

BROWN

棕色

House Programme

BROWN

棕色

16.12.2022 (Fri) 8:00PM

17.12.2022 (Sat) 8:00PM*

18.12.2022 (Sun) 3:00PM*

23.12.2022 (Fri) 8:00PM

24.12.2022 (Sat) 8:00PM

25.12.2022 (Sun) 3:00PM

Studio Theatre, Hong Kong Cultural Centre

*With post-performance meet-the-artist session

The programme is approximately 70 minutes.

Audience of aged 6 or above are welcomed.

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

To avoid undue disturbance to the performers and other members of the audience, please switch off your mobile phones and any other sound and light emitting devices before the performance.

Eating, drinking, audio or video recording and unauthorised photography are strictly prohibited in the auditorium.

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



Brown, stems from wood and underlies all nature.
An earthy hue that signals breaths and movements of non-human,
sending pulses from the roots to the tips of the surreal,
stirring the deepest sentiments.

As traditional Korean bows, drum beats,
and electronic music entwine in slowly advancing momentum,
dancers swing and meander like flowing streams and floating clouds,
in bursts of resilient energy.
Brace yourself for an epic duel – one between music and dance,
the primordial and the modern.

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Choreographer's Note

KIM Jaeduk

동작의 개연성을 시간적으로 나타내는 작업, 그리고 그 위에 색깔을 넣었다. 강한 색이 아니다. 갈색은 전통적이며 현대적인 색이다.

이 색이 지니고 있는 특성에 나의 직관성을 담고 이것을 부드럽게 또는 강하게 표출해 보았다. 하지만 모든 일이 솔로가 아닌 이상 나 혼자 할 수는 없는 것이다. CCDC 무용수들은 이 시간 나의 몸이 그려내는 춤동작들을 함께 마주하며 그들의 몸으로 담아내었고, 이것을 그들 각자의 시간 속에서 다시 번역하여 세상 밖으로 발화시켰다.

처음엔 알아들을 수 없는 갓난아기의 언어이며 표현처럼 보였겠지만, 무용수들은 진심으로 나의 언어를 이해하려는 엄마 마음처럼 자비로운 마음을 비추며 최대한의 이해심을 끌어내었고, 그들은 마침내 내가 표현하고자 했던 모든 것들을 수면 위로 올려냈다. 지금까지의 시간을 버티며 끝까지 놓지 않고 본인들의 습관을 깨며 공연을 실체화시켜준 CCDC 단원들에게 영적 파트너로서 존경을 표한다.

What I've done in this work is to show the possibilities of movements through time, and add a colour on it. Brown is not a strong colour. It is both traditional and modern.

I tried to integrate my intuition into the characteristics of this colour and express it gently and strongly. However, as it is not a solo work, I couldn't do it on my own. During this period, the CCDC dancers observed the dance movements that I depicted with my body, captured with their bodies, translated in their own time, and called it out to the outside world.

At first, it seemed like the incomprehensible expression of a newborn baby, but the dancers are as compassionate as a mother who tried to comprehend my language earnestly and thus brought utmost understanding. Eventually, they presented everything I wanted to share. I would like to express my respect to the CCDC dancers, as soulmates, who have persisted so far and leaped out of their habits to make this performance come true.

Kim Jaeduk's *Brown*, Anti-Essentialism, and Contemporary Intercultural Dance

Written by Yoon Soo Ryon

In *Brown*, dancers diverge into groups of two or three from one large mass as if to branch out from a tree. They proceed to movements in unison that feature leaning torsos and small kicks with their hands on their backs. Their knees are ever so slightly bent enough to allow for continuously elastic and bouncy moves, letting their bodies bob up and down. Background music of Kim Jaeduk's own composition plays a medley of string instruments and percussions resembling the sounds of knocking on wood, which slowly builds up to its climactic moment. Yet the repetition of beats and melodies somehow constantly resists overly dramatic development of music.

To Koreans like myself, some of these may be easily recognisable as rooted in, or at least inspired by, traditional music and dance. Small kicks, lifted feet in a balancing act, gestures of tossing sleeves behind shoulders, and springy movements remind me of the footsteps or *baldidim* in *salpuri* (shamanic dance) and repeated bounce or *gulsin* in *chaesangsogochum* (hand-held small drum dance). The sounds resemble that of *ajaeng* (7-string bass instrument) and *buk* (drum).

