

# 香

# 港



# 比

## H.K.X 2024

### 21.12.2024 Programme 2

# 舞



項目計劃資助  
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藝能發展資助計劃  
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HKSAR Government 香港特別行政區政府



J.V.X  
2024

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## Daneration X - Dance Generation of EXcellency

### 第四屆「香港比舞」登場！ 我有舞……見過你？

跨越地域，重新定義「我們」，是集體的一眾舞者，是個體的一股旋風，沉浸於躍動一刻的déjà vu，似曾相識的身影，無可取代的靈光！日、韓、台、澳、以色列、盧森堡、以至老撾等12個全球舞蹈網絡最優秀當代舞作品，比拼本地8方最佳精英舞作！

舞限界，跳出頂尖世代 —— Daneration X 曬盡跨時空地域 X 新舞蹈大世界！

### The 4th edition of HDX dazzles onto the scene!

Transcending borders, we define “us” as the collective pulse and individual whirlwinds of motion, immersing ourselves in déjà vu moments with those sparks of brilliance! Experience the ultimate showcase as 12 of the world’s finest contemporary dance works from Japan, Korea, Taiwan, Australia, Israel, Luxembourg, and Laos compete against 8 top-quality local dance pieces!

Where dance knows no bounds, a new generation leaps forth - Daneration X Beyond Time & Space X New Dance Realm!



## 總監的話

舞蹈能成為真正國際語言，是因為她是一種承載著身體、精神以致心靈的「全人式文化活動」，舞蹈同時也能真切地代表著一個地方，及反映一個時代對自身及世界關於「美」的追求和貢獻，讓人人都能一同分享的美麗境界。

每兩年一度的「香港比舞」，正因此深得香港特別行政區政府文化體育及旅遊局（下稱文體旅局）一路以來具前瞻性的支持，讓我們能以最具代表性的舞蹈精品，與世界各地最重要的舞蹈節及機構作長遠的交流；讓世界持續看見香港舞蹈、文化和藝術的演化與進展。由首屆至今，「香港比舞」的世界舞蹈連繫，每一屆都以雙倍，甚至數倍增長！來到歷年最多國際舞蹈節及機構參與的第四屆，我們總共有17個舞蹈節、藝術機構及表演場地的代表蒞臨「香港比舞」挑選藝術家與作品，並促成超過20次的香港藝術家國際交流機會，包括世界巡演、各地駐留及共同創作等！我衷心感謝文體旅局和一眾香港藝術家的參與及全力支持，讓「香港比舞」獲得如此驕人的成績。

無論中、外、東、西，文化交流，我們都希望能以「香港比舞」持續拓展「香港作為國際樞紐」這個驕人的成就和享負盛名的品牌；還有「舞蹈」作為重要的人文精神及文化載體獨特的位置！

我熱切期待本屆「香港比舞」及歷年累積下來的成績，不但反映在香港及本地藝術家之上，更能擴展至中國大陸及世界各地。特別鳴謝我們緊密合作的「姐妹」舞蹈節，「澳門當代舞展及交流平台」，從今屆開始將中國大灣區的藝術家及作品帶來「香港比舞」。此外，除了原有的連結外，本屆「香港比舞」更與位於世界不同地域新加盟的舞蹈節及機構築起連繫，較近的老撾，遠至加拿大、盧森堡、芬蘭及以色列等；一同分享這份「香港比舞」<sup>1</sup>「比」世界觀眾的禮物和榮耀，讓我們大家都用舞蹈跳得更遠，把香港變得更真、善、與美！

讓我們一起手舞足蹈，努力身體力行吧！

## Director's note

Dance can truly become an international language because it is a “holistic cultural activity” that encompasses the body, mind, and even the soul. Dance can also genuinely represent a place and reflect an era's pursuit and contribution to the “beauty” of itself and the world, allowing everyone to share in this beautiful realm together.

