

聯合主辦 Co-presented by

主要贊助 Major Sponsor



吳冠中藝術贊助跨界系列
Wu Guanzhong Art Sponsorship Cross-disciplinary Series

大型舞蹈詩
Grand Dance Poem

之間 吳冠中水墨行

In Between — Wu Guanzhong's Ink Odyssey

22 — 24.5.2026

香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre



香港舞蹈團由香港特別行政區政府資助
Hong Kong Dance Company is financially supported by the Government of the Hong Kong Special Administrative Region

使命宣言

我們從優秀的中國文化傳統汲取養份，結合當代藝術創意，以具香港特色的中國舞蹈感動世界。

香港舞蹈團於1981年成立，致力推廣具當代藝術創意及香港特色的中國舞蹈。歷年排演超過二百齣深受歡迎和評論界讚賞的作品，享譽舞作包括：《花木蘭》、《塵埃落定》、《蘭亭·祭姪》、《梁祝·傳說》、《風雲》、《倩女·幽魂》、《踏歌行》、《紅樓·夢三闖》、《中華英雄》、《觀自在》、《白蛇》、《三城誌》、《紫玉成煙》、《劉三姐》、《絲路如詩》、《弦舞》、《一水南天》、《媽祖》、《青衣》、《九歌》、《一個人的哪吒》、《儷人行》、《廿四節氣》及《快雪時晴》。2018年起，舞團銳意跨界創作，深研中國舞蹈與中國武術之糅合，原創新猷包括作品大型舞蹈詩《山水》；獲國家藝術基金的認可及支持的《武道》、《蘭陵·入陣》及《靜聽松風》；展現「中國舞蹈與中國武術之交互研究與成果呈現計劃」的舞×武劇場《凝》，當中《凝》選段〈靜聽松風〉更於2023年榮獲全國性舞評獎第十三屆中國舞蹈「荷花獎」當代舞獎之肯定；以及最新「藝術科技—港漫武俠舞劇《風雲》無量之境」，獲選為「重點演藝項目計劃」項目之一。

舞團擁有廣泛國際脈絡，曾涉足美國、歐洲、韓國、泰國、日本、內地等十多個國家及地區演出，促進文化交流。近年曾赴美國華盛頓甘迺迪藝術中心、美國紐約林肯表演藝術中心、英國倫敦南岸中心、加拿大多倫多索尼演藝中心、澳洲悉尼卓士活中央廣場劇院、澳洲悉尼西摩中心、白俄羅斯明斯克國立模範音樂劇院、韓國首爾 Arko 藝術劇場、泰國曼谷阿撒拉劇院、日本東京 Tokyo FM Hall、日本金澤石川縣立音樂堂、馬來西亞檳城 One Theatre Hall、北京國家大劇院、北京天橋藝術中心、上海大劇院、上海國際舞蹈中心、杭州大劇院、廣州大劇院、蘇州開明大戲院、新疆藝術劇院、台北新舞台、臺灣戲曲中心等，演出舞團的得獎原創舞劇包括《花木蘭》、《倩女·幽魂》、《梁祝·傳說》、《蘭亭·祭姪》、《凝》等饒具香港特色的作品，為海內外的觀眾帶來文化藝術新體驗。

香港舞蹈團為政府資助的主要表演藝術團體，2001年起為慈善及非牟利機構。

MISSION STATEMENT

We are nurtured in the cultural tradition of China, combined with the creativity of contemporary art, to impress the world with Chinese dance of Hong Kong character.

Established in 1981, Hong Kong Dance Company (HKDance) is committed to promoting Chinese dance with contemporary artistic visions and Hong Kong character. Since its inception, HKDance has staged over two hundred productions, many of which have been highly popular and critically acclaimed. Recent productions include *The Legend of Mulan*, *Red Poppies*, *Spring Ritual* · Eulogy, *The Butterfly Lovers*, *Storm Clouds*, *L'Amour Immortel*, *Dream of the Past: Ancient Chinese Court Dances*, *Reveries of the Red Chamber*, *Chinese Hero: A Lone Exile*, *Vipassana*, *Lady White of West Lake*, *Tale of Three Cities*, *Waiting Heart*, *Liu Sanjie*, *Ode to the Silk Road*, *Dance of Strings*, *A Tale of the Southern Sky*, *Mazu the Sea Goddess*, *The Moon Opera*, *Shan Shui: An Ode to Nature*, *Nine Songs*, *Nezha: Untold Solitude*, *Myth of the Dancing Durumi*, *A Dance of Celestial Rhythms*, *After Snowfall*, and *Convergence*. With its mandate to create original interdisciplinary works, the Company delves into confluence of Chinese dance and Chinese martial arts traditions, *Kung Fu Artistry*, *The Legend of Lanling* and *Whispers of the Pines* were supported by the China National Arts Fund. In 2023, the excerpt *Whispers of the Pines* from *Convergence* was recognised in the 13th China Dance Lotus Awards (for Contemporary Dance), the most prestigious national dance awards in China. “Arts Tech Dance Drama: Storm Clouds Realm of Infinite” was selected as one of the funded projects of the “Signature Performing Arts Programme Scheme”.

As a cultural ambassador of Hong Kong, HKDance consistently showcases the city’s unique artistic style to the world by touring to different cities across the globe, engaging local audiences, and encouraging cultural exchange. In recent years, we have brought our award-winning productions to Lincoln Center in New York, The Kennedy Center in Washington, D.C., Sony Centre in Toronto, The Concourse Theatre and Seymour Centre in Sydney, Southbank Centre in London, Belarusian State Academic Musical Theatre in Minsk, Arko Arts Theatre in Seoul, Askra Theatre King Power in Bangkok, Tokyo FM Hall, Ishikawa Ongakudo in Kanazawa, One Theatre Hall in Penang, National Centre for the Performing Arts in Beijing, Beijing Tianqiao Performing Arts Center, Shanghai Grand Theatre, Shanghai International Dance Center, Hangzhou Grand Theatre, Guangzhou Opera House, Kaiming Theatre in Suzhou, Xinjiang Art Theater, Taipei New Stage, and Taiwan Traditional Theatre Center, among others.

HKDance was incorporated in 2001 as a charitable and non-profit-making institution, and is financially supported by the Government of the Hong Kong Special Administrative Region as one of the major performing arts companies in Hong Kong.

「融匯中西 舞動香港」

“Dancing across East and West, Moving to the Tempo of Hong Kong”

hkdance.com

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 hkdancecompany
   香港舞蹈團

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關於香港藝術館

香港藝術館成立於1962年，是香港第一所公營美術館，守護超過19,700套藝術珍品，反映了香港作為國際都會的文化系譜與承傳。在策展上，香港藝術館比照古今、中西、本地以至國際，演繹多元萬象的藝術世界，期望以香港視點提供新的角度欣賞傳統，開拓新的體驗和文化涵養，讓藝術連結生活。

吳冠中曾表示他最優秀的作品是要留給國家和人民大眾的，生前多次向國內外的公營博物館捐贈作品。歷年來他及家人對香港藝術館捐贈不斷，至今累積達450多項，連同藝術館早期購入的兩幅畫作及私人收藏家的捐贈，香港藝術館成為擁有吳冠中作品最多及最豐富的藝術機構，並成為國際上現代中國繪畫收藏及研究的重要中心之一。

這批珍貴的藏品包括吳冠中從具像邁向抽象的油畫、水墨畫、七十年代下鄉「糞筐」時期的畫作、多幅經典畫作的素描寫生原稿，以及個人文獻例如文章手稿、畫箱及畫具、留學法國證件、法國政府頒授勳章等珍藏，完整呈現藝術家逾半世紀創作的重要歷程，極具歷史與藝術價值，亦見證着吳冠中與香港藝術館的珍貴情誼。

About Hong Kong Museum of Art

Established in 1962, Hong Kong Museum of Art is the first public art museum in the city, now custodian of an art collection of over 19,700 sets of items, representing the unique cultural legacy of Hong Kong's connection across the globe. By curating a wide world of contrasts, from old to new, Chinese to Western, local to international, with a Hong Kong viewpoint, the Museum aspires to refreshing ways of looking at tradition and making art relevant to everyone, creating new experiences and understanding.

Wu Guanzhong made it clear that he would leave his best works to the nation and the people. He made several donations of artworks to public museums both in China and overseas during his lifetime. Over the years, he and his family made many donations to the Hong Kong Museum of Art, making up a huge collection of over 450 items. Together with two other paintings acquired earlier and donation from private collector, the Museum now boasts the largest and most diverse collection of works of Wu Guanzhong, as well as one of the key international centres for modern Chinese painting collection and research in the world.

This priceless collection includes Wu's oil paintings and ink paintings that showed his artistic development from figurative to abstract, works completed in the 1970s during his rural “dung basket” days, original sketches and manuscripts, paint box and painting tools, documents he used and a certificate received in France as well as a ribboned gilt medallion awarded by the French Government. Showcasing the important journey of Wu's artistic creation in more than half a century, these objects command tremendous historical and artistic value. They stand witness to the precious friendship and affinity between Wu Guanzhong and the Hong Kong Museum of Art.

關於吳冠中藝術贊助

香港藝術館別於2024年及2026年獲吳冠中兒子吳可雨慷慨捐贈，設立了「吳冠中藝術贊助」專項基金，從多角度推廣吳冠中及中國近現代藝術至不同地域的觀眾。六大系列項目已陸續推出，包括於本地及境外舉行專題展覽、教育及學術研究等。

About Wu Guanzhong Art Sponsorship

The Museum established the Wu Guanzhong Art Sponsorship with donations from Mr Wu Keyu, the son of Wu Guanzhong, received in both 2024 and 2026, to comprehensively promote the master's art and modern Chinese art across various regions. The six major series of initiatives have been progressively launched, including local and overseas exhibitions, educational programmes, and academic research initiatives.

Hong Kong Museum of Art

The Art Museum of Hong Kong

香港藝術館

香港的藝術館

Hong Kong Museum of Art 香港藝術館

HKMA



之間

大型舞蹈詩 Grand Dance Poem

吳冠中水墨行

In Between — Wu Guanzhong's Ink Odyssey

22 — 23[^].5.2026 23 — 24[^].5.2026

五 FRI — 六 SAT | 7:45pm

六 SAT — 日 SUN | 3:00 pm

^ 設演後藝人談
With Post-performance Meet-the-Artist Session

香港文化中心大劇院
Grand Theatre, Hong Kong Cultural Centre

聯合主辦 Co-presented by



主要贊助 Major Sponsor



聯合籌劃 Co-organised by



文化伙伴 Cultural Partner



中華文化節 2026 節目之一 A programme of the Chinese Culture Festival 2026



演出適合 6 歲或以上人士欣賞。Suitable for ages 6 and above.
節目長約 1 小時 20 分鐘，不設中場休息。The programme is about 1 hour and 20 minutes without intermission.
觀眾務請準時入座，遲到觀眾須待適當時候方可進場。Latecomers will not be admitted until a suitable break of the performance.