Of course, even if an audience member had no idea what the cultural heritage behind these movements was, it does not impact one's viewing experiences. In fact, it is the choreographer's very intention that the cultural signifiers in *Brown* remain as obscure and abstract as possible, even as they are still embodied by the CCDC dancers. Any audience efforts to identify Kim's choreography with a specific cultural label will further *fail* because of the choreographer's use of earth tone masks and gloves, which hide dancers' flesh, skin, and facial expressions. Kim Jaeduk purposefully departs from territorialising *Brown* into any specific cultural or national category and resists the idea of reducing his new work to a contemporary-meets-tradition cliché or a Hong Kong version of Korean dance.

| Kim Jaeduk's *Brown*, Anti-Essentialism, and Contemporary Intercultural Dance

In this vein, can *Brown* demonstrate ways in which we can still consider a cultural identity of dance while avoiding cultural essentialism? Does the innate sense of Koreanness embodied through the traces of folk and traditional elements transform into something else, as the work is performed by Hong Kong-based dancers? Or, in another sense, does the experience of performing Kim's piece change the CCDC dancers' own sense of their cultural identities as well as biases? How does *Brown* attempt to work across different cultures while simultaneously critiquing our impulse as viewers and artists to contain something into a cultural symbol?

This essay is less interested in defining whether the Kim Jaeduk-CCDC collaboration *Brown* is intercultural or not. I am much more interested in reading the choreographer's new work against the grain in terms of how it complicates existing contemporary dance idioms and traditional cultural elements, the latter being the iconic part of Kim's oeuvre in the international context. This is to say that Kim's *Brown* pries open a new space for thinking about what is contemporary in contemporary dance, how we use colour and tactility as a framework for choreography, and how cultural differences co-exist within the work without resorting to cultural essentialism and stereotypes.¹

Understanding Intercultural Performance (and Its Discontent)

While this essay cannot rehearse the history and theories of intercultural performance, surveying its concept and overall context even briefly may be useful, particularly for the viewers who are introduced to interculturalism for the first time.

¹ I draw many of the points and questions I raise here from my interview with Kim Jaeduk, 4 October 2022, Gwacheon, South Korea.

| Kim Jaeduk's *Brown*, Anti-Essentialism, and Contemporary Intercultural Dance

Interculturalism, commonly translated into 跨文化主義 in Canto-Chinese, refers to a range of perspectives, approaches, techniques, practices, and interpretations that privilege cross-cultural dialogue and hybridity as key themes and methods when it comes to performance making. Interculturalism in dance and theatre experienced resurgence between the 1980s and the 1990s in response to the emergence of critical, avant-garde, postcolonial, and multicultural thinking, especially as an attempt to decentre European hegemony in the field. From the intercultural perspectives, two or more cultures do not merely come together to showcase an assemblage of cultures; rather, they are meant to create a new and alternative method to dance and theatre making beyond existing forms. What comes to mind are the instances where European canons like Shakespeare's *The Tempest* are rewritten as a postcolonial "talkback" to incorporate Asian traditions such as Japanese *noh* (e.g. Yukio Ninagawa's 1988 production) rather than reconstructing the Elizabethan performance. The Chinese word "跨" seems apt in this sense, as it implies acts of crossing or exceeding (cultural) borders.

Interculturalism in performing arts, however, has been also met with criticism over the years, especially from non-Western critics, artists, and scholars who observe that intercultural performing arts often appropriate and heavily rely on using Asian or non-Western cultures as raw materials reworked by Euro-American artists (or by non-Western artists trained in the European tradition). In many intercultural performances, non-Western local and indigenous components are featured as folk, traditional, or cultural, while getting repurposed through the languages of Euro-North American "contemporary" theatre and dance aesthetics, which positions the non-West as the premodern Other. Asian practitioners themselves are not immune to the impact of European hegemony, as Asian artists

| Kim Jaeduk's *Brown*, Anti-Essentialism, and Contemporary Intercultural Dance

also mobilise traditions to reinforce their own orientalist fantasies.² In this sense, one may ask (and to recall the Chinese word “跨”): who can *afford* to cross the cultural borders when the cultural relationships are always already fraught with uneven power, inequality, and hierarchy? Indeed, many artists and critics have raised similar questions. Rustom Bharucha's critique of Peter Brook's *Mahabharata*³ or Ananya Chatterjea's observation of intercultural contemporary dance share concerns about how intercultural projects often continue to reinforce the unfair relationships between Euro-American artists and the rest of the world. Chatterjea, for instance, notes,

