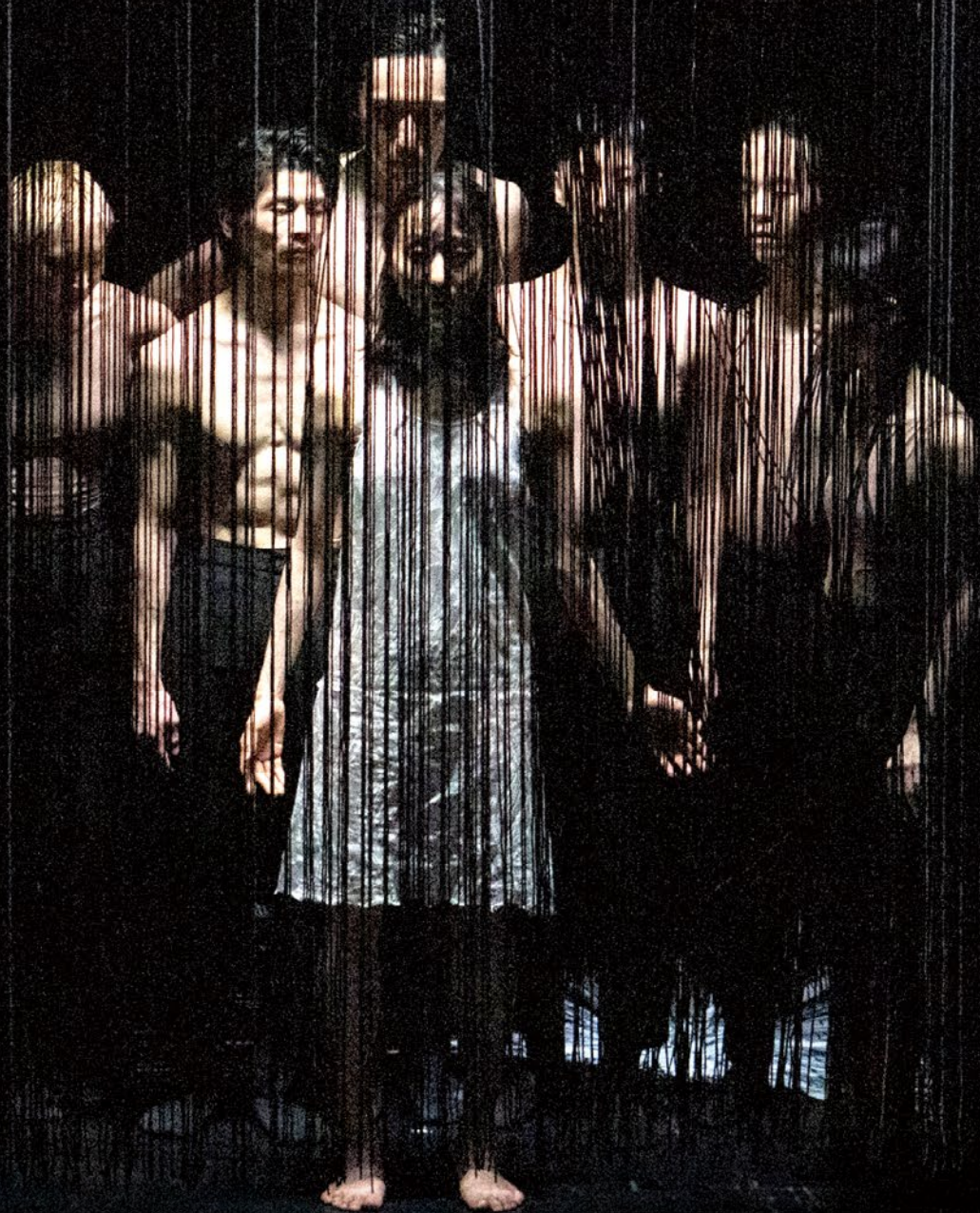


愛知縣藝術劇場 | 舞踊空間橫濱
Aichi Prefectural Art Theater | Dance Base Yokohama

 ASIFA
亞藝無疆

Rain



©Masoshi Hatoh / Courtesy of Aichi Prefectural Art Theater

10-11/11 (五 Fri - 六 Sat) 8pm
12/11 (日 Sun) 3pm

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

節目全長約 1 小時 20 分鐘，不設中場休息
Approx 1 hr 20 mins with no interval

觀眾務請準時入場，遲到者須待適當時候方可進場
Please arrive on time. Latecomers will only be admitted at a suitable break

11 月 10 日設演後藝人談
Meet-the-artist session after 10 Nov performance

場地規則 House Rules

- 節目開始前，請將手提電話轉為靜音模式，並關掉其他響鬧或發光的裝置，以免影響演出
To avoid disturbance, please set your mobile phone on silent mode and switch off other beeping or light emitting devices before the performance
- 節目進行時嚴禁拍照、錄音或錄影，謝幕時則可在不影響其他觀眾的情況下拍照留念
Photo-taking, audio or video recording is strictly prohibited when the performance is in progress while photo-taking without affecting others is allowed at curtain calls
- 請勿在場內飲食
Eating or drinking is not permitted in the auditorium

新視野藝術節銳意呈獻多元的當代藝術體驗。你的寶貴意見有助我們精益求精，請填寫網上問卷：
New Vision Arts Festival is dedicated to showcasing diverse contemporary artistic experiences.
Your feedback is invaluable in shaping the future of our festival. Fill in the questionnaire:
<https://forms.gle/ZTyfLsUmJFURZ1GD8>

