

NVAF

新視野藝術節
NEW VISION
ARTS FESTIVAL

CONVOI
EXCEPTIONNEL
/ JON R. SKULBERG

KALDS
PRODUCTIONS

拾憶遊

Moving
a memory

© Production stills by Louise Herrche Serup

18-19.11 (四 Thu - 五 Fri) 8pm

20-21.11 (六 Sat - 日 Sun) 3pm, 8pm

葵青劇院排演室

Rehearsal Room, Kwai Tsing Theatre

節目包括現場演出及展覽，全長約1小時，不設中場休息

Programme includes live performance and exhibition. Approx 1 hr with no interval

請提前到場，以便安排座位，遲到者將不獲安排入場

Please arrive earlier for seating arrangement. Latecomers will not be admitted

觀眾須脫鞋，並有機會坐在地上，請穿輕便衣服及襪子

Audience members must take off their shoes and may be asked to sit on the floor.

Please dress casually and wear socks

11月18日設演後藝人談

Meet-the-artist session after 18 Nov performance

拾憶遊

Moving a memory

史構堡 | 盤彥榮

Jon R. Skulberg | Wayson Poon

解鎖另一時空的密碼

在體育館裡，運動項目順著時間表發生，身體隨著要求而躍動，種種情緒油然而生——這個空間，充滿恐懼、喜悅，還有潛在的自由。

香港、北歐聯合製作的《拾憶遊》(現場演出+展覽)針對體育館和其他教育場所。當中，身體被訓練、被衝擊、被約束。人們的經驗與回憶，成為北歐創意團隊 Convoi Exceptionnel 的創作素材。

來到新視野藝術節，《拾憶遊》移師舞蹈室舉行。請你走進去，感受腳板接觸地板，期待「熟悉」與「未知」擦出的火花。在北歐體育館裡綻放的詩意與意象，即將在我們這邊的舞蹈室呈現。

「在北歐，體育館作為建築物，標誌著健美的體態以至公共衛生的完善。我們試圖挑戰這個空間的權威，賦予詩化的語彙。有別於體育館，葵青劇院的舞蹈室正好讓我們為作品發掘全新的面向……」

——舞台導演史構堡、編舞盤彥榮



A breathing space

Gymnasiums involve scheduled exercises and body movements that activate a wide range of emotions – a space charged with fear, joy and potential freedom.

Moving a memory, a Hong Kong–Nordic co-production, is a performance plus exhibition created for gymnasiums and other physical learning spaces. Convoi Exceptionnel explores experiences and memories connected with these spaces where our bodies are trained, challenged and disciplined.

For New Vision the production will take place in a dance studio. Walk inside, sense your feet on the floor, and get yourself ready for encounters between the known and the unknown. A chance to explore the poetic and atmospheric imagery first crafted in a Nordic gymnasium which now unfolds in a dance studio in Hong Kong.

“In the Nordics, the gymnasium is a symbol of physical fitness and an architectural manifestation of public health. We challenged the space’s authority and gave it a poetic language. The studio at Kwai Tsing Theatre allows us to unearth yet a new dimension in *Moving a memory* that the gymnasium cannot offer...”

– Stage director Jon R. Skulberg and dance artist Wayson Poon

「一次獨特的文化體驗，足夠你開心一整天！讓人輕省的一片樂土，提醒我們：不要忘了，生活還有另一面向」

“*Moving a memory* is truly a peculiar cultural experience that makes your day. A meditative oasis that reminds us of another dimension of life that we all too often forget to be in touch with”

★★★★★ – cphculture.dk

「盤彥榮的編舞夢幻俏皮，暫時抹去了地心引力；葉破讓人沉澱的柔和樂聲也幫了一把」

“Wayson Poon’s dreamy and playful choreography removes for a while the force of gravity, well helped along the way by Paul Yip’s meditative composition and soft soundscape”

– den4vaeg.dk



北歐製作平台 Convoi Exceptionnel 成立於2016年，由居於丹麥的挪威舞台導演／設計師**史構堡**創辦，經常以身體、聲音和燈光為組件，構作令人回味的意象。Convoi Exceptionnel 就如巨型貨物，或是公路上大型貨車的標誌——提醒人們注意特定的重量與內容；它又是個特殊傳輸系統，盛載著神祕的、令人痛苦惶惑的，還有擁抱希望的可能。

