

NVAF

新視野藝術節  
NEW VISION  
ARTS FESTIVAL  
28 OCT - 20 NOV 2022

亞洲首演  
Asia Premiere

REFRAME Theatre

再構造劇場  
Reframe Theatre

# 後人類 狀況

# Posthuman Condition



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## Posthuman Condition

28-29/10 (五 Fri – 六 Sat) 8pm  
29-30/10 (六 Sat – 日 Sun) 3pm

香港大會堂劇院  
Theatre, Hong Kong City Hall

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節目全長約 1 小時 50 分鐘，不設中場休息  
Approx 1 hr 50 mins with no interval

觀眾務請準時入場，遲到者須待適當時候方可進場  
Please arrive on time. Latecomers will only be admitted at a suitable break

粵語演出，附中英文字幕  
Performed in Cantonese with Chinese and English surtitles

10 月 28 日設演後藝人談  
Meet-the-artist session after 28 Oct performance

本節目有不雅用語、吸煙場面及閃光效果  
This programme contains coarse language,  
smoking scenes and strobe light effects

適合 12 歲以上人士觀看  
Suitable for ages above 12



## 未來科技令人既邪惡又平庸 時間到了盡頭，能否解放世紀困局？

《後人類狀況》乃「未來三部曲」的第二部。探討人類在新戰爭年代及 AI 智能發展日新月異的近未來中，人類的生存條件會變成怎樣？此劇於 2016 年獲德國多蒙特劇院邀請參與投案環節，並已翻譯成德文<sup>#</sup>，2021 年在法蘭克福劇院首演。

Frank，一個平庸的男人，住在已發展國家。無意間當上遙控無人機師，安坐家中，卻可以轟炸其他國土。然而有天兒子 Another 出世，卻沒有屁股！太太 Jane 告訴他這是一個來自東方的傳說……他決定展開一段旅程，造訪被他轟炸的地區。那個充滿傷口的民族。

Another，成功安裝了機械屁股保命，卻急速成長，人世的一年等如他的十年，但同時獲得了一項異能。他是否後人類未來的希望？或是另一場科技災難？

德國曼海姆國家劇院駐院作家甄拔濤回港之作。

## Technological advancements ruin humanity Karmas, thus, always come before Judgment Day

The second instalment of the tripartite *A Concise History of Future, Posthuman Condition* investigates our new era of technological warfare, when AI dominates everything. What will happen to human beings and their survival? This work was invited to the "Teaser Pitching Stückemarkt" at Germany's Theater Dortmund and the German-language<sup>#</sup> *Posthuman Condition* received its world premiere at the Schauspiel Frankfurt in 2021.

Frank is an ordinary man living in a developed country. By pure coincidence, he became a remote pilot, sitting in the comfort of his home and using his gaming skills to launch airstrikes in other countries. When his son Another is born, the baby doesn't have a buttock! His wife Jane recounts a legend from the East about redemption... Frank resolves to visit the places he has destroyed and the people he's wounded.

A cyber-buttock has been appended to Another to save his life, yet there are side effects: the baby grows ten times faster than any normal boy, he is also bestowed with paranormal powers. Is Another a harbinger for future generations or an exemplar of the epic failure of technology?

House Author at the Nationaltheater Mannheim, Yan Pat-to returns to his hometown with this production.

「甄拔濤對當代數碼世界虛偽與不公獨具慧眼，  
令他成為當今亞洲炙手可熱的劇作家之一」

——德國《法蘭克福匯報》

"His keen eye for the hypocrisies and inequalities of digital modernity  
has made Yan one of Asia's most sought-after playwrights"

— *Frankfurter Allgemeine Zeitung, Germany*

<sup>#</sup> 劇本版權由 Suhrkamp Theater Verlag 代理  
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## 演出製作團隊 Team List



編劇 / 導演 Playwright / Director

甄拔濤 Yan Pat-to

演出 Performers

陳湛文、陳籽沁、梁浩邦、趙伊禕、黎玉清、胡智健、梁天尺、  
麥靜雯\*、歐啟發、施唯、葉恒成  
Peter Chan Charm-man, Ceci Chan, Leung Ho-pong,  
Zhao Yiyi, Lai Yuk-ching, Rico Wu, Leung Tin-chak,  
Eva Mak Ching-man\*, Au Kai-faat, Sze Wei,  
Ip Hang-shing

空間設計 Scenographer

阮漢威 Yuen Hon-wai

燈光設計 Lighting Designers

方珈賢、梁劭岐  
SiuBao Fong, Kinphen Leung

音樂及聲音設計 Music & Sound Designer

易仁浚 Essky Yik

影像設計 Video Designer

吳瀚生 Royce Ng

服裝設計 Costume Designer

張浩然 Andrew Cheung

宣傳設計 Publicity Design

Studio TIO

宣傳攝影 Publicity Photography

Egill Bjarki

宣傳錄像 Publicity Video Trailer

許康年、楊承熹、陳衍昊  
Hui Hong Nin, Heimess Yeung, Bu Chan

\* 承蒙香港話劇團允許參與是次演出

By kind permission of Hong Kong Repertory Theatre



監製 Executive Producer

陳偉基 Felix Chan

製作經理 Production Manager

李綻容 Agnes Lee

助理導演 Assistant to Director

賴柏朗 Nora Lai

舞台監督 Stage Manager

倪嘉偉 Carvid Ngai

執行舞台監督 Deputy Stage Manager

黎錦珊 Kathryn Lai

助理舞台監督 Assistant Stage Managers

蔡世楹、梁苑桐、陳諾恆  
Alex Tsai, Frances Leung, Icy Chan

影像控制 Video Operator

李銘 Ming Li

字幕控制 Surtitle Keyer

王禧彤 Wong Hei-tung

化妝 Make-up Artists

溫筱敏、黃彥程、周慧瑜  
Betty Wan, Euthy Wong, Faye Chow

服裝助理 Costume Assistants

劉司予、戴妙珊、陳翠欣  
Esther Lau, Tai Miu-shan, Ruby Chan

外景拍攝 Location Filming

陳盛恩 Match Chan

研究員 Researchers

黃昱豪、羊格  
Wong Yuk-ho, GaakYoung

計劃統籌 Project Coordinator

劉婉婷 Belle Lao

## 鳴謝

## Acknowledgement

天主教總堂區學校 Catholic Mission School  
香港婦女勞工協會 Hong Kong Women Workers' Association  
繩縛設計及指導：彌紗@繩縛大同  
Shibari Designer and Instructor: Rika@shibariforallhk  
繩模 Shibari Model：Dominic Chia  
歌曲演唱 Vocal：何洋 Ernestine/Ho



## 分場表

### Scene List

序幕：我找到一份 Home Based 的工作

第一幕：零歲

1. Home Sweet Home
2. 戰況室
3. 選擇人生
4. 沒有屎忽的 BB
5. 不方便的真相
6. 戰況室 2
7. 人在旅途灑淚時

第二幕：0 至 10 歲

1. 痛苦就是倫理
2. 戰場
3. 生了一棵樹的女孩
4. 人類農場
5. 如何指認出康德？
6. 同類
7. 家庭團聚（虛擬）
8. 佔領朗姆酒
9. 養鬼仔的男人
10. 白骨精

第三幕：11 至 30 歲

1. 養鬼仔的男人之秘密花園
2. 感應 gadgets
3. 我成功地消除 85% 的遺傳疾病
4. 受折磨靈魂的總和
5. 漁網中的總統
6. 喜劇與悲劇
7. Kate 管家
8. 處決一景
9. 計劃製造的第一代
10. 紀念南方城市

第四幕：31 至 60 歲

1. Frank 的信件
2. 故事
3. 重聚
4. 一個來自很久、很久以前的願望
5. 魅惑與再魅
6. 打破故事
7. 一個不會出自你口的字

終章

Prologue: I have got a home-based job

Act 1: Aged 0

1. Home sweet home
2. Situation room
3. Choose life
4. A baby without butt
5. An inconvenient truth
6. Situation room 2
7. Shedding tears in the journey

Act 2: Aged 0-10

1. Pain is ethics
2. The battlefield
3. A girl with a tree
4. Human farm
5. How to indicate Kant?
6. Affinity
7. Family reunion (Virtual)
8. Conquering Rum
9. The man who feeds the child of ghost
10. The White Bone Lady

