

雲門舞集 鄭宗龍

霞

Cloud Gate Dance Theatre of Taiwan
Cheng Tsung-lung

Send In A Cloud

演出時間 | 2022.4.15 (FRI.)—4.16 (SAT.) 19:45
2022.4.16 (SAT.)—4.17 (SUN.) 14:45

演出地點 | 國家戲劇院 National Theater

主辦單位 |  國家兩廳院
NATIONAL THEATER & CONCERT HALL

演出單位 |  CLOUD GATE

- ◎節目全長約60分鐘，無中場休息。
- ◎遲到或中途離場的觀眾請配合現場服務人員安排進出場。
- ◎演出部分含強光、煙霧效果，請留意並斟酌入場。
- ◎Approx. 60 minutes without intermission.
- ◎Latecomers cannot be admitted until a suitable break in the performance.
- ◎The production contains scenes of strong light and smoke. Audience discretion is advised.

主辦單位保有節目內容異動權 The program is subject to change.



TIFA，我們所看向的未來

全球疫情持續發燙，看來短時間內並沒有要真正的退場，大家「回到正常」的期盼，暫時無望。然而，就在這個令人沮喪的暗黑時刻，我們看到了些許新芽，原本為了生存掙扎而端出的 PLAN B 與創意，都成了另一種養分，讓我們找到開創新局的力量。

當觀看的方式不只一種，當觀眾不再只是單純的旁觀者，當過去說故事的方法，現在已行不通，我們在未知之中，需要迎向挑戰並找到定義自己的勇氣。這是我們規劃 2022 年 TIFA 時，給自己的功課。

第 14 屆 TIFA 各類的國內外節目、藝術計畫與活動，試圖帶來一些可能性與回應，不僅僅有新科技帶來的新想像、新企圖，還有許多我們一直喜愛著的藝術家們，用新的姿態、新的語彙，講著同樣感人的故事。

誰都無法預測疫情完結的時間點，唯一能確定的是生態的轉變無法停止；疫情共存、生態永續、數位轉型不會再只是放入作品中的議題，更需要在表演藝術領域裡行動與實踐。TIFA 嘗試在新的發展中找到表演藝術的當下性，意味著人的溫度、能量，如何透過

不同媒介不停發生、不停傳遞。

是的，這正是我們看到的未來。

霞

朝日將起或夕日沉落前，在雲層之上所折射出的美麗色彩，那是《霞》。是無邊的空間中，劃開黑暗的天光。舞者如雲般，詮釋蘊含不同意念的內在狀態。我行我素的身態，伴隨著生命經驗的創造過程，折射出多變的每一個自我。

鄭宗龍攜手影像設計周東彥、燈光設計沈柏宏、服裝設計范懷之及動畫設計魏閻廷，以交錯的投影圖樣和線條，呼應舞者肢體呈現的喜怒哀欣。

音樂家清水靖晃改編的巴赫《無伴奏大提琴組曲》樂聲揚起，吹奏薩克斯風的呼吸輕、重、緩、急，迴盪出空靈音場，亦揚起內心幽微細瑣感知，投射出孤寂、疏離等自身感受；並邀請四座葛萊美獎得主，音場設計馬塞洛·阿內茲，打造悠遠的空間立體感，沉浸其中彷彿能直視內在脆弱，邂逅心澄則靈的魔幻時刻。

演出曲目

1. 第一組曲 前奏曲
2. 第一組曲 阿勒曼舞曲
3. 第一組曲 庫朗舞曲
4. 第一組曲 小步舞曲
5. 第五組曲 前奏曲
6. 第二組曲 薩拉邦德舞曲
7. 第二組曲 前奏曲
8. 第二組曲 庫朗舞曲
9. 第六組曲 前奏曲
10. 第六組曲 阿勒曼舞曲
11. 第六組曲 薩拉邦德舞曲
12. 第一組曲 前奏曲

Program

- No.1 Prelude
- No.1 Allemande
- No.1 Courante
- No.1 Menuet
- No.5 Prelude
- No.2 Sarabande
- No.2 Prelude
- No.2 Courante
- No.6 Prelude
- No.6 Allemande
- No.6 Sarabande
- No.1 Prelude

舞作音樂使用清水靖晃的《Cello Suites》及《Bach Box》，改編自巴赫《無伴奏大提琴組曲》，由 JVCKENWOOD 唱片公司及 MÜST 授權使用。Music is from Yasuaki Shimizu's *Cello Suites* and *Bach Box*, arrangement from Bach's *Six Solo Cello Suites*, and authorized by JVCKENWOOD and MÜST.