如果黑雨過後 天永不放晴

地面的黑影，來自天上的烏雲。人類在狹縫中前行，如何超越自身背負的陰影？

改編自 20 世紀初英國小說家毛姆名著《雨》，一群對立的人被困在同一屋簷下，壓抑凝結成雨，在窒息的低氣壓中掙扎，衝突山雨欲來。編舞家鈴木竜編成回應當下的舞蹈作品。

當代藝術家大卷伸嗣的裝置《臨界之氣——重黑》把雨變得沉重具象，將一切吞噬，只餘舞者在黑壓壓的雨絲下糾纏。聲音藝術家 evala 則讓音符串成漫天雨幕，灑進觀眾心坎。黑雨過後，剩下潮濕的陰影。

這次新視野版本的演出中，兩位年輕舞者從新視野與香港演藝學院舞蹈學院合作的選拔脫穎而出，將與日本舞者一起踏上台板。

What if the sky never clears after the storm?

Shadows on the ground are cast by dark clouds in the sky. As people probe their way along a narrow crack, can they surpass the shadows they cast themselves?

Choreographer Ryu Suzuki adapts English writer Somerset Maugham's short story into a dance work that reflects our times. In Maugham's original, people at odds with each other are trapped under one roof waiting for the onslaught of torrential rain, emotionally tangled while suffocating in the limited space.

The literary metaphor of rain turns physical and overwhelming as contemporary artist Shinji Ohmaki brings an adaptation of his installation *Liminal Air – Black Weight* to the stage. What remains are dancers entwined in a sea of suspended black strands. Sound artist evala transforms musical tones into raindrops that touch our hearts. Even after a downpour, shadows linger on.

In the upcoming edition, the Japanese cast is joined by two young dancers selected by audition organised by New Vision Arts Festival and the School of Dance, the Hong Kong Academy for Performing Arts.



導演的話

毛姆在其回憶錄《毛姆文學課》中寫道：「我想探索我是否自由的個體，還是按照個人意志塑造自我只是一種幻覺；我想知道生命本身有沒有意義，還是我必須努力賦予它意義。」

儘管毛姆對決定論似乎持相當悲觀的看法，但我們仍能從他留下的文字和描繪的角色中感受到他對「自主存在」微弱的渴望。

毛姆的原著故事充滿「存在但無形的力量」，這些「力量」壓迫和束縛著那些努力成為自由個體的角色。即使這個故事寫於一百年前，時至今日我們仍然面對這些「力量」。

《RAIN》描繪的雨象徵著這種無形的「力量」。我們無法直接抓住雨水本身，只能間接地感知它：因潮濕而感到陰鬱；因濕掉的襪子而感到不適；因為屋頂上的雨滴聲而無法入睡。然而，雨水仍然濕透我們的身體並滲入內心。

也許毛姆想描繪這些無形的「力量」，以及人類如何受其影響和因而變得脆弱。

鈴木竜
導演 / 編舞

Director's Note

In his memoir *The Summing Up*, W.S. Maugham wrote, "I wanted to discover whether I was a free agent or whether my feeling that I could mould myself according to my will was an illusion; I wanted to know whether life had any meaning or whether it was I that must strive to give it one."

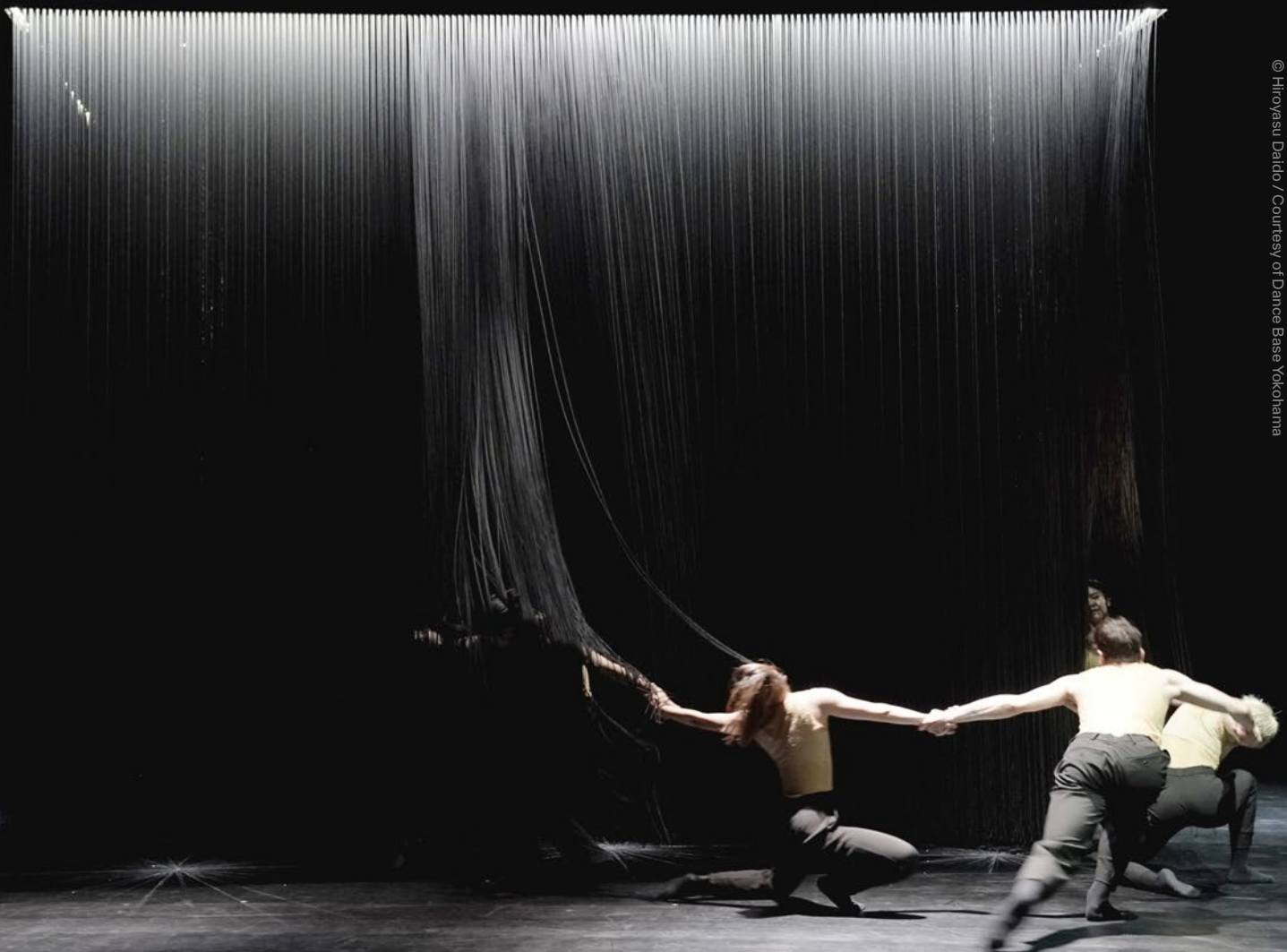
Although Maugham seems to have arrived at a rather pessimistic take on determinism, one can still sense his faint desire to "be an autonomous being" through the words he left behind and the characters he depicted in his stories.