Act 3: Aged 11-30

1. The secret garden of The man who feeds the child of ghost
2. A sense of gadgets
3. I have successfully got rid of 85% genetic diseases
4. The summation of tortured souls
5. The Chairman in the fishnet
6. Comedy and Tragedy
7. Kate the caretaker
8. A scene of execution
9. The first generation of the scheme
10. In memorial of The Southern City

Act 4: Aged 31-60

1. Frank's letter
2. The stories
3. Reunion
4. A desire from long, long time ago
5. Enchantment and Disenchantment
6. Break the stories
7. A word can't come from your mouth

Epilogue





## 導演的話

### 《後人類狀況》的旅程

2014 年，我負笈倫敦。學期中有一個 reading week，我趁機造訪柏林，這也是我首次踏足這個城市。我在 Hamburger Bahnhof Museum 看了一個想像未來戰爭模樣的展覽，其中提到將會廣泛使用無人機。那時我是相當震撼的，亦因此寫下了《後人類狀況》的序章。

逛當地書店是我了解一個城市的其中一個方法。只要看看書店的「豬肉枱」（平放的展示枱），便能迅速地知道那個城市在關心甚麼。我在倫敦唸書時，發現他們熱切討論 AI 以及各種資訊、生物科技的利弊。回頭一看，我才驚覺香港對科技談的比較多是應用，而非應否應用。

2015 年我在撰寫《未來簡史》時，「後人類旅程」三部曲（或曰「未來三部曲」）已有雛型。第二部是關於科技的《後人類狀況》，第三部是關於太空旅程的《宇宙到處的聲音》。往後幾年，又碰巧接下不同案子。《後人類狀況》延至 2019 年七月底開筆，九月初寫完一稿（以英文寫成），及至 2021 年四月在法蘭克福劇院首演，直到今天回到香港亞洲首演，人類的科技更日新月異了。

同時，在這幾年間，世界的格局發生了巨大變化。俄羅斯揮軍烏克蘭的當晚，我正在德國曼海姆排練。那晚排練室愁雲慘霧——歐洲本土和平終結了。南非出生、在德國生活多年、年屆六十歲的一位演員直言：「這跟二戰前夕根本沒兩樣！」

二戰之後無數電影、電視、文學、藝術作品都在訴說戰爭的殘酷及無意義，而這些都變成了笑話一樣，因為人類沒有學習到甚麼。我會推介多年前的電視劇《Band of Brothers》（美國製作，譯《雷霆傘兵》）及《Generation War》（德國製作，譯《我們的父輩》）。兩套作品剛好從戰勝國及戰敗國的角度看二戰。演化生物學家會告訴你：人類其實沒有太聰明。如果人類是真正的高等智慧生物，我們當下的首要任務一定是對治全球氣候危機（因為失敗了真的會令人類滅絕），而不是為了一己私利或意識形態而鬥個你死我活。

《後人類狀況》關心的就是未來戰爭與科技。今年十月可說是《後人類狀況》的演出月。德國吉森國家劇院九月底一口氣上演了「後人類旅程」三部曲（之後長期公演），奧地利林茲國家劇院亦於十月初上演《後人類狀況》（同樣長期公演）。似乎大家都在憂心科技的失控發展了。






今次在香港能夠順利演出，要衷心感謝整個團隊的付出。我很幸運，一直以來能夠和優秀的演員合作。我認識陳湛文已有十年，他是一個層次豐富的演員，我很開心看到近年越來越多人能夠欣賞到他；陳籽沁是其中一個我最常合作，亦是有很深默契的演員；梁浩邦的輕鬆與游刃一直是我欣賞他的地方；趙伊禕是另一個我常常合作的演員，今次演活了一個既感情豐富亦反叛的女孩；我一直是黎玉清的粉絲，竟然等待多年才首次合作，她具有懾人的表演寬廣度；我向來給予胡智健難度高的角色，今次他亦不負所托，把帶著濃濃邪氣的養鬼仔的男人處理得很好；梁天尺是一位個性獨特的演員，出場次數不多但耀眼依然；《有你，故我在》是我和施唯的首次合作，今次她亦為幾個角色擴闊了想像；麥靜雯和歐啟發是我在香港演藝學院教書時已經十分欣賞的學生。麥靜雯演 Priscilla 這個初創巨頭及聲演 Kate 管家都維肖維妙；歐啟發一人分飾多角也看來毫不吃力。感謝葉恒成小朋友及他的家人答允演出，感謝天主教總堂區學校鼎力協助。葉恒成不但有演戲天分，而且對語言文字已經具尖銳的觸覺，說不定他日後也會踏上藝術之路。

幸得設計師團隊，才能想像及呈現未來世界。空間設計阮漢威一直精益求精，用心琢磨空間的種種細節。Royce 是澳洲出生的香港人，他的錄像設計有很強烈的個人風格，可說是這齣戲的另一種敘事。Andrew 的服裝設計，亦匠心獨運，他的作品充滿驚喜。擁有銳利觸覺的燈光設計 Kinphen 及阿包為此戲添上迷幻色彩；Essky 的加入，創造了後人類的另一層音域（soundscape）。如此複雜的舞台呈現，有賴執行精準的後台團隊：PM 容容、SM Carvid、DSM Kathryn、ASM Alex、Frances 及 Icy。行政團隊監製 Felix，計劃統籌 Belle 處理演出的大小事務，確保不出亂子。助理導演 Nora 分擔了我不少工作，阿豪和羊格也為演出提出了許多有用的意見。明珠繼《未來簡史》後再次為再構造劇場設計海報，亦再次交出驚艷亮眼的作品。

感謝新視野藝術節的再度邀約，容許我們嘗試新的創作方法。最後要感謝每一位觀眾。之前我說過只要香港仍然有觀眾看我的作品，我便會繼續在香港做演出。有你們故我在，此言非虛。希望大家享受這個演出！

甄拔濤  
編劇 / 導演





## Director's Note

### *Journey of Posthuman Condition*

I was in London in 2014. During reading week, I took the opportunity to visit Berlin — it was the first time I have set foot in the city. I visited an exhibition on future warfare at the Hamburger Bahnhof Museum, and there was mention of the extensive use of drones. I was rather shocked at the time, so I wrote the prologue to *Posthuman Condition*.

I also like to learn about a city through visiting local book stores. A quick look at the books on the display table will tell you what the city is concerned about. When I studied in London, they were eagerly discussing the pros and cons of AI, different types of infotechnology and biotechnology. Looking back, I realise the conversations in Hong Kong focus on the application of technology, not if it should be applied at all.

When I was writing *A Concise History of Future* in 2015, I had some idea what shape the Posthuman Condition trilogy (or Trilogy of the Future) would take. The second part of the trilogy is *Posthuman Condition* on technology; the final part is *Sound Everywhere In The Universe* on space travel. In the next few years, I took up different projects and finally started writing *Posthuman Condition* in late July 2019. The first version was completed (in English) in early September, and premiered at the Schauspiel Frankfurt in April 2021. It returns to Hong Kong for its Asia premiere, in a time when technology has advanced more than ever.

Meanwhile, in the past few years, the world has undergone phenomenal changes. In the evening of Russia's invasion of Ukraine, I was rehearsing in Mannheim, Germany. All in the studio were drenched in anguish and sadness — peace in continental Europe was no more. A 60-year-old South African-born actor who has lived in Germany for some years said, "This is no different from the eve of World War II!"

After WWII, countless films, television programmes, literary works and art works have told the brutality and nonsense of war. We began to make fun of it, because mankind has not learned the lesson. If you have time, do watch these old television series: *Band of Brothers* (US production) and *Generation War* (German production). The two works examine WWII precisely from the perspectives of the victorious and defeated nations. Evolution biologists will tell you: humans are really not that smart. If humans were truly highly intelligent creatures, our most important task right now would be, without doubt, combat the global climate crisis (because failure to do so could really mean the end of humankind), rather than fighting with one another for personal gain or ideology.

