

實驗演出 × 講座
Experimental Performance × Talk

藝術，請坐 Take a Seat



9.11 (二 Tue) 8pm

香港文化中心劇場
Studio Theatre,
Hong Kong Cultural Centre

節目全長約1小時，不設中場休息
Approx 1 hr with no interval

請提前到場，以便安排座位
Please arrive earlier for seating arrangement

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藝術，請坐 Take a Seat

坐在 ArtSeat —— 一套為觀賞藝術而生的椅凳，聽說唱，看 live art，了解 ArtSeat 的出世史。

A set of chairs are specially made for arts appreciation.
Grab an ArtSeat and learn about its genesis from Cantonese narrative songs and live art.

藝術就坐 ArtSeat

「新視野」強調藝術無處不在，更不用規規矩矩——包括最貼你身的椅子。無論你是長腿叔叔，還是借東西的小矮人；喜歡獨自一人，還是與親朋好友窩在一起……

「新視野」ArtSeat，都能讓你的身體賓至如歸。

由設計師郭達麟領隊，找來三位不同領域的設計師（梁嘉慧、黎俊亨、李朗賢）聯手打造一系列 ArtSeat。不論你是等開場、看演出的觀眾，還是藝人談的座上客，都能坐得舒舒服服。

藝術，留座。

One of the central tenets of “New Vision” is that art is omnipresent and formalities are optional – including the chair you sit on. Anything goes: you can be tall or short, anti-social or gregarious...

You'll feel at home in a “New Vision” ArtSeat.

Local designer Dylan Kwok enlists three other creators – Eva Leung, Ivan Lai, Brian Lee – to produce this special collection of ArtSeats. Whether you're waiting for a show to begin or attending a talk, comfort awaits you.

Get yourself an ArtSeat.



創作及製作團隊

Creative and Production Team

概念 / 製作

Concept / Production

KALOS Productions HK

主持

Moderator

郭達麟 (設計師)

Dylan Kwok (Designer)

講者

Speakers

梁嘉慧 (產品設計師)

Eva Leung (Product Designer)

黎俊亨 (設計師)

Ivan Lai (Designer)

李朗賢 (產品設計師)

Brian Lee (Product Designer)

說唱

Vocal & Narration

陳志江@一才鑼鼓

Kong Chan@The Gong Strikes One

編舞

Choreographer

徐奕婕 Ivy Tsui

表演

Performer

何嘉露 Carrol Ho

音樂

Music

駱正男、孔令智、林煒陽@腔棘

Felix, Travis, Victor@Coelacanth



ArtSeat簡介

ArtSeat Introduction



等待椅 Queuer Seat

梁嘉慧 (產品設計師)
Eva Leung (Product Designer)

藝術圍繞周遭。即使在等候期間，團隊也希望為大家帶來不一樣的體驗。

進場前的十多分鐘，你或會在附近找個位置休息，或尋找相關節目詳情，又或閱讀演出小冊子等。協助公眾進場的職員，也要找個地方為大家登記或檢查門票。

「等待椅」利用多個 Open Connector —— 金屬骨架配上不同長度的木板及木枋，打造成可高達三至四層的展示架及座位。層架結構與 Open Connector 的多孔設計，讓「等待椅」不僅是普通椅子，更可以成為擺放宣傳刊物、掛海報、播放宣傳影片，甚至是接待處的椅子。除了兼容不同功能，多洞設計方便大家在木行購買木材後，鑽上數口螺絲，便可擁有心儀尺寸的家具！



We are surrounded by art. Even while waiting for a performance, you can come face to face with unique experiences our creative team has provided.

People often turn up to a performance 10 to 15 minutes before curtain time: they find a place to sit in the lobby, browsing other programmes; perhaps they just want to read the programme booklet ahead of the show. Venue staff also needs a place to sit in order to service incoming audiences, whether to answer enquiries or check tickets.

The “Queuer Seat” utilises multiple “Open Connectors” – a metal structure with wooden planks and timbre blocks of different lengths and sizes attached, stacked up to three or four levels. Because of the beams and apertures, a Queuer Seat is no longer just a spot to sit on, but also a receptacle for promotional materials, posters, video projections, even a chair used in the reception area. In addition to its various uses, the multi-opening design allows us to fasten additional wood planks, creating useful household furniture both in form and function!



