

**SW
E
AT**

SWEAT

HONG KONG
INTERNATIONAL

DANCE WORKSHOP FESTIVAL

20
25

The Hong Kong Academy for Performing Arts

Programme

SWEAT Hong Kong International Dance Workshop Festival 2025

Cultural Sequences: Asia Pacific Choreographic Discovery




Table of Content

<i>Conference Calendar</i>	1
<i>Directors Notes</i>	5
<i>Keynote Speech by Tang Fu-kuen</i>	7
<i>Lecture Performance by AΦE</i>	9
<i>Paper Presentation A - The Body and Technology: Mediations, Transformations, Resonances, and the Self</i>	12
<i>Paper Presentation B - Choreographic Regeneration, Delocalisation, and Experimentation in China</i>	18
<i>Paper Presentation C - Asian Expressions: Trauma, Survival, and the Spiritual</i>	24
<i>Paper Presentation D - A Choreography of Pedagogies: International Relations, Communities, and Contexts</i>	30
<i>Paper Presentation E - Confluences: Choreographies of Change in Korea</i>	36
<i>Paper Presentation F - Choreographic Futures: AI, Platforms and Creative Agency</i>	42
<i>Paper Presentation G - Confluences: Choreographic Practices at the Intersection of East and West</i>	48
<i>Paper Presentation H - History, Culture, Memory, Heritage</i>	54
<i>Paper Presentation I - Embodied Poetics: Choreography, Nature, and the Vulnerable Body</i>	61
<i>Paper Presentation J - A Choreography of Pedagogies: Creative and Somatic Practices</i>	67
<i>Paper Presentation K - Laban in Practice: The body, Pedagogy, and Creativity</i>	73
<i>Paper Presentation L - Emerging Scholars: Pedagogical Innovation</i>	79
<i>Paper Presentation M - Emerging Scholars: Creative Practices</i>	86
<i>Dance Lecture Demonstration A - Dance Creation & Aesthetic Exploration</i>	92
<i>Dance Lecture Demonstration B - Cultural Landscapes: Dancing Through Time and Place</i>	97
<i>Dance Lecture Demonstration C - Choreographic Meditations</i>	102
<i>Dance Lecture Demonstration D - Embodying Cultural Knowledges through Dance</i>	106
<i>Dance Lecture Demonstration E - Physical Narratives: Choreography, Memory, and Expression</i>	111
<i>Dance Lecture Demonstration F - Collaborative Creation, Influences and Relationships</i>	116
<i>DanceTECH Showcase A - ‘Phygital Movement’: Fusing Technology and Dance</i>	121
<i>DanceTECH Showcase B - Choreography in the Digital Realm</i>	125
<i>DanceTECH Showcase C - A Dual Exploration of Memory Traces and Modern Illusions</i>	129
<i>DanceTECH Showcase D - Cyber Choreography: Creating in Virtual World</i>	133
<i>Dance Reflections Choreographic Residency Project</i>	137
<i>Lecture Demonstration by Mui Cheuk-yin</i>	141
<i>Concluding Comments by Jiang Dong</i>	143
<i>CollabAsia Project</i>	145
<i>Chinese Folk Dance Research and Choreography Project</i>	148
<i>Seminar/Workshop</i>	151
<i>ArtsCross Hong Kong 2025</i>	154

Day 1

18 June 2025

	Hong Kong Jockey Club Amphitheatre	Dance Studio 5, 3/F	Dance Studio 7, 3/F
10:00am - 10:20am	Opening Remarks		
10:20am - 11:05am	Keynote Speech: Dance To Doubt: Toward the Non-Standard		
11:05am - 11:55am	Lecture Performance: LILITH.AI		
12:00am - 2:00pm	Lunch		
2:00pm - 3:30pm	Paper Presentation: The Body and Technology: Mediations, Transformations, Resonances, and the Self	Paper Presentation: Choreographic Regeneration, Delocalisation, and Experimentation in China	Paper Presentation: Asian Expressions: Trauma, Survival, and the Spiritual
3:30pm - 4:00pm	Coffee Break		
4:00pm - 5:30pm	Paper Presentation: A Choreography of Pedagogies: International Relations, Communities, and Contexts	Paper Presentation: Confluences: Choreographies of Change in Korea	Paper Presentation: Choreographic Futures: AI, Platforms and Creative Agency

	Paper Presentation
	Lecture Demonstration
	DanceTECH Research Showcase

Day 2

19 June 2025

	Hong Kong Jockey Club Amphitheatre	Dance Studio 5, 3/F	Dance Studio 7, 3/F	Dance & Technology Lab, 5/F, TML Artist Block
9:00am - 10:30am	Lecture Demonstration: Dance Creation & Aesthetic Exploration	Paper Presentation: Confluences: Choreographic Practices at the Intersection of East and West	Paper Presentation: History, Culture, Memory, Heritage	
10:30am - 11:00am	Coffee Break			
11:00am - 12:30pm	Lecture Demonstration: Cultural Landscapes: Dancing Through Time and Place	Paper Presentation: Embodied Poetics: Choreography, Nature, and the Vulnerable Body	Paper Presentation: A Choreography of Pedagogies: Creative and Somatic Practices	
12:30pm - 2:00pm	Lunch			
2:00pm - 3:30pm	Lecture Demonstration: Choreographic Meditations	Paper Presentation: Laban in Practice: The body, Pedagogy, and Creativity	Paper Presentation: Emerging Scholars: Pedagogical Innovation	DanceTECH Research Showcase: 'Phygital Movement': Fusing Technology and Dance
3:30pm - 4:00pm	Coffee Break			
4:00pm - 5:30pm	Lecture Demonstration: Embodying Cultural Knowledges through Dance			DanceTECH Research Showcase: Choreography in the Digital Realm

	Hong Kong Jockey Club Amphitheatre	Hong Kong Jockey Club Amphitheatre Podium	Dance Studio 5, 3/F	Lobby, G/F	Dance & Technology Lab, 5/F, TML Artist Block
9:00am - 10:30am	Lecture Demonstration: Physical Narratives: Choreography, Memory, and Expression		Paper Presentation: Emerging Scholars: Creative Practices		DanceTECH Research Showcase: A Dual Exploration of Memory Traces and Modern Illusions
10:30am - 11:00am	Coffee Break				
11:00am - 12:30pm	Lecture Demonstration: Collaborative Creation, Influences and Relationships				DanceTECH Research Showcase: Cyber Choreography: Creating in Virtual World
12:30am - 2:30pm	Lunch			Book Launch (12:45pm - 1:15pm)	
2:30pm - 3:20pm	Open Studio Sharing and Artist Dialogue: Dance Reflections Choreographic Residency Project				
3:20pm - 3:50pm	Lecture Demonstration: Searching for Identity				
3:50pm - 4:10pm	Concluding Comments				
4:10pm - 4:20pm	Closing Remarks				
4:30pm - 5:30pm		Open Studio Sharing: CollabAsia Project			

World Dance Alliance
Open Studio Sharing
Seminar/Workshop

Day 4

21 June 2025

Add-on programmes

	Hong Kong Jockey Club Amphitheatre	Dance Studio 5, 3/F	Dance Studio 6, 3/F	Dance Studio 7, 3/F
9:30am - 11:00am		World Dance Alliance Asia-Pacific Executive Board Meeting		
11:00am - 12:00pm		World Dance Alliance Asia-Pacific AGM		
12:00pm - 1:00pm			Open Studio Sharing: Chinese Folk Dance Research and Choreographic Project	
1:00pm - 2:00pm	Lunch			
2:00pm - 3:30pm		World Dance Alliance Asia-Pacific Network Meeting		Seminar/Workshop: (2:30pm - 3:30pm) <i>Celebrating Dance in Asia and the Pacific: Writing the Dance</i>

Day 5

22 June 2025

Add-on programmes

	Dance Studio 1, 4/F
1:00pm - 3:00pm	ArtsCross Hong Kong 2025: Dance Presentation
3:30pm - 5:30pm	ArtsCross Hong Kong 2025: Scholar Presentation

Festival Director Notes

Anna CY Chan

Director, The Hong Kong Academy for Performing Arts

Artistic Director, SWEAT Hong Kong International Dance Workshop Festival

Director Notes

Warmest welcome to The Hong Kong Academy for Performing Arts (HKAPA). On behalf of HKAPA, I am absolutely delighted to have you join us at the SWEAT Hong Kong International Dance Workshop Festival, as part of the HKAPA's 40th Anniversary International events. SWEAT isn't an acronym, but rather a physical reaction to physical exertion, such as dancing. However, SWEAT also represents our passion, commitment, excitement, and creative courage in dance. The inaugural digital edition of the SWEAT Festival in 2022 aimed to unite dancers, choreographers, scholars, and dance enthusiasts from all backgrounds to share, learn, and inspire one another.

This spirit of SWEAT truly resonates with the Academy's vision. We are dedicated to fostering a learning environment that empowers emerging artists to explore creative and innovative ideas through interdisciplinary and cross-cultural collaborations. Together, we aim to contribute to the arts and cultural development of Hong Kong and the region, working towards a more compassionate and sustainable future. Our commitment to advancing and exploring the performing arts is reaffirmed by our recognition as a QS world top 20 institution in the performing arts category for the sixth time—a testament to our enduring pursuit of excellence.

For this year's SWEAT Festival, the theme '**Cultural Sequences: Asia Pacific Choreographic Discovery**' invites you to explore how dance can reflect, reshape, and reimagine the world around us. In the past week and the coming four days, you have been or will be experiencing a dynamic mix of masterclasses, workshops, research showcases, and open studio presentations led by some of the most exciting voices in dance today. We are also delighted to present four keynote speakers and the highly anticipated Dance Conference, in partnership with the World Dance Alliance Asia Pacific, where in-depth discussions and presentations will illuminate the latest trends and research in our field. Special thanks to all the partners, collaborators, volunteers, and sponsors for contributing to the Festival.

SWEAT 2025 is more than just a festival—it's a celebration of connection, curiosity, and the unstoppable energy of movement. Whether you're here to dance, create, research, or simply soak up the atmosphere, we hope you'll discover inspiration, forge new friendships, and make unforgettable memories.

So let us move, sweat, and celebrate together—welcome to SWEAT 2025!

Keynote Speech:

Dance To Doubt: Toward the Non-Standard

Tang Fu-kuen

Festival-maker, Curator, Producer, Dramaturg

Moderator: Anna CY Chan

Dance To Doubt: Toward the Non-Standard

Standardisation, as a notion, seeks to regulate a metric system which, when applied, sets the norm for which practice must adhere to, so as to achieve the results of efficiency and quality as final desired output. In formulation, standardisation sets protocols of determination and leaves next to no leeway for exception or deviation. Many dance practices - shifting from the anthropological ambit into the regime as art discipline - have had to undergo and implement processes of standardisation in order to transmit techniques, to measure levels of physical excellence, and essentially to impose a system of reproduction. The question now is to reflect on how non-normative bodies and thoughts, as dramaturgical tools for expansion, can lead us away from institutional and theoretical standards by refusing the temptations or appearance of “definitions”.

Biography

Tang Fu-kuen is prolific on the global art stage, actively crossing between live performance and visual fields. He instigates cultural exchanges between Europe and Asia, in both public and independent spheres, in the innovation of traditional-contemporary practices and art-science-tech collaborations that bridge history, nature and human consciousness.

As a driven arts leader, festival-maker, curator, producer and dramaturg, Fu-kuen has enabled numerous inter-media and inter-cultural collaborations and commissions. He was AD and MD of BIT - Bergen International Theatre (Norway); AD of Taipei Arts Festival (Taiwan); and has guest-curated notable platforms, amongst them: TPAM (Japan), Indonesian Dance Festival, Exodos Festival (Slovenia), In-Transit Festival (Berlin). In 2026, he will curate 2 platforms in Copenhagen and Oslo.

At 53rd Venice Biennale, Fu-kuen was sole curator of artist Ming Wong for the Singapore Pavilion that won a Special Jury Mention, hitherto the highest recognition for the nation. In 2015, he curated ‘Art Next Door’, the SG50 exhibition that commemorated Malaysia-Singapore bilateral relations. In 2022, he guest-curated ‘REFUSE’, a large-scale bio-art installation that inaugurated the new space of Singapore Art Museum@TPD.

As dramaturg and producer, Fu-kuen has been instrumental in enabling the artistic development of Pichet Klunchun, Eisa Jocson, Choy Ka Fai, Daniel Kok, and continues to mentor the young generation in the Asian context.

Fu-kuen worked previously in the heritage institutions UNESCO HQ (Paris) and SEAMEO-SPAFA (Bangkok) on policy implementation, research and development. As a Raffles-Chevening scholar, he received his MA (Distinction) in Media & Communications from Goldsmiths University of London, after graduating English Literature and Theatre Studies (BA Honours) at the National University of Singapore on a Public Service Commission scholarship.

Lecture Performance:

LILITH.AI

Esteban Lecoq

Co-founder & Co-Artistic Director of AΦE

Aoi Nakamura

Co-founder & Co-Artistic Director of AΦE

Moderator: Jeff Hsieh Chieh-hua

LILITH.AI

LILITH.AI Lecture Performance by AΦE is an intimate journey into the space between life and death, where technology and human experience intertwine. The artists unfold their encounter with mortality—a personal loss that led them to discover Matheryn Naovaratpong, the youngest person to be cryogenically frozen, and ultimately to create their digital offspring, Lilith and an interactive installation LILITH.AEON. The performance weaves together the deeply personal and the universal, exploring humanity's eternal quest for immortality.

Biography

Esteban Lecoq

Esteban (French) has worked with Johannes Wieland Dance Company (Kassel, Germany), Jasmin Vardimon Company and Punchdrunk among numerous other artists and choreographers in dance, film/TV and immersive productions. He started to choreograph alongside his performing career in 2008. In 2016, he co-founded AΦE with Aoi Nakamura, pioneering XR technologies in dance. Esteban has been producing and curating alongside artistically directing the company work.

Aoi Nakamura

Aoi (Japanese) is a performer and Co-Artistic Director of AΦE, who started her career in 2006, dancing in state theatres in Saarbruecken and Wiesbaden, Germany danced in a number of choreographers' work including Marguerite Donlon, Stefan Thoss, Rafael Bonachela, Medhi Walerski and went on to dance with established companies such as Jasmin Vardimon Company and Punchdrunk. She is an award-winning choreographer with her work Ototoxic (2008) which was awarded first prize at the international choreography competition at Aarhus. She started her collaboration with dance artist Esteban Lecoq (French) in 2013, and founded AΦE in 2016. Aoi has been producing and curating alongside artistically directing the company work.

<https://aoiesteban.com>

<https://aelab.uk/>

Moderator Biography

Jeff Hsieh Chieh-hua

Artistic director of Anarchy Dance Theatre. Hsieh's works are composed of a special texture derived from his background in architecture, possessing strong structural characteristics—a creative perspective combining time, space and energy. Notable choreographic works include *The Eternal Straight Line* (2019), *Second Body* (2015) and *Seventh Sense* (2011), all of which feature a strong element of interactive dance performance. In addition to receiving great public acclaim, his works have also been featured at numerous prominent international festivals, including Ars Electronica, Today's Art Festival, and George Town Festival. The dance-installation series *You Choreograph and Exercise* done in collaboration with fellow choreographer I-Fen Tung and Ko-Yang Chang, further pushes the boundaries of expression in dance beyond conventional “performance”. In addition to his choreographic work, Hsieh also served as the director for the opening ceremony of the 2017 Summer Universiade.

<https://www.anarchydancetheatre.com>

Paper Presentation A

The Body and Technology: Mediations, Transformations, Resonances, and the Self

Moderator: Sarah Knox

Youlee Kim, Jinjoon Lee (Seoul)

Breathing Together: HCI-Based VR Dance Performance for
Motor Resonance Between Dancer and Audience

RAY LC, Lareina Li Molin, Grace Zhang Fan (Los Angeles/Wuhan/Wuxi)

“Becoming My Own Audience”: Seeing and Interpreting Our Own Bodies During Movement and Performance

Chen Zhi, Guo Jianing (Yancheng/Beijing)

Body and Coding: Authenticity and Translation of Dance Expression from the Perspective of Digital Technology

Hsiao Ching-hsin (Tainan)

Multichannel Spatial Sound in Dance Theater Choreography - Dancing with Sound: Dynamic Choreography and Perceptual Refinement through Spatial Audio

Breathing Together: HCI-Based VR Dance Performance for

Motor Resonance Between Dancer and Audience

Youlee Kim, Jinjoon Lee

Abstract

With the integration of HCI technologies in dance, sensors are increasingly used for measuring and utilizing dancers' physiological signals for artistic expression. It allows for new perceptions of the dance experience by the audience, like witnessing the underwater movements of a swan gliding across a lake.

In this context, this study focuses on breathing, which is one of the key artistic elements in Korean traditional dance. The importance of breathing in Korean traditional dance lies in its direct relation to movement control and artistic expression. Beyond biological breathing, to Korean dancers breathing is an intentional method for expressing 'Jungjoongdong' (stillness within movement, 靜中動) or 'Dongjoongjeong' (movement within stillness, 動中靜).

This research focuses on 'Seungmu' (Monk's Dance) from Korean traditional dance, measuring and analyzing the breathing patterns of dancers performing the 'Yeombul' (Buddhist chant) sequence, and visualizing this data. Seungmu, a National Intangible Cultural Heritage of Korea, is a relatively static dance that best exemplifies the aesthetics of Jungjoongdong among Korean dances, characterized by performers wearing 'Jangsam' (monk's robe). For this reason, audiences of Seungmu are limited in fully appreciating the depth of the dancer's expression solely through the observation of visible movements.

This study measures the breathing patterns of Seungmu dancers using wearable sensors and artistically visualizes this data to maximize the previously invisible aspect of breathing for the audience. In a practice as research approach, the data visualization builds upon the researcher's experience from learning Seungmu and ultimately examines whether the visualization of breathing enables audiences to empathize with the dancer's bodily sensations and movements, creating a sense of resonance that expands the dance experience. By externalizing the internal experiences of dance, this study investigates how breath-driven visuals can foster resonance.

Such an approach, creatively reinterpreting Korean traditional dance through HCI technology and exploring possibilities for enhancing audience experience, suggests contemporary relevance and sustainability for traditional practices.

Keywords: Korean Traditional Dance, Seungmu, HCI, Breath, Data-Visualization, Audience Experience, Resonance, Practice as Research

Biography

Youlee Kim is a master's student at TX Lab, Graduate School of Metaverse, KAIST. With a decade of training in ballet and a bachelor's degree in dance theory from Korea National University of Arts, she possesses a strong foundation in both practice and theory in dance. She previously worked as a performance producer at LG Arts Center Seoul. Her current research explores the intersection of technologies - VR, HCI - with performing arts to expand audience experience. Beyond simply integrating technology with dance, she seeks to investigate these interactions from philosophical perspective. She is the first author of the upcoming poster presentation "Improvibration: A Vibrotactile System for Conveying Weight-Sharing in Contact Improvisation to Enhance Audience Experience" at ISEA 2025.

Jinjoon Lee is the principal investigator of TX Lab, KAIST. He earned his doctoral degree from the Ruskin School of Art, St. Hugh's College, University of Oxford.

Email: youdrey@kaist.ac.kr

“Becoming My Own Audience”:

Seeing and Interpreting Our Own Bodies During Movement and Performance

RAY LC, Lareina Li Molin, Grace Zhnag Fan

Abstract

“Becoming My Own Audience”: Seeing and Interpreting Our Own Bodies During Movement and Performance discusses findings from a study investigating how dancers respond to motion capture avatars in live performance contexts. By embodying five digitally constructed avatars—each with distinct gender traits, body shapes, and physical limitations—15 dancers engaged in improvisation across rehearsal and performance settings. The results reveal that avatars enabled dancers to depart from habitual movement vocabularies and explore new physicalities shaped by the avatars’ constraints. Dancers also experimented with gendered movement expressions, challenging or amplifying stereotypical gestures. However, the shift of focus toward the avatar sometimes disrupted continuity in improvisation. This work shows how emerging practices with performance technology enable dancers to improvise with new constraints, stepping outside the classical stage.

Biography

RAY LC is Assistant Professor at CityU. With a PhD in neuroscience from UCLA, an MFA from Parsons, and training in HCI, his interdisciplinary practice explores how human creativity emerges under constraints, especially through co-creation with AI and machines. Using robotics, immersive media, and speculative design, he investigates the social impact of emergent technologies. His works have been exhibited internationally at Ars Electronica, New Museum, ISEA, and others. He is the founder of the Studio for Narrative Spaces and has received awards from the Japan Society for the Promotion of Science, Adobe, NYFA, and the Hong Kong Arts Development Council.

Lareina Li Molin holds a Master’s from The Hong Kong Academy for Performing Arts. With a background in choreography and performing arts studies. She currently works as a Research Assistant at the Studio for Narrative Spaces, City University of Hong Kong. Her research explores real-time collaboration between generative agents, computer vision, and human performers, with a focus on motion capture and the dynamics within diverse and inclusive performance communities. She is passionate about how technology can foster inclusive and experimental performance practices.

Grace Zhang Fan is a research assistant at the Centre for Applied Computing and Interactive Media, City University of Hong Kong. With a medical background in rehabilitation therapy and an MSc in Health Informatics from Karolinska Institutet and Stockholm University, she bridges health, embodiment, and interactive technology. Her research explores embodied interaction, motion capture, and inclusive design—often through movement-based approaches such as dance and XR. She is particularly interested in how technology can support new ways of feeling, sensing, and expressing the body.

Email: recfreq@gmail.com, molinli5@cityu.edu.hk, grazhang@cityu.edu.hk

Body and Coding:

Authenticity and Translation of Dance Expression from the Perspective of Digital Technology

Chen Zhi, Guo Jianing

Abstract

In the contemporary era where digital technology is redefining artistic expression, dance is undergoing a paradigm shift from physical experience to digital code. It is gradually transitioning from traditional theaters to virtual spaces, fostering a creative dialogue between body movements and digital codes, thereby expanding expressive boundaries and redefining visual experiences. Meanwhile, as a body art that originated with the primary function of emotional expression, is the integration of digital media gradually eroding the profound "artistic insight" and "emotional conveyance" inherent in dance? This study takes the digital translation of dance expression as its focal point, examining how technologies such as motion capture, algorithm-generated content, and virtual reality can transcend the physical confines of traditional dance. It further explores how these technologies can facilitate self-innovation that harmonizes technical rationality with humanistic concerns, all while preserving the intrinsic efficacy of dance.

Biography

Chen Zhi

I am a graduate student majoring in dance at Xinghai Conservatory of Music. I have participated multiple times in events including the Lingnan Dance Competition, Guangdong Provincial Advanced Training Class for Dance Critics, Theoretical Research Work Conference, Six Provinces Dance Exchange Exhibition, Symposium on Yao Dance Culture, Greater Bay Area Excellent Dance Works Tour (Macau), and academic forums on acrobatic art and interdisciplinary creation. I have taken part in event organization and delivered keynote speeches. I have also received first and second class school-level scholarships.

Guo Jianing

I am a graduate student enrolled in the 2024 intake at Beijing Dance Academy, specializing in dance criticism theory. I have had the privilege of publishing a paper in the "Journal of Beijing Dance Academy", titled "Logical Connotation and Challenges of Dance Language Digitization in the Age of Artificial Intelligence."

Email: 2913066095@qq.com, 2714786513@qq.com

Multichannel Spatial Sound in Dance Theater Choreography - Dancing with Sound:

Dynamic Choreography and Perceptual Refinement through Spatial Audio

Hsiao Ching-hsin

Abstract

This study explores how dancers develop kinesthetic attention patterns within Multichannel Sonic Spaces, and how these patterns inform improvisational and choreographic strategies. Centering on the author's original dance-theatre work, *A Thousand Postures from Inspiration to Arrival*, the research adopts a Practice-led methodology combining rehearsal observation, segmental performance analysis, and semi-structured interviews. It investigates dancers' perceptual and physical responses under three modes of sonic interaction: engagement with pre-composed sound, real-time collaboration with live musicians, and technologically mediated sound environments.

The research focuses on how sound functions as a "co-dancing partner," actively contributing to the development of movement vocabulary and choreographic material. Findings reveal that multichannel sonic environments exhibit strong spatial directivity and agency, capable of activating dancers' internal kinesthetic perception and external expressive awareness, thus fostering a dynamic and adaptive creative mechanism. Moreover, the study highlights how real-time auditory feedback enhances improvisational negotiation between dancers and sound, expanding the potential of dance-theatre in terms of embodied perception, narrative construction, and choreographic structure.

Keywords: Multichannel Sonic Space, Kinesthetic Attention, Improvisational Negotiation, Practice-led Research

Biography

Hsiao Ching-hsin is a Taiwanese theatre director and creator whose practice focuses on the compositional relationships between performers and various media, exploring how to respond to contemporary audiences' perceptual structures and narrative frameworks. He holds dual master's degrees: an MFA in Theatre Directing from the Taipei University of the Arts and an MA in Applied Arts from Yang Ming Chiao Tung University. His works have been presented at the Taipei Performing Arts Center, Taoyuan Tech Performing Arts Award, Taiwan Museum of Fine Arts, Fong-Jia Museum of Art, and Taiwan Contemporary Culture Lab. His creations are marked by a deep integration of theatrical narrative and digital technologies, expanding the boundaries between performance and exhibition.

Email: acyor790306@gmail.com

Moderator Biography

Sarah Knox

Dr Sarah Knox is a Senior Lecturer in Dance Studies at The University of Auckland, Aotearoa New Zealand. She is the Co-Vice President of the World Dance Alliance (WDA) Asia Pacific and Co-Chair of the Education and Training Network. She also represents the WDA on the World Alliance for Arts Education executive forum. Sarah is a former professional contemporary dancer, and now works as a researcher, teacher, adjudicator, choreographer and arts advocate. Her research explores the nature of collaboration within choreographic contexts, dance education and pedagogy. She was named on the Dean's list for research excellence for her doctoral thesis. At the University of Auckland she teaches dance techniques, choreography and professional practices, manages Dance Studies international student tours, and supervises to doctoral level. Sarah is the Assistant Dean (Academic) for the Faculty of Arts and Education and in 2024 she was awarded a faculty Leadership Excellence award.

Paper Presentation B

Choreographic Regeneration, Delocalisation, and Experimentation in China

Moderator: Wang Yunyu

Feng Yiwen, Tan Shuxin (Beijing)

From Local Symbolism to National Narrative:

The “Delocalisation” of Jiangnan Dance and Its Cultural-Political Critique

Shi Yuening (Changzhi)

Transcoding and Regeneration of Cultural DNA—Globalisation Strategies in Chinese Contemporary Dance Creation

Jia Donglin, Chen Haowen (Guangzhou)

Art Re-creation: Practice and Research on Cross-border Innovation of Dance and Chinese Opera

Lin Yingchi (Shenyang)

The Application of Regional Cultural Elements in Dance Creation and Performance Experimentation

**From Local Symbolism to National Narrative:
The “Delocalisation” of Jiangnan Dance and Its Cultural-Political Critique**

Feng Yiwen, Tan Shuxin

Abstract

Focusing on the contemporary landscape of dance creation in mainland China, “Jiangnan Dance”—a genre characterized by its delicate and elegant aesthetics, originating in the Yangtze River region—has emerged as a dominant form among elite academic circles and mass self-media choreographers. Gradually challenging the longstanding aesthetic monopoly of “Northern Dance,” it has reconstructed cultural discourse. In the current era where digital technologies reshape cultural geography, “Jiangnan Dance” is no longer confined to its regional roots in Jiangsu and Zhejiang. Instead, under the state-promoted framework of “localization,” it has evolved into a “delocalized” form, becoming an imagined construct that permeates the entirety of China.