場地規則 House Rules

各位觀眾：為了令大家對今次演出留下美好印象，我們希望各位切勿在場內攝影、錄音或錄影，亦請勿吸煙或飲食。
在節目進行前，請關掉手提電話，其他響鬧及發光的裝置。多謝各位合作。
Dear Patrons: In order to make this performance a pleasant experience for the artists and the audience, please refrain from recording, filming, taking photographs, and also from smoking, eating, or drinking in the auditorium.
Please ensure that your mobile phones and any other sound and light emitting devices are switched off before the performance.
Thank you for your kind co-operation.



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分場選句摘自吳冠中文選
Selected quotes from Wu Guanzhong's anthology

序 — 落筆

PROLOGUE—
FIRST
STROKE

演出 Performer 王志昇 Ong Tze Shen
特別演出 王苑之 Ivana Wong
Guest Performer

〈 春 線 〉

THREADS
OF
SPRING

「人間留不住朱顏，留不住青絲，
今日丹青正豔，放歌狂舞，更遇彩點紛飛，人間歡樂長留畫中看。」

“The world cannot stay the rose of youth, nor cling to the dark silk of hair. As the pigments burn with life, we sing, we dance amidst a flurry of falling colours. Let the world's fleeting joy find an eternal home within the painting.”

演出 Performers 黃聞捷 Huang Wenjie、王志昇 Ong Tze Shen、藍彥怡 Lam Yin-yi、
廖慧儀 Liu Wai-yee、戴詠津 Tai Wing-chun、唐志文 Tong Chi-man、
陳曉玲 Chen Xiaoling、周若芸 Chou Jo-yun、徐浠林 Chui Hei-lam、
何知琳 Ho Gi-lam、賴韻姿 Lai Wan-chi、林昀澹 Lam Wan-ho、
李文宇 Li Wenyu、劉雅蓮 Liu Ya-lien、吳嘉玲 Ng Ka-ling、
吳宛汶 Ng Yuen-man、謝雅萍 Tse Nga-ping、王沐寧 Wang Muning、
占倩 Zhan Qian、周緣 Zhou Yuan
二胡獨奏 Erhu Solo 周翊 Zhou Yi

〈 樹 魂 〉

SPIRIT
OF
TREES

「看一群樹，猶如看一群人。」

“To gaze upon a grove of trees is to behold a throng of people.”

演出 Performers 黃海芸 Huang Haiyun、李家名 Lee Chia-ming、賴泓甫 Lai Hung-fu、
李俊軒 Lee Chun-hin、李國樑 Lee Kok Liang、戴俊裕 Tai Chon-u、
蔡博鴻 Tsai Po-hung、翟正天 Zhai Zhengtian

〈 墨 脈 〉

PULSE
OF
INK

演出 Performer 林昀澹 Lam Wan-ho
二胡獨奏 Erhu Solo 周翊 Zhou Yi

〈 荷 影 〉

LOTUS
SHADOWS

「荷老枝折，寧折毋屈，不惜年華。」

“When a lotus is old, its stalks break. It is better to break than to submit, leaving no regrets even when youth is gone.”

演出 Performers 藍彥怡 Lam Yin-yi、廖慧儀 Liu Wai-yee、戴詠津 Tai Wing-chun、
何知琳 Ho Gi-lam、賴韻姿 Lai Wan-chi、賴欣欣 Lai Yan-yan、
李文宇 Li Wenyu、劉雅蓮 Liu Ya-lien、吳嘉玲 Ng Ka-ling、
王沐寧 Wang Muning、占倩 Zhan Qian、周緣 Zhou Yuan
特別演出 王苑之 Ivana Wong
Guest Performer

觀眾問卷
Audience Survey



〈藤結〉

ENTWINED VINES

「我想，牆上的藤也寂寞。因而有意引樹影上牆，那樹的虛影與藤的實線邂逅了……」
「忘卻藤蘿，舒解情結，無奈情結永難解。」

“It occurs to me that vines on the wall are lonely too. I therefore purposefully introduce the shadow of a tree onto the wall, so that the solid line of the vine will meet the void of the tree’s shadow.”
“I can finish the painting, but the knots of my affection remain tied.”

演出 Performers 黃聞捷 Huang Wenjie、王志昇 Ong Tze Shen、李家名 Lee Chia-ming、唐志文 Tong Chi-man、周若芸 Chou Jo-yun、徐浠林 Chui Hei-lam、何知琳 Ho Gi-lam、李國樑 Lee Kok Liang、吳宛汶 Ng Yuen-man、戴俊裕 Tai Chon-u、蔡博鴻 Tsai Po-hung、謝雅萍 Tse Nga-ping、周緣 Zhou Yuan

中提琴獨奏 Viola Soloist 孫圜 Johnny Sun Yu

〈寂巷〉

SILENT ALLEY

「這靜巷冷清清，隔絕外界自成一統，似乎空無所有，卻含蘊著形式美感之微妙節奏，低音吐柔情。」

“In this quiet alley, cool and still, a world apart, a realm unto itself. It appears as though nothing remains, yet it breathes with the subtle rhythm of form—a low bass note humming with tenderness.”

演出 Performer 王志昇 Ong Tze Shen

中提琴獨奏 Viola Soloist 孫圜 Johnny Sun Yu

〈我城〉

OUR CITY

「紅燈區，綠燈區，人間甘苦，都市之夜入畫圖。」

“The red light district, the green light district, the tears, the laughter—the night of the metropolis is captured in a painting.”

演出 Performers 王志昇 Ong Tze Shen、黃海芸 Huang Haiyun、藍彥怡 Lam Yin-yi、李家名 Lee Chia-ming、唐志文 Tong Chi-man、周若芸 Chou Jo-yun、徐浠林 Chui Hei-lam、賴泓甫 Lai Hung-fu、林昀澹 Lam Wan-ho、李俊軒 Lee Chun-hin、吳宛汶 Ng Yuen-man、蔡博鴻 Tsai Po-hung、謝雅萍 Tse Nga-ping、王沐寧 Wang Muning、翟正天 Zhai Zhengtian

尾聲

— 生花 —

EPILOGUE — BLOSSOMS

演出 Performers 黃聞捷 Huang Wenjie、王志昇 Ong Tze Shen、黃海芸 Huang Haiyun、藍彥怡 Lam Yin-yi、李家名 Lee Chia-ming、廖慧儀 Liu Wai-yee、戴詠津 Tai Wing-chun、唐志文 Tong Chi-man、陳曉玲 Chen Xiaoling、周若芸 Chou Jo-yun、徐浠林 Chui Hei-lam、何知琳 Ho Gi-lam、賴泓甫 Lai Hung-fu、賴韻姿 Lai Wan-chi、賴欣欣 Lai Yan-yan、林昀澹 Lam Wan-ho、李俊軒 Lee Chun-hin、李國樑 Lee Kok Liang、李文字 Li Wenyu、劉雅蓮 Liu Ya-lien、吳嘉玲 Ng Ka-ling、吳宛汶 Ng Yuen-man、戴俊裕 Tai Chon-u、蔡博鴻 Tsai Po-hung、謝雅萍 Tse Nga-ping、王沐寧 Wang Muning、翟正天 Zhai Zhengtian、占倩 Zhan Qian、周緣 Zhou Yuan

《之間》

IN BETWEEN

音樂 / 詩歌 Music / Poem 王菀之 Ivana Wong

磐石與流水之間，有人夢到枷鎖與皮革
皆脆弱
赤金溶化成
褪色的舊照
沒兌現的承諾
扭曲的現實，
一池幻象

白如畫布
空如情感，
如銀色長空
永恆冷漠

愛是甜言，亦是長矛
一語可化硝煙為風景
愛如此清澈
由遠及近，至絕望處
若被聽穿
愛竟是利劍
可刺傷你明明尋覓了千年的那個人

旗幟與荒野之間，命如紙薄
萬物只剩一刻
皆脆弱
對自由的冀盼
終沒入哀傷之潭

愛是甜言，亦是長矛
一語可化硝煙為風景
愛如此清澈
由遠及近，至絕望處
若被聽穿
愛竟是利劍
可刺傷你明明尋覓了千年的那個人

愛是甜言，亦是長矛
一語可化硝煙為風景
愛如此清澈
由遠及近，至絕望處
若被聽穿
愛竟是利劍
可刺傷你明明尋覓了千年的那個人
若散落的點開始連結
心聲鋪成路

In between
the Rocks and water
Lives a dream
of chains and leather
All is frail
the solid Gold
melts into
withered picture
broken promises
distorted reality
a pond of Illusions

as white as canvas
blank as emotions
as silvery as the sky
cold with convictions

LOVE
are lips and spears
a Word can turn
a war to Scenery
LOVE
Is loud and clear
from far to near
to desperation
LOVE
If one could hear
a Sword that hurts
Someone you’ve searched for centuries

In between
the Flags and Nature
Lives are thin
a fraction of moment
All is frail
the HOPE for freedom
fades into
a pond of sorrow

LOVE
are lips and spears
a Word can turn
a war to Scenery
LOVE
is loud and clear
from far to near
to desperation
LOVE
If one could hear
a Sword that hurts
Someone you’ve searched for centuries

LOVE
If one could hear
A Sword that hurts
A Word can turn
A War to Scenery
LOVE
Is loud and clear
from far to near
to desperation
from dots to connection
Voices to Actions

吳冠中先生通過筆墨點線在我心中留下的幾道「生命的風景」，有幸與大家分享：

「從韶華易逝的哀愁中，尋找安靜的力量。在寂寥的空間裡，體會留白處的餘韻。當世間的燦爛喧囂退去時，才能感受到的寧靜之美、哀愁之美、孤獨之美。」

「看到了什麼？看到的是永恆不變，生而為人的那種氣韻，質感，厚重，低沉穩固而又生生不息的力量，貫穿千年。」

「人世間，情愛如絲如線，牽引纏繞，虛實相間，春色如線，情意似結，春易逝，情難解，春會回，情不再。」

「高牆，隔住了喧囂，讓寂寞有了依靠；窄巷，留住深處的背影，靜看歲月擦身而過。」

「燈紅酒綠，熙來攘往，城市的節奏、都市的浪漫，在規矩中見證自我的方圓之地。」

凝視大師筆下的世界，恰如靜觀自己的內心。願觀舞如觀畫，讓「生命的風景」常駐留心中。

感謝所有台前面幕後的付出，一眾設計師的專業及靈感迸發，每位舞者傾情演繹，感謝王菀之小姐的才情與信任，感謝康文署及香港藝術館的大力支持，感謝每一位到場觀眾的「靜觀之旅」。

I am honoured to share with you several “landscapes of life” that Mr. Wu Guanzhong has inscribed in my heart through his brushwork of dots and lines:

“From the sorrow of fleeting youth, one seeks a quiet strength. In a solitary space, one experiences the lingering resonance of what is left unpainted. Only when the world’s brilliant clamour recedes can one perceive the beauty of tranquility, the beauty of melancholy, and the beauty of solitude.”

