



林俊浩 Ivanhoe Lam

告 Report ii 不可報

the illegal i



29.10 – 30.10

(五 Fri - 六 Sat) 8pm

30.10 – 31.10

(六 Sat – 日 Sun) 3pm

香港文化中心劇場

**Studio Theatre,
Hong Kong Cultural Centre**

10月29及30日晚上設演後藝人談

Meet-the-artist sessions after

29 & 30 Oct evening performances

廣東話及英語演出，
部分附中或英文字幕

Performed in Cantonese and English,
with occasional Chinese or English
surtitles

觀眾或會獲邀參與節目，請於演出前
20分鐘到場，以便安排座位

節目全長約1小時45分鐘，包括20分
鐘中場休息

觀眾務請準時入場，遲到者或須於中
場休息後方可進場

適合12歲以上人士觀看

Audience members may be invited to
participate in the programme. Please
arrive 20 mins before the show for
seating arrangement

Approx 1 hr 45 mins incl a 20-min
interval

Please arrive on time. Latecomers may
not be admitted until after the interval

Suitable for ages above 12

節目開始前，請將手提電話轉為靜音模
式，並關掉其他響鬧或發光的裝置，以免
影響演出。為使演出者能全情投入、不受
干擾，並讓入場欣賞演藝節目的觀眾獲得
美好愉快的體驗，整場節目（包括謝幕部
分）嚴禁拍照、錄音或錄影。此外，請勿在
場內飲食。多謝合作。

To avoid disturbance, please set your mobile
phone on silent mode and switch off other
beeping or light-emitting devices before the
performance. To ensure an undistracted
performance by artists and an enjoyable
experience for the audience, photo-
taking, audio or video recording is strictly
prohibited throughout the performance
(curtain calls are no exception). Eating or
drinking is not permitted in the auditorium.
Thank you for your co-operation.

本節目內容並不反映康樂及文化事務署的
意見

The content of this programme does not
represent the views of the Leisure and
Cultural Services Department.

「…… 怎樣可以釋放自己、解放世界，
而不招至粉身碎骨 ……」

—— 《卡夫卡日記》

“... how to free myself, and this world, without
tearing myself to pieces...”

—— *The Diaries of Franz Kafka*

自由與平等，有多脆弱？人性與權力，有多扭曲？

且看報告如何演繹。

取材自卡夫卡魔幻式文學作品《致某科學院的報告》，講述有關被科學家作研究對象的猿人，接受人性化教育，在掙扎及演進過程中，尋找自己與自由。

由敢於破格的編舞家林俊浩帶領下，團隊於2019年以大館的監獄操場作嘗試，創作了場域回應式作品《報告一》，扣連建築空間及題材，將演出與古蹟的歷史互相結合。

《告不可報》作為延續，跨文化創作團隊為作品帶來更寬闊的視點，進一步反思在當代社會中，自由與平等的價值可以有多脆弱，同時人性與權力可以有多扭曲。作品移師至劇場，空間作為另一種借代，以多媒介結合創作，融入形體、跑酷(parkour)、舞蹈、戲劇敘事、現場音樂、饒舌(rap)、影像，建立另一種體驗式演出。

Today, how vulnerable are the ideals of liberty and equality when humans stop at nothing to get what they want?

Let's see what our REPORT has to say.

Inspired by Franz Kafka's *A Report to An Academy*, this production follows the struggles and transformations of apes who attempt to become human in order to obtain the freedom they long for.

Drawing inspiration from Kafka's text, boundary pusher Ivanhoe Lam and his team did a site-responsive performance at the Prison Yard of Tai Kwun, Hong Kong in early 2019.

This new edition is set in an indoor theatre space where the audience are taken on another experiential journey to the allegorical "Academy". It investigates how the oft-espoused values of liberty and equality really operate in the contemporary world, and how easily they can be compromised. The team also go further to explore how institutional forces, for their own benefit, manipulate one's sense of self and purpose. The new edition is devised from the personal experiences and perspectives of a cross-cultural team of performers. An experiential theatre performance that integrates creative text, movement, music, rap, narrative, video and participatory spatial design.

分場表

Scenes

上半場

報告 i 內，模範生的標準示範

First Half

The institution

中場休息

(20 分鐘)

Intermission

(20 minutes)

下半場

報告以外的 i

Second Half

The Report

創作人語

林俊浩 概念 / 編舞 / 導演

李穎蕾 文本

「消化香蕉，容易；消化世界，好難。」

面對生活的單一性，如何「咀嚼」？面對世界的複雜性，如何「消化」？

了解自己越見困難，甚至容許自己成為數據化年代的一件產品。產品本身是盛載「你」的一件容器，一種包裝；讓外界物化自己，鞏固「你」給外人的形象；潛移默化過後，「你」已是所剩無幾。

無差，還有其他選擇，不在此多作解釋。

改編卡夫卡短篇小說《致某科學院的報告》，故事上半場以人類的教育模式呈

現猿猴學習中的局限與限制；下半場以結構性即興的表現手法打破固有模式，讓演員以第一身感受回應作品，揭示猿猴的原始感受。最後，猿猴的自由意志，由誰的眼睛來分辨？

回顧創作過程，知己知彼，百戰不殆。遊走規限內外的分隔線，不斷設問自己一個問題：假若你是學院裡的猿猴，你會選擇帶著改造的身份回去森林，還是留在原地？

致未來還能忠於自己的我。

感謝新視野藝術節在困難的時刻呈獻這份猿猴的報告！

Creators' Words

Ivanhoe Lam Concept / Choreographer / Director

Santayana Li Creative Text

"Bananas are easily digested; the world is a bit harder to stomach"

How should we "chew" through the homogeneity of modern life? And how should we "digest" the complexity of the world?

You have realised that understanding yourself is increasingly difficult; you have allowed yourself to become, to some degree, a product of the digital era. The product itself is a container filled with "you", always being managed, updated, optimised, never perfected. From a stockpile of choices, you construct the identity you will present to others. With imperceptible influence over time, more and more of you is lost in the shuffle.

It is fine though. There are still other choices out there. But we are not going to explain any further here.

The production is inspired by Franz Kafka's *A Report to An Academy*. The first half of the performance explores the frustrations and limitations apes deal with while trying to succeed within humans' educational system. In the second half, structured improvisational performance technique is applied to achieve a breakthrough in the existing ways of presentation, allowing the artists to respond to the work personally and immediately, revealing the depth of feeling of the apes. After all, is there not any room for free will in even the most restrictive situations?

Reviewing the creative process, we have found that diving deep below the surface with those around us better equips everyone involved with the ability to face impossible questions and overcome whatever challenges that may arise. Walking along the boundary of restrictions, we keep asking ourselves a question: if you were an ape in the Academy, would you try to return to the forest after your transformation, or would you stay where you are?

To future me, who will still stay true to myself.

Thank you to the New Vision Arts Festival for presenting the apes' Report at such a difficult time!



