

從蜿蜒的身軀，發掘被歲月洗滌的優越；蜿蜒不是曲折，只是多看了沿途的五光十色。

Discovering the beauty refined
by time through sinuous bodies.
Sinuosity is not a detour;
it is simply taking the time to appreciate
the myriad colours along the way.

F L E E T I N G M O M E N T S

歲 月 如 舞

城市和身體故事 STORIES OF CITIES AND BODIES

計劃簡介 Project Introduction

《歲月如舞・城市和身體故事》

“Fleeting Moments – Stories of Cities and Bodies”

本計劃獲香港特別行政區政府「藝能發展資助計劃」的資助，由新約舞流主辦，為期十八個月，跨越三個階段。這是一場貫通國域、跨越媒介、連結世代的藝術探索與深化之旅。

第一階段由挪威資深編舞家 Sølvi Edvardsen 攜手本地中生代編舞許俊傑、郭曉靈及黃靜婷，以資深舞者為創作核心，顛覆對舞蹈身體與年齡的既定想像；第二階段由陳曉玲擴編其跨地域創作，匯聚挪威、日本、希臘、荷蘭及大灣區的情感脈絡，於多元文化交織中映照愛的普世與在地力量；最終階段則由周佩韻轉換身份，為三位昔日門生（即首階段的三位本地編舞）量身打造新作，展現藝術傳承與師生關係的流動蛻變。同時，陳曉玲透過表達藝術工作坊，將長者的生命印記凝練為舞台詩篇。

以舞為媒，賦能當代

本計劃通過專業製作、大師班、工作坊及社區參與，構築起深厚的藝術連結。透過國際協作與跨代對話，計劃不僅拓展編創視野，亦鍛造團隊的項目管理底蘊。由探索歲月痕跡、對話多元文化，到轉化師生紐帶，本計劃以突破性的創作思維打破美學藩籬，為香港當代舞蹈的發展開闢更具包容性與前瞻性的新視野。

Financially supported by the Arts Capacity Development Funding Scheme of the Government of the Hong Kong Special Administrative Region and presented by Passoverdance, “Fleeting Moments – Stories of Cities and Bodies” is an 18-month, three-phase journey across geographies, media, and generations.

In the first phase, senior Norwegian choreographer Sølvi Edvardsen and local choreographers Cyrus Hui, Elaine Kwok and Chloe Wong seek to subvert established perceptions of the dancing body and age. The second phase features Gabbie Chan weaving love stories from Norway, Japan, Greece, the Netherlands, and the Greater Bay Area. In the final phase, Pewan Chow takes on a new role, tailoring new work for three of her former students (the three local choreographers from the first phase) to showcase the fluid transformation of artistic inheritance and teacher-student relationships. Simultaneously, through expressive arts workshops, Gabbie Chan condenses the life imprints of the elderly into stage.

Dance as the Medium, Empowering the Soul of Our Time

Through professional productions, masterclasses, workshops, and community engagement, this project fosters profound artistic connections. Through international collaboration and cross-generational dialogue, the project not only expands creative horizons but also strengthens the team's project management foundation. From exploring traces of time and engaging with diverse cultures to transforming the bonds between teacher and student, this project breaks through aesthetic barriers with breakthrough creative thinking, opening up more inclusive and forward-looking new horizons for the development of contemporary dance in Hong Kong.

節目簡介 Performance Information

從蜿蜒的身軀，發掘被歲月洗滌的優越

Discovering the beauty refined by time through sinuous bodies.

蜿蜒不是曲折，只是多看了沿途的五光十色。經驗豐富的舞蹈藝術家：周佩韻 Pewan Chow、Pia Elton Hammer、劉燕玲 Stella Lau 以及麥秀慧 Antoinette Mak，透過跨世代、跨文化的創作交流，探索舞者年齡與藝術創作的關係，呈現舞蹈藝術超越身體界限的無限潛能。將閱歷的五光十色，再配合創意舞台製作藝術，將當代舞以深層次呈現於舞台上。

《歲月如舞》不僅是一個表演項目，它是一場關於「身體」的藝術。我們期待透過與挪威的文化對話以表述：舞蹈不隨年華枯萎，而在歲月中愈發芬芳。

Sinuosity is not a detour; it is simply taking the time to appreciate the myriad colours along the way. Experienced dance artists: Pewan Chow, Pia Elton Hammer, Stella Lau and Antoinette Mak. Through cross-generational and cross-cultural creative exchanges, this production explores the relationship between a dancer's age and artistic creation, showcasing the boundless potential of dance to transcend physical limitations. By blending the rich tapestry of life experiences with creative stage production, we bring contemporary dance to life on stage with profound depth.

'Fleeting Moments' is not merely a performance; it is an art form centred on the 'body'. Through cultural dialogue with Norway, we demonstrate that dance does not wither with age, but rather blossoms more beautifully with the passage of time.

主辦 Presented By

 PASSOVERDANCE

 香港藝術發展局
Hong Kong Arts Development Council

新約舞流為藝發局資助團體

Passoverdance is financially supported by the HKADC

項目計劃資助 Project Grant:

藝能發展資助計劃

Arts Capacity Development Funding Scheme

HKSAR Government 香港特別行政區政府



節目內容並不反映香港特別行政區政府的意見

The content of this programme does not reflect the views of the Government of the Hong Kong Special Administrative Region

本計劃內容並不反映香港藝術發展局的意見

The views and opinions expressed in this project do not represent the stand of the Hong Kong Arts Development Council

演出日期及時間 Performance Date and Time

2026

9.11 (五) Fri · 20:00[#]

9.12 (六) Sat · 15:00 · 20:00[#]

9.13 (日) Sun · 15:00

[#] 設演後藝人座談 With Post-performance Talk

地點 Venue

香港文化中心劇場 Hong Kong Cultural Centre Studio Theatre

場地規則及進場須知 House Rules & Admission Notice

- 整個演出為時約 90 分鐘，設有 15 分鐘中場休息。
The duration of the performance is about 90 minutes with 15-minute 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.
- 場內嚴禁飲食。
No eating or drinking within the venue.
- 演出期間未經許可切勿拍攝及錄影。
No photography or video recording without prior permission.
- 請將手提電話轉為靜音模式，並關掉其他響鬧或發光的裝置，以免影響節目。
To avoid disturbance, please set your mobile phone on silent mode and switch off other beeping or light emitting devices.
- 節目如有更改，新約舞流擁有最終決定權。
Passoverdance reserves the right to make final decisions on programme change without prior notice.

主辦 Presented by 新約舞流 Passoverdance

新約舞流於 1993 年成立，為香港非牟利舞蹈藝術團體，2008 年由周佩韻、麥秀慧及幾位年青藝術家重組，2016 年起成為香港藝術發展局資助團體。舞團致力推廣及發展本地舞蹈藝術文化，並發掘和培養年青一代。近年，新約舞流曾到北京、廣州、新加坡、巴林、台灣、馬來西亞及挪威作交流演出。在創作上，舞團不斷探索舞蹈藝術的無窮可能，力求每齣作品都純正而獨特，使觀眾與作品之間有更深層次的對話和交流。

Established in 1993, Passoverdance is a local non-profit dance organisation, which later underwent a restructuring led by Pewan Chow, Antoinette Mak and a group of young artists in 2008. Passoverdance has been a recipient of the Hong Kong Arts Development Council Year Grant since 2016. The company is dedicated to fostering and developing local dance culture, as well as discovering and nurturing new talents in the community. In recent years, the company has toured to Beijing, Guangzhou, Singapore, Bahrain, Taiwan, Malaysia and Norway. With its endeavour to explore the infinite possibilities in the art of dance, Passoverdance strives to reveal the purity and uniqueness in each work, creating a deeper dialogue and interaction between the audience and the work.