觀眾椅 Viewer Seat

黎俊亨 (設計師)
Ivan Lai (Designer)

「觀眾椅」是專為黑盒劇場而設的小型沙發組合，希望改變一貫的劇場座位模式，為觀眾帶出另類現場觀賞體驗。

沙發分為一人、二人及四人座。為配合不同身高的視線，一/二人座沙發的木製圓腳可以互換，形成不同座高。沙發還有四款背靠，可以配置不一樣的坐距。劇場觀看模式，從此變得不一樣。



The “Viewer Seat” is specially designed for the black box theatre as small-scale sofa sets, with the goal to alter conventional seating, thus providing a radically different viewing experience.

These seats come in various sizes and can accommodate up to four people. To accommodate sightlines for audience members of varying heights, respective wooden feet of each set are interchangeable. These sofas come with four seatbacks with adjustable depths, thus offering a completely unique theatrical experience for each audience member!



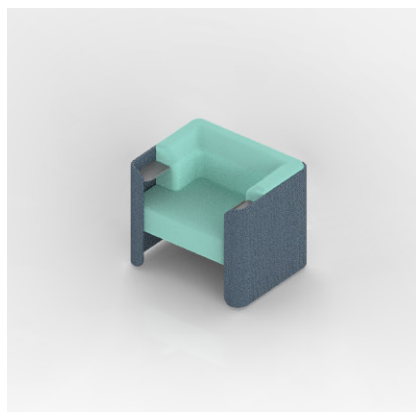
講者椅 STAGE (Speaker Seat)

李朗賢 (產品設計師)
Brian Lee (Product Designer)

「講者椅」是「舞台上的舞台」。

舞台上的好拍檔可能是一個團隊、一個人，或是一件死物。「講者椅」專為舞台而設，讓表演者在台上分享時可以有所依靠。這值得信賴的拍檔，既是講者的後盾，又提供適當的私隱度和安全感，讓他們在「舞台上的舞台」更耀眼奪目。

「講者椅」亦為幕後團隊考慮周到，在視覺美觀和實際重量之間作出平衡，使其易於搬運，成為台前幕後也樂用的椅子。



Your best partner on stage is perhaps a creative team, an actor, or just an inanimate object.

STAGE is a seat specially designed for the stage, so that a performer can sit back and appreciate its support as he or she interacts with the public. Such a seat also renders privacy and security, so the sitter can shine all the more on “the stage on a stage”.

At the same time, STAGE is also made with the backstage crew in mind, balancing actual weight with visual aesthetics. Apart from being easy to move, it vies to be a beloved object both on and off stage.

Let it be the performer's greatest partner!

分場表 Scenes

第一場 Scene ①

時間的香味 The Scent of Time

徐奕婕、何嘉露
Ivy Tsui & Carrol Ho



甚麼是時間呢？

徐奕婕與她多年的合作伙伴何嘉露，嘗試在梁嘉慧設計的「等待椅」(Queuer Seat) 上，運用經舞蹈及書法訓練過的身體，重新組織空間。藉著時間、身體、空間、書寫與氣味的互動，以及其間的流動，反覆思考時間和身體的關係。

What is time?

Ivy Tsui and her long-time collaborator Carrol Ho combine body movements from dance and calligraphy with Eva Leung's Queuer Seat, reconfiguring not only space, but also creating an interactive flow intersecting time, body, space, calligraphy and our olfactory sense, leading us to contemplate the relation between the passage of time and the body.

第二場 Scene ②

椅中「樂」靈 The Phantoms

腔棘
Coelacanth



有沒有想過劇場中的椅子，其實一直在吸收場內的種種能量？

這幫「忠實觀眾」天天看盡不同演出，盛載著觀眾的喜怒哀樂。

現在，它們的演出時間到了！三位椅子精靈蠢蠢欲動，把劇場內的「日月精華」轉化成一個生動有趣的即興音樂演出！

Have you ever imagined that theatre seats have feelings, just like human beings?

As “die-heart audience members” that never move, they regularly enjoy all sorts of performances. They are vessels filled with the joy, anger, sadness and delight of the audience.

It is now their turn to perform for you! Three “phantom seats” will dance along with music. Enjoy this playful show!