Maugham's story is full of "forces that are present but invisible". These "forces" oppress and bind the characters, who strive to be a free agent. Even 100 years after the story was written, these "forces" still confront us today.

The rain depicted in *RAIN* seems to symbolise this invisible "force". We cannot grasp rain as rain itself. We can only perceive it indirectly: feeling gloomy because of the humidity, feeling uncomfortable because of wet socks, and being unable to sleep because of the drumming sounds on the roof. Yet, rain still makes our bodies wet and seeps into our hearts.

Maybe Maugham wanted to depict these invisible "forces" and how they affected and how vulnerable humans are to them.

Ryu Suzuki
Direction / Choreography



導演 / 編舞
Direction / Choreography

鈴木竜 Ryu Suzuki *

舞台美術
Scenography

大巻伸嗣 Shinji Ohmaki

音樂
Music

evala

舞者
Dancers

土本花 Hana Tsuchimoto *

戸田祈 Inoru Toda *

畠中真濃 Mano Hatanaka *

堀川七菜 Nana Horikawa *

Geoffroy Poplawski

山田怜央 Reo Yamada

張曉生 Ray Cheung

張雨桐 Zhang Yutong

藝術總監
Artistic Director

唐津絵理 (愛知縣藝術劇場 / 舞踊空間横濱)
Eri Karatsu (Aichi Prefectural Art Theater /
Dance Base Yokohama)

技術總監
Technical Director

世古口善徳 (愛知縣藝術劇場)
Yoshinori Sekoguchi (Aichi Prefectural Art Theater)

燈光總監 / 設計
Lighting Director / Design

高田政義 Masayoshi Takada (RYU)

燈光控制 / 設計
Lighting Operator / Design

上田剛 Go Ueda (RYU)

音響
Sound System Designer

久保二郎 Jiro Kubo (ACOUSTIC FIELD)

舞台監督
Stage Manager

川上大二郎 Daijiro Kawakami

守山真利恵 Marie Moriyama

舞台助理
Stage Crew

(株) ステージワーク URAK
Stage Work URAK

服裝
Costume

渡辺慎也 Shinya Watanabe

劇場構作
Research / Composition

丹羽青人 Haruto Niwa *

監製
Producer

勝見博光 Hiromitsu Katsumi *

國際統籌
International Coordinator

二河茉莉香 Marika Niko *

行政
Administrator

田中希 Nozomi Tanaka *

* 舞踊空間横濱 Dance Base Yokohama



© Hiroyasu Daido / Courtesy of Dance Base Yokohama

舞踊空間橫濱

2020年6月於橫濱成立，為文化藝術愛好者及社區人士而設的舞蹈空間。舞團致力創作以舞蹈為中心的表演藝術作品，策劃並舉辦工作坊與實驗演出，邀請國際藝術家和藝團參與，並開展舞蹈典藏項目。舞團致力促進編舞家與舞者等藝術家之間，以及跨界創作人、藝評人、研究人員、製作人員和觀眾之間的交流。

藝術總監唐津繪理（愛知縣藝術劇場執行監製）積極改善舞蹈和表演藝術的工作環境，保障藝術家、舞者及員工的權益，以及制定觀眾及市場拓展策略。2020年，舞踊空間橫濱「將舞蹈擴展至社會」的概念贏得日本優良設計獎。2021年，舞團標誌入圍東京字體指導俱樂部獎。



Dance Base Yokohama

Dance Base Yokohama (DaBY) opened its doors as a dancehouse in Yokohama in June 2020 to art and culture lovers and the local community. With the purpose of creating performing artworks centred around dance, DaBY plans and organises workshops and experimental tryout performances, features international artists and companies and conducts dance archival projects. It aims to facilitate exchanges not only between artists such as choreographers and dancers but also between multidisciplinary creators, critics, researchers, production staff and audience members.