作品的骨幹由 Convoi Exceptionnel、編舞家／舞者**盤彥榮**、視覺藝術家邁肯·賓迪、作曲家／樂手**葉破**攜手砌成。除了盤彥榮，還有盧敬榮與李沛和在台上一同起舞。

盤彥榮的創作源自「氣」及道家哲學，作品圍繞佛語「色即是空，空即是色」，編舞語言中透現一種清澈的簡約主義。

邁肯·賓迪的雕塑和裝置作品融合強烈色彩、手工技藝，以及鎖鏈、繩索和柔軟材料等多種物質，風格介乎 Gucci 和家得寶之間，展現有趣的階級分野。她把大家都熟悉的物件轉化，讓我們的好奇心和記憶得以交匯。

葉破的音樂受到日本和西藏風格啟發，帶有穩定的頻率和振動，可在聽者的身體內引起共鳴。

教育空間三部曲

Convoi Exceptionnel 的《拾憶遊》是三部曲的序章，是一系列處於觀眾視線水平的環境藝術作品，讓觀眾在日常生活場景中體驗濃厚氛圍，遠離尋常的藝術領域。Convoi Exceptionnel 探究三個不同空間——體育館、游泳池和課室，試圖挑戰這些教育場所的文化規條。

Convoi Exceptionnel is a Nordic production platform founded by **Jon R. Skulberg** in 2016. Skulberg is a Norwegian stage director and set designer living in Denmark. The company creates evocative imagery with body, sound, and light as components. Convoi Exceptionnel is like big cargoes, or the sign found on large highway trucks – a reminder to pay attention to particular weights and contents. It is also a transport system for the enigmatic, pain, the anxious, and the possibility of hope.

The arc of the work is drawn up by Convoi Exceptionnel, choreographer and dancer **Wayson Poon**, visual artist **Maiken Bent**, and composer and musician **Paul Yip**. On stage, together with **Wayson Poon** are dancers **Kingsan Lo** and **Paul Lee Pui-wo**.

Wayson Poon's practice is rooted in “qi” and Taoism. His work centres around the mantra “Reality is empty, emptiness is real,” which inspires a clear minimalism in his choreographic language.

Maiken Bent's sculptures and installations are characterised by the composition of strong colours, craftsmanship and a rough mix of chains, ropes, and soft materials. Her work exists somewhere between Gucci and The Home Depot, creating an interesting play of hierarchy. Our curiosity and memories cross paths through her transformation of recognisable objects.

Paul Yip's Japanese and Tibetan-inspired soundscape has stable frequencies and vibrations inducing physical resonance in the body of everyone present.

Trilogy for Educational Spaces

Moving a memory is the first piece in a trilogy by Convoi Exceptionnel – a site-specific trilogy meeting the audience at eye level; richly atmospheric experiences in the setting of everyday life, away from the usual terrains of art. Convoi Exceptionnel investigates three different spaces – gymnasium, swimming pool, and classroom. The performances challenge the cultural codes of educational spaces.

概念 / 空間 / 舞台導演

Concept / Space / Stage Direction

史構堡 Jon R. Skulberg

編舞

Choreography

盤彥榮 Wayson Poon

裝置

Installation

邁肯·賓迪 Maiken Bent

作曲 / 現場音樂

Composition / Live Music

葉破 Paul Yip

舞者

Dancers

盤彥榮、李沛和、盧敬榮

連妮迪·基斯登遜 (丹麥版本)

Wayson Poon, Paul Lee Pui-wo, Kingsan Lo

Linette Stamp Christensen

(Denmark Edition)

戲劇構作

Dramaturge

艾斯迪·賀姆 Astrid Hansen Holm

創作監製

Creative Producers

連尼·班格·漢寧遜

Lene Bang Henningsen

何嘉露 Carrol Ho

巡演經理

Tour Manager

斯哲·阿格域 Sigrid Aakvik

製作經理

Production Manager

黃穎敏 Liza Wong



Convoi Exceptionnel is supported by Danish Arts Foundation

Moving a memory is supported by Danish Arts Foundation, Arts Council Norway, Nordic Culture Foundation, Nordic Council of Ministers, Wilhelm Hansen Foundation, and the City of Aarhus

讓身與心，回家

願良

Coming Home in Body and Mind Elbe Lau



「你今天好嗎？」
「好的，謝謝。」

對於自己的好與不好，我們其實「知道」多少？

這個「知道」，即是身心靈界別經常提及的「覺知」，意指日常行住坐臥，時刻清晰知道自己在做甚麼，活在當下，了了分明。

作為《拾憶遊》的編舞，盤彥樂 (Wayson) 創作排練時，每次見到舞者都會問：「你今天身體狀況好嗎？」提醒對方收攝心神，回到內在。他又會請舞者抽一張另類塔羅牌，隨機給對方一點小提示：你今天要「相信」、「放空」，或者，你今天要「有愛」。

“How are you today?”
“I’m well. Thank you.”