“What do we see? We see an eternal spirit inherent in being human, a force at once weighty, subdued, steady, and yet endlessly vital, spanning millennia.”

“In the human world, love and longing are like threads and lines — entwined and interwoven between the void and the solid. Spring unfolds like a line while affections are like knots. Spring fades swiftly; knots of emotions are hard to untie. Spring returns; love does not.”

“High walls shut out the clamour, giving solitude something to lean upon; narrow alleys hold the silhouettes deep within, watching quietly as the years brush past.”

“Amid neon lights and bustling crowds, the rhythm of the city and its romance unfold. Within order and constraint, one finds the space that defines the self.”

To gaze upon the world under the Master’s brush is to contemplate one’s own heart. May watching this dance be like viewing a painting, allowing these “landscapes of life” to remain with you always.

I offer my heartfelt thanks to everyone on and off stage for their dedication; to the designers for their professionalism and bursts of inspiration; to every dancer for their wholehearted performance. I am deeply grateful to Ms. Ivana Wong for her artistry and trust, to the Leisure and Cultural Services Department and the Hong Kong Museum of Art for their generous support, and to every audience member for embarking on this “journey of quiet contemplation.”

楊雲濤

楊雲濤 Yang Yuntao

2026.5

楊雲濤畢業於中央民族學院（今中央民族大學）舞蹈系，曾加入廣東現代舞團、北京現代舞團及城市當代舞蹈團。2002年加入香港舞蹈團擔任首席舞蹈員，2007年出任助理藝術總監，2013年出任藝術總監。

楊氏為香港舞蹈團編創多個作品，包括《蘭亭·祭姪》（獲頒2013香港舞蹈年獎「最值得表揚舞蹈製作」；2013年於北京和台北巡演）、《花木蘭》（獲頒2014香港舞蹈年獎「最值得表揚舞蹈製作」及「最值得表揚群舞演出」，分別於2015、2017及2019年於紐約、悉尼、倫敦及明斯克巡演）、《風雲》（獲頒三項2015香港舞蹈年獎）、《梁祝·傳說》（2016年於首爾演出）、《倩女·幽魂》（獲頒三項2016香港舞蹈年獎，2017年於北京及廣州，2018年於台北，2019年於上海及杭州演出）、《紫玉成煙》（獲頒2019香港舞蹈年獎「傑出中型場地舞蹈製作」）及《凝》（獲頒2022香港舞蹈年獎「傑出網上製作」），當中選段〈靜聽松風〉更於2023年榮獲全國性舞評獎第十三屆中國舞蹈「荷花獎」當代舞獎。其他作品包括《三國風流》、《在那遙遠的地方》、《紅樓·夢三闖》之〈白〉、《中華英雄》、《觀自在》之〈初心〉、〈白蛇〉、《弦舞》、《山水》及《一個人的哪吒》等，並主導歷時三年的「中國舞蹈與中國武術之交互研究與成果呈現計劃」。

楊氏於2003及2006年兩度獲頒香港舞蹈年獎，另獲香港藝術發展局頒發香港藝術發展獎2009「年度最佳藝術家獎（舞蹈）」。於2023年獲香港特別行政區政府行政長官頒授榮譽勳章，以表揚楊氏多年來對舞蹈創作、推廣中國舞、培育舞蹈人才等方面的良多貢獻。楊氏於2026年獲頒香港舞蹈年獎「傑出成就獎」，表彰他對舞蹈藝術以及香港舞蹈發展所作出的卓越貢獻。

Graduated from the Dance Faculty of Minzu University of China, Yang Yuntao is an accomplished dancer and choreographer. He joined HKDance in 2002 as Principal Dancer and became the Company’s Assistant Artistic Director from 2007. He has been its Artistic Director since 2013.

Yang has choreographed for numerous dance companies. His award-winning choreography for HKDance includes: *Spring Ritual·Eulogy*, winner of Outstanding Achievement in Production at the 15th Hong Kong Dance Awards in 2013 and presented in Beijing and Taipei in 2013; *The Legend of Mulan*, winner of Outstanding Production and Outstanding Ensemble Performance at the 16th Hong Kong Dance Awards in 2014 and presented in New York, Sydney, London and Minsk in 2015, 2017 and 2019 respectively; *Storm Clouds*, winner of three awards including Outstanding Achievement in Production at the 17th Hong Kong Dance Awards in 2015; *The Butterfly Lovers*, presented in Seoul in 2016; *L’Amour Immortel*, winner of three awards at the 18th Hong Kong Dance Awards in 2016, presented in Beijing and Guangzhou in 2017, Taipei in 2018, Shanghai and Hangzhou in 2019; *Waiting Heart*, winner of Outstanding Medium Venue Production at the 21st Hong Kong Dance Awards in 2019; and *Convergence*, winner of Outstanding Online Production at the 23rd Hong Kong Dance Awards in 2022. The top-notch excerpt from *Convergence*, *Whispers of the Pines*, has also won the 13th China Dance Lotus Awards (Contemporary Dance) in 2023, which is the most prestigious national awards for dancing in China.

Other works for HKDance include *Romance of the Three Kingdoms*, *Voices and Dances of the Distant Land*, *Blanc in Reveries of the Red Chamber*, *Chinese Hero: A Lone Exile*, *In the Beginning in Vipassana*, *Lady White of West Lake*, *Dance of Strings*, *Shan Shui: An Ode to Nature* and *Nezha: Untold Solitude*. Yang has also spearheaded a three-year interdisciplinary Research Study on Chinese Martial Arts and Chinese Dance, and has continued with this endeavour since 2018.

Yang has won Hong Kong Dance Awards in 2003 and 2006 for his outstanding dance performance, and the Best Artist (Dance) at the Hong Kong Arts Development Awards 2009. In 2023, Yang has been awarded the Medal of Honour by the Chief Executive of the Government of HKSAR in recognition of his contributions to the dance sector, years of devotion in creating and promoting Chinese dance and nurturing dance talents. In Hong Kong Dance Awards 2026, the Distinguished Achievement Award is presented to Yang Yuntao in recognition of his exceptional contributions to dance as a performer, choreographer and artistic director.



楊雲濤

Yang Yuntao

香港舞蹈團藝術總監
ARTISTIC DIRECTOR OF HKDANCE
編舞
CHOREOGRAPHER

吳冠中大師以「點、線、面」解構形式之美，這不僅是視覺藝術的構成法則，更與我對音樂的感知不謀而合。於我而言，音符如「點」，旋律為「線」，和弦與結構就是「面」。

能與藝術巨匠、頂尖舞蹈團、本地及法國藝術家並置，讓我感到非常幸福。在此，我想一再感謝楊雲濤老師團隊的信任與同行。

過程中，我沉思黑與白、虛與實的關係。總覺樂譜上的黑色符號，因空白而存在；一如寂靜，賦予聲音意義。我深信黑生於白，白見無盡。吳冠中先生畫中的留白，與音樂中的休止符，非虛無，更是讓情感呼吸的瞬間，讓意境無限延伸。我把這套作品的創作核心定為「減即加」，與「中西無界」。一幕幕旋律流動，完全信任心感手寫，靈感來自修練，來自吳老師的畫作，來自與楊老師的溝通，來自各藝術家的啟發。

讓我們一起欣賞才華與心血最終交織成的「總體藝術作品」。這種不可多得的藝術交流，是我身為作曲家所能想像最美好的事。

Master Wu Guanzhong deconstructed the beauty of form through “dots, lines, and planes”. This is not only a fundamental principle of visual art, but also resonates deeply with my perception of music. To me, notes are like “dots”, melodies are “lines”, while chords and structures form the “planes”.

It is a true blessing to be placed alongside an artistic giant, a leading dance company, and artists from both Hong Kong and France. I would like to once again express my heartfelt gratitude to Mr. Yang Yuntao and his team for their trust and companionship throughout this journey.

During the creative process, I found myself reflecting on the relationship between black and white, and between the void and the solid. I have always felt that the black symbols on a musical score exist because of the white space around them, just as silence is what gives sound its meaning. I firmly believe that black is born of white, and within white, one finds infinity. The blank spaces in Master Wu Guanzhong's paintings, much like rests in music, are not emptiness, but moments that allow emotion to breathe and artistic resonance to extend without limit. I defined the creative core of this work as “less is more” and “boundaries transcended between East and West”. As the melodies flow through each scene, I placed my full trust in the intuitive connection between heart and hand. Inspiration comes from discipline, from Master Wu's paintings, from exchanges with Mr. Yang, and from the insights of fellow artists.

Let us together appreciate this Gesamtkunstwerk—a total work of art—woven from the talent and dedication of so many. Such a rare artistic exchange is the most beautiful thing I can imagine as a composer.

王菀之 Ivana Wong

2026.5

王菀之於2005年開始音樂創作人的旅程，逐漸在香港流行音樂界嶄露頭角。多年來發行了多張專輯，並為不同歌手、電影、電視劇和舞台作品創作音樂。過去二十年參與不同媒介之演出，包括電影和戲劇，並獲得多項提名及獎項。近年專注視覺藝術作品及管弦樂創作，持續探索不同的媒體方式表達。

2021年，王氏開展了裝置藝術系列《消失的一格》，探討生命裡最應珍惜的元素，並以沉浸式裝置音樂會延續，包括《會唱歌的畫布》、《粉紅畫布》及《以心畫布》。2023年5月與香港管弦樂團演出，發表首部交響樂作品，並於同年遠赴維也納與當地管弦樂團現場錄製首張交響專輯《消失的一格—我不肯定咖啡要配甚麼：冰島、那個鋼琴，還是你的畫像？》。此項目紀錄了她過去三年成為管弦樂作曲家的成長，與聽眾分享交響詩的世界。

2025年初，王菀之完成演唱會《合體》，紀錄二十年的創作旅程，不僅滿載著她與觀眾之間的深厚連結，還呈現了她作為音樂家的藝術演變。同年受邀參加香港藝術發展局三十周年誌慶藝術節，與香港城市室樂團合奏演繹她的交響管弦樂作品，隨後更與上海交響樂團演出此作品，配合其創作的燈光裝置及視像作品，為觀眾帶來了一場又一場視覺與聽覺的跨界盛宴。

Ivana began her journey as a singer-songwriter in 2005, gradually making her mark on the Hong Kong pop scene. Over the years, Ivana has released various albums and composed numerous songs for various artists, films, TV dramas, and theatrical productions. In recent years, she has been developing and sharing her work through visual art and instrumental music, expanding her artistic horizons and exploring new avenues in art development.