Eri Karatsu (Executive Producer of Aichi Prefectural Art Theater) serves as the Artistic Director of DaBY. She is dedicated to improving the working environment for dance and performing arts, protecting the rights of artists, dancers and staff members, and building strategies to expand audience and market. In 2020, DaBY's concept of "open dance up to society" was recognised and awarded the Good Design Award. The company's logo was selected for the Tokyo TDC Annual Awards 2021.

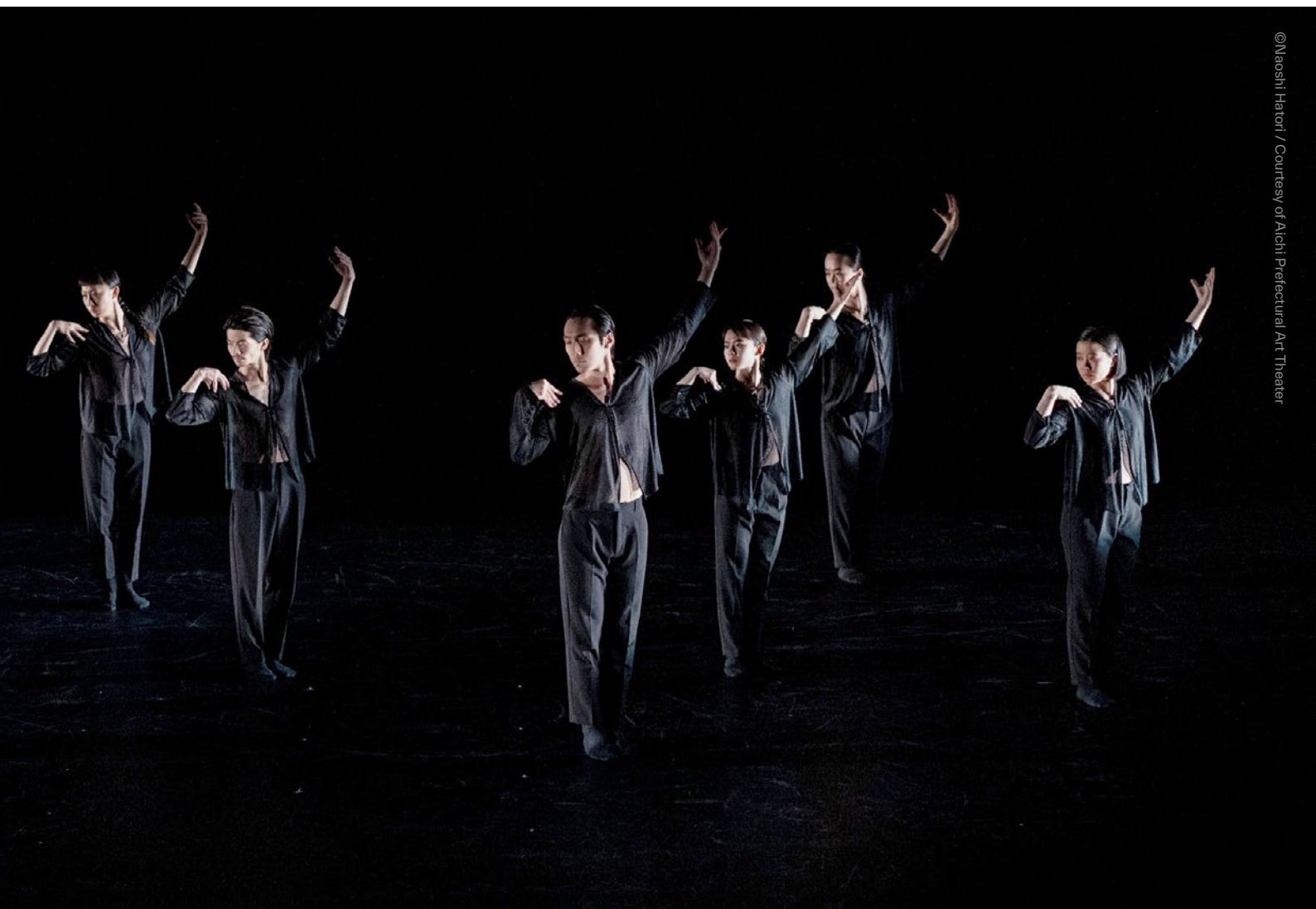
愛知縣藝術劇場

位於名古屋市榮區，為愛知縣藝術中心一部分。劇場設有三個表演空間，是縣內其中一個大型劇場及藝術文化綜合場地。1992 年成立以來，劇場舉辦各類舞蹈演出，亦適用於舉辦大型歌劇或芭蕾舞劇。主劇院參照歐洲劇院設計（設 2 480 個座位）；音樂廳配備有管風琴，適合古典音樂演出（設 1 800 個座位）；迷你黑盒劇場作為一個靈活場地，適合各種創意展示（最多可容納 330 個座位）。愛知縣藝術劇場利用愛知縣藝術中心的設施和優勢，積極拓展跨領域的舞蹈、音樂和電影合作活動。

