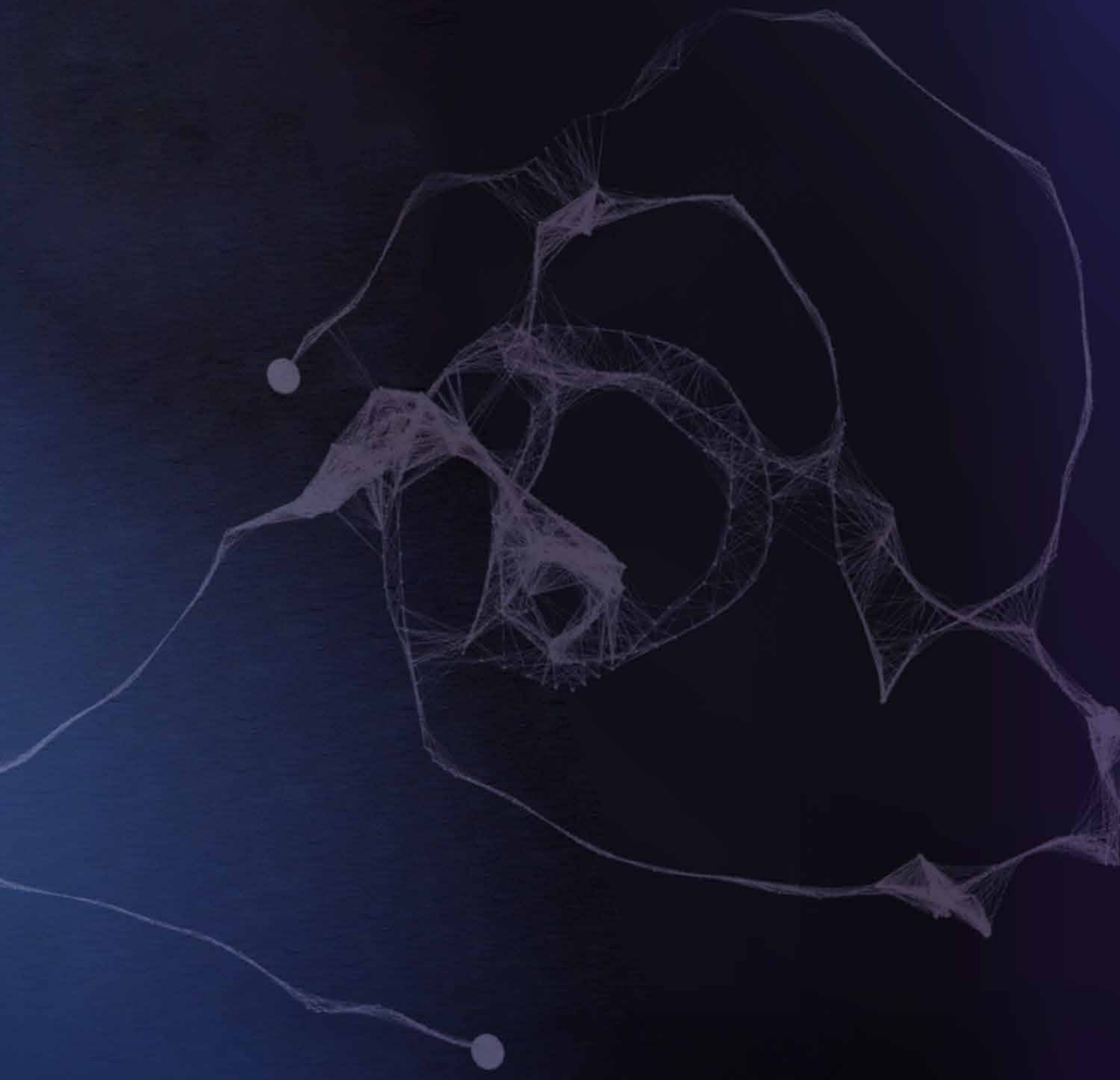
To Professor Anna CY CHAN, our Honorary Advisor: thank you for your invaluable guidance and support throughout this production.

My heartfelt thanks go to the six devising dancers who, despite their busy schedules, were willing to explore uncharted territories with me with openness and curiosity, sensing dance and exploring life with absolute devotion to art.

And finally, to Ms. PAN Lingjuan, the only artist who accompanied this project from its research phase all the way to the stage performance—my deepest gratitude for your profound contribution.

I warmly invite you to experience the interplay of yin and yang, the coexistence of the real and the virtual, and to join us on this journey of life.

Spiralling, without end.





藝術總監及編舞

Artistic Director and Choreographer

鄢小強 YAN Xiaoqiang

鄢小強，優秀的舞者、編舞和排舞指導，亦具豐富的舞蹈教學經驗。現任職於香港演藝學院，擔任中國舞講師和舞蹈藝術碩士導師。

作為北京當代芭蕾舞團的創團舞者，鄢氏曾在全球多個頂尖級藝術節和劇院進行巡演，其中包括倫敦的沙德勒之井劇院、紐約布魯克林音樂學院的新浪潮藝術節、華盛頓甘迺迪表演藝術中心、荷蘭舞蹈節、以及香港藝術節等。

鄢氏的舞蹈創作致力於中國傳統美學在當代語境下的藝術表達，以及多藝術門類之間的跨界合作，最近主持完成了中國舞與多媒體作為沉浸式劇場的跨學科研究計劃。

鄢氏10歲習舞，曾先後就讀於北京舞蹈學院中國古典舞系和研究生部，並以優異成績先後獲得本科和碩士學位。

YAN Xiaoqiang is a celebrated dancer, choreographer, and rehearsal director with extensive teaching experience in dance. He currently serves as Lecturer of Chinese Dance and MFA advisor at The Hong Kong Academy for Performing Arts.