*Posthuman Condition* is concerned with future warfare and technology. This October is a month of performance for the show. In late September, all three parts of the Posthuman Condition trilogy were shown at the Stadttheater Giessen in Germany (subsequently on open-ended run); *Posthuman Condition* was staged in the Landestheater Linz in Austria in early October (also on open-ended run). It seems we are all worried about technological development getting out of control.



I would like to thank the entire team for their efforts in making the show in Hong Kong a success. I am fortunate to have always been able to work with outstanding actors. I have known Peter Chan for ten years. He is a rich and versatile actor, and I am pleased that more and more people appreciate him in recent years. Ceci Chan is one of the actresses I work with most frequently, and between us we have developed a tacit understanding. Leung Ho-bong's effortless acting style is something I admire very much. Zhao Yiyi is another actress I work with a lot and this time she plays a rebellious girl with rich emotions. I have always been a fan of Lai Yuk-ching; I cannot believe I have waited ten years to work with her — an actress capable of a broad range of immersive performances. I always give challenging roles to Rico Wu. He has lived up to my expectation once again, portraying "The man who feeds the child of ghost" to perfection. Leung Tin-chak is a unique actor. With only a handful of appearances in this production, he still manages to dazzle the audience. I worked with Sze Wei for the first time in *A Poem in Jail*; in this show she has extended her imagination for the few roles she plays. Eva Mak Ching-man and Au Kai-faat impressed me greatly when they were my students at the Hong Kong Academy for Performing Arts. Eva Mak plays Priscilla, the start-up giant, and voices Kate, the caretaker, and she handles both roles exceptionally well. Meanwhile, Au Kai-faat plays several roles in this production almost effortlessly. Many thanks to Ip Hang-shing and his family for agreeing to take part in this production, and Catholic Mission School for their generous support. Hang-shing is not only a talented young actor, but he also has a sharp language sense. Perhaps he too will embark on a career in art.

I am grateful to my team of designers, who have made it possible to imagine and present the world of the future. Scenographer Yuen Hon-wai has worked incessantly to refine each and every detail of the space. Royce is an Australian-born Hong Konger. His personal style shines through his video work, which is like a second narrative of the show. The costume design by Andrew is sophisticated and full of surprises. Lighting designers Kinphen and Bao, with their insightful sense, has added a touch of fantasy to the show, while Essky created another soundscape for *Posthuman Condition*. The complex stage presentation is realised by a backstage team who have executed every detail of the plan with precision. They include Production Manager Agnes, Stage Manager Carvid, Deputy Stage Manager Kathryn and Assistant Stage Managers Alex, Frances and Icy. Producer Felix and Project Coordinator Belle in the administration team oversee the entire performance and make sure everything is in order. Assistant Director Nora has shared a lot of my work, while Ho and GaakYoung gave me a lot of useful ideas for the show. After *A Concise History of Future*, Toby Fung once again designed the poster for a Reframe Theatre production. She stunned us with yet another magnificent piece.

I would like to thank New Vision Arts Festival for inviting us to join the programme again and allow us to try out new creative methods. Finally, I give my heartfelt gratitude to each and every member of the audience. Previously, I said I would continue to stage performances in Hong Kong as long as theatre goers would still like to see them. I am, because of you. And I mean it. Enjoy the show!

**Yan Pat-to**

Playwright / Director





## 關於再構造劇場

每一次劇場創作，都是全新的經驗，是獨一無二的。因此，每次創作就是要經歷重新構造的過程。劇團由劇場編劇、導演、曾獲柏林戲劇節劇場市集獎、立足香港及德國劇場的甄拔濤成立。英國著名編劇及評論家丹·利巴列圖（Dan Rebellato）形容甄氏為「有才華、充滿熱誠的編劇，其作品極其有趣，並糅合政治和個人，產生出力量 and 效果。」《法蘭克福匯報》形容甄氏為當今亞洲炙手可熱的劇作家之一。

廿一世紀踏入「後人類」世代，人類面臨「生物科技」（Bio Technology）及「資訊科技」（Information Technology）的雙重衝擊，我們必須重新思考何謂「人類」、人類生存狀況、藝術怎樣回應後人類時代等大問題。因此再構造劇場的藝術理念及方針，亦由此而出發。

### 1. 與世界劇場趨勢同步

科技發展全面形塑我們的生活狀態，一人幾部電子儀器的習慣亦加速了個人體驗化的需求。廿一世紀的觀眾雖非放棄了傳統的觀劇方式，但對於自主選擇及著重個人體驗的想望卻日趨強烈，如此看來，「體驗劇場」（Immersive Theatre）在廿一世紀初萌芽，崛起及茁壯成長，是有其原因的。

此外，跨領域創作亦是劇場的新趨勢。劇場與科技、科學的合作比比皆是，劇團之前已屢次邀請不同界別的藝術家合作，例如視覺藝術家伍紹勁、周俊輝、劉學成、丘智華、詞人周耀輝、跨媒體藝術家吳瀚生（Royce Ng）等。

作品：《她和他的時間之流》、《她和他意識之流》、《有你，故我在》及《柏林的金魚》。

### 2. 後人類宇宙

正如前文所述，廿一世紀是後人類的發端，人類已經無可避免和各種科技結合，人手一機已令我們變成電子人（cyborg）的初階，基因改造、AI 發展一日千里，迫使我們重新思索何謂「人類」。再構造劇場深信，廿一世紀的劇場，歸根究底，還是要處理這種後人類狀態。

作品：「後人類旅程三部曲」《未來簡史》、《後人類狀況》、《宇宙到處的聲音》（德國曼海姆國家劇院首演，香港尚未公演）及《詛咒與救贖》（德國慕尼黑新音樂劇場雙年展首演，香港尚未公演）。

### 3. 跨文化共生

廿一世紀的劇場創作人，應該面向世界，而非自囿一個小小角落，文化應該是透過相互激盪，產生更深遠的思潮。因此，過去幾年，再構造劇場致力拓展國際劇場網絡，將香港藝術帶往世界，成績斐然。同時不忘發展本土劇場，將國際思潮帶回香港。

甄氏作品曾受以下機構委約及邀請演出：慕尼黑新音樂劇場雙年展、曼海姆夏日藝術節、慕尼黑皇宮劇院、法蘭克福劇院、吉森國家劇院、弗賴堡劇院、薩爾布魯根國家劇院、呂北克室內劇院、林茲國家劇院、蒙特利爾 CINARS 雙年展、瑞典電台、亞洲編劇節、廣藝廳、新視野藝術節、國際綜藝合家歡、大館、藝穗會、香港話劇團及前進進戲劇工作坊等。

作品：「後人類旅程三部曲」、《核爆後的快樂生活》、《如何向外星人介紹香港人的感情生活》、《洪水來了，我一個人人在台北》及《腦內狂想曲》（弗賴堡劇院首演，香港尚未公演）。

### 4. 重新發展社區

廿一世紀的社區藝術，在質和量兩個方面產生了根本的變化。除了固有地明白社區的需要，加強對社區的歸屬感，參與社區發展之外；創作人以更平等的身份介入，並且引入跨領域的合作。

作品：《某種不明的東西》（和香港大學醫學院合作）

再構造劇場過去、現在、未來，均以上述藝術理念為努力目標。劇團深信，透過為香港以至世界帶來高質素的藝術作品，能讓人生更美好，人活得更豐盛，這是藝術的力量，也是刻下藝術家最應該做的事情。



# About Reframe Theatre

Every theatrical creation is a new and unique experience; every creation is thus a process of re-construction. Reframe Theatre was founded by playwright and director Yan Pat-to, award winner at Theaterreffen Stückemarkt of Berliner Festspiele, with a presence in Hong Kong and German theatre. Renowned British playwright and theatre critic Dan Rebellato describes Yan as “a talented and passionate playwright whose delightful works fuse the political and the personal to create energy and impact.” The German newspaper *Frankfurter Allgemeine Zeitung* hails him as one of the Asia’s most sought-after playwrights.

The 21<sup>st</sup> century is the “posthuman” era, where humankind is bombarded by biotechnology and information technology all at once. We must reflect on the essence of “being human”, the state of human existence, and how art should respond to the posthuman era. Such was the origin of the artistic concepts and guiding principles of Reframe Theatre.