In 2021, Ivana started the installation series “The Missing Something” as a reminder to her audience of the impact when elements in life cease to exist, serving as a gentle awakening to what should truly be valued in life. This series is a composition of Ivana's installation and musical work, which began with “The Singing Canvas” and continued with “The Pink Canvas” and “The Heart Canvas”. In May 2023, she performed alongside the Hong Kong Philharmonic Orchestra, presenting her debut orchestral work, “The Missing Something—I'm Not Sure What to Go with Coffee: Iceland, That Piano, or a Portrait of You?” Subsequently, Ivana recorded her first orchestral album, which was performed live in Vienna with the orchestra. This project reflects her journey as a composer over the past three years, featuring symphonic poems that invite listeners on a poetic musical adventure.

In early 2025, Ivana completed a commemorative concert, "Fusion – Ivana Wong Concert 2025," celebrating her 20-year journey in the industry. This performance symbolises her artistic evolution and highlights her deep connection with her audience. In the same year, she was invited to participate in the 30th anniversary celebration arts festival of the Hong Kong Arts Development Council, where she performed her symphonic works with the City Chamber Orchestra of Hong Kong, and later with the Shanghai Symphony Orchestra. The performance incorporated her light installations and visual works, providing the audience with a cross-disciplinary feast of audio-visual experiences, immersing them in a multi-faceted artistic journey.



王菀之
Ivana Wong

作曲及特別演出
COMPOSER & GUEST PERFORMER

凝視生命的風景

藝術統籌
葉翠雅

生於1919年的吳冠中，是二十世紀中國以至國際畫壇的一代大師。對美的凝視與信仰，讓他筆下的風景帶著獨特的生命力，跨越數十載，至今仍觸動無數人的心靈。他在中西美學之間傲然遊走，大膽實踐，自成一格。形式美是吳冠中美學的核心基石，他曾表示：「我之愛上形式美是通過了意境美的橋樑，並在形式美中發現了意境美的心臟。」《之間》以吳氏畫作為起點，卻不止於再現其畫意與色彩，而是重新提煉點、線、面、塊；黑、白、五彩，以當下的語境將抽象美揮灑於舞台之上，澆鑄藝術火花碰撞後的另一片丹青。

松魂

樹是吳冠中最喜愛的題材之一，吳冠中通過觀察、構思與想像，以點、線勾勒樹的形態，塑造意境，表達不同的情致與人文意義。他自言酷愛老樹，愛其形象蒼勁之美。吳曾登泰山繪畫老松，並記述創作《松魂》前後五年幾番波折的心路歷程，他跟前來看畫的友人說是要捕捉和表現松魂。可見吳繼承了中國古代繪畫講究意境的傳統，心入於境，融情於景，景就有了生命。

〈樹魂〉一幕，銀鈴般的音樂前奏呼喚樹林裡的精靈甦醒。編舞楊雲濤的要求是：「回到你們自己的動作，不同的性格，動作肯定是不同的，但又像是一個整體。」舞台上將有八位男舞者，帶著各自的特質，回應樹的氣概與力量，跟畫家筆下的松魂遙相對話。

荷影

形式美感來源於生活，見殘荷，吳冠中說殘荷啟示了畫家——在斷枝碎葉之錯綜中譜寫線之舞曲。〈荷影〉一段，觀眾看到的既是荷，也是人。編舞讓舞者專注於感受生命的流動：「什麼都不需做，生長、生長，不要掙扎。想像在大自然裡，風吹來，恰好自在，渾然天成。最後回到自己，回到人的狀態。我不在意你們的動作，我在意的是你們的質感。」

整個作品的編舞方式自由而動人，像大自然中的樹、荷、藤、影，就著陽光與水分，讓世界依照自己的方式與規律，各自美麗。「你們是一朵荷花，只是剛好長在一起。」個體純粹存在，自由呼吸、轉身、舞動，如畫家筆尖劃過的線，虛虛實實，餘韻悠悠。從〈春線〉的人間遨遊到〈我城〉的眾生苦樂，皆是如此，這是自然的、珍貴的生長方式。

情結

四月的一個下午，大家圍著排練室的一道鏡牆，編練〈藤結〉與〈寂巷〉。其中一幕的簡介是吳冠中的文字：「我想，牆上的藤也寂寞。因而有意引樹影上牆，那樹的虛影與藤的實線邂逅了……無奈情結永難解。」而此刻舞者眼前，沒有藤，沒有樹、沒有影，只有一幅鏡牆。我坐在排練室，腦海裡浮游著一場寂寞的邂逅，映入眼簾的直觀影像卻是舞者像壁虎一樣飛貼到牆上，隨著編舞的話移動：「貼上去，下來；不要尖叫，輕輕的Touch。」

一遍又一遍，畫面相當奇趣，超現實又極真實，似乎跟浪漫情結毫不沾邊。吳冠中畫的是牆上秋色，寫的是人世春秋。確然此牆非彼牆，此情亦非彼情，但創作的化學作用在其中漫延、生長、成形。舞者感受著音樂裡的思想力度，整個空間充滿了奇妙的想像力，更像是舞者與音符，時間與時間的邂逅，是一方素白的寂靜。

吳冠中畫過不少藤蘿，直抒每寫生命之藤，即便刻劃得真實細緻，淋漓盡致，事後總感到仍未能曲盡其纏綿，圖畫有盡思未盡，謂之情結未解。或許在真實的生命裡，無論藝術家怎麼畫、怎麼編、怎麼舞，人心最深處的刻骨之情，唯有骨肉能深切感悟。這些道不盡的纏綿，無法落在畫紙上、曲譜上、舞台上，只能透過共情，輕盈而深沉地落在人的心上。這就是創造和欣賞藝術最動人的交會處，由那雙凝視的眼睛，落筆；隨那雙凝視的眼睛，生花。

感謝台前幕後每一位，感謝前來的每一位觀眾，成為《之間》不可或缺的一抹亮色。如繁花，似錦。

GAZING UPON THE LANDSCAPES OF LIFE

ARTISTIC COORDINATOR
Carolyn Yip

Born in 1919, Wu Guanzhong was a titan of twentieth-century Chinese and international art. His gaze upon and faith in beauty bestowed upon his landscapes a unique vitality, one that has spanned decades and continues to move hearts today. Navigating between Chinese and Western aesthetics with bold practice, he carved out a distinctive style of his own. The beauty of form lies at the core of his aesthetic. As he once remarked: “I came to love formal beauty by way of the bridge of artistic conception, and within formal beauty I discovered the heart of artistic conception.” *In Between* takes Wu’s paintings as its point of departure, yet it goes beyond merely reproducing his imagery and colours. Instead, it re-distills his use of dots, lines, planes, and blocks, as well as black, white, and the full spectrum, recasting abstract beauty within a contemporary context upon the stage, forging a new artistic landscape born of this collision.

SOUL OF THE PINE

Trees were among Wu Guanzhong’s most cherished subjects. Through observation, conception, and imagination, he rendered their forms with dots and lines, creating an atmosphere that conveys diverse human emotions and significance. He confessed a deep love for old trees, admiring their rugged strength. Wu once climbed Mount Tai to paint ancient pines, later chronicling the five-year journey of emotional trials it took to complete *Soul of the Pine*. He told friends who came to view his work that he sought to capture and express the soul of the pine. It is clear that Wu inherited the classical Chinese tradition of pursuing artistic conception: when the heart enters the scene and emotion merges with the landscape, the scene comes alive.

In the scene “Spirit of Trees”, a bell-like musical prelude awakens the spirits in the forest. Choreographer Yang Yuntao offered the following guidance: “Return to your own movements. Each of you has a different personality, so your movements must differ, yet together you form a whole.” Eight male dancers take the stage, each bringing their unique qualities to respond to the tree’s stature and strength, engaging in a distant dialogue with the soul of the pine from the painter’s brush.

LOTUS SHADOWS

Formal beauty springs from life. Upon seeing withered lotuses, Wu noted that they inspired the painter to compose a dance of lines amid broken stems and scattered leaves. In the segment “Lotus Shadows,” what the audience sees is both the lotus and the human. The choreography invites dancers to focus on the flow of life: “Do nothing but grow; do not struggle. Imagine yourself in nature: the wind blows, and you are perfectly at ease, entirely natural. In the end, return to yourself, to the human state. I do not care about your movements; I care about your texture.”

Throughout the work, the choreography unfolds with a freedom that is deeply moving, much like trees, lotuses, vines, and shadows in nature, nourished by sunlight and water, allowing the world to be beautiful in its own way and by its own laws. “You are a lotus flower; you just happen to be growing together.” In their pure existence, individuals breathe, turn, and dance freely, like lines

traced by a painter’s brush, hovering between the void and the solid, leaving a lingering resonance. From the wandering spirits in “Threads of Spring” the joys and sorrows of sentient beings in “Our City,” all follow this natural, precious way of growth.

ENTANGLEMENTS

One afternoon in April, the team gathered around a mirrored wall in the rehearsal studio, working on “Entwined Vines” and “Silent Alley.” In one scene, Wu Guanzhong’s own words serve as an introduction: “It occurs to me that vines on the wall are lonely too. I therefore purposefully introduce the shadow of a tree onto the wall, so that the solid line of the vine will meet the void of the tree’s shadow...but the knots of my affection remain tied.” As they practised over and over again, the scene appeared curious—surreal, yet strikingly real, seemingly far removed from romantic entanglement. Wu painted the colours of autumn on a wall, yet wrote of the cycles of human life. Indeed, this wall is not that wall, and this emotion is not that emotion, yet a creative chemistry unfolds, grows, and takes shape within them. As dancers absorb the intellectual weight within the music, the space fills with a wondrous imagination. It is an encounter between dancers and notes, between moments in time: a pristine silence.

Wu painted many vines, describing them as vines of life. However precise and vivid the depiction, he often felt he could never fully capture their lingering entanglements. The painting may end, but thoughts do not. This is what he called the unresolved entwinement. Perhaps in real life, no matter how artists paint, choreograph, or dance, the most deep-seated emotions of the human heart can only be truly felt by those who live them. These inexpressible entanglements cannot fully settle on canvas, scores, or on a stage; they can only land, light yet profound, in the hearts of people through empathy. This is the most moving intersection of the creation and appreciation of art: the gazing eyes give rise to the brush, and through those same eyes, art blossoms.

My deepest thanks to everyone on and off stage, and to every member of the audience. You are an indispensable stroke of colour in *In Between*. May it be as vibrant as blossoms in full bloom.

香港演藝學院藝術學士學位畢業，2016年取得英國皇家威爾斯音樂及戲劇學院碩士學位。黃氏一直為多個香港著名劇團擔任舞台設計，並於2023年憑西九文化區及香港話劇團聯合主辦音樂劇《大狀王》獲第三十一屆香港舞台劇獎「最佳舞台設計」。

除劇場創作外，亦於2009年擔任1881文物級酒店海利公館之室內設計。

2014年起於香港演藝學院任駐校藝術家。2022年獲英國高等教育學會會士。現職舞台設計系高級講師。

Wong Yat-kwan graduated from The Hong Kong Academy for Performing Arts and Royal Welsh College of Music and Drama. For the past decade, he has been an active designer for major Hong Kong theatre companies such as Edward Lam Dance Theatre, Hong Kong Repertory Theatre and Hong Kong Arts Festival. Recently, his production *The Impossible Trial* by WestK and Hong Kong Repertory Theatre won the Best Stage Design Award at the 31st Hong Kong Drama Awards in 2023.