This paper examines the conceptual “spillover” of “Jiangnan Dance” and the cultural-political dynamics underpinning its ascent as a burgeoning aesthetic hegemony in contemporary China. First, the economic rise and accumulation of cultural capital in the Jiangsu-Zhejiang region have prioritized Jiangnan culture in public consciousness, positioning it as the spatial embodiment of China’s “new lifestyle” and “neo-humanity.” Second, amid a fragmented and fatigued societal milieu, the aesthetic contest between Northern and Southern cultures has elevated Jiangnan culture’s distinctive “minor Other” ethos and Song Dynasty-inspired aesthetics to a dominant national paradigm. Third, the aesthetic temperament of Jiangnan Dance aligns closely with state-driven projects of national image-building. By participating in global gender politics through its “feminine temperament” and constructing a “de-radicalized ethnic” Oriental image, Jiangnan Dance further solidifies its symbolic role as a vehicle of cultural soft power.

Biography

Feng Yiwen (female), born on August 16, 2000, in Pingyuan County, Shandong Province, is a Master's candidate in Music and Dance Studies at Beijing Normal University. Her research focuses on dance culture and dance sociology.

Tan Shuxin (female), born in 2000 in Chongqing, China, is a Master’s candidate in Modern and Contemporary Chinese Literature at Beijing Normal University. Her research focuses on theories of contemporary Chinese popular culture and the cultural dimensions of contemporary dance.

Email: 912260923@qq.com

**Transcoding and Regeneration of Cultural DNA—
Globalisation Strategies in Chinese Contemporary Dance Creation**

Shi Yuening

Abstract

According to 2022 statistics from the National Arts Fund, 70% of newly created domestic dance dramas incorporate cross-cultural elements, yet only 34% achieve international tours. Faced with the "cultural discount" phenomenon, Chinese choreographers are compelled to reflect: How can a balance be struck between global language and local specificity? Lin Huaimin's Shuiyue reconstructs corporeal philosophy through Eastern cosmology, while Wang Yabin's Qingyi translates traditional opera body techniques to decode indigenous cultural genes, achieving modernist distillation. Tao Dance Theater's Weight exemplifies Eastern expression within minimalism, and the dance drama Yong Chun reinterprets martial arts narratives through global choreographic grammar, embodying localized inscription. Works like Zhou Liya and Han Zhen's Zhi Ciqinglü, with its national trend paradigm, and Tong Ruirui's Jiyishenchu, which reconfigures historical trauma through abstraction, demonstrate the construction of a dynamically balanced cultural ecosystem. Chinese contemporary dance creation must establish a three-stage model of "gene decoding, medium transcoding, and contextual reconstruction" to explore the modernization of traditional culture through choreographic practice.

Biography

Shi Yuening

From 2019 to 2023, I pursued my undergraduate studies in Dance Choreography at the School of Arts, Shandong University, where I was honored with awards including Outstanding Communist Youth League Member at the university level and prizes in provincial-level college student art exhibitions. In 2023, I was admitted as the top-performing student in my major to Xinghai Conservatory of Music, where I am currently enrolled in the Dance Studies program. I have received the postgraduate academic scholarship for two consecutive years and have actively participated in numerous national and provincial-level talent training programs, academic forums, and large-scale dance competitions.

Email: 916831900@qq.com

Art Re-creation:

Practice and Research on Cross-border Innovation of Dance and Chinese Opera

Jia Donglin, Chen Haowen

Abstract

In recent years, researchers have drawn materials from classic Chinese operas to create multiple works such as "Impression of Floral Princess", "A Pomegranate, The Fourth Son Visits His Mother", "Searching the Academy, Kite", "The Sword Record, Night Flight", "The Jade Hairpin, Autumn River". Based on these cross-border experiments, they have explored the artistic laws of cross-border creation between dance and Chinese opera. With the core concept of "Art Re-creation", researchers have conducted practical analysis and theoretical exploration of cross-border creation in art from four directions: cross-border direction, cross-border steps, creative value, and cultural manifestation. Researchers have sorted out the cross-border ideas and creative logic, making certain explorations for the theoretical construction of cross-border dance creation.

Keywords: Art Re-creation, Cross-border Creation, Dance, Chinese Opera

Biography

Jia Donglin, a dance choreographer, Doctor of Philosophy, Associate professor, Master's tutor at Xinghai Conservatory of Music.

Chen Haowen, a master's student majoring in dance choreography at Xinghai Conservatory of Music.

Email: 121508628@qq.com

The Application of Regional Cultural Elements in Dance Creation and Performance Experimentation

Lin Yingchi

Abstract

This presentation engages in a dialogue about choreographic processes at the intersection of regional culture and experimental dance performance. Framed by an examination of three dance works that explore a common theme through distinct regional cultural lenses, it features choreographer Lin Yingchi's reflections on her sustained collaborative practice. This practice has culminated in the evolving performance series WHO? WE ARE, demonstrating how long-term artistic engagement can catalyze cultural transformation.

Lin's distinctive six-year (and ongoing) collaborative project represents a singular approach in both Mainland China and internationally contexts. This partnership interrogates entrenched conventions in dance and interdisciplinary practice across cultures, while investigating choreographic possibilities through the body, location, memory, language, movement, and sound. The practice fluidly navigates between studio research and performance contexts, drawing from diverse cultural frameworks that continuously reshape dance creation through varying perspectives and depths of perception.

Biography

Lin Yingchi is a dance artist working at the intersection of tradition and contemporary practice. She holds an MA (with Merit) from Trinity Laban Conservatoire of Music and Dance (awarded the Leverhulme Arts Scholarship), and an MFA from The Hong Kong Academy for Performing Arts (HKAPA). During her study, she served as student representative for both the Dance School Board and Graduate Education Board. In 2015 she was awarded a scholarship to represent HKAPA in the "Transcultural Collaboration Program" and completed an artistic residency at Zurich University of the Arts.

Her guest lecturing engagements includes Live Art Development Agency (LADA, London); Fudan University; Shenzhen Technology University; Luxun Academy of Fine Arts etc.

As a multidisciplinary dance artist, her work spans visual arts, installation, architecture, musical collaboration, and performance, exploring themes of Chinese traditional arts, identity, site-specificity, and the mind-body connection. She actively performs and creates choreographies for international arts festivals, performances, and residencies.

Email: evayingchi@qq.com

Moderator Biography

Wang Yunyu

Wang Yunyu received the MFA degree with Performance and Choreography from the University of Illinois, USA. Wang is a founding dancer of Cloud Gate (CG) Theatre, the first professional modern dance company in Taiwan. She was a full-time professor in Illinois Wesleyan University (1984-85); the University of Georgia (1985-89 & 1990-91); and Colorado College (1991-2002). She danced with CG between 1973 – 81. Wang is a certified Labanotation Teacher (1984), Restager (1985) and Laban Movement Analysis (1996). She restaged 26 master dances from Labanotation and choreographed 21 dances for dance companies and the university dance programs internationally. Wang is actively engaged in dance in Asia and USA. Internationally, she co-directed the \$1.5 million dance technology project funded by the Ministry of Economic using Laban Movement Analysis to understand human body motion and emotion. Through the project, she has created and sold three patents for health industry. Wang co-direct the project of integrating arts and medicine (2013-2015) in Taiwan; and writes the issue in dance about Taiwanese female choreographers, human rights, and for elderly and community. She was the President of World Dance Alliance, Asian-Pacific (2009-2017) and was the Chief Production Director of 2017 Universiade sponsored by FISU: International University Sports Federation held in Taipei. She is Professor Emerita of Colorado College, and Taipei University of Arts. Currently, she is the CEO of Chinlin Foundation for Arts and Culture and is appointed by Beijing government as the Distinguish Professor based in Beijing Dance Academy.

Paper Presentation C

Asian Expressions: Trauma, Survival, and the Spiritual

Moderator: Maria Salgado LLopis

Panel: When dance is not just a choreographic experiment

1. Lubna Marium (Dhaka)

Processing Past Trauma Through Artistic Expression

2. Urmimala Sarkar (Delhi)

Dancing into the UNESCO Heritage List: Disposessions and Survival of Kalbeliya Dancers

3. Mohd Anis Md Nor (Kuala Lumpur)

Performative Dhikr in Zapin Dance: Secular and Spiritual Representations

Priscilla Cheng Wing-yan (Hong Kong)

Reflecting on Transgenerational Trauma in Women through Hakka Bridal Lamentation

Panel name

When dance is not just a choreographic experiment

Panel Abstract

As per the dance studies scholarship, humans usually dance with two kinds of intentions, firstly to be part of a participatory experiencing, and secondly with an intention to present or communicate to an audience. Nahachewsky (1995). The panel looks at expressive arts as tools for both participatory and presentational embodied expressions, born out of everyday experiences and through both skilled and unskilled expressive artistic practices that are largely identified as culturally specific. The functions of these practices - including dance, music, theatre and other embodied activities however are not limited to aesthetic & choreographic experimentations but are born as a response to everyday socio-political, existential or ritual needs.

Paper by Lubna Marium

Processing Past Trauma Through Artistic Expression

This article explores the profound relationship between artistic expression and memory, emphasizing how creative practices serve as a powerful medium for processing and healing past traumas. Drawing upon the choreographic work 'Mohanonda '71', which recounts the harrowing experiences of the 1971 Liberation War of Bangladesh, the discussion highlights the complexities of transforming collective pain into performance art. It examines the challenges of embodying historical anguish and the methodologies used to honor the memories of fallen heroes while fostering innovation in artistic narratives.

The article also situates this exploration within the broader framework of memory practices, as articulated in 'Memories from the Margins: Violence, Conflict, and Counter-Narratives' (Parish and Rugo, 2021), which underscores the role of grassroots artistic initiatives in contesting official war memorializations and amplifying marginalized voices. By integrating concepts of non-chronological memory and embodied expression, the article reveals how art transcends the linear temporality of trauma, enabling individuals and societies to navigate the fine line between commemoration and catharsis. Ultimately, it argues for the transformative potential of artistic expression in bridging personal and collective memory, fostering reconciliation, and sustaining the dreams of a resilient future.

Keywords: Memorialisation, commemoration, healing, reconciliation, artistic expression

Paper by Urmimala Sarkar

Dancing into the UNESCO Heritage List: Disposessions and Survival of Kalbeliya Dancers

The panel "When dance is not just a choreographic experiment" places the three examples from three Asian countries as the often-unrecorded stories from the contemporary performing art ecologies.

My paper is the second one in the panel - titled "Dancing into the UNESCO heritage List: Disposessions and Survival of Kalbeliya dancers" is based on the contemporary survival strategies of a popular women's performance (singing and dancing) tradition - as the women become the face of the art practice now incorporating complex dancing, singing and juggling. The paper traces this journey of the women Kalbeliya dancers into the list of Intangible Cultural Heritage (UNESCO).

Paper by Mohd Anis Md Nor

Performative Dhikr in Zapin Dance: Secular and Spiritual Representations

This paper attempts to present the perception of Performative Sufism as performative dhikr in Zapin dance, embodying faith in the form of acquiescing (tolerating) spiritual and secular representations within specific domains of experiencing participation and inward Sufistic communication. Performed with dhikr (performative remembrance through repetitive utterance glorifying God), extrinsic and intrinsic sensorial perception of body movements and gestures of specific tariqa (Sufi orders), the dance is shaped by body movement and gesture, embodying the processes of hearing (sama') and moving the Zapin dance with zikir/dhikr. The notion of spirituality and performative Sufism within the religious corporeal surroundings are both extrinsically and intrinsically represented at two levels; an inclusive performative social dance genre and an exclusive spiritual/mystical order of Sufis through muted dhikr. The function of these practices embodies aesthetics that are essential to the existential needs of each domain, overtly in secular spaces, covertly in ritual interims. This paper focuses on the dichotomies of inclusivity and exclusivity of performative Sufism and how Zapin performers perceive their world of spirituality as an active process of interpreting movement and gesture in musicking Zapin.

Keywords: performative Sufism, extrinsic, intrinsic, sensorial perception, Zapin, movement, gesture

Biography

Mrs Lubna Marium is a dancer, researcher, and cultural activist based in Dhaka, Bangladesh. She runs 'Shadhona - A Center for Advancement of Southasian Culture', which preserves and enhances Bangladesh's cultural practices. For 33 years, Shadhona has focused on dance theatre, intangible cultural heritage, and outreach programs for marginalized communities, using strategies like Forum Theatre and Feminist Dance Theatre. Trained in South Asian dance, Lubna explores Tantra, Kashmiri Shaivism, and Buddhist Vajrayana in relation to dance. She writes a column, 'Arts Gaze', and founded 'Kolpotoru' dance school in 2008, also advocating for Bangladesh's intangible cultural heritage.

Email: kanchendzonga@gmail.com

Prof. Dr. Urmimala Sarkar Munsi, Senior Fellowship at the Prime Ministers Museum and Library, Delhi, India has retired as the Dean and Professor of School of Arts and Aesthetics of Jawaharlal Nehru University, India. She is a social anthropologist / performance studies scholar and dancer- choreographer. Her specialization includes ethnographic documentation and associated ethics; interdisciplinary research on embodied experiences and corporeality; the regional performances; inter-artistic practices in India and performance as/led Research. Her recent-most publications include her co-edited (with A. Chakraborty) book *The Dancing Body: Labour, Livelihood and Leisure* (Routledge, 2025); *Mapping Critical Dance Studies in India* (Springer, 2024); *Dancing Modernity: Uday Shankar and his Transcultural Experimentations* (Palgrave, 2022), *Alice Boner Across Geographies and Arts*, (Rietberg Museum, 2021). She is also a member of the editorial boards of the journals of the Indian Anthropological Society (JIAS), *Journal of Emerging Dance Research* (JEDS) and *South Asian Dance Interconnections* (SADI).

Email: urmimala.sarkar@gmail.com

Professor Dr. Mohd Anis Md Nor is the Executive Director of Nusantara Performing Arts Research Centre and board member of the Nusantara Performing Arts Foundation in Kuala Lumpur. He is the former Secretary General of World Dance Alliance; Past Chair of the ICTMD (International Council for Traditions of Music and Dance) Study group on Performing Arts of Southeast Asia (ICTMD PASEA); former adjunct professor at Sunway University and Sultan Idris Education University, and Petronas University of Technology Student Development Advisory Council. He is an ethnochoreologists and ethnomusicologist who pioneered the study of Zapin dance and music in Southeast Asia and has published widely on the said topic.

Email: anisnor55@gmail.com

Reflecting on Transgenerational Trauma in Women through Hakka Bridal Lamentation

Priscilla Cheng Wing-yan

Abstract

Hakka bridal lamentation (哭嫁) is a traditional ritual where brides perform sorrow with crying and singing at leaving their natal families for marriage, as cried more harder than will get more luck and fortune. These laments, passed down through generations by only women, embody patriarchal values that position women as submissive. Elder women, having experienced similar struggles, perpetuate these practices, fostering a cycle of transgenerational trauma driven by love, duty, or unconscious revenge.

As Chai (2007) observes, “Modernity comes in the forms of adjustments and changes made to the traditional marriage practices. Ideally, a traditional Chinese marriage incorporates all the taboos and strict adherence” (p. 20). One could argue that contemporary adaptations of such traditions reflect broader societal shifts while maintaining core elements of control, symbolism, and gender roles.

This research explores how the decline of bridal lamentations affects the visibility of transgenerational trauma, offering insights into how fading traditions reflect and perpetuate trauma in women across generations.

Biography

Priscilla Cheng Wing-yan

Priscilla is currently pursuing her Master of Fine Arts in Dance (Choreography) at The Hong Kong Academy for Performing Arts (HKAPA), supported by The Ohel Leah Synagogue Charity postgraduate scholarship. Her research focuses on Hakka culture and female identity. She earned her Bachelor of Fine Arts (Honours) degree majoring in Chinese Dance at HKAPA in 2015 and participated in an exchange programme at Peking University.

Priscilla has been active in dance education, choreography, and movement design. She taught at the Hong Kong Dance Company’s Children’s and Youth Troupes. In 2019, she founded her own studio and has since collaborated with various arts organisations, contributing to interdisciplinary and community-based projects.

Her choreographic works include “When the Mermaid Comes” and “Between the Wind and Me”. Her movement design credits include “De Cantonese Song”, “I Got Something To Say...” (4th rerun), “A Good Deal”, and “Dear Neighbour”.

Email: ceci_ild@hotmail.com

Moderator Biography

Maria Salgado LLopis

Dr Maria Salgado is Head of Academic and Contextual Studies and MFA Programme Leader at the School of Dance, The Hong Kong Academy for Performing Arts, where she provides strategic leadership in curriculum design, learning and teaching, and research development. She is a Fellow of the Higher Education Academy (UK).

As an interdisciplinary researcher, award-winning creative, and artist-scholar, Dr. Salgado's practice-based research lies at the intersection of performance, cultural studies, film, and the archive. Her research focuses on the body and embodied experience as an epistemological gateway to new understandings in practice-based contexts. She is the recipient of multiple international awards for her creative work in dance film, including Best Film (Florence, Italy), the Dance Film Prize and Best Experimental Film (London, UK), Best Underwater and Best Aerial Cinematography (Amsterdam, Netherlands), and the Audience Choice Award (San Juan, Puerto Rico).

Dr. Salgado holds a Ph.D. in PaR from Kingston University (2021), focusing on embodiment, archives, and historiography. She completed her MA in Dance Cultures, Histories, and Practices at the University of Surrey (2008), where she received the Pauline Hodgens Memorial Prize in dance analysis. A former principal dancer in German opera houses, she graduated with distinction from the Professional Dancer's Teaching Diploma at the Royal Academy of Dance (London, UK) and is an alumna of the John Cranko School (Stuttgart, Germany) and the Royal Conservatoire of Professional Dance (Madrid, Spain).

Paper Presentation D

A Choreography of Pedagogies: International Relations, Communities, and Contexts

Moderator: Urmimala Sarkar Munsri

Sarah Foster-Sproull, Ralph Buck (Auckland)

Internationalisation of Culture and Sequences Across the Asia Pacific Region: A person to person, face to face approach

To Yanue (Hong Kong)

Building a Humanistic Bay Area: A Comparative Study of Art Curriculum Standards in Guangdong, Hong Kong, and Macao for Synergistic Artistic Development

Barbara Snook, Ralph Buck (Auckland)

A Choreography of Pedagogies

Yao Wei (Hong Kong)

Unveiling the Potential: Investigating Teaching Strategies of Dance Improvisation for People with Vision Impairment

Internationalisation of Culture and Sequences Across the Asia Pacific Region:

A person to person, face to face approach

Sarah Foster-Sproull, Ralph Buck

Abstract

There is a “relationship between internationalisation, creativity and transformation in the context of higher education” (Smith & Vass, 2017, p. 1). As we navigate and form cultural connections through our choreographies this presentation examines how we re-imagine cultural narratives and foster intercultural collaborations. Building intercultural choreographies requires the construction of bridges across which choreographers may connect. Crossing national and traditional boundaries requires a philosophical positioning of our art forms and a genuine systematic strategy that advocates for intercultural choreographic action in tertiary contexts. As past faculty International Associate Deans we reflect upon our processes for developing institutional cooperation, that places at heart our valuing of choreography, equity, diversity and inclusion. Reflecting on our ethos, our presentation will identify 4 key principles that guide how we nurture sustainable international relationships that enables choreographic discovery.

With a distinct focus on our constitutionally bi-cultural (Māori and Pakeha) nation, the University of Auckland, we as the Dance Studies International Committee, within the Faculty of Arts and Education will unpack the four key principles core to our processes of building sustainable institutional cooperations: 1. Meeting *kanohi ki te kanohi* (face to face) with our institutional partners (Jahnke, Wilkinson, & Tau, 2016). 2. Nurturing international relationships for the long term, not the ‘short fix’ (Akuno, Klepacki, Lin, O’Toole, Reihana, Wagner, & Restrepo, 2014). 3. Leading with collegiality and authenticity as a meaning-making process between cultures and locations that advocates for equity, and inclusivity. 4. Foregrounding the needs of our students, choreographers and teachers as central to the work we do in the international space.

We acknowledge the potential for, and challenges inherent in global cultural convergence and collaborative knowledge production. Within such an internationalisation context we aim to enable educational progress and cultural preservation in our engagement with te ao Māori, the Treaty of Waitangi, and Taumata Teitei (the University of Auckland strategic plan). Our approach to internationalisation is characterized by a dialogic and constructivist methodology that allows us to facilitate nuanced exchanges of ideas and cultural perspectives, seeking to consolidate meaningful international institutional cooperation.

Biography

Dr Sarah Foster Sproull is a contemporary choreographer working in New Zealand and internationally. She is a Senior Lecturer in Dance Studies at the University of Auckland, Fulbright Scholar, and the Artistic Director of Foster Group Dance funded by Creative New Zealand. Sarah is a Choreographer in Residence at the Royal New Zealand Ballet, Resident Fellow at the Centre for Ballet and the Arts at New York University (2021 & 2023), and a session choreographer for the New York Choreographic Institute affiliated with the New York City Ballet (2020 & 2023). She has staged her choreographic work internationally in the United States, United Kingdom, China, Fiji, and Singapore, and locally throughout Aotearoa. Sarah holds a PhD in Dance Studies with a focus on feminist choreographic practice and is involved in arts advocacy research through Horizon Europe funded dialoguing@rts: Advancing Cultural Literacy for Social Inclusion through Dialogical Arts Education.

Professor Ralph Buck is Head of Dance Studies, University of Auckland, New Zealand. His research and teaching focuses on dance education curriculum, dance pedagogy and community dance. Ralph is the UNESCO Co-Chair on Dance and Social Inclusion. Ralph’s teaching and leadership has been recognised by: The University of Auckland Distinguished Teaching Award, 2008; Award for Leadership, 2010; Excellence Award for Equal Opportunities 2006; and, Creative Arts and Industries Research Excellence Award, 2016. Ralph has been part of several major international research projects. Currently (2024-2027) he is a Principal Investigator for a 3.5 million euro Horizon Europe Research Collaboration with 10 Universities across Europe. His most recent books include: *Dance Pedagogy and Education in China*, and *Reflections of dance along the Brahmaputra*. Ralph has several international academic appointments including Visiting Professorships at Northwest Normal University and Beijing Dance Academy. His research in dance education is published in international journals and he has delivered invited key notes and master classes in China, Australia, Colombia, Taiwan, Sweden, Finland, Singapore, Denmark, New Zealand and Fiji.

Email: s.foster-sproull@auckland.ac.nz, r.buck@auckland.ac.nz

Building a Humanistic Bay Area:

A Comparative Study of Art Curriculum Standards in Guangdong, Hong Kong, and Macao for Synergistic Artistic Development

To Yanue

Abstract

This thesis conducts an in-depth comparison and analysis of the formulation backgrounds, philosophies, and frameworks of the arts curriculum standards implemented in Guangdong, Hong Kong, and Macao, exploring the similarities and differences among the three regions in the field of arts education and their implications for jointly constructing a cultural Bay Area and promoting coordinated development in arts. The research reveals that all three regions attach great importance to the educational function of arts education, emphasizing artistic practice, deepening artistic experience, and advocating comprehensive curricula to facilitate holistic development. While each region has its own emphases in specific curriculum standards, they all strive to enhance students' aesthetic perception, artistic expression, and cultural understanding through arts education, providing valuable references for the coordinated development of arts education in Guangdong, Hong Kong, and Macao.

Key words: Guangdong-Hong Kong-Macao Greater Bay Area; art curriculum standard; collaborative development; comparative study

Biography

To Yanue

Assistant Professor of the Department of Dance at the College of Art Guangdong University of Foreign Studies. Graduated with a master's degree from Beijing Dance Academy, currently a PhD candidate in Dance Pedagogy at South China Normal University. Serves as an examiner for the Chinese National Folk Dance Rating Examination. Once served as an invited instructor of Chinese national folk dance for the Youth Elite Troupe of the Hong Kong Dance Company. Was named an "Outstanding Overseas Teacher" of Guangdong University of Foreign Studies in 2024 and 2015. The research directions are the research and practice of dance education theory. Meanwhile, there is a focus on the research of dance in the Guangdong-Hong Kong-Macao Greater Bay Area, and efforts are dedicated to the integration of regional dance education resources and the research on collaborative development models, etc.

Email: 250797632@qq.com

A Choreography of Pedagogies

Barbara Snook, Ralph Buck

Abstract

Choreography within and across generations and cultures lies at the heart of much community dance practice. This presentation will focus on how community dance practitioners utilize a range of pedagogies to enable diverse dancers/bodies to engage in choreographic projects/practices. Last year we spent some time conducting a meta-analysis of community dance. We randomly sourced 24 articles on community dance to analyse the pedagogies that drove them. In order to do justice to the study we began by examining the benefits or outcomes of the projects so that we could assist readers in understanding why we would be interested in analysing community dance pedagogies. The consistent beneficial outcomes that emerged became important in their own right and our recent article became more focussed on these than we had intended. We remain committed to writing and talking about community dance pedagogies and so we briefly touch on community dance and the many positive outcomes that emerged for participants in our study, and then discuss the importance of pedagogies in more depth and how the choreographer and/or teacher achieved these outcomes. The presentation will report on our dominant findings that no one pedagogy stood alone, and those choreographers enabled participants' artistic practices through both transmissive and transformative teaching.

Key words: Pedagogies; Community Dance; Creativity; Social Engagement; Empowerment

Biography

Dr. Barbara Snook is a professional teaching fellow and senior research fellow at the University of Auckland. Barbara was the Caroline Plummer Fellow in Community Dance at the University of Otago in 2008. She is a successful author of dance text-books widely used in Australia and New Zealand and was the recipient of an Osmotherly Award in 2007 for services toward the development of dance education in Queensland Australia. Barbara's current research is in the area of Dance education and community dance.

Professor Ralph Buck is Head of Dance Studies, University of Auckland, New Zealand. His research and teaching focuses on dance education curriculum, dance pedagogy and community dance. Ralph is the UNESCO Co-Chair on Dance and Social Inclusion. Ralph's teaching and leadership has been recognised by: The University of Auckland Distinguished Teaching Award, 2008; Award for Leadership, 2010; Excellence Award for Equal Opportunities 2006; and, Creative Arts and Industries Research Excellence Award, 2016. Ralph has been part of several major international research projects. Currently (2024-2027) he is a Principal Investigator for a 3.5 million euro Horizon Europe Research Collaboration with 10 Universities across Europe. His most recent books include: *Dance Pedagogy and Education in China*, and *Reflections of dance along the Brahmaputra*. Ralph has several international academic appointments including Visiting Professorships at Northwest Normal University and Beijing Dance Academy. His research in dance education is published in international journals and he has delivered invited key notes and master classes in China, Australia, Colombia, Taiwan, Sweden, Finland, Singapore, Denmark, New Zealand and Fiji.