## 1. In Sync with World Theatre Trends

Technological development shapes our life: the extensive use of electronic devices — a few per person — has driven demand for personalised experience. While audiences in the 21<sup>st</sup> century have not abandoned traditional ways of watching theatre performances, their desire for autonomy and choice, as well as the focus on personal experience are becoming stronger than ever. This explains the emergence of “immersive theatre” and how it has grown and flourished.

Meanwhile, cross-disciplinary creation is another new trend in theatre: joint ventures among theatre, science and technology abound. Reframe Theatre has previously engaged artists from various disciplines in their projects, such as visual artists Kingsley Ng, Chow Chun-fai, Hanison Lau and Chiu Chih-hua, lyricist Chow Yiu-fai, multimedia artist Royce Ng and more.

Works: *Flow of time*, *Stream of Consciousness*, *A Poem in Jail* and *Goldfish of Berlin*

## 2. Posthuman Universe

As mentioned earlier, the 21<sup>st</sup> century is the beginning of posthumans. Mankind has inevitably fused with all kinds of technology: our electronic devices have turned us into prototype cyborgs, whereas genetic modification and the rapid advancement of artificial intelligence compel us to reflect on what it means to be “human”. Reframe Theatre is convinced that 21<sup>st</sup> century theatre must, at the end of the day, address this posthuman state.

Works: The Posthuman Trilogy: *A Concise History of Future*, *Posthuman Condition* and *Sound Everywhere In The Universe* (premiered at the Nationaltheater Mannheim in Germany; yet to be staged in Hong Kong) and *The Damned and the Saved* (premiered at the Munich Biennale — Festival of New Music Theater in Germany; yet to be staged in Hong Kong)

## 3. Cross-Cultural Symbiosis

Theatrical creators in the 21<sup>st</sup> century should embrace the world and not confine themselves to a small corner, while cultures should inspire more profound ideas through interaction with one another. In this light, Reframe Theatre has made huge efforts in expanding its international theatre network in the past few years, introducing Hong Kong art to the rest of the world, and achieved good results. At the same time, they are dedicated to the development of local theatre, bringing international ideas and concepts to Hong Kong.

Yan’s works were commissioned or invited by the following institutions: Munich Biennale — Festival of New Music Theater, Mannheimer Sommer Festival, Munich Residenztheater, Schauspiel Frankfurt, Stadttheater Giessen, Theater Freiburg, Staatsschauspiel Saarbrücken, Theatre Lübeck, Landestheater Linz, Montreal CINARS Biennale Official Programme, Radio Sweden, Asia Playwrights Festival, Quanta Hall, New Vision Arts Festival, International Arts Carnival, Tai Kwun, Fringe Club, Hong Kong Repertory Theatre and On & On Theatre Workshop, etc.

Works: The Posthuman Trilogy, *Happily Ever after Nuclear Explosion*, *How to present love life of Hong Kong people to Aliens?*, *After the Flood Floods* and *A Cerebral Rhapsody* (premiered at Theater Freiburg, yet to be staged in Hong Kong).



#### 4. Redevelopment of the Community

Community art in the 21<sup>st</sup> century has undergone fundamental qualitative and quantitative changes. Besides understanding the needs of the community, strengthening a sense of belonging to the community and participating in community development, creators of art are engaged as equal entities as they introduce cross-disciplinary cooperation to communities.

*Works: A Minute Something Else Enters* (in cooperation with Li Ka Shing Faculty of Medicine, The University of Hong Kong)

Reframe Theatre strives to realise the above-mentioned artistic concepts, always have and always will. They strongly believe that, through bringing quality works of art to Hong Kong and the world, they can improve and enrich people's lives. This is the power of art and the most important duty of artists at this moment in time.







編劇 / 導演  
Playwright / Director

甄拔濤  
Yan Pat-to

立足香港及德國劇場。

編劇 / 導演 / 教育工作者 / 再構造劇場藝術總監 / 德國曼海姆國家劇院駐院作家 (2021 至 2022 劇季) / 香港藝術發展局文學藝術範疇民選委員及文學委員會主席

畢業於香港大學 (英國文學學士)、香港中文大學 (社會學碩士)、倫敦大學 Royal Holloway (編劇碩士)。

英文劇本《未來簡史》獲 2016 德國柏林戲劇節劇本市集獎，為首位華人得此殊榮。中文劇本《灼眼的白晨》獲第八屆香港小劇場獎最佳劇本。甄氏至今已有六部劇作翻譯成德文上演，其作品曾受以下機構委約及邀請演出：慕尼黑新音樂劇場雙年展、曼海姆夏日藝術節、慕尼黑黑宮劇院、法蘭克福劇院、吉森國家劇院、弗賴堡劇院、薩爾布魯根國家劇院、呂北克室內劇院、林茲國家劇院、蒙特利爾 CINARS 雙年展、瑞典電台、亞洲編劇節、廣藝廳、新視野藝術節、國際綜藝合家歡、大館、藝穗會、香港話劇團及前進戲劇工作坊等。

近作包括：《詛咒與救贖》、《某種不明的東西》、《有你，故我在》、《核爆後的快樂生活》、《柏林的金魚》、《洪水來了，我一個人在台北》（現場及網上版）、《她和他們意識之流》、《建豐二年》及《如何向外星人介紹香港人的感情生活》等。

Suhrkamp Theater Verlag 代理甄氏部份劇作版權。

Active in Hong Kong and German Theatre.

Playwright / Director / Educator / Artistic Director of Reframe Theatre / House Author of Germany Nationaltheater Mannheim / Elected Council Member and the Chairman of the Committee of Literary Arts of Hong Kong Arts Development Council

Graduated from the University of Hong Kong, majoring in English Literature; the Chinese University of Hong Kong, MA in Sociology; Royal Holloway, University of London, MA in Playwriting.

His play in English *A Concise History of Future* is selected by 2016 Berliner Festspiele Theatertreffen Stückemarkt as one of the five theatre works presented. It is the first ethnic Chinese play ever selected. His play in Cantonese *White Blaze of the Morning* is awarded Best Play at the 8<sup>th</sup> Hong Kong Theatre Libre. Six of his plays were translated into German and performed. His works were commissioned or invited by the following institutions: Munich Biennale – Festival of New Music Theater, Mannheimer Sommer Festival, Munich Residenztheater, Schauspiel Frankfurt, Stadttheater Giessen, Theater Freiburg, Staatsschauspiel Saarbrücken, Theatre Lübeck, Landestheater Linz, Montreal CINARS Biennale Official Programme, Radio Sweden, Asia Playwrights Festival, Quanta Hall, New Vision Arts Festival, International Arts Carnival, Tai Kwun, Fringe Club and Hong Kong Repertory Theatre and On & On Theatre Workshop, etc.

His recent works include: *The Damned and the Saved*, *A Minute Something Else Enters*, *A Poem in Jail*, *Happily ever after nuclear explosion*, *Goldfish of Berlin*, *After the Flood Floods*, *Stream of Consciousness*, *The Year of Jin Feng* and *How to present love life of Hong Kong people to Aliens?*, etc.

Suhrkamp Theater Verlag represents the copyright of some of his plays.



監製  
Executive Producer

陳偉基  
Felix Chan

英國倫敦金匠學院創意及文化企業碩士（劇場及表演專業），現為劇場策劃人、監製、Felixism Creation 創辦人，並以筆名「肥力」從事藝評及插畫工作。2015 年獲香港藝術發展獎新秀獎（藝術評論）；現為香港小劇場獎評審委員。

致力融合科技於不同藝術類型，近期策劃作品包括：VR 體驗劇場《給下一輪（虛擬）盛世的備忘錄》（2021）、體驗劇場《貓與海邊的森林》（2021）及《有你，故我在》（再構造劇場，2021），其中虛擬體驗劇場《Together》（Factory Irregular, 2019）更獲布拉格四年展邀約演出。

Chan obtained his Master of Creative and Cultural Entrepreneurship (Theatre and Performance Pathway) at Goldsmiths, University of London. He is currently a theatre curator, producer, founder of Felixism Creation. He is also an illustrator and art critic. Chan won the Young Artist (Arts Criticism) at Hong Kong Arts Development Awards 2015, and is now a judge for Hong Kong Theatre Libre.