In 2009, in addition to theatre design, Wong was the chief designer for the 1881 Hullet House, a famous heritage site in Hong Kong, which he transformed into a boutique hotel.

Since 2014, he has been a lecturer in the Theatre Design Department at The Hong Kong Academy for Performing Arts. Further advancing his academic career, he finished a Postgraduate Certificate in Learning and Teaching in Higher Education at Rose Bruford College. He is currently the senior lecturer in Design and a Fellow of HEA.

何珮珊畢業於香港演藝學院科藝學院，獲藝術（榮譽）學士學位，主修舞台及服裝設計，以跨領域合作為核心，作品涵蓋戲劇、歌劇及舞蹈等多元藝術形式。

何氏與各大藝團長期合作，其中包括香港舞蹈團、香港話劇團、及城市當代舞蹈團等。其聯合導演及舞台美學作品有Ensemble Traversée製作的歌劇《重塑：藍胡子城堡》。舞台美學作品：眾聲喧嘩《秋之夢》、《只不過是世界末日》。服裝設計作品包括：「無限亮」與香港舞蹈團《遊延》，香港歌劇院《波希米亞生涯》，藝君子劇團《植物人》、《牽牛花》，進劇場《時光》，浪人劇場《縫身》等。

何氏憑在香港話劇團作品《結婚》中的突破性設計，榮獲第二十五屆香港舞台劇獎「最佳服裝設計」及「第三屆華語戲劇盛典最佳舞台美術」兩項殊榮，彰顯其紮實的劇場美學基礎。

目前，她身兼多職，包括擔任香港演藝學院舞台設計系駐校藝術家及客座講師，致力於培育新生代創作者；同時以自由身舞台工作者的身份活躍於業界，持續推動劇場美學與構作的創新與實踐。

Ho Pui-shan 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 emphasised 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.

Ho has long-term collaborations with major arts organisations, including Hong Kong Dance Company, Hong Kong Repertory Theatre, and City Contemporary Dance Company. Recently, Ho was Scenographer & Co-Director for opera *Reimagined Bluebeard's Castle* presented by Ensemble Traversée. She was the Scenographer for Heteroglossia Theatre's *Dreams of Autumn, It's Only the End of the World*.

As a costume designer, her portfolio also includes 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://cincinholc.blogspot.com>



黃逸君
Wong Yat-Kwan

佈景設計
SET DESIGNER

*承蒙香港演藝學院允許參與是次製作
*With the kind permission of The Hong Kong Academy for Performing Arts



何珮珊
Ho Pui-shan

服裝設計
COSTUME DESIGNER

多明尼克·德約特是一位舞台與燈光設計師，同時是一位多才多藝的視覺藝術家。他首部舞台設計作品為編舞家克里斯托弗·馬約所創作，往後二人展開定期合作。德約特亦與多位藝術家建立舞台美學與編舞之間的創作關係，包括露辛達·柴德茲、雷蒙·歐勒、西迪拉比·卓卡維爾及喬塞特·拜茲等。在其職業生涯中，他以舞台與燈光設計師的身份，為全球頂尖藝團創作或重演了超過兩百部作品。

2003至2023年間，德約特任教於摩納哥高等造型美術學院，擔任舞美設計教授。他在校內主持創意工作坊，並與蒙地卡羅芭蕾舞團保持定期合作。透過學院項目 *Art & Scénographie*，德約特得以在空間、數位藝術及燈光等領域，開展多樣化的研究課題與探索。

德約特曾受摩納哥新國家博物館邀請參與兩場展覽，分別為聚焦於俄羅斯芭蕾舞團的 *Étonnez-moi*，以及展出數十件由他操刀燈光設計、呈現蒙地卡羅歌劇院作品模型的 *Looking Up*。近年，他在最近一屆的布拉格劇場設計四年展及荷蘭阿納姆，展出其個人的舞美設計項目，展品主要為燈光微縮模型，呈現他與露辛達·柴德茲合作的檔案紀錄。

2010年11月，德約特獲摩納哥親王阿爾貝二世授予文化功績騎士勳章。近期，德約特與美國編舞家露辛達·柴德茲合作，以及為朱利安·蓋林、克里斯托弗·馬約及楊雲濤的作品任舞台或燈光設計。

Dominique Drillot is a set and lighting designer as well as a versatile visual artist. He created his first set for Jean-Christophe Maillot, with whom he collaborates regularly. He has developed this scenography-choreography relationship with other artists, including Lucinda Childs, Ramon Oller, Sidi Larbi Cherkaoui, and Josette Baiz. Over his career, he has created or revived more than two hundred works for the world's most prestigious companies as both set and lighting designer.

From 2003 to 2023, he was a professor at the Pavillon Bosio, École Supérieure d'Arts Plastiques of the City of Monaco, where he taught scenography. He directed a creative workshop within the institution dedicated to performing arts, which regularly collaborates with the Ballets de Monte-Carlo. The school's project, *Art & Scénographie*, allowed him to explore various research topics and reflections on space, digital arts, and lighting.

The Nouveau Musée National de Monaco invited him for the exhibitions *Étonnez-moi*, focused on the Ballets Russes, and *Looking Up*, which displayed dozens of scale models from 20th-century Opéra de Monte-Carlo productions that he had lit. He has also exhibited his own scenography projects, primarily composed of lit scale models, at the most recent Prague Quadrennial and in Arnhem, Netherlands, featuring the archives of his collaborations with Lucinda Childs.

In November 2010, Prince Albert II of Monaco named him Knight of the Order of Cultural Merit of the Principality. Among his recent work are collaborations with American choreographer Lucinda Childs, as well as set and lighting designs for Julien Guérin, Jean-Christophe Maillot, and Yang Yuntao.

蘇菲·拉利現居於法國亞爾，是一位錄像藝術家及導演。1998年畢業於第戎國立高等藝術學院。拉利的創作致力於探討時間、時空，以及人類在自然景觀中的定位。她透過影像叩問當代人類的生存狀態——包括我們的行為、意圖，以及有時面對環境時的無所作為。她的視覺語言超越了現實表象，以一種既詩意又清醒的視角，審視人類在地球上的存在與缺席。

除了個人創作，拉利亦經常於編舞家合作。自2008年起，她與法國編舞家克里斯汀·赫佐展開緊密合作，共同創作了 *néo-fiction* (2012) 與 *D'après nature* (2018)。此外，她亦以錄像藝術家的身份參與多位藝術家的作品，包括艾曼紐·惠恩、哈希德·烏蘭登、理查·席格、拉蒂法·雷阿畢樹、萊尼奧·卡克利亞，以及施維恩·普魯內克。

Sophie Laly is a video artist and director working in Arles, France. Graduated from the École Nationale Supérieure des Beaux-Arts de Dijon in 1998, her work interrogates time, space-time, and above all, humanity's place within the landscape. She questions how we inhabit the earth today—our actions, our purpose, and at times, our failure to act. Her visual language transcends reality to offer a poetic yet lucid look at our earthly condition. Her intimate, pictorial relationship with nature becomes a lens through which she examines the way we exist—or no longer truly exist—on this planet.

Alongside her personal projects, Sophie regularly collaborates with choreographers. Since 2008, she has worked closely with Christian Rizzo, co-writing *néo-fiction* (2012) and *D'après nature* (2018). She has also contributed as a video artist to works by Emmanuelle Huynh, Rachid Ouramdane, Richard Siegal, Latifa Laâbissi, Lenio Kalkléa and Sylvain Prunenc.



多明尼克·德約特
Dominique Drillot

燈光設計
LIGHTING DESIGNER

Photo by DR



蘇菲·拉利
Sophie Laly

視像設計
VISUAL DESIGNER

Photo by Marilyn Clark

創作團隊 — CREATIVE TEAM

畢業於香港演藝學院舞台音響及音樂錄音系，現為不同本地及海外舞台製作擔任音響設計師及工程師並獲邀請擔任音樂節音響顧問。近期作品包括自由空間 X 香港話劇團《大狀王》，香港藝術節《日新》音樂劇，香港中樂團《火星上的虎度門》，中英劇團《穿Kenzo的女人》(獲第30屆香港舞台劇獎「最佳音響設計」)，香港原創音樂劇音樂會《我們的音樂劇 Reimagined》。其他作品包括《奮青樂與路》(獲第27屆香港舞台劇獎「最佳音響設計」)，《大殉情》(獲第26屆香港舞台劇獎「最佳音響設計」)，《建築城市》，《撈鬆》，《再世紅梅記》，《大初戀日》及《小人國》系列等。

Can Ha graduated from the Theatre, Sound and Music Recording Department at The Hong Kong Academy for Performing Arts. She is working as a sound designer and engineer for many local and overseas productions and as a sound consultant for some musical festivals. Her recent design works include *The Impossible Trial* for Freespace x HKRep; *Yat-Sen the musical* for HKAF; *The Stage Door on Mars* for HKCO; *The Woman in Kenzo* for Chung Ying Theatre (Best Sound Design at the 30th Hong Kong Drama Awards); *The Originals (Re-imagined) – Hong Kong Musicals in Concert*. Other works include *Sing Out* (Best Sound Design at the 27th Hong Kong Drama Awards), *Our Immortal Cantata* (re-run) (Best Sound Design at the 26th Hong Kong Drama Awards), *The Architecture of the City*, *Lauzone*, *The Reincarnation of Red Plum*, and the *Little Hong Kong Series* etc.

2024年畢業於香港演藝學院，主修佈景及服裝設計。現為自由身佈景及服裝設計師。

近年參與製作包括：香港話劇團《半桶水》、《塘西馴悍記》，香港芭蕾舞學會《盛·鑽禧芭蕾》，香港舞蹈團《快雪時晴》，風車草劇團《Di Dar · come back》、《偷偷記得》等。

Vito Wan graduated from The Hong Kong Academy for Performing Arts in 2024, majoring in Set and Costume Design. He is currently a freelance Set and Costume Designer. Wan's recent production credits include: *The Bucket*, *The Tamed and the Tempted* by Hong Kong Repertory Theatre, *Inspiring dancers for 60 Years* by The Hong Kong Ballet Group, *After Snowfall* by HKDance, *Di Dar · Come Back* and *Fragments of Solitude* by Windmill Grass Theatre.

畢業於香港演藝學院舞台及製作藝術學院，獲頒藝術學士(一級榮譽)學位，主修佈景及服裝設計。參與作品包括香港演藝學院音樂劇《我佛無著經》(聯合佈景設計師)、香港話劇團文本特區《三母女》(佈景設計師)、香港演藝學院歌劇《灰姑娘》(服裝設計師)等。

現為自由身舞台工作者。

Joslyn Wong graduated from The Hong Kong Academy for Performing Arts, with a Bachelor degree of Fine Arts (First Class Honours) in Theatre and Entertainment Arts, majoring in Set and Costume Design.