創作人語

Kent Foran

文本

源於卡夫卡《致某科學院的報告》，作品透過多方向想像一隻被馴化的猿人，推論出更宏大的體制情境。同時作品碎片化地反映個人在現今世界中，如何受強制性的處境所傷，而世事又往往與其聲稱的恰恰相反。儘管作品探索了錯置、禁閉和妥協的感覺，但它仍舊堅守信念，在異化中努力掙扎，在記憶被擦拭的威脅下保留痕跡。也許相較光明，文本更多的著墨於黑暗以切合現況，但仍願這點希望之火能在一切之中裊裊燃起，驅散陰霾。

Creator's Words

Kent Foran

Creative Text

The work takes the case of Kafka's talking, enculturated ape from *A Report to An Academy* and extrapolates it in several directions to imagine a broader institutional context, as well as to reflect back, in a fragmented manner, how coercive elements of our modern world damage the individual, often while claiming to do just the opposite. Although the work explores feelings of dislocation, confinement and compromise, it still holds out belief in the resilience of the self struggling with alienation, and in the persistence of memory under threat of erasure. There may be more darkness than light in the text, appropriate enough for our moment, but some hope still burns at the centre of it all, however faintly, keeping the shadows at bay.

報告 by 五隻猿猴

專訪編舞林俊浩

林玉琪

五隻猿猴，在非洲叢林的樹梢間跳躍——莫名其妙被捉到歐洲一所學院，接受「成人」教育。

一個人類，面對越發陌生的我城，思索良久：「在這個棲居已久的城市，彷彿我們才是「ii」(illegal immigrant)。」

趕及黑雨降臨的前一晚，《告不可報》(Report ii: the illegal-i) 的編舞林俊浩 (Ivanhoe Lam)、創作演出 Janosch Horn 與一眾對編舞好奇的觀眾見面。

當晚的課題是《文字、動作詞彙、編舞語言的演化過程》。讀完卡夫卡的《致某科學院的報告》節錄，林俊浩叫大家挑選文字，然後讓 Janosch 即興用身體說話。對於「oh」，Janosch 的身體膨脹又收縮，加上配音，「oh」千變萬化成「o~h~」、「Ooooh~~~」、「OH!」，非常生動。有觀眾選「mud」，但不喜歡濕漉漉的軟泥。於是 Janosch 由原

本的一把爛泥，隨著林俊浩的指示：「乾些、乾到裂」、「這個質地很好」，慢慢凝固。

好了，現在留意字與字的過渡，並將它們連接——「sequence」因此出現了。Ivanhoe 享受跟舞者一起編作：「要說 Janosch 的質地，可能是『乾脆(率性)』。他擅長即興，對時間、空間、身邊舞者狀態——或者這樣說，對『當下』的連結非常敏銳。」

編舞由文本出發，所以《致某科學院的報告》講甚麼？《致》是卡夫卡最著名的《變形記》之姊妹篇，講述一隻非洲猿猴被捉到歐洲，接受學院的教育，最終成為「人」。牠誇誇其談，得意地 present 牠的報告。

2019年，林俊浩與李穎蕾將《致》改編成《報告一》(Report i: Which I am I)*，在大館的監獄操場這充滿寓意的場域，上演關於「囚禁」、「改過自新」的故事。

「關於藝術，其實所有命題都指向『我是誰』……」

不同原著的「one-ape show」，林俊浩的改編版本有五隻 ape。

他心目中有三份「報告」。《報告一》(Report i: Which I am I) 的「i」既點題是第「一」部，亦指向猿人對於「i」的自我叩問。對林俊浩而言，它亦是個隱藏符號：i，像(監獄裡的)燈塔——當射燈照向自己，「我」看見、「我」被看見，該如何自處？

疫情讓 Ivanhoe 有更多時間反思自己、世界。他說香港人有個精神面貌，「學(複製)嘢好快」。但在全球化、社交媒體的推波助瀾下，你所包裝的自己，還是你嗎？「關於藝術，其實所有命題都指向『我是誰』、『我是否足夠了解自己？』、『再進一步，我可以怎樣發揮自己？』這是我與這個作品最大的連結。」

來到 2021 年，《告不可報》(Report ii: the illegal-i) 從大館監獄轉移陣地到「尖沙咀科研文化中心實驗學院」。《告》雖是續篇，其實只是從另一面向閱讀《致某科學院的報告》。「ii」除了指第「二」部，亦是「illegal immigrant」的縮寫——以前香港人常用「ii」稱呼非法入境者(人蛇)。「消化香蕉，容易；消化世界，好難。」林不禁問：「現在我們是不是 ii？」在這個學院，甚麼是 legal 的，甚麼是 illegal？

報告！無可奉告！

猿猴與《告不可報》一同成長

疫情讓林俊浩與作品有更多時間成長。學院的猴子呢？會說人話了麼？

2020 年創作期間，團隊加入電子音樂人與他的裝置，幫猿猴發聲。他研發的「題詞器」像辭典機——用它彈奏音樂，能自動填廣東話詞。這個音樂人

就是後來憑《noista/gia 噪噪噪切》贏得第32屆台灣金曲獎「演奏類最佳專輯製作人獎」的農尚青(hirsk)。hirsk 從噪音聽出節奏；從 noise 聽出 nostalgia。

而Ivanhoe始終擁抱形體的魅力——當言語失效，形體成為他最響亮的表達媒介。一年過去，《告》成熟了，它跨領域，融入多種媒介，只為盡力展現五隻人模人樣——卻野性難測的猿猴。

「我相信 form is content，content is form。」

編舞方面，他採用結構即興(Structured Improvisation)形式，一來給予舞者及樂手(猿猴)更多發揮空間；二來呼應學院的語境——「猿猴雖然要遵守人類加諸的規矩與限制，但偶爾，牠們還是有小息(放縱)時間」。

演出還有現場錄像，提供兩重視角：紀錄片，讓猿猴重新觀看自己「成人」的過程；猿猴的主觀鏡頭，允許觀眾進入牠們的內心世界。

跑酷高手Aaron Martin帶來parkour元素，利用城市的障礙物(urban obstacles)做出翻騰動作，是努力找「出口」、求「身體自由」的表現。

原著那隻猿猴會用人話報告，足夠厲害了吧？但《告》的其中一隻猿猴會RAP！饒舌是不平的申訴，由饒舌歌手和詩人Rebearth將思考過程轉化入詞及親身演繹，淋漓盡致地訴說猿猴的心路歷程。

看來在朝著「i」與「自由」演進的過程中，猿猴進化了不少。猿猴的人話你聽得懂？且看報告如何演繹。

A Report by Five Apes

An interview with Ivanhoe Lam

Yumi Lam Yuk-ying

Five apes were somehow captured in an African forest and transported to Europe to an academy to receive “human” education.

In the face of an increasingly estranged urban landscape, many people have long pondered this: “Perhaps we’re the illegal immigrants (aka ‘ii’) living in this place we call home.”

The evening before *Black Rain* imperiled Hong Kong, choreographer Ivanhoe Lam and devising performer Janosch Horn of *Report ii: the illegal-i* met with audience members who were curious about choreography.

The topic at hand was “From Text to Movement Vocabulary to Choreographic Language”. After showing an extract from Kafka’s *A Report to An Academy*, Ivanhoe asked the audience to suggest certain words for Janosch to improvise through movement. Janosch expanded and contracted his body in interpreting “oh,” even adding his own voice, creating a rich multitude of sounds from “o~h~”, “Ooooh~~~” to “OH!” in a truly animated performance. An audience member suggested “mud” but not the soft, wet type. So Janosch took pains to alter the sense of viscosity following Ivanhoe’s instructions:

“drier, until it’s so dry it breaks open”, eventually arriving at “the right texture” as shapes gradually solidified.

