

ArtsCross Hong Kong

跨藝香港

2025

Dancing on the Edge

22.06.2025

13:00 – 15:00 Dance Presentation
15:30 – 17:30 Scholar Presentation

Beijing

London

Hong Kong

Taipei

About ArtsCross

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: Dancing on the Edge

The theme for this year's project is *Dancing on the Edge* and we hope that participants can find inspiration from the thoughts, impressions, ideas or images that arise from this theme. The words that follow are intended to spark ideas, movements or to open a creative space for participants.

The word 'edge' is used in many ways in English, including in catchphrases or idioms across a range of contexts. In the rapidly developing world of digital technology, we often refer to a new development being at the 'cutting edge', and in contemporary art something that is risky, bold and provocative is frequently called 'edgy'.

Edge can also refer to time, when we feel we are at the edge of a new age or new dawn; and according to some scientists, (Muller, R. Now: *The Physics of Time*, 2016), the expansion of the physical universe not only creates new space but also creates time. The edge of that time is called 'now', and we inhabit this time as it flows through and around us – a concept that seems linked to the flow of *dào* in Chinese thought. So, when we dance on the edge we are embodying and demonstrating the flow of 'now', expressing the condition of being human through the unique power of dance.

Another use of the word edge is particularly relevant for Hong Kong as it has existed over centuries at the water's edge. The natural harbour made Hong Kong a maritime meeting point and brought together people from all over the world; and still today this deep water port gives Hong Kong a 'competitive edge' (<https://logfret.com/hong-kongs-strengths-as-a-maritime-hub/>) as it continues to link people and far-off places.

In many places in the world the water's edge is moving higher due to rising water levels caused by climate change, but in Hong Kong land reclamation has changed the water's edge over centuries, from the Western Han Dynasty (206 BCE-24 CE) when the land was extended for salt production, to 1998 when the current Hong Kong airport opened after the world's greatest land reclamation project.

Another edge visible in Hong Kong is the horizon where the edge of the sea meets the edge of the sky. This special meeting point was noted by the Táng Dynasty poet, Lǐ Bái, as expressed in the English rendition of *Seeing off Meng Haoran for Guangling at Yellow Crane Tower*: "The lonely sail is a distant shadow, on the edge of a blue emptiness"

In language too, the ArtsCross project has edges as the Sinophone artists and scholars meet their Anglophone colleagues. We employ the working languages of the dance studio, the immediacy of the physical 'language' of dance and artistic and scholarly discourses to explore the edges of our understandings of dance as physical and metaphysical expressions of human experience.

This is the meaning of ArtsCross– to move beyond the familiar, to find new edges, creating new meeting points that open a shared space where we work together and celebrate the richness and diversity of dance and our shared commitment to our art form in process, practice and research.

Unwritten Dialogues

This choreographic research investigates Risk and Challenge: The Use of Props in Contemporary Dance. Focusing on the risks and challenges they present, it examines how props can enhance movement's expression while also introducing complexities that dancers must navigate. The study explores practical techniques for integrating props into choreography, highlighting their potential to transform performances and evoke emotional depth. By addressing the challenges of using props, this research aims to expand the creative possibilities in dance.

Choreographer

Li Yongjing (Hong Kong)

Dancers

LIU Xuan (Beijing)

Natalie WONG Ching-tung (Hong Kong)

XU Xitong (Hong Kong)

Esmee ORGLES (London)

HUANG Hsiang-ling (Taipei)

LI Jyun-jyun (Taipei)

YU Wei-cheng (Taipei)

ZHENG Ti-yun (Taipei)

Music

Emotion Violins (Rafael Krux)

The Most Beautiful Thought (Forest Blakk)

Vigridr (Danheim)

The Unspoken Land

Within every childhood lie stories left unspoken.

This work confronts the buried losses and unacknowledged pains we carry. It is a courageous journey through the haze of memory. It is about healing: the imprints of those "primary experiences". It is about rebuilding: breaking free from their influence and forging a resilient and beautiful new world with our own hands. The true meaning of growth lies in embracing it all and drawing strength to move forward.

When experiences are understood, conflicts are embraced, and when the child deep within is finally seen and held, barriers dissipate and edges fade. Light finds its way to the land of reconciliation.

Choreographer

LIU Mengchen (Beijing)

Dancers

YI Hanle (Beijing)

Maggie FUNG Kei (Hong Kong)

Cola LAI Wing-yan (Hong Kong)

Melody LAM Cheuk-ying (Hong Kong)

Olivia FRANCIS (London)

HSIEH Kun-chang (Taipei)

!Band! Band! Band!