Wong's recent productions include Musical *What the Buddha Said* by The Hong Kong Academy for Performing Arts (co-set designer), *Text Testing Zone : A Family Story* by the Hong Kong Repertory Theatre (set designer) and Opera *La Cenerentola* by The Hong Kong Academy for Performing Arts (costume designer).

She is now a freelance theatre practitioner.



夏恩蓓
Can Ha

音響設計
SOUND DESIGNER



溫彥齊
Vito Wan

助理佈景設計
ASSISTANT SET DESIGNER



黃樂瑤
Joslyn Wong

助理服裝設計
ASSISTANT COSTUME DESIGNER

主要演員及動作設計 — MAIN CAST AND MOVEMENT DESIGN

王志昇 首席舞蹈員 PRINCIPAL DANCER
Ong Tze Shen 排練助理及演出 REHEARSAL ASSISTANT AND PERFORMER

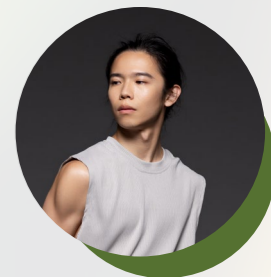
王志昇生於馬來西亞檳城，十三歲開始接觸舞蹈。喜歡舞蹈編創和表演，勇於探尋，並理解和直面身體與情感的脆弱。曾多次參與馬來西亞主要舞蹈賽事及國際演出。連續四年獲全額獎學金入讀香港演藝學院，2018年以一級榮譽畢業獲頒舞蹈藝術學士學位，同年加入香港舞蹈團。在2023年晉升為首席舞蹈員。主要演出包括《一個人的哪吒》飾哪吒、《山水》、《九歌》、《凝》及《蘭陵·入陣》。曾參演香港國際莎劇節《馬克白夫人》飾班柯。現為舞團「舞蹈與武術研習項目小組」成員。2020年，於首爾國際舞蹈比賽的當代舞組別贏得亞軍。2023年憑《一個人的哪吒》獲香港舞蹈年獎「傑出男舞蹈員演出」。2025年獲頒第十九屆香港藝術發展獎「藝術新秀獎(舞蹈)」。2026年憑《武道》再次獲香港舞蹈年獎「傑出男舞蹈員演出」。

Born in Penang, Malaysia, Ong Tze Shen began dancing at the age of thirteen. Recognising the fragility of physical body and vulnerability of emotions, he loves being a performer and choreographer with bravery and great joy to explore further. He has participated in numerous competitions and performances since then. He received full scholarships at The Hong Kong Academy for Performing Arts and graduated with First-class Honours in 2018 and he joined HKDance the same year. He was promoted to Principal Dancer in 2023. Recent performances include the lead role in *Nezha: Untold Solitude*, *Shan Shui: An Ode to Nature*, *Nine Songs*, *Convergence*, and *The Legend of Lanling*. Recently, he also performed in *Lady Macbeth* at Hong Kong International Shakespeare Festival. Now he actively participates in HKDance's Dance and Martial Arts Research Team. In 2020, Ong was awarded second prize at the 17th Seoul International Dance Competition (Contemporary Dance division) and the Outstanding Performance by a Male Dancer award at the 24th Hong Kong Dance Awards for his role of Nezha in *Nezha: Untold Solitude* in 2023. In 2025, he has received the Award for Young Artist (Dance), at the 19th Hong Kong Arts Development Awards. He has once again received the Outstanding Performance by a Male Dancer award at the 27th Hong Kong Dance Awards for *Kung Fu Artistry* in 2026.

黃聞捷 首席舞蹈員 PRINCIPAL DANCER
Huang Wenjie 排練助理及演出 REHEARSAL ASSISTANT AND PERFORMER

畢業於北京舞蹈學院中國民族民間舞系。在學期間曾多次獲頒獎學金。2017年加入香港舞蹈團，2025年晉升為首席舞蹈員。演出《三城誌》《四季》、《踏歌行》三人舞《小破陣樂》、《紫玉成煙》、《劉三姐》、《絲路如詩》獨舞《花兒為甚麼這樣紅》、《小黃鴨》飾主角小黃鴨、《倩女·幽魂》飾聶小倩、《儷人行》獨舞《情繫鄉俗》及「八樓平台」：《Next》。2026年憑於《風雲》飾演孔慈獲得香港舞蹈年獎「傑出女舞蹈員演出」。

Huang Wenjie graduated from the Beijing Dance Academy's Chinese Ethnic and Folk Dance Department. She was awarded numerous scholarships during her studies. Huang joined HKDance in 2017 and was promoted to Senior Dancer in 2019. She has performed in *Tale of Three Cities*, a pas de trois in *Dream of the Past: Ancient Chinese Court Dances*, *Waiting Heart*, *Liu Sanjie*, principal roles in *A Sea of Smiling LT Ducks*, *L'Amour Immortel*, a solo in *Ode to the Silk Road and Myth of the Dancing Durumi*, and "8/F Platform": *Next*. She was honoured with the Outstanding Performance by a Female Dancer at the 27th Hong Kong Dance Awards for her role of Hung Chi in *STORM CLOUDS* in 2026.

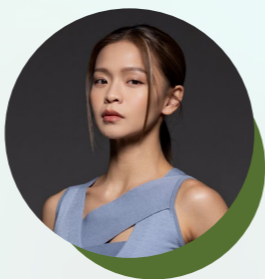


藍彥怡

Lam Yin-yi 高級舞蹈員 SENIOR DANCER

香港演藝學院舞蹈學士（一級榮譽）畢業，在校期間曾獲傑出舞蹈學生獎、舞蹈學院院長獎、迪士尼獎學金等。2010年獲取獎學金前往美國舞蹈節接受舞蹈訓練和參與演出，並在2012年代表香港演藝學院參加於台北舉行的國際藝術節。畢業後於2014年奪得香港紫荊盃舞蹈大賽獨舞金獎，同年加入香港舞蹈團，2022年晉升為高級舞蹈員。在團期間主要演出包括：《花木蘭》飾木蘭、《一水南天》飾戴銀、《儷人行》獨舞《情繫鄉俗》。近年，以《凝》的一員出訪多個國家作交流演出。

Lam Yin-yi graduated with a Bachelor's Degree with First-class Honours at The Hong Kong Academy for Performing Arts (HKAPA). Lam received the Outstanding Student Award, Dean of Dance Prize, and the Disney Scholarship, etc. In 2010, she received a scholarship to hone her modern dance skills and perform at the American Dance Festival. In 2014, she represented HKAPA at the Taipei International Dance Festival. Upon graduation, she received the Gold Award in the solo dance category in the Hong Kong Bauhinia Cup Competition in 2024. She joined HKDance in 2014 and was promoted to Senior Dancer in 2022. Performance highlights include the principal role in *The Legend of Mulan, A Tale of the Southern Sky*, and a solo in *Myth of the Dancing Durumi*. In recent years, she has also participated in the overseas tours of *Convergence* for cultural exchanges.

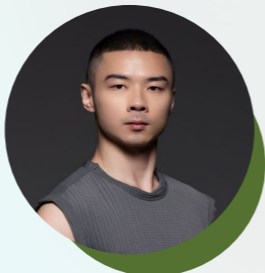


李家名

Lee Chia-ming 高級舞蹈員 SENIOR DANCER

來自台灣地區，2017年及2022年先後畢業於專業藝術院校之舞蹈系及舞蹈研究所。李氏曾在雲門2、翹舞製作、01製作、舞鈴劇場及艸雨田舞蹈劇場擔任舞者。2022年加入香港舞蹈團擔任舞蹈員，2024年晉升為高級舞蹈員。現為「舞蹈與武術研習項目小組」成員。

Born in Taiwan region, Lee graduated from dance faculty and MFA programme of professional arts institute in 2017 and 2022 respectively. Lee was the dancer at Cloud Gate 2, Hung Dance, 01 Dance, Diabolo Dance Theatre, and LEI Dance Theater. Lee joined HKDance in 2022 and was promoted to Senior Dancer in 2024. He now participates in HKDance's Dance and Martial Arts Research Team.



唐志文

Tong Chi-man 高級舞蹈員 SENIOR DANCER

2015年以一級榮譽畢業於香港演藝學院，在校期間屢獲頒發獎學金。畢業後隨即透過香港藝術發展局資助之「藝術人才培訓計劃」加入香港舞蹈團。2019年獲香港藝術發展局獎學金入讀文化及管理學系碩士課程，於2021年以優異成績畢業。在香港舞蹈團的主要演出包括《花木蘭》飾將軍、《風雲》(2016) 飾戲寶、《一水南天》飾東堯、《九歌》飾大司命、及《風雲》(2025) 飾聶風。與陳敏珺合編之男子雙人舞《一紙折扇》獲得香港紫荊杯舞蹈大賽2024金獎。

Tong Chi-man graduated from The Hong Kong Academy for Performing Arts with a Bachelor's Degree with First-class Honours in 2015. He received a number of scholarships. Upon graduation, he joined HKDance under the Hong Kong Arts Development Council's Artistic Internship Scheme. He then received a scholarship from the Council to pursue further studies and obtained a Master of Arts degree in Cultural Management in 2021. He has performed major roles in *The Legend of Mulan, Storm Clouds* (2016), *A Tale of the Southern Sky, Nine Songs* and as Lip Fung in *STORM CLOUDS* (2025). The men's pas de deux *Turn over a New Leaf* co-choreographed with Chan Man-kwan won the gold medal at the Hong Kong Bauhinia Cup Dance Competition 2024.

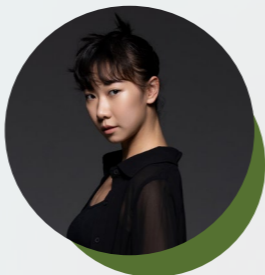


吳嘉玲

Ng Ka-ling 舞蹈員 DANCER
排練助理及演出 REHEARSAL ASSISTANT AND PERFORMER

生於香港，畢業於廣東舞蹈學校，及後以一級榮譽畢業於香港演藝學院。2017年赴英國倫敦深造，並於2019年獲得碩士學位。留英期間，獲楊麗萍邀請編創及演出全新現代舞劇《春之祭》，並在2018年6月至2019年11月期間的國內及國外巡演擔任主角。2019年加入香港舞蹈團，參演《倩女·幽魂》、《一水南天》、《媽祖》（飾海精靈）和《山水》（2021年首演）。現為香港舞蹈團「舞蹈與武術研習項目小組」成員。

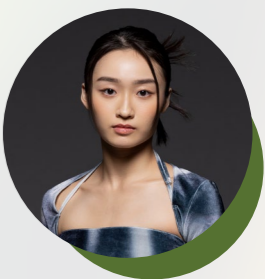
Born in Hong Kong, Ng Ka-ling graduated from the Guangdong Dance School, then went on to graduate from The Hong Kong Academy for Performing Arts with First-class Honours. In 2017, she continued her studies in London, earning a Master's degree in 2019. During her time in London, Ng was invited by Yang Liping to co-choreograph and perform in a contemporary reinterpretation of the timeless Stravinsky ballet *Rite of Spring*. She performed the lead role in its mainland and overseas tours from June 2018 to November 2019. Ng joined HKDance in 2019 and has performed in *L'Amour Immortel, A Tale of the Southern Sky, Mazu the Sea Goddess*, and *Shan Shui: An Ode to Nature*, which premiered in 2021. She now participates in HKDance's Dance and Martial Arts Research Team.