The biennial “Hong Kong Dance Exchange” has gained the visionary support of the Culture, Sports and Tourism Bureau of the Hong Kong Special Administrative Region Government (hereinafter referred to as the CSTB) all along, allowing us to engage in long-term exchanges with the most important dance festivals and institutions around the world through our most representative dance masterpieces. This enables the world to continuously witness the evolution and progress of Hong Kong's dance, culture, and art. From the first edition to the present, the global dance connections of the “Hong Kong Dance Exchange” have doubled or even multiplied with each edition! Now in its fourth edition, with the highest number of participating international dance festivals and institutions, we have a total of 17 representatives from dance festivals, arts institutions, and performance venues attending the “Hong Kong Dance Exchange” to select artists and works, facilitating more than 20 international exchange opportunities for Hong Kong artists, including world tours, residencies in various locations, and collaborative creations! I sincerely thank the CSTB and all the Hong Kong artists for their participation and full support, enabling the “Hong Kong Dance Exchange” to achieve such impressive results.

Regardless of Chinese or foreign, East or West, in cultural exchanges, we hope to continue expanding the proud achievement and renowned brand of “Hong Kong as an international hub” through the “Hong Kong Dance Exchange,” as well as the unique position of “dance” as an important carrier of the human spirit and culture!

I eagerly anticipate that the achievements of this edition of the “Hong Kong Dance Exchange” and the accumulated accomplishments over the years will not only be reflected in Hong Kong and local artists but also extend to the Mainland and the rest of the world. Special thanks to our close collaborator, the “Macao CDE Springboard” which, starting from this edition, will bring artists and works from the Greater Bay Area of China to the “Hong Kong Dance Exchange.” Furthermore, in addition to the existing connections, this edition of the “Hong Kong Dance Exchange” has also established ties with newly joined dance festivals and institutions from different regions of the world, from nearby Laos to as far as Canada, Luxembourg, Finland, and Israel. Together, we share this gift and glory of the “Hong Kong Dance Exchange” with audiences worldwide, enabling us all to venture further into the realm of dance and elevate Hong Kong to greater heights of authenticity, virtue, and aesthetic radiance.

Let us join hands and dance together, striving to put our bodies into action!

<sup>1</sup>「比」跟廣東話「俾」同音，意指給予。



# 東邊舞蹈團 E-Side Dance Company

## 《溺》Leg (香港 Hong Kong)

編舞 Choreographer: 馬師雅 Alice MA



一頭栽進舞台，雙腿倒掛於空間，翻轉視角，一場柔韌而激烈的獨舞，在窺探與洞察之間，在看不清的局部與想像中的全部之間，遊走於自私與成長的邊緣，沉溺於浪漫的漩渦之後……

Plunging into the stage, legs suspended upside down, a shift in perspective begins. A solo dance of delicate strength and raw intensity—an exploration of insight that navigates the space between obscured fragments and imagined wholes. It is a journey through escape and selfishness, growth and indulgence, spiraling into the depths of romance... until discovery emerges.



編舞 Choreographer

### 馬師雅 Alice Ma

畢業於香港演藝學院，獲舞蹈藝術學士(榮譽)學位，主修現代舞及編舞。活躍於舞台演出，探索以不同媒介展示舞蹈，並與多名不同媒介藝術家以及藝術機構和團體合作。

近年主要作品包括城市當代舞蹈團「二延體2021」《講下啫》、香港藝術節《叮叮叮叮》(2021)、東邊舞蹈團《Leg》(2023)。

馬氏在舞蹈上出色的表現，讓她在2020年香港舞蹈年獎獲頒「白朗唐新晉編舞獎」。更在翌年獲得香港藝術發展獎「藝術新秀獎」的殊榮。

另外亦曾兩度在香港舞蹈年獎中獲提名「傑出編舞」，分別為2020《點指》及2023《夜奔》。

曾多次參與香港藝術節「香港賽馬會當代舞蹈平台」的編舞及演出，其中兩部作品《烏》(2018)和《點指》(2019)，《烏》曾參與韓國首爾 New Dance for Asia 國際舞蹈節並在愛丁堡國際藝術節2023獲5星評價，《點指》亦獲邀到日本、新加坡、南韓、澳門等地演出。

同時為城市當代舞蹈團舞蹈中心和香港演藝學院舞蹈學院的兼職導師。

[www.alice-ma.com](http://www.alice-ma.com)



Graduated from the Hong Kong Academy for Performing Arts with a Bachelor of Fine Arts (Honors) degree, majoring in Contemporary Dance and Choreography. Actively performs on stage and explores various mediums to showcase dance, collaborating with artists from different disciplines as well as art institutions and groups.