[T]he severing of movement content from structure and context that plagued past multicultural endeavors continues through the staging of global and intercultural projects where all too often forms and performers from Asia and Africa are mobilised only to ensure the ascendancy of Euro-American aesthetics.⁴

Given this, instead of thinking about what a (successful) intercultural performance looks like, scholars like SanSan Kwan and I-Wen Chang call our attention to artists' constant efforts to approximate an ethical dimension of cross-cultural performance or formulate a new geopolitical site of knowledge outside the Euro-American force field of cultural hegemony.⁵ Situating our viewing experiences in this context, what do we now see as strategies in Kim Jaeduk's *Brown* that displace Eurocentric contemporary aesthetics toward creating a new movement language?

² See I-Wen Chang's piece (2021) on the politics of representation in intercultural and transnational Asian performance production *A Thousand Stages, Yet I Have Never Quite Lived* (2021): 張懿文, “【Reread: 再批評】從兩廳院 Taiwan Week 性別失衡危機談起——論國家級表演場館之自我定位、國際想像與本地藝術生態 (上)”. 表演藝術評論台. 12 July.

³ Rustom Bharucha. 1988. “Peter Brook's ‘Mahabharata’: A View from India.” *Economic and Political Weekly* 23 (32): 1642-1647.

⁴ Ananya Chatterjea. 2013. “On the Value of Mistranslations and Contaminations: The Category of ‘Contemporary Choreography’ in Asian Dance.” *Dance Research Journal* 45 (1): 7-21, 14.

⁵ SanSan Kwan. 2014. “Even as We Keep Trying: An Ethics of Interculturalism in Jérôme Bel's *Pichet Klunchun and Myself*.” *Theatre Survey* 55 (2): 185-201; I-Wen Chang. 2022. “Dancing me from South to South: on Wu-Kang Chen and Pichet Klunchun's intercultural performance.” *Inter-Asia Cultural Studies* 23 (4): 611-626.

| Kim Jaeduk's *Brown* , Anti-Essentialism, and Contemporary Intercultural Dance

Kim Jaeduk's Contemporaneity and Anti-Essentialism

For Kim and in his recent works, what truly becomes contemporary (현대적 現代的) as well as contemporaneity (동시대성 同時代性) is not a mere inversion of the past/traditions: using obvious components of experimentalism such as electronic dance music, metallic avant-garde costumes, and complex lighting works is only part of the modernistic transitions in the long process of still finding one's own artistic language in the present moment. In his recent works including *Brown*, Kim seeks to return to studying the most basic, fundamental elements of our everyday objects, gestures that we embody from a very early age (such as the traces of traditional movements I mentioned earlier), and colours of our surroundings, of soil, trees, cloud, air. The music throughout the piece oscillates between the acoustic and the electronic, sometimes subdued and at other times explosive. But permeating through all of these changes is Kim's emphasis on the sensorial experiences of feeling the touch of wood through the cello and *ajaeng*-like string sounds or the visual impact of brown masks and gloves, which are meant to transform the dancing bodies into unnameable posthuman figures. Again, these components may conjure up certain images for viewers, but depending on their own contexts, they will mean different things. The colour brown may appear to resemble that of natural clay used in Korea, but for some, it could be the colour of the leatherwood native to Australia.

All of these raw, elementary components compel the audience members to pay attention to the new dance language being produced on stage, instead of looking for typical cultural identifiers, prompting both the CCDC dancers and local viewers to confront their own cultural biases: *Brown's* contemporaneity thus becomes cultural without being culturally essentialist. Because of this, Kim purposefully avoids executing perfectly

| Kim Jaeduk's *Brown* , Anti-Essentialism, and Contemporary Intercultural Dance

upright torso movements, or associating the colour brown with culturally specific origins, or labelling the sounds with either “Asian” or “Western” qualities. During the rehearsal process, some of the young CCDC dancers often went through multiple trials to understand the essence of Kim’s philosophy, which required them to eventually undo and rethink their bodies trained in Euro-American contemporary dance or Western classical ballet. This did not, however, mean that the dancers had to learn Korean cultures or to return to their Chinese cultural roots. The undoing of their training prompted them to interrogate their own cultural identities while moving in a new, anti-essentialist choreography that still respected the tensions and intercultural dialogue present in the relationship between the choreographer and the dancers, between the work and the local viewers, between the choreographer’s own past, present, and future aesthetics.