鄭宗龍 | 編舞及構思

雲門舞集藝術總監。出生於臺北艋舺，從擺攤叫賣的幼年汲取創作靈感，作品交織街頭張力與人生百態。曾獲德國 No Ballet 當代編舞比賽銅牌獎，西班牙 MASDANZA 編舞大賽首獎。

2016 年編作《十三聲》挖掘臺灣古老俚俗的文化記憶，2020 年巡演法國巴黎、里昂、英國倫敦及瑞典斯德哥爾摩，法國媒體盛讚是「吸引眼球的一場勝利」。

2019 年《毛月亮》結合人文、科技、當代、未來，國際專業舞蹈評論網站 SeeingDance 稱這個作品「兇猛而美麗」。2020 年《定光》融合身體與自然，舞評譽為「雕琢精緻，值得一看再看」。

2020 年鄭宗龍與阿喀朗·汗、威廉·佛賽等，同時獲選入羅德里奇出版社出版的「五十位當代編舞家」。

清水靖晃 | 音樂

日本作曲家，薩克斯風演奏家及音樂製作人。在其四十年音樂職涯中，除了致力於藝術跨界，利用獨特的聲學環境進行錄音和表演，並以薩克斯風編曲及演奏巴赫的《大提琴組曲》聞名於世。

1990 年代中期，清水以對巴赫音樂的熱愛為巴赫大提琴組曲製作了兩張開創性的錄音，這也是第一次用次中音薩克斯風演奏巴赫作品。2006 年，他獨奏及帶領的「清水靖晃與薩克斯風樂團」（Yasuaki Shimizu & Saxophonettes）重新出發，並於 2015 年以五支薩克斯風及四支低音提琴，重新演繹了《郭德堡變奏曲》。

2013 年清水為奧斯卡提名的紀錄片《可愛與拳擊手》創作的音樂，獲得美國著名紀錄片電影節「電影之眼獎」（Cinema Eye Honors）的原創配樂傑出成就獎。

周東彥 | 影像設計

狠劇場及狠主流多媒體藝術總監。創作領域橫跨劇場、紀錄片、VR、科技藝術，擅長整合數位技術，創造虛實交替的敘事空間。劇場作品曾獲世界劇場設計展金獎，影像作品多次入圍金馬獎、臺北電影獎，並受邀於國際指標性藝術節展演。與雲門舞集合作的《關於島嶼》獲 2018 年英國光明騎士「劇場投影設計」大獎。2021 年以 VR 作品《霧中》入選威尼斯影展，並獲蒙特婁新電影影展 PANORAMA VR 大獎。

馬塞洛·阿內茲 | 音場設計

四次葛萊美聲音設計獎項得主。於紐約工作多年，擁有超過 30 年擔任聲音設計師、聲音工程師、聲學顧問、混音師、錄音工程師的豐富經驗。其音場專業，獲得包括來自大都會博物館（The Met Museum）、PS1 當代藝術中心（MoMA PS1）、泰德現代美術館（Tate Modern）等邀請合作。也曾為委內瑞拉國立芭蕾舞團及委國知名現代舞團 Danzahoy 規劃並設計舞作音場。近期的音場設計作品為展示於紐約展望公園，由 Creative Time 委託創作，與作曲家卡馬拉·桑卡拉（Kamala Sankaram）合作的大型戶外實驗性歌劇。

沈柏宏 | 燈光設計

國立臺灣大學戲劇研究所畢業。與鄭宗龍合作《在路上》、《一個藍色的地方》、《杜連魁》、《來》、《十三聲》、《捕夢》、《毛月亮》等作品。近年作品包括葉名樺《SHE_O.S.》、故事工廠《暫時停止青春》、薪傳歌仔戲劇團《昭君·丹青怨》、亮棠文創《莎姆雷特》、表演工作坊《昨夜星辰》、漢唐樂府《陸九淵》等。