何知琳

Ho Gi-lam 舞蹈員 DANCER

2011年加入香港舞蹈團少年團，2016年隨團參與第十一屆全國桃李杯舞蹈教育成果展示活動。2017年入讀香港演藝學院。在校期間獲多個獎學金，包括中國舞講師獎學金、一杯涼水獎學金以及舞蹈學院院長獎。2021年加入香港舞蹈團成為見習舞蹈員，同時擔任兒童團及少年團導師。2022年晉升為舞蹈員。近期演出包括在《儷人行》〈杖鼓樂〉中擔任領舞、《廿四節氣》〈大寒〉及《風雲》(2025) 飾孔慈。Ho Gi-lam joined the HKDance Youth Troupe in 2011 and performed at The Achievement Exhibition of the 11th Taoli Cup National Dance Education Performance of China in 2016. She then studied at The Hong Kong Academy for Performing Arts. She received several scholarships, including the Chinese Dance Faculty Scholarship, A Cup of Hope Scholarship, and the Dean of Dance Prize. Ho joined HKDance as an Apprentice in 2021 and was promoted to Dancer in 2022. She is also an instructor with the HKDance Children & Youth Troupes. She was the ensemble lead for *Changgo Dance in Myth of the Dancing Durumi, Major Cold in A Dance of Celestial Rhythms* and *STORM CLOUDS* (2025) as Hung Chi.



林昀濤

Lam Wan-ho 舞蹈員 DANCER

畢業於香港演藝學院，2023年加入香港舞蹈團。2013至2018年於香港舞蹈團兒童團及少年團精英班習舞，2016年隨團前往河南進行藝術交流。在學期間，曾多次參與大型演出，並曾參加香港演藝學院與香港藝術節合辦的舞蹈演出《無極》。除中國舞外，林氏曾於2018年、2021年及2022年參演香港芭蕾舞團《吉賽爾》與《胡桃夾子》，2019年Vibe舞蹈工作室的展演，2019年運動博覽逐格跳舞蹈比賽，2020澳門花車巡遊等。

Lam graduated from The Hong Kong Academy for Performing Arts, joined HKDance in 2023. From 2013 to 2018, Lam practised dance in HKDance Children & Youth Troupes and the Elite Class. In 2016, he went to Henan with the Troupe for art exchange. During his studies, he performed in various large-scale productions, as well as in the dance performance *Colossus*, a co-production by Hong Kong Arts Festival and HKAPA. Lam has also performed in other types of dance programmes, including Hong Kong Ballet's *Giselle* and *Nutcracker* in 2018, 2021 and 2022; the 2019 Vibe Art Dance Centre Showcase; the 2019 Dance in Step Dance Contest by Sports Expo; and the 2020 Macau Parade etc.



戴俊裕

Tai Chon-u 舞蹈員 DANCER

生於澳門，十三歲開始接觸中國舞，獲全額獎學金入讀香港演藝學院，主修中國舞，獲頒舞蹈藝術學士（榮譽）學位。2022年加入香港舞蹈團成為合約舞蹈員，2023年晉升為全職舞蹈員。近期演出包括《一個人的哪吒》、《儷人行》、《山水》、《弦舞傾情》、《風雲》飾雄霸、《世一衝衝衝2.0》飾世一，並隨團到訪北京、烏魯木齊和曼谷參演舞×武劇場《凝》。現為「舞蹈與武術研習項目小組」成員。

Born in Macau, Tai Chon-u has trained in Chinese dance since the age of thirteen. He attended The Hong Kong Academy for Performing Arts on a full scholarship, majoring in Chinese Dance, and graduated with a Bachelor of Fine Arts (Honours) in Dance. Tai joined HKDance in 2022 and was promoted to full-time Dancer in 2023. Recent performances include *Nezha: Untold Solitude, Myth of the Dancing Durumi, Shan Shui: An Ode to Nature, Twirl of the Heartstrings, STORM CLOUDS* as Hungba, *The Kids in Rainbow Jerseys 2.0* as Sai-yat. He also performed *Convergence* with the Company in Beijing, Urumqi and Bangkok. He now participates in HKDance's and Martial Arts Research Team.



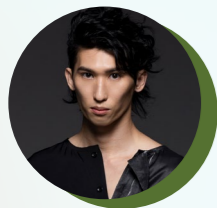
周緣

Zhou Yuan 舞蹈員 DANCER

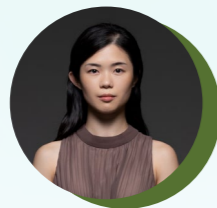
2017年畢業於廣東舞蹈戲劇職業學院。2021年於南京藝術學院畢業，主修舞蹈教育、古典芭蕾舞以及民間舞蹈。隨即加入無錫市歌舞劇院，於多個作品中擔任領舞。當中《能不憶江南》獲江蘇省長三角專業舞蹈比賽優秀表演獎，舞劇《歌唱祖國》為第五屆江蘇省文化獎優秀舞台藝術作品展演。2024年加入香港舞蹈團成為舞蹈員。

Zhou graduated from Guangdong Vocational College of Dance and Drama in 2017. She graduated from Nanjing University of the Arts in 2021, majoring in Dance Education, Classical Ballet and Folk Dance. After graduation, Zhou joined the Wuxi Song and Dance Theatre as lead dancer in several productions, in which *Can Jiangnan Be Forgotten* won the Outstanding Performance Award at the Jiangsu Yangtze River Delta Professional Dance Competition; and dance drama *Ode to the Motherland* won the 5th Jiangsu Culture Award for Outstanding Stage Art Works Exhibition. Zhou joined HKDance as Dancer in 2024.

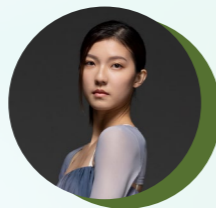




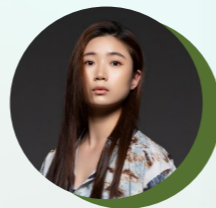
黃海芸 Huang Haiyun
高級舞蹈員
SENIOR DANCER



廖慧儀 Liu Wai-ye
高級舞蹈員
SENIOR DANCER



戴詠津 Tai Wing-chun
高級舞蹈員
SENIOR DANCER



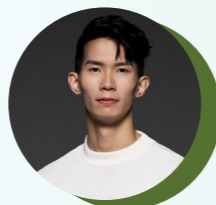
陳曉玲 Chen Xiaoling
舞蹈員
DANCER



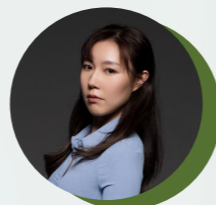
周若芸 Chou Jo-yun
舞蹈員
DANCER



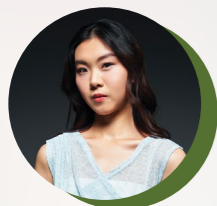
徐滄林 Chui Hei-lam
舞蹈員
DANCER



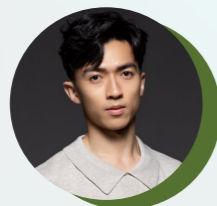
賴泓甫 Lai Hung-fu
舞蹈員
DANCER



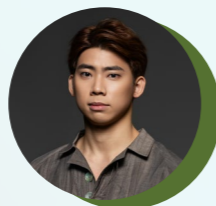
賴韻姿 Lai Wan-chi
舞蹈員
DANCER



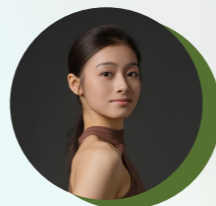
賴欣欣 Lai Yan yan
舞蹈員
DANCER



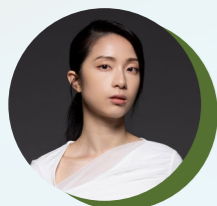
李俊軒 Lee Chun-hin
舞蹈員
DANCER



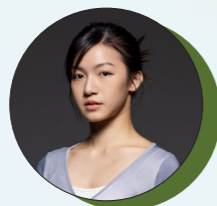
李國樑 Lee Kok Liang
舞蹈員
DANCER



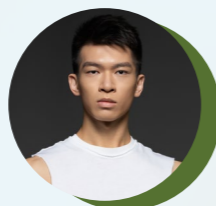
李文宇 Li Wenyu
舞蹈員
DANCER



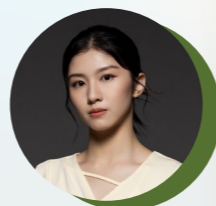
劉雅蓮 Liu Ya-lien
舞蹈員
DANCER



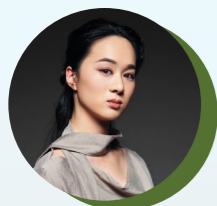
吳宛汶 Ng Yuen-man
舞蹈員
DANCER



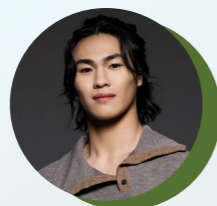
蔡博鴻 Tsai Po-hung
舞蹈員
DANCER



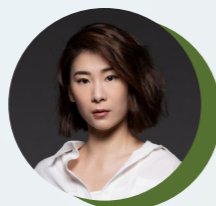
謝雅萍 Tse Nga-ping
舞蹈員
DANCER



王沐寧 Wang Muning
舞蹈員
DANCER



翟正天 Zhai Zhengtian
舞蹈員
DANCER



占倩 Zhan Qian
舞蹈員
DANCER

周翊

Zhou Yi 二胡獨奏 ERHU SOLO

著名胡琴、古琴演奏家。上海音樂學院碩士，中國音樂家協會會員、香港藝術發展局審批員、香港演藝學院兼任碩士生導師、紫荊音樂藝術協會藝術指導。歷任香港中樂團胡琴聯合首席、二胡首席、高胡首席及古琴獨奏家。於國內外屢獲殊榮，並為國內外多項音樂比賽擔任評判。參與多部影視作品及唱片專輯的錄音工作，發行編輯過的出版物包括：《胡笳十八拍》中國國家大劇院現場演奏錄像、跨媒體作品《千水情》及《少林》光盤等。演奏足跡遍及歐亞、南北美洲等20多個國家及地區。

以古琴演奏家身份，受邀在近百場音樂會中為全球不同地區作曲家之作品擔任首演，包括第45屆香港藝術節閉幕演出，及於專場音樂會作全場新作品首演。曾合作之中外藝術團體包括香港管弦樂團、舊金山歌劇院、上海歌劇院、上海京劇院、中央民族樂團及澳門中樂團等。曾參演交響音樂會、歌劇、音樂劇、戲劇、舞劇、演唱會等跨界演出形式。

樂界評價其「演奏風格高雅華貴，清曠豁達」、「清音幽韻，高雅閒淡；氣韻簡而意涵藏」；「亞洲地區集古琴與胡琴兩種高超藝術於一身的傑出藝術家，在香港中樂界的藝術造詣與超凡演奏，絕對獨一無二、無人可替」。

Zhou Yi is a renowned performer of the Huqin and Guqin, a member of the Chinese Musicians Association, and an assessor for The Hong Kong Arts Development Council. She currently serves as an adjunct Master's supervisor at The Hong Kong Academy for Performing Arts and Artistic Advisor of the Bauhinia Music and Art Association. Throughout her career, she has held several key positions with the Hong Kong Chinese Orchestra, including Co-Principal Huqin, Principal Erhu, Principal Gaohu and Guqin Soloist.