How much do we truly “know” how well we are?

“Knowing” in bodywork and movement parlance is “awareness”, implying that in conducting such mundane activities as walking, sitting or lying down, we are mindful of every moment.

During every creative rehearsal for *Moving a memory*, choreographer Wayson Poon asked his dancers how they were doing, reminding them constantly to ease their minds and revert to their inner selves. He also invited them to pick a card, dispensing such advice for the day as “believing”, “letting go” or “loving”.



「相信」的力量

The power of “belief”

「作為編舞，我絕對相信我的舞者。」這句話，平日語調輕柔的 Wayson 說得份外有勁，深信創作伙伴有充足經驗演繹咭上的字詞。有別於芭蕾舞等反複操練既定的舞步，Wayson 讓舞者自由舒坦地郁動身體，好讓他們進入演出狀態。

《拾憶遊》卻不該被稱為演出：觀眾並非來欣賞舞技，而是感受舞者「修於內而形於外」的存在感，又或者是能量的交流。舞者致力展示身心合一的專注，這份專注卻不是拚命擠出來的，而是持續排練形成的身體記憶，把自己最純粹的狀態，帶到表演場地與觀眾分享。因著疫情，團隊磨合的時間多了，正好深化了這種內修的工夫。靜觀音療師葉破的「聲頻沐浴」，在《拾憶遊》裡扮演重要角色。

“As a choreographer, I trust my dancers completely.” The normally soft-spoken Wayson is emphatic, utterly assured that his creative partners can interpret their card. In contrast to repetitive motion in ballet or other dance genres, Wayson lets his dancers move with comfort and ease as they enter the requisite state of mind in preparation for performance.

In fact, *Moving a memory* should not fall under the category of “performance”: audience members enter the space not to behold technical feats, but to feel the flow of energy from dancers’ movement expression emanating from within. Dancers focus on uniting body and mind not out of forceful will but as an extension of corporeal memory through sustained practice, bringing forth their essence to the performance venue before the audience. Because of the COVID pandemic, the entire team have the luxury of time, thus deepening their work as they delve into themselves. Soundscape therapist Paul Yip’s “sonic bath” also plays an important role in this work.

「你是一顆水晶」

You are a piece of crystal

Wayson 編舞參照了 somatics 身意內導方法，主張由內在的感覺帶動外在的動作，拒絕人工堆砌或裝腔作勢的「表演」。當然，藝術創作始終需要考量美感。Wayson 叫舞者把自己想像為一顆一顆的水晶，珍貴的，獨特的，散發著光芒，還有療癒人心的力量。

除了抽象的能量交流，以體育館為主題的《拾憶遊》也有具體的信息，是「北歐教育場所三部曲」（其餘分別是游泳池和課室）的起始篇。數年前，挪威藝術家史構堡 (Jon R. Skulberg) 在香港與 Wayson 結緣，其後決定合作，一同去 Jon 的家鄉，借用他童年時小學的體育館初演《拾憶遊》，過程中泛起既苦又甜的回憶。在北歐，體育館被用來灌輸各式各樣的道德觀，為「健康」豎立集體標準，訓練人民達標。《拾憶遊》(香港版) 移師至劇場的排演室，Wayson 也憶及他與舞蹈的愛恨關係：「習舞時被訓斥這個動作不許做，那個又做得不夠好！」教育場所審定的標準，為何大眾就要跟隨呢？這是創作團隊試圖探索的。

Wayson turns to the somatic method emphasising internal physical perception and experience, rejecting those artificial or pompous movements in “performance”. Artistic creation is dependent on aesthetics. Wayson asks each of his dancers to visualise himself as a piece of crystal, precious and unique, emanating light and having the power to heal people’s hearts and minds.