Recent works including City Contemporary Dance Company's "I Don't Mean It" (2021), Hong Kong Arts Festival's "Ding Ding Ding Ding" (2021), and E-Side Dance Company's "Leg" (2023).

Ma has received the "Tom Brown Emerging Choreographer" at the Hong Kong Dance Awards in 2020. She was also honored with the "The Award for Young Artist" by the Hong Kong Arts Development Awards the following year.

Additionally, she has been nominated twice for the "Outstanding Choreography" award at the Hong Kong Dance Awards, for "Over-master" (2020) and "Night Run" (2023).

She has frequently participated in the "Hong Kong Jockey Club Contemporary Dance Platform" of the Hong Kong Arts Festival, with two of her works, "Wu" (2018) and "Over-master" (2019), "Wu" was presented at the Seoul New Dance for Asia International Dance Festival in Korea and received a 5-star review at the Edinburgh International Festival 2023,. "Over-master" was invited to perform in Japan, Singapore, South Korea, and Macau.

She is also a part-time instructor at the City Contemporary Dance Company's Dance Centre and The Hong Kong Academy for Performing Arts.

[www.alice-ma.com](http://www.alice-ma.com)

聲音設計: 梁寶榮

燈光設計: 歐陽翰奇

Sound Designer: **Leung Po Wing**

Lighting Designer: **Au Yeung Hon Ki**



新約舞流為藝發局資助團體

Passoverdance is financially supported by the HKADC

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# ODORU-AKITA International Dance Festival

## doldrums (日本 Japan)

編舞 Choreographer: 高瑞貴 Mizuki TAKA



赤道附近有處無風海域，編舞以此隱喻人類的心理狀態，在靜默的空間裡，空洞的心如同滯留的船，僅餘呼吸與意志驅動身體，詩意獨舞一窺人性深處，在隨機與失序構成的世界裡，生命有著難以割捨的輕。

Near the equator lies a windless sea, a metaphor for the human psychological state. In a silent space, the empty heart becomes a ship adrift, driven only by breath and will. Through a poetic solo dance, the work offers a glimpse into the depths of human nature. In a world shaped by accidental and incoherence actions, life carries an undeniable lightness.



編舞 Choreographer

### 高瑞貴 Mizuki TAKA

她持有日本國立大學舞蹈碩士學位，其肢體語彙建基於石井漠 (Baku Ishii) 以降的日本現代舞。自2017年開始，她專注於其獨創的即興方法進行創作活動，並在日本國內外發表作品。

2018年榮獲第二屆YDC舞蹈比賽鼓勵獎；2020年獲得Dance Ga Mitai觀眾獎；2021年入圍第一屆YDC舞蹈比賽決賽；2022年榮獲SAI舞蹈節大獎，並受邀參與愛沙尼亞1000 CRANES、韓國DIDF以及日本原宿當代舞蹈節。

2023年入圍第28屆MASDANZA獨舞比賽決賽，獲選MASDANZA EXTENSION，並受邀參與「香港比舞」、波蘭Zawirowania舞蹈節及加拿大藝術駐留項目。同年入圍Odoru Akita藝術節決賽，並受邀參與澳門當代舞展及交流平台。此外，亦於第一屆YDC舞蹈比賽中榮獲評審獎等三項大獎。

自2022年起，她在日本每兩個月在咖啡廳策劃協作性質的創意演出，並計劃於2024年與Theatre X合作進行形體劇場演出。

Mizuki Taka holds a master's degree in dance from a national university in Japan and her physicality based on Japanese modern dance continued from Baku Ishii. She began her creative activities focusing her original improvisation method in 2017 and has presented her works in Japan and overseas.