Rubber bands are everyday items that are often used but frequently overlooked. Their forms can be as small as game tools or lunchbox straps, or as large as securing heavy weights or bundling objects together. Rubber bands possess versatile characteristics: they have elastic properties that allow for unlimited or limited stretching and expansion, and they also have combinational functions such as organising, weaving, and binding. In exploring the use of this object, we attempt to break/connect the "edge" between the object and the body, shaping visual compositions that transcend the object's original form.

The principle behind rubber bands lies in their elasticity, and the way they are used reveals a relationship of forces—a dynamic interplay of opposing tensions. We seek to translate these relationships into physical kinetics, examining moments of weight distribution, force exertion, and control, both within an individual body and between bodies. In each encounter of "colliding forces," we search for those "edge forces"—on the verge of losing control yet remain manageable—and explore how human movement can mirror the form and movement texture of rubber bands, embodying their stretch, resistance, and snap.

Choreographer

HUANG Yu-fen (Taipei)

Dancers

WANG Xuan (Beijing)

CUI Baiwenyue (Beijing)

Albert JEFFERY (London)

CHEN Chu-hsiang (Taipei)

Creation Process Participant

TO Wing (Hong Kong)

Music

Vincent LIU

This is That

The title is inspired by Zhuangzi's *Qiwulun*, which says: "There is no this without that, and no that without this". The work begins with a set of extreme and opposing ideas — representing authenticity and disguise, madness and grace — which coexist in constant tension. The dancers shift between the sacred and the absurd, between gazing and being gazed at, revealing the contradictions and fluidity of human nature.

The *Edge* is not a boundary, but a space of co-existence — not either/or, but both, and each in the other.

Choreographer

ZHAO Zhibo (Beijing)

Dancers

CHEN Jiajia (Beijing)

Emily HUANG Ziyang (Hong Kong)

Yaorao CAI (London)

LU Yu-cheng (Taipei)

CHEN Pin-hsien (Taipei)

HUANG Ting-hui (Taipei)

Music

Russian Dance from The Nutcracker (Pyotr Ilyich Tchaikovsky)

Reflection (Dead J)

The Grotto (Audiomachine)

Art and Technology as a Method: Exploring the Imagination Brought to the Audience by the Relationship Between Sound and Dance

As a choreographer and dance practitioner, I have been engaged in dance creation for over ten years, using the body as a medium. During this time, injuries and physical strain have become unavoidable experiences, especially during intensive rehearsal periods, where minor injuries and the sounds of skeletal misalignment often accompany me. These sounds not only reflect the state of the body but have also become a part of my alternative dance rhythm. If these sounds are shared with the audience, what kind of interaction and imagination would it evoke? This is the starting point of this research. This research aims to explore how the synchronisation and separation between sound and body (the texture of movement) affect the audience's imagination and feelings. This is not only an exploration of the relationship between sound and dance but also a deep reflection on the possibilities of the integration of art and technology.

Choreographer

Terry TSANG (Hong Kong)

Media Artist

Cody CHOW (Hong Kong)

Sound Artist

IU Sai Yu (Hong Kong)

Dancers

WANG Xuan (Beijing)

CHAI Hedy (Hong Kong)

Natalie WONG Ching-tung (Hong Kong)

XU Xitong (Hong Kong)

Esmee ORGLES (London)

ZHENG Ti-yun (Taipei)

HSIEH Kun-chang (Taipei)

LI Jyun-jyun (Taipei)

Cog the Cognition

We often encounter a tension—a persistent struggle—between the corporeality expressed through movement and the structure of language. For dance artists, this tension reveals the awkwardness of language as a tool for expressing cognition, especially when juxtaposed with the full affective force of embodied understanding.

Our difficulty with naming and pronoun use often becomes a manifestation of this very tension—a reflection of the body's resistance to being pinned down by linguistic constructs.

In this work, we choose to dwell within that struggle. We explore the in-between, where movement functions as cognition and language becomes both a projection and a mirror. Through this interplay, we investigate how thought is shaped, shifted—cogged—through the body.

Choreographer

YU Cheng-chieh (Taipei)

Dancers

CUI Baiwenyue (Beijing)

CHEN Jiajia (Beijing)

TO Wing (Hong Kong)

Maddie CHEN Wai-sze (Hong Kong)

Albert JEFFERY (London)

CHEN Pin-hsien (Taipei)

YU Wei-cheng (Taipei)

Music

Recordings and live vocalizations by the dancers.