What followed was an exercise exploring how words connect, and how a “sequence” could emerge. Ivanhoe has always enjoyed the choreographic process, working in tandem with dancers. He remarked, “Janosch’s defining quality is his instinct and directness. An expert in improvisation, he responds ‘in the moment’ with innate sensitivity to time, space and the performers around him.”

This choreographic work is based on pre-existing text. So what does *A Report to An Academy* entail? A companion piece to Franz Kafka’s *Metamorphosis*, *A Report* chronicles how an African ape was captured and transported to Europe to receive “academic” education, eventually becoming “human”. This “report” is what the ape proudly presents on its own observations of the entire process.

In 2019, Ivanhoe Lam and Santayana Li adapted *A Report to An Academy* as *Report i: Which I am I*, presented at the legendary Prison Yard at Tai Kwun, delving into such thought-provoking themes as “imprisonment” and “rehabilitation”.

“Art always directs us to the question of ‘who am I?’”

Unlike Kafka’s original “one-ape show”, Ivanhoe’s adaptation involves five apes.

In the director and choreographer’s mind, there are in fact three reports. *Report i: Which I am I* constitutes part one (as in *i*), also focusing on the ape’s self-inquiries. Ivanhoe also considers a hidden symbol therein: the letter *i* is like a light tower (in prison) – when a beam shines on a person, it renders not only the phenomenon of “I see” but also “I’m being seen”. So how does that affect the person in question?

The COVID pandemic provided Ivanhoe with more time to reflect on himself and the world. To him, Hong Kong people are ingrained with a spirit that is “quick to learn and copy”. But under the pressures of globalisation and with social media adding fuel to the fire, is whoever you purport to be the real you anymore? “Art always directs us to the question of ‘Who am I?’, ‘Do I really understand myself?’, and ‘moving forward, how can I realise my potential?’. These are the major connecting tissues of this work.”

In 2021, *Report ii: the illegal-i* transfers from the Prison Yard of Tai Kwun to

the allegorical “teaching laboratory at the Research and Cultural Centre in Tsim Sha Tsui”. Although this is a sequel to the original, it is in fact a reading from a different perspective of *A Report to An Academy*. “ii” has two implications: not only is this the Latin spelling for two, but it is also the acronym for “illegal immigrant”, a term commonly used in the past by Hong Kong people referring to those who entered the territory without legal authorisation. “It’s easy to digest a banana, but hard to digest the world,” Ivanhoe couldn’t help but raise this question: “Have we become ii’s now?” In this academy, what is deemed legal, and what is illegal?

Report! No comment!

Apes that grow in tandem with Report ii: the illegal-i

The pandemic has given Ivanhoe and the work much more time to develop and grow. What about the apes? Can they speak like humans now?

During the creative process in 2020, the team invited an electronic musician who brought along inventive devices that gave voice to apes. “The Lyricist” serves as a lexicon machine, not only generating music but also automatically adding Cantonese lyrics

to the melodies. The musician in question is Khris Nung (hirsks), who just won the 32nd Taiwan Golden Melody Awards as “Best Record Producer” for *noista/gia*. Hirsk draws rhythms out of noise. He even connects noise with nostalgia.

And Ivanhoe steadfastly embraces the charming power of body movement – when language can no longer serve, movement vocabulary takes over as the most brilliant means of expression. A year has passed, and *Report ii: the illegal-i* matures into its own being. It pushes boundaries and combines different media in order to present five apes – unpredictable in their wild behaviour – as close as possible to human beings.

“I believe form is content, content is form.”

Ivanhoe’s choreography employs structured improvisation, primarily to provide dancers and musicians (apes) more room to improvise, and secondly, to respond to the academic context: “Although the apes must follow rules and guidelines imposed upon them by humans, they occasionally have time to set themselves free.”

The performance is also accompanied by a live video, offering a dual

perspective: a documentary allowing the apes to look at themselves anew in the process of “becoming human”, and a perspective from the apes themselves, so the audience enter into their minds’ eyes.

Top-notch parkour artist Aaron Martin utilises urban obstacles as props for his jumps, leaps and vaults in his efforts to find an “exit” in search of “freedom of movement”.

In Kafka’s original text, the ape can speak human language in presenting his report, which is a formidable feat! But in *Report ii*, one of the apes can even rap! Rap is a way to redress the world’s inequalities, and rap artist/poet Rebeearth not only creates but performs the lyrics, sharing with us the apes’ emotional journeys.

It seems the evolution of *i* and “freedom” have transformed the apes. Do you think you can understand human language as told by the apes? We eagerly await this report!

Translated by Joanna Lee

林俊浩 Ivanhoe Lam

概念 / 編舞 / 導演

Concept / Choreographer / Director



林俊浩畢業於香港演藝學院戲劇學院及舞蹈學院現代舞系文憑課程，其後赴荷蘭鹿特丹舞蹈學院進修當代編舞，獲編舞藝術學士學位。個人作品曾於上海、杜塞爾多夫、蘇黎世、廣州、北京、鹿特丹、海牙、烏特勒支及阿姆斯特丹發表。近期個人作品有：《Living up to HER》（線上映畫版）、《我們之間：Living up to HER》、《風平草動：報告 1》、《候話。四重奏》、《單》、《單·雙》等。

2015年春季，林氏獲邀到瑞士蘇黎世藝術大學任駐校藝術家，其間帶領當地十位來自不同範疇的藝術家創作跨媒介作品《Odd Couplings》。2017年憑《候話。四重奏》獲提名香港舞蹈年獎傑出小型場地舞蹈製作。

林氏亦為各類演出擔任不同崗位，包括：陳輝揚×女聲合唱《人來人往》、《上一次流淚》、《少女的祈禱》（導演及編舞）；非常林奕華《一個人的一一》（形體指導）、《聊齋》、《機場無真愛》（編排導演及形體設計）；Xavier Le Roy及余美華作品《Still in Hong Kong 2021》（表演者）；高世章策劃、香港小交響樂團演奏的《我們的音樂劇》（編舞）；香港話劇團跳格黑盒系列《言說之外》（聯合導演）；一舖清唱《三生三世愛情餘味》（聯合導演）、《時代狂唱》（導演）；聲蜚合唱節——巴赫劇場《聖馬可受難曲》、《分岔路上·大力神》（聯合導演及編舞）；自由空間×香港話劇團《大狀王》（試演）（編排導演及編

舞）；香港話劇團《驕傲》（形體設計）、音樂劇《太平山之疫》（編舞）；Initial春夏2018 Fashion Show《The Orient Express》（導演）、劉美君演唱劇場《千色》（舞蹈總監）；藝君子劇團《罪該萬死》（聯合形體設計）等。

曾為香港演藝學院舞蹈學院學位課程客席講師，現為舞台及製作藝術學院碩士課程客席講師。

Lam holds a Diploma in Drama and Dance (Contemporary Dance) from the Hong Kong Academy for Performing Arts (HKAPA) and a BFA in Choreography from Codarts Rotterdam. His works have toured Shanghai, Dusseldorf, Zurich, Guangzhou, Beijing, Rotterdam, The Hague, Utrecht and Amsterdam. Recent creations include *Living up to HER* (online film), *Living up to HER* ("Threading Through Time" Series), *Report i: Which I am I* ("Wild is the Grass" Series), *Pretext Quartet*, *ODDs* and *Even/Odd*.