2018 Encouragement Prize at the YDC Competition II. 2020 Audience Award at the Dance Ga Mitai. 2021 Finalist at the YDC Competition I. 2022 Grand Prize at the SAI DANCE FESTIVAL, invited from 1000 CRANES in Estonia, DIDF in South Korea and WITH HARAJUKU Contemporary Dance Festival in Japan. 2023 Finalist at the 28MASDANZA Solo Contest, selected to MASDANZA EXTENSION and invited from Hong Kong Dance Exchange in Hong Kong, Zawirowania Dance Festival in Poland, Artistic Residency in Canada. Also 2023 Finalist at the Odoru Akita, invited from Macau CDES in Macau. Also 2023 triple award include Jury Prize at the YDC Competition I.

In addition, in Japan, she planned collaborative creative performances once every two months at a café2022 and plan theater physical performances in partnership with Theater X 2024.

mizukitaka.com

獎項:

橫濱舞蹈精選2023 (日本)

• 評審獎

• Kinosaki International Arts Center Prize

• Architanz Artist Support Prize

28 MASDANZA 2023(西班牙) 入圍決賽, 受邀至

• 香港比舞 (香港)

• Zawirowania Dance Festival(波蘭)

• 駐場藝術家 (加拿大)

踊る・秋田 2023 (日本) 入圍決賽, 受邀至

• 澳門當代舞展及交流平台 (澳門)

SAI DANCE FESTIVAL 2022(日本)

• 大獎

受邀至

• 大邱國際舞蹈節 (南韓)

• 1000CRANES (愛沙尼亞)

Awards:

Yokohama Dance Collection 2023(JAPAN)

• Jury Prize

• Kinosaki International Arts Center Prize

• Architanz Artist Support Prize

28 MASDANZA 2023(SPAIN) Finalist, invited from

• Hong Kong Dance Exchange HDX(HONG KONG)

• Zawirowania Dance Festival(POLAND)

• Artistic Residency(CANADA)

Odoru Akita 2023(JAPAN) Finalist, invited from

• Macau CDES(MACAU)

SAI DANCE FESTIVAL 2022(JAPAN)

• Grand Prize

Invited from

• Daegu International Dance Festival (SOUTHKOREA)

• 1000CRANES (ESTONIA)



# 《回》

## Recursion (香港 Hong Kong)

編舞及演出 Choreographer and performer: 紀潔 Ji Jie



親密關係中，雙方總是需是不斷確認彼此，有人視之為遊戲，有人當作博弈。編舞將親密關係置於以「輸贏」為核心的遊戲框架，發現一旦一方習慣角色，便會重複行為，期望「遊戲/ 關係」持續下去。編舞以「窒息感」與「回」字的重複與壓迫作為動作設計起點，試圖將雙方（不論贏家或輸家）逼入無可選擇的境地，直面「是否繼續遊戲」的決定性命題。

The choreographer explores intimate relationships through the framework of a game, with “winning or losing” as its central focus, highlighting how competition sustains relationships. Once individuals settle into their roles and seek to prolong the game (i.e., the relationship), they find no alternative paths. Using repetitive and oppressive elements like “Asphyxia” and the cyclic motif of “hui (回),” the choreography evokes a physical sense of suffocation and entrapment, compelling both participants—whether winners or losers—to confront the critical question of whether to continue the game.



編舞 Choreographer

### 紀潔 Ji Jie

紀潔，舞者及編舞。在近兩年的創作中，紀潔透過回溯自身童年時期的創傷經歷，將自己的想法、感受和反應融入舞蹈研究中。在這個基於創作的宣洩過程中，她得到自我治愈，以至於現在她可以為那些看不見的傷口創造一個庇護所，試圖探索親密關係中自我和解的可能性。

紀潔的體能訓練包括當代舞、中國古典舞和中國民間舞。所創作作品《無處可退》入選橫濱舞蹈比賽，台灣漂鳥舞蹈展演，受邀參加西班牙MASDANZA 藝術節等。此外，她也參與劇場表演、國際舞蹈比賽及藝術節項目，參與法國藝術家克里斯丁·赫佐 (Christian Rizzo) 法國五月節香港駐地計畫；表演作品《π》獲第15屆首爾國際舞蹈大賽委員會指導獎；參演上海國舞中心委約作品《從靜默的地方出發》，巡迴多地並受邀於北京、杭州等藝術節計畫等。

Ji Jie is a dancer and choreographer. In the past two years, Jie has delved into her childhood traumatic experiences and incorporated her thoughts, feelings, and responses into her dance research. Through this cathartic process, she has become empowered. She now focuses on healing and creating a sanctuary for those invisible wounds, exploring the possibilities of self-reconciliation in intimate relationships.