Apart from ethereal flow of energy, the tangible message in *Moving a memory* involves the gymnasium. This is the first of a Nordic trilogy based on educational sites (others involve a swimming pool and a classroom). A few years ago, when Norwegian artist Jon R. Skulberg met Hong Kong’s Wayson Poon and decided to collaborate, they travelled to Jon’s hometown to present *Moving a memory* in his primary school gymnasium, where bitter and sweet memories resurfaced. In Nordic countries, the gymnasium is a place to uphold moral aptitude, where common standards on the topic of “health” are established. *Moving a memory* (Hong Kong edition) migrates from a gymnasium to a rehearsal room, which also triggers memories of Wayson’s love-hate relationship with dance: “When I was studying, teachers would prohibit me to make certain movements, or they’d criticise a pose that wasn’t good enough!” Why is the public obliged to adhere to the edicts proclaimed by educational establishments? This is a question the creative team is keen to explore.

溫柔地說堅定的話

Gentle yet determined

探索的策略是——慢。體育館引發的聯想大概有：汗水、速度、爭勝、征服，感覺很雄性；《拾憶遊》則嘗試以柔制剛，節奏緩慢，滿有詩意，質感較為女性。這種「陰陽」的體現，Wayson 強調是萬物的本質所在。另外，人在香港，停下來休息彷彿就是不守本分，竟沾上了罪疚感。社會走得越來越快，藝術家認為更加應該放慢步伐，沉澱下來。

慢，也是舞者「修於內」的先決條件，把注意力從外界拉回來，才能聆聽到自己裡面的聲音，再以身體去回應。Wayson 和 Jon 異口同聲指出「看著 look at」與「看透 look through」的分別：「演出場地放了數件裝置，舞者在它周圍起舞，重拾昔日在體育館裡的記憶。但舞者不只是看著它，而是看透它，神態是完全不同的！」除了上面提及的水晶，Jon 要求舞者想像自己就是藝術品，是舞台布置的一部分，更從 Robert Irwin 的著作《Seeing is Forgetting the Name of the Thing One Sees》擷取靈感，強調放空，可以讓我們看得更深更遠。

The strategy for exploration is to take it slow. Vocabulary associated with the gymnasium include sweat, speed, competition, triumph – all masculine sentiments. *Moving a memory* attempts to overcome rigidity with softness, slowing down the tempo, adding a sense of poetry that is associated with feminine sensibilities. The resulting yin-yang duality, according to Wayson, is the essence of all creatures and things. Besides, when Hong Kong people stop to take a break, they feel such pangs of guilt, as if they have failed to toe the city’s party line. Society is spiralling faster and faster, but artists are convinced that we should slow our pace even more, taking the time to observe the sediments as they slowly drift to the bottom.

To move slowly is a prerequisite for dancers as they turn their focus within, drawing their attention inward from the external world, responding to an inner voice. Wayson and Jon both point out the difference between “looking at” and “looking through”: “A few pieces of installation are placed in the venue. Dancers move around them, reliving memories of their past in the gymnasium. But they are looking not just at these installations but through them. That’s a completely different mindset!” Apart from the analogy of crystals, Jon asks the dancers to imagine themselves as artworks comprising the installation. He also takes inspiration from Robert Irwin’s *Seeing is Forgetting the Name of the Thing One Sees*, emphasising the importance of letting go, thus allowing us to set our sights further away and deeper into any object.



沒有學到更多，卻能放下更多

We didn't learn much more,
but have let go much more

詰問，是當代藝術的核心要素。在資訊過剩的當下，《拾憶遊》不會拋出過多信息，盡量化繁為簡。藝術家邀請現場觀眾一同去走 inner journey，好好休息，好好呼吸，聆聽身體的需要。這裡，你沒有任務，毋須去理解任何事，只需要 100% 去經驗和感受。「從北歐回到香港，我想好好招待我的『客人』」，Wayson 會先請觀眾在入場前脫鞋，像回到家一樣，卸下肩上的擔子，做自己。

跟 Wayson 一樣，Jon 十分信任他的觀眾。「演出過後，希望觀眾可以睡一晚好覺，那是很寶貴的。」其實，我們每個人都可以是一顆水晶，儘管各有瑕疵，卻無損它的璀璨與美麗。

Questioning is a core issue in contemporary art. In a world where we are bombarded with information, *Moving a memory* does not overstimulate but aims to simplify complexity. Artists invite the audience to embark on an inner journey, taking a well-deserved break as they inhale deeply and listen to their bodies. Here, you have no tasks to fulfil or subjects to master; you only need to experience and feel 100%. “Returning from the Nordic region to Hong Kong, I want to treat my ‘guests’ well.” Greeting his audience, Wayson requests that they remove their shoes, just like returning home, releasing the weights on their shoulders to become themselves.