董事局成員 Board Members

林淑儀 Connie Lam Suk-yee
洪光賢 Brian Hung Kwong-yin
陳智威 Vidal Chan Chi-wai
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邱誠武 Yau Shing-mu
黃詠潔 Wong Wing-kit

行政團隊 Administration Team

藝術總監 Artistic Director
周佩韻 Pewan Chow

舞團經理 Company Manager
林倩怡 Shirley Lam

舞團發展經理 Company
Development Manager
洗穎欣 Pandora Sin

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項目主任 Project Officer
李樂欣 Li Lok Yan

創意團隊 Creative Team
陳曉玲 Gabbie Chan
郭曉靈 Elaine Kwok
羅思朗 Sarah Lo
葉麗兒 Cally Yip



藝術總監的話 Notes from Artistic Director

感恩有這次機會，讓我同時以藝術總監與表演者的雙重身份，走進這台演出之旅程。

記得在策展初期，我思索著如何面對年長後的肢體。對這具既熟悉又陌生的舞者身體，心中盤旋著幻想與好奇：

看不見的盡，捉不到的寬。

一場動能與體能的對話油然而生，更驅使剛做完膝蓋手術的我，既大膽又興奮地決定以身入局。

既然是對話，我渴望來一場多角度的交流，在身體、創意、文化與人之間進行互察溝通。於是，我毅然向遠方挪威的著名編舞家 Solvi 叩門，同時也向香港三位曾一起創作的青年編舞家招手，成就了今次的雙節目製作。更榮幸地能邀請到挪威的舞者，以及兩名本地資深舞蹈家共同參與。

在創作的過程中，回歸舞者身份，我無比享受在極限中與自己、身體、他人及創意不斷地徘徊、叩問與溝通。我們在動作與肢體間尋找不修飾的美，擁抱著每次捕捉到可能性的一瞬。那是汗水過後，回味甘甜的過程。

這台演出的誕生，有賴於各方精英的支持。衷心感謝台前幕後及行政團隊的每一位，亦非常感激香港特別行政區政府藝能發展資助計劃的資助，讓這場演出得以順利舉行。最後，謝謝每位入場的觀眾，願意分享我們同在這劇場裏的共同呼吸。

I am deeply grateful for this opportunity to embark on this performance journey in the dual role of Artistic Director and performer.

At the inception of this curation, I found myself contemplating the aging body—and how to truly inhabit it. Within this vessel—a dancer's body, at once familiar and strange—fantasies and curiosities swirled: an unseen horizon, an elusive breadth. A dialogue between kinetic energy and physical endurance took root, compelling me—fresh from knee surgery—to boldly, joyfully, plunge into this journey.

Since this is a dialogue, I yearned for a multifaceted exchange—a mutual communion of body, creativity, culture, and humanity. Thus, I resolved to knock on the door of the renowned Norwegian choreographer Sølvi, while reaching out to three young choreographers in Hong Kong with whom I had previously collaborated, bringing this double-bill production into being. It is an even greater honor to welcome dancers from Norway, alongside two distinguished local dance artists, to join this journey.

Throughout the creative process, returning to the identity of a dancer, I found profound joy in hovering within my limits, constantly questioning and communing with myself, my body, my peers, and the art itself. We searched for the unadorned beauty within movement and form, embracing every fleeting moment where possibility was captured. It was a journey of finding sweetness in the aftermath of sweat.

The birth of this performance owes its existence to the support of many brilliant minds. I ex-

tend my heartfelt gratitude to every member of our creative, technical, and administrative teams, and I am profoundly grateful to the Arts Capacity Development Funding Scheme of the Government of the Hong Kong Special Administrative Region for their funding support.

Finally, thank you to every audience member present, for your willingness to share in the breath we breathe together within this theatre.

周佩韻 Pewan Chow



編舞家的話 Notes from Choreographers

她們的身體藏著一些說不清楚的東西

還帶著這裡的風

那些風，吹過貧窮的日子

吹過康莊的歲月

吹過迷宮與懸崖

也吹過無數個安靜的夜晚

這支舞，是寫給她們的一封信，信中記錄了她們與這地、與自己歲月的一場緩慢對話

這支舞，也是寫給所有曾經在風中飛翔、對抗、飄蕩、尋找、着涼過及喚醒過的人

Their bodies hold the unnamable, and this place's winds.

Winds through poverty, prosperity, maze, cliff,
and countless still nights.

This dance is a letter to them, a slow dialogue with this land and their own years.

And to all who've flown, fought, drifted, searched and awakened in the wind.

許俊傑 Cyrus Hui

謝謝 Pewan 老師的邀請，與她，與她，如此真誠的分享，是珍貴的。

「把自己放在米缸焗熟的成長」我被攝住了。

「那天她給我的電話」我微笑了。

老師們對藝術與生活嘅追求，總是讓人越聽越覺得好聽，就好似你遇上一本好書，令人沉迷著一頁一頁揭落去。她們二人就好像這一頁一頁，一個個 chapter。

人生本來就係邊做邊學，邊揭邊尋問，而「揭頁」呢個動作，就如來了陣風，吹起了無數年月——每次揭開，有時都來不及下一個 Chapter，亦追不回頭，就這樣只在日常中安頓每一個歲月。

謝謝老師倆成就這支隻舞的意象，也是「按在風中」嘅意思。

能夠參與在其中是感恩和榮幸。

也喜樂的為自己生命出現了這一頁。

珍惜。

Dear Pewan, thank you for the invitation, it's such a precious, deeply sincere sharing and journey with you as well as with Antoinette.

"Growth is like allowing oneself to ripen slowly inside a barrel of rice," I was captivated.

"the warmth of her phone call that day" anchored the heart.

Both of Hers devotion to art and life is captivating—like stumbling upon a masterwork of literature, leaving you spellbound and yearning to turn page after page. The two of them are those very pages, unfolding chapter by chapter. Life is an ongoing voyage of learning through doing, asking questions with every turn of the page. And that gentle act of turning a page is like a passing breeze that stirs up decades of memory. As each page flips, we sometimes find ourselves unprepared for the next chapter, yet unable to trace our steps back to the past. And then, we can only anchor ourselves into our daily life, day by day, moment by moment ...

To be a part of this journey is a profound grace and honor.

My heart fills with joy for the beauty of this page in the story of my own as well. Thank you. Deeply cherished.

郭曉靈 Elaine Kwok

能為兩位敬愛的老師編舞，是榮幸，也帶一點戰兢。這計劃於我，是一份珍重的託付。

有些相遇，注定成為生命裡的刻度。從對話與訪問開始，我們走進老師的記憶。那些從身體裡長出來的故事，或輕或重，都帶著歲月的痕跡。有些片刻，一記就是一輩子；幾十年後再說起，她們眼裡依然有光，像回到四十年前，初學跳舞的那一天。

面對傷痛、離別與身體的變化，老師說得平和，幾乎不著痕跡，卻讓我感到內裡情感之濃。那份平靜讓我思考，人如何消化悲喜，化為養分，存於身體，繼續前行。

她們身體有限，心卻無限，仍在不斷學習。感恩能與老師及編舞同伴同行這段路，旅程中笑聲滿滿，它會是我生命中一段珍貴難忘的時光。

To create for two teachers I hold so dear is a privilege, and a quiet trembling. This project is a gift I do not take lightly.

Some encounters leave a permanent trace. Through conversations and interviews, we entered the landscape of their memories. Their stories, grown from the body, carry the weight and lightness of time. There were moments that, once lived, are never forgotten—decades later, their eyes still brighten as if returning to the very first day they learned to dance, forty years ago. In the face of pain, loss, and bodies that change, they speak with remarkable stillness. It is that very calm that moved me most—a reminder of how we might absorb both joy and sorrow, transforming them into something that lives on inside us. Their bodies know limits, but their spirit does not. To have walked this road with them and fellow choreographers, laughing along the way, will remain one of the most treasured passages of my life.

黃靜婷 Chloe Wong

我非常榮幸能受藝術總監周佩韻及新約舞流邀請，參與《歲月如舞·城市和身體故事》計劃。作為一名編舞家，我認為舞蹈的通用語言是跨國界合作、分享、創意、學習、多元化與尊重的絕佳基礎。

對我而言，每一位獨特的個體與舞蹈藝術家都是一個充滿無限可能與交流的新宇宙。我非常高興能有機會將周佩韻、劉燕玲以及挪威舞者 Pia Elton Hammer 聚在一起，交流知識與文化背景，擁抱並致敬世界各地女性的故事。

《歲月如舞·城市和身體故事》是一個絕佳的項目，它讓我們有機會在一段時間內相遇、創作、探索與交流，尊重我們彼此的身份以及我們共同能達成的成就，這在快節奏的世界中是一個難得的機會。

懷著我對亞洲及其文化的終生熱愛與興趣，能促成這次香港與挪威之間的合作，我感到無比榮幸與感激。

謝謝！

I am so honored to be invited by artistic director Pewan Chow and Passoverdance to contribute to the project "Fleeting Moments - Stories of Cities and Bodies". As a choreographer I find the universal language of dance to be a fantastic base for collaboration, sharing, creativity, learning, diversity and respect across borders.