The Anvil Chorus (David Lang / Bang on a Can)

This work was created in collaboration with the dancers, and made possible through their openness, responsiveness, and generosity throughout the process.



/(Slash) is a work in progress piece where a line can separate things but can also imply different meanings/forms of expression.

The dancers and I explored the different meanings of "edge" especially in an extremely physical sense: Where can the edge of your body reach? What makes you feel on edge and how does that look like physically? How fast can you move? How can you challenge someone's personal space?

Pushing the edges/capability of oneself. Beyond the edge, you may find another scenery.

Choreographer

Yukiko MASUI (London) in collaboration with the dancers

Dancers

JIAN Xinyu (Beijing)

LIU Xuan (Beijing)

Cheryl YUEN Mei-wai (Hong Kong)

HO Choy Tong Cher (London)

Yaorao CAI (London)

Olivia FRANCIS (London)

HSU Yu-han (Taipei)

CHEN Chu-hsiang (Taipei)

HUANG Ting-hui (Taipei)

Music

Time (Travis Lake)

Original track for RONiN (Ruth Chan)

One, Two, Three (Kenichi Kasamatsu)

Co-director



Beijing | XU Rui

Dr. XU Rui, President and Professor of Beijing Dance Academy, Doctoral Supervisor at China Academy of Art, Visiting Professor at Middlesex University, UK. He is the Vice Chairman of China Musical Theatre Association, Beijing Dancers Association and Beijing Literary Critics Association.

He was selected by the National Ministry of Education for the New Century Outstanding Talents programme and received a full scholarship from Asian Cultural Council of America. His book *The Aesthetic and Self-Consciousness of Contemporary Chinese Folk Dance Creation* is awarded the First Prize of Literature Criticism by the Ninth China Federation of Literary and Art Critics. He has created more than ten dance dramas and musical masterpieces, which won the Wenhua Grand Prize and the "Five One Project Award".

Co-director



Hong Kong | 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. Recognised 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).

Co-director



London | Christopher Bannerman

Professor Christopher Bannerman had a distinguished career as a performer and choreographer before receiving a practice-research PhD and professorial conferment. He has served as Chair of Dance UK, Arts Council England's Dance Panel and as a member of the DCMS Dance Forum. He is a Founding Director of the ArtsCross International Choreographic initiative.

Co-director



Taipei | WANG Yunyu

Founding dancer of Cloud Gate Theatre. Wang taught in Colorado College, U. of Georgia, Taipei National University of Arts/TNUA (1985-2018). She has restaged 26 historical master dances from Labanotation and directed a dance technology project that sold three patents for health industry. Wang writes about female choreographers, human rights, elderly dancing and published the textbook of Laban Movement Analysis. Yunyu was the Chief Production Director of 2017 Universiade and choreographer for 2009 World Games. She is Professor Emerita of Colorado College and TNUA. Currently, the CEO of Chinlin Foundation for Arts and Culture and the Distinguish Professor at Beijing Dance Academy.

Choreographer



Beijing | LIU Mengchen

LIU Mengchen graduated with both a Bachelor's and a Master's degree in Contemporary Dance Choreography from the Beijing Dance Academy. She is a dance choreographer, dancer, and documentary filmmaker, and is currently a lecturer at the Beijing Dance Academy.

She is a recipient of the China National Arts Fund's Talent Support Scheme and was awarded a scholarship to attend the American Dance Festival. As a rising documentary director, her work has been recognised at the China-US Film Festival and the Europe International Film Festival.

Her choreographic collaborations include international projects such as *Jacob's Pillow* and *Dixon Place* in the United States. Her documentaries *Three and 1.3 Billion* and *The Chooser* were shortlisted for the Golden Angel Awards at the China-US Film Festival.

Choreographer



Beijing | ZHAO Zhibo

Dr. ZHAO Zhibo is a highly trained dancer-choreographer and practice-based researcher who was awarded National First-Rank Dance Artist by the Chinese government. She studied at Beijing Dance Academy (BDA) from the age of 10, beginning with a six-year training programme in Chinese Classical Dance, followed by a BA and MFA.

She has been an associate artist of the ArtsCross project since 2009. She received her PhD from Middlesex University, UK, in 2023, focusing on dance improvisation in relation to Chinese dance and dancers. She has worked tirelessly to deliver talks and workshops on Chinese dance and has created both short and full-length works from her unique cultural perspective.

