

esplanade

Huayi
Chinese Festival of Arts

Artistic Director 艺术总监

Low Mei Yoke
刘美玉

Concept & Choreography 概念及编导

Ong Yong Lock
王荣禄

An Esplanade Co-production
滨海艺术中心联合制作

与我共舞

DANCE WITH ME
Frontier Danceland
新典现代舞蹈团

7 & 8 Feb 2025
Fri, 8pm
Sat, 3pm & 8pm
Esplanade Theatre Studio

2025年2月7与8日
星期五, 晚上8时
星期六, 下午3时与晚上8时
滨海艺术中心小剧场

About Esplanade – Theatres on the Bay

Esplanade is Singapore's national performing arts centre. It hosts a year-round line-up of about 4,000 live performances and activities presented by Esplanade, its partners and hirers. As an arts centre for everyone, Esplanade also creates opportunities for seniors, youth, children and underserved communities to experience the arts. More than 70% of the shows that take place each year at the centre are free for all to enjoy.

Esplanade also brings the arts virtually to audiences in Singapore and beyond, through its diverse range of digital programmes on *Esplanade Offstage*, an all-access backstage pass to the performing arts and guide to Singapore and Asian arts and culture, with videos, podcasts, articles, quizzes and resources.

The centre works in close partnership with local, regional and international artists to develop artistic capabilities and content, push artistic boundaries and engage audiences. Esplanade supports the creation of artistic content by commissioning and producing new Singapore and Asian work for the international stage. It also develops technical capabilities for the industry nationally.

Esplanade – Theatres on the Bay is operated by The Esplanade Co Ltd (TECL), which is a not-for-profit organisation, a registered Charity and an Institution of a Public Character. TECL received the Charity Governance Award – Special Commendation for Clarity of Strategy in 2016 and 2022, the Charity Transparency Award from 2016 – 2023, and the Charity Transparency Dedication Award in 2024. Esplanade is Singapore's first Dementia-Friendly Arts Venue and a certified Dementia Go-To Point, as well as a guide/assistance dog friendly centre.

TECL receives funding support from Ministry of Culture, Community and Youth and its Community Programmes are supported by Tote Board Family, comprising Tote Board, Singapore Pools and Singapore Turf Club.

Visit Esplanade.com for more information.

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FESTIVAL MESSAGE

In the early days of my career, I had a hard time describing my work to my parents and relatives. With the job title “Programmer”, they inevitably thought I was an IT guy. Over the years, I would find opportunities to take them to performances and explain what I do. Today, my relatives not only attend *Huayi – Chinese Festival of Arts*, they are even more anxious than I to be the first to hear about the lineup! If there was a simple way to describe how this festival is put together, it is this: to connect top-notch performances and themes with various groups of people and their desires or needs. The 23rd edition of *Huayi*, held from 7 – 16 Feb 2025, reinforces the festival’s tenet to have something engaging and meaningful for everyone.

Our two productions in the Esplanade Theatre will appeal to anyone who loves a good story. Even though Lao She wrote the story of *Rickshaw Boy* in the 1930s, modern day rickshaw boys are everywhere – the ubiquitous food delivery guys on their bikes trying their best to make a good and honest living. Arriving in Singapore on the back of a hugely successful tour of major cities in China, *Rickshaw Boy* is helmed by award-winning director Fang Xu. And in acclaimed Taiwanese theatre company Greenray’s *Human Condition VIII*, the main protagonist dreams of winning the lottery – isn’t that a wish many people can identify with?

How does one stay active and mobile in the sunset years? What do friendships—or the dearth of them—look like? These are the themes explored in the dance production *Dance with Me* by choreographer Low Mei Yoke, recipient of the Cultural Medallion. These themes are also explored in *Last Luncheon*, the solo play directed, written and performed by Singapore theatre stalwart Alvin Chiam.

At a time where AI is poised to take over the world, traditions and how to keep them relevant are explored in three riveting music productions *What is Qin* by Zi De Guqin Studio of China, *The Temple of Resonance* by Taiwan's Uni Percussion, and *The Heart of Jun: Memoirs of Zhaojun* by Singapore nanyin ensemble Siong Leng Musical Association in collaboration with Taiwanese director Lee Yi Hsiu.

Songwriters are the poets of everyday life. *Huayi 2025's in::music platform* presents a bumper crop of excellent songwriters, beginning with Taiwan's Golden Melody Award winner and indie darling ANPU, followed by Hong Kong's Yoyo Sham, Taiwan's GoodBand and Singapore's Boon Hui Lu.

As for the little ones, don't they love to be able to indulge to their hearts' content in sweets, gummies and chocolates? Adapted from the tale of Hansel and Gretel, *Candy House in the Mountain* by Bon Appétit Theatre of Taiwan is a fusion of storytelling and foley. This production encourages

children to listen to the Chinese language and the many sound effects, as well as to activate their imagination. Another storyteller who will have audiences eating out of the palm of her hand is Malaysian artist Cheryl Lee, well known across the Causeway for her hilarious brand of Cantonese stand-up comedy.

Aside from a wide spectrum of works that will move you deeply or have you rolling with laughter, *Huayi* also seeks to put the 'festive' in 'festival'. Held during the Chinese New Year period every year, it gives us an opportunity to wish everyone who comes to Esplanade for the festival a bounteous year ahead, filled with luck, good health and prosperity. As producers and programmers behind the festival, we set the stage for celebration.

Our heartfelt thanks also go to our Principal Sponsor **Knife Cooking Oil**, Supporting Sponsor **Berries 百力果** and Supporter **Polar Premium Drinking Water**.

Happy Year of the Snake!