Dancing against the Grain

In a way, Kim Jaeduk’s new work requires all of us to “dance” against the grain. The word “grain” is also used in “wood grain,” which refers to the “longitudinal arrangement of [wood] fibre or particles.”⁶ By troubling what feels normal and familiar to us as the linear “arrangement” of cultures on stage, Kim Jaeduk, in collaboration with CCDC dancers, wants us to critically rethink the intercultural in progressive, visceral, and most importantly, *contemporary* ways as much as possible.

⁶ “Grain.” Entry 15. *The Oxford English Dictionary*.

Author Bio

Yoon Soo Ryon, PhD, is a performance researcher and dance historian. She has written about performance theories and racial-gender politics in the South Korean and East Asian context. She was a postdoctoral associate at Yale University and taught at Lingnan University as an assistant professor in Cultural Studies. She recently co-edited a special issue of the *Inter-Asia Cultural Studies* journal on dance, inter-Asia, and cultural politics.



BROWN棕色

KIM Jaeduk

Choreography and Original Music



Photo: An Jae Kyung



KIM Jaeduk

Choreography and Original Music

Kim Jaeduk is the Artistic Director, Choreographer and Composer of Modern Table Contemporary Dance Company, and the Resident Choreographer of T.H.E Dance Company in Singapore. He is keen on reinterpreting traditional Korean elements with modern methods. His works are both Korean and universal through curvilinear, fast and strong motion. He has performed overseas extensively in Asia, Europe as well as in Central and South America.

His first collaboration with CCDC – *Jangdan* in 2018 was awarded “Outstanding Music Composition” in Hong Kong Dance Awards 2019.

Lawmanray

Lighting Design



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

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



YEUNG Chin

Image and Costume Design

Yeung Chin studied fashion design at Alternatif Fashion Workshop, Clothing Industry Training Authority and HKU SPACE, and received an MA in Fashion Design from The University of Westminster in 2009. Currently, he is a guest lecturer for Hong Kong Design Institute's Vocational Training Council. He also runs his own fashion brand Yeung Chin.

Yeung was Chinese sportswear brand Li Ning's senior fashion designer between 2006 and 2008, where he was part of the team that created outfits for the Chinese athletes at the Olympics. He was also chief fashion designer for popular clothing brand G2000.

Yeung was costume design assistant for CCDC's *Nijinsky* and *Iron and Silk* in 2006 and costume designer for Hong Kong Ballet's *Missing Out in Hong Kong Cool* (2018) and CCDC's *O* (2020), *The Odyssey of Little Dragon* (2019), *The Little Prince* (2017) and *Happily N'ever After* (2010).

He has won awards in competitions for young designers organised by Hong Kong Trade Development Council in 2003 and Hong Kong Design Centre in 2009. He also participated in Hong Kong Fashion Week from 2003 to 2008. His works have been exhibited at OXO Tower in London (2009); Asia Society Gallery (2013); Hong Kong Heritage Museum (2013); New York Fashion Week (2015); and Singapore Design Centre (2015).

Anthony YEUNG

Sound Design



Graduated from the Hong Kong Academy for Performing Arts. In 2003, he received the Best Sound Design in the 12th Hong Kong Drama Award. He started teaching sound related subjects in various schools in HKU, HKDI, HKAPA and HK PolyU from 2003; and has been an advisor in ‘Soundpocket’, a sound art organisation, since April 2008. In 2010, his company was appointed as Sound Consultant for Dolby Laboratories.

Recently participated in theatre productions, *Meeting In Between Time*, *Pa|Ethos and Dancing Philosophy* and *Luck Quacka* by City Contemporary Dance Company; *A Waltz of Nature’s Timeless Charm* (re-run), *Myth of the Dancing Durumi* and *Nine Songs* by Hong Kong Dance Company; *Symphony Under the Stars* by Hong Kong Philharmonic Orchestra as Live Sound Mixing Engineer; *Live•Earth•Space* by Choi Sai Ho; *King Lear* and *Scenes from a Marriage* by Tang Shu Wing Theatre Studio; *Nocturnes* of Fung Lam and Wing Shya by Hong Kong Contemporary Music; *Yet Another Dream* by Fung Lam and another mountainman; *Meun Del Dia* by The Up:Strike Project; *Boundless Groove: A Sonic Journey in Nature* by Wuji Ensemble; *To Someone Alike* by Count-in Music.