Jie's movement training includes Contemporary Dance, Chinese Classical Dance, and Chinese Folk Dance. Her works was selected for the Yokohama Dance Collection , Stray birds dance collection and MASDANZA Art Festival etc.. She has participated in theatre performances, international art competitions, and festival performances. Collaborative projects include the recent French May Arts Festival (2023) with Christian Rizzo, the 15th Seoul International Dance Competition (2018), the 4th Beijing International Ballet and Choreography Competition (2017), and the Shanghai and Hangzhou International Dance Festival (2016).

編舞：紀潔

演出：紀潔、張清懿

Choreographer: **JI Jie**

Performer: **JI Jie, ZHANG Qingyi**

獎項

2023 橫濱國際編舞競賽獲 MASDANZA PRIZE

Awards

2023 YoKohama Dance Collection – MASDANZA PRIZE

# Simposio (意大利 Italy)

編舞及演出 Choreographer and performer: Giovanni LEONARDUZZI & Lia Claudia LATINI



兩具柏拉圖筆下的雌雄同體舞台上交織，創造比自己更大的整體，揭示無法再次結合「另一半」重聚的渴望。瀟灑流麗由奇招突出的breaking和驚人「接觸即興」技術，妥協、連結、分裂的千百種肢體世界裡，如何重返合一？

Two androgynous forms, inspired by Plato's tale of Hermaphrodites, intertwine on stage to create a whole greater than themselves, revealing humanity's unfulfilled yearning to reunite with its "other half". With the bold ingenuity of breaking and the breathtaking precision of contact improvisation, this work explores the endless physical worlds of compromise, connection, and division—asking, in a fragmented existence, how can we return to unity?



編舞 Choreographer

## Giovanni LEONARDUZZI

他一開始是個跳霹靂舞的B-Boy，自1996年起活躍於街舞圈。他不只常常代表自己參賽，還代表過國家隊，後來甚至當上評審，在國內外的霹靂舞比賽都很活躍。

他參加過的重要比賽包括法國JusteDebout的意大利代表（兩次決賽），當過柏林舞蹈節的評審，還去過巴黎的Fusion Concept、奧地利的Circle Industry、斯洛維尼亞的Break the Floor、意大利的HHC，甚至遠赴美國邁阿密的B-Boy職業業餘賽。

不過他很快就想走出自己的路，不想只是跳一般的霹靂舞，想要創造屬於自己的風格。現在他的舞風可以說是「實驗性」的。他愈發鑽研得深入，遇上了舞蹈劇場，跟一開始跳霹靂舞時完全不一樣了。

這25年來他創作的所有東西，骨子裡還是帶著街舞的影子，就是那種高度形體性同時講究技巧的舞風。他從霹靂舞的基本功開始，慢慢把動作變得更有深度，最特別的就是把街舞的動作變得很藝術、很抽象。

從2012年開始，他一邊為意大利的編舞和舞團跳霹靂舞，一邊進行個人創作。現在他的創作都在「Compagnia Bellanda ETS」這個舞團發展，而且越來越有規模。

他的創作之路就這樣開始了，也得到不少重要演出機會：像是Vetrina della Giovane Danza d'Autore (2012-2016)及相關巡演、2013年的Premio Equilibrio Roma-Oriente Occidente、Cadiz En Danza、Tu Danzas、阿爾馬達舞蹈雙週、耶路撒冷Mash、Lucky Trimmer、漢諾威Choreography33、MasDanza、台北漂鳥舞蹈平台、濟州國際舞蹈節、南韓NDA國際舞蹈節等等。



Giovanni Leonarduzzi history as a dancer started with the word “B-Boy”, in breakdance, where he has been active since 1996.

He has been invited as a participant, national representative but also as a judge in various national and international breakdance competitions.