For me finding each single person and every dance artist to be a complete and new universe of possibilities and communication, I am so happy for the opportunity to bring Pewan Chow, Stella Lau and the Norwegian dancer Pia Elton Hammer together to exchange knowledge and cultural background to embrace and honor the stories of women all over the world.

"Fleeting Moments - Stories of Cities and Bodies" is a fantastic project giving the chance to meet and create, discover and explore together over time, in respect for who we are and what we can accomplish together, a rare opportunity in a speedy world.

With my lifelong interest and love for Asia and Asian culture I am deeply honored and grateful for this collaboration between Hong Kong and Norway!

Thank you!

Sølvi Edvardsen



節目 Programme

《按在風中 Roots in the Wind》

編舞家 Choreographers：許俊傑 Cyrus Hui、郭曉靈 Elaine Kwok、黃靜婷 Chloë Wong

風一直在吹，有人選擇把自己輕輕按進去。

她們在熟悉的土地與遠方之間往返，把根輕輕按進不同的土壤，可是身體的記憶，從來不會輕易散去，那些走過的路、見過的光、承受過的重量，都成了此刻舞動時最深的養分。

當樣貌與處境都改變，她／我們不再與風角力，而是將手與身體安然託付在風中，帶著與歲月和解的優雅。

風一直在吹。

The wind keeps blowing; some choose to press themselves gently into it.

Their footsteps have never truly left this land, yet they also leave traces in distant places. The roads they walked, the light they saw, the weights they bore, all become the deepest nourishment in this dance.

When we have changed, we no longer wrestle with the wind, but rest hands and bodies in its flow, with the grace of reconciliation with time.

The wind keeps blowing.

Music:

- Pye Corner Audio - Approach
- Nils Frahm - Nobody Knows Who You Are
- Zoë Keating - Flying & Flocking
- Nils Frahm - Said and Done
- Bing & Ruth - As Much as Possible

—— 中場休息 15 分鐘 15 minutes intermission ——

《CROSSING - Ready to Return》

編舞家 Choreographer：Solvi Edvardsen

作品拆解為九個交織的場景，鋪陳於作曲家 Olga Wojciechowska 的九首樂章之上。三位舞齡深厚、跨越不同文化與風格的成熟舞者在此重逢。她們不求炫技，而是在「複雜的簡單」這一願景下，將一生走過的路凝練為肢體語言，讓觀眾直面歲月沉澱於女性身體上的光澤與韌性。

CROSSING - Ready to Return is a dance project in nine scenes focusing on women stories, exploring meeting moments with three mature dancers with long careers crossing culture, style in dance, personalities and experience. They share the wish to return to stage to focus on moments of lived life within this vision of complex simplicity, giving the possibility to share the beauty of age on stage also in the world of dance. The nine scenes are based on nine tracks of music by the composer Olga Wojciechowska.

Music:

- Olga Wojciechowska - Ready to Return
- Olga Wojciechowska - Infinite Distances
- Olga Wojciechowska - Memory of Pioneers
- Olga Wojciechowska - Organized Delusions
- Olga Wojciechowska - Unseen Traces
- Nathan Fake, Olga Wojciechowska - Radio Spiritworld (Olga Wojciechowska Rework)
- Pjusk - Valldal (Olga Wojciechowska Remix)
- Olga Wojciechowska - Climb Towards The Sun
- Nathan Fake, Olga Wojciechowska - HoursDaysMonthsSeasons (Olga Wojciechowska Rework)



創作及製作團隊 Creative and Production Team

藝術總監 Artistic Director : 周佩韻 Pewan Chow

《Roots in the Wind》

編舞家 Choreographers : 許俊傑 Cyrus Hui[^]、郭曉靈 Elaine Kwok、黃靜婷 Chloe Wong

燈光及佈景設計 Lighting and Set Designer : 張國永 Leo Cheung

音響設計 Sound Designer : 郭宇傑 Jaycee Kwok

服裝設計 Costume Designer : 蕭燕凌 Cathy Siu

舞蹈藝術家 Dance Artists : 周佩韻 Pewan Chow、麥秀慧 Antoinette Mak

《CROSSING - Ready to Return》

編舞家 Choreographers : Sølvi Edvardsen

燈光及佈景設計 Lighting and Set Designer : 張國永 Leo Cheung

音響設計 Sound Designer : 郭宇傑 Jaycee Kwok

服裝設計 Costume Designer : Sølvi Edvardsen

服裝製作 Tailor : 蕭燕凌 Cathy Siu

舞蹈藝術家 Dance Artists : 周佩韻 Pewan Chow、Pia Elton Hammer、劉燕玲 Stella Lau[^]

製作助理 : Pia Elton Hammer

項目經理 Project Manager : 余淑媚 May Yu

監製 Producers : 林倩怡 Lam Sin Yi (香港 Hong Kong)、Kirre Q. Arneberg (挪威 Norway)

製作經理及舞台監督 Production and Stage Manager : 阿英 AY

執行舞台監督 Deputy Stage Manager : 杜玲鋒 To Ling Fung Hermia

項目主任及助理舞台監督 Project Officer and Assistant Stage Manager : 李樂欣 Cola

燈光編程 Lighting Programmer : 林耀俊 Lam Yiu Chun

舞台助理 Stage Crew : 陳健恆 Chan Kin Hang Kenneth、黃俊龍 Wong Chun Lung

平面設計 Graphic Designer : 鄭志偉 Chiwai Cheang @SomethingMoon

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排練劇照攝影 Rehearsal Photographer : 李偉良 Lee Wai Leung

[^] 承蒙香港演藝學院允許參與是次製作

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藝術總監及舞蹈藝術家 Artistic Director and Dance Artist

周佩韻 Pewan Chow

周氏為香港演藝學院舞蹈系首屆畢業生，其後於 1988 年獲得英國倫敦當代舞蹈學院獎學金到該校深造表演及編舞。回港後自 1991 年起擔任香港演藝學院現代舞系講師，並於 2003 年英國拉賓中心取得藝術碩士（編舞）學位。周氏一向熱愛舞蹈藝術，2007 年離任講師一職後，於新約舞流專注其舞蹈研究及創作，曾發表作品包括《真假距離》、《樽裝城市》、《界限·街道圖》、《歸途》、《馨香》、《一》、《一線光》及《行動 I, II, III—完成》等。其作品於近年屢獲殊榮，《歸途》在 2010 年獲頒香港舞蹈年獎之「獨立舞蹈獎」，《界限·街道圖》在 2013 年獲頒香港舞蹈年獎之「最值得表揚獨立舞蹈製作」，《樽裝城市》在 2016 年獲頒香港舞蹈年獎之「傑出青年及社區舞蹈計劃」，《真假距離》則在 2018 年獲頒香港舞蹈年獎之「傑出舞蹈教育」。周氏亦於 2017 年榮獲香港藝術發展局頒發之藝術家年獎（舞蹈），並於 2022 年獲香港演藝學院頒發榮譽院士。



As an independent choreographer and performer, Chow endeavours to contribute to the study, education and creation of dance at Passoverdance.

Her choreographic works include Grey Area, In Search of Space in a Cramped City: A Moving Exhibition – Urban Bottling, Maze, Homecoming, Xin Xiang, Solo Act, Searchlight, and Execute I, II, III – Accomplish. She received the Hong Kong Dance Awards in 2010 and 2013 for "Outstanding Achievement in Independent Production" for Homecoming and for "Outstanding Independent Dance Production" for Maze respectively. Chow is also the recipient of the Hong Kong Dance Awards for "Outstanding Achievement in Youth and Community Dance" for In Search of Space in a Cramped City: A Moving Exhibition – Urban Bottling in 2016, and "Outstanding Dance Education" for In Search of Motion in a Virtual City: Grey Area in 2018. Chow was awarded Artist of the Year (Dance) by the Hong Kong Arts Development Council in 2017 and awarded Honorary Fellow by Hong Kong Academy for Performing Arts in 2022.