Aichi Prefectural Art Theater
愛知県芸術劇場

Aichi Prefectural Art Theater

One of the largest theatres in Aichi Prefecture with three halls within the Aichi Arts Center, the Aichi Prefectural Art Theater is an arts and culture complex in Sakae District of Nagoya City. Since its opening in 1992, the theatre has staged various dance performances and is well-equipped to host full-scale operas and ballets. The theatre complex includes the Main Theater (2 480 seats), reminiscent of a European theatre; the Concert Hall (1 800 seats) with a pipe organ ideal for classical music; and the Mini Theater (up to 330 seats) that can be used as a flexible venue for creative expression. The Aichi Prefectural Art Theater has been active in promoting multidisciplinary dance, music and film collaboration, utilising the facilities and resources of the Aichi Arts Center.





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導演 / 編舞
Direction / Choreography

鈴木竜
Ryu Suzuki

舞踊空間橫濱副編舞，出生於日本橫濱，後入讀英國蘭伯特芭蕾舞和現代舞學校。曾參演艾甘·漢、徹卡奧維·菲利普·德庫弗、Inbal Pinto / Avshalom Pollak、Ella Rothschild、平山素子、近藤良平、小夙健太及夏木麻里的作品。於 2017 年 Yokohama Dance Collection 舞蹈大賽，成為首位榮獲三個獎項的藝術家，包括「法國大使館青年編舞家獎」。其編舞作品曾在日本國內及海外不同地方公演。

鈴木竜教授年輕芭蕾舞舞者當代舞及為他們編舞，並帶領多位舞者於日本全國及國際比賽獲獎。

曾為舞踊空間橫濱創作三部作品，包括 2021 年於愛知縣藝術劇場首演、並於神奈川藝術劇場重演的《When will we ever learn?》。2022 年首次獲委約於歐洲編舞。

Dance Base Yokohama (DaBY) Associate Choreographer. Born in Yokohama. He later studied at the Rambert School of Ballet and Contemporary Dance in the UK. He has performed in works by Akram Khan, Sidi Larbi Cherkaoui, Philippe Decouflé, Inbal Pinto / Avshalom Pollak, Ella Rothschild, Motoko Hirayama, Ryohei Kondo, Kenta Kojiri and Mari Natsuki. He was the first one to take home three awards at the Yokohama Dance Collection 2017 Competition, including the "French Embassy Prize for Young Choreographer". His choreographic works has been performed in and out of Japan.

He has choreographed and taught contemporary dance to young ballet dancers participating in competitions within Japan and internationally, leading many to win prizes.

At DaBY, he created three works including *When will we ever learn?* in 2021, which premiered at Aichi Prefectural Art Theater and was restaged in Kanagawa Arts Theater. He created his first commissioned choreography in Europe in 2022.



©paul barbara. where they create

舞台美術
Scenography

大卷伸嗣
Shinji Ohmaki

日本岐阜縣出生，透過作品思考「存在」的意義，同時探究外在世界的環境和其他事物，內在世界的記憶和意識，以及身體在內外兩者之間的關係。嘗試創造具代表性的時空，靠近三者之間搖擺不定、模糊並難以捉摸的「存在」。

現正舉行個人展覽《靈韻之光》(成都 A4 美術館, 2023 年) 及《真空漲落》(日本國立新美術館, 2023 年)。過往個人展覽包括《存在の細語》(台北關渡美術館, 2020 年); 《凝視墜落之處》(東京知弘美術館, 2018 年); 《臨界之氣的浮動——存在》(巴黎塞夫勒路愛馬仕旗艦店, 2015 年); 《分秒與永恆》(新加坡愛馬仕三樓展演空間, 2012 年); 《存在的證明》(箱根雕刻森林美術館, 2012 年), 以及《迴響——無限》(東京資生堂畫廊, 2005 年)。曾參與多個國際展覽, 包括愛知三年展 (2016 年)、越後妻有大地藝術祭 (2014 年起)、亞太當代藝術三年展 (2009 年) 及橫濱三年展 (2008 年)。近期作品包括《freeplus x HEBE x 大卷伸嗣》(上海興業太古匯, 2019 年); Yokohama Dance Collection 《Futuristic Space》(橫濱紅磚倉庫, 2019 年), 以及《路易威登 2016-17 巴黎秋冬男裝》(巴黎安德烈 - 雪鐵龍公園, 2016 年)。

Originally from Gifu, Japan. He works with the question "what is existence?". He explores the relationship between the external world of the environment and others, the internal world of memory and consciousness, and the body that lies between the two. He attempts to create an embodied time and space to approach the ambiguous and elusive "existence" that fluctuates between the three.

His ongoing solo exhibitions are *The Depth of Light* (A4 Art Museum, Chengdu, 2023) and *Interface of Being* (National Art Center, Tokyo, 2023). Past solo exhibitions include *Rustle of Existence* (Kuandu Museum of Fine Arts / Taipei, 2020); *Where the Gaze Falls* (Chihiro Art Museum Tokyo, 2018); *Liminal Air Fluctuation - existence* (Hermès store on Rue de Sèvres / Paris, 2015); *MOMENT AND ETERNITY* (Third Floor - Hermès / Singapore, 2012); *PROOF OF EXISTENCE* (The Hakone Open-Air Museum, 2012) and *ECHOES - INFINITY* (Shiseido Gallery, 2005). He has been part of various international exhibitions such as the Aichi Triennale (2016), Echigo-Tsumari Art Triennale (2014-), Asia Pacific Triennial of Contemporary Art (2009) and Yokohama Triennale (2008). More recent works include *freeplus x HEBE x Shinji Ohmaki* (HKRI Taikoo Hui / Shanghai, 2019), *Futuristic Space* at the Yokohama Dance Collection (Yokohama Red Brick Warehouse, 2019) and Louis Vuitton 2016-17 Fall / Winter Men's Collection (Parc-André-Citroën / Paris, 2016).