As a founding dancer of Beijing Dance Theater, YAN has performed at prestigious festivals and theatres worldwide, including Sadler's Wells, BAM Next Wave Arts Festival, John F. Kennedy Center for the Performing Arts, Holland Dance Festival, and Hong Kong Arts Festival, among others.

YAN's choreographies focus on reinterpreting traditional Chinese aesthetics within a contemporary context and fostering interdisciplinary collaborations across various art forms. He recently completed an interdisciplinary research project on Chinese dance and multimedia as immersive theatre.

YAN studied at the renowned Beijing Dance Academy, where he earned a B.A. in Chinese Classical Dance and an M.A. focusing on the Theory and Practice of Dance Performance.



多媒體設計

Multimedia Designer

陳家濠 Gary CHAN

畢業於香港專業教育學院，主修創意媒體，為自由身的專業劇場錄像設計師，涉足影像設計、多媒體創作策劃，以及舞台和跨界現場展演的影像統籌工作。

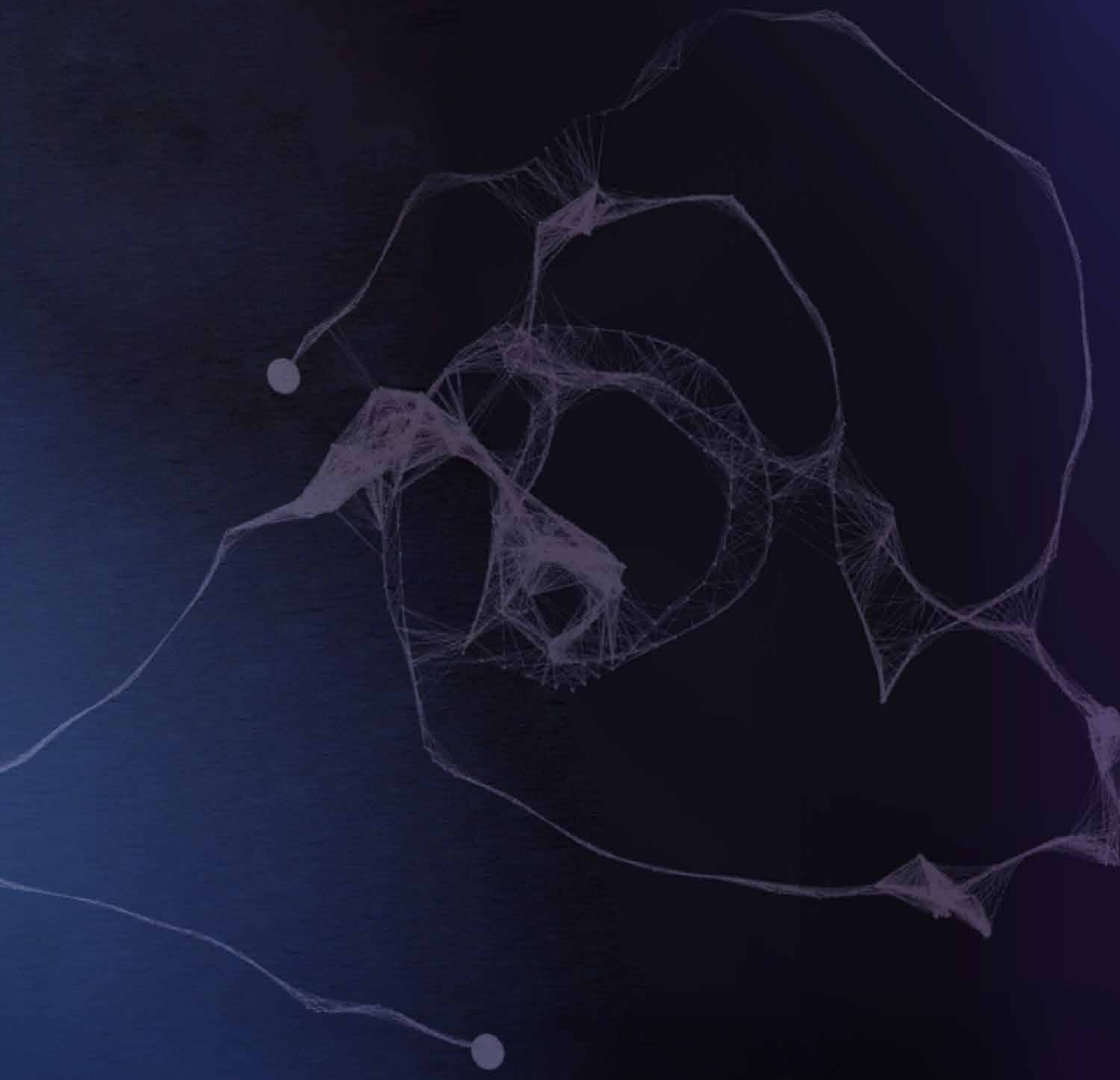
多年深耕劇場影像設計領域，持續突破傳統敘事界限，將創新視覺語言與多媒體技術融入劇場美學，並以具層次感的創意影像為不同舞台增添獨特氛圍。曾與不同劇團和藝術團體長期合作，包括：進劇場、舞台山莊、香港城市室樂團、樹寧·現在式單位、香港影視劇團、DG House、中英劇團、影話戲、Banana Effect、前進進戲劇工作坊、iStage、大細路劇團、芳芳劇藝、普劇場、城市當代舞蹈團、香港舞蹈團及香港話劇團。