These are just the most significant events to which he was invited: JusteDebout as a finalist Italian representative in Experimental (two times) ; judge at Dance Festival Berlin; Fusion Concept (Paris); Circle Industry (Austria); Break the Floor (Slovenia); HHC (Italy); B-Boy pro - am (Miami, Florida).

He soon started looking for an alternative path in this type of movement, trying to create his own identity and creating a new language that could now be classified in the “experimental” category.

Going deeper and deeper into this research, he land at the dance theater, almost losing the starting point.

Everything he has created in these 25 years stems from an urban breakdance matrix and has its roots in an extremely physical and at the same time technical dance.

From this technique, in fact, he started a research that goes beyond the simple gesture and the main feature of this research is to abstract the movement born from breakdance.

Since 2012 he has been working in parallel as a breakdance dancer for Italian authors and companies and as choreographer and performer in his own artistic project, now concretely transformed thanks to a constant and decisive growth in the cultural association “Compagnia Bellanda ETS”.

Thus began his authorial journey, which is confirmed by invitations and selections received from national and international events and platforms: Vetrina della Giovane Danza d’ Autore (from 2012 to 2016) and related circuits, Premio Equilibrio Roma (2013), Oriente Occidente, Cadiz En Danza, Tu Danzas, Quinzena de Danca Almada, Mash Jerusalem, Lucky Trimmer , Choreography33 Hannover, MasDanza, StrayBirds Dance Platform Taipei, JEJU International Dance Festival, New Dance for Asia festival are just a few.



編舞 Choreographer

## Lia Claudia LATINI

她生於Friuli Venezia Giulia，並在當地接受舞蹈訓練，她以學習正統舞蹈（芭蕾、現代舞和當代舞）為起點。

同時，她亦繼續在藝術領域深造，畢業於服裝設計專業。這樣的背景影響了她的藝術視野和美學品味。

她接觸舞蹈時不分性別界限，把舞蹈當作一種溝通的媒介。她把身體當作工具和素材來使用，並且盡可能地發揮其各種可能性。

雖然一開始她在正統舞蹈中尋找並學習規則、結構和模式，後來她轉向了「舞蹈」宇宙的另一個「領域」，在那裡她發現了其他的規則、結構和模式。這個歷程讓她開始混合、融合不同的語彙、模式、結構，並尋找新的意象。

在遇見Giovanni之後，Claudia決定研究源自霹靂舞的技巧，並與Giovanni一起成立團體，後來在2019年正式命名為Compagnia Bellanda Ets。

Claudia完全投入這個舞團，她的經驗和成就都與Compagnia Bellanda緊密相連：她參與了許多國內外的藝術節，不只以舞者的身分登台，也以編舞家的身分亮相。

她與Giovanni Leonarduzzi一起在多個國際當代舞蹈比賽中獲獎，包括漢諾威的「Choreography36 - 國際當代編舞大賽」（首獎）、哥本哈根國際編舞大賽、布爾戈斯CICBUNY、漂鳥舞蹈平台等等。2023年，她還為德國的Mir Dance Company創作了一支雙人舞，由Giuseppe Spota擔任導演。

Born and trained in Friuli Venezia Giulia, Lia Claudia Latini start by studying academic dance (ballet, modern and contemporary).

At the same time, she continued her art studies and graduated in fashion design. A connection that influences her artistic vision and her aesthetic tastes.

She approaches dance without distinction of gender and uses dance as a communication vehicle. She uses the body as a tool and material and as such she applies it in possible declinations. If she started looking for and studying rules, structures and schemes in academic dance, she then moved to another "zone" of the "dance" universe where she could discover other rules, structures, schemes. This path leads her to mix, hybridize languages, schemes, structures and look for new images.

From the meeting with Giovanni, Claudia decides to study the techniques derived from breakdance and together with Giovanni founded the association which, in 2019 takes the definitive name of Compagnia Bellanda Ets.

Claudia is completely dedicated to the company and her experiences and results converge with those of Compagnia Bellanda: she participates in several national and international festivals, in which she debuts as a dancer but also as a choreographer.