In Spring 2015, Lam was invited by Connecting Spaces to curate and create a multidisciplinary performance, *Odd Couplings* with ten Swiss artists during his three-month artist-in-residence at Zurich University of the Arts. In 2017, *Pretext Quartet* was nominated for the 19th Hong Kong Dance Award for Best Small Venue Production.

Lam also directs, stages, choreographs and designs movements for a wide range of productions: *People Come People Go*, *Girls in Tears* and *Girl's*

Prayer by Chan Fai Young × Women's Choir (as director and choreographer); *14 Variations on the Theme of Yi Yi* (as movement director), *Why We Chat?* and *Finding Loveless Land* (as staging and movement director) by Edward Lam Dance Theatre; *Still in Hong Kong 2021* by Xavier Le Roy and Scarlet Yu (as performer); *The Originals - Hong Kong Musicals in Concert* by Leon Ko × Hong Kong Sinfonietta (as choreographer); *The Void* by Hong Kong Repertory Theatre (as co-director); *Love, Death and Everything In-between* (as co-director) and *Sing While You Can* (as director) by Yat Po Singers; *Markus Passion* (Bach im Theater) and *Hercules at the Crossroads* (Bach im Theater) (as co-director and choreographer) by SingFest; *The Great Pretender - A Musical* (Preview) by West Kowloon Cultural District Authority × Hong Kong Repertory Theatre (as staging director and choreographer); *The Pride* (as movement designer) and *1894 Hong Kong Plague - A Musical* (as choreographer) by Hong Kong Repertory Theatre; Initial 2018SS Fashion Show - *The Orient Express* (as director); *Karma Chameleon the Concert* by Prudence Liew (as dance director); *Sins* by Artocrite Theater (as movement co-designer), etc.

He was a guest lecturer at the HKAPA's School of Dance (undergraduate programme) and currently a guest lecturer at its School of Theatre and Entertainment Arts (postgraduate programme).

李穎蕾 Santayana Li

文本 Creative Text

香港演員及編劇。首個編寫作品《愛之初體驗》獲邀於第四十屆香港藝術節公演。2018年與Theatre du Poulet合作，於加拿大東部巡演作品《The Extinction of Hong Kongers》，並在多倫多 SummerWorks Performance Festival 獲得Emerging Artist Award。

近期編寫作品包括：香港電台單元劇「星星的孩子」——《A+a》；賽馬會藝壇新勢力——藝術行×南豐紗廠：「我們之間」系列《Living up to HER》、藝術行×古蹟遊：「風平草動」系列《報告 1》；香港話劇團《言說之外》等。

A Hong Kong actress and playwright, Li's first written play *Journey to Home* was presented at the 2012 Hong Kong Arts Festival. In 2018, she cooperated with Theatre du Poulet on *The Extinction of Hong Kongers*, which toured around eastern Canada. The production brought her the Emerging Artist Award at the SummerWorks Performance Festival, Toronto.

Her recent works include: *A+a* (part of the *Stories of Autism* TV series by Radio Television Hong Kong); *Living up to HER* (part of the Jockey Club New Arts Power's [JCNAP] Art Walk x The Mills "Threading Through Time" Series); *Report i - Which I am I* (part of the JCNAP's Art Walk x Heritage "Wild is the Grass" Series); and *The Exceptional Duet: The Void* (presented by Hong Kong Repertory Theatre).

Kent Foran

文本 Creative Text

來自加拿大的Kent Foran集作家、攝影師、教育家和音樂人於一身，現居於香港。文章散見於《Hong Kong Free Press》、《南華早報》、《Plug》、《So It Goes》和《Culture》等報章雜誌，攝影作品曾以個人和聯展方式於香港和世界各地的畫廊展出。Shumking Mansion、Groupe Electrogene和其他本地樂隊成員，並為樂隊寫歌和參與巡演。

Kent 於加拿大 St. Francis Xavier 大學取得英國文學學士學位（榮譽），並於布魯克大學取得文化、社區和語言碩士學位，現為香港知專設計學院語文系講師。

Kent Foran is a Canadian writer, photographer, educator and musician based in Hong Kong.

His writings have been featured in *Hong Kong Free Press*, *South China Morning Post*, *Plug*, *So It Goes*, and *Culture*, among many other publications; and his photography has been exhibited in galleries in Hong Kong and around the world as part of solo and group shows.

He writes, performs and tours as a member of Shumking Mansion, Groupe Electrogene, and other local musical groups.

He earned his BA (Hons) in English Literature from St. Francis Xavier University, and an MA in Culture, Community and Discourse from Brock University. Currently a lecturer in the Languages Department at Hong Kong Design Institute.

黃譜誠 Chester Wong

文本 / 創作演出

Creative Text / Devising Performer

畢業於香港演藝學院戲劇學院，獲頒藝術學士(榮譽)學位，主修表演。先後於香港話劇團及 Atelier Theatre Hong Kong 任職全職演員，現為櫛劇場形體導師和自由身劇場工作者。

曾參與作品包括：No Discipline Limited《耳窩裡有隻象》；香港話劇團《言說之外》；賽馬會藝壇新勢力——藝術行×南豐紗廠：「我們之間」系列《Living up to HER》、藝術行×古蹟遊：「風平草動」系列《報告1》；進念·二十面體《六種震動》；香港藝術節×上海話劇中心《烏合之眾》；櫛劇場《目的…地(待定)》及《咫尺光年》。

黃氏憑糊塗戲班《惡童日記》獲第二十二屆香港舞台劇獎最佳配樂、《SEVEN：慾望迷室》及《橫衝直撞偷錯情》分別獲提名香港舞台劇獎(最佳配樂及最佳男配角)，另憑《一夜歌·一夜情 2011》獲提名第三屆小劇場優秀男演員。

Graduate from the School of Drama, the Hong Kong Academy for Performing Arts majoring in acting, Wong has worked as a full-time actor for Hong Kong Repertory Theatre and Atelier Theatre Hong Kong respectively. He is currently a freelance theatre artist and movement teacher at Radix Troupe.

His recent works include: *Truth within the Earshot?* by No Discipline Limited; *The Void* by Hong Kong Repertory Theatre; *Living up to HER* (part of the Jockey Club New Arts Power's [JCNAP] Art Walk × The Mills "Threading Through Time" Series); *Report i - Which I am I* (part of the JCNAP's Art Walk × Heritage "Wild is the Grass" Series); *We are Now SIX* by Zuni Icosahedron;

The Crowd by Hong Kong Arts Festival × Shanghai Dramatic Art Center; *Wonderwall* and *Time × V and Dest* by Radix Troupe.

With *Le Grand Cahier* by the Nonsensemakers, Wong received the 22nd Hong Kong Drama Award for Best Original Music. He was also nominated for Best Original Music at the Hong Kong Drama Awards (*SEVEN: Lost and Lust*), Best Supporting Actor at the Hong Kong Drama Awards (*A Flea in Her Ear*), and Best Actor at the 3rd Hong Kong Theatre Libre (*Cabaret 2011*).





Shane Aspegren

現場音樂／創作演出
Live Music & Performer

現居於香港，Shane 的創作強調在精心設計的框架內，保持即興性的運作。他持續探索跨域及非二元性的議題，包括有關意識、社會動態和感知等；尤其熱衷於探索不同形態的關係美學，經常以互動及協作方式創作，同時運用冥想練習（它對聲波、人類心靈及身體感應的影響）於其中。他為人熟悉的創作形式以音樂及聲景作為核心，扣連到裝置、圖像、影像、物件及演出。

作為樂手及作曲家，Shane 於世界巡演超過二十載，亦發行過十數張唱片。他的作品於亞洲、歐洲及北美不同的機構、美術館及畫廊分別獲委約、收藏、展出和演出。

Shane Aspegren currently resides in Hong Kong. His works juxtapose improvisational languages within carefully-crafted frameworks, frequently exploring a cross-discipline and non-dualistic perspective on such topics as consciousness, societal dynamics, and perception.