Email: b.snook@auckland.ac.nz, r.buck@auckland.ac.nz

Unveiling the Potential:

Investigating Teaching Strategies of Dance Improvisation for People with Vision Impairment

Yao Wei

Abstract

This presentation explores innovative teaching strategies for dance improvisation tailored to individuals with vision impairments. Drawing from years of practical research and collaboration with visually impaired dancers, Yao Wei will share insights into how dance improvisation can serve as a powerful medium for artistic expression and inclusivity. Dance, as a universal language, offers physical, emotional, and psychological benefits, yet its accessibility for visually impaired individuals remains underexplored. Through observations, teaching practices, co-creation, and interviews, this research investigates the current state of dance education for visually impaired communities and proposes effective pedagogical approaches. The presentation will highlight the transformative potential of dance improvisation in fostering creativity, self-expression, and inclusivity, while advocating for a more accessible and equitable artistic environment. Yao Wei's work underscores the importance of breaking physical and sensory barriers, making dance a shared artistic language for people of all abilities.

Biography

Yao Wei is a Hong Kong based dance artist and educator who has received professional dance training in mainland China and Hong Kong. Receiving a full scholarship during his study at The Hong Kong Academy for Performing Arts, he graduated with a Bachelor of Fine Arts (Honours) degree in dance in 2018. He was awarded a Master of Fine Arts degree in dance with distinction in his alma mater in 2023, majoring in Dance Pedagogy. As an experienced teacher and performing arts practitioner, Yao is passionate about community arts research and pertaining dance curriculum development. He is committed to championing an inclusive, vibrant, innovative, and welcoming environment for sharing artistic expressions.

Email: weiyao645@gmail.com

Moderator Biography

Urmimala Sarkar Munsî

Prof. Dr. Urmimala Sarkar Munsî, Senior Fellowship at the Prime Ministers Museum and Library, Delhi, India has retired as the Dean and Professor of School of Arts and Aesthetics of Jawaharlal Nehru University, India. She is a social anthropologist / performance studies scholar and dancer- choreographer. Her specialization includes ethnographic documentation and associated ethics; interdisciplinary research on embodied experiences and corporeality; the regional performances; inter-artistic practices in India and performance as/led Research. Her recent-most publications include her co-edited (with A. Chakraborty) book *The Dancing Body: Labour, Livelihood and Leisure* (Routledge. 2025); *Mapping Critical Dance Studies in India* (Springer, 2024); *Dancing Modernity: Uday Shankar and his Transcultural Experimentations* (Palgrave, 2022), *Alice Boner Across Geographies and Arts*, (Rietberg Museum, 2021). She is also a member of the editorial boards of the journals of the Indian Anthropological Society (JIAS), *Journal of Emerging Dance Research* (JEDS) and *South Asian Dance Interconnections* (SADI).

Paper Presentation E

Confluences:

Choreographies of Change in Korea

Moderator: Mohd Anis Md Nor

Lise Uytterhoeven (London)

Choreographic Humour: Korean-British Connections and Divergences

Zhang Zhixun (Seoul)

From Tradition to Transformation: Eun-mi Ahn's Role in Shaping Contemporary Korean Dance

Xie Shuwei (Tianjin)

Resistance, Adaptation and Innovation: The Post-colonial Methodological Turn in Korean Choreographic Studies (2000-2025)

Cheong Shuzhe (Klang)

Mirror Dance: K-pop Girl Group Dance and Body Identity

Choreographic Humour: Korean-British Connections and Divergences

Lise Uytterhoeven

Abstract

How does humour function in contemporary choreography across cultures? What affinities might there be between Korean and British choreographers in how they play comic games with their audiences? How do their approaches differ? How does dance transform the conventions of humour in new and innovative ways?

Since 2018, London's creative powerhouse for dance The Place and Korean Cultural Centre UK have co-produced an annual Festival of Korean Dance, now a firm and fertile site for cross-cultural exchange of choreographic aesthetics, experiences of spectatorship, and scholarly perspectives. This spring, choreographers Cheolin Jeong from Melancholy and Choi x Kang, both featured as part of the Festival of Korean Dance in recent years, will enter into a cross-cultural dialogue with the UK-based artist Frauke Requardt, who is strongly affiliated with The Place. This paper combines insights from choreographic analysis of selected dance works by these artists through the lens of humour theory with key elements emerging from these discussions, seeking to understand how these Korean and British dance artists work with and through choreographic humour.

While any humour is rooted in cultural norms, language and social values and does not always easily translate across cultures, choreographic humour has the potential to transcend cultural boundaries in unique ways through its foregrounding of the materiality of the body and an affective engagement with choreographic images from the spectator, leading to a libidinal reaction through laughter. Where in psychoanalysis humour is typically understood to economise on a person's emotional labour, the need for release and for being put at ease through humour becomes even greater in complex cross-cultural situations such as encountering Korean choreography on a dance stage in London.

The paper seeks to further and deepen engagement with dance works through analysis and dialogue, analysing how choreographic humour catalyses audiences to move towards cross-cultural understanding.

Biography

Dr Lise Uytterhoeven is Director of Dance Studies at The Place, London Contemporary Dance School, where – as part of The Place's senior leadership team - she is responsible for the academic strategy, faculty leadership and student experience and lifecycle. She holds a BA Dance Education from CODARTS (Rotterdam, The Netherlands) and an MA (Distinction) Dance Studies and PhD from University of Surrey (UK). Her research interests include dance dramaturgy, spectatorship, humour, historiography, politics, economics and higher education pedagogy and leadership. Lise published the monograph *Sidi Larbi Cherkaoui: Dramaturgy and Engaged Spectatorship* in the *New World Choreographies* series. She co-authored the study guide *What Moves You? Shaping your dissertation in dance*. Lise is a member of the Associate Board of the journal *Dance Research* and was Co-Chair of the Society for Dance Research from 2018-2023. She recently served on the Teaching Excellence Framework (TEF) 2023 panel, appointed by the Office for Students.

Email: lise.uytterhoeven@theplace.org.uk

From Tradition to Transformation: Eun-mi Ahn's Role in Shaping Contemporary Korean Dance

Zhang Zhixun

Abstract

This presentation explores the innovative choreography of Eun-mi Ahn, one of the most influential figures in contemporary Korean dance. Ahn's work is renowned for its bold fusion of traditional Korean dance forms—such as Talchum, Pansori, and Kimyeongmu—with experimental, contemporary movement vocabularies. By engaging with themes of globalization, identity, gender, and cultural memory, Ahn redefines what Korean dance can represent in the 21st century.

The research critically examines how Eun-mi Ahn navigates the intersection between tradition and innovation, analyzing her major works such as <A Dance Dedicated to the Ancestors> etc. Through choreographic and performance analysis, cultural contextualization, and comparative studies with other Asia-Pacific choreographers, this study investigates how her choreography not only transforms traditional narratives but also functions as a medium for cultural transmission across generations.

Ahn's approach challenges the binary of preservation versus innovation, instead offering a dynamic model of cultural continuity that resonates with both local and global audiences. Her work stands as a significant contribution to global contemporary dance discourse and opens new possibilities for how intangible cultural heritage can evolve in response to shifting social and political realities.

This presentation aims to provide valuable insights into Ahn Eun-mi's choreographic strategies, emphasizing her role in shaping a new language of Korean dance—one that bridges historical depth with contemporary relevance.

Biography

Zhang Zhixun

Completed doctoral coursework in Dance at Chung-Ang University, South Korea. Currently serving as a standing board member of the Southeast Korea Dance Society. Research interests include integrating intangible dance cultural heritage with science and technology, and incorporating software coding into dance choreography and education.

Email: ralon940606@cau.ac.kr

Resistance, Adaptation and Innovation:
The Post-colonial Methodological Turn in Korean Choreographic Studies (2000-2025)

Xie Shuwei

Abstract

This study explores the evolution of postcolonial methodology in Korean choreography research, which can be divided into three stages: the resistance stage (2000-2010), which focuses on deconstructing the hegemony of Western modern dance and clearing up the Japanese colonial legacy; the adaptation stage (2011-2020), which emphasizes the recontextualization of traditional symbols and the construction of hybrid cultural identity; and the innovation stage (2021-2025), which is committed to the construction of local theoretical models and cross-regional academic dialogue. The study points out that the existing methodology still has limitations such as binary opposition framework, elite centrism and insufficient practical transformation. In order to break through the dilemma, this paper suggests introducing a cross-regional dance theory network and promoting a "decentralized" choreography analysis framework, postcolonial choreography workshops and dance technology practice through the SWEAT "Cultural Sequence" theme. Finally, this study advocates moving from "theoretical transplantation" to "theoretical production" to promote the paradigm shift of Asia-Pacific dance research, and calls on the SWEAT Summit to set up a special forum on "Asia-Pacific Choreography Methodology" to deepen cross-cultural academic dialogue.

Keywords: Korean choreography, postcolonial methodology, heterogeneous time, decolonial curating, cultural hybridization, dynamic reconciliation, Asia-Pacific dance studies, cross-regional dialogue, SWEAT cultural sequence, dance technology

Biography

Xie Shuwei

PhD in Dance from Hankou University in South Korea, with a bachelor's and master's degree in Dance from Tianjin Sports College. Member of World Dance Alliance Asia-Pacific, National Level Sports Instructor for Sports Dance and Fitness Dance in China, Member of the Chinese Art Anthropology Society, Member of Korea. Main areas of work: dance choreography and the study of Asian dance history.

Email: xieshuwei0527@163.com

Mirror Dance: K-pop Girl Group Dance and Body Identity

Cheong Shuzhe

Abstract

This study explores how K-pop dance imitation influences body perception and self-identity among cover dancers. Using Lacan's mirror theory, it examines how external images become internalized as ideal selves. Through interviews with three female dancers aged 20 to 30, the research reveals a process from unconscious imitation to self-aware expression, highlighting tensions between visual ideals and authentic embodiment.

Keywords: K-pop dance, mirror theory, cover dancers, body perception, self-identity

Biography

I am **Cheong Shuzhe**, currently a graduate student at the Graduate Institute of Dance, Taipei University of the Arts. My research focuses on the relationship between K-pop dance and the body-mind connection. I explore how K-pop dance influences body awareness and reflects emotional and cultural states. Through my participation in this seminar, I hope to engage in meaningful discussions, share perspectives with fellow scholars, and further expand my understanding of the links between dance, the body-mind connection, and cultural phenomena.

Email: zhecheong1020@gmail.com

Moderator Biography

Mohd Anis Md Nor

Professor Dr. Mohd Anis Md Nor is the Executive Director of Nusantara Performing Arts Research Centre and board member of the Nusantara Performing Arts Foundation in Kuala Lumpur. He is the former Secretary General of World Dance Alliance; Past Chair of the ICTMD (International Council for Traditions of Music and Dance) Study group on Performing Arts of Southeast Asia (ICTMD PASEA); former adjunct professor at Sunway University and Sultan Idris Education University, and Petronas University of Technology Student Development Advisory Council. He is an ethnochoreologists and ethnomusicologist who pioneered the study of Zapin dance and music in Southeast Asia and has published widely on the said topic.

Paper Presentation F

Choreographic Futures:

AI, Platforms and Creative Agency

Moderator: Jeff Hsieh Chieh-hua

Li Yulu (Yunnan)

The Realisation Paths of Regional Characteristics in Dance Choreography Assisted by AI

Han Shijia (Changchun)

Human Computer Interaction Driven by AIGC and choreographer - A Case of Dai Ethnic Folk Dance in Xinping County, Yunnan Province

Ma Ming (Macao)

Digital Platforms, Identity, and Cultural Confidence: A Study on the Dissemination of Chinese National Style Dance on TikTok

Zelia Tan (Hong Kong)

Generative AI and the Transformation of Choreographic Agency

The Realisation Paths of Regional Characteristics in Dance Choreography Assisted by AI

Li Yulu

Abstract

The integration of AI and dance choreography is the future trend. Since 1964, foreign computers have been involved in dance choreography, giving birth to collaborative works between AI and choreography such as ""Centaurus"". In contrast, the relevant fields in China are still in the early stages of exploration, especially how AI can demonstrate regional characteristics in dance choreography, which needs further research. This article focuses on AI assisted dance choreography and deeply analyzes the potential of AI to present regional characteristics throughout the entire process. Before creation, AI relies on a vast database to retrieve regional cultural information, assisting in the construction of narrative and innovative scenes. In creation, deconstruction and recombination are achieved through motion capture, incorporating regional life characteristics. After creation, AI achieves intelligent music matching, generates movie introductions, customizes regional dissemination strategies, and collects feedback for optimization. The aim of this study is to explore the practical role of AI in assisting dance choreography to leverage regional characteristics, providing theoretical support and practical guidance for solving creative difficulties and stimulating dance innovation.

Biography

Li Yulu

I am a postgraduate student majoring in Dance Choreography at Yunnan Arts University. I have created duet dances such as "The Continuation of Love" and "Degree", as well as group dance "The Last Craftsman". I have served as an invited choreographer for the Armed Police Force in Yunnan Province for four consecutive years and choreographed programs like "The Anthem of Strengthening the Military" and "I Love My Position". My work once won the Gold Award in the 12th Yunnan Provincial Ethnic and Folk Dance, Song and Music Exhibition. I have successfully applied for a provincial-level project in Yunnan Province. I always maintain the innovative spirit and vitality to explore the world of dance art.

Email: 1750358931@qq.com

**Human Computer Interaction Driven by AIGC and choreographer -
A Case of Dai Ethnic Folk Dance in Xinping County, Yunnan Province**

Han Shijia

Abstract

With the rapid development of Artificial Intelligence Generated Content (AIGC), AI choreography has become a hot topic in interdisciplinary research in the field of dance. However, artificial intelligence is formed by stacking algorithms based on databases, and it does not possess subjective initiative and emotionality, making it unable to truly create good works of art. The article will use Yunnan ethnic and folk dances as material support to propose a new choreography method. Based on the technology of maintaining a database of folk dance movements, a three-dimensional virtual model will be created according to the structure of human joints, providing multiple body movement points for the choreographer and AI to jointly attempt limb decomposition movements, creating dance works that combine traditional and modern technology, thus saving time for trial movements and rehearsals.

Taking Dai ethnic dance in Xinping County, Yunnan Province as an example. Firstly, the director inputs commands such as Xinping County in Yunnan Province, folk dance of Hua Yao Dai, two-dimensional space, and dynamic foot movements, allowing the artificial intelligence to generate them on its own; Secondly, the choreographer can adjust the details of the formed dance composition to ensure respect for the authenticity of Dai culture and the innovation of modern choreography; Finally, if the director is still not satisfied with a certain action detail, the AI can adjust and provide alternative solutions again. These three steps can be infinitely repeated to obtain the most satisfactory artistic product. I believe that the combination of dance and AI can promote the modernization of traditional folk dance, providing cutting-edge exploration and infinite possibilities for the dance industry. Thank you for looking.

Biography

Han Shijia, a master's degree holder in dance choreography from Yunnan University of Arts, graduated with a bachelor's degree in dance from Zhejiang Conservatory of Music. She has been awarded scholarships and the title of "Outstanding Graduate", and participated in the filming of the large-scale music and dance epic "My Motherland" in Zhejiang Province. The choreographed works include Jiaozhou solo dance "Back", modern Dai duet dance "Lamp Shadow and Sparrow Rhyme", group dance "June Jasmine", group dance "Spring River", etc. Among them, "June Jasmine" won the second prize of the Zhejiang Conservatory of Music "Jin Shan Award".

Email: 2233732348@qq.com

Digital Platforms, Identity, and Cultural Confidence:
A Study on the Dissemination of Chinese National Style Dance on TikTok

Ma Ming

Abstract

This study takes the dissemination phenomenon of Chinese national style dance on TikTok as the entry point to explore how digital technology reconstructs identity and generates cultural confidence. Firstly, it analyzes existing national style dance case works to reveal the application paths of digital technology (such as AR/VR) in innovative narrative expression and reflects on the interactive relationship between the application of digital technology and artistic creation. Secondly, based on the analysis of the algorithmic recommendation mechanism of the TikTok platform and the audience's cognitive feedback behaviors (such as likes, comments, and imitations), it analyzes the audience's cognitive feedback and emotional interaction in participatory communication and sorts out the logic and paths of audience identity in the digital age. Finally, from the perspective of cross - cultural communication, it compares and analyzes the differences between the performance of Chinese dance in overseas theaters and its dissemination on the Internet, and refines the collective memory and emotional resonance of the audience towards traditional culture in participatory creation. The study also reflects on the problems brought to performing arts by digital technology, such as traffic monopoly, content homogenization, copyright disputes, and audience commodification.

Biography

Ma Ming has been dedicated to teaching and research in digital cultural industries, arts management and cross-cultural dance. Before joining the City University of Macau, he was a teacher at the Beijing Dance Academy and served on the boards of non-profit organizations like the Chinese Cultural Industries Management Society and the Beijing Peacock Dance Troupe. As an art management researcher and practitioner, he has served as the producer of many performance plays (such as Youth Fun Field at the Wuzhen Theatre Festival) and as the editor of several journals like Arts and Communications.

Email: mingma@cityu.edu.mo

Generative AI and the Transformation of Choreographic Agency

Zelia Tan

Abstract

This research examines the evolving role of Generative AI as a choreographic collaborator, recognising the shifts of authorship, agency, and movement construction in dance. By analyzing real-time AI-generated choreography, motion capture archives, and algorithmic improvisation, this research explores how AI disrupts traditional choreographic structures and embodiment. Using Practice-as-Research (PaR), I investigate how dancers engage with AI-generated scores in live motion capture performances, questioning the interplay between co-creation, digital labor, and disembodiment.

To develop this inquiry, I employ three research methods: (1) interviews with specialists in dance and AI, (2) critical reflection on my own AI-generated dance, co-created with visual engineering artists using my “Action Poem” method, and (3) case studies of choreographers Nicole Seiler (Switzerland) and Katie Peyton Hofstadter (Los Angeles). This research proposes new methodologies for integrating computational intelligence into choreographic practice, moving beyond AI as a tool toward a dynamic, interactive choreographic process.

Biography

Zelia Tan is a young Asian multimedia artist, dancer, choreographer and researcher. Her creations are about the future, focusing on presence and identity, creating hybrid performances using motion capture, XR, avatars and immersive technologies. Zelia graduated from Hong Kong Academy for Performing Arts in 2019.

Zelia directed "REfract", a hybrid performance featuring a solo dancer interacting with avatars, and VR tech, commissioned by West Kowloon Cultural District and co-produced with Goethe-Institut. Zelia joined City Contemporary Dance Company as a professional dancer from 2019 to 2023. Her dance films were featured in 18 film festivals. In 2022, Zelia co-founded TechDanceLab, an experimental art platform. She works with master artists such as Gilles Jobin and Sasha Waltz.

Currently, Zelia is pursuing an MFA at CalArts, double-majoring in Interactive Media for Performance (Theatre) and Choreography (Dance), supported by the Hong Kong Jockey Club Music and Dance Fund and Asian Cultural Council.

Email: zeliazztan@gmail.com

Moderator Biography

Jeff Hsieh Chieh-hua

Artistic director of Anarchy Dance Theatre. Hsieh's works are composed of a special texture derived from his background in architecture, possessing strong structural characteristics—a creative perspective combining time, space and energy. Notable choreographic works include *The Eternal Straight Line* (2019), *Second Body* (2015) and *Seventh Sense* (2011), all of which feature a strong element of interactive dance performance. In addition to receiving great public acclaim, his works have also been featured at numerous prominent international festivals, including Ars Electronica, Today's Art Festival, and George Town Festival. The dance-installation series *You Choreograph and Exercise* done in collaboration with fellow choreographer I-Fen Tung and Ko-Yang Chang, further pushes the boundaries of expression in dance beyond conventional “performance”. In addition to his choreographic work, Hsieh also served as the director for the opening ceremony of the 2017 Summer Universiade.

<https://www.anarchydancetheatre.com>

Paper Presentation G

Confluences: Choreographic Practices at the Intersection of East and West

Moderator: Stella Lau

Dong Nan (Dalian)

Choreographing Beyond the East-West Dichotomy: Shen Wei's Integrated Approach to Creating Total Art

Liao Guodong (Macao)

Reflection on Choreography Design: Presenting Chinese Culture from a Western Perspective - Taking the Original Dance Theater "Guan" as an Example

Luo Yaxin (Xinhua)

Body Talks: A Case Study on the Multiple Strengths of Body Movement in Contemporary, Intercultural, Feminist Theatrical Practice-Research

Neo Nguyen Huynh Nhu (Vinh Long City)

From Ethnic Group Dance to Global Language: Vietnam Contemporary Dance The Fusion of Vietnam Folk Dance and Contemporary Dance

Choreographing Beyond the East-West Dichotomy: Shen Wei's Integrated Approach to Creating Total Art

Dong Nan

Abstract

On June 11, 2021, at Shanghai West Bund Dome Art Centre, Shen Wei premiered INTEGRATE 2021, introducing his concept of “total art” to a Chinese audience for the first time. A decade after presenting his first total art piece, Undivided Divided, at the Park Avenue Armory in the United States, Shen continued his exploration of interdisciplinary performance by merging Chinese traditions with contemporary aesthetics. INTEGRATE 2021 embodies his interpretation of interconnectedness, drawing inspiration from the I Ching and weaving together calligraphy, painting, photography, video, installation, and live dance performances to create an immersive, cross-genre experience.

Produced and staged since the global COVID-19 pandemic, a period defined by isolation and geopolitical tensions, INTEGRATE takes on heightened significance. By reimagining traditional Chinese culture to address universal concerns, Shen examines shifting power structures, the fragility of transnational collaboration, and the resilience of artistic exchange in an increasingly divided world. This study explores how INTEGRATE negotiates the intersections of politics, cultural identity, and consumerism through the lens of contemporary art and performance studies. Employing archival research and movement analysis, it examines how Shen Wei's total artwork simultaneously preserves indigenous influences while engaging in globalized artistic dialogues.

This research contributes to broader discussions on intercultural choreographic practices, positioning dance as a site for cultural reinterpretation, hybridity, and resilience. By transcending the East-West dichotomy, Shen Wei's work offers a compelling pathway for artistic engagement in an era of increasing fragmentation and interconnectedness.

Biography

Dong Nan is a dance-maker, independent producer, and Ph.D. student in Theatre and Performance Studies at City University of New York. Her interdisciplinary work explores the intersections of theatre, dance, video, technology, and scientific inquiry. She aims to make positive impacts through socially engaged arts that foster community dialogue and Aesthetics education in the intercultural contexts. Her theatre productions are featured at renowned international art festivals, including Festival Croisements, Wuzhen Theatre Festival, Huichang Theatre Season, and Luxelakes Environmental Theatre Week.

She holds an M.F.A. in Theatre from Shanghai Theatre Academy and an M.A. in International Accounting from the City University of Hong Kong. Her previous roles include auditor at Deloitte (specializing in the entertainment and education industry), dancer on the Grand Opening Team at Shanghai Disney, and Specialist in Teaching and Academic Activities at NYU Shanghai.

Email: ndong@gradcenter.cuny.edu

Reflection on Choreography Design: Presenting Chinese Culture from a Western Perspective - Taking the Original Dance Theater "Guan" as an Example

Liao Guodong

Abstract

Under the influence of globalization and postmodernism, Eastern culture has begun to shape global aesthetic trends, gradually blurring the boundaries between Eastern and Western cultures and fostering mutual integration.

This study adopts a practice-based research approach, using the contemporary dance production Guan, co-produced by the Macao Conservatory and the Beijing Dance Academy, as a case study. Employing research methods such as focus group interviews, individual interviews, and creative process analysis, this study integrates a review of theories including "Neo-Orientalism," "Cultural Element Transformation Design," and "Semiotics" to examine how choreography and costume Design, lighting Design, within the creative process, utilize Western aesthetic perspectives to convey traditional Chinese philosophical concepts and structures.

It is expected this study can provide a reference for relevant choreographers, designers, or researchers.

Biography

Liao Guodong

He is a multidisciplinary artist, Currently, at the same time he is a Ph.D. candidate at Taiwan Normal University, majoring in higher education of Design and minoring in Art History Studies (Taiwan University).

He has worked as a costume and stylist designer for many national and international level performances, as well as teaching courses in design and theater management at universities. At the same time, he has been funded by the National Arts Fund in 2023 to 2024 to study art talent training funding project courses.

Email: gordonliao0712@gmail.com

Body Talks: A Case Study on the Multiple Strengths of Body Movement in Contemporary, Intercultural, Feminist Theatrical Practice-Research

Luo Yaxin

Abstract

Blossoms of Her Selves, which premiered in February 2022 in the UK, marks the first adaptation of A Dream of Red Mansions (《红楼梦》) into an intercultural, large-scale, contemporary, feminist theatre production. As the writer, director, producer, and researcher of this project, I will share key discoveries and reflections on negotiating temporal, cultural, and aesthetic boundaries while fostering intercultural and interdisciplinary communication in choreographic practice.

My adaptation drew strength from leading gender theorists (such as Butler, 2006; Bronfen, 1992; Hutcheon, 2004; Kristeva, 1982; Solga, 2016), postcolonial theorists (such as Lewis, 1996; Said, 1985), southern feminist theorists (such as Mohanty, 2003; Ang, 2003; Amin, 2020), digital feminist theorists (such as Dobson, 2015; Wagner, 2006; Mulvey, 2006), and cross-cultural theorists researching feminism between Asia and the West (such as Cheng, 2019; Wang, 2020). Workshops, rehearsals and post-production dialogues with scholars, practitioners and audiences also contribute to the creation and reflection of movement practice.

This presentation focuses on the exploration of body movement, particularly in shaping characters and staging my original concept of the 'feminist corpse' (in scenes related to life and death, miscarriage, love-making, and roles played by multiple performers), which are crucial to my experimentation with new forms of movement and performance.

Specifically, I will discuss:

- 1) The methodologies employed to creatively and critically explore choreographic practices in this practice-research production;
- 2) How body movement expresses agency, articulates resistance, and demonstrates resilience in performance;
- 3) The impact and debate surrounding the use of props, digital materials, and intermediality to enhance body movement;
- 4) Collaboration between directors, choreographers, and performers from diverse backgrounds, as well as audience reception and understanding of movement across different cultural contexts.

Biography

Dr Luo Yaxin is a lifelong learner, dedicated creator, and cooperation seeker.

She works as a postdoctoral researcher specializing in performance and cultural industries, a visiting lecturer at the University of Leeds and a guest lecturer at the Northern School of Contemporary Dance, a reviewer for Conjunctions and Cambridge China Education Forum, an invited artist at National Sensory Theatre and YingMing Theatre.

She studied at Wuhan University, Fu Jen Catholic University, Korea University, the University of Leeds and Royal Academy of Dramatic Art, and received awards and media recognition in China, South Korea, Japan, Ireland, America, Germany, and the UK.

As a writer, director, performer, producer, designer and researcher, Yaxin has created performances, plays, novels, articles, installations, and calligraphy works showcased globally, including at the Dublin Theatre Festival, Davis International Film Festival, Big Ideas by the Sea, Being Human Festival and Edinburgh Festival Fringe.