Choreographer



Hong Kong | LI Yongjing

LI Yongjing is a distinguished dance artist and experienced educator and choreographer, currently serving as a Lecturer of Contemporary Dance at the Hong Kong Academy for Performing Arts (HKAPA). She graduated with Distinction in Modern Dance from HKAPA in 2002 and earned her Master of Fine Arts in Dance in 2008 on a full scholarship. Jing has significantly contributed to modern dance education, nurturing talents in Mainland China and Hong Kong, and serving as an Artist in Residence with Odyssey Dance Theatre in Singapore. Her performances have gained international acclaim, with invitations to showcase her work in countries like Austria, Germany, and South Korea. She received the Hong Kong Dance Award in 2001 and again in 2012 for her choreography in *The Moment I Saw It*. With 20 years of teaching experience, she has conducted master classes at various prestigious institutions. Her choreographic works include *Move to Heaven*, *Dawn*, and *Creature of the Night*, which was shortlisted for the 2019 Hong Kong Dance Award for Outstanding Small Venue Production.

Choreographer



Hong Kong | Terry TSANG

Emerging choreographer and independent dancer in Hong Kong, he was nominated for Outstanding Performing Male Dancer in the Hong Kong Dance Awards 2019. Tsang received the Tom Brown Emerging Choreographer Award and the Award for Outstanding Online Production for online production Labora-Terry Landscape in Hong Kong Dance Awards 2023. Tsang received the Award for Young Artist (Dance) in Hong Kong Arts Development Awards 2024.

In 2023, Labora Terry Arts was established as an arts company, dedicated to exploring the future landscape of art.

Choreographer



London | Yukiko Masui

Yukiko Masui has been the recipient of a Choreography Award from DanceXchange and an Akram Khan mentoring Award from Sky Arts and has been a Work Place Artist at The Place since 2021. Yukiko, originally from Tokyo, Japan, started her training in Hip Hop, Ballroom and Latin where she developed her passion for dance and movement. She moved to London to train in Contemporary Dance at Trinity Laban where she completed her MA as part of Transitions Dance Company. Yukiko is a co-founder of SAY and has choreographed for companies such as National Dance Company Wales and established dance institutions. They have toured their own show *the album* internationally. They were recently on the creative team as movement directors on *The Effect* directed by Jamie Lloyd at The National Theatre and The Shed in New York.

Choreographer



Taipei | HUANG Yu-fen

Full time faculty at The Dance Department of NTUA, and PhD candidate at the Institute of Applied Arts of NYCU. She danced professionally with Dance Forum Taipei between 2004 - 2015. She started her creative career in 2016 and was selected for the "2017 Young Star, New Vision" project by the National Culture and Arts Foundation, the "2018 Expand Cultural Exchange Talents in Multiple Dimensions" by the Ministry of Culture, and the "2019 Performing Art Integrating Technology with Cross-border Creation" by the Ministry of Culture. Currently, she is engaged in teaching, performing, creating, and cross-domain work; and continues to explore opportunities for collaboration between dance and various fields.

Choreographer



Taipei | YU Cheng-Chieh

Yu's choreographic language integrates BaGuaZhang, Contact Improvisation, and postmodern dance approaches, engaging long-standing inquiries into gender, diaspora, cross-cultural, and interdisciplinary practices. From 1989 to 2001, she was based in New York City, actively performing and creating with professional dance companies. Her work has been presented across Asia, Europe, and the Americas, with commissions from companies including Beijing Dance Company, Guangdong Modern Dance Company, and Taipei Dance Circle. Her dance film *Martiality, Not Fight* received multiple international awards. From 2001 to 2022, she was a professor at UCLA; she currently serves as Professor and Chair at the School of Dance, TNUA.

Scholar



Beijing | DU Le

DU Le, PhD, is an Associate Professor at the School of humanities, Beijing Dance Academy. Her main research fields are ancient Chinese dance history, Chinese classical dance, ancient Chinese music and dance culture. She teaches courses such as History of Ancient Chinese Dance and Study on the Ideology of Pre-Qin Music and Dance. Her publications include *On the Significance of Buddhist Music and Dance in Dunhuang-Talking from Dunhuang Mogao Grottoes Murals*, and *Study on the Traditional Ritual and Music Thoughts of Pre-Qin Confucianism*. She is also the author of the academic book *Ancient Chinese Music and Dance Culture*.