Delvin Lee

Senior Producer, The Esplanade Co Ltd
Huayi – Chinese Festival of Arts

MESSAGE FROM OUR PRINCIPAL SPONSOR



Knife brand is a household name in Singapore that is synonymous with wholesome family cooking since 1948. With its unique peanut aroma and proprietary blend, Knife brand cooking oil is a perfect cooking aid that brings the family together over the dining table throughout the festive period.

As part of our continuous support for the arts and culture, Lam Soon's Knife brand is proud to continue our longstanding support with The Esplanade and *Huayi – Chinese Festival of Arts*, as the Principal Sponsor for 7 consecutive years running. We hope you will enjoy the festival this year.

We wish you and your family Happiness and Prosperity in the year of Snake.

A handwritten signature in black ink, appearing to read "Whang Shang Ying". The signature is stylized and fluid.

Mr. Whang Shang Ying

Executive Chairman

Lam Soon Singapore Pte Ltd.

ARTISTIC DIRECTOR'S MESSAGE

Hello everyone! Wishing you all good health, fulfilled dreams, and graceful steps in the Year of the Snake! It is a tremendous honour and joy for me to participate in the *Huayi – Chinese Festival of Arts* for the first time. *Dance with Me* is presented in a theatrical format with a light-hearted and relaxed performance style. It is not just a dance experience, but also a journey of inner exploration and self-discovery.



As four close friends who have passed the age of fifty, we have learnt, through this shared journey of dance, how to communicate with ourselves and how to accept our flaws and imperfections. Every movement is a conversation with oneself, and every turn represents growth and transformation. We have come to realise that everyone moves to their own rhythm—sometimes fast, sometimes slow. It is these diverse rhythms that weave together the unique choreography of our lives.

I would like to express my heartfelt gratitude to Selina, Meng Lan and Jean for finding time in their busy schedule to dance with me. A special thanks to choreographer Yong Lock for taking on this significant responsibility, and to music and sound designer Chor Guan for helping us feel more at ease and confident on stage.

In the year ahead, let us continue to dance with ourselves, celebrating the unique beauty of life's rhythm.

Low Mei Yoke

Frontier Danceland, Artistic Director

CHOREOGRAPHER'S MESSAGE

I've always seen Mei Yoke's *Dance with Me* as a gentle yet purposeful invitation. When she called upon her three sisters in dance to join her in stepping back onto the stage, I couldn't help but ask: was there more to it than simply reminiscing about the past? Mei Yoke replied, "After so many years of trials and growth in dance, I've come to truly understand what it means to dance freely and comfortably. I deeply hope my former dance partners can experience that same sense of freedom and ease."

I was deeply moved—not so much by the idea of freedom or ease in dance itself, but by her emphasis on self-reflection and self-awareness: the call for each individual to actively seek dialogue and understanding with themselves.

This performance, of course, tells the story of the four of them (Mei Yoke, Selina, Meng Lan and Jean), but at its heart, it's about revealing the vivid individuality of each person. Life, I think, is sometimes like a scrapbook, other times like a cocktail. But for me, it's more like a bouquet of fresh flowers—radiant in its vibrant colours, yet already holding the quiet inevitability of wilting and decay.

Ong Yong Lock

SYNOPSIS

Do you stop dancing because you grow old?

Four friends who share a passion for dance reunite after more than 40 years. They reminisce about their youthful days, recalling the reckless pursuit of their dreams and the fearless dedication of their younger selves. What did they believe in? What did they hold onto? In the end, how have they changed?

Now, with their wealth of experience, they learn new steps as they once again dance together, rediscovering one another through their shared movements. They embrace their differences, welcome spontaneous participation, and respect those who choose to step away. Perhaps dance is more than just dance; it is a reflection of life. Through their dance together, they aim to reveal the traces of their life journeys, showcasing the many possibilities of body and dance.

In *Dance with Me*, Artistic Director Low Mei Yoke invites her longtime friends Selina Tan, Thong Meng Lan and Jean Lee—who danced together with her in their youthful days—to explore the essence of life and dance in this brand new work. They are also joined by a regional creative team, comprising Ong Yong Lock (Hong Kong) on concept and choreography, Ng Chor Guan (Malaysia) on original music and live performance, and Gabriel Chan on lighting design and Tung Ka Wai (Singapore) on creative writing and documentation in this collaboration.

(1hr 15mins, no intermission)

Performed in English and Mandarin, no surtitles.



Epilogue

The screen opens like a window
Scattered words
Can they hold fleeting thoughts, like mayflies
An encounter with the other

The Promise

The encounter begins with a promise
Arriving at your own pace
Seeking a chance to dance together
Too soon, too late, a step ahead, a step behind
Even if it all ends in silence

Life

Silence wears a face
Reflecting life—past, present and self
Amid the controllable and the uncontrollable
of the everyday
A solo dance unfolds

Reminiscence

In the silhouette of the solo dance
Certain movements linger
Stirring vague memories of the past
Their echoes ambiguous
Awakening the process of imagination
and reconstruction

Celebration

When clarity flickers
Why not embrace it, raise a glass, and dance
Revel in the presence of one another
Dance with me, dance with yourself
Dance into the worlds of one another

Parting

If our dance together brings joy
Let parting be as enriching
Whether near or far
In remembrance or forgetfulness
In boldness or in vulnerability
Look back at this fleeting dream
Who have we become