對他而言，錄像設計不僅僅是加入視覺元素，更是深入構造角色氛圍與舞台敘事的一環。他堅持讓每一項設計都貼合不同演出主題與規模，融合東西方美學與多元技術，展現專業、可靠及具藝術修養的特質，致力於為香港劇場影像設計領域發展帶來更多可能。

Graduated from the Hong Kong Institute of Vocational Education with a major in Creative Media, Gary CHAN is a freelance professional video designer for theatre, working across video design, multimedia creative direction, and visual coordination for stage productions and cross-disciplinary live performances.

Over many years of dedicated practice in theatre video design, he has continually pushed the boundaries of conventional narrative, integrating innovative visual language and multimedia technologies into theatrical aesthetics. His layered and nuanced visual compositions create distinctive atmospheres for different stages and venues. He has maintained long-term collaborations with a wide range of theatre companies and arts organisations, including Theatre du Pif, Theatre Valley, City Chamber Orchestra of Hong Kong, Shu Ning Presentation Unit, Hong Kong Movie TV Theatrical Society, DG House, Chung Ying Theatre Company, Cinematic Theatre, Banana Effect, On & On Theatre Workshop, iStage, Jumbo Kids Theatre, Fong Fong Projet d'Art, POP Theatre, City Contemporary Dance Company, Hong Kong Dance Company and Hong Kong Repertory Theatre.

For him, video design is not merely the addition of visual elements, but an integral part of shaping the emotional world of the characters and advancing the stage narrative. He insists that each design must respond closely to the specific theme and scale of the production, fusing Eastern and Western aesthetics with diverse technologies to embody professionalism, reliability and artistic refinement. He is committed to opening up new possibilities for the development of video design in Hong Kong theatre.





音樂總監及作曲

Music Director and Composer

姚晨教授 Professor YAO Chen

作曲家姚晨的音樂根植於東方和西方的音樂傳統，其語言充分運用了當代作曲技術與觀念的開放性。作為當代中國最具國際影響力的作曲家之一，長期與世界頂級音樂機構和傑出音樂家合作，創作了大量形式多樣的中西室內樂和交響樂作品，並屢獲重要音樂機構頒發獎項及委約，包括法國國家廣播電台、哈佛大學弗羅姆音樂基金會、美國梅隆基金會，伯恩斯坦基金會、香港管弦樂團、中國國家大劇院管弦樂團、香港創樂團、蘇州交響樂團等。他以創新方式結合中西音樂傳統，其作品在美國坦格伍德音樂節、阿斯本音樂節、紐約茱莉亞學院Focus音樂節，巴黎Festival Présences音樂節、日本太平洋音樂節、卡內基ChinaNow音樂節、香港藝術節、北京現代音樂節等諸多國際知名音樂節中備受矚目。作品經由Naxos、Cedille等國際知名廠牌錄製發行，在全球古典音樂市場獲得廣泛傳播。他現任北京中央音樂學院作曲系教授。

In recent years, YAO Chen's music has garnered significant acclaim from leading musicians and prestigious festivals worldwide, including Radio France's Festival Présences and Alla Breve, Tanglewood Music Festival, Aspen Music Festival, ISCM's World Music Days, Centre Acanthes Festival, Chicago Symphony Orchestra's Chamber Series, Hong Kong Arts Festival, Juilliard School's Focus Festival and Japan's Pacific Music Festival.

Distinguished ensembles such as the Saint Paul Chamber Orchestra, France's Orchestre National de Lorraine, Winnipeg Symphony Orchestra, Orchestra of St. Luke's, ProMusica Chamber Orchestra, China Philharmonic Orchestra, Beijing Symphony Orchestra, Suzhou Symphony Orchestra, Pacifica String Quartet, Quatuor Diotima, Eighth Blackbird, Shanghai Quartet, Tang Quartet, and Civitas Ensemble have performed his works. The China NCPA Orchestra featured his orchestral pieces on two national tours, earning widespread acclaim.

YAO has received commissions and accolades from prominent institutions, including Radio France, Harvard University's Fromm Foundation, the Leonard Bernstein Foundation, the Mellon Foundation, Suzhou Symphony Orchestra, Hong Kong Philharmonic Orchestra, and Hong Kong New Music Ensemble.

YAO serves as Professor of Composition at the Central Conservatory of Music in Beijing.



空間設計

Spatial Designer

王健偉 Jan WONG

畢業於香港演藝學院舞台及製作藝術學院，主修舞台及服裝設計。

近年舞蹈設計作品包括：《咏嘆調》、《最後一夜》、《紫玉成煙》、《弦舞》、《紅樓·夢三閨》、《一個人的哪吒》、《活著》、《戰鬥圖騰》、《Re-mark II》、《馴悍記》、《如影》、《Living Up/嚟to Death》、《蘭陵·入陣》、舞動《風雲》港漫×舞蹈×光影體驗、《武道》等。

曾憑《咏嘆調》、《紅樓·夢三閨》、《親愛的，胡雪巖》（2018新版）、《一個人的哪吒》、《唐吉訶德》獲得舞台設計獎項，2024年憑《史家本第二零二三回之伏虎降龍》獲香港舞台劇獎最佳化妝造型，2025年獲香港藝術發展局頒發第19屆香港藝術發展獎藝術新秀獎（戲劇）。

Jan WONG graduated in The Hong Kong Academy for Performing Arts, School of Stage and Production Arts, with a major in Stage and Costume Design.