Email: luoyaxinwhdx@sina.com

From Ethnic Group Dance to Global Language:

Vietnam Contemporary Dance The Fusion of Vietnam Folk Dance and Contemporary Dance

Neo Nguyen Huynh Nhu

Abstract

Viet Nam, a developing country with a long standing agriculture foundation rooted in rice cultivation, present itself as a unique cultural identity in Southeast Asia. Often described by scholars as a microcosm of the region, Vietnam's has diverse traditions which encompass lifestyle, spirit, behavior, and distinct beliefs, as noted in Cultural Foundation of Vietnam (Tran,N.T. 2022, p.23). The nation's art and culture are profoundly interwind with a national identity that has developed over centuries. Today, Vietnamese art is stepping out to international art, Vietnam artistic gradually share to the world how Vietnam has richness of traditional and contemporary art at international festivals and exhibitions like the Venice Biennale and Art Basel. As a part of younger generation in dance field, I am extremely passionate about merging Vietnam folk dance with contemporary dance what influences to forge a unique artistic identity. With an Asia perspective and a deep immersion in Western contemporary dance, I explore how to integrate both through dance but still maintain and heritage my Vietnam culture. The concept of "interculturalism" fosters innovative form and patterns, attract audiences by hybridizing cultural heritage with global modernity. This form art as a bridge connecting past and present, conserving Vietnam's cultural while blending contemporary art form. Mitra (2015) define interculturalism is embody multiple cultural affiliations. With 54 ethnic groups, each has its unique dance language, Vietnam has more than enough material to create a distinctive genre call Vietnam Contemporary Dance, harmonizing tradition and innovation.

Biography

My name is **Nguyen Huynh Nhu**, and everyone calls me Neo! I am from Vietnam and have been passionate about dance since I was very young. I pursued street hip-hop for nearly 7 years, participating in hip-hop competitions with the desire to learn more about the art of movement. I continued to nurture this passion by studying for 4 years at the Ho Chi Minh City Dance School to become a professional dancer and I realized that I extremely fall in love in contemporary dance where I able to create my own world and my personal language. Followed by another 4 years at the Beijing Dance Academy to become a modern dance choreographer. Currently, I am a postgraduate student at the Hong Kong Academy of Performing Arts, specializing in choreography.

Email: s24nguyenhuynhnhu@hkapa.edu

Moderator Biography

Stella Lau

Stella Lau graduated from the Hong Kong Academy of Ballet and was awarded twice the Hong Kong Jockey Club Music and Dance Fund Scholarship. Lau began her performing career with the Hong Kong Ballet and was the first homegrown principal dancer. She has extensive performing experience in both classical and contemporary works in Hong Kong and overseas.

Lau obtained a Bachelor of Fine Arts (Hons) and Master of Fine Arts in Dance at the Hong Kong Academy for Performing Arts where was awarded First-class Honours in 1997 and Dean of Dance Prize in 2010. Lau is currently Associate Professor of Ballet and Leader of Gifted Young Dancer Programme and Outreach of the Academy.

Besides focusing on higher education for over twenty years, Lau is also committed to the development of dance in the community at large. She hosts public talks, lectures and workshops on dance appreciation. She was showcased in the Hong Kong Dance Hall of Fame and was awarded the Secretary for Home Affairs' Commendation Scheme for her outstanding contribution to the development of arts and culture in Hong Kong. She was the chairperson of the Hong Kong Dance Alliance and Vice-President of the World Dance Alliance Asia Pacific. Currently, she is serving on governments' art form panels and advisor to performing arts organizations.

Paper Presentation H

History, Culture, Memory, Heritage

Moderator: Yu Jin-wen

Chang Szu-ching (Taichung)

Dancing from 'Nature' to 'Freedom': Bodily Practices and Resistance of Female Dancers in Taiwan around 1970

Li Chuting (Beijing)

National Discourse and Corporeal Representation: Research on the Construction of Staged Folk Dance Forms in New China - Taking the Awardwinning Chinese Folk Dance Works of the World Festival of Youth and Students as an Example

Xu Man (Qinhuangdao City)

Tibetan 'Zhuo' (a traditional Tibetan ritual dance): Morphological Depiction and Cultural Interpretation

Cai Hong-ying (Pingtung)

A Preliminary Study on the Visual Analysis and Transformation of Dunhuang Dance Postures

Li Wei (Shenzhen)

An Analysis of the Research Status and Development Trends of Chinese Classical Dance over the Past Two Decades: A Visual Study Utilising CiteSpace

Dancing from 'Nature' to 'Freedom':

Bodily Practices and Resistance of Female Dancers in Taiwan around 1970

Chang Szu-ching

Abstract

This study explores the relationship between modern dance choreography and bodily culture in Taiwan around the 1970s. In the 1920s, the global dissemination of the “New Woman” bodily culture movement spread from Europe through Japan to East Asia. In Taiwan, educational dance activities within the physical education curriculum of public schools, introduced during the Japanese colonial period, shaped the foundational dance practices of all women. Then, the concept of “physicality,” emphasizing “health” and “naturalness,” became intertwined with the local imagined and translated ideals from Isadora Duncan’s “improvisation” and “freedom” in Taiwan dance community at that time. This convergence provided a space for women to challenge and redefine conservative bodily norms through their dance practices and choreography. This study focuses on early Taiwanese dancer Lin Ssu-tuan, examining her transition from embodying “natural beauty” as a figure model to expressing “free beauty” in her 1975 solo dance concert. By analyzing her experiences in body education, physical expression, improvisation, and choreographic performance, this study investigates how these aspects intertwined with the concept of physicality. Special attention is given to how dance practitioners negotiated and navigated the discourse surrounding “womanhood” and “beauty,” expanding the possibilities for female bodily expression in dance while maintaining their social prestige and agency as both dance practitioners and educators.

Key words: modern dance, choreography, Asian women, physicality, natural beauty

Biography

Chang Szu-ching is the Chairperson and Associate Professor of the Department of Dance at the Taiwan University of Sport. She is also a board member of the Taiwan Dance Research Society. She holds a Ph.D. in Dance from the University of California, Riverside. She published her book titled *Dancing Body, Discourse, Agency: The Min-Zu Dance Boom in 1950s-1960s Taiwan*. Her papers have been published in the *Taiwan Dance Research Journal*, *Arts Review*, and *Sports & Exercise Research in Taiwan*. She has frequently presented papers at international dance conferences such as DSA, WDA, CORPUS, APDF, and others. Her current research focuses on the relationship between modern dance practices and body culture in Taiwan during the 1970s, emphasizing the concept of “physicality” that was prominent at the time. Her work traces the development of women’s sports, educational dance, and the early interactions between modern dance and its development during the 1950s-1970s.

Email: szuching@gm.ntus.edu.tw

National Discourse and Corporeal Representation:

Research on the Construction of Staged Folk Dance Forms in New China - Taking the Award-winning Chinese Folk Dance Works of the World Festival of Youth and Students as an Example

Li Chuting

Abstract

In the historical context of the Cold War and the wave of decolonisation, China participated in the World Festival of Youth and Students, which demonstrated the representative achievements of the construction of New China's staged folk dance forms, allowing folk dances to complete the paradigm shift from vernacular rituals to national discourse carriers. This article focuses on the staged folk dance forms of New China, using literature analysis, morphological analysis and other research methods to examine the logic of form construction implied by the award-winning works of Chinese folk dance in the seven sessions of the WFYS. Through a historiographical perspective, this article aims to explore how China utilises the production of body symbols to participate in the complex game of international cultural politics, and to reveal the underlying mechanisms, so as to gain a more objective and in-depth understanding of the external forces and their influences in constructing the folk dance forms of the new China, and to provide a methodology for the construction of folk dance forms for the Asia-Pacific choreographic practice.

Biography

Li Chuting, a doctoral candidate at the Chinese National Academy of Arts, specialising in choreography studies. She received Bachelor's and Master's degrees from the Beijing Dance Academy, and was awarded the Outstanding Graduate of Beijing and the Outstanding Thesis of Master's Degree. She has been participating in many research projects and academic conferences at home and abroad, published a number of academic papers.

Her research Interests include Choreography Studies, Intercultural Communication Studies, and Cultural and Aesthetic Diversity.

Email: chuting_dance@163.com

**Tibetan ‘Zhuo’ (a traditional Tibetan ritual dance):
Morphological Depiction and Cultural Interpretation**

Xu Man

Abstract

Zhuo dance (Tibetan: འཕྱོད) is one of the most representative traditional dances of the Tibetan ethnic group. As a quintessential form of Tibetan traditional dance, Zhuo has been passed down as a living tradition for thousands of years, embodying multiple cultural attributes and earning a place on the National Intangible Cultural Heritage list. This paper takes a cross-regional comparative perspective, focusing on the Zhuo dance heritage in three core transmission areas within the Qinghai-Tibet Plateau cultural sphere: Yushu in Qinghai, Ganzi in Sichuan, and Shannan in Tibet.

By constructing a three-dimensional research approach——"historical literature investigation, historical artifact analysis, and living dance depiction"——this study systematically explores the morphology of Zhuo dance. First, it traces dance iconography in cultural relics such as painted pottery basins, murals, and thangkas to reconstruct the ritualistic origins of early Zhuo dance. Next, it employs Labanotation to document the movement forms of existing Zhuo dance, breaking away from the traditional descriptive paradigm of dance research. Finally, it interprets the deeper narrative logic of Tibetan Zhuo dance as a vessel of cultural memory.

Keywords: Zhuo, dance style, artifact analysis, cultural memory

Biography

Xu Man

Professor of Dance, School of Art and Design, Yanshan University

Main Courses Taught:

History of Chinese Dance, Introduction to Dance, Laban Movement Analysis, among others

Research Interests:

Dance history and theory, Intangible cultural heritage dance, Labanotation theory and practice

Educational Background: Graduated in 2007 with a Master’s degree from Minzu University of China, Visiting Scholar at the University of Wolverhampton, UK

Biography:

Member of the China Folk Literature and Art Association, Deputy Secretary-General of the Hebei Folk Literature and Art Association

In 2016, obtained both the elementary and intermediate certifications from the Language of Dance Center in the U.S. in Labanotation; also completed coursework in Laban Movement Analysis and motif notation

In 2023, the course History of Chinese Dance was selected for the second batch of China’s National First-class Offline Courses

In 2018, led and completed a project funded by the National Arts Fund: Training Program for Performing Talents in Northern China’s Shadow Puppetry Stage Art

In 2015, led and completed a project funded by the Ministry of Education in humanities and social sciences

Email: 40200820@qq.com

A Preliminary Study on the Visual Analysis and Transformation of Dunhuang Dance Postures

Cai Hong-ying

Abstract

As a UNESCO World Cultural Heritage site, the Mogao Caves in Dunhuang feature murals that blend religion and art while reflecting cross-cultural influences on dance. Existing research mainly focuses on the "Three Bends" posture and "S-shaped curve" in Dunhuang dance, with little analysis of dance dynamics from a visual art perspective. This study uses visual analysis and historical methods to examine the composition, movement, and color in the Feitian (Flying Apsaras) murals of Cave 390 and how static images transform into dynamic dance. Findings show that Feitian figures feature S-shaped curves, symmetry, and one-point perspective, enhancing movement and depth. This study offers new insights for Dunhuang dance and reveals how its art transcends borders, integrates diverse aesthetics, and innovates within artistic heritage, highlighting its role in Central Asian civilization and global cultural exchange.

Biography

Cai Hong-ying is currently a graduate student in the Department of Dance at Taiwan University of Sport. He received his undergraduate degree with a specialization in Chinese dance and is presently engaged in research on the visual transformation of Dunhuang dance.

Email: 11303006@gm.ntus.edu.tw

An Analysis of the Research Status and Development Trends of Chinese Classical Dance over the Past Two Decades: A Visual Study Utilising CiteSpace

Li Wei

Abstract

This study uses CiteSpace to visualize and analyze the literature on Chinese classical dance research in the CNKI database from 2004 to 2024. The study found that Chinese classical dance research has gone through three stages: the foundation period of the discipline (2004-2007), the rapid development period (2008-2014), and the rational adjustment period (2015-2024). The current research hotspots mainly concentrate on the Shenyun system and dance aesthetics. However, there is still insufficient attention to issues such as regional dance styles and the international dissemination of classical dance; the inheritance and innovation of classical dance are still the core issues. In the future, interdisciplinary integration, digital technology empowerment, and new media communication will become new growth points, and the practical exploration of classical dance in dance drama, film and television, cultural tourism, and international communication will continue to deepen.

Biography

Li Wei is a doctoral candidate currently studying cultural industry studies at the City University of Macau, focusing on exploring the history of Chinese dance culture and the dissemination of short dance videos.

Email: leev@link.cuhk.edu.hk

Moderator Biography

Yu Jin-wen

Jin-Wen Yu, EdD & MFA, Vilas Distinguished Achievement Professor and Chair in the UW-Madison Dance Department, has created, performed, directed, and produced over hundred works in the Americas and Asia, including 45 commissioned works for professionals and institutes. Before his study in the USA, he was a soloist for the Cloud Gate Dance Theatre, one of the most prestigious dance companies in the world. Dr. Yu is a six-time gala concert winner of the American College Dance Association Conference. As the President of World Dance Alliance-Americas 2009-2013, he directed international dance festivals in Madison, New York City, and Vancouver/Canada.

Dr. Yu has received numerous grants, honors, commissions, and awards, such as the NEA grant, the Outstanding Dance Artist Award from Taiwan, the Wisconsin Arts Board Choreographer Award, the first Madison CitiARTS Commission Signature Grant, among others. His works and performances have been praised in many major newspapers: “Irresistible Yu captivates audience...He makes even the slightest movement powerful, beautiful and significant. Incredible,” *Fort Worth Star-Telegram*; “(Yu) moves with an athleticism and a grace befitting a star,” *The Boston Globe*; “full of finesse with some great partnering work,” *UK Dancing Times*; “...his artistry allows him to participate in the divine...throughout the concert he demonstrates that he’s achieved mastery,” *Chicago Reader*.

Paper Presentation I

Embodied Poetics: Choreography, Nature, and the Vulnerable Body

Moderator: Yan Xiaoqiang

Debanjali Biswas (Oxford)

Dear Departed: Movements in the Realms of Thanatopolitical and Sublime

Melina Scialom (Hong Kong)

“Flooding”: A Process of Embodying, Translating and Choreographing a Dynamics of Human and Nature Encounters

Juliana Zhu Xinyun (Wuhan)

Toward a Poetics of the Vulnerable Body: Reconfiguring Choreographic Grammar in the Age of Suspension

Cheng Yi-fang (Taipei)

Modernity in Mirror X Music: The Interplay of Time and Space

Dear Departed: Movements in the Realms of Thanatopolitical and Sublime

Debanjali Biswas

Abstract

I argue for an interpretation of dissent, thanatopolitics, and representation as imagined in contemporary choreographies emerging from Manipur, India in the last decade. Historically, the continuum of performance in the region has spanned a range of bodily practices such as martial arts, dance from rituals, physical theatre, and experimental forms. Firstly, the presentation examines the interstices and interweaving of various such practices in the crafting of new methodology, and in cultivating movements as cited in the choreographies of dancer-choreographer Surjit Nongmeikapam (Bon). This presentation primarily engages with his three touring and evolving productions - *Fountain* (2024-25), *Meepao* (2021-22), *Nerves* (2013-17) as performed by him and the artists of Nachom Arts Foundation, Imphal. Secondly, the presentation analyses the content and context of these choreographies which are drawn from human cost of violence, migration and displacements, crises of identity, and varied tempi of quotidian life in the region. Each of these choreographies work with disruption of senses and policing of the labouring body, and regard the performance space as a site to register a collective experience of dissonance. Lastly, based on anthropologist Nayanika Mookherjee's conceptualisation of 'irreconciliation' (2022) that seeks to examine the phenomenon of refusal to forget and forgive, particularly in the face of unacknowledged pain and disenfranchised grief, and dance studies theorist Ann Cooper Albright's notions of "autobiographical dance" (1997), it illustrates that within the realm of collective action, choreographic 'irreconciliation' has been sought to work towards reconstitution and remembrance.

Biography

Dr. Debanjali Biswas is an early career researcher in social anthropology and theatre, performance and dance studies, and has extensively trained in Manipuri, with a performing career of over two decades as a dance practitioner and a performance maker. Over the years Biswas's research has been funded by the British Academy, Theatre and Performance Research Association, Showtown, Women's History Network, the Smithsonian Institution, Commonwealth Scholarship Commission and the Felix Scholarship Trust. Besides classical Manipuri performances as a soloist and ensemble artist, Biswas's choreographies have been supported by the Tower Hamlets Council-Queen Mary University of London, South Asian Arts-UK, ICCR, Gati Dance Forum, Temple of Fine Arts, Künstlerhaus Mousonturm, and International Young Choreographers' Project -Kaohsiung. At present, she is the current co-guest editor of the *Journal of Emerging Dance Scholarship* (JEDS). She works at the Bodleian Libraries, University of Oxford.

Email: debanjali.biswas@gmail.com

“Flooding”: A Process of Embodying, Translating and Choreographing a Dynamics of Human and Nature Encounters

Melina Scialom

Abstract

In September 2023 Hong Kong experienced a massive flood which inspired a creative process of translating its (e)motion into the body to create performative work. In the past years climate changed has been causing aggressive shifts in weather and atmospheric conditions in the planet Earth. These changes have been impacting on cities administration and transforming the lives of millions of people who are exposed to floods, fires, draughts, frosts, heats, winds and etc., causing disastrous situations around the globe. Hong Kong is a region that is well known for its dense population and speed transformation of its landscape by human activity. To accommodate its need for inhabiting space, it has developed extensive (and controversial) area of land reclamation into the sea (Ng, 2011). Despite the technology and anticipated measures to avoid disasters, nature's force overcame human expectations and flooded, or perhaps reclaimed back, many human-built areas in the region.

It is the dynamics of Hong Kong's fast-paced city, built in areas that used to belong to a natural ecosystem; the interruption of its pace by a heavy rainfall and flood; the impact on people's lives; and a return to an almost-normal paced-life, that inspired the creative process. It was the different qualities of water in human-built areas that shaped the texture of movement and choreography. The translation of these qualities into the body-in-motion involved “Laban Moving Analysis” (Fernandes, 2015) and the use of Butoh -inspired procedures (Min Tanaka) to generate movement. These dynamics composed a phrasing - emergent from the encounter of nature and human in a cityscape that is controversially built to “protect” humans (or else reinforce the dualism between human and nature). Building on eco-criticism (Lavery, 2016), theories of ecology (Morton, 2012), and ecodramaturgy (May, 2010), this paper explores ways that performance can translate embodiments and expose environmental forces emerging from the advancing climate change, both physically and metaphorically.

Biography

Melina Scialom is a dance dramaturge, performer and scholar, and a Senior Lecturer at the School of Dance, Hong Kong Academy for Performing Arts. She has an eclectic background in dance training, which expresses her interest in expressive movement and choreographic practice. As a Specialist in Choreological Studies, she has been articulating Rudolf Laban praxis in 21st century discourse. She is co-convenor of the Embodied Research Working Group (IFTR) and Somatics and Practice as Research working group (ANDA) and has been awarded with different sponsorships and bursaries from arts and research funding agencies to develop dance productions and research, having published widely in a range of dance-related topics. She is currently interested in ecodramaturgy and its intersections with decolonial and non-anthropocentric theories.

Email: melinascialom@gmail.com

**Toward a Poetics of the Vulnerable Body:
Reconfiguring Choreographic Grammar in the Age of Suspension**

Juliana Zhu Xinyun

Abstract

Contemporary youth are caught in the tension between merit-driven systems and traditional Confucian ethics, existing in a state of suspension. It mirrors our artistic predicament: while the lyricism of traditional Eastern dance forms struggles to express contemporary traumas, the deconstructive logic of Western contemporary dance risks replicating cultural colonization. Through my choreographic research anchored in the duet and dance theater work *Up*, I demonstrate my methods for developing movement vocabularies, devising space, and engaging in global dialogue that is based on my sociocultural context.

Biography

Juliana Zhu Xinyun, a cross-disciplinary choreographer and theatre creator based in China. Huazhong University of Science and Technology School of Arts as Choreography teacher. The National Academy of Theatre Arts in Krakow Dance Theatre Department exchange researcher, Transcultural Collaboration in Switzerland choreography in residence. Her works have been commissioned by the Shanghai International Dance Center, Shanghai International Arts Festival, Hong Kong Arts Festival, Shekou Theater Festival, etc., and presented in different art platforms, including , Wuzhen Theatre Festival, Hangzhou International Dance Festival, Times Museum, Inside-Out Arts Museum, Ming Contemporary Museum, Art Granary, Artron Art Centre, etc. Her work was shortlisted as the 2025 Tanzplattform Bern finalist, the 2023 Rotterdam International Duet Choreography Competition finalist and the 2023 Chinese Dance Lotus Prize Contemporary and Modern Dance finalist. She aims to use the body as a medium to explore interdisciplinary forms of expression and reflect on current social phenomena.

Email: zxyjuliana@gmail.com

Modernity in Mirror X Music: The Interplay of Time and Space

Cheng Yi-fang

Abstract

Saburo Teshigawara, born in Tokyo in 1953, is a celebrated Japanese choreographer and dancer internationally recognized in the world of contemporary dance. Over the years, he has been invited to create works for prestigious European dance and opera companies, including the Paris Opera Ballet. A graduate of Tama Art University, Teshigawara has a strong foundation in the visual arts and frequently takes on the full responsibility of designing the lighting and set installations for his performances, positioning himself as a multidisciplinary artist. This article examines *Mirror X Music* through the lens of sensory phenomenology, focusing on the dynamic relationship between the body, space, and time. By emphasizing sensory experience and the importance of the body as a core aspect of human existence, as articulated in sensory phenomenology, it explores how the body becomes a key mediator between the self and the physical world. Additionally, as a contemporary Asian artist, Teshigawara's work inevitably engages with the influence of Western modernity. Therefore, this article will also draw upon theories of Asian modernity and the perspectives of Japanese philosopher Masao Maruyama on modernity, alongside the concepts of "modern" and "modernity," to further explore whether Teshigawara's works reveal a unique form of Asian modernity.

Biography

Cheng Yi-fang

Ph.D. candidate at the Graduate Institute of Dance, Taipei University of the Arts. Her research focuses on contemporary Japanese dance. With an academic background in music, her research also explores the intersection between music and dance, examining the interaction of sound and movement in space. She has served as the executive editor of *Taiwan Dance Research Journal* (Issues 15 to 17). Cheng has received the Doctoral Scholarship from Taipei University of the Arts and served as the curator of the Doctoral Lab Exhibition, titled "Space." Project reviewer for the Culture and Arts Foundation (2019–2022); currently a contributing writer for *PAR Performing Arts Magazine*.

Email: lavendershirley2@gmail.com

Moderator Biography

Yan Xiaoqiang

Yan Xiaoqiang, currently works as Lecturer of Chinese Dance and MFA advisor at the Hong Kong Academy for Performing Arts (HKAPA). YAN graduated from Beijing Dance Academy with a B.A. degree, majoring in Chinese Classical Dance and a M.A. degree researching on the Theory and Practice of Dance Performance. As the founding dancer of Beijing Dance Theatre, YAN has been performing in the top festivals and theatres in collaboration with renowned choreographers worldwide. YAN is also an active choreographer and arts promoter, focusing on the re-interpretation of Chinese traditional aesthetics in the contemporary context. The latest project Chinese Dance 101-----Dynamics of Chinese Dance, 6-episode of online program collaborated with Leisure and Cultural Services Department of Hong Kong Government has been shortlisted for the Outstanding Online Production in the 24th Hong Kong Dance Awards. Yan also serves as member of Art Form Sub-committee (Community) under Leisure and Cultural Service Department of Hong Kong SAR government.

Paper Presentation J

A Choreography of Pedagogies: Creative and Somatic Practices

Moderator: Urmimala Sarkar Munsi

Sarah Knox (Auckland)

“It’s such a tangle”: The Choreography Educator’s Pedagogical Entanglements

Tanya Murray Keller (Beijing)

The Impact of "Saving Face" Culture on Creativity in a High School Dance Class in China

Iris Lau (Hong Kong)

Tangible Reminders: Embody Sensation and Re-shape the Somatic Habit of Dancers in 21st Century

Sun Hsin-ling (Taipei)

The Relationship Between Choreographer and Dancer: The Application of Body-Mind Movement Education Concepts in the Creative Process of Contemporary Dance Choreography

“It’s such a tangle”: The Choreography Educator’s Pedagogical Entanglements

Sarah Knox

Abstract

Choreography learning is a vital component of dance education at the tertiary level, as it inherently cultivates key 21st century skills such as creativity, collaboration, and communication. These competencies hold value across diverse career pathways, both within and beyond the arts. Dance making is an inherently social process, as is its teaching and learning. This presentation critically examines the complex relationships that choreography educators navigate within the choreography education context.

The research is guided by the question: Within tertiary choreography courses in Aotearoa New Zealand, what are three dance educators’ meanings and experiences of teaching collaborative choreography? Focusing on degree-level qualifications, the study seeks to uncover the values, agendas, and challenges educators encounter while facilitating collaborative choreography learning.

Employing a constructivist, qualitative methodology, the study engages in semi-structured interviews with three experienced choreography educators. The researcher’s own expertise is positioned alongside the participants’ to generate insights into the intricacies of choreography teaching and learning at the bachelor’s degree level. Within the presentation the research findings are presented through a narrative approach, interweaving the voices of the participants and the researcher. Thematic analysis unpacks the pedagogical complexities educators navigate, exploring themes such as the intricate nature of collaborative choreography learning, the hidden choreography curriculum, educator-student relationships, and choreographic-collaborative pedagogies.

This research contributes to critical conversations in dance education, with implications for teacher training, pedagogical professional development, and choreography learning across secondary, tertiary, professional, and community dance settings. The findings also offer insights into broader discussions on creativity and collaboration in education and the arts.

Biography

Dr Sarah Knox is a Senior Lecturer in Dance Studies at The University of Auckland, Aotearoa New Zealand. She is the Co-Vice President of the World Dance Alliance (WDA) Asia Pacific and Co-Chair of the Education and Training Network. She also represents the WDA on the World Alliance for Arts Education executive forum. Sarah is a former professional contemporary dancer, and now works as a researcher, teacher, adjudicator, choreographer and arts advocate. Her research explores the nature of collaboration within choreographic contexts, dance education and pedagogy. She was named on the Dean’s list for research excellence for her doctoral thesis. At the University of Auckland she teaches dance techniques, choreography and professional practices, manages Dance Studies international student tours, and supervises to doctoral level. Sarah is the Assistant Dean (Academic) for the Faculty of Arts and Education and in 2024 she was awarded a faculty Leadership Excellence award.

Email: sarah.knox@auckland.ac.nz

The Impact of "Saving Face" Culture on Creativity in a High School Dance Class in China

Tanya Murray Keller

Abstract

The concept of "saving face" is a deeply ingrained cultural phenomenon in Chinese society, where maintaining social harmony, personal reputation, and respect within hierarchical structures is prioritized. While this cultural value plays a significant role in social interactions and behavior, it also influences creative expression, particularly in artistic fields like dance. This paper explores how the cultural practice of "saving face" in China affects the creative processes of dancers, choreographers, and dance educators in a high school dance class. By analyzing the dynamics of hierarchy, social conformity, and self-censorship, the paper argues that the emphasis on "saving face" often stifles innovative thinking, risk-taking, and artistic exploration in dance. The paper also suggests possible ways to navigate these cultural constraints and foster a more conducive environment for creative freedom in the Chinese high school dance context.

Biography

Tanya Murray Keller is a PhD Dance graduate of Texas Woman's University. She studied at the Royal Academy of Dance in London, England, where she earned her BA (Hons) in Dance Education and MTD – Master of Teaching Dance. She is a Registered Teacher with the RAD and also serves as a Tutor in the Certificate in Dance Teaching (Ballet), helping young teachers extend their knowledge, understanding and practice of dance teaching across a range of contexts and genres in preparation for working in an increasingly diverse employment market. Ms. Keller currently lives and works in China.