第三場
Scene ③

坐低就唱
Sit and Sing

陳志江@一才鑼鼓
Kong Chan@The Gong Strikes One



閒話休提，坐低就唱。

今日為大家唱一曲龍舟與南音，兩者皆是舊時藝人在街頭巷尾、茶樓妓寨所唱之通俗歌曲，龍舟更可以邊行邊唱。今日得以舒舒服服在此張「講者椅」上開唱，實在非常榮幸。閒話休提，坐低就唱。

Without further ado, I will now sit and sing!

I'm here today to sing *lungzau* and *naamyam* for you. Popular in past eras, folk singers presented these narrative songs on the streets, in teahouses and brothels. *Lungzau* was even sung as people walked along. I am honoured to perform while sitting comfortably in this Speaker Seat. Without further ado, I will now sit and sing!

創作及製作團隊 Creative and Production Team



ArtSeat 項目策劃
ArtSeat Project Curator
郭達麟
Dylan Kwok

熱愛設計、溝通及教育。曾在香港、加拿大及芬蘭生活，並因家庭關係，自小深受日本文化薰陶。多年的跨文化洗禮造就了他對公共空間設計的興趣。

熱衷於以務實的手法，創造出既親民、又具玩味的設計。曾改構公園凳、電車、平台花園、社區廚房、後巷，甚至芬蘭海港城區等不同類型的空間元素。

他的設計及空間概念尤其受老子的「道與器」，以及北歐社會主義和簡約設計所啟發。他享受與公眾溝通，了解他們對各項城市問題的看法，再運用紮實的建造知識，設計出能惠及大眾的作品。

畢業於芬蘭赫爾辛基藝術與設計大學，獲頒最佳碩士論文大獎。2009年獲創意香港「創意智優青年設計才俊獎」；2019年獲民政事務局局長嘉許。目前居於香港，從事獨立設計項目。

Dylan Kwok is passionate about design, communication and education. Having lived in Hong Kong, Canada and Finland, he has also been deeply influenced by the Japanese culture since he was a child because of his family. Years of cross-cultural influence has raised his interest in the design of public space.

Keen to create user-friendly and playful designs with a pragmatic approach, Kwok has remodelled different types of spatial elements, including park facilities, trams, terrace gardens, community kitchens, back lanes, and even the harbour district in Finland.

His design and spatial concepts are particularly inspired by “Tao and Qi”, the ideology of Laozi, as well as the Nordic socialism and minimalist designs. Not only does he enjoy communicating with the public to understand people’s views on various urban issues, he also applies his sound construction knowledge to design, aiming at benefitting the public.

Graduate from the University of Art and Design Helsinki, Finland, Kwok was granted a best Master’s thesis award. He also won the Hong Kong CreateSmart Young Design Talent Award in 2009, and was one of the awardees in the Secretary for Home Affairs’ Commendation Scheme in 2019. Currently living in Hong Kong and engaging in independent design projects.



「等待椅」設計師
“Queuer Seat” Designer
梁嘉慧
Eva Leung

畢業於香港理工大學產品設計，現於 openground 工作，活躍於策劃、設計展覽活動。

曾於 openground 策劃 #CITY、Neighbour Maker 展覽及一系列活動，並協助 openground 統籌展覽活動。積極參與社區項目，如賽馬會「創不同」社會創新實驗室、香港公共圖書館「小書豆的尋寶歷奇」。實習期間，與長友大輔（日本）和詹妮妮（台灣）合力設計的家具獲2016年台灣宜蘭椅國際設計大賞銀獎。

After her graduation from the Hong Kong Polytechnic University with a BA in Product Design, Eva Leung is now working in openground, active in designing and curating exhibition events.

While working in openground, she has organised #CITY, Neighbour Maker Exhibition and a series of activities, as well as assisting openground in coordinating various exhibition events. She is also keen to participate in a number of social design projects, such as the Jockey Club Make a Difference Social Lab and the Hong Kong Public Libraries’ “Pick-a-Booket” project. During her internship, Leung joined hands with Daisuke Nagatomo from Japan and Minnie Jan from Taiwan in designing a furniture item, which garnered the Silver Prize at the Yilan Chair International Design Award in 2016.