©Susumu Kunisaki

音樂
Music

evala

作曲家及聲音藝術家，「See by Your Ears」項目發起人，發掘聽覺潛在的可能性。一直創作前衛電子音樂作品，透過其獨特的「空間構成」配以 3D 音響系統及新樂器探索聽覺體驗。

2020 年，以「隱形戲院」概念為基礎的全黑聲音影院體驗作品《Sea, See, She - To you, who is yet to come》首次公演，並贏得第 24 屆日本新媒體動漫藝術節傑出獎。2021 年憑 3D 沉浸式音訊專輯《Chosho Hakkei in Rittor Base - HPL ver》獲得電子藝術大獎榮譽獎。近期作品包括《Alaya Crossing》（世界遺產奈良藥師寺，2022 年）；《Inter-Scape 22》（東京都庭園美術館，2022 年）；《Haze》（十和田市現代美術館，2020 年）；以索尼空間音頻技術 Sonic Surf VR 製作的 576ch 沉浸式聲景《Acoustic Vessel Odyssey》（SXSW 藝術節，美國奧斯汀，2018 年）；《Our Muse》（韓國國立亞洲文化殿堂，2018 年）及《Otocyon Megalotis》（Sonar+D，巴塞隆拿，2017 年）。《Our Muse》及《Otocyon Megalotis》目前於東京互通中心週年展《Shapes of Things》展出（2023 年）。

Composer and sound artist. Founder of "See by Your Ears" which explores the dormant possibilities in hearing. He has been creating edgy works of electronic music and exploring auditory experiences through his unique "spatial composition" with the use of 3D sound systems as new instruments.

In 2020, he premiered *Sea, See, She - To you, who is yet to come* based on the concept of "invisible cinema", a sound-only cinema experience set in complete darkness. He received the Excellence Award at the 24th Japan Media Arts Festival for this work. In 2021, he received the Prix Ars Electronica Honorary Mention for his 3D immersive audio album *Chosho Hakkei in Rittor Base - HPL ver*. Recent works include *Alaya Crossing* (the World Heritage Site of Yakushiji Temple, 2022); *Inter-Scape 22* (Tokyo Metropolitan Teien Art Museum, 2022); *Haze* (Towada Art Center, 2020); *Acoustic Vessel Odyssey*, a 576ch immersive audio soundscape with SONY Sonic Surf VR (South by Southwest, Austin, USA, 2018); *Our Muse* (Asia Culture Center, Korea, 2018) and *Otocyon Megalotis* (Sonar+D, Barcelona, 2017). *Our Muse* and *Otocyon Megalotis* are also currently being exhibited in ICC Annual 2023: *Shapes of Things* (NTT InterCommunication Center, Tokyo, 2023).



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藝術總監
Artistic Director

唐津絵理
Eri Karatsu

愛知縣藝術劇場執行監製及舞踊空間橫濱藝術總監。於御茶之水女子大學修讀舞蹈及舞蹈教育，畢業後在原校人文及科學研究院攻讀碩士學位。累積一定舞台經驗後，1993 年獲愛知藝術文化中心聘用為日本首位舞蹈策展人。2000 年於愛知縣藝術推廣服務獲頒首個朝日舞台藝術賞，於 2021 年開始從事目前的工作。2010 至 2016 年間曾任愛知三年展策展人（表演藝術部），製作並引入二百多部作品，涵蓋大型國際項目到實驗創作。創辦舞踊空間橫濱以來積極改善舞蹈和表演藝術的工作環境，保障藝術家、舞者及員工的權益，以及制定觀眾及市場拓展策略。令和四年（2022 年）獲日本文部科學省頒發第 73 屆「藝術選獎文部科學大臣賞（藝術發展）」，曾著有《L'intelligence du corps》。

Executive Producer of Aichi Prefectural Art Theater and Artistic Director of Dance Base Yokohama. Karatsu studied Dance and Dance Education at Ochanomizu University and pursued her master's degree at the Graduate School of Humanities and Sciences there. After some experience on stage herself, she started working as the first ever dance curator in Japan at the Aichi Arts Center from 1993. In 2000, she received the first Asahi Performing Arts Award at the Aichi Prefectural Arts Promotion Service. She started her current work in 2021. She was a curator (in the performing arts division) for the Aichi Triennale from 2010 to 2016. She has produced and presented more than 200 works, spanning from large-scale international projects to experimental creations. Since founding DaBY, she has been actively involved in improving the work environment for dance and performing arts, protecting the rights of artists, dancers and staff members, and building strategies to expand audience and market. In 2022, she received the Reiwa 4 (73rd) Minister of Education, Culture, Sports, Science and Technology's Art Encouragement Prize (Development of the Arts). Her written work includes her book, *L'intelligence du corps*.