Just like Wayson, Jon trusts his audience implicitly. “After the performance, I hope the audience will enjoy a good night’s sleep. That is precious.” In fact, each of us is a piece of crystal. Although none of us is perfect, each person is vibrant and beautiful.

為何來到「新視野」？

Coming to “New Vision”

Jon 成立的北歐創意團隊名為 Convoi Exceptionnel (特殊運輸系統)，意即公路上超出一般大小的巨型貨櫃車，形狀不一，像極了表演藝術的多元個性；當中運載著神秘的、謎一樣的東西，包括各種情感如痛苦，也有希望。

Jon R. Skulberg’s Convoi Exceptionnel is a production platform taking its inspiration from trucks and lorries in different shapes along a highway, much like the diversity in the performing arts. A convoy can carry all sorts of mysterious objects, including a myriad of feelings such as pain and bitterness, but it can also convey hope.

Translated by Joanna Lee

創作及製作團隊

Creative and Production Team



© Matthew Pitchford

概念 / 空間 / 舞台導演

Concept / Space / Stage Direction

史構堡

Jon R. Skulberg

生於1985年，扎根哥本哈根的挪威藝術家。史構堡在挪威戲劇學院、奧爾胡斯大學戲劇學院(劇場構作)修讀舞台美學，現擔任舞台導演、編舞家和舞台設計師。2016年創立製作公司 Convoi Exceptionnel，專研戲劇、歌劇、舞蹈與裝置藝術之間的跨領域、空間 / 身體關係。

曾在丹麥「無形旅舍」擔任駐團藝術家及舞台導演，參與多部歌劇製作，包括《帕西法爾》(波蘭波茲南劇院，2013)、《黎恩濟·起與跌》(拉脫維亞國家歌劇院，2014)、《拉赫曼尼諾夫夫人傳》及《蝴蝶夫人》(比利時皇家鑄幣局劇院，2015/17)。2018年，與克絲汀·迪霍姆一同把 Björk 的唱片《夜來香》化為歌劇，在德國曼海姆邦立劇院上演。

除了與「無形旅舍」的合作，史構堡是 JULI/JON 編舞二人組的成員。作品曾在多地展演，包括奧斯陸、哥本哈根、布魯塞爾、布里斯班、奧爾胡斯、馬爾默、哥德堡、波茲南、里加、柏林、華沙、莫斯科和布拉格。

A Norwegian artist based in Copenhagen, Jon R. Skulberg (b. 1985) studied scenography at the Norwegian Theatre Academy and Institute of Dramaturgy, Aarhus University. Currently he works as a stage director, choreographer and scenographer. In 2016 he founded Convoi Exceptionnel, a production company focusing on interdisciplinarity and spatial-somatic relationships within theatre, opera, dance and installation.

Skulberg has been an associated artist and stage director at Hotel Pro Forma, a Danish performance group, on several opera productions, including *Parsifal* (Poznan Opera, 2013), *Rienzi. Rise and Fall* (Latvian National Opera, 2014), *Rachmaninov Troika* and *Madama Butterfly* (La Monnaie/De Munt, 2015/17). In 2018 he staged in collaboration with Kirsten Dehlholm Björk's album *Vespertine* as an opera at Nationaltheater Mannheim.

Besides his collaborations with Hotel Pro Forma, Skulberg is the second half of JULI/JON, a choreography duo. His works have been performed and exhibited in Oslo, Copenhagen, Brussels, Brisbane, Aarhus, Malmö, Gothenburg, Poznan, Riga, Berlin, Warsaw, Moscow and Prague.