Her discography and publications include the live recording of *Eighteen Songs of a Nomad Flute* at the National Centre for the Performing Arts, and cross-media productions such as *Ode to Water* and *Shaolin*. As a leading Guqin soloist, she has been invited to premiere nearly a hundred works by international composers, collaborating with prestigious organisations including HK Phil, San Francisco Opera, the Shanghai Opera House, Shanghai Jingju Theatre Company, The China National Traditional Orchestra and Macao Chinese Orchestra.

She is widely acclaimed for her "noble and transcendent" artistry and her ability to evoke "a minimalist grace with profound inner meaning." As a rare talent who seamlessly integrates the mastery of both Huqin and Guqin, her artistic attainments and extraordinary virtuosity are considered unparalleled in the region.



孫圍

Johnny Sun Yu 中提琴獨奏 SOLO VIOLIST

孫圍，1983年出生於上海，是首位在柏林愛樂樂團演出的中國中提琴演奏家。他曾擔任多支著名樂團的首席中提琴演奏家，包括萊比錫布商大廈樂團、蘇黎世音樂廳樂團、巴塞爾交響樂團、香港管弦樂團和丹麥國家交響樂團。

孫圍在上海音樂學院開始了他的音樂教育，隨後在馬德里的皇家音樂學院深造。他在柏林漢斯·艾斯勒音樂學院接受了塔貝阿·齊默曼教授的指導，並獲得音樂碩士學位及演奏藝術博士學位。

作為獨奏家，孫圍曾與中國國家大劇院交響樂團和柏林音樂廳樂團合作演出，並在歐洲和亞洲舉辦了多場獨奏和室內樂音樂會。

Born in 1983 in Shanghai, Johnny Sun Yu is the first Chinese violist to have worked in the Berlin Philharmonic Orchestra. He has held the position of Principal Violist with esteemed ensembles such as the Gewandhausorchester Leipzig, Tonhalle Orchestra Zurich, Basel Symphony Orchestra, Hong Kong Philharmonic Orchestra and Danish National Symphony Orchestra.

Sun began his musical education at the Shanghai Conservatory of Music, furthering his studies at the Escuela Superior de Música Reina Sofia in Madrid. He completed his training at the Hochschule für Musik Hanns Eisler in Berlin under the mentorship of Professor Tabea Zimmermann, where he earned both a Master's Degree in Music and a Konzertexamen (Doctorate).

As a soloist, Sun has performed with the China National Centre for the Performing Arts Orchestra and the Berlin Concert Hall Orchestra, and he has presented recitals and chamber music performances across Europe and Asia.



創作及製作團隊 — CREATIVE AND PRODUCTION TEAM

編舞 Choreographer	楊雲濤 Yang Yuntao
作曲及特別演出 Composer & Guest Performer	王菀之 Ivana Wong
藝術統籌 Artistic Coordinator	葉翠雅 Carolyn Yip
佈景設計 Set Designer	黃逸君 Wong Yat Kwan
服裝設計 Costume Designer	何珮珊 Cindy Ho
燈光設計 Lighting Designer	多明尼克·德約特 Dominique Drillot
視像設計 Visual Designer	蘇菲·拉利 Sophie Laly
音響設計 Sound Designer	夏恩蓓 Can Ha
助理佈景設計 Assistant Set Designer	溫彥齊 Vito Wan
助理服裝設計 Assistant Costume Designer	黃樂瑤 Joslyn Wong
二胡獨奏 Erhu Solo	周翊 Zhou Yi
中提琴獨奏 Solo Violist	孫圍 Johnny Sun Yu
演出 Performers	香港舞蹈團 Hong Kong Dance Company

監製 Producer	李采妍 Joyce Lee
執行監製 Deputy Producer	周焯嫦 Jennifer Chow
技術經理 Technical Manager	王永強 Alex Wong
舞台監督 Stage Manager	陳澤君 Chan Chak-kwan
執行舞台監督 Deputy Stage Manager	梁筱蕾 Leung Siu-lui
助理舞台監督 Assistant Stage Manager	謝子偉 Tse Tsz-wai
製作電機師 Production Electrician	李天立 Lee Tin-lap
燈光編程員 Lighting Programmer	方祥輝 Samson Fong
音響操作員 Sound Operator	周德熹 Chow Tak-hei @MAD Music
投影操作員 Projection Operator	Pacific Projection
字幕控制員 Surtitles Operator	文念慈 Kelly Man
服裝及髮飾主管 Wardrobe and Hair-dress Supervisor	丘小鋁 Luise Yau
髮飾及化妝主任 Make-up and Hair-dress Master	傅漢傑 Jadeson Fu
服裝主任 Wardrobe Master	譚穎琳 Wendy Tam
技術主任(舞台) Technical Officers (Stage)	羅德栢 Callie Law , 郭浚銘 Kwok Tsun-ming
舞台助理 Stage Assistants	趙銓榮 Chiu Chuen-sun , 余龍生 Yu Lung-sang , 黃嘉浚 Wong Ka-tsun , 李樂恆 Lee Lok-hang , 黎智希 Ivy Lai
燈光助理 Light Assistants	余曉澄 Yu Hiu-ching , 黎清 Lai Ching , 梁榮諾 Leung San-lok , 陳浩綸 Chan Ho-lun , 林耀俊 Lam Yiu-chun
音響助理 Audio Assistant	黎卓雅 Lai Cheuk-nga

錄音 Recordings	所有音樂由王菀之創作 All music by Ivana Wong
中提琴 Viola	孫圍 Johnny Sun Yu
大提琴 Cello	關統安 Anna Kwan
二胡 Erhu	周翊 Zhou Yi
錄音 / 混音工程師 Recording / Mixing Engineer	利偉明 Lee Wai Ming
錄音 / 混音室 Recording / Mixing Studio	雅旺錄音室 Avon Recording Studios

節目 Programme	何嘉露 Carrol Ho , 駱浩琳 Ada Lok , 陳賢雯 Cherie Chan , 何嘉兒 Claire Ho
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香港舞蹈團四十五周年
HONG KONG DANCE COMPANY 45TH ANNIVERSARY

JOY OF DANCE
STORIES OF FLOWING LIGHTS
喜舞香港 · 流光物語

四十五載，既是回望，更是新起點。

作為香港舞蹈團首個四十五周年慶祝活動，舞團聯同「喜舞香港活動伙伴」海港城，呈獻「喜舞香港 · 流光物語」展覽。舞團特邀以記錄香港事物的專頁香港遺美版主林曉敏，以及本地設計團隊圓融共同策展是次展覽，攜手編彙舞團與時代並肩前行的藝術軌跡。

45 years mark not only a time for reflection but also a new beginning.

As the inaugural event of HKDance's 45th anniversary celebrations, HKDance, in collaboration with its "Joy of Dance Event Partner" Harbour City, proudly presents the *Joy of Dance: Stories of Flowing Lights* exhibition. Co-curated by Hiuman Lam and local design team Wholly Wholly, the exhibition brings together selected archival pieces to trace HKDance's journey alongside Hong Kong.



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喜舞香港 · 流光物語展覽
JOY OF DANCE: STORIES OF FLOWING LIGHTS EXHIBITION



是次四十五周年回顧展覽以「喜舞香港 · 流光物語」為主題，並分為兩大展區：「幕後風景 · 初心之地」及「記憶為物 · 與時同行」，分別以舞團成長的各個空間，以及舞團於各個時代所製作與典藏的物件為主線，將舞團四十五年來一點一滴的藝術軌跡結集編彙與公眾分享，並回顧與香港一起走過的歲月。

The 45th anniversary *Joy of Dance: Stories of Flowing Lights* exhibition is organised into two main zones: "Behind the Scenes: Where It All Began" and "Objects of Memory: In Step with Time". Together, these zones trace HKDance's artistic journey by showcasing the spaces in which HKDance has grown, alongside the objects created and accumulated across different eras.



展覽現正展出一系列珍貴展品——包括藝術總監楊雲濤的創作手稿、著名藝人鄭伊健於武俠舞劇《風雲》慈善場飾演主角聶風的舞台服裝、經典劇目的舞台設計模型及道具，及歷年精選海報與場刊等，讓公眾從時光倒流到80年代去了解舞團的歷史足跡。

The exhibition features a series of treasured exhibits closely related to HKDance's development, includes HKDance Artistic Director's **Yang Yuntao** creative manuscripts, the Lip Fung stage costume worn by local artist **Ekin Cheng** in the charity performance of martial arts dance drama *Storm Clouds*, stage models and props from classical productions and selected posters and brochures from past seasons. Let the public travel back to the 1980s and discover HKDance's historical journey.

喜舞香港 · 同賞藝術工作坊
JOY OF DANCE: ARTISTRY IN HARMONY WORKSHOP



香港舞蹈團聯同海港城舉辦「喜舞香港 · 同賞藝術」親子及兒童工作坊，包括武術舞蹈體驗、雙節棍工作坊，以及與香港展能藝術會合作的主題活動，家長可與子女一同享受親子時光，發揮藝術思維與創意。是次工作坊等活動的收入，海港城將直接捐至舞團的共融基金。

HKDance, partnering with Harbour City, presents the *Joy of Dance: Artistry in Harmony Workshop* for children and families. Highlights include martial arts dance experiences, nunchaku workshop, and collaborations with Inclusion Partner ADAHK featuring sand art, foot painting, and more—perfect for parents and kids to bond creatively. All proceeds from these workshops will be donated directly to the HKDance Accessibility Fund by Harbour City.

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香港舞蹈團

適合6歲或以上人士

Suitable for ages 6 and above

節目長約1小時

Programme duration is about 1 hour

圖像只供參考

Images are for reference only

香港舞蹈團由香港特別行政區政府資助

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

香港舞蹈團保留更改節目及表演者之權利

Hong Kong Dance Company reserves the right to change

programme details and substitute artists

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