范懷之 | 服裝設計

米蘭馬蘭戈尼學院女裝設計碩士畢業，並於米蘭、臺北、上海等地擔任女裝訂製品牌資深設計師、藝術指導等職。曾多次為施華洛世奇、海瑞溫絲頓設計舞臺服裝，並受邀擔任 LVMH 集團、Richemont 集團等旗下品牌造型教育培訓講師。近年與鄭宗龍合作設計作品包括：2017 年澳洲雪梨舞團《大明》、雲門《捕夢》；2019 年雲門舞集與陶身体劇場合作之《乘法》等。並為 2021 年衛武營皮亞佐拉輕歌劇《被遺忘的瑪麗亞》設計服裝。

魏閎廷 | 動畫設計

多媒體及動畫創作者，畢業於國立臺南藝術大學動畫藝術與影像美學研究所。作品涵蓋插畫、動畫、多媒體影像與劇場。擅長用創作打破生活的僵局，靈感來自人文風土與社會環境，以平易近人的語彙，擴散藝術參與的各種可能，曾與歌手合作在父親的修車廠舉辦演唱會，帶領農村青年演出戶外劇場作品，並和埔里 PM2.5 空污減量自救會合作動畫短片等。

陳品秀 | 舞蹈構作

畢業於國立藝術學院舞蹈系。編導作品有《迷走地圖——番外篇》、《百夜詞》等。曾任《PAR 表演藝術》雜誌資深舞蹈編輯、「表演藝術評論台」駐台評論人。2002 年加入雲門，擔任文字編輯、文獻室主任，負責文獻收藏、數位典藏，以及授權、展覽、出版等工作；其後亦兼任雲門獎助計畫主任，協助年輕藝術家完成創作理想。2015 至 2020 年間擔任雲門劇場節目經理，2021 年起轉任舞團舞蹈構作，協助作品編創。

雲門舞集

1973年，林懷民以中國最古老的舞名「雲門」為名，創辦「雲門舞集」。這是臺灣第一個職業舞團，也是所有華語社會的第一個當代舞團。林懷民擔任舞團藝術總監46年。2020年，鄭宗龍接任雲門舞集藝術總監。

舞團長年海外巡演，以獨特的動作語言，傑出的舞作，精湛的舞技，獲得各國熱烈讚美和獎賞，被譽為「世界一流現代舞團」。2018年，雲門從全球重要舞團脫穎而出，獲頒英國國家舞蹈獎的「傑出舞團獎」。

「為所有人起舞」是雲門創團的宗旨。除了正式劇場的公演，舞團每年在臺灣不同城市舉辦大型戶外演出。每場觀眾數萬，演出時秩序井然，現場不留一片紙屑，西方媒體譽為「地表上最大的舞蹈演出」。

1999年，雲門基金會創辦雲門2，每年邀請年輕編舞家創作新舞並進行首演。2014年，鄭宗龍出任藝術總監，帶領團隊編創新作，巡演國際，深獲好評。

雲門兩團於2019年8月進行重組，雲門2暫停。重組後的雲門舞集，除了發表新作，搬演歷年經典舞作，培養新生代編舞家及年輕觀眾族群，以親切、活潑的方式深入社區，讓舞蹈走進大眾的生活。

林懷民 | 創辦人

林懷民原是一位著名的小說家。2019年，他長銷的成名作《蟬》發行50週年紀念版。他在留美期間開始正式習舞，1973年創立雲門舞集。1983年創辦國立藝術學院（今國立臺北藝術大學）舞蹈系。1999年創立雲門2。

林懷民經常從亞洲傳統文化與美學汲取靈感，編創充滿當代意識的舞作，是國際推崇的編舞家。作品屢獲國際重要媒體選為年度最佳舞作。2019年，英國衛報將他的《關於島嶼》選入「21世紀頂尖20舞作」。

2013年，林懷民繼瑪莎·葛蘭姆、模斯·康寧漢、碧娜·鮑許、威廉·佛賽之後，獲頒有「現代舞諾貝爾獎」美譽的「美國舞蹈節終身成就獎」。同年，聯合國教科文組織的國際劇場機構邀請他在巴黎舉辦的「國際舞蹈日」，代表全球舞蹈人士發表獻詞。

林懷民獲頒臺灣和香港六所大學的榮譽博士，英國三一拉邦音樂與舞蹈學院榮譽院士，菲律賓麥格塞塞獎，美國洛克斐勒三世獎，法國文學藝術騎士勳章，德國舞動國際舞蹈大獎的終身成就獎，國際表演藝術協會卓越藝術家獎，行政院文化獎，蔡萬才台灣貢獻獎，並獲選為時代雜誌「亞洲英雄人物」。

2019年底，林懷民從他主持46年的雲門舞集退休。

TIFA, This Is Our Version of the Future

The global pandemic continued to surge and did not seem to retreat in the near future at all. Our hope of “back to normal” also seems dashed - for the time being at least. At this disheartening moment of darkness, however, we saw new sprouts. The Plan B that we put forward only for survival, on the other hand, seemed to provide different nutrition for us to find the strength to break new grounds.