He is largely known for his practices related to music and sound, which often play an integral part in his installations, images, videos, objects, and performances. Interested in the relational aesthetics of every form, he often prefers interactive methods of creation, as well as the practical application of those methods, such as his ongoing work with meditative and holistic practices – specifically the

effects of sound and its effects on the mind and physical matter of various beings.

As a musician/composer/performer, he has extensively toured the world for more than two decades, in addition to a long recorded discography of several dozen albums. His works have been presented, commissioned, collected, and performed at institutions, museums, and galleries throughout Asia, Europe and North America.

shaneaspegren.com
ondosound.com

Rebearth

歌詞／創作演出 Lyrics & Performer

音樂製作人、饒舌歌手和詩人。於加拿大蒙特利爾修讀音樂，現居於香港。其粗糙的歌詞、富感情的節拍、電影感的旋律，令人沉醉的聲景、混合重底音與強烈節奏成為 Rebearth 的獨特標記。

曾與 Friction、Kode9、Dub Phizix 同台饒舌表演，以即興演出發揮歌曲的原創精髓。Rebearth 亦曾於 Clockenflap 音樂節和 TEDx 現身，亦為爵士樂隊和中樂團成員之一。曾推出過兩張唱片，其中一張隨他的詩集於多媒體藝術展覽發行。在許敖山導演的實驗電影歌劇《1984》中，Rebearth 以詩歌重新演繹喬治·奧威爾的經典章節。

Rebearth 亦曾為百老匯電影中心二十周年擔任音樂監製，分別為兩套默片喬治·梅里耶斯的《月球旅行記》和差利·卓別靈的《尋子遇仙記》配樂及現場演出。另與編舞家林俊浩合作，於新視野藝術節 2018「聲活身動」戶外節目中演出。

Rebearth is a music producer/composer and MC/poet based in Hong Kong by way of Montreal where he studied music. Known for his raw lyrics and unique emotive beats dripping with cinematic melodies, lush soundscapes, heavy basslines and polyrhythmic drum patterns that swing and BUMP, Rebearth is sonically eclectic yet immediately recognisable.

Besides freestyling as an MC alongside international DJs such as Friction, Kode9 and Dub Phizix, Rebearth has performed live sets showcasing original songs and beats, and appeared in Clockenflap and TEDx. He is also involved with a Jazz band and a Chinese orchestra band. Rebearth has released two albums, one being part

of a multimedia art exhibition which also included a book of his poetry. He was involved with the cinematic opera 1984 directed by Steve Hui (aka NERVE), where Rebearth poetically reinterpreted a few chapters of George Orwell's classic novel.

As Music Director for Broadway Cinematheque's 20th anniversary, Rebearth composed, scored and performed live music to two silent films – Georges Melies' *A Trip to the Moon*, and Charlie Chaplin's *The Kid*. He has also collaborated with choreographer Ivanhoe Lam on the *Music in Motion* outdoor programme at the 2018 New Vision Arts Festival.





Aaron Martin

創作演出 Devising Performer

來自德國的Aaron為自學跑酷和技巧體操表演者。2013年加入Team Ashigaru 開始其職業生涯，分別參與舞台演出、擔任特技替身和編舞。及後遊歷亞洲教學和演出，最後定居香港。現時專注教授技巧體操和形體，積極分享箇中樂趣。

Originally from Germany, Martin is a self-taught parkour and acrobatics performer. He began his professional career with Team Ashigaru in 2013 as stage performer, stunt double and choreographer. After that he travelled across Asia to teach and perform, and eventually found his second home in Hong Kong.

Meanwhile, Martin spends most of his time sharing his joy of soft acrobatics and movement by teaching others movement skills from basic to advanced.



Janosch Horn

創作演出 Devising Performer

1995 年出生於德國，現居於荷蘭鹿特丹的舞者、編舞家和教師。2014 年高中畢業後，分別於德國科隆 Center for Contemporary Dance 和荷蘭阿納姆 ArtEZ University of the Arts 學習舞蹈和編舞。曾接受多種風格的嘻哈舞訓練，包括霹靂舞、震感舞和 house，並學習當代舞、現代舞、芭蕾舞、即興創作和編舞。

2019 年起與比利時 Sandman Dance Company 合作，翌年於奧地利、比利時和荷蘭巡迴演出。親自研發「創意工具」工作坊，教授對象為專業舞者和馬戲表演者。2021 年成功獲得資助，展開其舞蹈研究項目「The Interrelation Project」。

Born 1995 in Germany, Horn is now a Rotterdam-based dancer, choreographer and teacher. After graduating from high school in 2014, he studied dance and choreography at the Centre for Contemporary Dance (Cologne, Germany) and the ArtEZ University of the Arts (Arnhem, the Netherlands). He trained in various hip hop dance styles such as breaking, popping, house, and studied contemporary dance, modern dance, ballet, improvisation and composition.

Since 2019, Horn has been working with Sandman Dance Company (Belgium). In 2020, he toured with Sandman Dance in Austria, Belgium and the Netherlands. He developed and teaches "Creative Tools"

workshops for professional dancers and circus performers. In 2021 he started researching and realised his own dance project (The Interrelation Project) with the funding he received.

王健偉 Jan Wong

舞台設計 Set Designer

主修舞台及服裝設計。

戲劇設計作品計有：《空凳上的書簡2：繼續書寫》、《最後一次西遊》、《大汗推拿》、《德齡與慈禧》、《原則》、《解憂雜貨店》、《大偽術爸》、《科學怪人·重生》、《言說之外》、《兒欺》、《陪著你走》、《病房》、《色相》和《最好的時光》等。

音樂劇及歌劇設計作品計有：《我們的音樂劇》、《息在零地》、《肖像曲》、《聖馬可受難曲》、《分岔路上·大力神》、女聲合唱音樂會2021《人來人往》、自由爵士音樂節2020《爵視》之 Angelita Li sings Billie Holiday - Feat. Patrick Lui Jazz Orchestra 和最「正」爵士夜等。

舞蹈設計作品包括：《最後一夜》、《紫玉成煙》、《弦舞》、《活著》、《戰鬥圖騰》和《Re-mark II》等。

近年憑《咏嘆調》、《紅樓·夢三閨》和《親愛的，胡雪巖》分別獲得舞台設計獎項。

Major in stage and costume design.

Theatre drama design credits include: *Special Delivery 2: Politely Intractable Still*, *Heading West 3: The Final Trail*, *The Massage King*, *De Ling and Empress Dowager Ci Xi*, *Principle*, *The Miracles of the Namiya General Store*, *Pa Pa Magician*, *Frankenstein: Relive*, *The Void*, *Luna Gale*, *Always by Your Side*, *The Open Platform: The Ward*, *The Shape of Things* and *Good Times*, *Best Friend*, etc.