His recent theatre curations in multimedia and arts tech include: VR live performance *Marco Polo Endgame* (2021), immersive theatre *Cats and the Coastal forest* (2021), *A Poem in Jail* (Reframe Theatre, 2021), and digital immersive theatre *Together* (Factory Irregular, 2019) which was performed in the Prague Quadrennial 2019.





演員 | 飾演 Frank  
Performer | As Frank

陳湛文  
Peter Chan Charm-man

2012 年畢業於香港演藝學院，獲戲劇藝術學士（榮譽）學位，主修表演。畢業後活躍於舞台劇界，曾參與多個本地劇團的創作及演出，憑《少年十五二十時》獲第二十六屆香港舞台劇獎最佳男配角；自編自導自演多元化劇場《蘭陵王·高長恭》，獲邀參加第三屆香港藝穗民化節；近期演出音樂劇《利瑪竇》。

曾參演多部電影及電視作品：2018 年主演《三夫》（陳果執導）獲第十三屆亞洲電影大獎最佳新演員，及第三十八屆香港電影金像獎最佳新演員提名。最新電影作品有：《飯戲攻心》（陳詠燊執導）及《失衡凶間：唐樓》（馮志強執導）。電視演出包括：《IT 狗》、《殺手廢 J》及《演員·門》（ViuTV，2022）。

After graduating with a BFA (Hons) in Acting from the Hong Kong Academy for Performing Arts in 2012, he has been active in the theatre industry and has worked with various local theatre groups as creator and actor. He won Best Supporting Actor at the 26<sup>th</sup> Hong Kong Drama Awards for *Brighton Beach Memoirs*; *Warrior LanLing — In Battle*, a diversified drama written and directed by and also starring Chan, was showcased in the 3<sup>rd</sup> Hong Kong People's Fringe Festival; his latest stage performance was in *Matteo Ricci The Musical*.

Chan has been featured in a number of films and television series. His performance in *Three Husbands*, the 2018 film directed by Fruit Chan, won him Best Newcomer at the 13<sup>th</sup> Asian Film Awards and a nomination for Best New Performer at the 38<sup>th</sup> Hong Kong Film Awards. His latest films include *Table for Six* (directed by Sunny Chan) and *Tales from the Occult: The Tenement* (directed by Fung Chih-chiang). His TV performances include: the drama series *In Geek We Trust* and *Killer J*, and the talk show *Actor · Door* (ViuTV, 2022).



演員 | 飾演 Jane  
Performer | As Jane

陳紓沁  
Ceci Chan

畢業於香港演藝學院，獲戲劇藝術學士（榮譽）學位，主修表演。現為方外無式創團成員、自由身演員及戲劇導師。

2021 年獲香港藝術發展獎藝術新秀獎（戲劇）；憑《西邊碼頭》（前進進戲劇工作坊，2017）獲 IATC(HK) 劇評人獎年度演員獎及香港小劇場獎優秀女演員；憑《原塑》（方外無式，2013）獲提名香港小劇場獎最佳女主角。

近期演出包括：前進進戲劇工作坊《被縛的普羅米修斯》、《2021 誰殺了大象》；再構造劇場《柏林的金魚》、《發光的害蟲》；香港藝術節《鼠疫》；香港話劇團《未忘之書》及愛麗絲劇場實驗室《哈姆萊特機器》（香港首演及烏鎮戲劇節重演）。

Graduate with a BFA (Hons) in Acting from the Hong Kong Academy for Performing Arts, Chan is the founding member of K.O. The Box, a freelance actress and drama tutor.

Chan won the Hong Kong Arts Development Awards for Young Artist (Drama) in 2021. Chan's performance in *Quai Ouest* (On & On Theatre Workshop, 2017) won her Performer of the Year at IATC(HK) Critics Awards, and Distinct Actress at Hong Kong Theatre Libre. She was nominated for Best Actress for *The Shape of Things* (K.O. The Box, 2013) at Hong Kong Theatre Libre.

Chan's recent appearances include: *Prometheus Bound* and *Who Killed the Elephant* by On & On Theatre Workshop; *Goldfish of Berlin* and *Radiant Vermin* by Reframe Theatre; *The Plague* by Hong Kong Arts Festival; *The Unforgettable Chapter* by Hong Kong Repertory Theatre; and *Hamletmachine* by Alice Theatre Laboratory (premiered in Hong Kong and reran in Wuzhen Theatre Festival), to name a few.





演員 | 飾演 再 (11 歲至 60 歲)  
Performer | As Another (Aged 11–60)

梁浩邦  
Leung Ho-pong

2008 年畢業於香港演藝學院，獲戲劇藝術學士（榮譽）學位，主修表演。現為香港浸會大學持續教育學院兼職導師，教授表演與創意相關課程。

2016 年獲香港舞台劇獎最佳男主角（喜 / 鬧劇）；2015 年獲提名香港舞台劇獎最佳男配角（喜 / 鬧劇）；2013 年獲提名香港小劇場獎優秀男演員。主要演出包括：英皇娛樂《最後禮物》及《杜老誌》、浪人劇場《緬甸歲月》、再構造劇場《未來簡史》、團劇團 × 藝君子劇團《天使撻落新·都城》及中英劇團《尼古拉伯爵：吸血驚情》等。

曾參與多個海外巡迴演出，包括：鄧樹榮戲劇工作室《馬克白的悲劇》歐洲六城巡演、藝君子劇團在愛丁堡藝穗節的演出。

Graduate with a BFA (Hons) in Acting from the Hong Kong Academy for Performing Arts in 2008, Leung is currently a part-time instructor on performance and creativity, in the School of Continuing Education of Hong Kong Baptist University.

He was awarded Best Actor (Comedy/Farce) and nominated for Best Supporting Actor (Comedy/Farce) at Hong Kong Drama Awards in 2016 and 2015. He won a nomination for Outstanding Actor at Hong Kong Theatre Libre in 2013. His representative appearances include: *One Last Gift* and *Tonnochy* by Emperor Entertainment Group; *Burmese Days* by Theatre Ronin; *A Concise History of Future* by Reframe Theatre; *An Angel Dumped into New City* by Whole Theatre and Artocrite Theater; and *Dracula* by Chung Ying Theatre Company, to name a few.

Overseas performance tours include: six tours in Europe for *The Tragedy of Macbeth* by Tang Shu-wing Theatre Studio; and the production of Artocrite Theater in Edinburgh Festival Fringe.



演員 | 飾演 艾伯特教授 / 施賢  
Performer | As Prof Ebert / Sze Yin

梁天尺  
Leung Tin-chak

畢業於香港演藝學院，獲戲劇藝術學士（榮譽）學位，主修表演。2018 年香港藝術發展新秀獎（戲劇）得主。

近年參演劇作包括：《只不過是世界末日》、《鐵行里》、《露宿的愛》、《黑天幻日》、《回聲二：人為景觀》、《午睡》（重演）、《聽搖滾的北京猿人 2021》及《柏林的金魚》等。其他演出計有：《江逸天：I am afraid of》、K11 藝術基金會 × 鄭得恩聯展《The Garden》、嚴瑞芳個展《一介之逆》：《逆路》及許思樂《摩音》。參演影視作品有：《940920》、《IT 狗》、《二月廿九》、《逆流大叔》及《八個女人一台戲》。

曾受邀加入天台塾「學學習：15 個以藝術作為參與式學習的倡議」藝術家，以及主持不加鎖舞蹈館「Unlock Body Lab 公開研習週 2022」工作坊。積極與不同藝術家及團體交流合作。

Leung graduated with a BFA (Hons) in Acting from the Hong Kong Academy for Performing Arts. In 2018, he won Young Artist (Drama) at Hong Kong Arts Development Awards.

His recent performances include: *It's Only the End of the World*, *Tit Hong Lane*, *Stardust Alley*, *The Light of Metempsychosis*, *Unfolding Images: We Are Spectacle(s)*, *Waking Dreams* (re-run), *The Phenomenon of Man: Revolver 2021*, *Goldfish of Berlin* and more. Other appearances include: *Olivier Cong: I am Afraid of*, *The Garden* — a joint exhibition by K11 Art Foundation and Enoch Cheng, *A Room of Resistance: Against Step* — a solo exhibition by Yim Sui-fong and *Siren* by Serene Hui. His film and television works include: *940920*, *In Geek We Trust*, *Leap Day*, *Men on the Dragon* and *First Night Nerves*.