《CROSSING - Ready to Return》
編舞家及服裝設計
Choreographer and Costume Designer

Sølvi Edvardsen

Sølvi Edvardsen 於 1977 年在 Collage 舞團開啟了她的專業舞蹈藝術家生涯，並於 1980 年在該舞團首次以編舞家身份亮相。她共留在該舞團長達 15 年，但自 1985 年起停止親自登場演出，並同時轉為自由編舞家。

她曾為挪威國家芭蕾舞團 (Norwegian National Ballet)、當代舞團 Carte Blanche、奧斯陸舞蹈團 (Oslo Danse Ensemble)、多家電視台、眾多劇院以及著名的卑爾根國際藝術節 (Festival in Bergen) 創作作品。她曾多次受託創作，並在挪威國內與國際上主持大型獨立計劃，同時發表多部個人長篇製作。此外，Sølvi 也涉足導演領域與舞蹈電影製作。1984 年，她成為首位榮獲挪威評論家獎 (Norwegian Critics Award) 的編舞家，此後亦屢獲各界獎項肯定。



除了舞蹈藝術家的身分外，得益於早年接受的紡織藝術教育，她也親自設計服裝與舞台美術 (scenography)。同時，她亦擔任各類不同藝術形式展覽的策展人。

Sølvi Edvardsen started her professional career as a dance artist in 1977 in Collage Dance Company, and made her debut as choreographer with the company in 1980. She stayed with the company for a total of 15 years, but stopped dancing herself in 1985 and started working freelance as choreographer as well. She has created works for the Norwegian National Ballet, the contemporary dance company Carte Blanche, Oslo Danse Ensemble, different television channels, many theatres and the well known Festival in Bergen. She has created several commissioned works, large independent projects both nationally and internationally as well as her own full-length productions. Edvardsen is also doing directing and dance films. In 1984 she became the first choreographer to receive the Norwegian Critics Award and has subsequently received more awards for her work.

In addition to her occupation as a dance artist she is designing costumes and scenography due to her earlier education in the art of textiles. She is also working as a curator for exhibitions in different art expressions.

《Roots in the Wind》 編舞家 Choreographers

許俊傑 Cyrus Hui

許俊傑生於香港，畢業於香港演藝學院舞蹈學院，獲香港賽馬會音樂及舞蹈信託基金獎學金到德國福克旺藝術大學深造。現於香港演藝學院修讀舞台及製作藝術碩士，主修空間設計。

他曾以不同身份於德國、法國、意大利、捷克、日本、韓國、泰國、馬來西亞，以及中國內地不同城市作藝術交流、演出及發表其個人作品。憑《曾經發生，一些相似的事情》獲提名「香港舞蹈年獎 2015 最值得表揚獨立舞蹈製作」，及憑聯合創作作品《三拾以後》獲提名「香港舞蹈年獎 2017 傑出小型場地舞蹈製作」。憑聯合創作《六翻自己》獲 2011 年香港舞蹈年獎「傑出環境舞蹈獎」。憑《夜奔》獲 2024 年香港舞蹈年獎「傑出小型場地舞蹈製作」。

許氏現為小龍鳳舞蹈劇場藝術總監，致力推廣香港本地舞蹈藝術發展。除專業舞蹈創作與教育外，近年更投入共融創作及教育領域，透過與不同能力人士合作，積極推動共融平等理念，並以此開拓獨特而具感染力的作品，展現多元身體語言的無限可能，讓舞蹈成為連結社會、打破隔閡的媒介。



Cyrus Hui was born in Hong Kong. He graduated from the School of Dance at the Hong Kong Academy for Performing Arts (HKAPA) and received a full scholarship from the Hong Kong Jockey Club Music and Dance Fund to pursue advanced studies at Folkwang University of the Arts in Germany. He is currently completing a Master's in Theatre and Entertainment Arts at HKAPA, specializing in Spatial Design.

He has presented and performed work internationally under various roles in Germany, France, Italy, the Czech Republic, Japan, South Korea, Thailand, Malaysia and Chinese Mainland. His notable achievements include a nomination for "Most Commendable Independent Dance Production" at the 2015 Hong Kong Dance Awards for Here It Goes Again; a nomination for "Outstanding Small Venue Dance Production" in 2017 for the co-created Dance, for No Reason; the 2011 "Outstanding Environmental Dance Award" for the co-created Positioning; and the 2024 "Outstanding Small Venue Dance Production" for Run.

As Artistic Director of Siu Lung Fung Dance Theater, Cyrus is dedicated to advancing Hong Kong's local dance scene. Beyond professional choreography and education, he has increasingly focused on inclusive creation and education in recent years. By collaborating with people of diverse abilities, he actively promotes ideals of inclusion and equality, while developing distinctive and powerful works that reveal the limitless possibilities of varied physical languages, transforming dance into a vital medium for connecting communities and breaking down barriers.

郭曉靈 Elaine Kwok

現為新約舞流創意團隊成員之一，是香港備受矚目的獨立編舞家、舞者及舞蹈教育者。創作風格鮮明，以邀請物件作創作舞伴，如詩如畫，探索身體與重塑物件的微妙聯繫為核心，通過情感流動與空間對話，細膩的編舞語言和藝術洞察，引領觀眾感受個人與周遭世界的互動。

郭氏畢業於香港演藝學院，主修現代舞，2006 年曾赴新加坡與化生藝術團（Arts Fission Company, Singapore）合作演出。她的首個獨舞《泥塵》（2010）於《六翻自己》系列首演，隨後於 2011 年香港藝術節亞太舞蹈平台、2012 年廣東現代舞周、2014 年北京現代舞周及 2015 年波蘭華沙風暴國際舞蹈劇場節演出。2011 年，受康樂及文化事務署「舞蹈新鮮人系列」委約創作《獨唱》，並於 2013 年香港藝術節「香港賽馬會當代舞蹈平台」發表獨舞《閨目二》。近年，她在新約舞流的環境舞蹈計劃中，於 2023 年 2 月在香港藝術中心包氏畫廊呈獻《站在三角尖頂上看瞬間的我》，探索身體與三角形建築空間的關係，以及對時間的哲思。此外，她於 2025 年 2 月參與《居所》，在荃灣大會堂展覽館與建築師合作，將居所與情感的流動轉化為舞蹈與展覽，展現跨媒介創作的深度。憑聯合創作《六翻自己》榮獲 2011 年香港舞蹈年獎「傑出環境舞蹈獎」，而《三拾以後》（2016）獲提名 2017 年香港舞蹈年獎「傑出小型場地舞蹈製作」。

郭曉靈現積極推動香港當代舞的發展，持續探索舞蹈與空間的創新可能，培育新世代舞者，並通過創作來建築本地與國際間的藝術對話。



Elaine Kwok, Hiu Ling is a member of Passoverdance creative team and one of Hong Kong's leading independent choreographers, dancers, and educators. Her distinctive style transforms objects into dance partners, creating poetic works that explore the delicate interplay between body, space, and emotion. Through nuanced choreography and artistic insight, she invites audiences to reflect on personal connections with their surroundings.

A graduate of The Hong Kong Academy for Performing Arts in contemporary dance, Kwok performed with Singapore's Arts Fission Company in 2006. Her debut solo, *Of Mud and Dust* (2010), premiered in the Positioning Series and was later featured at the 2011 Hong Kong Arts Festival's Asia-Pacific Dance Platform, the 2012 Guangdong Modern Dance Week, the 2014 Beijing Modern Dance Week, and the 2015 Warsaw Zawirów International Dance Theater Festival. In 2011, she created *Solo for the Leisure and Cultural Services Department's "New Force in Dance" series*. In 2013, she presented *Melting Solitude II* at the Hong Kong Arts Festival's "Jockey Club Contemporary Dance Platform." As part of Passoverdance's environmental dance initiative, Her creation *TUBE*, at *Titling Glimpse, I See the Momentary Me* at the Hong Kong Arts Centre's Pao Galleries in February 2023, exploring the body's relationship with

triangular spaces and the concept of presence time . In February 2025, she collaborated with architects on Unanchored Harbour at Tsuen Wan Town Hall Exhibition Gallery, blending dance and exhibition to express themes of home and emotional flow. Her co-creation "Position" Turns Self earned the 2011 Hong Kong Dance Award for “Outstanding Environmental Dance,” and Dance, for no reason (2016) was nominated for the 2017 Hong Kong Dance Award for “Outstanding Small Venue Dance Production.”

Kwok is committed to advancing Hong Kong’s contemporary dance scene, pushing boundaries in dance and spatial innovation, mentoring emerging dancers, and fostering local and global artistic dialogue.