His recent dance design works include: *Aria*, *The Last Dance*, *Waiting Heart*, *Dance of Strings*, *Reveries of the Red Chambers*, *Nezha: Untold Solitude*, *Tenacity of Being*, *The Battle*, *Re-mark II*, *The Taming of the Shrew*, *Womanhood*, *Living Up to Death*, *The Legend of Lanling*, *Storm Clouds* (an Immersive Journey of HK Classic Comics × Dance × Arts Tech), *Kung Fu Artistry* and so on.

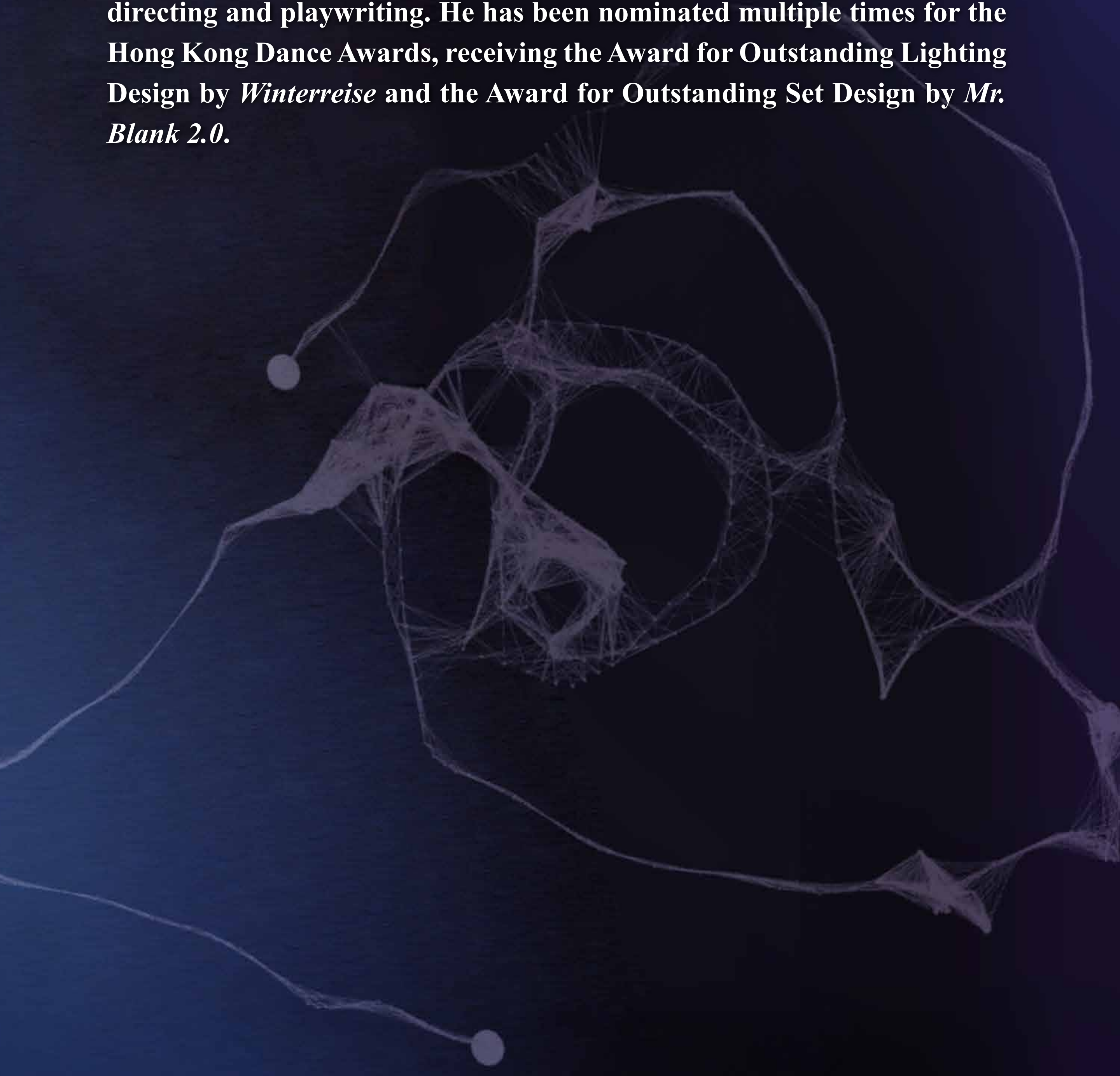
In recent years, he has won stage design awards for works such as *Aria*, *Reveries of the Red Chambers*, *Hu Xueyan*, *My Dear* (2018 new version), *Nezha: Untold Solitude*, and *Don Quixote*. In 2024, he won the Hong Kong Drama Awards for Best Make-up and Styling for *Scapin in Jiānghú*, Chap. 2023. In 2025, he received the 19th Hong Kong Arts Development Awards for Young Artist (Drama) from the Hong Kong Arts Development Council.