Email: tkeller1@twu.edu

Tangible Reminders: Embody Sensation and Re-shape the Somatic Habit of Dancers in 21st Century

Iris Lau

Abstract

This paper presents a systematic review of tangible reminders in the year-long research “Head to Toes”. The research team examined various non-conventional ways of physical training and demonstration, through the emphasis on dancers’ self assessing and evaluating. During the three research phases, we introduced various everyday objects and scenarios, in order to constantly raise dancers’ awareness of their body and alter their habits.

During the research, tangible reminders played a crucial role in the entire research. It offered our young dancers a new perspective on perceiving the quality of everyday objects. Tangible reminders connected dancers’ inner senses with their observation of reality, in order to develop their physical abilities and transform balletic knowledge into somatic appearance, which ultimately improved their bodily sensation during performances.

Key Words: Reminder, Everyday objects, Tangible, Somatics, Dance Education

Biography

Iris Lau is a dance artist and scholar. She was born and trained in Hong Kong. Iris received her Master of Fine Arts degree at Simon Fraser University. She created for and performed in the various professional dance communities in Hong Kong, China, Canada and Paris.

Iris is currently working as an independent researcher for the local dance community and continuing her research on creative process. In 2024, Iris conducted a research project Head To Toes, which explored the dance training & education with body conditioning & Somatics approaches.

Iris was invited to present her works in academic conferences, such as, Literary Managers and Dramaturgs of the Americas 2019, World Dance Alliance Global Summit 2017 And WDA Global Summit - SWEAT Festival 2022.

Email: iris_chi@yahoo.com.hk

The Relationship Between Choreographer and Dancer: The Application of Body-Mind Movement Education Concepts in the Creative Process of Contemporary Dance Choreography

Sun Hsin-ling

Abstract

This study explores the integration of somatic movement education into contemporary dance choreography, addressing a current research gap where most studies focus on pedagogical contexts rather than choreographic practice. By conducting a literature review, interviews with dance educators experienced in somatic methods, and participant observation of rehearsals involving Asian choreographers and dancers, the research investigates how somatic principles influence body awareness, movement quality, and creative interaction. The study contrasts directive choreographic models with more collaborative, guided approaches to examine how innovative dance vocabulary emerges through somatic-informed practices. It aims to propose a more equitable and communicative choreographer-dancer relationship that can enrich and transform choreographic processes in contemporary performance.

Keywords: Somatic Movement Education, Dance Choreography, Choreographer-Dancer Interaction, Body Awareness, Contemporary Dance, Creative Process

Biography

Sun Hsin-ling is currently pursuing her master's degree in Theory and Education in the Dance Program at the Department of Dance, Taiwan University of Sport (NTUS). She previously earned her bachelor's degree from the same department, majoring in contemporary dance performance and pedagogy.

During her academic journey, she has participated in a wide range of dance performances and cultural exchange programs. As a member of the NTUS Dance Company, she performed in numerous national tours across Taiwan and also took part in international performance projects in the United States, Singapore, and China.

Email: sunwinniesun@gmail.com

Moderator Biography

Urmimala Sarkar Munsî

Prof. Dr. Urmimala Sarkar Munsî, Senior Fellowship at the Prime Ministers Museum and Library, Delhi, India has retired as the Dean and Professor of School of Arts and Aesthetics of Jawaharlal Nehru University, India. She is a social anthropologist / performance studies scholar and dancer- choreographer. Her specialization includes ethnographic documentation and associated ethics; interdisciplinary research on embodied experiences and corporeality; the regional performances; inter-artistic practices in India and performance as/led Research. Her recent-most publications include her co-edited (with A. Chakraborty) book *The Dancing Body: Labour, Livelihood and Leisure* (Routledge. 2025); *Mapping Critical Dance Studies in India* (Springer, 2024); *Dancing Modernity: Uday Shankar and his Transcultural Experimentations* (Palgrave, 2022), *Alice Boner Across Geographies and Arts*, (Rietberg Museum, 2021). She is also a member of the editorial boards of the journals of the Indian Anthropological Society (JIAS), *Journal of Emerging Dance Research* (JEDS) and *South Asian Dance Interconnections* (SADI).

Paper Presentation K

Laban in Practice:

The body, Pedagogy, and Creativity

Moderator: Lynn Wang Lin

Chen Ya-mei (Taipei)

Moving Body and Mind: Deconstructing Medical Students' Movement Inertia and Expressions through Laban Movement Analysis

Huang Kuan-yun (Taipei)

Exploration of the Body in Violin Performance

Wang Miao (Zhuhai)

The Practice Research of Reproducing Confucian Sacrificial Dances Using Labanotation

Chiang Chieh-hsi (Taipei)

“Dance in Life, Compose Creativity: Dance with_____”: Applying Laban Movement Analysis to Extend Creative Teaching

Moving Body and Mind: Deconstructing Medical Students' Movement Inertia and Expressions through Laban Movement Analysis

Chen Ya-mei

Abstract

This study explores the integration of Laban Movement Analysis (LMA) and Bartenieff Fundamentals (BF) into medical education through the course “Movement Analysis and Embodied Exploration” at Taipei Medical University. It examines how movement analysis enhances medical students’ bodily awareness, emotional expression, and observational sensitivity. Drawing on instructional practices, student reflections, and case-based movement analysis, the research assesses the pedagogical impact of embodied learning.

Findings indicate that BF training facilitated students’ awareness of postural and movement patterns, while Effort-based exercises enabled nuanced connections between inner emotional states and spatial dynamics. Reflective journals revealed increased self-perception, empathy, and somatic sensitivity—skills essential for patient-centered care. A focused analysis of student Hu Yuhan, using the BESS framework, demonstrated a shift from periphery-initiated actions to integrated core support and more differentiated Effort qualities, suggesting embodied transformation.

The study also addresses challenges in curricular implementation and advocates for interdisciplinary integration, sustained program development, and culturally responsive assessment tools. It concludes that movement analysis is not merely an artistic modality but a vital educational strategy for cultivating holistic, empathetic healthcare professionals.

Keywords: Laban Movement Analysis, Bartenieff Fundamentals, bodily awareness, medical education, empathy, interdisciplinary teaching

Biography

Chen Ya-mei is the current Chair of the International Association for Movement Education and Teaching Research. She is a doctoral candidate at Taipei University of the Arts and a Certified Movement Analyst (CMA), specializing in creative dance pedagogy and Laban Movement Analysis (LMA). With over 26 years of teaching experience, she formerly taught at Cloud Gate Dance School and has lectured at institutions such as Beijing Dance Academy and Taipei Medical University. She is the author of several books, including *Dancing Beyond Limits*, and has presented at numerous international conferences, actively promoting interdisciplinary dance education and embodied awareness.

Email: may663010@gmail.com

Exploration of the Body in Violin Performance

Huang Kuan-yun

Abstract

Violin performance is a purposeful and functional bodily movement constrained within certain parameters. Even so, violinists on stage often display unique, dancing-like, and dynamic bodily movements to showcase their personal charisma. However, The physical actions required to serve the final presentation of music, while aiming to fulfill the interpretative ideas and desire for expression, are often difficult to fully achieve. For a long time, a gap or disconnect has existed between these aspects, which has rarely been discussed.

Through Schenkerian analysis in music theory, we can rationally explore the underlying logic of notes and the overarching flow of music, often visualized in charts and diagrams. Similarly, performers rely on a sense of long-line progression in their minds during performance, allowing music to connect and continue along the timeline. This raises the question: should the movements in performance also correspond to methods of manipulating or perception that align with this sense of connectivity? This paper employs the Body component of Laban Movement Analysis and integrates the Major Fundamental Principles from Bartenieff Fundamentals, including Dynamic Alignment, Weight Shifting, Initiation and Sequencing, and the Rotary Factor, combined with Developmental Progression. By examining these principles, the study seeks to uncover how Function-Expression dynamic within the Major Movement Theme can be applied to violin performance.

Keywords: Laban Movement Analysis, Bartenieff Fundamentals, Body, violin performance

Biography

Huang Kuan-yun is a Taiwanese musician and performer of the Violin and Vietnamese Dan Bau, and a 2025–2026 Fulbright Grantee conducting research at UCLA. He holds a master's degree in violin performance and is currently pursuing a PhD in musicology at Taipei University of the Arts (TNUA). He is committed to exploring the intricate relationship between the performer's body and musical expression, using Laban Movement Analysis to improve the bodily awareness of learners, teachers, and performers in musical practice. Through embodied experience, he also aims to highlight crucial aspects of the body that have long been omitted from both music performance and pedagogy.

Email: vtroy@yahoo.com.tw

The Practice Research of Reproducing Confucian Sacrificial Dances Using Labanotation

Wang Miao

Abstract

Labanotation, established by Rudolf Laban in 1928, is a method of recording movement using graphic symbols. This study, conducted in conjunction with the "7th Middle School Students' Chinese Traditional Culture Inheritance Forum" at the Second Affiliated Middle School of Beijing Normal University, explores the application value of Labanotation in traditional culture education through the reconstruction of the Confucian Sacrificial Dance. The research employs Laban Movement Analysis (LMA) to decode the kinesthetic characteristics of ancient Chinese ritual dance, integrating the social function of ceremonial music and dance to examine its contemporary significance in cultural preservation. Findings demonstrate that Labanotation offers distinct advantages in movement documentation, pedagogical guidance, and cultural safeguarding. It further argues that artistic forms should adapt to societal needs, positioning Labanotation as a transformative tool for both conserving and innovating traditional performing arts.

Biography

Wang Miao

She is a teacher at the School of Arts and Communication, Beijing Normal University, and works at BNU China Laban Research Center, and Art and Technology Innovation Center. She is a Certified Movement Analyst (CMA) and a Member of International Council of Kinetography Laban (ICKL). She is qualified in Intermediate Levels of Labanotation and hold an Elementary Teaching Certification in Labanotation. Her Teaching and researching directions include Laban Movement Analysis, Labanotation, and Somatics-Based Movement Education.

Email: w3water@163.com

“Dance in Life, Compose Creativity: Dance with_____”: Applying Laban Movement Analysis to Extend Creative Teaching

Chiang Chieh-hsi

Abstract

This study designs a teacher empowerment workshop for Dadong Arts Library as part of the Ministry of Education's Aesthetic Experience Curriculum. Grounded in Laban Movement Analysis, the workshop integrates "library collections," "bodily movement," and "creative creation" as its core elements. It aims to deepen awareness and perception of bodily movement, inspire creative associations, cultivate collaborative creation skills, and encourage reflective feedback. The goal is to achieve "playing while doing, learning while playing, creating while learning, and enjoying while creating," providing a diverse and enriching experience to expand the possibilities of performing arts education.

Biography

Chiang Chieh-hsi is a Ph.D. student in Dance at the Taipei University of the Arts and currently teaches in the Department of Dance at the University of Taipei and the Department of Performing Arts at Shu-Te University. In 2021, she founded Hsi Dance Company and serves as its artistic director, leading performances at arts festivals across various cities in Taiwan, including Kaohsiung, Pingtung, Taitung, Yunlin, and Taipei. That same year, she became a certified Laban Movement Analyst (LIMS) and has been actively involved in various educational projects, promoting the integration of LMA into curricula. In 2022, she received the Special Award in the Professional Choreography Category at the 19th Seoul International Dance Competition.

Email: cjj2837@gmail.com

Moderator Biography

Lynn Wang Lin

PhD, University of Leeds, Secretary and Executive Board Member of the World Dance Alliance-Asia Pacific. Her translated work *Body–Space–Expression: The Development of Rudolf Laban’s Movement and Dance Concepts* (2019) was reprinted in 2025. Her 2025 publication *Dance Movement Analysis Handbook: Ballroom Dance*, a video-based practical textbook, was fully funded by the Shanghai Conservatory of Music Press and published by the same. Since 2022, she has been directing a documentary that captures the creative process of a physical theatre project led by female domestic workers in Beijing, focusing on issues of identity and social welfare among mobile populations in the context of urbanization.

Paper Presentation L

Emerging Scholars: Pedagogical Innovation

Moderator: Ralph Buck

Meng Zhen (Beijing)

Balancing Tradition and Creativity: Innovative Training Strategies for Professional Dancers in Chinese Ethnic Folk Dance

Yolanda Ou Li-jun (Hong Kong)

Developing the Artist of the 21st Century: The Reimagining of Ballet Pedagogy through the 4Cs

Sylvia Lee Ting-yan (Hong Kong)

Reflection on Metacognitive Pedagogy as a Catalyst for Dance Teaching and Learning

Guan Wenxiaorong (Shenzhen)

Enhancing Dancers' Pirouette Performance en Pointe

Lu Yi-hsuan (Chiayi City)

Embodied Practices and Empowerment: Exploring the Impact of Aerobic Dance on the Self-Confidence of Asian Women

Balancing Tradition and Creativity: Innovative Training Strategies for Professional Dancers in Chinese Ethnic Folk Dance

Meng Zhen

Abstract

Based on my past learning and performance experiences, I have observed that the prevailing approach in Chinese ethnic and folk dance education relies heavily on imitation and standardized instruction, which increasingly leads to a lack of personal expression and the homogenization of styles, while students' physical perception and artistic expressiveness are frequently neglected. In order to address these challenges, this research drawing on Svendler Nielsen's "Dimensions of Embodiment" theory, this study proceeds from six dimensions—The Cultural Body, The Expressive Body, The Creating Body, The Sensing body, The Moving body, The Social body—integrating diverse teaching methods and employing participatory action research, alongside both quantitative and qualitative data analysis, to develop and evaluate a practice-oriented innovative teaching program that not only focuses on professional skills but also enhances students' perception, cultural creativity, and collaborative communication abilities, thereby increasing learning initiative and classroom engagement. This study seeks to promote the sustainable development of Chinese ethnic and folk dance pedagogy and to offer an integrated, dynamic teaching model for the practice of arts education.

Biography

Meng Zhen is currently a Master's student in Dance Education at The Hong Kong Academy for Performing Arts. She holds a Bachelor's degree in Chinese Ethnic and Folk Dance Performance from the Beijing Dance Academy. She previously worked as a dancer and choreographer with the China Railway Art Troupe and has been certified as a State-Recognized professional dancer in China. She has participated in a number of national-level performances and large-scale dance productions, receiving several professional awards. With many years of teaching experience in higher education, she has led a National College Student Innovation and Entrepreneurship Training Project and participated in various cultural exchange and artistic practice initiatives. With 16 years of experience in the field, her work focuses on performance, teaching, and choreography, with continued engagement in the development and innovation of Chinese dance education.

Email: s23mengzhen@hkapa.edu

Developing the Artist of the 21st Century: The Reimagining of Ballet Pedagogy through the 4Cs

Yolanda Ou Li-jun

Abstract

In the 21st century, where technological advancements and globalisation demand adaptability, cultivating critical thinking, creativity, collaboration, and communication (4Cs) is essential for success. Classical ballet training, while foundational, has been criticised for rigid methodologies that may limit creative development. This study proposes a shift in ballet pedagogy by integrating the 4Cs into technique classes, enhancing traditional training with 21st century learning competencies.

Through the action research framework, the study explores how ballet education can evolve to nurture not only technical excellence but also cognitive and interpersonal skills. By fostering dancers who think critically, express creatively, communicate effectively, and collaborate dynamically, this approach bridges conventional training with modern educational needs.

The research aims to position ballet as a *versatile and innovative* platform within contemporary curricula, empowering students to thrive in a complex world. Ultimately, it advocates for a *holistic ballet pedagogy* that prepares dancers—and future artists—for the challenges of today and tomorrow.

Keywords: Ballet Pedagogy, 4Cs, 21st Century Education, Dance Education

Biography

Yolanda Ou Li-jun is a graduate of the Hong Kong Academy for Performing Arts, holding both a Bachelor of Fine Arts (2008) with honours and Master of Fine Arts (2024) with Distinction. Recently, she was awarded the MFA Dance Academic Excellence Program Leader Award 2023/24, further cementing her academic achievements. In September 2024, Yolanda made her first public paper presentation at the prestigious Singapore International Dance Conference Festival (SIDCF), showcasing her scholarly contributions to the field of dance. As a Royal Academy of Dance (RAD)-certified teacher with nearly two decades of experience, she has dedicated her career to nurturing young talent. Her students have excelled in prestigious competitions, including the Hong Kong Ballet Stars Award, Dance World Cup, and Hong Kong Challenge Cup. In recognition of her exceptional teaching, Yolanda was awarded with the Distinctive Teacher Award in 2020 by the Hong Kong Challenge Cup.

Email: BALLET.ROCKZ@YAHOO.COM.SG

Reflection on Metacognitive Pedagogy as a Catalyst for Dance Teaching and Learning

Sylvia Lee Ting-yan

Abstract

How can dance education evolve to develop not only technical skills but also lifelong learning capabilities? In an era defined by innovation and rapid change, traditional teaching methods must adapt to nurture a dance artist who has creativity, self-awareness, and critical thinking.

This presentation explores the transformative potential of metacognitive pedagogy in dance education, highlighting how it facilitates dance educators' professional practice, and students' deeper engagement, ownership of learning and artistic growth.

Reflecting on my current research, I uncover how metacognitive strategies – rooted in Flavell's metacognition theory (1979) and functional connection in dance (Yang et al., 2024), have reshaped my instructional practice. These strategies have created dynamic, interactive learning environments where students cultivate self-reflection, problem-solving, risk-taking and autonomy. By integrating metacognitive awareness, dance teaching becomes a powerful vehicle for whole-person development, equipping students with the tools to thrive in both the studio and beyond.

Keywords: innovative pedagogy, metacognition, dance education

Biography

Sylvia Lee Ting-yan is a Hong Kong based dance teaching artist. She graduated with a Bachelor degree from The Hong Kong Academy for Performing Arts and is currently pursuing her MFA after 18 years of dance teaching for different age groups throughout the community.

Sylvia is also a co-founder and residence dancer of Hong Kong Dance Award award-winning company - Siu Lung Fung Dance Theater. She seamlessly integrates her classical ballet training into contemporary dance, enriching her teaching with a creative and comprehensive approach.

Demonstrating her dedication to inspire young dancers through innovative bodywork training, Sylvia launched the "Head to Toes" research project in 2024. Supported by the Hong Kong Arts Development Council with recruitment of 20 young dancers from various dance schools, the project has implemented a one-year experimental dance training program as invaluable data for her ongoing research of contemporary teaching practice in dance education.

Email: tingyan0120@gmail.com

Enhancing Dancers' Pirouette Performance en Pointe

Guan Wenxiaorong

Abstract

This study investigates the impact of an eight-week supplementary training program on the performance of teenage recreational ballet dancers in pirouette en pointe. Eighteen dancers, categorized into a conditioning group (N=12) and a control group (N=6), participated in the research. The conditioning group engaged in targeted exercises aimed at enhancing posture stability, movement control, coordination, and overall performance. The program comprised seven exercises: calf rises, theraband row, lateral leg raise exercise, clamshells, progressive lunges, lunges with upper body resistance, and head spotting. A paired samples t-test was utilized to analyze pre- and post-assessment scores, revealing significant improvements in five out of seven performance criteria for the conditioning group, while the control group showed no significant changes. Questionnaire results further suggested that students perceived the supplementary training as beneficial.

Keywords: ballet, supplementary training, performance, adolescent dancers, pirouette, en pointe, strength training

Biography

Guan Wenxiaorong is a passionate ballet educator with over a decade of experience dedicated to nurturing the next generation of dancers. She graduated from the Hong Kong Academy for Performing Arts with a Master of Fine Arts in Dance. Her commitment to excellence is reflected in her extensive certifications, including being a registered teacher with the Royal Academy of Dance and the Beijing Dance Academy.

She believes in the holistic development of her students, emphasizing the importance of both physical and mental well-being. She advocates for integrating scientific methods into dance training, ensuring her students not only master technical skills but also understand the principles behind their movements.

Email: s22guanwenxiaorong@hkapa.edu

Embodied Practices and Empowerment:

Exploring the Impact of Aerobic Dance on the Self-Confidence of Asian Women

Lu Yi-hsuan

Abstract

This study explores the impact of aerobic dance on Asian women's confidence and bodily empowerment. It focuses on women participating in aerobic dance classes in Chiayi, Taiwan, collecting data through participant observation and in-depth interviews. From a movement element perspective, the study briefly analyzes changes in effort qualities and bodily expression to further understand shifts in participants' physical energy and sense of presence. The findings suggest that aerobic dance provides women with opportunities to reconnect with their bodies, strengthen self-empowerment, and enhance their confidence.

Keywords: aerobic dance, women's empowerment, confidence, embodied practice, effort

Biography

Lu Yi-hsuan is a graduate student and teacher education trainee in the Department of Dance at Taiwan University of Sport, where she earned her B.A. in Contemporary Dance.

Her current research focuses on bodily practice and women's empowerment, particularly how dance contributes to self-identity and confidence.

She has experience in national tours and international performances, including the 2024 WDA-AP (Singapore) showcases: End of the Rainbow, Rewriting with Love, and Peony.

Email: crystal5201314aa@gmail.com

Moderator Biography

Ralph Buck

Professor Ralph Buck is Head of Dance Studies, University of Auckland, New Zealand. His research and teaching focuses on dance education curriculum, dance pedagogy and community dance. Ralph is the UNESCO Co-Chair on Dance and Social Inclusion. Ralph's teaching and leadership has been recognised by: The University of Auckland Distinguished Teaching Award, 2008; Award for Leadership, 2010; Excellence Award for Equal Opportunities 2006; and, Creative Arts and Industries Research Excellence Award, 2016. Ralph has been part of several major international research projects. Currently (2024-2027) he is a Principal Investigator for a 3.5 million euro Horizon Europe Research Collaboration with 10 Universities across Europe. His most recent books include: Dance Pedagogy and Education in China, and Reflections of dance along the Brahmaputra. Ralph has several international academic appointments including Visiting Professorships at Northwest Normal University and Beijing Dance Academy. His research in dance education is published in international journals and he has delivered invited key notes and master classes in China, Australia, Colombia, Taiwan, Sweden, Finland, Singapore, Denmark, New Zealand and Fiji.

Paper Presentation M

Emerging Scholars: Creative Practices

Moderator: Stella Lau

Ji Jie (Shanghai)

The Application of Juxtaposition as Part of Strategy for a Choreographic Practice

Anran Gu (Shanghai)

Adapting Directorial Thinking Across Domains—From Large-Scale Opening Ceremonies to Televised Gala Productions and Theatrical Performances

Han Shijia (Changchun)

Screen Dance: Interactive Choreography of Camera Language and Body Expression

Zhao Yongchao (Panzhihua)

Reinventing Tradition: Choreographic Strategies of Yunnan Shadow Theatre in the Asia-Pacific Cultural Landscape - How China's Ancient Puppetry Informs Contemporary Dance Innovation

The Application of Juxtaposition as Part of Strategy for a Choreographic Practice

Ji Jie

Abstract

In her exploration of juxtaposition strategies in choreographic practice, Ji Jie examines the concept from both the creator's and viewer's perspectives. This strategy, rooted in visual arts, involves placing contrasting elements together to emphasize their differences or suggest connections, enabling indirect communication of complex themes. Drawing from her personal experiences with trauma and intimate relationships, Ji Jie utilizes juxtaposition to discuss reconciliation with trauma through the contrast of physical and psychological spaces. The juxtaposition strategy is a creative tool that transcends cultural and regional boundaries. Ji Jie hopes to use this platform to share her personal creative experiences and demonstrate how the juxtaposition strategy can be applied in choreographic practice, offering valuable insights to other choreographers. Through performances and discussions, Ji Jie aims to explore the relevance and adaptability of this strategy within the unique cultural context of the Asia-Pacific region, fostering a broader dialogue about its potential across diverse artistic landscapes.

Biography

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

Jie movement training includes Contemporary dance, Chinese Classical Dance and Chinese Folk Dance. Her works were selected for Masdanza Art Festival (Spain), Bulgaria International Choreography Competition (Bulgaria), TANZWERKSTATT EUROPA Festival (Germany), Yokohama Dance Collection (Japan), Hong Kong H. D.X Festival (Hong Kong, China), etc..

Although most of the topics discussed in her choreography come from her personal experience, she always maintains a mentality of breaking the rules in terms of expression and creation. This inspires her to explore more possibilities in the field of choreographic research.

Email: jijie011@outlook.com

Adapting Directorial Thinking Across Domains—From Large-Scale Opening Ceremonies to Televised Gala Productions and Theatrical Performances

Anran Gu

Abstract

This presentation is intended for scholars, artists, and producers engaged in the practice and study of stage directing. It explores the directorial thinking patterns within three major performance formats: large-scale opening ceremonies, themed galas produced by television networks, and theatrical productions. The talk analyzes the creative logic, directorial strategies, and technical integrations specific to each context, while also addressing how directors can adapt to the evolving trends in contemporary stage arts.

This presentation is both a reflection on my own research and directorial practice, and an invitation for peer feedback—aimed at refining a theoretical framework and practical strategies for cross-context stage directing.

Biography

Anran Gu

Stage and creative director with over 8 years of experience in cultural tourism performances, national ceremonies, large-scale sports events, and television productions. Specializes in narrative-driven stage structures and full-process execution across multidisciplinary teams.

Key works include *Ode to the Yellow River* and *A Dream of Bianliang* (recognized among Zhejiang's Top Ten Tourism Performances), with choreography contributions to CCTV Spring Festival Gala, May Day Specials, and Hunan TV's themed galas. Executive directing credits span the 7th CISM Military World Games, the 15th Inner Mongolia Games, and the 70th Anniversary Gala of Aba Prefecture.

Creative practice emphasizes the integration of structure, rhythm, and emotion through dance, multimedia, site-specific design, and ceremonial elements. Guest artist in the Singaporean performance project *A Brooding Beast in the Corner*. Recipient of the 2025 National Arts Fund Award for Young Artistic Talent.

Email: guanran1217@gmail.com

Screen Dance: Interactive Choreography of Camera Language and Body Expression

Han Shijia

Abstract

The current society is gradually moving towards digitization, innovation, and convenience. As a cross-border integration of dance and visual arts, Screen Dance is a emerging field. The lecture will focus on the language of dance and shot in order to analyses the opportunities and challenges brought by camera shooting for dance choreography. Firstly, I will compare the differences between traditional stage works and Screen Dance in terms of language processing, actor performance, communication methods and so on. Secondly, In the form of pictures and videos, we can illustrate the ways and advantages of using images to deconstruct and structure. Such as motion experiments with different perspectives of the camera and dancers, spatial exploration of body movements, and montage multi scene editing. Finally, I propose the innovative development ideas of dance video, and as well as how to transition from expressing individuality in directing to meeting the needs of the general public. Through lecture and discussion, I hope to achieve cross-border development of art and provide inexhaustible creative motivation for dance creation. Thanks for looking.

Biography

Han Shijia, a master's degree holder in dance choreography from Yunnan University of Arts, graduated with a bachelor's degree in dance from Zhejiang Conservatory of Music. She has been awarded scholarships and the title of "Outstanding Graduate", and participated in the filming of the large-scale music and dance epic "My Motherland" in Zhejiang Province. The choreographed works include Jiaozhou solo dance "Back", modern Dai duet dance "Lamp Shadow and Sparrow Rhyme", group dance "June Jasmine", group dance "Spring River", etc. Among them, "June Jasmine" won the second prize of the Zhejiang Conservatory of Music "Jin Shan Award".