He received the "Outstanding Sound Design" in the 19th Hong Kong Dance Awards 2017.

Bruce WONG

Rehearsal Master



Bruce Wong graduated in Contemporary Dance from The Hong Kong Academy for Performing Arts. The recipient of numerous scholarships was chosen to represent the Academy several times on overseas tours. In 1998, he took part in American Dance Festival under an Asian Cultural Council fellowship. After graduating in 2000, Wong joined CCDC as dancer. In 2009, he left to study for a master's degree at Hollins University in the US on a Jockey Club Scholarship. A year later, he was among several young dancers chosen for the prestigious Rolex Mentor and Protégé Arts Initiative. He returned to CCDC in 2012 and was promoted to Rehearsal Master in 2019.

His choreographic works include *The Legend and The Hero* in 2011 (with Willy Tsao and Dominic Wong), *Dress Me Down in Strip Teaser* in 2012, *Re/dis-connect* in It's My Turn in 2013, *How to Become... in Eureka* in 2015, *Why Not Kill Us All...* in 2017, *The Odyssey of Little Dragon* in 2019 (Co-choreographer), *Stay/Away* in 2019 (with Frankie Ho), *A Lover's Concerto* in 2020 and *Listen Carefully in Days are Numbered* in 2021. Of all, *Why Not Kill Us All...* and *Days are Numbered* received the Outstanding Medium Venue Production at the Hong Kong Dance Awards 2018 and 2022 respectively.