Together with Giovanni Leonarduzzi, she received several awards in international contemporary dance contests and competitions such as the Choreography36 - International Choreographic Contemporary Competition in Hannover (where she won the first prize) , the Copenhagen International Choreographic Competition, CICBUNY Burgos, Stray Birds Dance Platform and others and in 2023 she created a duet for the german dance company Mir Dance Company, directed by Giuseppe Spota.

#### 獎項

2023年12月16日, 受邀參加: NDA Festival (大邱); 濟州國際舞蹈節(濟州島);

HKDance交流香港; 秋田舞蹈節(日本)

2023年6月22日, 受邀參加 RIDCC 鹿特丹(荷蘭)

2023年5月20日, 獲得 SoloDuo BarnesCrossing 比賽首獎, 科隆(德國)

2022年10月23日, 獲得 DanzaXtrema Certamen Coreografico 評審首獎及觀眾獎  
(Navalmoral de La Mata)

2022年7月25日, 獲得 Certamen Danza en el Camino 比賽首獎(布爾戈斯及紐約)

2022年7月8日, 獲得哥本哈根國際編舞大賽觀眾獎

2022年7月2日, 獲得 Choreography36 BalletGesellschaft 評審獎及觀眾獎

2022年7月2日, 獲得 Giuseppe Spota / MiR Dance Company 的制作獎,  
在 Choreography36 BalletGesellschaft

#### Awards

16/12/2023 invitation awards for:

NDA Festival (Daegu);

Jeju international dance festival (Juju Island);

HKDance exchange HongKong; Akita Dance Festival (Japan)

22/06/2023 invited @ RIDCC Rotterdam (Holland)

20/05/2023 first prize @ SoloDuo BarnesCrossing competition, Köln (Germany)

23/10/2022 First prize of the Jury and Audience Prize @ DanzaXtrema Certamen Coreografico  
(Navalmoral de La Mata)

25/07/22 first prize in Certamen Danza en el Camino (Burgos y Nueva York)

08/07/22 Audience award at Copenhagen International Choreography Competition

02/07/22 Jury award and audience award at Choreography36, BalletGesellschaft

02/07/22 Production award from Giuseppe Spota/ MiR Dance Company in Choreography36,  
BalletGesellschaft

# 《一個人∞共舞》

## Solo ∞ Together (香港 Hong Kong)

編舞 Choreographer: 李思颺 Justyne LI



心理密室裏有一塊鏡子，鏡子裡住著一頭幽靈。身體回應著幽靈的絮語，在變幻莫測的微風或暴雨中求存。作品由兩段獨舞《我的身體是不是等於我自己？》及《月.影》構成，兩個個體或許存在於不同時空，甚至不知道對方的存在，卻藉某種超越時空的意識鏈接，如幽靈般影響著彼此的行動與選擇。

A mirror stands in a dark corner of the mind, and a ghost resides inside it. The body fights against its whispers and survives the unpredictable rain and storm. The work is composed of two solos: *Does My Body Represent My Whole Self?* and *Moon-Light*. The two individuals may be unaware of each other's presence, yet connected by a consciousness that transcends time and space—like a ghost, influencing each other's moves.



編舞 Choreographer

### 李思颺 Justyne LI

李思颺於香港演藝學院舞蹈學院芭蕾舞及現代舞系畢業；曾任香港芭蕾舞團及奧地利格拉茲舞蹈團成員，及德國巴馬海港舞團獨舞員。她於2010年與王丹琦創辦Neo Dance HK，現為獨立舞者及編舞。她曾於新加坡M1 contact 當代舞蹈節、馬來西亞d' MOTION 國際舞蹈節、廣東現代舞週及北京舞蹈雙週演出，並於2016年獲邀參與西九文化區「國際創意交流——香港x芬蘭」計劃。

近期編舞作品包括i-舞蹈節2016《見習舞者2》、香港芭蕾舞團《見習舞者1》、香港舞蹈聯盟「起跳2016」《見習人類》、香港藝術節2015《煩人協奏曲》、《Galatea X》、小息跨媒介創作室《靜默·邊境族》、香港藝術節2013《What's the Matter?》、城市當代舞蹈團「脫衣秀2012」《第3.5次元》、香港藝術節2011《影子與我》、康文署「舞蹈新鮮人」系列《Galatea & Passenger》、香港舞蹈節2010及2013《Galatea & Pygmalion》，及巴馬海港舞團《玩具故事》和《5 Solos》等。