「觀眾椅」設計師
“Viewer Seat” Designer
黎俊亨
Ivan Lai

2016年畢業於香港理工大學，主修環境及室內設計，曾任室內設計師數年，現投身傢俬設計。

有了室內及傢俬設計經驗，黎氏更擅長處理細節。他尤好具機動性的形態和物料性 (materiality)，重視使用者與空間／家具的互動體驗，特別是與材料的互動。他認為，沒有用家的產品是沒有生命的。產品能配合空間和人性的運用，發揮不同的可能性，才有其真正意義。黎氏亦喜歡循環再造木製品，產品為他帶來香港理工大學設計學院的垂青。2014年獲邀參加「藝綻公園」項目，畢業後受校方邀請，在賽馬會創新樓建造數個休閒空間、展覽和傢俬。他的作品善用回收材料，並由他親手製作。黎氏認為設計師須了解及發揮材料的可能性。

Ivan Lai graduated from the Hong Kong Polytechnic University (PolyU) in 2016 majoring in environment and interior design.

After working as an interior designer for several years, he now concentrates his energies on furniture design. His background in interior and furniture design has made him more attentive to details. He is particularly interested in dynamic forms and materiality, which explains why he values the interactive experience between users, space and furniture – especially how they interact with the materials. He believes that a product without users is lifeless; a product is meaningful only if it can merge with space, interact with users, and show its possibilities. His fondness for woodwork also brought him several invitations from the PolyU's School of Design. In 2014, he was invited to participate in the ArtAlive@Park project; and after graduation, he was invited again to work on multiple projects for the Jockey Club Innovation Tower, including leisure space, exhibitions and some furniture. Those pieces are mostly made by him, using pallet wood and other recycled materials. Lai believes that designers should understand the materials thoroughly in order to put them to good use.



「講者椅」設計師
STAGE Designer
李朗賢
Brian Lee

KaCaMa Design Lab設計師，熱衷表演藝術、設計及木工製作，亦參與流行文化的媒體製作。

致力把各方面經驗融入他的設計，在不同的創作裡展現跨文化的可能性。

在過去的設計及工作經驗，「流動」經常出現，漸漸成了「好拍檔」。機緣巧合下，他常常探索「流動」的可能性；從流動舞台、流動衣櫃，到各種街頭可能性，都成為他的設計動力。

Working in KaCaMa Design Lab as a designer, Brian Lee is passionate about performing arts, design and carpentry. He is actively involved with media productions in the pop culture scene.

Always striving to integrate varied experiences into his designs, he continues to explore cross-cultural possibilities with different creations.

Lee's work is characterised by “mobility” which has gradually become his “good partner”. He is keen to explore the possibilities of mobility in different circumstances, from mobile stage to mobile wardrobe. All the possibilities found on the street have become the driving force for his designs.



《藝術，請坐》概念 / 策劃
“Take a Seat” Concept and Curation
KALOS Productions HK



《時間的香味》編舞
“The Scent of Time” Choreographer
徐奕婕
Ivvy Tsui Yik-chit

「『點』相連成『線』，『線』相連成『面』」
佳作相連則相輔相成，成就更廣闊的平台，讓創意無限延伸。

KALOS Productions (香港) 於2014年成立，扎根香港，積極從事藝術管理和製作。我們與香港和世界各地的藝術家、製作人和團體合作，致力創造協同作用，並創建合適的平台，推動創意發展。我們持續在以下範疇精益求精：

A – Artists 藝術家

支持資源有限的獨立藝術家，與他們密切合作，在他們開展藝術旅程的過程中，建立長遠的互信關係。

C – Connection 連繫

建立專業的人際網絡，積極將人才與合適機遇配對。

E – Event 活動

統籌表演藝術項目和製作節慶活動，為本地和國際合作伙伴之間架起交流溝通的橋樑。

“Dots create Lines, Lines create Planes” – we work collectively to create synergy and a bigger platform for creativity to grow.

KALOS Productions (HK), founded in 2014 and based in Hong Kong, is a dynamic practice in arts management and producing. We have been working collectively with artists, producers and organisations in Hong Kong and internationally, to create synergy and a platform for creativity to grow. We continue to ace our work in:

A – Artists

Supporting and working closely with independent artists who are struggling with limited resources, in order to build trust and long-term relationships along the way.

C – Connection

Building professional networks as a super-connector to match people and opportunities.

E – Event

Coordinating performing arts projects and producing festival events, so as to build bridges between local and international partners.