黃靜婷 Chloe Wong

黃靜婷為香港編舞家、表演藝術家、藝術教育工作者，及表演藝術團體 CHLOEOGRAPHY PROJECT 創辦人兼藝術總監。她的創作融合當代舞蹈、舞台美學、視覺媒體及跨界協作，詩意探問身份、歸屬與時代變遷中的集體經驗，致力探索人類在當代社會的生存狀態與心理景觀。

黃氏畢業於香港演藝學院當代舞（榮譽）學士，其後獲香港賽馬會音樂及舞蹈信託基金全額獎學金，赴美國霍林斯大學修讀舞蹈藝術碩士，並曾於捷克布拉格深造劇場創作方法。

其代表作《Maybe Tomorrow》獲邀為 2025 年沙迦世界舞台設計展 (WSD) Scenofest 演出節目，同時入圍專業「表演設計」展覽單元，並獲資助參與 2026 年澳洲表演藝術博覽會 (APAM)。裝置表演《人圖》於 2023 年代表香港參與布拉格劇場設計四年展 (PQ)。其創作亦延伸至科技媒介，包括獲香港演藝學院舞台及製作藝術學院支持的虛擬實境 VR 項目《The Eyes》(2023) 及研發項目《Far》(2023)。其他重要委約作品包括香港藝術節《如果身體是一個出口》(2021)、賽馬會藝壇新勢力《待渡》(2021)。環境舞蹈劇場作品《夜光飛行》(2018) 獲 2019 年香港舞蹈年獎「傑出環境舞蹈」及「傑出團體演出」兩項提名。

其作品《人間·獨·白 II》曾巡演至布拉格劇場設計四年展、德國杜塞道夫國際舞蹈博覽會及韓國釜山國際舞蹈藝術市場。她亦活躍於全球藝術網絡，曾參與加拿大 CINARS 雙年展、澳洲 OzAsia Festival 交流計劃，及 Dancehouse Melbourne 駐地計劃。

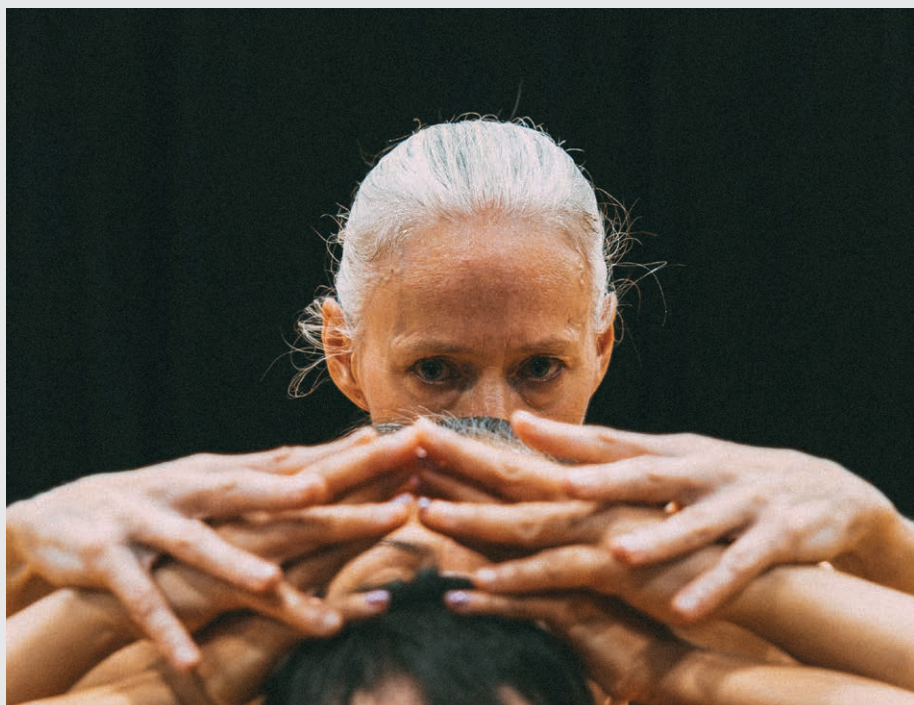
黃氏現任香港兆基創意書院表演藝術科統籌，積極推動教育並監製多部演出。並於香港演藝學院教授編舞及曾擔任舞台及製作藝術學院客席講師，教授「當代舞媒體實驗室」及「動態捕捉」課程。



Chloe Wong is a Hong Kong-based choreographer, performing artist, arts educator, and founder and Artistic Director of CHLOEOGRAPHY PROJECT. Her practice deeply integrates con-

temporary dance, scenography, visual media, and interdisciplinary collaboration, poetically interrogating identity, belonging, and collective experience amidst a shifting era. She is dedicated to exploring the human condition and psychological landscapes within contemporary society. Chloe graduated with a BFA (Honours) in Contemporary Dance from the Hong Kong Academy for Performing Arts (HKAPA), then received a full scholarship from the Hong Kong Jockey Club Music and Dance Fund to pursue an MFA in Dance at Hollins University (USA), where she represented the university at the Monaco Dance Forum. She furthered her training in theatre creation methods in Prague. Chloe's interdisciplinary approach is exemplified by her representative work *Maybe Tomorrow*, invited as a featured performance for Scenofest at World Stage Design 2025 in Sharjah, UAE, with its spatial, installation, music, and costume designs simultaneously short-listed for the professional Performance Design exhibition. The work received funding to participate in the 2026 Australian Performing Arts Market (APAM). Her installation-performance *Our Atlas* represented Hong Kong at the Prague Quadrennial (PQ) 2023. Her practice extends into technology, including the VR project *The Eyes* (2023) and R&D project *Far* (2023), supported by HKAPA School of Theatre and Entertainment Arts. Other notable commissions include *If the Body Matter* (2021) for the Hong Kong Arts Festival and *Before a Passage* (2021) for Jockey Club New Arts Power. Her site-specific work *Light Flight the Night* (2018) received two nominations at the 2019 Hong Kong Dance Awards for "Outstanding Site-specific Performance" and "Outstanding Ensemble Performance."

Chloe's work *Heaven Behind the Door II* has toured internationally to major arts platforms, including Prague Quadrennial 2019, Internationale Tanzmesse NRW in Düsseldorf, Germany, and the Busan International Dance Market (BIDAM) in South Korea. She actively engages with global arts networks, participating in CINARS Biennale (Canada) and exchange programmes with OzAsia Festival (Australia). Additionally, she took part in the Hong Kong-Tokyo interdisciplinary artist exchange project "Absolute Airplane" and completed a residency at Dancehouse Melbourne. Chloe continually expands the boundaries of performing arts, creating poetic and resonant works that transcend cultural and disciplinary borders, forging genuine human connection through the transformative power of live art. Beyond her creative practice, Chloe currently serves as Performing Arts Subject Coordinator at HKICC Lee Shau Kee School of Creativity, where she actively advances arts education and produces numerous performances. Concurrently, she teaches choreography at the HKAPA School of Dance and is a guest lecturer at the School of Theatre and Entertainment Arts, teaching Media Lab in Contemporary Dance and Motion Capture.



燈光及佈景設計 Lighting & Set Designer

張國永 Leo Cheung

張國永是一位全面的劇場空間及燈光設計師，以創新運用光影、空間及視覺媒介而著稱，不僅從美學層面提升作品的整體質感，更透過跨界融合不同的藝術形式，傳達社會與文化的敘事內涵。張先生曾為多家享負盛名的機構創作備受贊譽的製作，包括香港藝術節多部大型歌劇：《茶花女》、《托斯卡》、《玫瑰騎士》、《魔笛》及《假面舞會》；多特蒙德芭蕾舞團《哈姆雷特。憤怒誕生》、《最後的將來》、《紅樓夢》；哥德堡歌劇院舞團的《無言告白》等多部作品。其他重要作品包括香港話劇團的《天下第一樓》、《親愛的，胡雪岩》、《櫻桃園》；香港舞蹈團的《九歌》；城市當代舞蹈團的《證言》、《茫然先生》、《和光同塵》；新約舞流的《界限。街道圖》及浙江小百花越劇院的《蘇東坡》。他的設計巧妙融合現代燈光技術與傳統美學。



他的藝術成就獲得多個獎項肯定。一九九四年，獲頒「十年傑出成就獎」、十度榮獲香港戲劇協會「最佳燈光設計」獎項、四度奪得香港舞蹈聯盟「舞蹈年獎」。二零一四年獲香港特別行政區民政事務局局长頒授嘉許狀及獎章，以表揚他促進文化藝術發展的貢獻。二零二五年獲香港演藝學院頒授榮譽院士。

Leo Cheung is a luminary in the field of set and lighting design. His artistry has been distinguished by innovative use of light, shadows, spaces, and visual media. He has not only elevated productions aesthetically but also bridged art forms to reflect social and cultural narratives. During his professional journey, Mr Cheung has crafted acclaimed works for prestigious institutions. His work including “La Traviata”, “Tosca”, “Der Rosenkavalier”, “The Magic Flute” and “Un Ballo in Maschera” for the Hong Kong Arts Festival. “H.A.M.L.E.T. - Die Geburt des Zorns”, “The Last Future”, and “Der Traum der roten Kammer” by Ballett Dortmund, and “As It Were” by Gothenburg Opera Dance Company. Other notable works include “Testimony”, “Mr Blank”, “Stream of Dust” by City Contemporary Dance Company, “Maze” by Passover Dance Company, “The Top Restaurant”, “Hu Xueyan, My Dear” and “The Cherry Orchard” by Hong Kong Repertory Theatre, and “Su Dongpo” by Zhejiang Xiaobaihua Yue Opera Troupe. His designs have fused modern lighting techniques with traditional aesthetics.