燈光設計
Lighting Designer
羅文偉 Lawmanray

畢業於香港演藝學院，羅文偉先後獲頒藝術學士學位（燈光設計）及戲劇藝術碩士學位（劇場導演）。現任城市當代舞蹈團燈光設計師，並為香港演藝學院客席講師。羅氏參與劇場創作多年，崗位涉獵燈光設計、舞台設計及劇場編導。多次獲提名香港舞蹈年獎，憑《冬之旅》獲傑出燈光設計及《茫然先生2.0》獲傑出舞台設計。

Lawmanray (Raymond LAW) is a graduate of The Hong Kong Academy for Performing Arts (HKAPA), holding a Bachelor of Fine Arts (Lighting Design) and a Master of Fine Arts (Theatre Directing). He is currently the Lighting Designer for the City Contemporary Dance Company and serves as a guest lecturer at The HKAPA. With years of experience in theatre art, LAW's works span lighting design, set design, and theatre directing and playwriting. He has been nominated multiple times for the Hong Kong Dance Awards, receiving the Award for Outstanding Lighting Design by *Winterreise* and the Award for Outstanding Set Design by *Mr. Blank 2.0*.





音響設計
Sound Designer

梁寶榮 LEUNG Po Wing

梁寶榮過往曾參與的作品有：香港演藝學院《我佛無著經》；城市當代舞蹈團《空間間析》、《重》、《某些動作與陰影》、《和光同塵》；Kearen Pang Production《失憶【諒解】備忘鹿》；未景之業舞蹈劇場《破地獄》、《無眼睇》；進劇場《愛在蔓延時》；大館《日記VII·我來給你講個故事……》；香港話劇團《父親》；香港比舞《毛神神》、香港藝術節——舞門《烏》；中英劇團《月愛·越癲》；浪人劇場《第二時間》；前進進戲劇工作坊《電子城市》；眾聲喧嘩《秋之夢》、《只不過是世界末日》、《浮城·寂》、《浮城噪響》等。

2024年梁氏憑藝君子劇團《植物人》於第三十二屆香港舞台劇獎獲最佳音響設計。

2018-2024年梁氏憑城市當代舞蹈團《恐·集》、香港藝術節香港賽馬會當代舞蹈平台《點指》、城市當代舞蹈團舞蹈中心《講吓啫》及城市當代舞蹈團《時空觀》四度獲香港舞蹈年獎獲傑出配樂/聲音設計。

LEUNG's previous works include *What the Buddha Said* by The Hong Kong Academy for Performing Arts, *INterstices, A Triple Bill, Certain Movements and Shadow, Stream of Dust* by City Contemporary Dance Company (CCDC), *Oh Deer* by Kearen Pang Production, *Travel of the Soul: Echoes After Time, Mo Ngaan Tai* by Labora Terry Arts, *Love in the Time of* by Theatre du Pif, *Diary VII · The Story of.....* by Tai Kwun, *Le Pere* by Hong Kong Repertory Theatre, *Backtrack-ing* by Hong Kong Dance Exchange 2022, *Wu* by Dance off Hong Kong Arts Festival, *Months on End* by Chung Ying Theatre Company, *Beyond This Time* by Theatre Ronin, *Electronic City* by On & On Theatre Workshop, *Dream of Autumn, It's Only the End of the World, Woyzeck* (2017), *Woyzeck* (2014) by Heteroglossia.

In 2024, he was awarded Best Sound Design at the 32nd Hong Kong Drama Awards for Artocrite Theatre *I Am Tree*.

From 2018-2024, he was awarded the Outstanding Music Composition and/or Sound Design at the Hong Kong Dance Awards on four occasions for the productions of *Why Not Kill Us All* by CCDC, *Over-master* by Dance Off (Hong Kong Arts Festival), *I Don't Mean It* by CCDC Dance Centre, *Travel of Soul Time AFTER Time* by CCDC.



服裝設計

Costume Designer

程凱雯 Cheryl CHING

程凱雯先畢業於香港城市大學並取得創意媒體學院理學士學位，隨後修讀香港演藝學院舞台及製作藝術 (榮譽) 學士學位，主修舞台及服裝設計。

近年於中英劇團《你個戲壞咗呀！》擔任服裝及造形設計，獲第34屆香港舞台劇獎提名「最佳化妝造形」。其他服裝設計作品包括中英劇團《代父重婚》、《擊不倒的她》；香港藝術節《罪與罰》；一條褲製作《撒旦狂筆》；設計對白X藝君子劇團《六號病房》；香港舞蹈團《鬍鬚爺爺之詩遊記2.0》；城市當代舞蹈團《重》、《小明灑出異世界》；香港中樂團《音樂尋寶記3——誰在森林裡歌唱？》；一路青空《我阿媽係海盜王?!》。

同時亦積極參與其他製作執行/助理服裝設計：一條褲製作《猥褻——三審王爾德》、香港話劇團《親愛的·柳如是》、《結婚》、《俏紅娘 Hello! Dolly》。

Cheryl CHING Hoi Man holds a Bachelor of Science in Creative Media at City University of Hong Kong and graduated from The Hong Kong Academy for Performing Arts, Bachelor of Fine Arts (Honours) in Theatre and Entertainment Arts, Set and Costume Design.