徐奕婕相信每個人都有跳舞天賦。

她相信因緣際會，且努力實踐，欣賞生活的多元美態，愛分享日常點滴，希望以形體和舞蹈藝術探索生活、連結社區。

她曾在愛沙尼亞、瑞典及加拿大的咖啡室、書店和圖書館，演出其自傳作品《圈圈》(2012)，更憑此作在2018年入選斯德哥爾摩藝穗節的「藝穗節之選」。

同年，她參與於倫敦舉行的中國變奏藝術節，在南岸中心演出《習慣了習慣》(2017)。

2015年榮獲香港藝術發展獎藝術新秀獎（舞蹈）後，多次獲邀創作。編舞作品包括由香港藝術節及康樂及文化事務署委約的《睡蓮》(2017)、《牽牛花》(2016)、《乾花》(2015) 及《雞蛋花》(2015)等，以花為主題探討生命的力量。

除了參與由西九文化區舉辦的國際創意交流計劃外，亦參加多個交流項目和共創實驗，積極建立聯繫，讓自己在無盡的旅途走得更遠。

Ivvy Tsui believes that everyone has an innate ability to dance.

Through encounters and experimentation, by embracing the beauty of diversity and sharing stories in everyday settings, she aspires to use movement and dance to explore life and connect with the community.

In 2018, her biographical piece *QuanQuan* (2012), which she has performed in cafe-bookstores and libraries in Estonia, Sweden, and Canada, was recognised as Pick of the Fringe at the Stockholm Fringe Awards.

In the same year, her durational happening *Used to Mud* (2017) was presented at the Southbank Centre, London as part of the China Changing Festival.

After receiving the Award for Young Artist (Dance) at the 2015 Hong Kong Arts Development Awards, Tsui was offered a number of creative opportunities. Her choreographic works include *Water Lilies* (2017) commissioned by Hong Kong Arts Festival and Leisure and Cultural Services Department, *Morning Glory* (2016), *Dehydrated Flower* (2015), *Frangipani* (2015), a floral series about the energy of life.

In addition to taking part in Creative Meeting Point invited by West Kowloon Cultural District, Tsui has also participated in a few other exchange programmes and research laboratories to further her never-ending process of building connections.



《時間的香味》演出
“The Scent of Time” Performer

何嘉露
Carrol Ho

獨立舞蹈製作人兼自由身舞者。

2009年畢業於香港演藝學院，主修中國舞，副修舞蹈教育，曾在各大藝術節和舞蹈團擔任藝術行政人員和經理，包括康樂及文化事務署藝術節辦事處及城市當代舞蹈團。

在倫敦取得文化、政策及管理碩士學位後，自2014年成為獨立製作人，一直積極為獨立藝術家籌辦表演，並負責統籌香港、廣州、維也納和愛丁堡等地的藝術節活動，以及蒙特利爾、倫敦、塔林、橫濱、北京、台灣和布里斯班等地的巡迴演出；近年主力製作舞蹈電影、出版物，並策劃新的藝術項目。何氏熱衷於發掘和推動具發展潛力的巡演項目，並致力尋求本地及國際合作和聯合製作的機會。

An independent dance producer and freelance dancer.

Since her graduation from the Hong Kong Academy for Performing Arts in 2009 with a major in Chinese dance and minor in dance education, Carrol Ho has been working as an arts administrator and manager in several festivals and dance companies, such as the Festivals Office of the Leisure and Cultural Services Department and City Contemporary Dance Company.

After obtaining her Master's degree in Culture, Policy and Management in London, she became an independent producer, and has been actively producing performances for independent artists, coordinating events for festivals in Hong Kong, Guangzhou, Vienna and Edinburgh, touring dance productions in Montreal, London, Tallinn, Yokohama, Beijing, Taiwan and Brisbane, as well as producing dance films, publications and curating new art projects. She is keen on exploring and facilitating potential touring, collaborating and co-producing opportunities locally and internationally.



《椅中「樂」靈》演出
“The Phantoms” Performers

腔棘
Coelacanth

一隊三人民族樂器 / 世界音樂組合。常用樂器包括澳洲吹管 (didgeridoo)、口弦、手碟 (handpan) 等世界民族樂器。

腔棘 Coelacanth 由駱正男及林煒陽於2015年成立，好友孔令智於2020年加入成為第三名成員。最初在街頭表演，及後隨緣，到過劇場、學校、社區和藝術節，與不同表現媒介的創作人碰撞、交流，發展出多元、具即興性的聲音特質。

腔棘魚——被誤以為絕種，其實一直在海中存活四億年的活化石。腔棘的音樂恰如其名：民族音樂非常古老，好像已消亡，但仍然存在，努力訴說古老的故事。腔棘希望他們的音樂能如腔棘魚一樣見證進化，向內在進發，得到快樂。

Coelacanth is an ethnic instruments/world music trio which performs with didgeridoo, mouth harp and handpan, etc on the streets.