Scholar



Beijing | LIU Yan

LIU Yan, professor of Beijing Dance Academy, vice president of the China Youth Volunteers Association, member of the Standing Committee of the Beijing Municipal Committee of the Chinese People's Political Consultative Conference, member of the Standing Committee of the All-China Youth Federation. Vice chairperson of the Beijing Youth Federation, director of the Beijing Youth Federation Women's Growth Institute. Project leader of the "Young Top Talent Support Program" under the National Special Support Program for High-level Talents, initiator of the Liu Yan Arts Special Fund of the China Literature and Art Foundation. Her main research areas include Chinese classical hand dance and dance art therapy.

Scholar



Beijing | YAN Zhenzhen

YAN Zhenzhen, an Associate Professor at the School of Humanities, Beijing Dance Academy, and received her PhD in Art Theory from Peking University in 2016. Her research interests include dance criticism, intellectual history of contemporary Chinese dance, dance and cultural studies. She has published more than twenty papers and the books *Aesthetic Characteristics of Eastern Dance* (Social Science Academic Press, 2015), *The Discourse Mechanism and Cultural Logic of Memory: The Beginning of Chinese Ethnic and Folk Dance* (Peking University Press, 2021), and *Criticism and intellectual History of Contemporary Chinese Dance Art* (Nankai University Press, 2022).

Beijing | Observer

DONG Shuang

GAO Hailin

ZHANG Shiman

Scholar



Hong Kong | DONG Yan

DONG Xianliang (Yan) obtained his PhD from the Department of Chinese and History at City University of Hong Kong, and currently serves as a Research Associate at Hong Kong Baptist University. His ongoing projects include the curation of an open-access digital repository titled “Helen Lai Dance Archive” in collaboration with the Chinese University of Hong Kong Library, as well as a critical reassessment of the historiography and legacy of dance disciplines in Hong Kong. Forthcoming publications encompass the co-edited anthology *Still Jumping: Mediated Performance and the Moving Image Across Asia and the Global Stages 2000–2024* (Typesetter, 2025) and the chapter entitled “Dramaturgy and Reform during Social Crisis in Hong Kong’s City Contemporary Dance Company” (Bloomsbury, 2025). His article, “From Tufeng-wu to Western Folk Dance: Civic Engagement, Translocal Knowledge, and Institutionalized Amateurism in Cold War Hong Kong (1949 to 1970s),” is presently under review. Additionally, Dong is actively engaged in theatre-making as a dramaturg, collaborating with local artists and institutions.

Scholar



Hong Kong | 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. A Fellow of the Higher Education Academy (UK), she provides strategic leadership in curriculum, learning, and research. Formerly the Director of Programmes and Senior Lecturer at Middlesex University London, she also held senior positions at Kingston University and The Royal Academy of Dance. Her service includes roles with the Society for Dance Research, Dance Research Journal, and the Royal Academy of Dance. As an interdisciplinary artist-scholar, her research foregrounds the body as a means of epistemological inquiry, emphasising how physical experience contributes to knowledge production. Maria has received multiple international awards across Europe and the Americas for her film work. She holds a Ph.D. from Kingston University and an MA in Dance Cultures, Histories, and Practices from the University of Surrey, where she was awarded the Pauline Hodgens Memorial Prize. She is an alumna of the John Cranko School (Stuttgart), the Conservatoire of Madrid (Spain), and the Royal Academy of Dance (London).

Scholar



Hong Kong | Melina Scialom

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, with interest in improvisation and choreographic practice. Has expertise in Choreological Studies (Rudolf Laban praxis), 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.

Scholar



London | Tom Hastings

Dr Tom Hastings is Lecturer in Dance at The Place. Tom works on contemporary performance at the intersection of politics, and theories of race and gender. He has previously taught at Roehampton University, University of East London, and Royal Central School of Speech and Drama. Tom completed his PhD in History of Art at University of Leeds in 2018, which focused on the status of props in the work of American choreographer Yvonne Rainer. He completed his MA Critical Theory at University of Sussex in 2014 and BA English Literature at UCL in 2010. Tom co-organised the conferences 'Speak, Body: Art, the Reproduction of Capital and the Reproduction of Life' and 'Performance and Performativity: Actualities and Futures' at University of Leeds. He regularly writes criticism for magazines including Art Monthly, Frieze, and Texte zur Kunst.