CHING was nominated for Best Make-up Design for *The Play That Goes Wrong* (Chung Ying Theatre) at the 34th Hong Kong Drama Awards. Her costume designs also have been seen in *Marry Mummy in Daddy's Shoes, She, The Boxer* (Chung Ying Theatre), *Crime and Punishment* (Hong Kong Arts Festival), *Quills* (Pants Theatre Production), *Ward 6* (Fableist Ensemble), *Fun Ride with Big Beard - Dancing Poems 2.0* (HK Dance Company), *A Triple Bill - The Fountain of Blood, A Triple Bill - LUNA, Sliding into Heart* (CCDC), *A Musical Treasure Hunt III - Who's singing in the Bamboo Grove?* (HK Chinese Orchestra), *Pirate Mamia* (The Radiant Theatre).

As an associate / assistant designer in production include: *Gross Indecency: The Three Trials of Oscar Wilde (Re-run)* (Pants Theatre Production), *Liu Rushi, My Dear & Marriage, and Hello, Dolly!* (HK Repertory Theatre).



創作舞者

Devising Dancer

潘翎娟 PAN Lingjuan

畢業於北京舞蹈學院中國古典舞系，在學期間連續三年獲得獎學金，亦曾出訪法國、加拿大、西班牙、荷蘭、阿曼、韓國、比利時等國家。2009年被愛爾蘭大使館特邀前往演出。

2001年獲全國舞蹈比賽三等獎，2002年獨舞《關雎》獲CCTV舞蹈大賽優秀演員獎。於精品工程舞劇《大夢敦煌》中擔任主角月牙，獲第九屆北京舞蹈比賽三等獎。三人舞《藍河水長》獲貴州舞蹈比賽三等獎。2011年加入香港舞蹈團，2014年晉升為首席舞蹈員，演出作品包括《藍花花》、《天蟬地儼》、《花木蘭》、《風雲》、《梁祝·傳說》、《倩女·幽魂》、《中華英雄》、《紫玉成煙》及《劉三姐》等。2017年憑《中華英雄》獲香港舞蹈年獎頒發「傑出女舞蹈員」獎。潘氏現為香港演藝學院舞蹈學院中國舞講師。

PAN Lingjuan, graduated in Beijing Dance Academy with a major in classical dance. Awarded with scholarship for three consecutive years, she had business tour in France, Canada, Spain, the Netherlands, Oman, Korea, Belgium, etc. In 2009, she was invited by Irish Embassy for special performance.

In 2001, PAN was awarded Third Tier Prize in the National Dancing Competition. In 2002, her solo dance *Guanju* was awarded with Excellent Performer Awards in CCTV Dancing Contest. With the outstanding performance in *Dream of Dunhuang* as the main cast Crescent Moon, she was awarded Third Tier Prize in the 9th Beijing Dancing Contest. With her performance in the trio dance *Blue River Water*, she was awarded Third Tier Prize in Guizhou Dancing Competition. She joined Hong Kong Dance Company since 2011 and was promoted to Principal Dancer in 2014. Her lead performances include *Plateau Bluebells*, *Masquerade*, *The Legend of Mulan*, *Storm Clouds*, *The Butterfly Lovers*, *L'Amour Immortel*, *Chinese Hero: A Lone Exile*, *Waiting Heart*, and *Liu San Jie*, etc. In 2017, she was awarded Outstanding Performance by a Female Dancer by Hong Kong Dance Alliance for her performance in *Chinese Hero: A Lone Exile*. She is currently a Lecturer in Chinese Dance at the School of Dance of The Hong Kong Academy for Performing Arts.



創作舞者

Devising Dancer

許曉瑩 Emily HUI

現為自由身藝術工作者及舞蹈教育者。畢業於香港演藝學院藝術學士，主修中國舞。在學期間，獲中國舞講師獎學金及迪士尼獎學金，畢業後為迪士尼樂園表演者。許氏積極參與舞蹈演出，包括前DV8舞者Rob Tannion《Beautiful Ghosts》，邢亮《人·鬼·戲》、莊陳波《四季——冬》《版畫·人生》《異舞·迴聲》、馬躍《奔騰》、鄢小強、余碧艷《城》、張曉生《冥幻》《回溯》、毛維《狂人派對》《杯中迴影》、麥卓鴻《黑點·紀元》等，近年積極參與不同舞蹈節，包括廣東現代舞周、詩巫國際舞蹈節、蜂鳥青年舞蹈周等，2023年開始跟隨MW舞蹈劇場到內地巡演。

Now working as a freelance artist and dance educator, Emily HUI graduated from The Hong Kong Academy for Performing Arts (HKAPA), and majored in Chinese Dance. During her study, HUI has received HKAPA School of Dance Chinese Dance Faculty Scholarship and Disney Scholarship. Then she worked as a performer in Hong Kong Disneyland after graduating. She is also actively involved in dance performance including *Beautiful Ghosts* by Rob Tannion, *Life, Death and the Twilight* by Xing Liang, *Four Seasons - Winter, Imprint of Life* and *Sans void • Cent voices* by Chong Chan Po, *Riders on the Wind* by Ma Yue, *The Land of...* by Yan Xiaoqiang and Yu Pikyim, *Behind and Backtrack* by Ray Cheung, *Dance me to the end of the night* and *The glass of timeless echo* by Maowei, *Black Spots: Beyond The Evolution* by Kelvin Mak. Recent years actively participating at various dance festivals including Guangdong Dance Festival, Sibiu International Dance Festival, Hummingbird Youth Dance Week, etc. Starting from 2023, she joined MW Dance Theatre on tour in Chinese Mainland.