Leung was one of the participating artists in the Rooftop Institute *Hok Hok Zaap: 15 Initiatives of Engaged Learning in Art*, and hosted the workshop *Unlock Body Lab: Open Research Week 2022* organised by Unlock Dancing Plaza. He is enthusiastic about exchanging ideas and cooperating with fellow artists and organisations.





演員 | 飾演 生了一棵樹的女孩  
Performer | As A girl with a tree

趙伊禕  
Zhao Yiyi

香港演藝學院畢業，主修表演。演出包括：香港話劇團《曖昧》、達摩工作室《聖荷西謀殺案》、再構造劇場《核爆後的快樂生活》（香港及韓國巡演）、《未來簡史》、同流劇團《活·在香港》（香港及愛丁堡巡演）、香港藝術節《論語》、《森林海中的紅樓》等。

憑劇場工作室《夜鷹姊魅》獲第二十六屆香港舞台劇最佳女配角（悲 / 正劇）。憑《曖昧》、糊塗戲班《愛妻家》獲香港舞台劇獎最佳女主角（悲 / 正劇）及最佳女配角（喜 / 鬧劇）提名；憑再構造劇場《核爆後的快樂生活》及香港演藝學院《血還血》分別獲香港小劇場獎最佳女主角及優秀女演員提名。

亦參與戲劇教育、影視、廣告及國語配音工作。

Zhao graduated from the Hong Kong Academy for Performing Arts (HKAPA), majoring in Acting. Her recent performances include: *Ambiguous* by the Hong Kong Repertory Theatre, *Happily ever after nuclear explosion* and *A Concise History of Future* by Reframe Theatre, *Life. in Hong Kong* by We Draman Group, *Chinese Lesson* and *Red Chamber in the Concrete Forest* by Hong Kong Arts Festival and more.

Zhao was awarded Best Supporting Actress (Tragedy/Drama) for *nitehawk* by Drama Gallery at the 26<sup>th</sup> Hong Kong Drama Awards. Her nominations include: Best Actress (Tragedy/Drama) and Best Supporting Actress (Comedy/Farce) for *Ambiguous* and *A Good Husband* by The Nonsensemakers at Hong Kong Drama Awards; Best Actress and Outstanding Actress for *Happily ever after nuclear explosion* and HKAPA's *Oresteia* at Hong Kong Theatre Libre.

Zhao also engages herself in drama education, film and television, commercials and Mandarin dubbing.



演員 | 飾演 David / 養鬼仔的男人  
Performer | As David / The man who feeds the child of ghost

胡智健  
Rico Wu

演員、導演及資深戲劇導師，畢業於英國哈德斯菲爾德大學 Ensemble Physical Theatre 碩士課程。第六屆香港小劇場獎優秀男演員獎得主。現為香港藝術發展局戲劇組顧問、「凝動劇場」藝術總監，並任教於香港兆基創意書院表演藝術科。

近年演出包括：譚偉平錄像作品《仁》（於柏林及香港展出）、多空間《球賽》、前進進戲劇工作坊《西邊碼頭》（法國巡演）及甄拔濤編導得獎作《未來簡史》。最近參與大館主辦的「動戲·童迷香港藝術計劃 2022」，策劃《重·生》。創作以外，亦致力研究前置表達訓練。

Actor, director and veteran drama instructor Rico Wu graduated from the University of Huddersfield, UK with a master's degree in Ensemble Physical Theatre. He won the Outstanding Actor at the 6<sup>th</sup> Hong Kong Theatre Libre. Wu currently serves as the Arts Advisor (Drama) of the Hong Kong Arts Development Council and the artistic director of Ricochet Ensemble. He also teaches performing arts at HKICC Lee Shau Kee School of Creativity.

His recent works include: *We Three* — a video by Lukas Tam (showcased in Berlin and Hong Kong), *Matches* by Y-Space, *Quai Ouest* (France tour) by On & On Theatre Workshop, and *A Concise History of Future* — the award-winning drama written and directed by Yan Pat-to. Most recently, he curated *The Weight of Life* in the ÉLAN Lost Child Project HK 2022 organised by Tai Kwun. Besides creative work, Wu is committed to research in pre-expressive training.





演員 | 飾演 白骨精  
Performer | As The White Bone Lady

黎玉清  
Lai Yuk-ching

畢業於香港演藝學院，獲戲劇藝術學士（榮譽）學位，主修表演。曾為鄧樹榮戲劇工作室全職演員及研究員。

近期演出包括：英皇娛樂《最後禮物》、一條褲製作《長夜守燈》及鄧樹榮戲劇工作室《李爾王》等。曾獲第十四屆香港藝術發展獎藝術新秀獎（戲劇）；憑《馬克白的悲劇》獲 IATC(HK) 劇評人獎 2018 年度演員獎；憑《城市一切如常》獲頒第七屆香港小劇場獎最佳女主角。

赴英國修讀一人一故事劇場領袖課程，擅以「一人一故事劇場」表演形式演出；現為言遇團核心成員。更修畢法國廚師會糕餅烹飪藝術文憑，擁有第五級證書，現為 Shall We Bake Baking Studio 常規導師。

Graduate with a BFA (Hons) in Acting from the Hong Kong Academy for Performing Arts, Lai was a full-time actor-researcher of Tang Shu-wing Theatre Studio.

Her recent performances include: *One Last Gift* by Emperor Entertainment Group, *Eternal Flame in the Dark* by Pants Theatre Production, and *King Lear* by Tang Shu-wing Theatre Studio. Lai won Young Artist (Drama) at the 14<sup>th</sup> Hong Kong Arts Development Awards, Performer of the Year at IATC(HK) Critics Awards 2018 for *The Tragedy of Macbeth*, and Best Actress at the 7<sup>th</sup> Hong Kong Theatre Libre for *The City*.

She completed the Playback Theatre Leadership course in the UK, and currently serves as a core member of Encounter Playback Theatre. She completed the Disciples Escoffier Professional Diploma in French Pastry Arts (level 5) and is currently teaching at Shall We Bake Baking Studio.



演員 | 飾演 一把聲音 / Johnny / Nicholas / 總統  
Performer | As A voice / Johnny /  
Nicolas / The Chairman

歐啟發  
Au Kai-faat

畢業於香港演藝學院戲劇學院，獲藝術學士（一級榮譽）學位，主修表演。在學期間曾獲香港賽馬會獎學金、堅毅獎學金、學生優秀大獎、傑出學生獎。近期演出包括：前進戲劇工作坊《被縛的普羅米修斯》、鄧樹榮戲劇工作室《摩訶婆羅多第一部：骰子戲》、新城劇團《詩聖杜甫貳·零》及香港戲劇協會「香港編劇系列」讀劇演出《落地開花》。曾參與校內演出有《海灘上的安蒂岡妮》（榮獲傑出演員獎）及《對手戲》。

Graduate with a BFA (first-class honours) in Acting from the Hong Kong Academy for Performing Arts (HKAPA), Au was the recipient of the Hong Kong Jockey Club Scholarships, Scholarship of Perseverance, Director's Award and Outstanding Student Award. His recent performances include: *Prometheus Bound* by On & On Theatre Workshop, *Mahabharata Part 1: Game of Dice* by Tang Shu-wing Theatre Studio, *DU FU 2.0* by Prospects Theatre and play reading at *A Playwright Series of Hong Kong: Falling Flowers* by Hong Kong Federation of Drama Societies. He also starred in two HKAPA productions, *Antigone on the Beach* (won him Outstanding Actor) and *The Two Character Play*.