舞踊空間橫濱常駐舞者，來自日本岐阜縣。四歲開始學習古典芭蕾舞，後接觸當代舞。與舞踊空間橫濱常駐藝術家柿崎麻莉子、小暮香帆及中村蓉同為 Getsumen Chakuriku 節目的成員，嘗試從舞蹈中尋求真實和新的身體形態。

DaBY Resident Dancer. Originally from Gifu, Tsuchimoto started learning classical ballet at the age of four and later came across contemporary dance. She is a member of Getsumen Chakuriku with DaBY Resident Artist Mariko Kakizaki, Kaho Kogure and Yo Nakamura. She seeks to encounter the authentic body and the new body in her dance.

舞者
Dancer

土本花
Hana Tsuchimoto



舞踊空間橫濱常駐舞者，1993 年出生於日本大阪。曾參與 Paul Julius、三崎彩、宮本亞門、Jiri Pokorny、高原伸子、達米安·賈萊及名和晃平等編舞家及藝術家的創作及作品。

DaBY Resident Dancer. Born in 1993 and originally from Osaka, Toda has participated in the works and creations of Paul Julius, Aya Misaki, Amon Miyamoto, Jiri Pokorny, Nobuko Takahara, Damien Jalet and Kohei Nawa.

舞者
Dancer

戶田祈
Inoru Toda



舞者
Dancer

島中真濃
Mano Hatanaka

舞踊空間橫濱常駐舞者，來自日本東京，畢業於御茶之水女子大學舞蹈及舞蹈教育學系。參演多個舞踊空間橫濱作品，與小尻健太、鈴木竜、Jiri Pokorny 及原沙織等藝術家合作，亦曾參演女屋理音的作品。島中真濃亦開始製作原創作品，以此方式重新思考其動作和藝術作品的真實性。

DaBY Resident Dancer. Originally from Tokyo, Hatanaka graduated from the Dance and Dance Education programme at Ochanomizu University. She has performed in DaBY's projects, working with artists such as Kenta Kojiri, Ryu Suzuki, Jiri Pokorny and Saori Hala. She has also participated in works by Onaya Rion. She began to make original works as a way to reconsider the reality of her movements and artworks.



舞者
Dancer

堀川七菜
Nana Horikawa

舞踊空間橫濱常駐舞者，五歲開始學習古典芭蕾舞，12歲起於日本 Symphony Ballet Studio 學習古典芭蕾舞及當代舞。曾在日本國內外比賽中奪得多個大獎，並於 Brilliant Stars Ballet Competition 當代舞組別示範影片中表演。現於 Symphony Ballet Studio 任教，致力結合古典芭蕾舞及當代舞。

DaBY Resident Dancer. Horikawa started classical ballet at the age of five and studied classical ballet and contemporary dance at Symphony Ballet Studio at the age of 12. She has won many top prizes within Japan and at international competitions, and danced for demonstration videos in the Brilliant Stars Ballet Competition for the contemporary division. She teaches at Symphony Ballet Studio and aims to combine classical ballet and contemporary dance.



舞者
Dancer

Geoffroy Poplawski

入讀瑞士洛桑 Rudra Béjart 舞蹈學校和法國康城 Rosella Hightower 高等舞蹈學校，曾參演莫里斯·貝嘉、克里斯托弗·馬約、Claude Brumachon、Davide Bombana 及 Julien Ficelli 等著名編舞家的作品。2011 年起與編舞家林美虹於德國和奧地利共事。曾飾演主要角色並負責編舞的作品包括《羅密歐與朱麗葉》(飾演羅密歐)、《胡桃夾子》(飾演胡桃夾子)、《小美人魚》(飾演艾瑞克王子)、《天鵝湖》及其他原創作品。於奧地利林茲國家劇院舞團工作五年後，加入德國 Nanine Linning Dance Company，於 2018 年移居日本。在新潟 Noism Company 工作四年並體驗日本文化及舞蹈美學。曾參演金森穰、森優貴及山田云多部作品。現居於日本，為自由身編舞家及舞者。

Studied at Rudra Béjart School Lausanne and Rosella Hightower in Cannes, Poplawski performed in works by famous choreographers such as Maurice Béjart, Jean-Christophe Maillot, Claude Brumachon, Davide Bombana and Julien Ficelli. In 2011, Poplawski started working in Germany and Austria with choreographer Mei Hong Lin. He danced major roles and choreographed in *Romeo and Juliet* (as Romeo), *The Nutcracker* (as Nutcracker), *The Little Mermaid* (as Prince Eric), *Swan Lake*, and other original productions. After five years in TANZLIN.Z, Austria, he joined Nanine Linning Dance Company in Germany for a year before moving to Japan in 2018. He worked with Noism Company in Niigata for four years, where he experienced the Japanese culture and dance aesthetics. He appeared in various works from Kanamori Jo, as well as Mori Yuki and Yamada Un. He now works as a freelance choreographer and dancer in Japan.