If there are more than one way of watching, if audiences are no longer simply spectators, and if the old way of storytelling is working no more, we need to discover the courage to face up to the challenges and redefine ourselves in the known. This is the homework that we assign to ourselves while planning the 2022 TIFA.

The various programs, art projects and events in the 14th TIFA try to explore some possibilities and responses. In addition to the new imagination and ambition brought forth by new science and technology, many beloved artists also continue to narrate moving stories with new attitudes and new vocabularies.

Nobody is able to predict when the pandemic will end. The only thing for sure is that the ecological change will never stop. Coexistence with the pandemic, ecological sustainability and digital transformation are not only issues discussed or explored in the works but something that requires actions and practice in the field of performing arts. TIFA tries to find “the moment of now” in the new development and explore how human warmth and energy can take place and pass on ceaselessly by means of different media.

And yes, this is our version of the future.

Send In A Cloud

Emerging like clouds, dancers reveal facets of self – loneliness, hesitation, fear... Their bodies – whether in movement or stillness – appear against shifting bursts of color, animating the creative processes of the human experience. This latest work by Artistic Director Cheng Tsung-lung is set to the Japanese composer Yasuaki Shimizu’s rendition of Bach’s *Cello Suites*, with sound design by Grammy-winning artist Marcelo Anez, projection design by cross-disciplinary film director Chou Tung-yen, animation design Wei Ho-ting, lighting design by Shen Po-hung and costume design by Fan Huai-chih.

Cheng Tsung-lung | Concept & Choreography

Cheng Tsung-lung became Artistic Director of the Cloud Gate Dance Theatre of Taiwan in 2020 when he succeeded founder Lin Hwai-min.

As a child he sold slippers on the streets of Taipei and his experiences of street life as well as folk and religious cultures have shaped a choreography known for its vivid engagement with the richness and diversity of human experience.

Cheng has been honored with prizes internationally and at home and has collaborated with companies all over the world. Recent examples of his work in the Cloud Gate repertoire include *13 Tongues* (2016), which draws on his experiences of street life, *Lunar Halo* (2019) in which he collaborated with Icelandic musicians Sigur Rós and *Sounding Light* (2020) which grew out of a period of enforced isolation during the COVID-19 pandemic.

Cheng is a fixture in Routledge's respected annual survey of leading practitioners of dance, *Fifty Contemporary Choreographers* (2020), alongside the likes of William Forsythe, Akram Khan and other leaders in the field.

Yasuaki Shimizu | Music

Throughout his forty-year career spanning a broad range of genres, Japanese composer Yasuaki Shimizu has been recognized for his crossover albums, film soundtracks, and high-profile installations and collaborations. He views physical space as an extension of his instrument, and often "plays the space," making use of unique acoustic environments in which to record and perform.

In the mid-1990s, Shimizu's passion for the music of J.S. Bach resulted in two groundbreaking recordings of the entire *Cello Suites*—the first-ever tenor saxophone interpretations of these pieces. In 2006 he relaunched his hitherto solo Yasuaki Shimizu & Saxophonettes project as a saxophone quintet, and in 2015 released his "recomposition"—for five saxophones and four contrabasses—of the *Goldberg Variations*.

A prolific composer for film and TV, Shimizu scored the soundtrack for, among many others, the Oscar-nominated documentary *Cutie and the Boxer* (2013), for which he won Outstanding Achievement for Original Music Score at the Cinema Eye Honors.

Chou Tung-yen | Projection Design

Chou Tung-yen is the Artistic Director of Very Theatre and Very Mainstream Studio. Centering around the theatre and moving image, he makes interdisciplinary works of performance, installation art and music video, which were presented in international festivals, including Ars Electronica (Linz), Noorderzon Festival (Groningen) and Asia TOPA (Melbourne).