Prologue

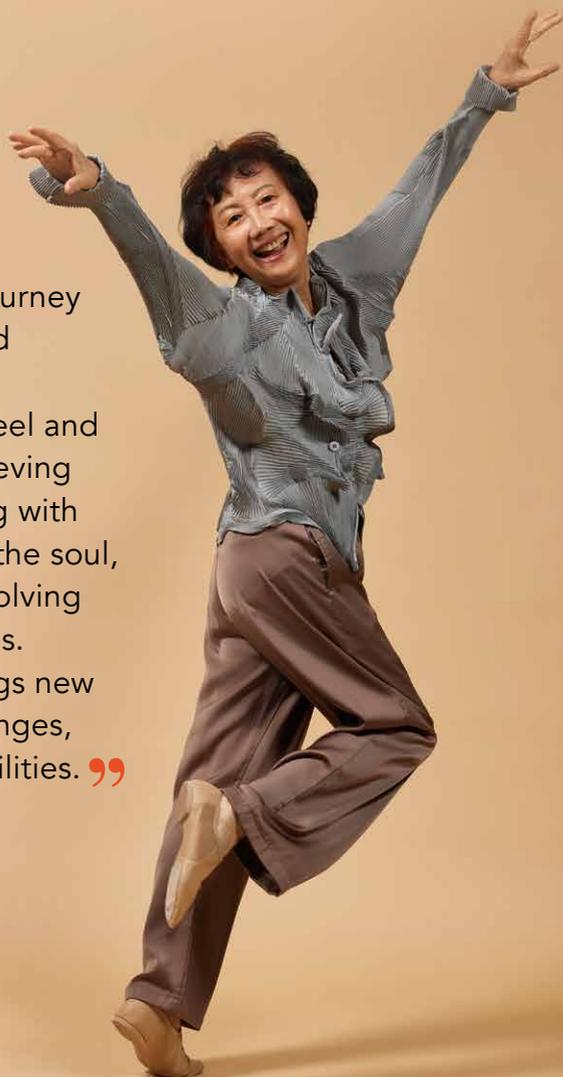
Who returns to the window
The words remain scattered
Yet let them not misconstrue the dance
But guide it like a lantern in the mist
Awaiting the next encounter with the other
To dance again



PERFORMERS' THOUGHTS

“Dancing with me is a journey of inner exploration and self-discovery. Through dance, we can clearly feel and express emotions, achieving self-realisation. Dancing with others is a dialogue of the soul, connecting us and dissolving the distance between us. Each performance brings new experiences and challenges, offering endless possibilities.”

– Low Mei Yoke





“Forty-five years ago, we trained with the National Dance Company and represented Singapore in overseas performances. In the 1980s, we went to Hong Kong to learn and perform, embarking on different life journeys after pursuing our individual paths.

Our reunion in 2023 rekindled our enthusiasm for dance. Thank you, Mei Yoke, for inviting us to be part of *Dance with Me*, and heartfelt thanks to the production team for their support. Above all, we are most grateful that the four of us old friends can still dance seamlessly, laugh endlessly, and fully embrace the joy of dance! ”

– Selina Tan Siew Lan

“ My first attempt at dance theatre was both exciting and nerve-wracking, but above all, it was filled with anticipation. Throughout the process, I learnt many new things and discovered just how fascinating and dynamic dance can be! I’m deeply grateful to the creative team for their inspiration, guidance, and their acceptance and trust, which reignited my passion for dance. The greatest reward was being able to dance alongside good friends and the creative team! ”

– **Thong Meng Lan**





“Who says women over 65 can’t dance? This performance shows four women embodying the resilience and grace of modern older women. Together, they proved that age is not a limitation but a source of strength. Every step on stage radiates confidence and the brilliance of life, redefining the beauty and possibilities of aging. Forever young, forever moved to tears, with love always in their hearts.”

– Jean Lee

“ I am like a shooting star that wandered in, dancing alongside her, her, her, her, and them. Their forty-year bond and tacit understanding are like the mysterious gravitational pull between stars, illuminating one another and tracing unique trajectories. Amid their brilliance, I found my own place. This performance is not only an exploration of independence and coexistence but also a heartfelt dialogue across time and relationships. The interplay of solitude and connection weaves a tapestry of poetry, bringing infinite beauty to the theatre. ”

– Ng Chor Guan

ABOUT FRONTIER DANCELAND

Founded in 1991 by Low Mei Yoke and Tan Chong Poh, Frontier Danceland is a professional non-profit contemporary dance company in Singapore that became full-fledged in 2011. Committed to cultivating versatility in expression through the body, Frontier Danceland's dynamic range of innovative works craft unique experiences that heighten sensibilities and evoke introspection.

Frontier Danceland has worked with both local and international dance-makers including Noa Zuk, Ohad Fishof and Shahar Binyamini (Israel); Richard Chappell and Deborah Nightingale née Galloway (United Kingdom); Stephanie Lake and Luke Smiles (Australia); Edouard Hue and Thomas Lebrun (France); Sita Ostheimer (Germany); Sascia Pellegrini (Italy); Matej Kejzar (Belgium/Slovenia); Liu Yen-Cheng and Tung I-Fen (Taiwan); and Victor Ma Choi-Wo (Hong Kong).

Throughout the years, Frontier Danceland has represented Singapore internationally, including three sold-out shows at Batsheva Dance Company in Tel Aviv, Israel; Kuandu Arts Festival in Taiwan; the 25th and 30th Quinzena De Dançe De Almada – International Dance Festival in Portugal; Festival Tour d'Horizons in France; and Dance in the City in Belgium and Germany.