Email: 2233732348@qq.com

Reinventing Tradition: Choreographic Strategies of Yunnan Shadow Theatre in the Asia-Pacific Cultural Landscape - How China's Ancient Puppetry Informs Contemporary Dance Innovation

Zhao Yongchao

Abstract

This paper explores the artistic traits of Yunnan shadow puppetry and their transformation into contemporary dance innovation strategies. Through fieldwork and choreographic practice, three choreographic approaches are identified: 1) linear rhythms reconstructing bodily syntax via "deconstruction-reconstruction" to balance traditional formality and contemporary freedom, exemplified by dissecting puppet movements into randomized "initiation-suspension-descent" sequences; 2) expanding theatrical space with screens and light-shadow interplay, redefining virtual-real dimensions through interactions between projected images and live dancers; 3) translating cultural narratives through symbolic roles, enhancing dance storytelling's cultural identity by reinterpreting traditional archetypes. Practices like "Shadow Trace" validate the effectiveness of integrating shadow puppetry elements in reconciling traditional locality with contemporary aesthetics, offering methodological insights for revitalizing intangible cultural heritage and dance innovation in the Asia-Pacific cultural landscape.

Biography

Zhao Yongchao, female, is a graduate student pursuing a degree in Dance Direction at Yunnan Arts University. Passionate about intangible cultural heritage since childhood, she conducted in-depth field research on shadow puppetry in Sichuan during her undergraduate studies, which also became the focus of her graduation thesis. As a graduate student, she has broadened her reading of intangible cultural heritage literature, deepening her understanding and love for traditional culture. Committed to integrating more intangible cultural heritage elements into her dance direction creations, she aims to inspire fresh ideas and discover new perspectives in her artistic endeavors.

Email: 2964288423@qq.com

Moderator Biography

Stella Lau

Stella Lau graduated from the Hong Kong Academy of Ballet and was awarded twice the Hong Kong Jockey Club Music and Dance Fund Scholarship. Lau began her performing career with the Hong Kong Ballet and was the first homegrown principal dancer. She has extensive performing experience in both classical and contemporary works in Hong Kong and overseas.

Lau obtained a Bachelor of Fine Arts (Hons) and Master of Fine Arts in Dance at the Hong Kong Academy for Performing Arts where was awarded First-class Honours in 1997 and Dean of Dance Prize in 2010. Lau is currently Associate Professor of Ballet and Leader of Gifted Young Dancer Programme and Outreach of the Academy.

Besides focusing on higher education for over twenty years, Lau is also committed to the development of dance in the community at large. She hosts public talks, lectures and workshops on dance appreciation. She was showcased in the Hong Kong Dance Hall of Fame and was awarded the Secretary for Home Affairs' Commendation Scheme for her outstanding contribution to the development of arts and culture in Hong Kong. She was the chairperson of the Hong Kong Dance Alliance and Vice-President of the World Dance Alliance Asia Pacific. Currently, she is serving on governments' art form panels and advisor to performing arts organizations.

Dance Lecture Demonstration A

Dance Creation & Aesthetic Exploration

Moderator: Sarah Knox

Lynn Wang Lin (Beijing)

From Competition to Social Contribution: Choreographic Practice Based Research in Ballroom Dance

Ben Huang, Ko Ju-ting (Taichung)

Sounds of Silence

Peter Gn (Singapore)

Wretched Monster

From Competition to Social Contribution:

Choreographic Practice Based Research in Ballroom Dance

Lynn Wang Lin

Description

This lecture demonstration introduces a newly developed movement analysis-based curriculum for teaching Chinese ballroom dance. Drawing from Laban methods and integrated with ethical / aesthetic principles, the curriculum offers a systematic approach to understanding Body, Space, Time and Dynamics in standard ballroom techniques.

Through live demonstrations and interactive discussion, the session highlights how this approach supports dancers in cultivating bodily awareness, expressive precision, and pedagogical clarity. It also reflects on the specific challenges and innovations in translating Western ballroom frameworks into localised educational practices in China. This presentation aims to inspire dialogue on cross-cultural embodiment, movement literacy, and inclusive dance training in contemporary pedagogical contexts.

Biography

Lynn Wang Lin

PhD, University of Leeds, Secretary and Executive Board Member of the World Dance Alliance-Asia Pacific. Her translated work *Body–Space–Expression: The Development of Rudolf Laban’s Movement and Dance Concepts* (2019) was reprinted in 2025. Her 2025 publication *Dance Movement Analysis Handbook: Ballroom Dance*, a video-based practical textbook, was fully funded by the Shanghai Conservatory of Music Press and published by the same. Since 2022, she has been directing a documentary that captures the creative process of a physical theatre project led by female domestic workers in Beijing, focusing on issues of identity and social welfare among mobile populations in the context of urbanization.

Email: lynnfw@outlook.com

Sounds of Silence

Ben Huang, Ko Ju-ting

Description

This dance is a silent letter to my late mother. Her memory lingers—in rain, in dreams, in fragments of childhood. I recall her waiting with an umbrella by the school gate, her quiet smile a sheltering world. Now she gone, she lives in memory. Through dance, I seek to reunite with her—a journey of missed connections, silent struggles, and deep longing. Two figures move in parallel: near yet never touching, expressing grief, solitude, and the search for healing. It is both a tribute to the departed and a path toward inner reconciliation.

Biography

Ben Huang graduated from the Bolanbas Conservatory of Music and Dance in the Netherlands and is currently an associate professor in the Department of Dance at the Taiwan Sport University. He was a principal dancer with the Hong Kong Ballet and won bronze medals at the Japan, New York and Luxembourg International Ballet Competitions and the Hong Kong Best Artist of the Year Award. His works include wings of winter, sounds of silence, R&M.Days Later, Song of Dali Shu, Love of a Lifetime, Dream, The Passage of Time, Forbidden Love, Gemini, Snake Man, Carmina Burana, Tears in heaven, Knocking on Heaven's Door, and Marriage and Funeral.

Ko Ju-ting graduated from the Taiwan Sports University with a master's degree in sports dance. She is currently an associate professor in the Department of Dance at the Taiwan Sports University. She has served as the artistic director of the dance department's annual exhibition, the producer of the solo exhibition ""The Temperature of the Backlight"", and the host of the Flying Dance Award program. Her works include Flower Language, August, Carry-Silent Embrace Original Heart, Sweet Nutcracker-Broken Winged Angel, traces, snatch, La vie en Rose, Maleficent, The Match Girl, Black Rose, and November Day. Her academic publication is a performance interpretation of the music of spring and the physical and mental emotions of female characters.

Email: juting0106@gmail.com

Wretched Monster

Peter Gn

Description

Through the ‘live’ performance of excerpts of Wretched Monster, an interdisciplinary contemporary dance work created and staged on 13 February 2025 at Trinity Laban (UK), Peter Gn and The Presence Project speak about:

- i. The way the choreography experiments with new forms of movement and performance, thereby broadening conventional aesthetic boundaries.
- ii. Its creative methodology and the way this fosters the emergence of a different dance aesthetic.
- iii. The notion of Presence in the context of the contemporary dancer as an optimal state of attentiveness within which exists the space between stillness and urgency, and the full alertness of the within and without.

Biography

Peter Gn (PhD) is the Choreographer-Director of The Presence Project, a contemporary dance ensemble performing edgy, dynamic dance works that involve collaborations with artists from music, film, literary arts, and visual art disciplines. It has so far performed in Beijing, London, Melbourne, Hong Kong, Taipei and Singapore. Peter trained in contemporary dance and choreography at the Victorian College of the Arts, Trinity Laban and the University of Roehampton. His work spans theatres, sports arenas and national events, bridging spectacle and interdisciplinary art. He advocates for synergistic collaborations between dance and other disciplines such as film and music. His creative methodology, rooted in the post-control choreographic approach, Release Technique and Improvisation, echoes his belief that dance should be learned and performed in an energetic environment, blending personal movement, emotion, group dynamics and music. Peter also has extensive experience through the decades as dance educator, lecturer and project manager, and possesses a comprehensive understanding of the Singapore dance industry. He is an Honorary Fellow for Dance at Trinity Laban, and Senior Specialist (Dance) at the Ministry of Education (Singapore).

Email: PETER_GN@MOE.GOV.SG

Moderator Biography

Sarah Knox

Dr Sarah Knox is a Senior Lecturer in Dance Studies at The University of Auckland, Aotearoa New Zealand. She is the Co-Vice President of the World Dance Alliance (WDA) Asia Pacific and Co-Chair of the Education and Training Network. She also represents the WDA on the World Alliance for Arts Education executive forum. Sarah is a former professional contemporary dancer, and now works as a researcher, teacher, adjudicator, choreographer and arts advocate. Her research explores the nature of collaboration within choreographic contexts, dance education and pedagogy. She was named on the Dean's list for research excellence for her doctoral thesis. At the University of Auckland she teaches dance techniques, choreography and professional practices, manages Dance Studies international student tours, and supervises to doctoral level. Sarah is the Assistant Dean (Academic) for the Faculty of Arts and Education and in 2024 she was awarded a faculty Leadership Excellence award.

Dance Lecture Demonstration B

Cultural Landscapes: Dancing Through Time and Place

Moderator: Nguyen Ngoc Anh

Victoria Chiu (Melbourne)

Portrait of a Paddock

Nicole Primero (Metro Manila)

Dis-location Series: Performing History / Performance as Historiography

Fangas Nayaw (Taitung)

La XXX Punk

Portrait of a Paddock

Victoria Chiu

Description

This research contributes to the decentering of “colonial mythscapes” (Leane 2019) in Australia through a contemporary dance lens. The research created scenes called Digital Dancescapes, which are digital environments containing different combinations of live and pre-recorded choreography and technology.

As performance, Portrait of a Paddock reveals the portrait of a Gunditjmara paddock near Coleraine, Western Victoria, shaped by colonial brutality since the 1830s. Through Dancescaping, I share stories of this land, interwoven with my family's memories and my own.

Each Dancescape was an outcome sitting at the cultural interface (Nakata 2002), of my transdisciplinary methodology that integrates somatic dance with Virtual Production, Motion Capture, 2D animation and AI image generation.

Altogether, they attend to questions of cultural safety within the terrain of the paddock. Using practice-based choreographic research (Brown 2019) and autoethnographic approaches (Bartleet 2021), the project creates liminal spaces (Chawla 2011) and reinterprets embodied dance knowledge.

Biography

Victoria Chiu trained at the VCA, University of Melbourne, where she is currently completing a PhD researching Decentering Colonisation through Place-Based Digital Dance Reimagining. Her interdisciplinary practice explores the physicalisation of concepts related to identity, history, and place, at the intersections of dance, screen, and technology. Chiu’s choreographic work is grounded in cultural significance and committed to amplifying diverse bodies in the global movement landscape. She has toured and collaborated widely across Europe, Australasia and Asia with artists and companies including Cie Gilles Jobin, Jozsef Trefeli, RDYSTDY, Micha Purucker, Mindy Meng Wang, Kristina Chan, Candy Bowers, Arts Fission, Gabrielle Nankivell, Bernadette Walong, Yinan Liu, Liu Ya Nan, Monica Lim, Nebahat Erpolat, Ma Haiping and Cate Consandine. Her dance film Soursweet (with RDYSTDY) won a 2021 Green Room Award. Her choreographic works including Floored, Do You Speak Chinese?, Viral, Fire Monkey, What Happened In Shanghai, Grotto, Genetrix have been presented internationally.

Email: vcchiu@student.unimelb.edu.au

Dis-location Series: Performing History / Performance as Historiography

Nicole Primero

Description

Historiography allowed for a reflection on personal practices as a dance artist and scholar, particularly in the evolution of movement-research or research-into-movement through Dis-location Series. This lecture-demonstration explores the repertoire piece as a method of performing dance history. Inspired by Chantal Primero's thesis, *Airdance: A Study on Internal Migration Among Filipino Dance Artists* (2011), the work originally examined the migration of province-based dancers to Metro Manila and their contributions to the dance community.

Now in its 11th year, Dis-location Series continues to evolve. There is no fixed version; choreography is continually reinterpreted by different bodies and identities in varying contexts—both physical and virtual. The presentation will showcase the movement phrases from the repertoire and explain the exploration of its collaborative, research-driven nature. This demonstration offers insight into the piece's progression as a living archive of Philippine and global contemporary dance, emphasizing adaptability and the value of embodied history.

Biography

Nicole Primero earned her Bachelor's Degree in Music, Major in Dance, from the University of the Philippines Diliman. She serves as Artistic Director of Airdance, a pioneering contemporary dance company, and Creative Director of LikhaPH, a non-profit by and for dancers. Active since 2009, she has joined various local and international events, projects, and residencies. Nicole is currently pursuing her Master's in Art History at UP Diliman and is a faculty member at the Asian Institute of Maritime Studies and Guang Ming College. She remains an active choreographer, performer, writer, and art enthusiast.

Email: nicole.primero@gmail.com

La XXX Punk

Fangas Nayaw

Description

As an Indigenous artist, my work comes from deep cultural experiences and reflections—not only of my own community but also of broader cultural contexts. In Taiwan, contemporary Indigenous performing arts, such as theater and dance, often face challenges in cross-cultural exchange. These challenges go beyond technical issues and are rooted in history and power structures. While cross-cultural and interdisciplinary performances encourage cultural interaction, they also risk reinforcing cultural dominance and stereotypes.

In my creative practice, what appears on stage follows a set framework, but the process behind it is one of reflection and decolonization. How many barriers and transformations has culture undergone before reaching the stage? At this moment, the diversity of Indigenous cultures calls for broader and deeper exploration.

The presentation will begin with reflections on my own experiences regarding the contemporary Indigenous condition, focusing on how choreography can be created in response to these circumstances. It aims to reestablish historical narratives of Indigenous subjectivity and explore choreography as a primary method of cultural transmission and self-interpretation. Throughout the process, I will demonstrate the origins and stylistic elements of movements from my works, leading into the next stage—an ongoing dance practice research on embodiment, exploring the bodily processes of performing and pretending, hiding and disappearing.

Biography

Fangas Nayaw

Born in Taitung, Taiwan. Fangas is an artist, director, choreographer, and performer. His versatile practices probe into the dynamics of audience participation and the possibilities of new technology in the performing arts, while constantly reflecting on his indigenous identity and cultural tradition as Amis. These are seen in *Don't worry, be happy* (2009), *Farewell, Lin-Ban* (2013), *Tsou* ("Name of Tribe", 2015), *Maataw* ("Floating Island", 2016), *si, kaen* ("Eating", 2017), *XXIX Summer Universiade Opening Program I* (2017) and *Alikakay* ("The Giant", 2019). His VR film work, *A Song within Us*, was selected in the *SXSW VR competition 2020*; the performance work, *masingkiay: Co-creating a Collective*, was invited to *Cosmopolis #2* in Pompidou Centre, Paris in 2019. His directorial and choreographic work, *Mailulay*, won the 14th Taishin Arts Award in 2016 (as one of the five annual prize winners). He is performance coordinator of 2020 to 2022 *Nuit Blanche Taipei*, 2021 & 2022 *Taiwan Cultural Expo*. in the theme pavilion. Invited artists of 10th Asia Pacific Triennial of Contemporary Art, *La XXX Punk*, four-channel video, 2022 *Taiwan Biennial*, *Demi-Ami*, mixed-media performance. 2022 ACC Grant Winner. An invited artist of 2023 *Munich DANCE Festival* and 2024 *SummerWorks Performance Festival*. Director of performing arts for 2025 *Summer World Master Games*, and invited artist of *Lyon Dance Biennale 2025*. As a director, choreographer, performer, and lecturer, Fangas Nayaw has participated in the artworks and activities of various representative venues, including NTCH, NTT, Weiwuying Center for the Arts, and Taipei Performing Art Center.

Email: y220500@gmail.com

Moderator Biography

Nguyen Ngoc Anh is a remarkable dancer, a versatile choreographer and an experienced teacher. He is currently Senior Lecturer in Choreography at the Hong Kong Academy for Performing Arts (HKAPA), teaching Contemporary Technique, Partnering Skills, Improvisation and Repertory.

Anh graduated with distinction from the Vietnamese Dance College and received a full scholarship from the HKAPA.

He has performed with numerous dance companies, including the Vietnamese Opera Theatre, Les Ballets Persans (Sweden), Wayne McGregor/Random Dance (UK) and Phoenix Dance Theatre (UK) among others. He was appointed as resident choreographer with Union Dance Company (UK) in 2007 and became rehearsal director of Henry Oguike Dance Company (UK) in 2011.

Anh began his career as a choreographer in 2002. He won third prize in the Vietnamese National Dance Competition in 2002, the New British Choreography Bonnie Bird Award in 2005 as well as the Spotlight Award at the UK Critics' Circle Dance Awards (Spotlight Award for Male Artist) in 2008. He received Outstanding Choreography Award for SENSE (commissioned by CCDC) from Hong Kong Dance Award 2015.

Dance Lecture Demonstration C

Choreographic Meditations

Moderator: Julianna Ho

Chien Lin-yi (Taipei)

Island (Work-in-Progress)

Kuo Chueh-kai (Taipei)

Puáh-pue

Island (Work-in-Progress)

Chien Lin-yi

Description

《一嶼 | Island》 is an experimental work developed by CHIEN Lin-Yi during his time at Taipei University of the Arts in 2023. This piece reflects his personal insights on the journey of life and serves as an important experiment in exploring future creative vocabulary. By keeping dancers in a constant state of imbalance, CHIEN presents his thoughts and curiosity about contemporary dance practice.

The work is also a reflection of CHIEN's cultural identity, rooted in Taiwan, an island shaped by two tectonic plates. It explores the notion of interconnectedness between people in a small and densely populated area. The piece embodies CHIEN's ongoing search for his cultural voice, seeking a quiet space to land in slow, deliberate steps. Through this exploration, he hopes to develop a "de-territorialized body language," transcending regional boundaries for a more universal form of communication.

Biography

Chien Lin-yi

Choreographer, dancer, dance critic, and founder of 01 Dance Production. In 2016, CHIEN presented his first solo, Mr. Jo | I, as part of MeimageDance's Button Project and at the Hong Kong City Contemporary Dance Festival (CCDF). The second solo, Mr. Papillon | sia 1% tE, was invited to the Goyang International Dance Festival. His work The Eight Sufferings received the Silver Award at the Wu Yao Dance Competition. He also performed in Watcher and Birdy with Hung Dance, which won First Prize at the New York and Burgos International Choreography Competition in Spain.

Email: 01danceofficial@gmail.com

Puáh-pue

Kuo Chueh-kai

Description

"Puáh-pue" (divination with moon blocks) originated from the ancient Chinese practice of divination through the "I Ching". It is a form of oracle used to communicate with deities and seek guidance for the future.

From my personal experience, there were times when performing "Puáh-pue" was not out of personal volition but rather due to a certain compulsion and constraint from traditional rituals. During the process, I reflected on the uncertainty and contradictions in the oracle's messages. In the face of the unknown, are the answers given by "Puáh-pue" a manifestation of the divine will, or are they merely an expression of people's inner desires connected through religious experience?

Biography

Kuo Chueh-kai, born in Chiayi, is the co-founder of Nonly Body and has been a dancer with Hung Dance since 2018. He is also a supported choreographer of the CHIAYI DANCE PLATFORM. His solo "Tame", first developed at the Stray Birds Dance Platform, was selected for the MASDANZA International Contemporary Dance Festival in Spain the following year, where it received the Audience Award. That same year, his work "Flow" was featured in the closing performance of MASDANZA. In 2024, he created 《Puáh-pue》 "Divination Blocks" for the CHIAYI DANCE PLATFORM, which was invited to several major dance festivals and platforms in Taiwan and nominated for the second season of the 23rd Taishin Arts Award.

Email: nonlybody999@gmail.com

Moderator Biography

Julianna Ho

Graduated with a Master of Education from the University of Hong Kong and a Bachelor of Fine Arts (Honors) in Dance from the Hong Kong Academy for Performing Arts, she has served as a lecturer at both the Chinese University of Hong Kong and the Hong Kong Metropolitan University.

Ms. Ho is passionate about dance creation and education. She went to Taiwan to receive dance educational training from the Cloud Gate Dance Theater, became a qualified teaching artist for the "Leap!" body movement program, and has taught creative movement in over 15 kindergartens and schools in Hong Kong.

Subsequently, she pursued teacher training courses with the American Montessori Society (AMS) and San Francisco Orff Music and Movement Training Level 1-3 through the sponsorship of the Hong Kong Arts Development Council Art Educator Continuing Funding Program. International School of Bergamo invited her to be an artist-in-residence in school in 2020 and the speaker at the International Orff-Schulwerk Forum Salzburg 2022.

Dance Lecture Demonstration D

Embodying Cultural Knowledges through Dance

Moderator: Julie Dyson

Jinn Lau Beh Chin (Selangor)

Beyond Moving with Artisans Rattan Weaver x Contemporary Dance: From Ethnographic Craftsmanship to Choreographic Language

Mew Chang-tsing (Kuala Lumpur)

White Snake Endeavor

Fairul Zahid (Singapore)

Embodied Cultural Heritage: Exploring Tacit Knowledge in Traditional Contemporary Dance Choreography

Beyond Moving with Artisans Rattan Weaver x Contemporary Dance:

From Ethnographic Craftsmanship to Choreographic Language

Jinn Lau Beh Chin

Description

Initiated in 2018, Beyond Moving with Artisans (BMoA) explores the embodied knowledge of endangered Malaysian crafts, transforming artisans' gestures into contemporary dance. Through interdisciplinary collaborations, the project bridges cultural heritage with movement, fostering new dialogues on memory, ecology, and sustainability.

As a choreographer, I see my role as a bridge—connecting past and present through body archiving and reimagining traditional practices in performance. My work integrates movement, cultural preservation, and activism, exploring how evolving memories cultivate empathy and collective care.

For this lecture demonstration, I will present Beyond Moving with Artisans: Rattan Weaving x Contemporary Dance, sharing excerpts from the performance to illustrate the creative process. By tracing the evolution of BMoA, I will highlight how choreography can serve as a living archive, translating craftsmanship into embodied narratives that engage with the social and cultural fabric of our communities.

Biography

Jinn Lau Beh Chin is a choreographer and interdisciplinary artist. Her macrobio-somatic practice blends Body-Mind Centering and macrobiotic philosophy. She creates site-responsive works that activate public spaces and connect movement, ecology, and cultural memory. Jinn often works with marginalized communities, including refugees, through art and dialogue. Founder of JinnD Productions, her works span performance, installation, and community engagement. Her project Beyond Moving with Artisans was awarded ArtsFAS 2023 & 2024 and the Krishen Jit Fund. It was also nominated for the 20th BOH Cameronian Arts Awards for Music/Sound & Set/Visual Design. She received the Mercedes-Benz Creative Excellence Award and the Audience Choice Award (Short+Sweet 2022). An alumna of the A4G Fellowship 2023 in Singapore, she holds an MA in Contemporary Dance from UL, Ireland. Her work aims to bridge tradition and innovation through embodied cultural storytelling.

Email: jinnproductions@gmail.com

White Snake Endeavor

Mew Chang-tsing

Description

This lecture demonstration explores the evolving identity of the “perfect woman” through the legendary figure of Madam White Snake (Bai Suzhen). Traditionally associated with purity, chastity, and moral strength, Bai Suzhen is reimagined as an immortal who journeys through Malaysia’s layered history—from the Melaka Sultanate and colonial rule to the Japanese occupation and modern society. In this work, she emerges as an intellectual being—one who resists, adapts, and redefines herself. The demonstration includes video, live excerpts, and discussion of the creative process—particularly the challenges of merging traditional dance vocabularies (Malay, Chinese, Indonesian) with contemporary and ballet techniques, as well as finding a balance between composed music and dynamic LED visuals. It also reflects on how these negotiations shaped a dignified, feminine, and stoic physicality. Ultimately, the project questions how shifting ideals of womanhood are embodied in Malaysian society today, and how dance can become a site of cultural and ideological transformation.

Biography

Mew Chang-tsing is an acclaimed dancer, choreographer, and teacher who has curated milestone dance events in Malaysia. A cultural product of East and West, she approaches dance both cognitively and emotively. Mew completed her training at the Hong Kong Academy for Performing Arts in 1990 and apprenticed with Mdm. Surianty Liu Chun Wai, mastering Southeast Asian folk dances. These experiences sparked her passion for interculturalism and led her to pursue an MA in Dance Studies at the University of Surrey, UK, focusing on Choreography, Dance Anthropology, and Dance Analysis & Criticism. Having lectured at major arts institutions, she has enriched academic discourse in dance. Her research, choreographies, and productions have been showcased in artist programs, conferences, and festivals across Melbourne, Seattle, Setúbal, Sheffield, Hong Kong, Taipei, Kongju, Medan, Phnom Phen, Mumbai, Bangkok, and Singapore. Currently, as Artistic Director of ArtKU 多元动态, she unites disciplines through cultural and creative initiatives.

Email: mew@artku.my

Embodied Cultural Heritage: Exploring Tacit Knowledge in Traditional Contemporary Dance Choreography

Fairul Zahid

Description

This Practice as Research investigation undertakes an in-depth examination of embodied knowledge in choreographic work, situating itself at the nexus of traditional and contemporary dance practices through the lens of Auto Ethnography, with a specific focus on the self-created work "RASA". By analyzing the intricate dynamics of movement-based choreography creation and reinterpretation across diverse bodies, this study interrogates the impact of social experiences, techniques, geographical contexts, and cultural backgrounds on the articulation of choreographic ideas. Featuring performances by LASALLE College of the Arts' Diploma in Dance students, this research critically explores the adaptation of cultural practices for diverse bodies in contemporary dance choreography, with particular attention to the choreographer's role in "combobulating" movement vocabularies informed by dancers' unique backgrounds. The study investigates the efficacy of intentional tacit knowledge deployment in choreographic making in conveying meaning and shedding light on the embodiment of cultural differences across disparate bodies. Through an interdisciplinary framework that integrates dance, anthropology, and cultural studies, this research yields nuanced insights into the complex interplay between culture, embodiment, and choreographic practice, offering a rich understanding of the dynamic negotiations between cultural heritage and embodied expression in diverse contexts.

Biography

Fairul Zahid is a distinguished dancer and choreographer with extensive experience. He has held key roles in prominent dance companies, including ASK Dance Company, LanceCoArts Dance Company (NYC), and Christina Noel and the Creature (NYC). Fairul has also lectured in dance at several Malaysian universities, including the National Academy of Arts, Culture and Heritage, ASWARA (Malaysia), and UiTM Faculty of Film, Theatre and Animation. Currently, he is a Dance Lecturer at LASALLE College of the Arts in Singapore. With a versatile background in Contemporary, Ballet, Malay Dance, Chinese Classical Dance, and Indian Classical dance, Fairul has collaborated with local and international artists, producing numerous full-length and mixed-bill performances. As an award-winning choreographer, he is recognized as one of the country's leading young artists. Fairul is also the President of World Dance Alliance, Singapore Chapter, and currently pursuing his PhD in Choreography (Practice as Research).