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

Suyi HON

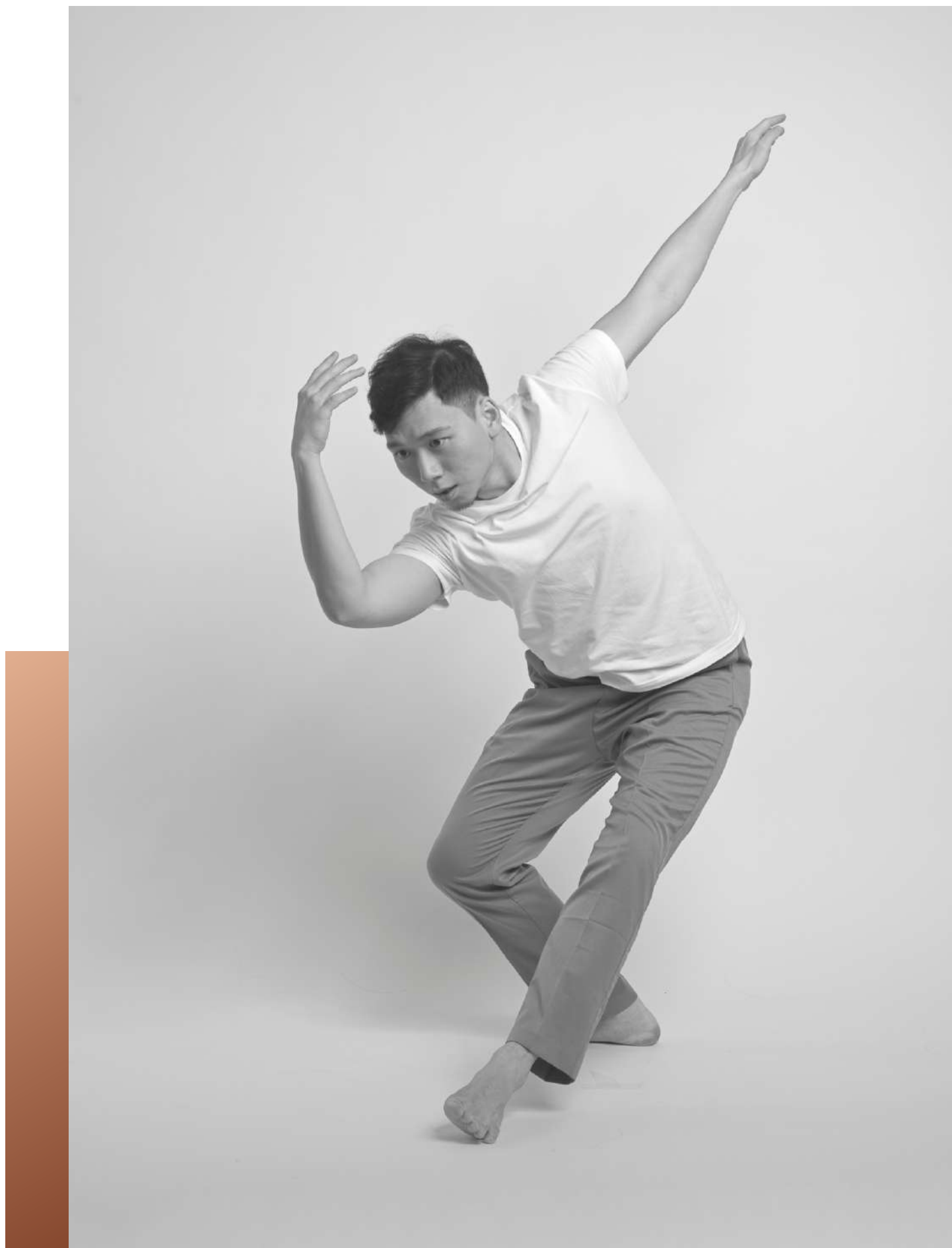
Performance



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

Felix KE

Performance



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

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

Natalie KO

Performance



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

Eric KWONG

Performance



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

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

Bobo LAI

Performance



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

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

Peggy LAM

Performance



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

Her recent choreographic and co-choreographic works include *Picture Triangle* in 2014 in *In-between*; *Journey to the West* in 2014 (with Willy Tsao and Shirley Lok); *Today . I* in 2017; *Coexist* in 2019; *The Odyssey of Little Dragon* in 2019 at International Arts Carnival; *The Copybook of Life Challenge for Apprentice Magician* in 2020; *Gute Nacht Mondlight* in 2020 at Germany Live Theatre and *Luck-Quacka* in 2021.

In recent years, Lam has mainly focused on dance training to build the physical and mental development of children. She is now a tutor of children’s classes and dance training scholarship scheme “CCDC Junior”.

Shirley LOK

Performance



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

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

BROWN 棕色

Zelia TAN

Performance



Zelia Tan graduated with first-class honours from The Hong Kong Academy for Performing Arts. She has performed and pursued further studies in 14 countries, including showcasing her works at Helsinki Festival, Finland. In 2019, she joined CCDC and has performed in a number of works by renowned choreographers such as Helen Lai, Yuri Ng and Sang Jijia.

Tan has choreographed many dance works to explore the possibilities of movements. Her recent work, *Sensing Adjacency in M.U.D. – Movement UnDefined 2022* and co-choreography work *audītūs* presented by Max Dance Hall's performance in Macau.

Zelia TAN

Performance

As an experimental dance film director, she explores the human body, mind and multiple identities. Among the five short films she has directed, *Over Here?* and *Moon Paradox I* were selected to appear in 16 international dance film festivals.

Tan has explored interactions with virtual dance through motion capture and science-based methods. She was invited to perform a VR dance by world renowned choreographer Gilles Jobin (Switzerland), created an augmented reality dance for ROXY-TanzLabor (Germany), and presented a paper on VR dance at the 25th Digital Research of Humanity and Arts Conference. She has been conducting multimedia research as part of her Leonardo21 artist's residency, and a Visiting Artist, giving workshops to Bachelor and Master's students on VR technology in dance at The HKAPA. In recent years, she has been pursuing her long-term artistic research project "Flaneur", and her new production *Accelerating Dimension* has been staged in September 2022.

Brian YAM

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 as dance artist trainee.

Simpson YAU

Performance



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

BROWN棕色

Ivan CHAN

Guest Performance



Photo: Ringo CHAN

Ivan Chan is a former dancer in City Contemporary Dance Company and currently works as a freelancer.

Florence WOO

Guest Performance



Photo: Mark LAURON

Florence Woo is a dance artist, choreographer, and educator currently based in Hong Kong. She graduated from the University of Michigan (Ann Arbor) where she obtained a dual degree in Dance and Biomolecular Science, both with highest distinction. In 2019, she received a university scholarship to study abroad in Paris, where she developed site-specific choreography at Arènes de Lutèce and assisted in Dance for Parkinson's workshops with DaPoPa. She has performed works by international choreographers, including Ohad Naharin (Batsheva Dance Company), Carlos Pons Guerra (DeNada Dance Theatre), Shannon Gillen (Vim Vigor Dance Company), and has also collaborated with Folded Paper Dance and Theatre and Hong Kong Youth Arts Foundation while in Hong Kong.