創作舞者
Devising Dancer
林秀婷 LAM Sau Ting

畢業於香港演藝學院，主修中國舞，副修編舞。現主力舞台表演、舞蹈教育和藝術範疇之工作。

於2025年以舞者和演員身份參與中華文化節粵語舞台劇《茶馬古道·斷龍吟》、理工大學音樂劇《時空理程》之演出；2024年《鏡花微塵》之舞蹈演出；2022-2023年曾領銜《山水清音》、《幻夢敦煌》等演藝學院年度演出。

LAM Sau Ting graduated from The Hong Kong Academy for Performing Arts, majoring in Chinese Dance with a minor in Choreography. Currently focuses on stage performance, dance education, and work in the arts.

In 2025, she performed as a dancer and actress in the Cantonese stage play *Tea-Horse Road: Song of the Broken Dragon* for the Chinese Culture Festival and in the Hong Kong Polytechnic University musical *Chronicles of Time*. In 2024, she participated in the dance performance *Specks in the Mirror*. During 2022–2023, she led performances in The Hong Kong Academy for Performing Arts annual productions such as *Echoes of Landscapes* and *Dreamscape of Dunhuang*.



創作舞者
Devising Dancer

李國樑 LEE Kok Liang

李國樑出生於馬來西亞檳城，畢業於香港演藝學院舞蹈學院中國舞系，以全額獎學金完成本科課程，並獲一級榮譽學位。2026年加入香港舞蹈團。

他活躍於國際舞蹈及跨領域藝術項目，曾與多位藝術家合作，包括香港芭蕾舞團導師江上悠，參與結合擴增實境(AR)技術的舞蹈專案《我們舞蹈的方式》及《我們分享的方式》。他曾參與由史蒂芬妮·萊克舞蹈團與香港藝術節合作的作品《無極》。在歐洲期間，他參與編舞Maher Abdulmoaty於柏林Uferstudios的項目《從這裡到那裡之間——從衝突到編舞》、Tanz Company Gervasi合作於薩萊諾舞蹈節演出作品《BROWN-1》。

2023年至2024年期間，任職於捷克利貝雷茨F. X. 沙爾達劇院芭蕾舞團擔任全職舞者及當代舞講師。其後參與Anna Tournié與Chris Mouron編舞的製作《小王子》並隨團巡演多個國家。

LEE Kok Liang, a Malaysia-born dance artist, graduated from The Hong Kong Academy for Performing Arts on a full scholarship with First Class Honours. He is currently a full time dancer with the Hong Kong Dance Company.

LEE has collaborated with various international artists, including working directly with Hong Kong Ballet Master Yuh Egami on projects exploring AR technology, *The Way We Dance* and *The Way We Share*. He also participated in *Colossus*, a collaboration between Stephanie Lake Dance Company and the Hong Kong Arts Festival. In Europe, he worked with Maher Abdulmoaty on the project *Between Here and There* at Uferstudios in Berlin, and with Tanz Company Gervasi on *Brown - 1*, presented at the Salerno Dance Festival 2024 in Italy.

LEE worked as a company dancer with Divadlo F. X. Šaldy in the Czech Republic during the 2023–2024 season, where he also served as a contemporary dance lecturer. Following this, he joined the touring production *The Little Prince*, choreographed by Anne Tournié and Chris Mouron.



創作舞者

Devising Dancer

李林陽 LI Linyang

李林陽畢業於雲南藝術學院舞蹈表演專業，獲學士學位，現於香港演藝學院攻讀編舞藝術碩士。

李氏曾榮獲多項舞蹈獎項，包括第十四屆新加坡國際舞蹈節金獎、雲南藝術學院第八屆「雲舞杯」技能技巧金獎等，展現其扎實的舞蹈技藝與表現力。在學期間，他積極參與各類演出與創作，主演舞劇《泥爻》，並參與編創及演出《研·色》、《泥與火》、《陶然幻境》等現代舞作品，作品曾於葡萄牙阿爾瑪達國際舞蹈節、香港光之藝術節以及上海博物館等國內外平台呈現。

李氏目前專注編舞研究與實踐，持續探索個人藝術表達，並積極參與跨學科、跨地域的藝術交流。

LI Linyang graduated with a Bachelor's degree in Dance Performance from Yunnan Arts University, and is currently pursuing a Master of Fine Arts in Choreography at The Hong Kong Academy for Performing Arts.

LI has been awarded numerous dance accolades, including the Gold Award at the 14th Singapore International Dance Festival and the Gold Award for Skill and Technique at the 8th "Yun Wu Cup" of Yunnan Arts University, demonstrating his solid dance technique and expressive power. During his studies, he actively participated in various performances and creative projects. He starred in the dance drama *Ni Yao* and co-created and performed modern dance works such as *Research of Color*, *Mud and Fire*, and *Taoist Illusion*. His works have been presented on domestic and international platforms, including the Almada International Dance Festival in Portugal, the Light Art Festival in Hong Kong, and the Shanghai Museum.

LI focuses on choreographic research and practice, continually explores his personal artistic expression, and actively participates in interdisciplinary and cross-regional artistic exchanges.