Scholar



London | Eddie Nixon

Surrounded by dance within his family, Eddie started tap and modern dance classes when he was just 5 years old. He loved singing and acting and grew up a true musical theatre kid, appearing in *The Sound of Music* and *Bugsy Malone* in London's West End. Initially studying Chemistry at Bristol University, his love for dance won and he made a full detour to gain a BA (Hons) and MA at London Contemporary Dance School. For 12 years he performed for a wide range of companies and choreographers including New Adventures, The Featherstonehaughs, Protein Dance, DV8 Physical Theatre, Adventures in Motion Pictures, Rosemary Lee, Aletta Collins and Mark Bruce.

In 2004 Eddie was awarded a Fellowship from The Clore Leadership Programme, giving him the opportunity to learn about strategic arts management. He became Associate Director of The Place in 2005, programming theatre seasons and leading the theatre's projects and artist development programmes. He was appointed to the role of Director in 2009. He is the UK representative for the Aerowaves network and represents The

Place on the National Dance Network and European Dancehouse Network.
In November 2018, Eddie took over the role of Artistic Director.

Scholar



London | Lise Uytterhoeven

Dr Lise Uytterhoeven is Director of Dance Studies at The Place, London Contemporary Dance School. She holds a BA Dance Education from CODARTS (Rotterdam, The Netherlands) and an MA (Distinction) Dance Studies and PhD from University of Surrey, funded by the Arts and Humanities Research Council. Her monograph *Sidi Larbi Cherkaoui: Dramaturgy and Engaged Spectatorship* is published by Palgrave Macmillan in the New World Choreographies series. She has published in *Contemporary Theatre Review*, *Research in Dance Education*, *The Bloomsbury Companion to Dance Studies* (ed. Sherril Dodds), *The Oxford Handbook of Contemporary Ballet* (ed. Kathrina Farrugia-Kriel & Jill Nunes Jensen, forthcoming) and *The Ethics of Art* (ed. Guy Cools & Pascal Gielen).

Her co-authored study guide *What Moves You? Shaping your dissertation in dance* (2017) is published by Routledge.

Lise is the Chair of the Society for Dance Research and a member of the Associate Board of Dance Research.

Scholar



Taipei | Chao Yu-ling

Professor at the Graduate Institute of Transdisciplinary Performing Arts, NTUA. She was the Dean of Office of International Affairs, NTUA. She holds a PhD in Dance Studies from Laban Centre, London (LCL). Dr. Chao is the president of Taiwan Dance Research Society. She is the author of *Text, Analysis and Interpretation - A Preliminary Proposal on Dance Studies* (2015). She is the founding editor of *Taiwan Dance Magazine*, the chief editor of *Taiwan Dance Research Journal* (Vol. 10, Vol. 18). Dr. Chao is a co-editor and co-author of *Dancing Chapters* (2023). She is a co-author of *Appreciating Dance* (1999), *Fifty Contemporary Choreographers* (2011).

Scholar



Taipei | Lynn Wang

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 urbanisation.

Scholar



Taipei | Wu Yi-jung

Wu Yi-jung received her PhD in Dance from Temple University. Her research focuses on dance education for children and teacher education in dance. She is currently an Associate Professor and Chair of the Department of Dance, University of Taipei, Taiwan. Dr Wu has been sitting on the board of Taiwan Dance Research Society (TDRS) since 2006 and has served as TDRS Executive Secretary (2010-13), as Chief Editor of *Taiwan Dance Research Journal* (Vol. 8, 2013) and as President (2023-24). She has published or presented her research in North America, Asia, and Australia, and a monograph *Theories and Practices of Creative Dance Teacher Education* (2017).

Dancers

Beijing

CHEN Jiajia

CUI Baiwenyue

JIAN Xinyu

LIU Xuan

WANG Xuan

YI Hanle

Hong Kong

Hedy CHAI

Maddie CHEN Wai-sze

Maggie FUNG Kei

Emily HUANG Ziyan

Cola LAI Wing-yan

Melody LAM Cheuk-ying

TO Wing

Natalie WONG Ching-tung

XU Xitong

Cheryl YUEN Mei-wai

London

Yaorao CAI

HO Choy Tong Cher

Olivia FRANCIS

Albert JEFFERY

Esmee ORGLES

Taipei

CHEN Chu-hsiang

CHEN Pin-hsien

HSIEH Kun-chang

HSU Yu-han

HUANG Hsiang-ling

HUANG Ting-hui

LI Jyun-jyun

LU Yu-chen

YU Wei-cheng

ZHENG Ti-yun