Email: fairul.zahid@lasalle.edu.sg

Moderator Biography

Julie Dyson AM

Julie works in a voluntary capacity as an arts advocate across several national and international organisations, including as immediate past Chair of the National Advocates for Arts Education and as past Secretary of the World Dance Alliance Asia Pacific. She is the former national director of Ausdance, where her work included policy development, advice to funding bodies, government departments, companies and individual artists, and the initiation of innovative partnerships to promote and support contemporary dance, performers and educators. Julie continues her work with Ausdance National as a board director, and remains particularly focused on dance advocacy at the federal level. In 2007 Julie was made a Member of the Order of Australia (AM).

Dance Lecture Demonstration E

Physical Narratives:

Choreography, Memory, and Expression

Moderator: Sarah Knox

Iris Wang Xilu (Changchun)

Epic on the Rod: Collective Memory and Image Narration in Geng Xu

Wu Jiegong (Wuhan)

Clearing

Jennifer Fleenor-O'Brien (Melbourne)

F5

Epic on the Rod: Collective Memory and Image Narration in Geng Xu

Iris Wang Xilu

Description

How does contemporary dance choreography reconstruct collective memory using the body as a medium? This lecture examines the trio dance "Geng Xu," focusing on the symbolic practice of 'one pole', and explores the creative transformation of dance into a historical narrative with Chinese characteristics. It argues that the bodily enactment of labor tools serves not only as a vibrant carrier of cultural memory but also as a critical language to challenge monolithic narrative. The lecture synthesizes Paul Connerton's "embodied practices" with the "spirit of tools" from China's "Kaogongji," unveiling the logic of elevation of the "pole" from a farming implement to a cultural symbol—a vertical pole constructs the visual axis of extensive history, while the collective grip by three individuals forms a mechanical metaphor for a shared destiny. The dramatic tension between the pole's falling and rising symbolizes the fracture and rebirth of the national spirit. Observing the design of movements and spatial relationships in practical works, and through the "earthly texture" of "squatting while dragging the pole" and the "spatial revolution" achieved by lifting, the "stasis" of agricultural civilization and the "eruption" of modernity are encoded into the bodily poetics of "determined progression."

Biography

Iris Wang Xilu is a graduate student in the research direction of dance choreographer in Northeast Normal University. She was awarded the honorary title of "outstanding graduate student" of Northeast Normal University. In 2019, the creation of a double prop dance work 'yi' was funded by the National Art Fund's art project. In 2023, the creation of three-person dance works 'draft' was shortlisted for the national art master's graduate student performance; creative works 'continue' to participate in the national finals of the dance track of the 'cultural China' two creative competitions for Chinese graduate students. In 2024, she attended and spoke at the International Young Scholars Dance Forum. Creation and performance works have participated in CCTV dance world recording for many times.

Email: 1393204645@qq.com

Clearing

Wu jieong

Description

"Clearing" is a choreographic practice that explores the body's writing and recollection of personal life experiences and embodied memories during the cross-cultural journey in different urban spaces and times.

By means of the philosophical concept "Lichtung" of the German philosopher Martin Heidegger and its context, this choreographic practice and research attempts to look at the mutual transgression of multi-dimensional boundaries among literal concepts and choreographic imagery, philosophical contemplation and physical sensibility, as well as visual imagery and tactile imaginations.

By reading Heidegger's written description of the philosophical concept of "Lichtung", the creative process of the dance "Clearing" aims to use choreography as a means to uncover the life-energy within the text, while also revealing the omnipresent uncertainty of "being". Thus, with the creative imagination of choreography, it reconstructs the long-accumulated embodied echoes and whispers in an individual's muscle memories and life experiences regarding the "Lichtung" of urban spaces and times.

Biography

Currently working at the School of Arts of Wuhan University. Before obtaining a Master of Choreography degree from the School of Dance, The Hong Kong Academy for Performing Arts, he graduated from the one-year full-time modern dance certificate program of Guangdong Modern Dance Company.

He was a recipient of the Special Art Talent Training Program of the China Scholarship Council in 2015, State-sponsored visiting scholar at the Department of Theatre and Dance, Queens College, City University of New York, USA in 2016 and the winner of the scholarship for the International Exchange Artist Program of the 35th Bates Dance Festival in the United States in 2017.

In 2023, his choreographic work "clearing" was Shortlisted for the nomination of the modern dance category of the 13th The Lotus Award, the highest award in Chinese dance.

Email: wujiegong@gmail.com

Jennifer Fleenor-O'Brien

Description

This lecture demonstration explores themes of cultural memory, personal identity, and the tension between global and local influences through live dance. Originally conceived as a site-specific work, the piece emerged in response to a unique environment, with its original context and intention remaining visible in stage and studio adaptations. The performance unfolds in two sections. Section 1 examines societal confinement through unison movement, highlighting the tension between individuality and collective norms. Dancers generate personal movement maps, which are then woven into a shared choreographic sequence, reflecting the erasure of individual expression. Section 2 shifts toward autonomy and identity, as dancers reclaim space through organic, nonlinear movement, embodying personal freedom. The demonstration is accompanied by a discussion on the creative process, cultural memory, and the interplay between personal and collective histories. It invites reflection on how dance can reveal the forces that shape identity in a world of competing social, cultural, and political influences.

Dance Artists: Carla Formoso and Bridget Lyte

Biography

Jennifer Fleenor-O'Brien is a choreographer and educator whose career spans the United States, Ireland, and Australia. She is the Artistic Director of .UNLID. Dance Theatre (Melbourne), a contemporary dance theatre company exploring universal themes through conceptual storytelling and embodied research. Originally from the U.S., her early work in New York included collaborations with Michael Foley, Oliver Steele, and Lynn Simonson. She later became a principal collaborator with Dublin's CoisCéim Dance Theatre for over a decade. Jennifer's teaching practice bridges technique and inquiry, with appointments at Trinity College Dublin, the University of Melbourne, and other institutions internationally. Her choreography has been presented in Ireland, France, the USA, Singapore, and Australia. Holding a BFA (Hons) in Dance from the University of Illinois and a Master of Dance (Hons) from the University of Melbourne, Jennifer is committed to fostering inclusive, interdisciplinary environments where movement becomes a mode of critical thinking, artistic innovation, and cultural connection.

Email: unlid.dance@gmail.com

Moderator Biography

Sarah Knox

Dr Sarah Knox is a Senior Lecturer in Dance Studies at The University of Auckland, Aotearoa New Zealand. She is the Co-Vice President of the World Dance Alliance (WDA) Asia Pacific and Co-Chair of the Education and Training Network. She also represents the WDA on the World Alliance for Arts Education executive forum. Sarah is a former professional contemporary dancer, and now works as a researcher, teacher, adjudicator, choreographer and arts advocate. Her research explores the nature of collaboration within choreographic contexts, dance education and pedagogy. She was named on the Dean's list for research excellence for her doctoral thesis. At the University of Auckland she teaches dance techniques, choreography and professional practices, manages Dance Studies international student tours, and supervises to doctoral level. Sarah is the Assistant Dean (Academic) for the Faculty of Arts and Education and in 2024 she was awarded a faculty Leadership Excellence award.

Dance Lecture Demonstration F

Collaborative Creation, Influences and Relationships

Moderator: Nguyen Ngoc Anh

Leila McMillan (Hong Kong)

Intersections of Passing Through & Jiu Jitsu: creating a method and developing choreographic concepts

Mauro Sacchi (Gallarate)

human(e)

Sarah Foster-Sproull (Auckland)

To Hold: Transcending boundaries in the contemporary construction of New Ballet in Aotearoa New Zealand

Intersections of Passing Through & Jiu Jitsu: creating a method and developing choreographic concepts

Leila McMillan

Description

This lecture demonstration explores the development of an improvisation method and choreographic concepts that merges principles from passing through improvisation and jiu-jitsu martial arts, incorporating tools such as looping, grips, hooks, climbing, control and holding that actively play with the presence and absence of another body.

Through this practice-based research a set of choreographic concepts emerged - such as duality, gender, intimacy and the interplay between control and care. These concepts are currently being choreographed to form a new performance duet.

This sharing serves as an invitation to rethink intersections of movement practices, and how elements of jiu jitsu martial arts can be extracted and transformed into the performance space.

This work is developed with support from *The Research Seed Funding*, *The Hong Kong Academy for Performing Arts* and *Tempo Jiu Jitsu Hong Kong*.

Biography

Leila McMillan (UK/US) is an international choreographer, educator, and dance artist known for her high-energy yet abstract choreography. Her work explores themes of identity, gender, and cultural interfaces, drawing from personal experiences. In 2017, she was an artist in residence at the Hong Kong Academy for Performing Arts (HKAPA) and has received multiple nominations for ‘outstanding choreography’ at the Hong Kong Dance Awards. Notable works include *Family Portrait* (2015) and digital work *Curl of Hair* (2021). Currently, she leads new work *Chasing Ghosts*, focusing on intimacy through jiu jitsu. McMillan shares the *Flying Low* and *Passing Through* technique, is currently developing a new duo improvisation method and is the Head of Contemporary Dance at HKAPA. She previously lectured at the London Contemporary Dance School and co-founded Muxima, an award-winning art café in East London. A blue belt in jiu jitsu, she trains under Fabio Lim Tempo Jiu Jitsu in Hong Kong and competes regularly in Asia.

Email: leilamcmillan@hkapa.edu

human(e)

Mauro Sacchi

Description

This dance lecture demonstration is an ironically open challenge to my peers, an invitation to re-think the paradigm shift we are currently experiencing and (seemingly) enthusiastically embracing, unaware of its yet-to-be-determined consequences.

It is a return to the origins, to an understanding of (dance)theatrical performance as a “site of exchange” (per Grotowski) between performer(s) and audience, inherently and perfectly in the flesh, in and for the moment, a “poor theatre” infinitely rich in its humanity. While technology – especially the intentionally post-human one, AI in all its misnomers and misnamed applications – is exponentially overwhelming our lives and art, as the digital now mediates nearly all our experiences of the world, I call for a human(e) truce, a reflection through shared movement in a shared space. Employing physical techniques for release and removal of tension, we return to our breath and move with it, in a (choreographic) statement of our embodied humanity.

Biography

Mauro Sacchi

Born and raised in Italy, educated in the US, Mauro has made Taiwan his home for the last two decades. A graduate of the Graduate School of Dance, Taipei University of the Arts, he is an independent dance-theater artist and teacher. His theoretical and practical work on stage and in the studio – shared with audiences, students and dance-theater companies in Asia, Europe, the Americas and Africa – is permeated and inspired by his interest in the human body as a locus of exchange with others and with the space it inhabits.

His latest choreographic works – AVE / SACRE (National Academy of Dance, Rome, Italy 2024) and ORELOB (commissioned by B.DANCE, Taiwan, 2023) – engage and bring into play some of the codified tropes in the classics of modern dance and music, rearranging and turning upside down canonized relationships and situations, finding new ways to explore connection, community, personal expression, communication – between performers, with the audience, with the space we share.

Email: maurocsacchi@gmail.com

The dance lecture demonstration “human(e)” is supported by the Italian Cultural Institute of Hong Kong.



To Hold:

Transcending boundaries in the contemporary construction of New Ballet in Aotearoa New Zealand

Sarah Foster-Sproull

Description

This Dance Lecture Demonstration discusses, reflects on, and shares selected sections of choreography *To Hold* by Dr Sarah Foster-Sproull, on 22 dancers of the Royal New Zealand Ballet in the Solace Season 2024. This contemporary ballet choreography was constructed in two parts, the first being to represent aspects of the conscious mind in strident and determined activity, and the second capturing a dreamscape exploration of the subconscious mind with connections to otherworldly logic and imagery. *To Hold* thematically explores ways of holding and being held, it is a movement poem to the conscious and subconscious mind, and a love letter from a parent to a child, built in the wake of a personal family experience. The work was generated through a research informed feminist choreographic process that put Sarah's choreographic mind in dynamic collaboration with an exceptional group of dancers from the Royal New Zealand Ballet.

Biography

Dr Sarah Foster-Sproull is a contemporary choreographer working in New Zealand and internationally. She is a Senior Lecturer in Dance Studies at the University of Auckland, Fulbright Scholar, and the Artistic Director of Foster Group Dance funded by Creative New Zealand. Sarah is a Choreographer in Residence at the Royal New Zealand Ballet, Resident Fellow at the Centre for Ballet and the Arts at New York University (2021 & 2023), and a session choreographer for the New York Choreographic Institute affiliated with the New York City Ballet (2020 & 2023). She has staged her choreographic work internationally in the United States, United Kingdom, China, Fiji, and Singapore, and locally throughout Aotearoa. Sarah holds a PhD in Dance Studies with a focus on feminist choreographic practice and is involved in arts advocacy research through Horizon Europe funded dialoguing@rts: Advancing Cultural Literacy for Social Inclusion through Dialogical Arts Education.

Email: s.foster-sproull@auckland.ac.nz

Moderator Biography

Nguyen Ngoc Anh

Nguyen Ngoc Anh is a remarkable dancer, a versatile choreographer and an experienced teacher. He is currently Senior Lecturer in Choreography at the Hong Kong Academy for Performing Arts (HKAPA), teaching Contemporary Technique, Partnering Skills, Improvisation and Repertory.

Anh graduated with distinction from the Vietnamese Dance College and received a full scholarship from the HKAPA.

He has performed with numerous dance companies, including the Vietnamese Opera Theatre, Les Ballets Persans (Sweden), Wayne McGregor/Random Dance (UK) and Phoenix Dance Theatre (UK) among others. He was appointed as resident choreographer with Union Dance Company (UK) in 2007 and became rehearsal director of Henry Oguike Dance Company (UK) in 2011.

Anh began his career as a choreographer in 2002. He won third prize in the Vietnamese National Dance Competition in 2002, the New British Choreography Bonnie Bird Award in 2005 as well as the Spotlight Award at the UK Critics' Circle Dance Awards (Spotlight Award for Male Artist) in 2008. He received Outstanding Choreography Award for SENSE (commissioned by CCDC) from Hong Kong Dance Award 2015.

DanceTECH Showcase A

‘Phygital Movement’:

Fusing Technology and Dance

Moderator: Jeff Hsieh Chieh-hua

Respondent: Esteban Lecoq, Aoi Nakamura

Chao Ting-ting (Taipei)

KINGDOM

RAY LC, Lareina Li Molin, Grace Zhang Fan (Los Angeles/Wuhan/Wuxi)

WoMan in the Mirror

KINGDOM

Chao Ting-ting

Description

This work stems from the artist's personal experience of loss, reflecting on the disappearance of people, places, and memories in an era of rapid change. Through daily scanning practices, abandoned spaces, objects, and fragmented self-images are collected and reconstructed into a digital kingdom of broken visuals. Utilizing VR environments and real-time streaming technology, the performer navigates between physical and virtual realms through embodied expression. The piece imagines how memories might be preserved in the future, exploring the tension between digital impermanence and physical presence, and how fragmented traces can reshape our understanding of time, memory, and existence.

Performer: Chao Ting-ting

Biography

Chao Ting-ting is a performing artist and current resident artist at Anarchy Dance Theatre. Her work centers on contemporary dance and integrates new media technologies and interdisciplinary collaboration. By employing tools such as motion capture and 3D scanning, she explores bodily expression within digital spaces, focusing on the relationship between virtual avatars and sociocultural contexts.

Email: tingting870313@gmail.com

The DanceTECH Research Showcase "KINGDOM" is supported by Culture and Arts Foundation, Department of Cultural Affairs, Taipei City Government, and Taipei Digital Art Matchmaking Platform.

WoMan in the Mirror

RAY LC, Lareina Li Molin, Grace Zhang Fan

Description

WoMan in the Mirror explores how two dancers can co-control a single avatar in a motion capture (MoCap) environment—one guiding the upper body, the other the lower. Through this collaborative setup, the performers improvise a shared “dream sequence” that blends their distinct movement intentions into one digital body. This project highlights how MoCap technology opens up new possibilities for co-embodiment, mutual negotiation, and expanded expressivity on virtual stages, offering an alternative mode of presence and agency in live performance.

Live Performer: Lareina Li Molin

Video Performers: Wang Tianhao, Jiang Xuling

Biography

RAY LC is Assistant Professor at CityU. With a PhD in neuroscience from UCLA, an MFA from Parsons, and training in HCI, his interdisciplinary practice explores how human creativity emerges under constraints, especially through co-creation with AI and machines. Using robotics, immersive media, and speculative design, he investigates the social impact of emergent technologies. His works have been exhibited internationally at Ars Electronica, New Museum, ISEA, and others. He is the founder of the Studio for Narrative Spaces and has received awards from the Japan Society for the Promotion of Science, Adobe, NYFA, and the Hong Kong Arts Development Council.

Lareina Li Molin holds a Master’s from The Hong Kong Academy for Performing Arts. With a background in choreography and performing arts studies. She currently works as a Research Assistant at the Studio for Narrative Spaces, City University of Hong Kong. Her research explores real-time collaboration between generative agents, computer vision, and human performers, with a focus on motion capture and the dynamics within diverse and inclusive performance communities. She is passionate about how technology can foster inclusive and experimental performance practices.

Grace Zhang Fan is a research assistant at the Centre for Applied Computing and Interactive Media, City University of Hong Kong. With a medical background in rehabilitation therapy and an MSc in Health Informatics from Karolinska Institutet and Stockholm University, she bridges health, embodiment, and interactive technology. Her research explores embodied interaction, motion capture, and inclusive design—often through movement-based approaches such as dance and XR. She is particularly interested in how technology can support new ways of feeling, sensing, and expressing the body.

Email: recfreq@gmail.com, [molini5@cityu.edu.hk](mailto:molinli5@cityu.edu.hk), grazhang@cityu.edu.hk

Moderator Biography

Jeff Hsieh Chieh-hua

Artistic director of Anarchy Dance Theatre. Hsieh's works are composed of a special texture derived from his background in architecture, possessing strong structural characteristics—a creative perspective combining time, space and energy. Notable choreographic works include *The Eternal Straight Line* (2019), *Second Body* (2015) and *Seventh Sense* (2011), all of which feature a strong element of interactive dance performance. In addition to receiving great public acclaim, his works have also been featured at numerous prominent international festivals, including Ars Electronica, TodaysArt Festival, and George Town Festival. The dance-installation series *You Choreograph and Exercise* done in collaboration with fellow choreographer I-Fen Tung and Ko-Yang Chang, further pushes the boundaries of expression in dance beyond conventional “performance”. In addition to his choreographic work, Hsieh also served as the director for the opening ceremony of the 2017 Summer Universiade.

<https://www.anarchydancetheatre.com>

DanceTECH Showcase B

Choreography in the Digital Realm

Moderator: Jeff Hsieh Chieh-hua

Respondent: Esteban Lecoq, Aoi Nakamura

Yan Xiaoqiang, Oliver Shing (Hong Kong)

Out of Body

Zelia Tan (Hong Kong)

REfact

Out of Body

Yan Xiaoqiang, Oliver Shing

Description

This showcase is from our practice-based research on the interaction and synchronization between Chinese Dance and digital visualization, to explore the possibilities between the dance and technology, which are treated as equal partners.

The movement vocabulary is based on the Spiral in Chinese Dance, which is one of the fundamental principles of bodily moving in Chinese Dance. It comes from the constant contrast in moving directions between upper and lower body which produces the unique dynamics in both signature postures (舞姿) and moving momentum (動勢). It also bodily reflects the concept of 陰陽交錯 (Yin and Yang intertwined) and 虛實相生 (coexistence of virtuality and reality) in tradition Chinese philosophy, which provides a perfect starting point for this research on the collaboration between human body and digital language, physical theatre space and virtual space, furthermore to discuss yin and yang or virtuality and reality in the dance and dance making.

Meanwhile, the research mainly focuses on the dancers responding to live camera(s) with time delay effect and how they interact spontaneously with each other between dancers and digital visualization. The research aims to achieve objectives from following perspectives:

1. Choreographic Potential. How to collaborate between dance and digital multimedia in an equal way without losing the unique nature of respective disciplines? What will happen if multimedia is considered as part of choreographic elements? Can the multimedia be extension of movements instead of just an ambience provider? Any possibility of aesthetical development or change with technology involved?
2. Performing capacity. What is the impact for dancers in this collaboration? From dancer's perspective, how to adapt or change their way of moving in response to the digital visualization? How can multimedia respond to and enhance the dancer's energy?
3. Spatial transformation. Between human body and digital language, physical theatre space and virtual space, What and where is the boundary between the reality and virtuality in the dance and dance making?
4. Viewing Experience. What is the impact for audience's engagement? Is it going to expand or limit audience's own imagination and interpretation? How will the whole viewing experience be changed or improved when the previous elements are combined?

Instead of finished production, this showcase just reflects the current stage of research that focuses more on investigating how dancers and technology interact during the creative process.

Performers: Pan Lingjuan, Hou Xuchen, Lam Wan-ho*

*With kind permission of the Hong Kong Dance Company

Biography

Yan Xiaoqiang, currently works as Lecturer of Chinese Dance and MFA advisor at the Hong Kong Academy for Performing Arts (HKAPA). YAN graduated from Beijing Dance Academy with a B.A. degree, majoring in Chinese Classical Dance and a M.A. degree researching on the Theory and Practice of Dance Performance. As the founding dancer of Beijing Dance Theatre, YAN has been performing in the top festivals and theatres in collaboration with renowned choreographers worldwide. YAN is also an active choreographer and arts promoter, focusing on the re-interpretation of Chinese traditional aesthetics in the contemporary context. The latest project Chinese Dance 101-----Dynamics of Chinese Dance, 6-episode of online program collaborated with Leisure and Cultural Services Department of Hong Kong Government has been shortlisted for the Outstanding Online Production in the 24th Hong Kong Dance Awards. Yan also serves as member of Art Form Sub-committee (Community) under Leisure and Cultural Service Department of Hong Kong SAR government.

Oliver Shing, Digital Image Designer, Multimedia Designer, Visual director. Shing graduated from the School of Journalism and Communication of the Chinese University of Hong Kong. He is currently Guest Lecturer of the Hong Kong Academy for Performing Arts and a member of the Heteroglossia Theatre. Oliver has also actively participated in local arts and collaborated with different arts groups in Hong Kong, including the Hong Kong Dance Company, On & On Theatre Workshop, the Hong Kong Repertory Theatre, the Hong Kong Arts Festival, the Wuji Ensemble, the City Contemporary Dance Company, and Theatre Ronin.

In recent years, Oliver has established his own multimedia studio, the DAAIMUNG, which participates in cross-over creations and experiments with innovative multimedia performances and styles. He has participated in the image design of many concerts and theme parks, including Joey Yung's Pretty Crazy Concert Tour, Aaron Kwok's de Aa Kode World Tour Concert, Joey Yung's My Secret Life 2017 concert, Kay Tse's Missing Kay World Tour, Joey Yung and Hacken Lee's Live in Las Vegas Concert and Khalil Fong's Feel the Music Concert".

Email: yanxiaoqiang.da@hkapa.edu

This showcase is based on the research fully supported by the *HKAPA Research Seed Fund*.

REfact

Zelia Tan

Description

REfact is a hybrid dance project where a solo performer interacts with motion capture, avatars, and VR to explore identity, presence, and embodiment across physical and digital spaces. Rooted in Extended Reality (XR) and inspired by Deleuze and Guattari's "Apparatus of Capture," the work examines transformation, diasporic memory, and relationality. It questions how choreography shifts through displacement, sensory adaptation, and data fragmentation. Drawing from bodily archives and interaction design, REfact engages with projection mapping, sensors, and improvisation to reflect on ephemerality. The project challenges the assumed loss of intimacy in digital performance, proposing instead a reimagined relational space—where presence and disappearance are dynamically negotiated within post-human and hybrid realities.

The concept and idea of the work were conceived and developed through the "FIRST Creation Platform" at West Kowloon Cultural District, and REfact is supported by the International Coproduction Fund (Internationaler Koproduktionsfonds) from the Goethe-Institut. This is a collaborative creative project by ZZZT in partnership with TechDanceLab.

Performer: Zelia Tan

Biography

Zelia Tan is a young Asian multimedia artist, dancer, choreographer and researcher. Her creations are about the future, focusing on presence and identity, creating hybrid performances using motion capture, XR, avatars and immersive technologies. Zelia graduated from Hong Kong Academy for Performing Arts in 2019.

Zelia directed "REfact", a hybrid performance featuring a solo dancer interacting with avatars, and VR tech, commissioned by West Kowloon Cultural District and co-produced with Goethe-Institut. Zelia joined City Contemporary Dance Company as a professional dancer from 2019 to 2023. Her dance films were featured in 18 film festivals. In 2022, Zelia co-founded TechDanceLab, an experimental art platform. She works with master artists such as Gilles Jobin and Sasha Waltz.

Currently, Zelia is pursuing an MFA at CalArts, double-majoring in Interactive Media for Performance (Theatre) and Choreography (Dance), supported by the Hong Kong Jockey Club Music and Dance Fund and Asian Cultural Council.

Email: zeliazztan@gmail.com

Moderator Biography

Jeff Hsieh Chieh-hua

Artistic director of Anarchy Dance Theatre. Hsieh's works are composed of a special texture derived from his background in architecture, possessing strong structural characteristics—a creative perspective combining time, space and energy. Notable choreographic works include *The Eternal Straight Line* (2019), *Second Body* (2015) and *Seventh Sense* (2011), all of which feature a strong element of interactive dance performance. In addition to receiving great public acclaim, his works have also been featured at numerous prominent international festivals, including Ars Electronica, Today's Art Festival, and George Town Festival. The dance-installation series *You Choreograph* and *Exercise* done in collaboration with fellow choreographer I-Fen Tung and Ko-Yang Chang, further pushes the boundaries of expression in dance beyond conventional “performance”. In addition to his choreographic work, Hsieh also served as the director for the opening ceremony of the 2017 Summer Universiade.

<https://www.anarchydancetheatre.com>

DanceTECH Showcase C

A Dual Exploration of Memory Traces and Modern Illusions

Moderator: Jeff Hsieh Chieh-hua

Respondent: Esteban Lecoq, Aoi Nakamura

Fong Xiaoxuen (Kuala Lumpur)

Layer

Jackie Liang Jie (Guangzhou)

Vanishing

Layer

Fong Xiaoxuen

Description

The Guiding environment shapes a human's mindset and choices. In recent years, the trend of social media promotes filtered information and fragmented summaries through photo and video, especially the short-form content. The emotions conveyed by these images and video influence human subconscious biases. In the past, human's expansion and controlling over resources through visible actions such as warfare can be seen. By contrast, the recent monopolizing and controlling of mindset is invisible which resulted unawareness in current society and form a larger-scale manipulation. This shift emphasizes how today's influences are often invisible, affecting our perceptions and decisions without our direct realization.

Performers: Lai Tszki, Ma Mutong

Biography

Fong Xiaoxuen is an aspiring dance artist born and raised in Malaysia. Currently, she is studying at the Hong Kong Academy for Performing Arts, school of dance, Year 2, majoring in choreography, contemporary dance. In her exploration in choreography, she combines her limitless imagination and dance technology with programmes like TouchDesigner to create compelling and gripping compositions.

Fong has collaborated with several artists from different fields such as theatre maker, visual anthropologist, sunset industry artisans, and more. Not only is she a well-versed creator, but she is also a seasoned performer. She has been featured in works such as 'Traces' at the MAP EXPERIMENTUM online 2021 and received the CENDANA's Create Now 2.0 Funding (CNF2.0).