ABOUT THE TEAM



Low Mei Yoke

Artistic Director / Collaborating Performer

Low Mei Yoke is the co-founder of Frontier Danceland (Singapore) and a pioneering choreographer in Singapore, with the vision of creating a unique blend of contemporary dance with a distinctive Singaporean style. Fusing Eastern aesthetics with Western movement vocabulary, Low's choreography focuses on honest portrayals of human emotions, zeal and relentless drive. Her works are often celebrated for being bold, imaginative and thought-provoking.

In recognition of her contributions to the arts in Singapore, the National Arts Council conferred her with the Cultural Medallion Award in 2018.



Selina Tan Siew Lan

Collaborating Performer

Selina is an accomplished dancer, educator, and choreographer with extensive experience in Singapore, Hong Kong, and beyond. She danced with the Singapore National Dance Company, Singapore Broadcasting Corporation Dance Company, and spent a decade performing with the City Contemporary Dance Company and Hong Kong Dance Company.

A Bachelor of Fine Arts graduate from the Conservatory of Dance at The State University of New York, Purchase, Selina has taught contemporary dance at institutions like the School of the Arts, LASALLE College of the Arts, and Nanyang Academy of Fine Arts in Singapore since 1998. She has also been an external assessor for the National Arts Council's dance performances since 2005.



Thong Meng Lan

Collaborating Performer

Thong Meng Lan is a trained classical Chinese dancer and ballet performer with R.A.D. and I.S.T.D. qualifications. She danced full-time with the People's Association Cultural Troupe, the Hong Kong Ballet, and was a guest performer with notable Singaporean dance institutions.

From 1977 to 1985, she represented Singapore in performances across Asia, the U.S., and Australia. Her notable works include *Yu Mei Ren* (soloist) and *Dust-Covered Relics* (principal dancer). Meng Lan also taught ballet from 2005 to 2010 and now pursues ceramic art.



Jean Lee

Collaborating Performer

Jean Lee was a leader of school dance troupes and a dancer of People's Association Cultural Troupe. She founded Aljunied Dance Group in 1981, where she served as its choreographer and artistic director. She later focused on academia, earning a doctorate degree from the University of Massachusetts.

Currently, she is a Professor of Management, Associate Dean (Research), and Michelin Chair Professor of Leadership and Human Resource Management at CEIBS. Previously, she was Associate Dean and a faculty member at the National University of Singapore Business School.

An authority in Chinese business management, leadership, cross-cultural management, and female entrepreneurship, Lee has provided consulting and training services for leading organisations, including Singapore Airlines, Alibaba Group, VIVO Group, etc.



Ong Yong Lock (Hong Kong) Concept and Choreography

Born in Malaysia, Ong is a choreographer, performer, and an educator. Ong was a founding member of South ASLI Dance Workshop and served as its artistic director from 1997 to 2001. In 2002, Ong founded Unlock Dancing Plaza with Elsie Chau. He was the artistic director for two decades since its establishment in 2002 and has been dedicated to promoting and popularising modern dance.

In recent years, Ong has been actively promoting the *#DANCELESS* community engagement project and creates a series of works which encourage public participation in dance.



Ng Chor Guan (Malaysia)
Original Music & Live Performance

Ng Chor Guan is an artist, creator, composer, active theremin player, improviser, educator, and co-founder of the singular contemporary arts collective, Toccata Studio (www.toccatastudio.com).

A familiar face in many international arts festivals across continents, Ng is a prolific artist whose diverse body of work is rooted in the contemporaneous currents of technology, and yet proves to transcend categories in the performing arts. His works have been performed in more than 50 cities in the world, and he continues to advocate for a future he believes in via the arts.



Gabriel Chan

Lighting Designer

Chan was a recipient of the NAC Overseas Bursary and graduated from Hong Kong Academy for Performing Arts with First Class Honours in Lighting Design. He was also awarded the Strand Lighting Scholarship, funding his training at the Metropolitan Opera, New York ('09 Winter Opera Season). He was conferred the Young Artist Award by the National Arts Council in 2019 for his artistic excellence and contribution to Singapore's performing arts scene.

A chameleon of a designer, Chan is well versed in lighting for the theatre, dance, music concerts and live events.



Tung Ka Wai

Creative Writing and Documentation

Tung Ka Wai is an interdisciplinary artist whose practice spans theatre, text, and the body.

Recent projects include *Dance a Dance From My Body/Yellow Skin* by Chou Shu-yi (co-commissioned and co-produced by Esplanade – Theatres on the Bay and the National Kaohsiung Center for the Arts Weiwuying), *QUIDDITY Season 1, Episode 3* (MIAO DANCE, with Madam Data), and *Body QUARTET* (as part of 12.ance Festival 2024, KLDSCP.VII Work-In-Progress Sharing, with Liang Chun-wen).

For more about Ka Wai's work, visit: tungkawai.wixsite.com/website.

PRODUCTION CREDITS

创作团队

ARTISTIC DIRECTOR 艺术总监

Low Mei Yoke 刘美玉

CONCEPT AND CHOREOGRAPHY 概念及编导

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CO-CREATED BY 联合创作

Low Mei Yoke, Ong Yong Lock*, Ng Chor Guan
刘美玉、王荣禄*、黄楚原

COLLABORATING PERFORMERS 联合表演者

**Low Mei Yoke, Selina Tan Siew Lan,
Thong Meng Lan, Jean Lee Siew Kim**
刘美玉、陈秀兰、唐明兰、李秀娟

ORIGINAL MUSIC & LIVE PERFORMANCE

原创音乐及现场演出

Ng Chor Guan 黄楚原

LIGHTING DESIGN 灯光设计

Gabriel Chan Wei Wen 陈伟文

CREATIVE WRITING AND DOCUMENTATION

创意写作及记录

Tung Ka Wai 董家威

*Appearance by kind permission of Unlock Dancing Plaza.
承蒙不加锁舞蹈馆批准参与此节目。

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ASSISTANT STAGE MANAGER 助理舞督