His VR film *In the Mist* was selected for the 78th Venice International Film Festival and won the PANORAMA VR PRIZE of Montreal's Festival du nouveau cinéma. Chou's documentary *Looking for?* was nominated by Taiwan's Golden Horse Awards, and screened in Seattle International Film Festival, OutFest LA and NewFest (New York).

Marcelo Anez | Sound Design

Based in New York City, Marcelo Anez has experience of sound design over three decades and has won four Grammy Awards in the music industry. His sound credits include work with artists like Ricky Martin, Shakira, and Gloria Estefan. He has collaborated for sound designing on installations with The Met Museum, MoMA PS1 in New York City and Tate Modern in London. Earlier in his career he also worked with the Venezuelan National Ballet and the venezuelan modern dance company Danzahoy. He recently participated in Kamala Sankaram's outdoors sound installation, *The Last Stand*, a CreativeTime public art project in Prospect Park of New York City, USA.

Shen Po-hung | Lighting Design

Graduating from Graduate Institute of Drama and Theatre at National Taiwan University, Shen Po-hung has created his personal marks on lighting design through in-depth reading into interdisciplinary fields. Shen currently works as a freelance designer and his designs encompass works in dance, drama, concert, and special event. He has collaborated with Cheng Tsung-lung for many years, with designing credits including *Lunar Halo* (2019), *Dream Catcher* (2017), *13 Tongues* (2016), *Beckoning* (2015), *Dorian Gray* (2014), *Blue Hour* (2013), and *On the Road* (2011).

Fan Huai-chih | Costume Design

Fan Huai-chih holds a master degree from Istituto Marangoni in Milan and has since frequently collaborated with Swarovski and HARRY WINSTON in designing and integrating their ceremonial gowns. Undertaking as brand counselor and creative designer for various fashion brands in China, Italy, and Taiwan, she has also participated in corporate styling training with luxury brands including LVMH Group and Richemond Group. In the recent years, Fan started to collaborate with theaters in costume design, such as *Full Moon* (2017) for Sydney Dance Company, *Dream Catcher* (2017), *Multiplication* (2019) for the collaboration between Cloud Gate Dance Theatre of Taiwan and Beijing-based TAO Theater, and *PIAZZOLLA: María de Buenos Aires* (2021) for Weiwuying National Kaohsiung Center for the Arts.

Wei Ho-ting | Animation Design

A Taiwanese freelance artist, Wei Ho-ting holds a MFA in Animation and Film Art from Tainan National University of the Arts. Her work includes illustration, animation, multimedia, and theatre. Wei tends to draw inspiration from culture and society and strives to explore and examine life around her in creative ways. Continuing to evolve and explore fresh areas of artistic and conscientious engagement, she once held a concert with a singer in her father's auto workshop and led outdoor theatre performances by rural youth. She collaborated with Puli PM2.5 Reduction Association on an award-winning animated film.

Chen Pin-hsiu | Dramaturgy

Current dramaturg at Cloud Gate, former senior dance editor of the *PAR* magazine, and a veteran dance critic in Taiwan, Chen Pin-hsiu graduated from Dance Department of the Taipei National University of the Arts. She had curated programs and exhibitions as the Programming Manager of Cloud Gate Theater from 2015 to 2020. Joining Cloud Gate since 2002, she has committed to establishing the Archive Division for digitalizing, licensing, publishing, and exhibiting of the company's archives. She is also the head of the various projects organized by Cloud Gate Foundation to support young talents in arts and social fields.

Cloud Gate Dance Theatre of Taiwan

Cloud Gate is the name of the oldest known dance in China. In 1973, choreographer Lin Hwai-min adopted this classical name and founded the first contemporary dance company in the greater Chinese-speaking community. In 2020, Cheng Tsung-lung succeeded Lin as the company's Artistic Director.

Cloud Gate dancers receive training in meditation; Qi Gong, an ancient breathing exercise; internal martial arts; modern dance; and ballet. Manifesting in choreographies, the company transforms ancient aesthetics into a thrilling and modern celebration of motion.