舞者
Dancer

山田怜央
Reo Yamada

2004 年出生於日本愛知縣，2011 年開始接觸嘻哈舞，2017 年開始跳爵士舞，並被其豐富的表演方式吸引。善於充分利用自身靈活性和體質能力呈現充滿活力的動作，在不同種類比賽中奪取個人及團隊獎項。2020 年開始學習當代舞，並參演小暮香帆編舞作品《Rojo no Hoseki》，以及鈴木竜執導及編舞作品《Proxy》(舞踊空間橫濱製作)。2022 年加入 Moonlight Mobile Theater，現擔任舞者、編舞及跳舞導師。

Born in 2004 in Aichi, Yamada started learning hip hop in 2011 and jazz in 2017, fascinated by its range of expression. He fully takes advantage of his flexibility and physical ability to produce dynamic movements and has received awards as a team and as an individual in various competitions. In 2020, Yamada began studying contemporary dance and performed in *Rojo no Hoseki* choreographed by Kaho Kogure and *Proxy* directed and choreographed by Ryu Suzuki (produced by DaBY). Since 2022, Yamada has joined the Moonlight Mobile Theater. Currently works as a dancer, choreographer and dance instructor.



舞者
Dancer

張曉生
Ray Cheung

舞蹈工作者。畢業於香港演藝學院，主修現代舞。近年曾參與毛維《狂人派對》（中國內地巡演）、麥卓鴻《遺角》及《餘·像》；澳洲編舞家史蒂芬妮·雷克《無極》；西班牙現代舞編舞家邱晉樂《樹之歌》及《Lost Paradise》；英國編舞家麥麗娜《Curl》及《The Magnificent Orange Tree》；以及古巴編舞家尚迪詩《The Closest Knot》。

張氏近年編舞作品包括《途》（2022）、《本能》（2023）及《冥幻》（2023）。其中《冥幻》更獲邀到不同舞蹈週參與演出。

Dance professional. Cheung graduated from the Hong Kong Academy for Performing Arts, majoring in contemporary dance. Recently, Cheung has participated in works include touring of *Dance Me to the End of Night* by Mao Wei (China tour); *Remnants and The Last Stone* by Kelvin Mak; *Colossus* by Stephanie Lake (Australia); *I Will Jump Over the Fire* and *Lost Paradise* by Jorge Jauregui Allue (Spain), *Curl* and *The Magnificent Orange Tree* by Leila McMillan (London), as well as *The Closest Knot* by Judith Sanchez Ruiz (Cuba).

His recent choreographic works include *Destiny* (2022), *Instinct* (2023) and *Behind* (2023), among which *Behind* has been invited to in various dance festivals.



舞者
Dancer

張雨桐
Zhang Yutong

生於青海，現就讀香港演藝學院舞蹈藝術碩士課程。2013年參與中國舞蹈家協會培青計劃創作營。2021年榮獲四川省優秀畢業生並連續四年獲得獎學金。2023年參與 Rafael Lozano-Hemmer 香港個人展覽「生物特徵劇場」中的即興演出，同年參演毛維《狂人派對》（中國內地巡演）。創作的舞蹈影像作品《我愛你愛我》入選第20屆廣東現代舞週「萬千影像」版塊。曾參演楊暢《大樹底下好乘涼》，於中國舞蹈家協會「深入生活，紮根人民」采風創作作品及第13屆中國舞蹈荷花獎展演。編舞作品《Hello.....》於第18屆廣東現代舞蹈週展演；編舞作品《歸》獲評為青海省優秀作品代表。曾擔任新疆大劇院舞劇《玉禪》聯合編導，以及青海省國際飛行節開幕式導演。

Born in Qinghai, Zhang is currently studying for a Master of Fine Arts in Dance at the Hong Kong Academy for Performing Arts. She participated Chinese Dance Association's "Youth Training Plan-Creation Camp" in 2013. She was awarded the Outstanding Graduate of Sichuan Province in 2021 and received scholarships for four consecutive years.

In 2023, she performed in an improvisation performance in "Biometric Theatre", the solo exhibition of Rafael Lozano-Hemmer in Hong Kong. In the same year, she performed in Mao Wei's work *Dance Me to the End of Night* (China tour). She is featured in dance film *I Love You Love Me* which has been selected for the 20th Guangdong Dance Festival.

She performed in Yang Chang's work *Under the Big Tree*, presented in the Chinese Dance Association's "Deeper into Life, Rooted in the People" showcase, and the showcase in the 13th Chinese Dance Lotus Award. Her credits as choreographer include *Hello....* (18th Guangdong Dance Festival); *Return* (selected as the representative of outstanding works of Qinghai Province) and *Jade Zen* (co-choreographer, Xinjiang Grand Theatre). She was also the Director of the opening ceremony of the Qinghai International Flight Festival.

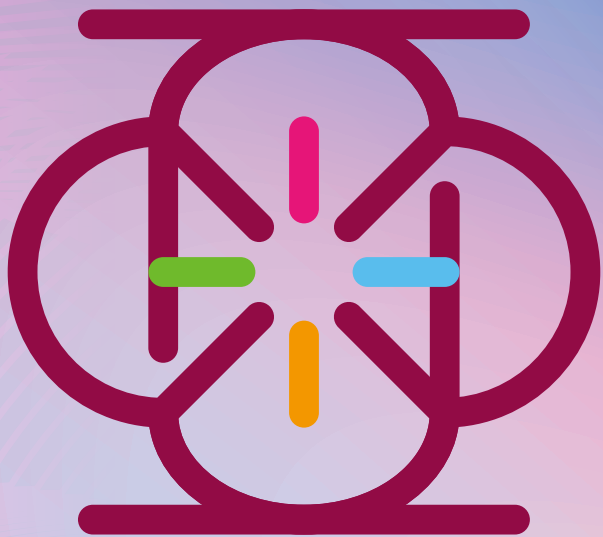


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