香港當代舞蹈藝術家。2010至2014年移居北京，並成立「身體力行戲劇舞蹈工作室」。

2014起以獨立藝術家身份，在歐洲及亞洲不同地域進行創作、演出、研發及教育工作。其創作從亞洲哲學角度觀察當代社會的實況，以舞蹈及跨媒體的藝術行動打開城市人的生活盲點，從而喚醒人的覺知及提供轉念的可能。代表作品：《夜·奔》、《看，不見(城市)》、《渦》等。

盤氏帶著其身體觀和作品，走訪世界不同地方及舞蹈節巡演，包括：北京現代舞雙週、香港藝術節、Supercell 布里斯班當代舞蹈節、芬蘭月滿舞蹈節、墨爾本藝術節、京都實驗藝術節、首爾國際舞蹈節、廣東現代舞週等。

曾獲2016年香港藝術發展獎舞蹈新秀獎，被提名角逐2018年「香港舞蹈年獎：唐白朗新晉編舞」，並獲得2019年亞洲文化協會獎助金。

A locally-based contemporary dance artist, Wayson Poon moved to Beijing in 2010 where he founded and headed "The Body Acts" dance company until 2014.

Since 2014, he has been an independent artist actively involved in creation, performance, research and development, and education in different countries across Europe and Asia. He dedicates himself to exploring and developing a movement language that is unique to everyone's body.

Guided by "qi" from Taoist scriptures, Liquid Body and 5Rhythms, Poon's movement and works combine Oriental spirit and Western methodology, deciphering the essence of body from different aspects. Among his notable works are *Fleeing by Night*, *in, visible(cities)*, and *Vortex*.

His works have been staged in arts festivals around the world, such as Beijing Dance Festival, Hong Kong Arts Festival, Supercell Festival of Contemporary Dance in Brisbane, Full Moon Dance Festival, Melbourne Festival, Kyoto Experiment, Seoul International Dance Festival, and Guangdong Dance Festival.

He won the Hong Kong Arts Development Award for Young Artist (Dance) in 2016, and was nominated for Tom Brown Emerging Choreographer, Hong Kong Dance Award 2018. He is a recipient of the Asian Cultural Council Fellowship 2019.



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編舞

Choreography

盤彥榮

Wayson Poon



裝置

Installation

邁肯·賓迪

Maiken Bent

邁肯·賓迪生於1980年，經常以看似對立的元素來創作雕塑、裝置：陽剛與陰柔、功能與情感、成品與手作、抽象形態與有形存在。

賓迪扎根於丹麥的沃爾丁堡，2006年畢業於丹麥皇家藝術學院。作品獲丹麥及海外的博物館收藏，包括路易斯安那現代藝術博物館、奧爾胡斯藝術博物館、索勒美術館、奧爾堡現代藝術博物館，以及挪威克里斯蒂安桑美術館。

Danish artist Maiken Bent (b. 1980) creates sculptures and installations that constantly mix seemingly opposing elements: masculine with feminine, functional with emotional, ready-made with handmade objects, and abstract forms with physical presence.

Based in Vordingborg, Denmark, Bent graduated from the Royal Danish Academy of Fine Arts in 2006. Her works are found in the collections of art museums in Denmark and abroad, including Louisiana Museum of Modern Art, ARoS in Aarhus, Sorø Kunstmuseum, KUNSTEN Museum of Modern Art in Aalborg, and SKMU – Sørlandets Kunstmuseum in Norway.



作曲 / 現場音樂

Composition / Live Music

葉破

Paul Yip

IZEN 音樂及藝術總監、Nada Yoga 靜觀音療師，擁有超過十年表演藝術、劇場、舞蹈、電影錄像聲音設計配樂經驗，致力追求聲音美學極致之道。

2008年，葉破赴蒙特利爾研習，至今已舉辦三百多項活動及表演，與世界各地的舞蹈家、音樂家、電影導演和藝術家合作，範疇涉及靈性音樂、電影感聲域、氛圍噪音、簡約鋼琴、抽象電子、DJ、多元樂器演奏等。

葉氏曾獲邀參與挪威北歐藝術節、日本 TPAM 表演藝術節、韓國 BIDAM 舞蹈節、香港 Clockenflap 音樂節、葡萄牙 Boom Festival、匈牙利 Samsara Festival 及深圳 TEDx 等；又曾擔任倫敦奧運會健力士世界紀錄擊樂手、韓國辛恩珠舞蹈團及上海同濟大學的駐留藝術家。曾任錄映太奇的技術監督、連卡佛的音樂專家、Status 的音樂顧問、Cuetone 的音樂總監。邀請他合作的項目及機構包括 MBFW 澳洲奔馳時裝週、韓國 SEOP 舞蹈團、作家素黑、香港藝術節、香港演藝學院、編舞家邢亮、甄子丹主演的電影《怒火》等。

Music-Artistic Director of IZEN / Nada Yoga sound therapist. With over ten years of experience in sound design for performing arts, theatre, dance and film, Paul Yip is committed to pursuing the Aesthetics of Sound.