Cloud Gate has toured worldwide with frequent engagements at the Next Wave Festival in New York, the Sadler's Wells Theatre in London, the Moscow Chekhov International Theatre Festival in Russia, the Movimentos International Dance Festival and the Internationales Tanzfest NRW, then directed by Pina Bausch in Germany. International press acclaims the company as "Asia's leading contemporary dance theater" (*The Times*), and "One of the best dance companies in the world" (*FAZ*). Cloud Gate is the winner of the "Outstanding Company" for the 2018 National Dance Awards, UK.

Lin Hwai-min | Founder

Lin Hwai-min was first known to the Taiwan public as a fiction writer. He started his modern dance training at the age of 23, while working on his MFA degree at the Writers' Workshop at the University of Iowa. He founded Cloud Gate Dance Theatre of Taiwan in Taipei in 1973.

A self-taught choreographer, Lin often draws from Asian cultures and aesthetics to create works with contemporary resonance. Under his direction, Cloud Gate tours extensively to international acclaims and prominence.

In 2013, he received the prestigious Samuel H. Scripps / American Dance Festival Award for Lifetime Achievement. Previous awardees include Martha Graham, Merce Cunningham, Pina Bausch, and William Forsythe. Lin is the first recipient based in Asia.

Among other honors Lin Hwai-min has received are the John D. Rockefeller 3rd Award, the Chevalier of the Order of Arts and Letters from the Ministry of Culture of France, the Honorary Fellow Trinity Laban, London, and honorary doctorates from six universities in Taiwan and Hong Kong. He was also celebrated by the *Time* magazine as one of "Asia's Heroes."

At the end of 2019, Lin retired from the position of the artistic director of Cloud Gate. Cheng Tsung-lung succeeded him to take the reins of the company.

雲門舞集 Cloud Gate Dance Theatre of Taiwan

創辦人 Founder | 林懷民 Lin Hwai-min

藝術總監 Artistic Director | 鄭宗龍 Cheng Tsung-lung

助理藝術總監 Associate Artistic Director | 李靜君 Lee Ching-chun

舞團舞蹈構作 Dramaturg | 陳品秀 Chen Pin-hsiu

排練指導 Rehearsal Director | 楊凌凱 Yang Ling-kai

排練助理 Rehearsal Assistants | 黃嫩雅 Huang Mei-ya 葉博聖 Yeh Po-sheng

製作群 Credit

編舞暨構思 Concept & Choreography | 鄭宗龍 Cheng Tsung-lung

音樂 Music | 清水靖晃 巴赫《無伴奏大提琴組曲》薩克斯風版 選粹
Arrangement from the *Six Solo Cello Suites* by J. S. Bach
Selections from the album *Cello Suites and Bach Box*
Performed by Yasuaki Shimizu & Saxophonettes

影像設計 Projection Design | 周東彥 Chou Tung-yen

音場設計 Sound Design | 馬塞洛·阿內茲 Marcelo Anez

燈光設計 Lighting Design | 沈柏宏 Shen Po-hung

服裝設計 Costume Design | 范懷之 Fan Huai-chih

動畫設計 Animation Design | 魏閣廷 Wei Ho-ting

舞蹈構作 Dramaturgy | 陳品秀 Chen Pin-hsiu

助理影像助理 Assistant Projection Design | 孫旻 Sun Min

4/15 及 4/16 午場 April 15 and 16 matinee

李姿君 Lee Tzu-chun

范家瑄 Fan Chia-hsuan

張育慈 Chang Yu-tzu

黃嫩雅 Huang Mei-ya

趙心 Chao Hsin

鄭希玲 Cheng Hsi-ling

吳睿穎 Wu Jui-ying

林品碩 Lin Pin-shuo

黃彥程 Huang Yen-cheng

黃律開 Huang Lu-kai

黃敬恆 Huang Ching-heng

葉博聖 Yeh Po-sheng

4/16 晚場 及 4/17 April 16 and 17 matinee

邵倬紋 Shao Hsing-wen

陳珮珮 Chan Pui-pui

陳慕涵 Chen Mu-han

黃羽伶 Huang Yu-ling

賴韋純 Lai Wei-chun

顏孝芯 Yen Hsueh-hsin

周辰燁 Chou Chen-yeh

侯當立 Hou Tang-li

陳宗喬 Chen Tsung-chiao

陳聯璋 Chen Lien-wei

黃立捷 Huang Li-chieh

黃柏凱 Huang Po-kai

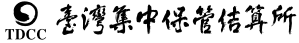
黃詠淮 Huang Yung-huai

* 依姓氏序

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