Founded by Felix Lok and Victor Lam in 2015, they became a trio in 2020 after their friend Travis Hung joined in. The group started off by busking and began to appear in theatre plays, workshops, sharing and art jamming sessions later on. Over the years they have developed an interactive and improvised performing style of their own.

The name “Coelacanth” is inspired by an ancient order of fish of the same name, which was believed to be extinct but has actually survived to this day after 400 million years. The group's nature is similar to the order of the species: the ethnic music they love is considered obscure and non-existent, yet in reality it is still an active medium telling ancient stories and wisdom. Coelacanth hopes that their music can witness evolution as the coelacanth fish did, evoking true happiness from within.



《坐低就唱》演出
"Sit and Sing" Performer
陳志江@一才鑼鼓
Kong Chan
@The Gong Strikes One

自小隨父親習粵曲，並習笛子、胡琴。

2010年畢業於香港演藝學院中國戲曲課程，主修伴奏。2014—17年間，曾為香港中文大學戲曲資料中心主辦的「民初粵樂探微」講座音樂會系列重構及演奏早期樂譜。

陳氏於2012年創辦一才鑼鼓，以音樂會、說唱、劇場等形式呈現戲曲的音樂感與戲劇感，首個劇場作品《俺，武松》(2017) 以無唱唸的獨腳戲，探索戲曲形體與音樂的極致。經常獲邀為特定活動及地點編撰南音，其中與非物質文化遺產辦事處合作的「南音遊記」更為香港各區撰寫南音新曲，並於該區特色地點演出。最近獲香港藝術發展局「Arts Go Digital 藝術數碼平台計劃」支持，製作網上音樂庫「香港微音樂」。

Kong Chan started learning Cantonese operatic songs from his father as well as Chinese flutes and strings at a young age.

He graduated from the Hong Kong Academy for Performing Arts in 2010, majoring in music accompaniment for Cantonese opera. Between 2014 and 2017, he reconstructed and performed early music scores for the lecture-concert series, Interpreting Early Cantonese Music, presented by the Chinese Opera Information Centre of the Chinese University of Hong Kong.

In 2012, he founded The Gong Strikes One. The group embraces various performance settings, such as concerts, storytelling concerts, theatre and improvisation, creating original works that preserve the musicality and theatricality of traditional Chinese theatre. Its debut theatre work, *I, Wu Song* (2017) is a one-man Chinese opera with no words, which sets out to explore the very essence of operatic movements and music. The group is also known for writing site/occasion-specific Cantonese narrative songs; one of its major projects, *Singing Nanyin as We Go*, presented by the Intangible Cultural Heritage Office, tours the city with original lyrics specifically written for each district. Recently, supported by the Hong Kong Arts Development Council's "Arts Go Digital Platform Scheme", the group has launched the online music library, *Hong Kong Music Miniatures*.



音響設計
Sound Design
仔田 (黎智勇)
Martin Lai

畢業於香港演藝學院，主修音響設計及音樂錄音。

在學期間曾兩度獲頒成龍獎學基金，畢業後曾擔任香港電台錄音師，現為香港作曲家及作詞家協會會員。黎氏憑中英劇團《復仇者傳聞之驚天謀變反擊戰》獲香港戲劇協會頒發第二十五屆香港舞台劇獎最佳音響設計，並提名最佳配樂。2010年為香港電台7.1聲道廣播劇《毒戒》設計音響及混音，獲New York Festivals頒發「Craft and Technique – Best Editing」。2018年為電影《非同凡響》配樂。自2005年成立Marsical Label，主力音樂、音響及錄像等製作。近年擔任香港藝術節大會音響工程師，並在香港演藝學院、香港教育大學任兼職導師。

Martin Lai is a graduate of the Hong Kong Academy for Performing Arts (HKAPA), majoring in sound design and music recording.