Sammi Chia Yin 谢盈

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Crispian Chan

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SPECIAL THANKS TO 鸣谢

National Arts Council 国家艺术理事会

Anonymous 无名氏

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Heath Yeo 杨福来

**The media, supporters and everyone who has
contributed in any way to the success of
*Dance with Me.***

媒体朋友、支持者以及所有对《与我共舞》的成功给予
协助的朋友们。

华艺节监制的寄语

刚加入滨海艺术中心时，我很难向父母和亲戚形容自己的工作。由于我的英文职称为“Programmer”，他们总以为我是一名信息技术程序员。这么多年来，只要有机会我都会带他们去观看演出，向他们解释我的工作。如今，我的亲戚们不仅参加华艺节，他们甚至比我还心急，想要第一时间知道节目安排！简单来说，举办这个艺术节的意义，就是能够将顶尖的演出和主题与不同观众群及他们的所愿或所需联系起来。从2025年2月7日至16日举行的第23届华艺节将一再彰显这文化艺术节的宗旨——让每个人都能参与其中，各有所好，各有所乐。

听故事谁不爱，而喜欢听精彩故事的你，今年就必须欣赏在滨海艺术中心剧院上演的两部作品。老舍于1930年代就写下了《骆驼祥子》的故事，放眼今天，岛上亦处处是现代人力车夫的身影——他们正骑着脚踏车去送外卖，努力工作谋生。继在中国巡演获得热烈反响后，获奖导演方旭将携一众演员实力呈现《骆驼祥子》。由著名台湾剧团绿光剧团带来的《人间条件八 - 凡人歌》中，主人公一直梦想着中彩票，这何尝不是许多平凡人的愿望呢？

人到晚年，应该如何保持活跃、不失活力？拥有友谊，或者缺乏友谊会是什么样的一种状态？这些都是新加坡文化奖得主、资深编舞家刘美玉的舞蹈作品《与我共舞》所探讨的主题。新加坡戏剧界的常青树詹辉朕则以其编、导、演的独角戏《最后的午餐肉》，潜入孤独的深海，审视形单影只的寂寞回响。

在人工智能即将席卷全球的时代，自得琴社《琴为何物·唐·孤烟直》、不二击声音制造所《寄声之庙》，以及由滨海艺术中心与湘灵音乐社和台湾导演李易修联合制作的《君·心：南洋梦昭君》，这三部引人入胜的音乐作品将带领我们思考何为“传统”与“传承”。

每一位写歌的人都是一位生活的诗人。今年的“好in::乐”将是优秀唱作人集锦——台湾金曲奖得主、独立音乐歌者安溥；香港唱作歌手岑宁儿；台湾独立乐团“好乐团”；以及新加坡创作才女文慧如。

想必很多小朋友们都很喜欢糖果、软糖和巧克力！台湾尝剧场的《山间有座糖果屋》改编自耳熟能详的童话故事《糖果屋》，趣味结合讲故事和拟声音效，有助孩子们锻炼中文听力，并接触多种不同的音效，激发他们的想象力。另外，以粤语脱口秀爆笑出圈的马来西亚艺人李欣怡，也将诚意献上狮城首秀，保证让你捧腹大笑。

除了推出能打动人心或让人乐开怀的各种作品外，华艺节力求为“节目”赋予“节庆”之意。每年农历新年期间举办华艺节，使我们得以祝愿前来滨海艺术中心参加活动的每一位观众在新的一年里好运连连、身体健康、万事如意。作为艺术节的幕后制作人和策划人，我们与观众同欢同庆贺新岁。

特此由衷感谢主要赞助商刀标油和赞助商百力果和Polar Premium Drinking Water。

祝：蛇年快乐！

李国铭

滨海艺术中心高级节目监制
华艺节

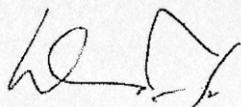
主要赞助商的话



刀标牌自1948年以来就是新加坡家喻户晓的品牌，是家庭健康烹调的代名词。刀标油独特的花生香气与专利配方，调制出一道道美味佳肴，让家人齐聚一堂，共度佳节喜气。

为了继续的支持文化艺术方面尽上一份力，刀标牌很荣幸连续第七年赞助滨海艺术中心的华艺节。我们希望大家会喜欢华艺节2025的精彩节目。

祝愿大家新年快乐。蛇年行大运，事事如意!!



黄上盈

执行主席

南顺(新)私人有限公司

艺术总监的话

大家好！祝愿大家在新的蛇年里，身体健康，心想事成，舞步飞扬！首次参与华艺节，我深感荣幸与激动。《与我共舞》这台节目以剧场形式呈现，表演风格轻松自在。《与我共舞》不仅是一种舞蹈的体验，更是一场内心的探索与自我发现。

我们四位挚友，虽已年过半百，在这共舞的过程中，我们学会了如何与自己对话，如何接纳自身的不足与不完美。每一次的舞动，都是一次与自己的对话，而每一个转身，都是一次自我的成长与蜕变。我们深知，每个人都有自己的节奏与步伐，有时快，有时慢。正是这些不同的节奏，共同构成了我们各自独特的人生舞步。