His impressive attainments have been acknowledged by numerous awards. In 1994, he received “The Outstanding Achievement of the Decade Award”. He won “The Best Lighting Design Award” from the Hong Kong Federation of Drama Societies ten times between 1995 and 2022. He has also been honoured by the Hong Kong Dance Alliance, winning “The Annual Dance Award” for exceptional set and lighting design four times between 1999 and 2013. In 2014, he received a Certificate of Commendation from the Home Affairs Bureau. Awarded an

音響設計 Sound Designer

郭宇傑 Jaycee Kwok

畢業於香港演藝學院舞台及製作藝術學院，主修音響設計。2020 年憑藉香港話劇團《如夢之夢》，榮獲第二十九屆香港舞台劇獎「最佳音響設計」。

畢業後積極與本地及國際藝術團體、商業機構與文化組織展開廣泛合作，當中包括：Kearen Pang Production、中英劇團、A2 創作社、PIP 劇場、一路青空、三角關係、風車草劇團、香港話劇團、英皇娛樂、100 毛、試當真、同窗文化、SUCH/、一桌兩椅慈善基金、香港藝術節及香港迪士尼樂園等。

聲域設計 (Soundscape Design) 作品有 orleanlaiproject 《親密 Claustrophobia》；心意作品有曾浩賢《I Sick Leave Tomorrow》以及《I Sick Leave Tomorrow Season 1-3》。

Jaycee Kwok is a Hong Kong-based sound designer. He graduated from The Hong Kong Academy for Performing Arts (HKAPA), Theatre and Entertainment Arts, majoring in Theatre Sound Design.

In 2020, Jaycee was awarded Best Sound Designer at the 29th Hong Kong Drama Awards for his design work in the Hong Kong Repertory Theatre, A Dream Like a Dream.

Since 2011, Jaycee has collaborated extensively with a diverse range of renowned theatre companies, commercial entities, and cultural organizations. His portfolio features collaborations with Kearen Pang Production, Chung Ying Theatre Company, A2 Project, PIP Theatre, The Radiant Theatre, Trinity Theatre, Windmill Grass Theatre, Hong Kong Repertory Theatre, Emperor Entertainment Group, 100 Most, Trial & Error, Schoolmates.CC, SUCH/, One Table Two Chairs Charitable Fund, Hong Kong Arts Festival, and Hong Kong Disneyland.



《Roots in the Wind》服裝設計 Costume Designer 《CROSSING - Ready to Return》服裝製作 Tailor

蕭燕凌 Cathy Siu

蕭氏為聯合作業有限公司創辦人、執行長及設計總監，專注舞台及服裝設計。畢業於香港演藝學院舞台及服裝設計藝術學士，及香港中文大學文化管理碩士。於學期間曾獲春天舞台獎學金、HPL-21 Group 最佳舞台服裝設計獎及香港藝術家聯盟獎學金，並赴美國 Guthrie Theater 實習交流，奠定其跨文化舞台美學視野。

自大學起投身本地與海外舞台製作，作品涵蓋歌劇、舞台劇、舞蹈、時裝表演、主題公園、雜技、花式溜冰、商場佈置及大型巡遊等，累積逾五百項設計，風格多元而細膩。

近期作品包括第 49 屆香港藝術節福音粵劇《挪亞方舟》、兒童歌劇《愛麗絲夢遊仙境》、第 50 屆香港藝術節室內歌劇《婆婆》之服裝設計；亦為葉氏兒童合唱團《長髮公主》《仙履奇緣》《史力加》擔任佈景及服裝設計。2025 年為非凡美樂歌劇《嵐嶺痴盟》、2026 年《獨裁君主斯拉》擔任服裝設計，持續參與多項舞台製作。



Cathy Siu is the founder, Executive Director, and Design Director of Unique Design, specializing in stage and costume design. She holds a Bachelor of Fine Arts in Stage and Costume Design from the Hong Kong Academy for Performing Arts and a master's degree in Cultural Management from the Chinese University of Hong Kong. During her studies, she received the Spring-Time Scholarship, the HPL-21 Group Award for Best Stage Costume Design, and the Hong Kong Artists Alliance Scholarship, and completed an internship at the Guthrie Theater in the United States, broadening her cross-cultural artistic perspective.

Since university, she has been actively involved in both local and international productions, with work spanning opera, theatre, dance, fashion shows, theme parks, acrobatics, figure skating, mall installations, and large-scale parades. She has completed over 500 designs, known for their diversity and refined detail.

Recent projects include costume design for the 49th Hong Kong Arts Festival's gospel Cantonese opera "Noah's Ark", the children's opera "Alice in Wonderland", and the 50th Hong Kong Arts Festival chamber opera "Granny". She also designed sets and costumes for the Yip's Children's Choir productions "Rapunzel", "Cinderella", and "Shrek". In 2025, she designed costumes for Musica Viva's opera "Lucia di Lammermoor", and in 2026 for "Lucio Silla", continuing her involvement in a wide range of stage productions.

《CROSSING - Ready to Return》
舞蹈藝術家及製作助理
Dance Artist and Production Assistant

Pia Elton Hammer

Pia Elton Hammer 畢業於 Rosella Hightower 舞蹈學校 (1995 年)，是一位專業舞蹈藝術家。她的職業生涯包括 2001 年至 2008 年間在 Carte Blanche (挪威國家當代舞蹈團) 擔任舞者，期間與眾多著名編舞家合作，並參與了兩部挪威國家芭蕾舞團的作品。2008 年至 2018 年間，她是 Zero Visibility Corp 的核心成員，演出了由 Ina Christel Johannessen 編導的九部完整作品。除了以自由舞者身份參與奧斯陸各類項目和公司外，她還在 2012 年至 2021 年期間擔任 Skuda (演員與舞者聯盟) 的舞蹈藝術家。Pia 在 PRODA (專業舞蹈培訓) 和 KHiO (奧斯陸國立藝術學院) 有豐富的教學經驗。她的編舞作品包括為 På Tå Hev (2021 年) 和 Spin Off (2024 年)，並於 2024 年參與了 Janne Camilla Lyster 在 Dansens Hus 的《Library of Gestures》。Pia 於 2018 年獲頒 Rolf Gammeleng 表演藝術獎，目前從事舞者、編舞、講師和導師工作，並進修心理訓練和運動心理學。



A graduate of the Rosella Hightower School of Dance (1995), Pia Elton Hammer is a professional dance artist whose performance career includes tenure with Carte Blanche (Norwegian National Company of Contemporary Dance) from 2001 to 2008, where she worked with numerous renowned choreographers, as well as roles in two Norwegian National Ballet productions. Between 2008 and 2018, she was a core member of Zero Visibility Corp, performing in nine full-length pieces choreographed by Ina Christel Johannessen. Beyond her work as a freelance dancer across various Oslo-based projects and companies, she held a position as a dance artist with Skuda (The Alliance for Actors and Dancers) from 2012 to 2021. Pia has taught extensively at PRODA (Professional Dance Training) and KHiO (Oslo National Academy of the Arts). Her choreographic works include På Tå Hev (2021) and Spin Off (2024), and in 2024 she featured in Janne Camilla Lyster's Library of Gestures at Dansens Hus. Honored with the Rolf Gammeleng Prize for performing dance artists in 2018, Pia currently works as a dancer, choreographer, lecturer, and instructor, supplemented by advanced studies in mental training and sports psychology.