Musical and opera design credits include: *The Originals (Reimagined)*; *Breathing in Zero*; *Songs of Portrait*; *Bach im Theater* - Markus-Passion

(BWV 247); *Hercules at the Crossroads*; *Jazz Imaginarium* in "Freespace Jazz Fest 2020" - Angelita Li sings Billie Holiday - Feat. Patrick Lui Jazz Orchestra, and Ted Lo & Eugene Pao.

Dance design credits include: *The Last Dance*, *Waiting Heart*, *Dance of Strings*, *Tenacity of Being*, *The Battle and Re-mark II*.

Recently, Wong received stage design awards with *The Island Whispers*, *Reveries of the Red Chamber* and *Hu Xueyan, My Dear*.

www.jan-wong.com

黃宇恒 Bert Wong

燈光設計 Lighting Designer

先後於香港中文大學取得理學士及哲學碩士，並於香港演藝學院取得藝術學士，主修舞台燈光設計。

現為自由身舞台工作者，曾與以下的本地藝團合作：何必。館、鄧樹榮戲劇工作室、香港話劇團、中英劇團、香港芭蕾舞團、盒子、香港藝術節、演戲家族、三角關係和一條褲製作等。

Wong received his BS and MPhil degrees from the Chinese University of Hong Kong, and obtained his BFA from the Hong Kong Academy for Performing Arts, majoring in lighting design.

Currently a theatre freelancer, he has collaborated with numerous major theatre companies, including Ho Bit Goon, Tang Shu-wing Theatre Studio, Hong Kong Repertory Theatre, Chung Ying Theatre Company, Hong Kong Ballet, The Box, Hong Kong Arts Festival, Actors' Family and Pants Production.

秦紹良 Ziv Chun

影像設計 Video Designer

畢業於香港理工大學修讀應用及媒體藝術(榮譽)文學士，從事舞台投影設計、宣傳錄像製作。

近年劇場投影設計包括：澳門教青局《樂韻悠揚絲路情》、香港中樂團《葉麗儀 Happy 70th, Frances!》音樂會、風車草劇團《大汗推拿》、香港話劇團《感冒誌》、香港舞蹈節《單城》、香港藝術節《女戲1+1》、三角關係《快樂無罪》和前進進戲劇工作坊《漂流》。宣傳錄像包括香港舞蹈團《風雲》、一舖清唱《大殉情》、W創作社《小人國5》和鄧樹榮戲劇工作室《打轉教室》。訪談和影像紀錄包括：香港芭蕾舞學會《睡公主》、非常林奕華《三國》、Kearen Pang Production《29 +1》，以及香港創樂團現代學院。

舞蹈錄像作品《DANzING BOYz & VIDEOz》和《睇體》分別是跳格國際舞蹈影像節2014 /15 委約作品，《濟》則是西九文化區《新作論壇：光影舞蹈》發表作品。

Graduate with a BA (Hons) in Applied & Media Arts from the Hong Kong Polytechnic University, Chun is a media designer specialising in video design, editing and graphic design.

His recent video design credits for theatre include: *Haunting Melodies of the Passion of the Silk Road* (Macau Education and Youth Affairs Bureau), *Happy 70th, Frances!* (Hong Kong Chinese Orchestra), *The Massage King* (Windmill Grass Theatre), *Common Cold* (Hong Kong Repertory Theatre), *The Best Things Happen While You're Dancing* (Hong Kong Dance Festival), *Girl Talk* (Hong Kong Arts Festival), *We are Happy* (Trinity Theatre) and

And Then, I Float... (On and On Theatre Workshop).

Chun also creates promotional trailers for theatre companies, including *Storm Cloud* (Hong Kong Dance Company), *Our Immortal Cantata* (Yat Po Singers), *Little Hong Kong 5* (W Theatre Company) and *Detention* (Tang Shu-wing Theatre Studio). His interview and documentary works include *Sleeping Beauty* (The Hong Kong Ballet Group), *What is Success?* (Edward Lam Dance Theatre), *29+1* (Kearen Pang Production) and *The Modern Academy* (Hong Kong New Music Ensemble).

His dance films *DANzING BOYz* & *VIDEOz* and *BodyWatch* were commissioned by Jumping Frames International Dance Video Festival 2014 & 2015 respectively. And *Refuge* was presented at the New Works Forum: Screendance 2015 by West Kowloon Cultural District.

郭家賜 Kary Kwok

形象設計 Image Designer

英國倫敦皇家藝術學院攝影碩士。從事報刊、時裝和廣告攝影工作，擔任多個時裝品牌視覺／形象設計。曾任時裝編輯和主編、時裝網站創作總監及電影形象設計。1999年發表第一本攝影集《109 Women, 69 Men and 10 in Between》。長年與非常林奕華合作。於英國創作藝術大學、北京清華大學等校擔任講師。2021年於香港 Joyce Boutique 發表個人攝影藝術展覽《revisiting》。

Kwok holds a master's degree in photography from London Royal College of Art. He is a professional photographer for fashion media and advertising, visual/image designer for luxury brands, editor-in-chief

for fashion magazines, creative director for fashion websites, and image designer for movies. In 1999, he published his first photography book *109 Women, 69 Men and 10 in Between*. He has collaborated with Edward Lam Dance Theatre for a long time. He has also been lecturer at several universities such as University for the Creative Arts, Tsinghua University, etc. In 2021, he held a personal photography exhibition titled *revisiting* at Joyce Boutique.

郭宇傑 Jaycee Kwok

音響設計 Sound Designer

畢業於香港演藝學院舞台及製作藝術學院，主修音響設計／技術及音樂錄音。2020年憑香港話劇團《如夢之夢》榮獲香港戲劇協會第二十九屆香港舞台劇獎最佳音響設計。

畢業後與多個藝術和商業團體合作，包括 Kearen Pang Production、中英劇團、A2創作社、PIP 劇場、一路青空、三角關係、風車草劇團、香港藝術節、同窗文化、英皇娛樂和100毛等。

A local sound designer, Kwok graduated from the College of Theatre and Entertainment Arts, the Hong Kong Academy for Performing Arts in 2011, majoring in theatre sound design/technology and music recording. In 2020, he was awarded the Best Sound Designer at the 29th Hong Kong Drama Awards with *A Dream Like a Dream* presented by Hong Kong Repertory Theatre.

After graduation, Kwok has cooperated with numerous theatre companies, cultural and commercial organisations including Kearen Pang Production,

Chung Ying Theatre Company, Actors' Square, PIP Theatre, The Radiant Theatre, Trinity Theatre, Windmill Grass Theatre, Hong Kong Arts Festival, SCHOOLMATES.CC, Emperor Entertainment Group and 100Most.