在此，我要感谢秀兰、明兰和秀娟，能够在百忙之中与我共舞。特别感谢荣禄，挑起了编导这个重担。还有音乐和声音设计师楚原，感谢您让我们在台上更加自如地共舞。

让我们在新的一年里，继续与自己共舞，感受这份独特的舞蹈之美。

刘美玉

新典现代舞蹈团艺术总监

编导的话

我一直都将美玉的《与我共舞》，看成是她一个既温柔又积极的邀请。在美玉呼唤她的三位跳舞好姐妹与她重踏台板时，我便主动询问除了缅怀昔日之外还有什么动机吗？美玉回答：这么多年经历了种种舞蹈的磨砺和历练，如今真正能体会到和感受如何自在的跳舞。她非常希望让她昔日的舞伴们，也能够一起体验那份自由和自在。

我绝对有被打动到但并非是什么舞蹈的自由或自在，而是提到每个个体的自己，要如何审视和自觉自己的表里，积极寻求一种对话和了解。

这次演出自然是讲她们（美玉、秀兰、明兰、秀娟）四人的故事，但更多的是希望看见每个独特鲜明的个体；或许生命有时就像剪贴簿，有时又像鸡尾酒。我偏向它像一扎鲜花，看见艳丽斑斓的颜色，同时等待着凋谢的枯萎。

王荣禄

《与我共舞》介绍

你会因为年老而不再跳舞吗？

四位热爱舞蹈的好友于四十多年后再度聚首。她们回想过去的青葱岁月，那些曾经为追求梦想的年少轻狂和奋不顾身。她们相信什么？坚持什么？最后自己又改变了什么？

如今，历经千帆的她们一起学习新的舞步，在共舞中重新遇见彼此，接纳彼此的差异，欢迎随时的加入，也尊重临时的退场……或许舞蹈不只是舞蹈，舞蹈也是生活。她们将以她们的共舞，让生活的痕迹被看见，呈现身体和舞蹈的另一种可能。

艺术总监刘美玉在《与我共舞》中诚邀昔日在舞蹈道路上共舞的好友陈秀兰、唐明兰和李秀娟，连同来自不同地区的创作团队，包括王荣禄(香港)(概念及编导)、黄楚原(马来西亚)(原创音乐及现场演出)、陈伟文(灯光设计)和董家威(新加坡)(创意写作及记录)，携手带来这部探讨生命和舞蹈本质的全新作品。

(1小时15分钟,无中场休息)

以英语和华语演出,无字幕。

跋

荧幕可以是一扇窗口
散乱的文字
是否可以捕捉浮游般的思绪
造就一次与他者的相遇

约定

相遇源自一场约定
踏着自身的步伐前来赴约
寻找共舞的可能
早了 慢了 先了 后了 一步
即使最后回归寂静

生活

寂静可是一种面相
与生活的 曾经的 当下的 自己
打个照面
日常中的可控与不可控
与自己一段独舞

追忆

独舞的剪影里
潜伏着某些动作
唤起过去模糊的记忆
而余音暧昧
兴起想象与重构的过程

庆典

过程若隐若现
不如得意尽欢 举杯共舞
感受当下的彼此
与我共舞 与自己共舞
与彼此的世界共舞

聚散

共舞如能欢聚尽兴
别离亦能活得丰盛
可以趋近远离
可以缅怀遗忘
可以勇敢脆弱
回望这场梦幻泡影
又会是谁

序

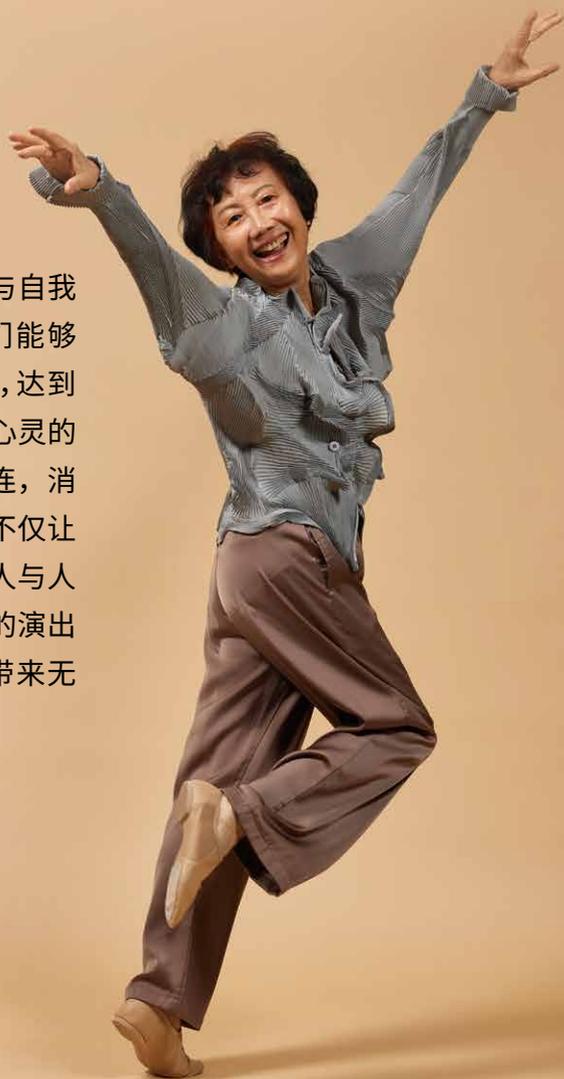
是谁回到这扇窗口
文字依然散乱
但愿文字不伤舞
而是氤氲中提灯引路
静候与他者下一次的相遇
再共舞



表演者感言

“与我共舞是一种内心探索与自我发现。在舞动过程中，我们能够更清晰地感受并传递情感，达到自我实现。与‘人’共舞是心灵的对话，通过舞步让心灵相连，消融彼此之间的距离。舞蹈不仅让我们发现自我，还感受到人与人之间的共鸣与理解。每次的演出都是全新的体验和挑战，带来无限的可能。”