《CROSSING - Ready to Return》 舞蹈藝術家 Dance Artist

劉燕玲 Stella Lau

劉燕玲教授，MH 為資深芭蕾舞藝術家，服務香港表演藝術超過 40 年，現為香港演藝學院高級芭蕾舞講師及青年精英舞蹈課程及外展組長，另獲委任多個政府部門及藝術機構之顧問。劉教授肄業於香港芭蕾舞學院，曾兩度獲頒香港賽馬會音樂舞蹈信託基金獎學金，其後加入香港芭蕾舞團，成為該團首位土生土長之首席舞蹈員，曾主演各古典及現代芭蕾舞劇目，並隨團遠赴海外演出。其後往香港演藝學院深造，先後完成舞蹈藝術學士（榮譽）及碩士課程，並獲頒一級榮譽及舞蹈學院院長獎。劉教授在過去 30 年間，除專注高等教育外，亦積極參與推動本土舞蹈發展。其藝術成就被列入「香港舞蹈名人錄」，並榮獲「民政事務局局長嘉許計畫」及「城市當代舞蹈達人」。於 2025 年，劉教授獲頒受香港特區政府榮譽勳章，以表揚其致力推動舞蹈教育及促進香港與國際舞蹈交流的貢獻。



Professor Stella Lau Yin-ling, MH is a veteran ballerina who has served in the performing arts in Hong Kong for over 40 years. She is currently Senior Lecturer of Ballet and Leader of Gifted Young Dancer Programme and Outreach of the Hong Kong Academy for Performing Arts.

She graduated from the Hong Kong Academy of Ballet where she was twice awarded the Hong Kong Jockey Club Music and Dance Fund Scholarships. As the first homegrown principal dancer of the Hong Kong Ballet, she has extensive performing experience in both classical and contemporary works in Hong Kong and abroad.

Professor Lau obtained a Bachelor of Fine Arts (Hons) with first-class Honours in 1997, and earned the Master of Fine Arts in Dance and the Dean of Dance Prize at the HKAPA in 2010.

Besides focusing on higher education for the past three decades, she is also committed to the development of dance in Hong Kong. She serves on the government's art form panels and adviser to performing arts organizations. She was showcased in the Hong Kong Dance Hall of Fame and received the Secretary for Home Affairs' Commendation Scheme and City Contemporary Dance Laureate. In 2025, she was awarded a Medal of Honour from the HKSAR Government for her dedication to dance education and international cultural exchange.

《Roots in the Wind》 舞蹈藝術家 Dance Artist

麥秀慧 Antoinette Mak

1988 年畢業於香港演藝學院，主修現代舞，並榮獲該屆優異學生獎。畢業後旋即加入城市當代舞蹈團及台灣雲門舞集，期間參演黎海寧、林懷民、江青、曹誠淵及 Susan Deihim 等大師作品，並隨團赴中國內地、日本、菲律賓、歐美及加拿大等地作全球巡迴演出。

麥氏一直積極與本地多個表演團體及藝術家跨界合作，包括龔志成、廖朗莎、溫玉均，以及瘋祭舞台、Three Colours、動藝、Manna Dance 和年終無休等。此外，麥氏深耕舞蹈教育，於 1996 至 2021 年間擔任香港演藝學院舞蹈及戲劇學院兼職講師，同時亦為新約舞流的創團成員。



Antoinette Mak graduated from the School of Dance of the HKAPA with a major in Contemporary Dance in 1988, and received the Outstanding Student Award in the same year. Formerly a member of CCDC and the Cloud Gate Dance Theatre of Taiwan, Mak has performed in productions by Helen Lai, Susan Deihim, Willy Tsao, Chiang Ching, and Lin Hwai-min. She has toured internationally to Chinese Mainland, Japan, the Philippines, Europe, Canada, and the US. Mak has collaborated with various local artists and arts groups, including Kung Chi-shing, Rosaline Newman, Aaron Wan, Theatre Fanatico, Three Colours, DanceArt Hong Kong, Manna Dance, and Open Daily. Furthermore, Mak has dedicated herself to dance education, serving as a part-time lecturer at the HKAPA's School of Drama and School of Dance from 1996 to 2021. She is also a founding member of Passoverdance.

項目經理 Project Manager

余淑媚 May Yu

余淑媚 (May Yu) 為新約舞流項目經理，擁有逾十年橫跨藝術、傳媒與社會服務領域的製作及管理經驗，是經驗豐富的監製、策展人及藝術管理人員。畢業於香港演藝學院並獲頒戲劇藝術碩士，曾獲香港大學婦女協會傑出研究生獎學金。兼具行政規劃能力與多元視野，熟稔心理健康、多媒體等多跨領域知識。

在藝術管理方面，余淑媚曾主導多項香港賽馬會資助的重大社區計劃，包括帶領服務超過 3,900 名長者的舞蹈計劃及支援傷健家庭的精神健康及藝術發展項目，並獲香港理工大學邀請擔任戲劇顧問，推動跨代共融。

在國際策展上，是法國阿維儂藝術節 (Festival OFF D'Avignon) 的常客，以監製及演員身份參與，並於當地成功建立「Made in Hong Kong」品牌，每年均獲法國及香港傳媒關注。其監製作品《原來我是一條魚》(2017) 於千餘個展演中獲評選為第 16 位，2018 年更開創先河，協助本地長者遠赴法國登台演出。此外，主導與參與的項目曾獲香港藝術發展獎藝術教育銅獎、聖雅各福群會「Ten Shining Projects IV」；獨立電影監製作品曾入選香港國際電影節及鮮浪潮短片展，電視節目《木蘭》更榮獲第 56 屆哥倫布國際電影節 (Columbus International Film Festival) 的榮譽獎 (Honorable Mention)。近年她更考獲專業導遊及領隊資格，將深度文化導賞融入社區藝術，開創多元藝術實踐的新可能。



May Yu serves as the Project Manager for Passoverdance. With over ten years of production and management experience spanning arts, media, and social service, she is an accomplished producer, curator, and arts administrator. She holds a Master of Fine Arts in Drama from The Hong Kong Academy for Performing Arts and was awarded the HKU Women's Association Postgraduate Scholarship. She combines strong administrative planning capabilities with a broad, multi-disciplinary perspective, possessing extensive knowledge across fields such as mental health and multimedia.

In arts administration, May has led several major community initiatives funded by The Hong Kong Jockey Club, including directing a dance project serving over 3,900 seniors and leading a mental health and arts development project supporting families of persons with disabilities. She was also invited by The Hong Kong Polytechnic University to serve as a drama consultant to promote intergenerational inclusion.

監製 Producer

香港 Hong Kong

林倩怡 Lam Sin Yi

林倩怡是一位經驗豐富的藝術行政工作者，專注於本地及國際表演藝術項目的策劃與推動。現任新約舞流舞團經理、敲擊裏創意監製及獨立藝術項目監製。

在擔任新約舞流舞團經理期間，林氏監製多個深受好評的專業舞蹈製作，並策劃了多項獲獎的藝術教育項目，包括賽馬會「音語來回」舞蹈教育計劃及「十八有藝 - 社區演藝計劃」之荃灣《舞動天空之城》系列。她亦籌備多個國際舞蹈演出，包括 2020 奧斯陸 CODA 國際舞蹈節及 2024 Oslofjord Danser，以及香港節 2019 一藝匯上海等巡迴演出。



自 2021 年加入敲擊裏擔任創意監製以來，林氏負責策劃、製作及統籌多個跨界及特定場域的當代音樂項目，其代表性項目包括：日本越後妻有大地藝術祭 2023 — 香港部屋《裏·聽：山之音》和參與「亞藝無疆」藝術節，為香港西區海水配水庫量身打造的多媒體音樂旅程《空山新雨後》。林氏參與的項目足跡遍佈多個國際地標及藝術節，包括三藩市亞洲藝術博物館、天津茱莉亞學院、阿德萊德藝穗節及墨爾本 MPavilion（由安藤忠雄設計）等。

林氏於 2018 年畢業於香港中文大學，取得文化管理碩士學位，曾榮獲國際表演藝術協會 (ISPA) 獎助金 (2024–2026)，並現為該協會會友。

Shirley is an experienced arts administrator specializing in the planning and promotion of local and international performing arts projects. She currently serves as the Company Manager of Passoverdance, the Creative Producer of Toolbox Percussion, and an independent arts project producer.

During her tenure as the Company Manager of Passoverdance, Lam produced numerous professional dance productions and strategized several award-winning arts education programs, including Jockey Club "In Search of Voices in a Cramped City" Dance Education Programme and "18dART – Community Arts Scheme: Dance Up Hi! Contemporary Dance Project" series. She also organized various international performances, such as the 2020 CODA Oslo International Dance Festival, the 2024 Oslofjord Danser, and Hong Kong Week 2019 – Shanghai.