農尚青 Khris Nung aka hirsk

「題詞器」概念 / “The Lyricist” Concept

香港音樂製作人及電子音樂人，畢業於美國伯克利音樂學院，主修電子音樂製作及聲音設計。憑其獨特怪異和充滿想像空間的聲音，曾獲邀到柏林 Pop Kulture 藝術節、搶耳音樂廠牌計劃、慕尼黑 Frameworks Festival 和上海超級草莓音樂節演出，亦曾於十五個城市巡演。

hirsk 曾與周耀輝、馮翰銘、方皓玟、泳兒、Kiri T、王嘉儀、Gin Lee、莎妮妮、衛蘭、趙增熹、陳凱詠和何卓彥等多位本地音樂人合作，並為 Cadillac、GQ、Pepsi、Hypebeast、Audemars Piguet、Starbucks、hotels.com、Darlie 和 ViuTV 等品牌製作廣告音樂。

近年聯同爵士鼓手 Blue Kwok 及鋼琴手 Daniel Chu 探索電子 × 爵士樂的可能性，並獲邀為電腦遊戲《集體後遺症》配樂和設計聲音。首張個人專輯《噪噪噪噪切》於第三十二屆台灣金曲獎贏得演奏類最佳專輯製作人獎項。

A music producer and electronic musician born and raised in Hong Kong, hirsk graduated from the Electronic Production and Design programme at the Berklee College of Music. By creating music filled with unique and inspiring soundscapes, hirsk was selected as an artist at the Pop Kultur Festival in Berlin, and was invited to perform at Ear Up Music, Frameworks Festival in Munich

and Strawberry Music Festival in Shanghai, touring altogether 15 cities around the world.

hirsk has been actively collaborating with local music artists, including Chow Yiu-fai, Alex Fung, Charmaine Fong, Vincy Chan, Kiri T, Sophy, Serrini, Gin Lee, Hei Chiu, Janice Vidal, Jace Chan, CY Leo, etc. As a sound designer/composer, he has worked with brands including Cadillac, GQ, Pepsi, Hypebeast, Audemars Piguet, Starbucks, hotels.com, Darlie and ViuTV, etc.

Meanwhile, hirsk often performs with jazz instrumentalists Blue Kwok (drummer) and Daniel Chu (pianist) to explore the intersection between electronic and jazz music. He was recently invited to compose and design sounds for the video game *Name of the Will*. With his debut album *noista/gia*, he won Taiwan's Golden Melody Award 2021 for Best Album Producer – Instrumental Category.

林薇薇 Lim Wei-wei

排練統籌 Rehearsal Mistress

出生於馬來西亞，以香港為生活基地。現為劇場工作者，在港期間曾任不加鎖舞蹈館駐團藝術家。

曾與不同編舞合作，包括王仁曼芭蕾舞學校 2015 明日之星校友演出《Take 55》、香港小交響樂團《小城大兵的故事》、浪人劇場《縫身》、「續·舞」系列：林俊浩《ODDs》、香港話劇團音樂劇《太平山之疫》、三度合作《陳輝陽×女聲合唱作品音樂會》、薛凱琪《夢之途中音樂紀》、劉美君《千色》2017 演唱會、第二屆 D 現代舞展《純生》、賽馬會藝壇新勢力——藝術行×南豐紗廠：「我們之間」系列《Living

up to HER》、香港話劇團《如夢之夢》、由高世章策劃的《我們的音樂劇》和《我們的音樂劇 Reimagined》；以及非常林奕華作品《歡迎來到薄情國——機場無真愛》、《聊齋》、2018 年三度公演的《梁祝的繼承者們》和《一個人的一一》。

A Malaysia-born independent artist based in Hong Kong, Lim was a resident artist at the Unlock Dancing Plaza during her early years in the city.

She has collaborated with choreographers on a wide variety of productions, including *Take 55 - Stars of Tomorrow* 2015 Alumni performance by Jean M. Wong School of Ballet; *A Soldier's Story - The New Generation* by Hong Kong Sinfonietta; *Sew & Soul* by Theatre Ronin; "Dance On" Series *ODDs* by Ivanhoe Lam; *1894 Hong Kong Plague - a Musical* by Hong Kong Repertory Theatre; three collaborations on Chan Fai Young × Women's Choir Concert; Fiona Sit's *Music Experience 2017 Picnic Series #01*; Prudence Liew's *Karma Chameleon Concert*; *Unmixed* at Dancestage Shanghai; Jockey Club New Arts Power's Art Walk × The Mills "Threading Through Time" Series – *Living up to HER*; *A Dream Like a Dream* by Hong Kong Repertory Theatre; *The Originals and The Originals (Reimagined)* curated by Leon Ko; and several productions with Edward Lam Dance Theatre, namely *Finding Loveless Land - The Fear of Flying, Why We Chat?*, *Art School Musical* (third run) in 2018, and *14 Variations on the Theme of Yi Yi*.

陳結榮 Wingo Chan

製作經理 Production Manager

畢業於香港演藝學院，擁有豐富的舞台策劃及製作經驗。多年來以自由工作者身份與多個藝團合作，包括風車

草劇團、進劇場、天邊外劇場、浮士德青年劇場、無言天地劇團、亞洲青年管弦樂團。陳氏亦參與不同社區藝術項目、私人及商業演出。

曾參與的演出遍佈百多個城市，涵蓋戲劇、音樂、表演藝術和大型企業項目。2010 年更遠赴巴西及拉丁美洲國際戲劇／劇場教育協會第七屆大會 (IDEA)，出任為期一年的亞洲區統籌及學術節目總監。

Graduate from the Hong Kong Academy for Performing Arts, Chan is experienced in stage production, management and touring. Over the years, he has worked as a freelancer and collaborated with numerous art groups including Windmill Grass Theatre, Theatre du Pif, Theatre Horizon, Faust International Youth Theatre, Theatre of Silence and Asian Youth Orchestra. He also worked on community art projects, as well as private and commercial events.

Chan has travelled to more than 100 cities and participated in corporate events, theatre productions, performing arts and music shows. In 2010, he was invited to the 7th World Congress of International Drama/Theatre and Education Association as an Asia-Brazil Coordinator and Academic Programme Producer to organise the local Brazilian production team and stayed in Latin America for one year.

陳家彤 Doris Chen

技術經理 Technical Manager

畢業於香港演藝學院舞台及製作藝術學院，主修舞台技術指導。現為自由身舞台工作者，擔任不同演出的技術監督、製作經理、舞台監督和技術統籌。

Graduate from the Hong Kong Academy for Performing Arts majoring in technical direction, Chen currently works in the theatre as a freelance technical manager, production manager, stage manager and technical coordinator.

何香怡 Vivian Ho

製作及舞台監督
Production and Stage Manager

香港演藝學院藝術學士(榮譽)學位畢業，主修藝術、項目及舞台管理，於澳門水舞間和英國愛丁堡藝術節完成舞台監督實習。

近期參與的製作包括《Art 呢》、《囍雙飛》、《再遇我們的音樂劇》和《我們的音樂劇》、香港金融科技周 2019。參與多部非常林奕華的製作，包括《聊齋》首演及各地巡演、《機場無真愛》、《心之偵探》、《梁祝的繼承者們》和《紅樓夢》的內地巡演。

Graduate from the Hong Kong Academy for Performing Arts majoring in arts, event and stage management, Ho has completed stage management practicums at the House of Dancing Water, Macau and the Edinburgh Fringe Festival, the United Kingdom.

Her recent theatre productions include *ART*, *Mixed Doubles*, *The Originals (Reimagined)*, *The Originals* and Hong Kong FinTech Week 2019. Her collaborations with Edward Lam Dance Theatre include *Why We Chat?* (premiere and touring performances), *Finding Loveless Land* (China tour), *This Is Not A Pipe and I Am Not Sherlock Holmes*, *Art School Musical* and *What is Sex*.