創作舞者
Devising Dancer
楊宇 YANG Yu

畢業於北京舞蹈學院古典舞系。在校期間表現優異，曾獲EVOLUTION舞蹈平台獎學金，其自編自演作品《非決定論者的旅程》更於2023年意大利國際人才舞蹈大賽中獲青年組一等獎及最佳編舞獎。

楊氏曾參與多個重要演出和擔任主演，包括：2022年參演中國冬殘奧開幕式《會徽在心中》及閉幕式《愛的感召》和《生生不息》。擔任第十三屆中國舞蹈「荷花獎」當代舞、現代舞十佳作品《延喬兄弟》主演。曾與舞者華宵一、美國編舞家Jermaine Spivey等國際知名藝術家合作。楊氏於2025年加入城市當代舞蹈團，曾參與桑吉加編舞作品《茫然先生2.0》、《停格中的塑像》和《空間間析》，以及威廉·科西《N.N.N.N.》。

YANG Yu graduated from the Chinese Classical Dance Department at the Beijing Dance Academy. 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 City Contemporary Dance Company in 2025, performing in Artistic Director Sang Jijia's *Mr. Blank 2.0*, *Pa | Ethos and INterstices*, as well as William Forsythe's *N.N.N.N.*



榮譽顧問

Honorary Advisor

陳頌瑛教授

Professor Anna CHAN Chung Ying

陳頌瑛教授是位資深的表演、製作、策劃、藝術行政及藝術教育工作者，在推動表演藝術及藝術教育發展方面具有超過三十五年經驗，現為香港演藝學院校長。陳教授於2018至2024年間擔任香港演藝學院舞蹈學院院長，於任內她曾推出多項新措施，包括成立舞蹈科學實驗室、舞蹈與科技工作室，以及設計具前瞻性的本科與研究生舞蹈課程以應對日新月異的行業需要。陳教授亦於2014至2018年期間擔任西九文化區表演藝術舞蹈主管，期間曾推出一系列創新的舞蹈表演項目，包括《與Wayne McGregor的舞蹈對談》、《肢體和聲音的舞動與敘事》、《舞蹈創作與多媒體》、《舞·樂互碰》、《非「常」舞蹈空間》、《光影舞蹈》、《舞·會》及《超越劇場構作》等以創新的方法促進跨界別協作，擴展舞蹈作為藝術形式的表演邊界，並引進全新的方式與觀眾互動並激發他們的創意探索。陳教授在學術界、藝術行政、表演、製作及國際合作等領域均擁有豐富經驗，屢獲殊榮。

Professor Anna CY CHAN has over thirty-five years of experience in promoting the development in performing arts and arts education and is a veteran performer, arts educator, producer, curator and administrator. Currently she is the Director of The Hong Kong Academy for Performing Arts (HKAPA). She was the Dean of the School of Dance at the HKAPA from 2018 to 2024, during her tenure, she spearheaded transformative initiatives, including the establishment of a Dance Science Lab, a Dance and Technology Studio, and forward-looking undergraduate and postgraduate dance programmes tailored to meet the ever-evolving demands of the industry. As the inaugural Head of Dance at the Performing Arts at the West Kowloon Cultural District Authority (2014–2018), she launched a series of groundbreaking programmes, including *Dance Dialogue with Wayne McGregor*, *Writing Choreographic Process*, *Dance x Multi-Media*, *Choreographer x Composer Lab*, *Dance in Alternative Space*, *Screendance*, *WE Dance*, and *Dramaturgy and Beyond*, fostering interdisciplinary collaboration and pushing the boundaries of dance as an art form. Recognized for her transformative leadership and groundbreaking contributions, she has established a distinguished career that encompasses academia, arts administration, performance, production, and international collaboration and won many accolades.

鳴謝 Acknowledgements

香港演藝學院 The Hong Kong Academy for Performing Arts

香港舞蹈團 Hong Kong Dance Company

城市當代舞蹈團 City Contemporary Dance Company

成博民 Oliver SHING

盧榮 LO Wing

方曉丹 Dan FONG

盛培琪教授 Professor SHENG Peiqi

張月娥 Karen CHEUNG

陳紹財 John CHAN

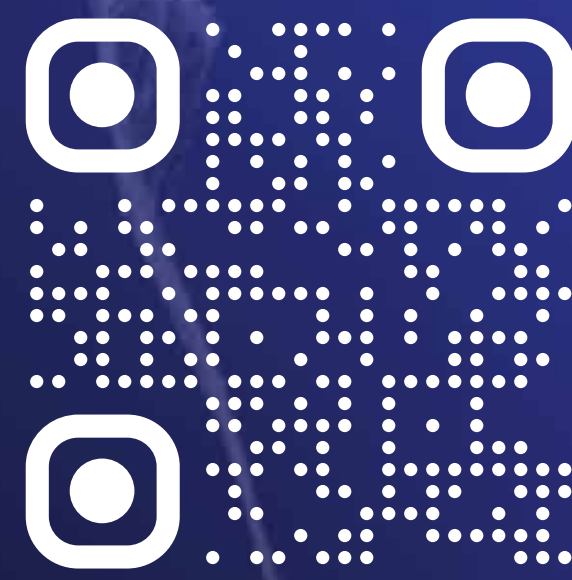
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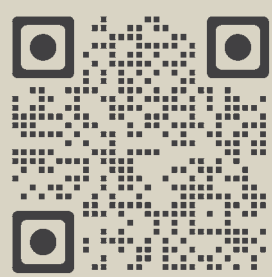
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流動購票應用程式 Mobile App: URBTIX (Android, HarmonyOS and iPhone/iPad 版 versions)

互動裝置

INTERACTIVE INSTALLATION

26 - 28, 30.8 12nn - 7pm

29.8 2pm - 9pm

免費入場
Free Admission