Ever since his relocation to Montreal in 2008, he has organised over 300 events and performances, collaborating and improvising with dancers, musicians, film directors and artists worldwide on spiritual sound, cinematic soundscape, ambient noise, minimal piano, abstract electronics, DJ-ing, multi-instrument projects.

He has been invited to participate in PGN Nordic Art Festival (Norway), TPAM Performing Arts Festival (Japan), BIDAM Dance Festival (Korea), Hong Kong Clockenflap Music Festival, Boom Festival (Portugal), Samsara Festival (Hungary), TEDxShenzhen. He has also been the gong artist of Guinness World Records at London Olympia, artist-in-residence at Shin Eunju Dance Theatre (Korea) and Tongji University (Shanghai, China).

He has been the technical manager at Videotage, music specialist at Lane Crawford, music consultant of Status and Cuetone. He has made soundtracks for Mercedes-Benz Fashion Week (Australia), SEOP Dance Company (Korea), author Su Hei, Hong Kong Arts Festival, Hong Kong Academy for Performing Arts, choreographer Xing Liang, and Donnie Yen's film *Raging Fire*.



舞者
Dancer
盧敬樂
Kingsan Lo

香港土生土長，2015年畢業於香港演藝學院，主修現代舞，隨後到倫敦現代舞學院修畢舞蹈碩士課程。

現為自由身舞蹈工作者，與本地和海外不同藝術家和舞團合作，包括羅拉·艾里斯 (西班牙)、Clod Ensemble (英國)、Neon Dance (英國)、菲利普·布蘭夏特 (法國)、Panorama Dance Theatre (瑞士)、多空間、邱加希、盤彥樂等。

Born and raised in Hong Kong, Kingsan Lo graduated from the Hong Kong Academy for Performing Arts majoring in contemporary dance in 2015, before completing his Master's degree at the London Contemporary Dance School in 2017.

As a professional dance artist, he has collaborated extensively with local and international artists and dance companies, including Laura Aris (Spain), Clod Ensemble (UK), Neon Dance (UK), Philippe Blanchard (France), Panorama Dance Theatre (Switzerland), Y-Space, Katie Yau and Wayson Poon, to name a few.



舞者
Dancer
李沛和
Paul Lee Pui-wo

李沛和是費登奎斯方法 (Feldenkrais®) 的合資格導師，以及 Jeremy Krauss 方法 (JKA) 的合資格導師和治療師；曾擔任德國 Of Curious Nature 舞團的排練總監 / 助理編舞師，現為客席導師及自由身舞者。

李氏在香港演藝學院修讀青少年課程，師從江芷欣和曾眉等芭蕾舞家。在加拿大國家芭蕾舞學校、鹿特丹舞蹈學院接受培訓後，加入西班牙 IT Dansa 和瑞典哥德堡歌劇院芭蕾舞團，曾在斯泰恩·塞利斯、納丘·杜亞托、依利·基利安、雷蒙·奧拿、亞歷山大·艾克曼、約翰·英格、蒂爾曼·奧唐納等編舞家的作品演出。曾與瑞典安德森舞團和蘇格蘭合奏團合作，在歐洲、上海和甘迺迪表演藝術中心巡演《哥德堡變奏曲：失眠的三元紋理》。

李氏曾為不同機構教授費登奎斯方法，包括丹麥舞蹈劇院、瑞典卡保爾芭蕾舞團、雷根斯堡劇院、德國 Gärtnerplatz Theatre、瑞典斯堪尼舞蹈劇場、瑞典羅丹斯舞蹈團、香港芭蕾舞團等，以及丹麥國家表演藝術學院、香港演藝學院、瑞典皇家芭蕾舞學院等學府。

Paul Lee is a certified practitioner of the Feldenkrais Method® and a Jeremy Krauss Approach (JKA) practitioner and therapist. He has recently been the rehearsal director / assistant choreographer at Of Curious Nature in Bremen, Germany, and is now a guest teacher and freelance dancer.