Creative and Production Team

Choreography and Original Music | KIM Jaeduk

Rehearsal Master | Bruce WONG

Performance | Suyi HON, Felix KE, Natalie KO, Eric KWONG,
Bobo LAI, Peggy LAM, Shirley LOK, Zelia TAN,
Brian YAM*, Simpson YAU

Guest Performance | Ivan CHAN, Florence WOO

Lighting Design | Lawmanray

Image and Costume Design | YEUNG Chin

Sound Design | Anthony YEUNG

Lighting Programme | CHAN Wai-wah

Production Electrician | CHEUNG Wing-tung

Costume Supervision | Linda LEE

Lighting Equipments Supply | C'est Bon Projects Corporation Limited

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

Producer | Cathy LAU

Programme and Ticketing | Kevin CHEUNG, Rosaline CHOI, David LOK

Marketing | Stephanie MAK, Thalia WONG, Kathy LIN

Key Visual Design | Alfie LEUNG

Promotional Photography | Pazu CHAN@Common People Productions

Rehearsal Photography | Carmen SO, Worldwide Dancer Project

Performance Photography | Carmen SO, Terry TSANG

Performance Videography | Movement Studio Limited

Performance Research and Translation | YOON Soo Ryon

Interview Interpretation | HON Wing-hin, Emily YEUNG, Rainbow WU

Post-talk Interpretation | HON Wing-hin, Irene YUEN

Translation | Luna NGAI, yatyau. KIM Setbyul

CCDC Artists Portraits Photography | YUEN Hon-wai

ACKNOWLEDGEMENTS

Ms Yama CHAN

Artman

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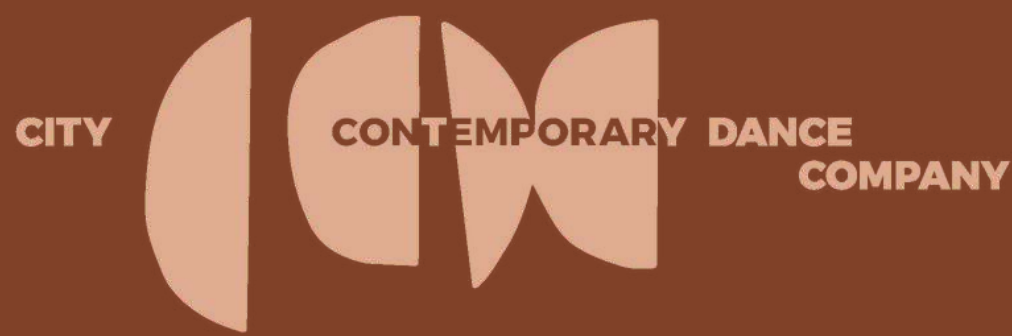
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City Contemporary Dance Company (CCDC), the flagship of modern dance in Hong Kong, undertakes to blaze the path of contemporary dance scene with extraordinary performances representing contemporary Hong Kong culture. Founded in 1979 by Willy Tsao, and now directed by Yuri Ng, CCDC has presented more than 200 original works by leading choreographers, and pioneered in Asia to reimagine the possibilities of modern dance through innovative collaborations. Representing Hong Kong in more than 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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ACKNOWLEDGEMENTS

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2023年第一季 1ST TERM 2023

舞蹈課程
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課程日期 Class Period

03.01-03.04.2023

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* 適合初學者至進階學員 From beginners to experienced

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* 適合3-12歲兒童 Children Dance Courses 3-12 aged

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網上報名 Online Registration
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親身、郵寄及傳真報名
Registration by Post, Fax or In Person
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鄧樹榮戲劇工作室呈獻
Presented by Tang Shu-wing Theatre Studio



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TANG SHU-WING
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Hong Kong Arts Development Council

鄧樹榮戲劇工作室為藝發局「優秀藝團計劃」資助團體
Tang Shu-wing Theatre Studio is financially supported by
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City Contemporary Dance Company is financially supported by
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