演員 | 飾演 Priscilla / Kate 管家  
Performer | As Priscilla / Kate the caretaker

麥靜雯  
Eva Mak Ching-man

2022 年加入香港話劇團。近期出演《愛情觀自在》美娜，並為音樂劇《大狀王》擔任導演助理。2020 年畢業於香港演藝學院戲劇學院，獲藝術學士（一級榮譽）學位，主修表演。2019 年在校內製作《兒欺》飾演 Karlie，獲提名第十一屆香港小劇場獎優秀女演員，並榮獲校內傑出演員獎；翌年憑《穿 Kenzo 的女人》的錢瑪莉再奪傑出演員獎。其他校內演出有《記憶之書 1.0》、音樂劇展演《Rent》。曾獲學院頒發友誼社獎學金，前往美國德州理工大學進行戲劇交流。參與演出包括：劇場空間《夢縈塘西》、演戲家族《路比和妮娜的鐵路 5 號》、藝君子劇團《咬文嚼字》「覺醒系列三部曲」線上讀劇、香港戲劇協會《兒欺 2020》、編劇工場《都是羊男害的》及《不避風的港》。曾參演電影電視學院畢業作品有《魚》及《獨奏》。

Mak has joined Hong Kong Repertory Theatre since 2022. Recently, she performed in *Love à la Zen* (as Mei Na), and served as assistant to director in *The Great Pretender* — a musical. Mak graduated with a BFA (first-class honours) in Acting from the Hong Kong Academy for Performing Arts (HKAPA). In 2019, she was nominated for Best Actress for her role as Karlie in *Luna Gale* at the 11<sup>th</sup> Hong Kong Theatre Libre, her performance also won her the school's Outstanding Actor award. The following year, she was again named Outstanding Actor for her role as Mary Chin in *The Woman in Kenzo*. She has also appeared in such HKAPA productions as *Mnemonic* and *Rent*. She was the recipient of the Society of APA Scholarships and later participated in an exchange programme at Texas Tech University. Mak's professional stage credits include: *Westside Twirling Dream* by Theatre Space, *Cinematic Memories on Train No. 5* by Actors' Family, *Awakening Trilogy* — an online play-reading by Artocrite Theater, *Luna Gale 2020* by Hong Kong Federation of Drama Societies, *It's all Satyr's Fault* and *My Haven* by Playwright's Studio. She also starred in *Apriya-samyoga* and *Solo*, both graduation projects at the HKAPA School of Film and Television.



演員 | 飾演 醫生 / Sam / Sammi 機械人護士 / 受折磨靈魂的總和  
Performer | As The doctor / Sam / Sammi the robotic nurse / The summation of tortured souls

施唯  
Sze Wei

2018 年畢業於香港演藝學院戲劇學院，獲戲劇藝術學士（榮譽）學位，主修表演。近期演出包括：風車草劇團《隔離童話集》、香港戲劇協會《「香港編劇系列」——情場摩西》、再構造劇場《有你，故我在》、鮮浪潮短片《日落黃昏》、Project Roundabout《不日上演》之《白蘭呼喚》及中英劇團《人生原是一首辛歌》等。校內演出包括：《誰怕蒼蠅王》、《Lysistrata》、《誤會》、《環》、《茫茫黑暗》及《塞墨勒》等，更憑《誰怕蒼蠅王》獲頒傑出演員獎。

Sze graduated with a BFA (Hons) in Acting from the Hong Kong Academy for Performing Arts (HKAPA) in 2018. Her recent performances include: *Bye-Bye Your Tale* by Windmill Grass Theatre, *A Playwright Series of Hong Kong: Love Story of Moses* by the Hong Kong Federation of Drama Societies, *A Poem in Jail* by Reframe Theatre, *Find Ourselves in Time* by Fresh Wave Film Festival, *See You Soon: The Call of a White Orchard* by Project Roundabout and *All My Life I Shall Remember* by Chung Ying Theatre Company. Sze also appeared in a number of HKAPA performances, such as *Who's Afraid of Lord of the Flies*, *Lysistrata*, *Le Malentendu*, *La Ronde*, *Black Vast*, *Semele* and more. She won Outstanding Actor with her performance in *Who's Afraid of Lord of the Flies*.





演員 | 飾演 再 (0 歲至 11 歲)  
Performer | As Another (Aged 0–11)

葉恒成  
Ip Hang-shing

小六生，就讀於天主教總堂區學校。是位獨立、有主見的男孩子。最愛看科幻、魔幻小說，對古生物尤其感興趣。

A grade six student at Catholic Mission School, Ip is an independent boy with a strong mind. He loves science and fantasy fiction, and is particularly fond of ancient creatures.



空間設計  
Scenographer

阮漢威  
Yuen Hon-wai

畢業於香港演藝學院舞台及製作藝術學院，主修佈景及服裝設計。現為自由身舞台工作者、劇場教育工作者及香港演藝學院客席講師。2017 年起獲委任為香港藝術發展局評審員（戲劇界別）。

舞台設計作品達二百個，當中憑演戲家族《四川好人》獲第十三屆香港舞台劇獎最佳服裝設計獎。六度獲香港小劇場獎及香港舞蹈年獎最佳舞台效果獎提名。2017 年憑《金龍》獲第二十六屆香港舞台劇獎最佳舞台設計。2018 年憑前進進戲劇工作坊《對倒·時光》獲 IATC(HK) 劇評人獎年度舞台科藝 / 美術獎。2020 年憑《夏娃》獲第二十九屆香港舞台劇獎最佳舞台設計。最近憑《羅生門》入圍世界劇場設計展 2022 專業競賽部分。

身兼舞台攝影師，作品曾隨藝團在海外展覽；2010 年出版及展示個人攝影計畫《Black List》。2021 年受國際演藝評論家協會（香港分會）邀請，收錄其舞台攝影作品於「一攝無邊」計劃。

Yuen graduated from the Hong Kong Academy for Performing Arts (HKAPA), majoring in Set and Costume Design. He is currently a freelance theatre artist, theatre educator and visiting lecturer at the HKAPA. Since 2017, he has been an examiner of the Hong Kong Arts Development Council.

Having created over 200 set designs, Yuen received Best Costume Design for *The Good Person of Szechwan* by Actors' Family at the 13<sup>th</sup> Hong Kong Drama Awards. Yuen has been nominated six times for Best Stage Design at Hong Kong Theatre Libre and Hong Kong Dance Awards. In 2017, Yuen won Best Set Design for *The Golden Dragon* at the 26<sup>th</sup> Hong Kong Drama Awards. In 2018, he was named Scenography of the Year for *Tête-bêche* by On & On Theatre Workshop at IATC (HK) Critics Awards. In 2020, he won Best Stage Design for *Eve* at 29<sup>th</sup> Hong Kong Drama Awards. Recently, his work *Rashomon* was shortlisted for Professional Designers (Set Design) at World Stage Design 2022.

He doubles as a theatre photographer. Touring with art troupes, his works have been exhibited overseas. His first photo book *Black List* was published and exhibited in 2010. In 2021, Yuen was invited to document his works in *A Snap beyond Borders* initiated by the IATC (HK).





燈光設計  
Lighting Designer

方珈賢  
SiuBao Fong

畢業於香港演藝學院舞台及製作藝術學士（榮譽）學位課程，主修舞台燈光設計。

曾參與燈光設計作品包括：香港兒童合唱團《歌王之王》、香港歌劇院《仙樂飄飄處處聞》、《巴迪的聖誕夢》；演戲家族《拾光盛宴》、《戀愛輕飄飄》；風車草劇團青少年劇場《作弊而已》；HKAPA Excel《The Addam's Family》、《Big the Musical》；小馬工作室《生前約死後》、《偶然·徐志摩》（首演及重演）；香港科技大學《Singin' in the Rain》、《9 to 5 the Musical》；香港影視劇團《中國玩偶》；顛覆盒子《30 婚限定》；iStage《獨坐婚姻介紹所》；同流《都市的聲音》、《心靈病房》；《Life. In Hong Kong》（香港首演及愛丁堡藝術節重演）；影話戲《再見十二浦》等。

Graduate with a BFA (Hons) in Theatre and Entertainment Arts from the Hong Kong Academy for Performing Arts, majoring in Theatre and Lighting Design.

Her recent lighting designs include: *King of Singers* by the Hong Kong Children's Choir, *The Sound of Music* and *Elf The Musical JR.* by Opera Hong Kong, *Memorable Banquet* and *The Love Story of Sam and Sally* by Actors' Family, *Cheating as Usual* by Wind Mill Grass Theatre's Youth Theatre, *The Addam's Family* and *Big the Musical* by HKAPA Excel, *Till We Meet Again* and *Fortuitousness: Xu Zhimo* (premiere and rerun) by Little Horse Workshop, *Singin' in the Rain* and *9 to 5 the Musical* by the Hong Kong University of Science and Technology, *China Doll* by Hong Kong Movie & TV Theatrical Society, *Deadline of 30* by Error Box, *Waiting for the Match* by iStage, *Sound of the City* and *Wit* by We Draman Group, *Life. In Hong Kong* (premiered in Hong Kong and reran in Edinburgh International Festival), and *The Reminiscences* by Cinematic Theatre.