Lee attended the junior programme at the Hong Kong Academy for Performing Arts (HKAPA) and studied with Melissa Kong and Mei Tsang. He graduated from the National Ballet School in Canada and studied contemporary dance at the Rotterdam Dance Academy before joining IT Dansa in Barcelona and the GöteborgsOperans Balett in Sweden. He has performed in the works of Stijn Celis, Nacho Duato, Jiri Kylian, Ramon Oller, Alexander Ekman, Johan Inger, and Tilman O'Donnell. With Andersson Dance and Scottish Ensemble, he toured around Europe, Shanghai, and the Kennedy Center with *Goldberg Variations – ternary patterns for insomnia*.

He has been teaching Feldenkrais® to Danish Dance Theatre, Cullberg Ballet, Theater Regensburg, Gärtnerplatz Theatre, Skånes Dansteater, Norrdans Dance Company, Hong Kong Ballet, as well as in performing arts institutions such as the Danish National School of Performing Arts, HKAPA, Royal Swedish Ballet School, and more.



創作監製
Creative Producer
何嘉露
Carrol Ho

作為扎根於香港的獨立製作人，何氏深信協同作用的力量。2009年香港演藝學院畢業後，她在藝術節及舞蹈團從事行政工作，其後於2014年成為獨立監製。

在倫敦城市大學取得文化、政策及管理碩士學位後，2017年成立 KALOS Productions HK，自始積極為獨立藝術家籌辦表演，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，並製作舞蹈電影、出版刊物、策劃藝術項目。她非常熱衷於發掘和推動具發展潛力的巡演，並致力尋求本地及國際合作和聯合製作的機會。

A Hong Kong-based independent producer, Carrol Ho believes in the power of synergy. After graduation from the Hong Kong Academy for Performing Arts in 2009, Ho worked as an arts administrator and manager for arts festivals and dance companies, before becoming an independent producer in 2014.

After completing her Master's degree in Culture, Policy and Management at City, University of London, Ho founded KALOS Productions HK in 2017. Ever since, she 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. Her passion is to explore and facilitate potential touring, collaborating and co-producing opportunities locally and internationally.



創作監製
Creative Producer
連尼·班格·漢寧遜
Lene Bang Henningsen

漢寧遜是位富有創意的製作人、積極探索世界的導師，尤其關注如何發揮協作的力量。從2021年8月起出任丹麥國家表演藝術學院的副教授。她一直在位於丹麥的同名平台工作，創作的熱情與好奇心促成各種長期合作的伙伴關係與發展項目。榮獲2015至2017年國際表演藝術協會 (ISPA) 獎學金，得以進一步培養其領導能力。

漢寧遜現為丹麥「無形旅舍」的國際關係經理，正聯同北歐藝術家史構堡、史提安·丹尼爾森和博恩·賽夫斯發展多項計劃。她亦是國際研究項目 CAMP – Creative Agent Manager Producer 的四位創始成員之一。

漢寧遜藉由巡演及主持活動拓展其人脈網絡……並提出了很多問題！她擁有丹麥奧爾胡斯大學的戲劇構作學士學位、倫敦大學金匠學院藝術行政暨文化政策的碩士學位。

她負責的主要項目包括：《從一場對話開始》的作者及共同撰寫人、國際當代藝術表演網絡 (IETM) 「導師室」的發起人、IETM2012 哥本哈根會議的項目經理、與挪威零見度舞團跨國合作期間 (2008-17) 擔任國際經理。

Lene Bang Henningsen is a creative producer and mentor exploring the world – with a focus on empowering collaboration. From August 2021 she has been an associate professor at the Danish National School of Performing Arts.

Henningsen has been working from the platform Lene Bang Org. based in Denmark. Her passion and curiosity have led to various long-term partnerships and development projects. Her commitment and work have even led to ISPA fellowship 2015-17 to further her leadership.

She is currently developing projects with Nordic artists Jon R. Skulberg, Stian Danielsen and Björn Säfsten, and is the international relations manager at Hotel Pro Forma. She is also one of four founding members of the international research project CAMP – Creative Agent Manager Producer.

Henningsen built her network through touring and hosting events, ...and asking a lot of questions! She holds a BA in Dramaturgy from Aarhus University, Denmark and a Master in Arts Administration and Cultural Policy from Goldsmiths, University of London.

Among her major credits are: author and co-writer of *It starts with a conversation*, initiator of the Mentor Room at IETM, project manager of IETM 2012 Copenhagen meeting, international manager and collaboration with zero visibility corp (2008-17), and many more.



策劃

Curation

KALOS Productions HK

「『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 HK 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，在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.

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，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


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