~ 刘美玉





“四十五年前，我们在国家舞蹈团训练，代表新加坡出国演出；八十年代赴香港学习与表演，各自发展后经历不同人生旅程。

2023年的聚会，让我们重新找回了对舞蹈学习的热忱。感谢美玉邀请参与《与我共舞》演出，感谢制作团队支持。最感恩的是，我们四位老友依然舞动流畅，笑声不断，尽享舞蹈的快乐！”

~ 陈秀兰

“第一次尝试舞蹈剧场，既兴奋又紧张，但更多的是期待。过程中学习了许多新事物，原来舞蹈可以这么有趣、这么跳！感恩创作团队的启发与引导，以及他们的包容与信任，让我重新燃起了对舞蹈的热爱。最大的收获是能与好友和创作团队共舞！”

~ 唐明兰





“谁说65+岁的女人不能跳舞？四位女性用舞姿诠释了现代老年女性的坚毅与优雅。她们用舞步证明，年龄不是限制，而是一种力量。舞台上的每一步都洋溢着自信，每一个转身都是岁月的历练，她们重新定义了老年的魅力与可能。只要心中有爱，我们可以永远年轻，永远热泪盈眶。”

~ 李秀娟

“我如一颗闯入的流星，与她、她、她、她、们共舞。她们四十多年的友谊与默契，犹如恒星间隐秘的引力，彼此照亮，绘出独特的轨迹。而我，在他们的光辉中找到了属于自己的位置。这场表演，不仅是独立与共生的探索，更是一场跨越时间与关系的深情对话。孤独与关联交织，剧场因此绽放出无尽的诗意。”

~ 黄楚原

关于新典现代舞蹈团

新典现代舞蹈团由刘美玉和陈春宝于1991年成立，并于2011年转型为全职专业舞团。新典致力于发掘身体表现的多样性，其丰富多彩的创新作品为观众带来独特的体验，唤起感性，并引人反思。

新典曾与众多本地和国际舞蹈家合作，其中包括：诺亚·祖克、奥哈德·菲什福与沙哈·比尼亚米尼（以色列）、查德·查佩尔与狄波拉·南丁格尔（英国）、史蒂芬妮·雷克与路克·斯迈尔斯（澳洲）、爱德华·休与汤玛士·勒布伦（法国）、西塔·奥斯特海默（德国）、沙夏·佩里格尼（意大利）、马泰·凯扎尔（比利时/斯洛伐尼亚）、刘彦成与董怡芬（台湾）和马才和（香港）。

这些年来，新典现代舞蹈团曾多次代表新加坡在国际舞台上大放异彩，其中包括：于巴希瓦舞团（以色列）呈现的三场完售演出、关渡艺术节（台湾）、第25届和第30届Quinzena De Dança De Almada国际舞蹈节（葡萄牙）、Festival Tour d' Horizons（法国）和Dance in the City（比利时/德国）。

团队介绍



刘美玉

艺术总监 / 联合表演者

刘美玉是新典现代舞蹈团(新加坡)的联合创始人之一，也是首批具有远见的编舞家之一，致力于创造融合当代舞蹈与独特新加坡风格的艺术形式。她将东方美学与西方舞蹈语汇巧妙结合，编舞风格专注于真实呈现人类情感、热忱和不懈追求。她的作品以其大胆、富有创意和发人深省的特质而广受赞誉。

为表彰她对新加坡艺术界的杰出贡献，新加坡国家艺术理事会于2018年授予她文化奖。



陈秀兰

联合表演者

陈秀兰是一位杰出的舞蹈家、教育家和编舞家。经验丰富的她曾在新加坡、香港及其他地区从事舞蹈工作。她曾加入新加坡国家舞蹈团、新加坡广播公司舞蹈团，并在城市当代舞蹈团和香港舞蹈团演出超过十年。

陈秀兰于纽约州立大学普切塞尔舞蹈学院考获艺术学士学位。自1998年以来，她一直在新加坡艺术学校、拉萨尔艺术学院和南洋艺术学院教授现代舞。此外，自2005年起，她也担任国家艺术理事会舞蹈表演的外部评审员。



唐明兰 联合表演者

唐明兰曾接受中国古典舞和古典芭蕾舞的训练，并持有皇家舞蹈学院(R.A.D.)和国际舞蹈教师协会(I.S.T.D.)的资格证书。她曾在人民协会文工团和香港芭蕾舞团担任全职舞者工作，并以客席舞者的身份与本地知名的舞蹈团体合作。

从1977年到1985年，她代表新加坡在亚洲、美国和澳大利亚的多个舞台上演出。代表作品包括：《虞美人》(独舞)和《尘封》(首席舞者)。她也在2005至2010年间教授芭蕾舞，目前对陶艺创作情有独钟。



李秀娟 联合表演者

李秀娟年轻时候曾领导学校舞蹈队，也是人民协会文工团舞蹈员，并于1981年创立了阿裕尼舞蹈团，担任编舞及艺术总监。后来，她专注于学术，获得美国麻省大学博士学位，目前是中欧国际工商学院管理学教授、副教授长(研究事务)、米其林领导力与人力资源管理教席教授。她曾在新加坡国立大学商学院任教并担任其副院长。除此，她也是华人企业管理、领导力、跨文化管理以及女性创业方面的权威，曾为许多领先机构提供咨询和培训服务，包括新加坡航空、阿里巴巴集团和VIVO集团等。



王荣禄 (香港)