Since joining Toolbox Percussion as Creative Producer in 2021, Lam has executed and managed site-specific and cross-disciplinary arts projects. Her signature projects include A DOUBLE LISTEN: Yama no Oto at Hong Kong House at the 2023 Echigo-Tsumari Art Triennale in Japan and AFTERTHERAIN in the Asia+ Festival. The projects Lam has worked on have been featured at prominent international venues and festivals, including the Asian Art Museum in San Francisco, the Juilliard School Tianjin, the Adelaide Fringe Festival, and MPavilion in Melbourne (designed by Tadao Ando).

Lam graduated from The Chinese University of Hong Kong in 2018 with a Master's degree in Cultural Management. She was awarded the International Society for the Performing Arts (ISPA) Fellowship (2024–2026) and is currently a member of the organization.

監製 Producer

挪威 Norway

Kirre Q. Arneberg

Kirre Q. Arneberg 現為挪威國家舞蹈中心 (Dansens Hus) 的項目經理及挪威舞蹈網絡 (Dansnett Norway) 的全國協調員。她曾兩度擔任北歐冰熱舞蹈平台 (Ice Hot Nordic Dance Platform) 的項目經理，分別於 2014 年及最近的 2024 年。Arneberg 曾擔任 Ingun Bjørnsgaard Project 的總經理長達 10 年，並以製作人身份與多位挪威編舞家合作。自 2008 年挪威國家舞蹈中心開幕以來，Arneberg 一直擔任 CODA 奧斯陸國際舞蹈節及該中心各類項目的項目經理及協調員。



Arneberg 經常在挪威多所教育機構舉辦關於製作及製作人工作的研討會及講座，特別關注獨立表演藝術領域。她是一位受過專業訓練的舞蹈藝術家，畢業於 Jorunn Kirkenær 芭蕾舞學院，並在 BI 挪威商學院 (BI Norwegian Business School) 進修過行政及項目管理。此外，她曾在特羅姆瑟大學學院 (Tromsø University College) 修讀藝術與文化市場營銷、社會與文化政策，並完成了「女性藝術領導力課程」(Leadership Development Course Women of Art)。

Arneberg 自 2015 年起擔任 Sølvi Edvardsen 的製作人及行政經理。

Kirre Arneberg is a Project manager at Dansens Hus and National coordinator for Dansnett Norway. On two occasions, she has been the project manager for Ice Hot Nordic Dance Platform in 2014 and most recently in 2024. Arneberg has been the general manager of Ingun Bjørnsgaard Project for 10 years, in addition to collaborating with a number of Norwegian choreographers as a producer. Arneberg has been the project manager and coordinator for CODA Oslo International Dance Festival and for various projects at Dansens Hus since the opening in 2008. Arneberg gives workshops and lectures in topics related to production and producer work, with a particular focus on the independent performing arts field at several educational institutions in Norway. Arneberg is a trained dance artist from the Ballet Institute, Jorunn Kirkenær, and has a continuing education from BI Norwegian Business School in administration and project management. At Tromsø University College, she studied Marketing of Art and Culture, Society and Cultural Policy and has completed the Leadership Development Course Women of Art.

Arneberg has been the producer and administrative manager for Sølvi Edvardsen since 2015.

製作經理及舞台監督 Production Manager and Stage Manager

阿英 AY

2005 年畢業於香港演藝學院，主修舞台管理。對舞蹈藝術懷有情意結，除了專注為不同舞蹈演出擔任幕後製作及監督工作，還希望在舞蹈教育界盡一點綿力。

AY graduated from The Hong Kong Academy for Performing Arts in 2005, where she majored in Stage Management. The art of dance has a special place in her heart, and apart from dedicating herself to the production and stage management of dance performances, she is also keen to contribute to dance education.

執行舞台監督 Deputy Stage Manager

杜玲鋒
To Ling Fung Hermia

現為自由身舞台工作者。先後畢業於香港演藝學院舞台及製作藝術（榮譽）學士課程（主修舞台及項目管理）及香港中文大學文學碩士課程（主修文化管理）。

近期製作包括：大象創作《城市劇藝節 X 冚家拆》；三角關係《穿過沙漠另一邊的仙人掌》；窮人誌《啞爸》；風車草劇團《風車草黑心喜劇 Di-Dar》(Comeback)；Kendy Suen《天下太平——Open Lab Music Session》；方外無式《不存在...的》；劇毒試煉系列《荷李活有單大生意》及演讀劇場《蘇拉超人與索奇星怪的第 794 回》；康文署電影節目辦事處《電影的聲音》；朱啟軒《哈哈哈哈哈姆雷特》、Dimension Plus《維度漫步》、《再媒體重奏》；鄧樹榮戲劇工作室、香港舞蹈團：香港國際莎劇節《馬克白夫人》；香港粵劇藝術團《牡丹亭驚夢》；Face Productions “School of Rock”, “Sound of Music”, “Wizard of Oz”.

Hermia To graduated from the Hong Kong Academy for Performing Arts with a Bachelor of Fine Arts (Honours) Degree in Theatre and Entertainment Arts (majoring in Stage and Event Management) and the Chinese University of Hong Kong with a Master of Arts (majoring in Cultural

Management).

Recent productions include: Actor's Vision 'Lai's Story', Poor Guy Diary 'Who muted', Windmill Grass Theatre 'Di-Dar Comeback', 'Sound of Film', 'Hahahahamlet', Dimension Plus 'Dimension Flâneur', Project Playaround 'Remediation Ensemble', Hong Kong International Shakespeare Festival 'Lady Macbeth', City Chamber Orchestra of Hong Kong 'Shark Symphony', Face Productions 'School of Rock', 'Sound of Music', 'Wizard of Oz'.

項目主任及助理舞台監督 Project Officer and Assistant Stage Manager

李樂欣 Cola

畢業於香港城市大學創意媒體學院，游走於藝術行政與舞台技術之間的幕後工作者。曾任新約舞流全職助理舞台監督；現任職全職藝術行政主任，並持續以自由身身份參與各類舞台製作。

A graduate of the School of Creative Media at City University of Hong Kong, Li is an arts practitioner navigating the space between arts administration and stage technology. Following a tenure as a full-time Assistant Stage Manager for Passoverdance, she currently serves as a full-time Arts Administration Officer while continuing to support various stage productions as a freelance theatre worker.

燈光編程 Lighting Programmer

林耀俊 Lam Yiu Chun

畢業於香港演藝學院舞台及製作藝術學院，主修燈光設計。在學期間獲頒香港演藝學院獎學金及 Robe Lighting 獎學金。其畢業作品《群盲》獲頒第十三屆香港小劇場獎——最佳舞台美學設計及最佳整體演出。

除燈光設計外，亦積極參與不同類型的媒體創作。

Lam Yiu Chun graduated from the School of Theatre & Entertainment Arts at the Hong Kong

Academy for Performing Arts (HKAPA), majoring in Lighting Design. During his studies, he was awarded the HKAPA Scholarship and the Robe Lighting Scholarship. His graduation project, 'The Blinds', received The Best Theatre Design Award and The Best Overall Performance at the '13th Hong Kong Theatre Libre'.

In addition to lighting design, he is also actively involved in media and video design.

舞台助理
Stage Crew

陳健恆
Chan Kin Hang Kenneth

黃俊龍
Wong Chun Lung

鳴謝
Special Thanks

劉天明
Lau Tin Ming

陳穎思
Joyce Chan

3200K Productions



歲月如舞

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(Pewan Chow, Cally Yip, Pandora Sin)
Tue 10:30-12:30

P2A 公開課 Open Level (Cally Yip)
Mon 19:30-21:00

P2B 公開課 Open Level (Cherry Leung)
Tue 19:30-21:00

P2C 基礎課 Beginner Level (Szeling Wong)
Thur 19:30-21:00

P2D 身體訓練 (譜拉提) Pilates (Pandora Sin)
Sat 16:30-17:30

P3A 進階課程 Advanced (Cherry Leung)
Sat 10:30-12:00

P3B 中階課程 Intermediate (Sarah Lo)
Sat 12:00-13:30

P3C 初階課程 Elementary (Yon Jiang)
Fri 19:30-21:00

E1A 長者創意舞蹈 Elderly (Sarah Lo)
Mon 10:00-11:30

E1B 長者創意舞蹈 Elderly (Gabbie Chan)
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藝術顧問 黃大微

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《致：》
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日期
及時間

Date & Time

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2026年

10月18日

(日 Sun) 3pm

*設演後藝人談 Post-performance meet-the-artist session

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