Email: s23fongxiaoxuen@hkapa.edu

Vanishing

Jackie Liang Jie

Description

"Vanishing" explores the philosophical interplay between existence and dissolution through the fusion of dance and digital technology. Employing metaphors of "summer blossoms in full splendor" and "dispersing dust," the work visualizes the transient nature of individuality within spacetime. The recurring motif of "chromatic smoke dissipation" deconstructs the symbiotic relationship between material forms and memory traces. By constructing a dynamic "archive of vanishing" within theatrical space, the piece digitally reimagines bodily trajectories to reveal multidimensional dialectics inherent in human existence.

Performer: Jackie Liang Jie

Biography

Jackie Liang Jie is a Contemporary dancers choreographer, performer, and educator currently serving as a lecturer at Guangdong Polytechnic Normal University. A graduate of The Hong Kong Academy for Performing Arts with a Master of Arts in Dance, he has created critically acclaimed works such as *The Drum Guardian*, *Kiln's Aspiration*, *We Coexist in the Wilderness*, *Ephemera*, and *Vanishing*, showcased at prestigious platforms including the Shanghai International Dance Center, Beijing Modern Dance Biennale, and Guangdong-Hong Kong-Macao Greater Bay Area Dance Week. Recognized for artistic innovation, he was selected for the National Arts Fund's Original Modern Ballet Choreographer Development Program (2022), the China Dancers Association's "New Talents & New Works" Creation Lab (2023), and Guangdong Province's Mid-Career Choreographers Grant (2023). His choreography intertwines cultural heritage with contemporary themes, resonating with both academic and public audiences.

Email: 114008381@qq.com

Moderator Biography

Jeff Hsieh Chieh-hua

Artistic director of Anarchy Dance Theatre. Hsieh's works are composed of a special texture derived from his background in architecture, possessing strong structural characteristics—a creative perspective combining time, space and energy. Notable choreographic works include *The Eternal Straight Line* (2019), *Second Body* (2015) and *Seventh Sense* (2011), all of which feature a strong element of interactive dance performance. In addition to receiving great public acclaim, his works have also been featured at numerous prominent international festivals, including Ars Electronica, TodaysArt Festival, and George Town Festival. The dance-installation series *You Choreograph and Exercise* done in collaboration with fellow choreographer I-Fen Tung and Ko-Yang Chang, further pushes the boundaries of expression in dance beyond conventional “performance”. In addition to his choreographic work, Hsieh also served as the director for the opening ceremony of the 2017 Summer Universiade.

<https://www.anarchydancetheatre.com>

DanceTECH Showcase D

Cyber Choreography:

Creating in Virtual World

Moderator: Jeff Hsieh Chieh-hua

Respondent: Esteban Lecoq, Aoi Nakamura

Yuzo Ishiyama (Tokyo)

(NO W)AVE

Andreas Schlegel, Brian O'Reilly, Melissa Quek (Singapore)

Interactive Systems and the Choreography of Curiosity

(NO W)AVE

Yuzo Ishiyama

Description

"(NO W)AVE" is a live artwork that erases the boundary between a music gig and a dance performance.

The sound produced by the movements of a performer wearing wireless devices is sampled in real-time and turned into music.

The performer then adds further movements based on the music.

In other words, the performer is both a dancer and a musician playing musical instruments at the same time.

"(NO W)AVE" easily transcends the categories of art.

This work sheds light on the many forms of "isolation" that lurk in contemporary society. The audience witnesses the various scenes of "isolation" appearing on stage.

The title of the work includes the word "(NO W)".

"(NO W)AVE" is truly a contemporary live artwork attempting to describe the "NOW".

<https://youtu.be/SEJLp1Dvc88>

Performer: Yuzo Ishiyama

Biography

Yuzo Ishiyama is a performance media artist/choreographer based in Tokyo, Japan. He is presenting various performance works integrating sound, installation, visual images, and body movements. In 2006, Ishiyama created the dance piece "QWERTY" and it was presented at the New National Theatre Tokyo. After this creation, he founded the artist collective 'A.P.I.'. In the following year, they were invited to the digital art festival 'Bains Numériques' in France with this piece. Not only in Europe but they also toured South America as they were invited by several major local dance festivals in Brazil such as 'Panorama Festival' (Rio de Janeiro) and 'FID' (Belo Horizonte). Ishiyama has a career to attend The National Ballet of Japan as a guest choreographer.

Currently he is planning an international tour of live artwork "(NO W)AVE" that erases the boundary between music gig and dance performance, premiered on January 2024.

Email: ishiyama@info-api.com

Interactive Systems and the Choreography of Curiosity

Andreas Schlegel, Brian O'Reilly, Melissa Quek

Description

Sensors that capture data on variables such as distance, velocity or volume become the mediation point between sound and movement, music and dance. The values of the captured data are translated into sound or light output. The relationship between movement and output by an object is usually direct but the mediation of the sensors allows the artist-researchers to map the input data and output in a more varied manner to give an illusion of unpredictability.

An interactive ecosystem where the interaction between the motion of the dancers and the sensors influences the output of audio and lights, the changes in light and sound affect the dancers in return, indicates the possibility that with experimentation, the range of outcomes is narrowed. That the unpredictable could be made more predictable gives rise to an improvisational framework that becomes the architecture for the choreography of curiosity to appear.

Performers: Ray Chua, Lillie Mae Derkenne, Natalie Loy, Gnanesh Bhaskar Thilagavathy

Biography

Andreas Schlegel is a Singapore-based artist and educator who works across disciplines and creates artefacts, tools, and interfaces where art, design and technology meet in curious ways. His interdisciplinary practice creates artefacts, tools, and interfaces—often collaboratively—through installations, code, workshops, and performances, driven by computation, interaction, networks, and generative processes.

Brian O'Reilly works within the fields of electroacoustic composition, graphic notation, mixed media drawings, video art, and noise music. As a contrabassist, he concentrates on uncovering inaudible textures and hidden acoustic microsounds of his instrument by integrating electronic treatments and extended playing techniques. O'Reilly plays modular analogue synthesizers and electronics for the duo Black Zenith, contributes contrabass and electronics to the noise-jazz group Game of Patience, and creates live visuals for the music of Curtis Roads.

Melissa Quek is Head, School of Dance & Theatre, LASALLE College of the Arts, University of the Arts Singapore and Programme Leader for the Diploma in Dance and BA (Hons) International Contemporary Dance Practices. She is a choreographer, performer and educator whose choreographic interest lies in investigating the body-subject. Her works and creative process attempt to touch on questions of agency, materiality and perception to create a visceral experience for the audience.

Melissa enjoys multi-disciplinary collaborative works, site-based work such as site-specific outdoor performance *Tracing the City* (2016) and cause-based performances and workshops such as *Stride with Pride*, a performance aimed at increasing respect for wheelchair users, and workshops that promote emotional literacy in children. She founded The Kueh Tutus (a collective dedicated to creating dance for young audiences) and has created several works that have been presented at The Artground, toured Singapore regional libraries and been presented at the Esplanade Theatres.

Email: melissa.quek@lasalle.edu.sg

Moderator Biography

Jeff Hsieh Chieh-hua

Artistic director of Anarchy Dance Theatre. Hsieh's works are composed of a special texture derived from his background in architecture, possessing strong structural characteristics—a creative perspective combining time, space and energy. Notable choreographic works include *The Eternal Straight Line* (2019), *Second Body* (2015) and *Seventh Sense* (2011), all of which feature a strong element of interactive dance performance. In addition to receiving great public acclaim, his works have also been featured at numerous prominent international festivals, including Ars Electronica, TodaysArt Festival, and George Town Festival. The dance-installation series *You Choreograph and Exercise* done in collaboration with fellow choreographer I-Fen Tung and Ko-Yang Chang, further pushes the boundaries of expression in dance beyond conventional “performance”. In addition to his choreographic work, Hsieh also served as the director for the opening ceremony of the 2017 Summer Universiade.

<https://www.anarchydancetheatre.com>

Open Studio Sharing and Artist Dialogue: Dance Reflections Choreographic Residency Project

Duan Ni

Artistic Director, Founding Dancer of TAO Dance Theater

Founder of TAO Studio

Instructor of Circular Movement System

Tao Ye

Founder, Artistic Director and Choreographer of TAO Dance Theater

Founder of TAO Studio

Founder of Circular Movement System

Huang Qiqi

Senior Dancer

Rehearsal Director of TAO Dance Theater

Instructor of Circular Movement System

Moderator: Anna CY Chan

President, World Dance Alliance Asia-Pacific

Dance Reflections

In 2025, Dance Reflections by Van Cleef & Arpels and The Hong Kong Academy for Performing Arts, continuing their flourishing collaboration, will once again co-present a two-week workshop for the Academy's dance students, led by the acclaimed TAO Dance Theater. This enriching workshop will culminate in a work-in-progress presentation and a panel discussion, forming part of the closing programme at the SWEAT Dance Conference.

The Circular Movement System developed by TAO Dance Theater consists of three core techniques: the Relaxation Technique, TAO Dance Theater's original Spine Technique, and the Gravity Technique. It is designed to train the geometric use of points, lines, and planes in the body, as well as the spatial relationships between joints and muscles. Rooted in the concept of "wrapping into circles and connecting into lines," the system aims to optimize fluidity and continuity of movement. Its underlying philosophy includes self-observation, seven senses, and contrast — fostering an inside-out process of awareness and growth. This workshop, tailored for professional dancers, will extract the most refined elements from the TAO Dance Theater training system. Participants will be expected to cultivate a balanced internal and external practice, developing conscious awareness of both the process and the impulse to move.

Co-presented by

DANCE BY
REFLECTIONS
VAN CLEEF & ARPELS



Biography

Duan Ni

Born in Xi'an, Shaanxi Province, Duan Ni once trained at Shaanxi Art School and the Modern Dance Choreography Class (Guangdong Class) of Beijing Dance Academy, founded by Ms. Yang Meiqi, a renowned Chinese dance educator and the former director (founder) of Guangdong Modern Dance Company. During her school years, she received the ACC scholarship and went to the American Dance Festival for study and communication. She was the first to systematically teach the "release technique" in China, and her cutting-edge teaching concepts subverted the established concepts of body movement among Chinese dancers. She has performed as a dancer with Jin Xing Dance Theatre in Shanghai, Akram Khan Company in London, and Shen Wei Dance Arts in New York. In 2008, she became the founding dancer and artistic director of TAO Dance Theater. She has performed at the world-famous performance art venue, the Lincoln Center in New York, three times with different dance companies, and has been featured in The New York Times three times, receiving high praise such as "extraordinarily powerful, awe-inspiring, and with extremely strong control. In 2023, she won the Silver Lion Award for Dance at the Venice Biennale.

Tao Ye

Born in Chongqing, graduated from Chongqing Dance School. He once performed as a dancer in the Art Troupe of the Political Department of the Shanghai Armed Police Force, Shanghai Jin Xing Dance Theatre and Beijing Modern Dance Company. At the age of 23, he founded TAO Dance Theater. Inspired by oriental thoughts, he created the Circular Movement System and Numerical Series performance including sixteen productions, Infinity Series performance Contrast, and Artistic Site performance such as The Twelve Hours, Infinite Walk, and The World of Movements. He was selected as one of the six choreographers in the world by the Sadler's Wells institution in the UK for its New Wave Associates program. As a guest choreographer, he has been commissioned by Cloud Gate Dance Theatre and the Netherlands Dance Theatre 1 (NDT 1) to create dance performance. He has participated in many cross-border artistic creations in theatre, fashion and video. In 2023, he won the Silver Lion Award for Dance at the Venice Biennale.

Huang Qiqi

Born in Ji'an, Jiangxi Province, she joined TAO Dance Theater in 2015 and has been a member of the company since then. During her time with the company, she has participated in more than ten works of Numerical Series and Infinity Series, touring hundreds of theaters across over 30 countries. She participated in the creative process of 15. Accompanied the artistic director to Nederlands Dans Theater (NDT), where she taught the choreography to NDT 1 dancers. Later appointed as a training instructor and rehearsal director for TAO Dance Theater, she has conducted body workshops and Circle Movement System demonstrations worldwide alongside the artistic director at various institutions and festivals. In 2021, she was selected for TAO's Apprentice Program, becoming the first inheritor of the TAO's Circular Movement System.

Moderator Biography

Anna CY Chan

Professor Anna CY Chan is the Director of The Hong Kong Academy for Performing Arts. A visionary leader with an unparalleled combination of artistic excellence, extensive management experience, and a vast industry network, Professor Chan has dedicated 35 years to advancing the performing arts and arts education. Recognized for her transformative leadership and groundbreaking contributions, she has established a distinguished career that encompasses academia, arts administration, performance, production, and international collaboration. Among her many accolades are the Hong Kong Dance Award (2004, 2019, 2023), the City Contemporary Dance Laureate (2016), the Distinguished Achievement Award from the Hong Kong Dance Awards (2018), and the Leading Woman in Arts, Sports & Leisure at the 20th AmCham Women of Influence Awards (2024).

Lecture Demonstration: Searching for Identity

Mui Cheuk-yin

Choreographer, Dancer

Searching for Identity

Creative experience is a process of self-exploration both inwardly and outwardly, continuously reshaping one's identity through reflection, questioning, and learning.

Biography

Mui Cheuk-yin is an internationally renowned solo artist and dance ambassador for Hong Kong. Her choreography has a distinctive voice and often mixes contemporary and traditional elements. Her commitment and passion to strive for the best in dance have earned her numerous honours, including five Hong Kong Dance Awards and the Distinguished Achievement Award (2012) from the Hong Kong Dance Alliance for her dedication and long-standing commitment to developing dance in the city over three decades. In 2021, Mui was awarded The 15th Hong Kong Arts Development Awards - Artist of the Year (Dance) and 2022 Award for outstanding contributions in Art, for her significant contribution to the development of dance.

Concluding Comments

Jiang Dong

Chinese Dance Academic and Critic

Biography

Dr. Jiang Dong: Chinese dance academic and critic.

Senior Research Fellow, Professor, in the Dance Research Institute of Chinese National Academy of Arts (CNAA).

Consultant member for the State's Post-graduates Education in Arts. UNESCO's trainer on ICH-safeguarding.

Both degrees of MA and Ph.D on Dance Studies in CNAA. Visiting scholar to India on the Indian dance culture. Being appointed as a cultural diplomat in Chinese Embassy in Nigeria.

Close to 30 books and hundreds of academic papers on dance and culture published such as: Jiang Dong's Writings on Dance (4 volumes), General Theory on Indian Dances, Nigerian Culture, Contemporary Chinese Dance etc.among others.

Dance-drama works such as: A Tale of Clay Figurines, Li Bai, Yang Jing-yu, etc.

Involved actively in national and international cultural activities.

CollabAsia Project

Project Leaders & Co-Choreographers:

Kim Na-ye

Associate Professor of Contemporary Dance

Sungkyunkwan University

Leila McMillan

Head of Contemporary Dance

The Hong Kong Academy for Performing Arts

CollabAsia Project

The CollabAsia Project is a joint initiative between The Hong Kong Academy for Performing Arts School of Dance and Sungkyunkwan University's Department of Dance to advance professional dance education and foster cultural exchange. Bringing together talented dance students and faculty from both institutions, the project facilitates choreographic collaboration and intercultural dialogue.

In 2024, the project's pilot phase unfolded with a residency at Sungkyunkwan University in Seoul. This year, we are excited to welcome the project back to Hong Kong for a two-week residency, culminating in an informal public sharing of the collaborative outcomes. The primary goal of the CollabAsia Project is to create a vibrant platform for emerging dance artists to engage in intercultural exchange, collaborative exploration, networking, and the development of their artistic identities.

The public presentation will take place at the outdoor podium of the HK Jockey Club Amphitheatre. This event provides students with the opportunity to present their collaborative creations to a wider audience. The CollabAsia Project will also be featured as part of Hong Kong Week 2025@Seoul, further emphasizing its role in promoting ongoing cultural exchange and collaborative opportunities between both regions.

Sungkyunkwan University

Established in 1988, Sungkyunkwan University's Department of Dance—one of Korea's leading university programs for dance—offers majors in Korean Dance, Ballet, and Contemporary Dance, leading to bachelor's, master's, and doctoral degrees. The program integrates theoretical study with practical training to cultivate creative, skilled, and socially engaged dance professionals. Emphasising both performance and research, the department nurtures versatile artists prepared for careers as performers, educators, researchers, and arts administrators, reflecting its commitment to excellence in dance education and its evolving role in contemporary society.

Biography

Kim Na-ye

Na-ye Kim is a choreographer, educator, and performer from Seoul, Korea. She holds a BA in Dance Education from Durham University, an MFA in Dance Performance and Choreography from NYU Tisch School of the Arts, and a PhD in Dance Education from Seoul National University. She has performed internationally with Mikhail Baryshnikov's Hell's Kitchen Dance and worked with leading choreographers including Gerald Casel, Aszure Barton, and Kyle Abraham. From 2016 to 2019, she was a full-time lecturer at the Hong Kong Academy for Performing Arts. She is currently Associate Professor of Contemporary Dance at Sungkyunkwan University and Artistic Director of her project-based company, NKMC. Founded in 2014, NKMC engages with artists across disciplines, exploring the everyday spaces we inhabit and the mundane rhythms of life by examining human relationships through collaborative, multidisciplinary performance.

Leila McMillan

Leila McMillan (UK/US) is an international choreographer, educator, and dance artist known for her high-energy yet abstract choreography. Her work explores themes of identity, gender, and cultural interfaces, drawing from personal experiences. In 2017, she was an artist in residence at the Hong Kong Academy for Performing Arts (HKAPA) and has received multiple nominations for 'outstanding choreography' at the Hong Kong Dance Awards. Notable works include Family Portrait (2015) and digital work Curl of Hair (2021). Currently, she leads new work Chasing Ghosts, focusing on intimacy through jiu jitsu. McMillan shares the Flying Low and Passing Through technique, is currently developing a new duo improvisation method and is the Head of Contemporary Dance at HKAPA. She previously lectured at the London Contemporary Dance School and co-founded Muxima, an award-winning art café in East London. A blue belt in jiu jitsu, she trains under Fabio Lim Tempo Jiu Jitsu in Hong Kong and competes regularly in Asia.

Chinese Folk Dance Research and Choreography Project

Project Leaders & Instructors:

Deng Yuying

Associate Professor, Master's Supervisor, Programme Director of Choreography

Yunnan Arts University

Yu Pik-yim

Senior Lecturer (Chinese Dance)

The Hong Kong Academy for Performing Arts

Chinese Folk Dance Research and Choreography Project

The Hong Kong Academy for Performing Arts School of Dance and Yunnan Arts University Dance School have established a collaborative framework to enhance academic and cultural exchanges in the global dance field. The collaboration focuses on cross-cultural exchanges, scientific research, and knowledge sharing, with a strong emphasis on ethnographic research and choreographic development.

In April 2025, students from the two institutes embarked on an ethnographic research journey in Yunnan, delving into the rich dance traditions of the ethnic minorities in the province. This research experience not only provided them with valuable insights into ethnographic methodologies but also deepened their understanding of Chinese arts and culture. The data collected during this phase serves as creative elements for future choreographic works developed during a two-week residency in June in Hong Kong. During this residency, students will engage in intensive choreographic exchange activities and workshops, fostering cross-cultural collaboration and artistic innovation. The project will culminate in a work-in-progress showcase, where the research outcomes and a new choreographic work will be presented.

The Dance School of Yunnan Arts University

The Dance School of Yunnan Arts University was formerly the Dance Department established by Yunnan Arts University in 1961. It opened an undergraduate major in 1999, established a dance school in 2003, and obtained a master's degree authorization point in dance in 2006. In 2014, it was approved for a master's degree authorization point in dance. There are 3 undergraduate majors (directions) of dance performance, dance choreography, and dance studies (dance education, folk dance inheritance), and 2 academic and professional master's degree training categories. Guided by the educational philosophy of "Preserving Traditions, Embracing Folk Arts, Integrating Chinese and Global Perspectives, and Serving Society", the school is dedicated to cultivating versatile professionals in dance performance, education, choreography, and research, who possess a solid foundation, specialized expertise, and well-rounded artistic qualities.

Biography

Deng Yuying

Deng Yuying is an Associate Professor and Master's Supervisor, serving as the Program Director of Choreography at Yunnan Arts University. She is among the first group of nationally recognized "Teaching Masters in Curriculum Ideology and Politics."

She has led projects funded by the National Arts Fund and created original works such as 《生命的摇篮》《灵境》《弹弹弹》《咩曼》, and the dance poetry drama 《独龙情怀》. Her works have been nominated for the Chinese Dance "'Lotus Award'" many times and won the "'Top Ten Works Award'"; the National "'Taoli Cup'" Dance Competition; the National Excellent Dance Works Exhibition; the Collection of China's Excellent Dance Works, etc.

Yu Pik-yim

Yu Pik-yim is an award-winning choreographer born in Hong Kong. She is currently Senior Lecturer of Chinese Dance at the Hong Kong Academy for Performing Arts (HKAPA), teaching Chinese Folk Dance, Repertory and Individual Creative Project. Yu is also Programme Leader of the Academy's Diploma in Dance Foundations Programme.

Yu graduated from the HKAPA and was awarded a scholarship to further her studies at the Beijing Dance Academy, majoring in Chinese Folk Dance. In 1991, she was recruited by the Hong Kong Dance Company as dancer. In 2005, she received her Master's Degree in Creative Industry (Dance Teaching) from the Queensland University of Technology.

Yu has won multiple awards for her works in Hong Kong and beyond. In 2003, her dance piece Life? was awarded Class 2 Award for Originality and Performance at the 7th Peach & Plum Cup Dance Competition in China. In 2004, Cohere won Gold Award for performance at the 2nd Bauhinia Cup Hong Kong Dance Championships; At the same event, Break Through received the Bauhinia Cup Four Seas Overall Championship, Gold Award for Originality and Silver Award for Performance. Thousand Lives got Grant Prize of the 4th Bauhinia Cup, Gold Award for Originality and Gold Award in 2008. Once in the Secret Night received a Grand Prize at the 4th Shenzhen Dance Competition (Choreography Category) in December 2006 and the Hong Kong Dance Alliance – Hong Kong Dance Award 2007. Her works were recognised internationally as well. The Besiegement received the Characteristic 1st Award, and Cohere received the 1st Award in Folk Category in the Barcelona Dance Award 2007 in Spain. The Snow and Thousand Lives also received Grand Prix at the 2009 New Prague Dance Festival Competition. Recently, Yu participated to the 2023 National Cultural and Art Vocational Colleges' External Exchange and Cooperation Achievements Exchange and Exhibition Event in November 2023 at Shenzhen, and the new creative work "Unleashed" was nominated as an Excellent Project.

Yu is the Artistic Director of T&Y Creative Arts and a much sought-after dancemaker. She has been working with a diverse range of creative professionals, including the Hong Kong Dance Company, Actor's Family, Fredric Mao Theatre, Hong Kong Disneyland, Spring-Time Experimental Theatre, the School of Drama and the School of Chinese Opera of HKAPA, and the Hsin Chu Dance School of Taiwan as guest choreographer.

Yu was appointed as Examiner of the Hong Kong Arts Development Council and Adjudicator of local Dance Contests.

Workshop/Seminar

Celebrating Dance in Asia and the Pacific:

Writing the Dance

Stephanie Burridge

Moderator: Stella Lau

Celebrating Dance in Asia and the Pacific: Writing the Dance

The Routledge book series *Celebrating Dance in Asia and the Pacific* documents the multifaceted role of dance in local and regional communities. A narrative research process that foregrounds the artist's voice is a fundamental tenet. The seminar/workshop will cover logistics, process and include a Q&A focus to further explore these themes.

Biography

Stephanie Burridge (PhD) is a choreographer, performer, dance researcher and writer. She is Series Editor for Routledge two anthology collections *Celebrating Dance in Asia and the Pacific* including books on Cambodia, India, Malaysia, Taiwan, Australia, Singapore, the South Pacific, North East India and Thailand; and *Perspectives on Dance, Young People and Change*, co-editor Charlotte Svendler Nielsen, Series Foreword by Sir Ken Robinson. Other titles include the Routledge Companion for *Dance in Asia and the Pacific: Platforms for Change and Choreographic Basics* co-authored with Jenny Roche (2022). Recent publications include *Dance On! Dancing Through Life* (2023) and *Improvisation Method and Practice in Southeast Asia: Focus on Music, Dance and Theatre*, co-editor Darren Moore (release September 2025) Her research and choreographic projects have been supported by the Australia Council, Arts ACT, Singapore and the National Arts Council Singapore.

Moderator Biography

Stella Lau

Stella Lau graduated from the Hong Kong Academy of Ballet and was awarded twice the Hong Kong Jockey Club Music and Dance Fund Scholarship. Lau began her performing career with the Hong Kong Ballet and was the first homegrown principal dancer. She has extensive performing experience in both classical and contemporary works in Hong Kong and overseas.

Lau obtained a Bachelor of Fine Arts (Hons) and Master of Fine Arts in Dance at the Hong Kong Academy for Performing Arts where was awarded First-class Honours in 1997 and Dean of Dance Prize in 2010. Lau is currently Associate Professor of Ballet and Leader of Gifted Young Dancer Programme and Outreach of the Academy.

Besides focusing on higher education for over twenty years, Lau is also committed to the development of dance in the community at large. She hosts public talks, lectures and workshops on dance appreciation. She was showcased in the Hong Kong Dance Hall of Fame and was awarded the Secretary for Home Affairs' Commendation Scheme for her outstanding contribution to the development of arts and culture in Hong Kong. She was the chairperson of the Hong Kong Dance Alliance and Vice-President of the World Dance Alliance Asia Pacific. Currently, she is serving on governments' art form panels and advisor to performing arts organizations.

ArtsCross Hong Kong 2025: Dancing on the Edge

ArtsCross Hong Kong 2025: Dancing on the Edge

ArtsCross has returned to Hong Kong in 2025! ArtsCross is a long-term initiative that began in 2009 as a collaboration between ResCen of Middlesex University in London and the Beijing Dance Academy in Beijing. Its core mission is to foster intercultural dialogue, exchange, and collaboration within the performing arts. The project brings together academics, artists, and producers from diverse cultural and artistic backgrounds to facilitate productive debate and harness the transformative power of the arts. In 2011, Taipei joined the partnership, and since then, ArtsCross has expanded its network of international institutions and achieved significant milestones in advancing intercultural understanding and professional exchange. The Hong Kong Academy for Performing Arts joined as a Scholar Researcher in 2020 and hosted the project in 2022 virtually.

ArtsCross Hong Kong 2025 explores the theme of 'Dancing on the Edge'. This iteration delves into the multifaceted concept of 'edge,' encompassing the cutting edge of technology, the edgy risks of contemporary art, the temporal edge of 'now,' and Hong Kong's unique position at the water's edge. The project invites participants to draw inspiration from the ideas, impressions, and images evoked by this theme, examining its physical, metaphorical, and cultural significance.

Central to ArtsCross Hong Kong 2025 is a two-week residency in Hong Kong, bringing together choreographers, academics, and dancers from Beijing, London, Taipei, and Hong Kong for intensive collaboration and creative exploration. Building on the legacy of previous ArtsCross projects, this residency culminates in a unique opportunity to witness the creative process and engage with the work-in-progress presentations. Choreographers will collaborate with dancers from these four cities, sharing their explorations of the theme through movement and performance. Academic observers will be present throughout the process, contributing to ongoing discussions and analysis.