何沅穎 Jaime Ho

執行舞台監督 Deputy Stage Manager

畢業於香港演藝學院，主修舞台管理。畢業後於英國 The Watermill Theatre 工作，並於歐洲、南美和香港等地參與劇場和藝術節工作。

參與製作包括 Clockenflap 音樂節、鄧樹榮工作室《馬克白》歐洲六城巡演、英國愛丁堡藝術節、布萊頓藝術節以及墨西哥聖凡提諾藝術節等。

Ho received her BA in Arts, Events and Stage Management from the Hong Kong Academy for Performing Arts. After graduation, she moved to the United Kingdom and worked at The Watermill Theatre, and participated in various festivals and theatre productions in Europe, South America and Hong Kong.

Her favourite credits include *The Tragedy of Macbeth* – a six-city European tour (Tang Shu-wing Theatre Studio), Clockenflap: Hong Kong's Music & Arts Festival, ZOO at Edinburgh Festival Fringe (UK), *The Warren* at Brighton Fringe (UK), and the Festival Internacional de Cervantino (Mexico).

許傲群 Grace Hoop

計劃統籌 Project Coordinator

以圓穿梭不同媒體與場域，遊走於當代雜耍、多媒體劇場和藝術教育，並主力推動 Hoop Dance 文化，以呼拉圈為導體，開發身體意識與自由。

曾為本地藝團進念·二十面體和 orleanlaiproject 擔任編舞，並與中馬芳子聯合編舞於柏林 Dock 11 演出。疫情期間與多國藝術家聯合創作，並於

La MaMa Experimental Theatre Club 網上演出。其作品曾於 Croatian Hoop Convention、大館及香港兆基創意書院演出，包括結合動態影像《Linear Circularity》、現代雜耍《旋轉大中小》，以及與 VJ 現場演出《膠·圈》。

A hoop artist who traverses modern juggling, multimedia theatre and arts education, Grace's hoop dance is a form of free movement to discover the body's consciousness and freedom.

Grace has choreographed for art groups such as Zuni Icosahedron and orleanlaiproject. She also co-choreographed with Yoshiko Chuma and performed in Dock 11, Berlin. During the pandemic, Grace worked with artists around the globe on a series of Zoom performances presented by La MaMa Experimental Theatre Club, New York. Her works, including motion graphic performance – *Linear Circularity*, modern juggling show – *Spin · S/M/L* and VJ live performance – *Plastic · Circle*, have been featured in Croatian Hoop Convention, Tai Kwun and HKICC Lee Shau Kee School of Creativity.

orleanlaiproject

orleanlaiproject 由黎蘊賢成立，強調「混雜協作」作為策動跨域合作計劃的核心。探索不同展現方式的混種可能，拓寬藝術類型框框、媒界的分野。

orleanlaiproject 曾策劃「像是動物園」系列，嘗試以展場作為歷程、敘述、跨越展覽與表演的實驗場域。分別在2014年「油街實現」及新視野藝術節2018於香港醫學博物館上演。此外，2017年策動了多頻道演出《親密 Claustrophobia》與創作人馮程程、譚偉平及袁卓華共同實驗了一次裝置聲域平行敘事演出。2018年初完成《肖像曲》，串連 Nerve 與卓翔將「紀錄」從影片延伸到劇場，化為混種歌劇，從中探視崑曲、能劇與西方歌劇表演者的創作生平。

Founded by Orlean Lai, orleanlaiproject focuses on curating hybrid collaborations that explore new possibilities for presentation formats and fuse the boundary of art forms and mediums.

orleanlaiproject curated *Zoo as Metaphor* (2014) at Oi! – Oil Street Art Space, an attempt to adopt exhibition space for an experiential journey involving narrative and performance. In the new edition – *Zoo as Metaphor 2* (New Vision Arts Festival 2018), the production evolved from a crossed form of exhibition and performance into an experiential journey of social experiment. The company also produced *Claustrophobia* (2017), an intermedia collaborative performance with Vee Leong, Tam Wai-ping and Yuen Cheuk-wa that experimented with integrating installation, sonic writing, and soundscape into a parallel narrative performance; as well as *Songs of Portrait* (2018) with Nerve and Cheuk Cheung, in which documentary extended from the screen to live performance on stage, to something beyond opera.

創作及製作團隊

Creative and Production Team

概念／導演／編舞	林俊浩	Concept / Director / Choreographer	Ivanhoe Lam
文本	李穎蕾 Kent Foran 黃譜誠	Creative Text	Santayana Li Kent Foran Chester Wong
現場音樂／創作演出	Shane Aspegren	Live Music & Performer	Shane Aspegren
歌詞／創作演出	Rebearth	Lyrics & Performer	Rebearth
創作演出	黃譜誠 Aaron Martin Janosch Horn	Devising Performers	Chester Wong Aaron Martin Janosch Horn
舞台設計	王健偉	Set Designer	Jan Wong
燈光設計	黃宇恒	Lighting Designer	Bert Wong
影像設計	秦紹良	Video Designer	Ziv Chun
形象設計	郭家賜	Image Designer	Kary Kwok
音響設計	郭宇傑	Sound Designer	Jaycee Kwok
「題詞器」概念	農尚青	“The Lyricist” Concept	Khrist Nung
「題詞器」程式	羅穎綸 石嘉樂	“The Lyricist” Programming	Wesker Shek Vanessa Law Wing-lun
排練統籌	林薇薇	Rehearsal Mistress	Lim Wei-wei
製作經理	陳結榮	Production Manager	Wingo Chan
技術經理	陳家彤	Technical Manager	Doris Chen
製作及舞台監督	何香怡	Production & Stage Manager	Vivia Ho
執行舞台監督	何沅穎	Deputy Stage Manager	Jaime Ho
助理舞台監督	劉世偉	Assistant Stage Manager	Simon Lau Sai-wai
編舞助理	勞曉昕	Assistant to Choreographer	Irene Lo
音響混音工程師	梁軒持	Sound Mixing Engineer	Jeremy Leung Hin-chi
字幕控制員	李穎蕾	Subtitles Operator	Santayana Li
服裝助理	黃迪汶	Wardrobe Assistant	Teby Wong
化妝及髮型	何思穎 劉欣霖 吳珮芸 孫藝璋 王一茗 黃綺玲 胡扇明 楊芷茵	Make-up & Hair Styling	Kay Ho Jennifer Lau April Ng Nikki Sun Karman Wang Tiff Wong Sirming Wu Tiffany Yeung
舞台助理	謝文權 羅宗何	Stage Assistant	Tse Man-kuen Law Chung-ho
計劃統籌	許傲群	Project Coordinator	Grace Hoop

製作 **Produced by**

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《報告一》為2019年在大館監獄操場上演的場域回應式作品，屬於「賽馬會藝壇新勢力」（香港藝術發展局主辦）當中的「風平草動」演出系列，由orleanlaiproject 策劃。

Report I: Which I am I (2019), held at the Prison Yard of Tai Kwun, was part of the *Wild is the Grass* site-responsive performance series curated by orleanlaiproject, under JOCKEY CLUB New Arts Power presented by the Hong Kong Arts Development Council.

Key Visual

Art Direction /Image Design /

Styling: Kary Kwok

Outfit Production: Silvio Chan

Photography: Thomson Ho

Photography Assistant: Vincent Chan

Hair and Make-up: Yuki Lam

Wardrobe Assistant: Zac Lam

Graphic Design: Pollux Kwok

音響器材支持

Audio Equipment Support

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Zuni Icosahedron

Chan Hei-ting

Chan Lai-yee

Vangi Fong

Fung Wai-hang

Kawing

Kobe Ho

Thomas Ip

Christabel Ng

Lorin Siu

Kenny Wong

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