概念及编导

出生马来西亚，为编舞家、表演者及教育工作者。王荣禄为南群舞子创办团员，1997至2001年间出任南群舞子艺术总监一职。2002年，他与周金毅成立不加锁舞蹈馆，并在随后二十年间担任艺术总监，致力于推广和普及现代舞。

近年积极推行“#非关舞蹈”公众参与计划，创作出一系列供公众参与演出的作品，进一步拉近舞蹈与大众的距离。



黄楚原 (马来西亚)

原创音乐及现场演出

黄楚原是一名艺术家、创作者、作曲家、活跃的特雷门演奏者、即兴演奏者、教育工作者，以及独特的当代艺术集体 Toccata Studio 的联合创始人之一。

作为许多国际艺术节上熟悉的面孔，他是一位多产艺术家，许多作品体现了科技的当代潮流，但又超越了表演艺术的分类。其作品曾在世界50多个城市上演，也透过艺术继续倡导他所相信的未来。



陈伟文

灯光设计

陈伟文是国家艺术理事会海外奖学金得主，以灯光设计一等荣誉学位毕业自香港演艺学院。曾获颁斯特兰德灯光奖学金，资助他在纽约大都会歌剧院（2009年冬季歌剧季）接受培训。2019年，其杰出的艺术成就和贡献为他迎来青年艺术家奖的殊荣。

多才多艺的他也精通戏剧、舞蹈、音乐会、体育和全国直播活动的灯光设计。



董家威

创意写作及记录

董家威从事跨领域艺术创作，范围横跨戏剧、文字与身体。

近期作品包括：周书毅编舞《我所起舞的地方》（新加坡滨海艺术中心与高雄卫武营国家艺术中心联合委约制作）、与Madam Data合作的《QUIDDITY》第一季第三集（焱舞，与Madam Data共同创作），以及《身体重奏》（12.ance舞蹈节KLDSCP.VII 公开分享会，与梁俊文共同创作）。

欲了解更多关于董家威的作品，请浏览：
tungkawai.wixsite.com/website。



Find out more about this production
发掘更多关于《与我共舞》的幕后花絮



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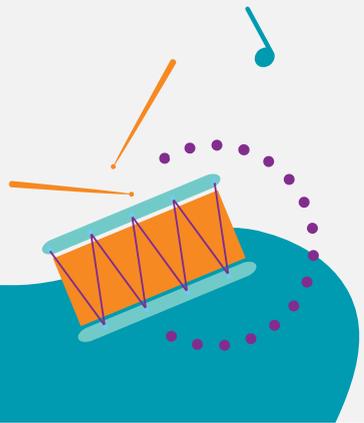
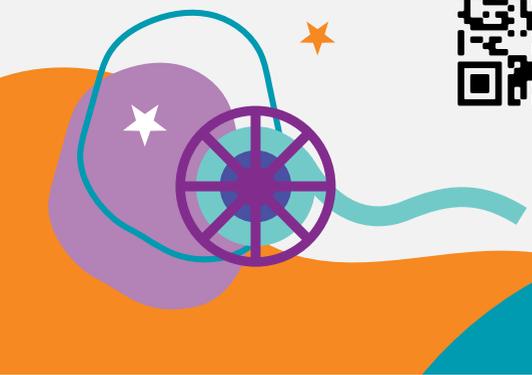


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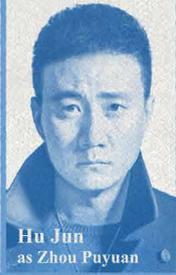


“Li Liuyi is Asia’s most influential stage artist in the new century.”

– Japanese contemporary theatre master Suzuki Tadashi

“新世纪亚洲最具影响力的舞台艺术家。”

– 日本现代戏剧大师铃木忠治对李六乙的评价

<p>编剧 曹禹 WRITTEN BY Cao Yu</p>	<h1>雷雨</h1>			<p>导演 李六乙 DIRECTED BY Li Liuyi</p>
<h2>Thunderstorm</h2>				
<p>Beijing Li Liuyi Theatre Studio (China) 北京李六乙戏剧工作室(中国)</p>				
<p>苗 饰 周萍 周萍</p>  <p>Miao Chi as Zhou Ping</p>	<p>卢 饰 周繁漪 周繁漪</p>  <p>Lu Fang as Zhou Fanyi</p>	<p>胡 饰 周朴园 周朴园</p>  <p>Hu Jun as Zhou Puyuan</p>	<p>李 饰 鲁侍萍 鲁侍萍</p>  <p>Li Hong as Lu Shiping</p>	<p>李 饰 鲁四风 鲁四风</p>  <p>Li Xiao Meng as Lu Sifeng</p>

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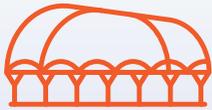
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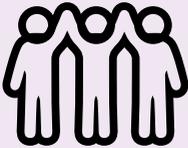
636

 Activities

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Esplanade–Theatres on the Bay is a charity, a not-for-profit organisation and Singapore’s national performing arts centre.

We seek to entertain, engage, educate and inspire through the arts. We thank everyone who has helped us bring positive impact to Singaporeans by supporting the arts and Esplanade.

Our heartfelt appreciation goes especially to our Donors and Sponsors, for their steadfast belief in our mission and for their generous contributions.

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Join us in sharing the joy of the arts and help us reach more communities in need.

We believe that an experience with the arts is special and that with your generous support, more people will get a chance to enjoy the arts. Join us in sharing the joy of the arts and help us reach more communities in need.



Esplanade also receives grants from the Ministry of Culture, Community and Youth, as well as support for our Community Programmes from the Tote Board Family, comprising Tote Board, Singapore Pools and Singapore Turf Club.



“

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