李思颺憑《Galatea & Pygmalion》獲頒2011香港舞蹈年獎，並憑《Galatea X》榮獲2014香港舞蹈年獎「最值得表揚編舞」及「最值得表揚女舞蹈員演出」。



Justyne Li Sze-yeung graduated from The Hong Kong Academy for Performing Arts (Ballet and Modern Dance). She is a former member of the Hong Kong Ballet and Tanz Graz (Austria), and was a soloist with Ballett des Stadttheater Bremerhaven (Germany). She established Neo Dance HK with Wong Tan-ki in 2010, and is currently an independent dancer and choreographer. Li has performed at M1 Contact Contemporary Dance Festival, d' MOTION International Dance Festival, Guangdong and Beijing Dance Festivals, and was selected to participate in West Kowloon Cultural District' s "Creative Meeting Point: HK x Finland" programme in 2016.

Li' s recent choreographies include Dance Internship II (i-Dance Festival 2016), Dance Internship I (Hong Kong Ballet), Human Internship (Hong Kong Dance Alliance), Trouble-maker' s Concerto (Hong Kong Arts Festival [HKAF] 2015), Galatea X, Present Absentee (Littlebreath Creative Workshop), What' s the Matter (HKAF 2013), The 3.5th Dimension (City Contemporary Dance Company), My Shadow and Me (HKAF 2011), Galatea & Passenger (LCSD "New Force in Motion" Series 2010), Galatea & Pygmalion (Hong Kong Dance Festival 2010 & 2013), Toy Story and 5 Solos (Ballett Bremerhaven).

In 2011, Li received the Hong Kong Dance Award for "Outstanding Achievement in Independent Dance" (Galatea & Pygmalion), and was nominated for "Outstanding Performance". She received the Hong Kong Dance Award 2014 for "Outstanding Achievement in Choreography" and "Outstanding Performance by a Female Dancer" (Galatea X).

我的身體是不是等於我自己？

演出：袁澤森

月.影

演出：駱曉玟

Does My Body Represent My Whole Self?

by **Sam Yuen**

Moon-Light

by **Genie Lok**

燈光設計：賴詠珊

Lighting Designer: Lai Bie

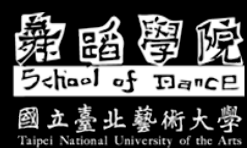
## HDX TEAM

藝術節總監 Festival Director: 楊春江 Daniel Yeung  
監製 Producer: 盧君亮 Andy Lo  
項目經理 Project Manager: 韓詠衍 Hin Hon  
藝術節統籌 Festival Coordinator: 陳賢雯 Cherie Chan  
製作統籌 Production Coordinator: 李佳琳 Nickole Li  
票務統籌 Ticketing Coordinator: 王禧彤 Becky Wong  
市場及推廣 Marketing Officer: 林祉蔚 Lam Chi Wai Fefe  
視覺設計 Visual Design: 黃翰淋 Lum Wong  
網頁設計 Website Design: Frank N.  
宣傳文案 Copywriter: 羅妙妍 Miu Law  
公共關係 Public Relation: 霍珈穎 Karen Fok

## PRODUCTION TEAM

製作經理 Production Manager: 徐偉康 Tsui Wai Hong  
聲音設計 Sound design: 郭宇傑 Jaycee Kwok  
燈光設計 Lighting design: 賴詠珊 Bie Lai 張素宜 Zoe Cheung  
舞台監督 Stage Manager: 梁焯樺 Leung Hei Wa  
執行舞台監督 Deputy Stage Manager: 謝穎琦 Olivia Tse  
高級舞台助理 Stage Crew Chief: 陳子豪 FatDog  
舞台助理 Stage Crew: 謝國鴻 Smelly Bear 郭芷榕 KWOK Tsz Yung 陳詩勤 Kan Chan

# FESTIVAL PARTNER



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