燈光設計  
Lighting Designer

梁劭岐  
Kinphen Leung

畢業於香港演藝學院，獲舞台及製作藝術學士（榮譽）學位，主修燈光設計。在學期間獲多個獎學金，遠赴芬蘭赫爾辛基藝術大學交流。熱衷劇場教育，先後任教於多間中小學及大專院校。現為香港中文大學文化研究碩士生。

燈光設計作品包括：香港話劇團《餘燼》、《未忘之書》；香港舞蹈團《境》、《也文也舞花木蘭》、《演舞天地之忘憂部落》；香港歌劇院《瘋狂的愛》；劇場工作室《4000 里》（首演及重演）；愛麗絲劇場實驗室《六月飄雪寶娥冤》、《異例與法則》、《解構雷雨》；踢躂舞團 R&T (Rhythm & Tempo)《哥仔姐仔「躑」著火之踢親你男友》、《男人 Show 得吧》；同流《聖訴》（重演）、《赤道上的冰花男孩》；劇場空間《坂本龍馬的背叛！》；升樂人聲樂團《無伴奏合唱激賞 2》、《人聲熱唱》等。

Leung graduated from the Hong Kong Academy for Performing Arts with a BFA (Hons) in Theatre and Entertainment Arts, majoring in Lighting Design. A recipient of several scholarships, he visited the University of the Arts Helsinki for exchange. Being passionate about theatre education, he has taught in primary, secondary schools and tertiary institutions. He is currently a MA student (Intercultural Studies) at the Chinese University of Hong Kong.

His lighting designs include: *Ashes* and *The Unforgettable Chapter* by Hong Kong Repertory Theatre; *Jing, All about Mulan* and *Dancing World – The Story of a Blissful Tribe* by Hong Kong Dance Company; *Crazy in Love* by Opera Hong Kong, *4000 Miles* by Drama Gallery (premiere & rerun); *Midsummer Snow over the Injustice to Dou Ngor*, *The Exception and the Rule* and *Deconstructing Thunderstorm* by Alice Theatre Laboratory; *Brothers & Sisters Tap on Fire – Kick Your Boyfriend* and *Man of la Central* by R&T (Rhythm & Tempo); *DOUBT* (rerun) and *Frosty Boy on the Equator* by We Draman Group, *Uragiri Gomen!* by Theatre Space; *Applauding A Cappella 2* and *ACA Summerfest 19* by Sound Of Singers.





錄像設計  
Video Designer

吳瀚生  
Royce Ng

1983 年在澳洲出生，現於香港居住及工作。2017 年在德國漢堡世界劇場藝術節全球首演《昭和妖怪》；2018 年在南韓國立現代美術館首演「鴉片博物館」三部曲之二《毒性楊花》；2019 年在香港大館「幽靈維面——電馭叛客在未來之年」中展出 Zheng Mahler（他與人類學家 Daisy Bisenieks 組成的藝團）兩個大型委約作品；2020 年在東京淺草發表首個個人項目《The Death of Manchuria...is the Prerequisite for the Birth of Postwar Asia》。

Born in Australia in 1983, Ng lives and works in Hong Kong. In 2017, his performance *Ghost of Showa* had its world premiere at the Theatre der Welt in Hamburg. In 2018, the second work of his Museum of Opium trilogy, *Queen Zomia*, was premiered at the National Museum of Modern and Contemporary Art, South Korea. In 2019, two large-scale Zheng Mahler (co-founded with anthropologist Daisy Bisenieks) commissions were featured in the exhibition *Phantom Plane: Cyberpunk in the Year of the Future* at Tai Kwun Contemporary, Hong Kong. In 2020, he had his first solo presentation of *The Death of Manchuria...is the Prerequisite for the Birth of Postwar Asia* in Asakusa, Tokyo.



聲音設計  
Sound Designer

易仁浚  
Essky Yik

2015 年畢業於香港演藝學院，獲藝術學士（榮譽）學位，主修音響設計。熱愛舞台、聲音及音樂創作。他相信藝術造就關係。近年積極參與音響及音樂製作，現為自由身音響工程師和設計師、Tritone Production and Engineering 創辦人及 DIVA Music Production 監製。

作曲及音響設計項目包括：香港戲劇工程《木偶奇遇記》、香港合唱團《仙樂飄飄處處聞》（重演）、香港小莎翁《馬克白》。曾任 Indie 樂隊 Stranded Whale《Northern Tower CD Release Concert》音響總監、《陳浩德、方伊琪金曲晚會》音響總監、香港話劇團《有飯自然香》（重演）助理音響設計師。過往參與製作包括：馬浚偉《偶然·徐志摩》舞台劇（中國巡演）、再構造劇場《未來簡史》、香港戲劇協會《都是我的孩子》（重演）及香港話劇團《時光倒流香港地》。

Graduate with a BFA (Hons) in Sound Design from the Hong Kong Academy for Performing Arts, Yik is passionate about stage, sound and musical creations. He believes art connects us all. In recent years, he has been actively involved in audio and musical productions as a freelance sound engineer and designer. He is also the founder of Tritone Production and Engineering and producer of DIVA Music Production.

His compositions and sound designs include: *Pinocchio* by Hong Kong Theatre Works, *The Sound of Music* (rerun) by Hong Kong Chorus Society and *Macbeth* by Shakespeare4All. He was the audio supervisor of Hong Kong indie band Stranded Whale's CD release concert *Northern Tower* and Chan Ho-tak and Cecilia Fong's concert; assistant sound designer of *A Bowlful of Kindness* (rerun) by Hong Kong Repertory Theatre. His other credits include: *Xu Zhimo* — a musical (China tour) by Steven Ma, *A Concise History of Future* by Reframe Theatre, *All My Sons* (rerun) by Hong Kong Federation of Drama Societies and *Our Time*, and *Our Hong Kong* by Hong Kong Repertory Theatre.





服裝設計  
Costume Designer

張浩然  
Andrew Cheung

畢業於香港演藝學院，獲藝術學士（榮譽）學位，主修應用美術（舞台服裝工藝）。畢業後曾從事時裝設計，在香港國際主題樂園公司設計節日服裝，為非凡美樂製作的歌劇服裝包括：《狄多與阿尼亞斯》、《羅密歐與茱麗葉》、《波希米亞生涯》、《蝴蝶夫人》、《魔笛》、《風流寡婦》、《諾瑪》及《凱撒大帝》等，亦為香港戲劇協會《兒欺 2020》擔任服裝及形象設計。

2015 年獲香港大學專業進修學院頒發中國繪畫文憑。水墨畫作品曾於香港、倫敦及米蘭等地展出。2022 年 4 月在香港視覺藝術中心舉辦首個以潑墨山水為主題的個人畫展《四月的情意——畫宴》。

After graduating with a BFA (Hons) in Applied Art (Costume) from the Hong Kong Academy for Performing Arts, Cheung worked as a fashion designer for Hong Kong International Theme Parks Limited. He designed opera costumes for Musica Viva (Hong Kong), including *Dido and Aeneas*, *Romeo and Juliet*, *La Bohème*, *Madama Butterfly*, *The Magic Flute*, *The Merry Widow*, *Norma* and *Julius Caesar*, to name a few. He was the costume and image designer of *Luna Gale 2020* by the Hong Kong Federation of Drama Societies.

In 2015, Cheung received his diploma in Chinese Painting at School of Professional and Continuing Education, the University of Hong Kong. His ink wash paintings had been exhibited in Hong Kong, London and Milan. In April 2022, he held his first solo ink art exhibition, *April Snow – Banquet*, at Hong Kong Visual Arts Centre.





## 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。

如遇特殊情况，主辦機構保留更換表演者及節目的權利。

本節目內容並不反映康樂及文化事務署的意見。

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.

The presenter reserves the right to substitute artists and change the programme should unavoidable circumstances make it necessary.

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



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