Awarded the Jackie Chan Charitable Foundation Scholarship twice during his studies, he worked as a sound engineer at Radio Television Hong Kong (RTHK) after graduation and is currently a member of the Composers and Authors Society of Hong Kong Limited. Lai was given Best Sound Design and nominated for Best Soundtrack at the 25th Hong Kong Drama Awards for Chung Ying Theatre Company's *The Revenge of Local Heroes*. In 2010, his sound design and mixing for an anti-drug radio drama on RTHK Channel 7.1 won the Craft and Technique – Best Editing award at New York Festivals. In addition, he was responsible for the soundtrack of the movie *Distinction* in 2018. In recent years, he has also served as sound engineer at Hong Kong Arts Festival. In 2005, he founded Marsical Label, a company committed to producing music, sound and video. He is now a part-time tutor at HKAPA and the Education University of Hong Kong.



服裝設計
Costume Designer

陳寶玲
Pauline Chan

香港土生土長。香港理工大學設計系畢業後，遠赴英國倫敦藝術大學攻讀時裝設計，主修女裝設計，並以優秀成績畢業。

留英期間，曾在倫敦高級訂造時裝街 (Beauchamp Place) 工作，為Preen等設計師品牌擔任助手；亦曾在倫敦時裝節、巴黎時裝節工作。現自組工作室，與各大品牌及藝團的合作包括 Brinks、Chanel、Cartier；香港青年藝術協會、香港舞蹈團、香港歌劇院等，參與關於時裝和藝術的項目。

Pauline Chan was born and raised in Hong Kong. She graduated from the Hong Kong Polytechnic University in 2000 and University of the Arts London in 2006, where she received a Bachelor of Fashion Design and Technology in Womenswear.

She has accumulated extensive experience in fashion design, textile manipulation, marketing and trend scouting from renowned companies, such as designer label Preen, Haute Couture house (Beauchamp Place, London); London Fashion Week and Paris Fashion Week.

Currently she runs her own company in Hong Kong, mainly working on design and production for diverse fashion brands and art groups, including Brinks, Chanel, Cartier; Hong Kong Youth Arts Foundation, Hong Kong Dance Company, Opera Hong Kong, to name a few.



燈光設計
Lighting Design

賴詠珊
Bie Lai

畢業於香港演藝學院，主修舞台燈光設計。

曾參與多個舞蹈藝術節，擔任燈光設計及技術統籌，包括香港比舞2020、橫濱國際表演藝術會2020、愛丁堡藝穗節2019、布里斯班當代舞蹈節2019、斯德哥爾摩藝穗節2018、衛武營開幕季台灣舞蹈平台2018。

燈光設計作品包括：前進進戲劇工作坊《2021 誰殺了大象》、香港藝術節賽馬會當代舞蹈平台十周年《煉金》、台灣演摩莎劇團《在新的一天，我們繼續往理想前進》、香港演藝學院《飛吧！臨流鳥，飛吧！》(2019 台灣廣藝廳黑盒子藝術節)、天台製作《復仇變奏曲》及《不是女僕》、同流《拚死為出位》、香港小交響樂團《藍月夜》、香港舞蹈團「八樓平台」《一彈指頃》、香港話劇團《順風·送水》等。

Bie Lai holds a BFA in Lighting Design from the Hong Kong Academy for Performing Arts, majoring in stage lighting design.

She has participated in various arts festivals, including Hong Kong Dance Exchange 2020, TPAM 2020 (International Performing Arts Meeting in Yokohama), Edinburgh Festival Fringe 2019, Supercell 2019: Festival of Contemporary Dance Brisbane, Gothenburg Fringe Festival 2018, Stockholm Fringe Festival 2018 and WeiWuying Taiwan Dance Platform 2018.

Her theatre works include *Who Killed the Elephant* (On & On Theatre Workshop), *Hermetic Diode* (Hong Kong Jockey Club Contemporary Dance Series 10th Anniversary), *On a New Day* (Performosa Theatre, Taiwan), *The Myth of Archaeology Birds* (The Hong Kong Academy for Performing Arts), *The Furies Variations* and *Not The Maids* (Rooftop Productions), *Stones in His Pockets* (We Draman Group), *Transfigured Night* (Hong Kong Sinfonietta), *In An Instant* (Hong Kong Dance Company) and *Invisible Men* (Hong Kong Repertory Theatre).

場地規則 House Rules

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，節目進行時嚴禁拍照、錄音或錄影，謝幕時則可在不影響其他觀眾的情況下拍照留念。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 when the performance is in progress while photo-taking without affecting others is allowed at curtain calls. Eating or drinking is not permitted in the auditorium. Thank you for your co-operation.

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