45 香港舞蹈團
HONG KONG DANCE COMPANY
SINCE 1981

想念，看我就來畫吧！

The Silence We Carry

香港舞蹈團 HKDance

導演及編舞
Director and Choreographer
璇念空間（施璇、周念念）
Xuannian Space (Shi Xuan, Zhou Niannian)

3-5.7.2026

五Fri —— 六Sat / 8:00pm
六Sat —— 日Sun / 3:00pm

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

香港舞蹈團由香港特別行政區政府資助
Hong Kong Dance Company is financially supported by the Government of the Hong Kong Special Administrative Region

政府資助計劃 Government-funded programme

Venue Partner 場地伙伴 香港文化中心 Hong Kong Cultural Centre

節目伙伴 Programme Partner
Dynamic Dance Dialogue 風雲舞蹈平台
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香港舞蹈團

「融匯中西 舞動香港」

使命宣言

我們從優秀的中國文化傳統汲取養份，結合當代藝術創意，以具香港特色的中國舞蹈感動世界。

香港舞蹈團於1981年成立，致力推廣具當代藝術創意及香港特色的中國舞蹈。歷年排演超過二百齣深受歡迎和評論界讚賞的作品，享譽舞作包括：《花木蘭》、《塵埃落定》、《蘭亭·祭姪》、《梁祝·傳說》、《風雲》、《倩女·幽魂》、《踏歌行》、《紅樓·夢三闋》、《中華英雄》、《觀自在》、《白蛇》、《三城誌》、《紫玉成煙》、《劉三姐》、《絲路如詩》、《弦舞》、《一水南天》、《媽祖》、《青衣》、《九歌》、《一個人的哪吒》、《儷人行》、《廿四節氣》及《快雪時晴》。2018年起，舞團銳意跨界創作，深研中國舞蹈與中國武術之糅合，原創新猷包括作品大型舞蹈詩《山水》；獲國家藝術基金的認可及支持的《武道》、《蘭陵·入陣》及《靜聽松風》；展現「中國舞蹈與中國武術之交互研究與成果呈現計劃」的舞X武劇場《凝》，當中《凝》選段〈靜聽松風〉更於2023年榮獲全國性舞評獎第十三屆中國舞蹈「荷花獎」當代舞獎之肯定；以及最新「藝術科技—港漫武俠舞劇《風雲》無量之境」，獲選為「重點演藝項目計劃」項目之一。

舞團擁有廣泛國際脈絡，曾涉足美國、歐洲、韓國、泰國、日本、內地等十多個國家及地區演出，促進文化交流。近年曾赴美國華盛頓甘迺迪藝術中心、美國紐約林肯表演藝術中心、英國倫敦南岸中心、加拿大多倫多索尼演藝中心、澳洲悉尼卓士活中央廣場劇院、澳洲悉尼西摩中心、白俄羅斯明斯克國立模範音樂劇院、韓國首爾Arko藝術劇場、泰國曼谷阿撒拉劇院、日本東京Tokyo FM Hall、日本金澤石川縣立音樂堂、馬來西亞檳城One Theatre Hall、北京國家大劇院、北京天橋藝術中心、上海大劇院、上海國際舞蹈中心、杭州大劇院、廣州大劇院、蘇州開明大戲院、新疆藝術劇院、台北新舞台、臺灣戲曲中心等，演出舞團的得獎原創舞劇包括《花木蘭》、《倩女·幽魂》、《梁祝·傳說》、《蘭亭·祭姪》、《凝》等饒具香港特色的作品，為海內外的觀眾帶來文化藝術新體驗。

香港舞蹈團為政府資助的主要表演藝術團體，2001年起為慈善及非牟利機構。

Hong Kong Dance Company

"Dancing across East and West,
Moving to the Tempo of Hong Kong"

Mission Statement

We are nurtured in the cultural tradition of China, combined with the creativity of contemporary art, to impress the world with Chinese dance of Hong Kong character.

Established in 1981, Hong Kong Dance Company (HKDance) is committed to promoting Chinese dance with contemporary artistic visions and Hong Kong character. Since its inception, HKDance has staged over two hundred productions, many of which have been highly popular and critically acclaimed. Recent productions include *The Legend of Mulan*, *Red Poppies*, *Spring Ritual · Eulogy*, *The Butterfly Lovers*, *Storm Clouds*, *L'Amour Immortel*, *Dream of the Past: Ancient Chinese Court Dances*, *Reveries of the Red Chamber*, *Chinese Hero: A Lone Exile*, *Vipassana*, *Lady White of West Lake*, *Tale of Three Cities*, *Waiting Heart*, *Liu Sanjie*, *Ode to the Silk Road*, *Dance of Strings*, *A Tale of the Southern Sky*, *Mazu the Sea Goddess*, *The Moon Opera*, *Shan Shui: An Ode to Nature*, *Nine Songs*, *Nezha: Untold Solitude*, *Myth of the Dancing Durumi*, *A Dance of Celestial Rhythms* and *After Snowfall*. With its mandate to create original interdisciplinary works, the Company delves into confluence of Chinese dance and Chinese martial arts traditions, *Kung Fu Artistry*, *The Legend of Lanling* and *Whispers of the Pines* were supported by the China National Arts Fund. In 2023, the excerpt *Whispers of the Pines* from *Convergence* was recognised in the 13th China Dance Lotus Awards (for Contemporary Dance), the most prestigious national dance awards in China. "Arts Tech Dance Drama: Storm Clouds Realm of Infinite" was selected as one of the funded projects of the "Signature Performing Arts Programme Scheme"

As a cultural ambassador of Hong Kong, HKDance consistently showcases the city's unique artistic style to the world by touring to different cities across the globe, engaging local audiences, and encouraging cultural exchange. In recent years, we have brought our award-winning productions to Lincoln Center in New York, The Kennedy Center in Washington, D.C., Sony Centre in Toronto, The Concourse Theatre and Seymour Centre in Sydney, Southbank Centre in London, Belarusian State Academic Musical Theatre in Minsk, Arko Arts Theatre in Seoul, Askra Theatre King Power in Bangkok, Tokyo FM Hall, Ishikawa Ongakudo in Kanazawa, One Theatre Hall in Penang, National Centre for the Performing Arts in Beijing, Beijing Tianqiao Performing Arts Center, Shanghai Grand Theatre, Shanghai International Dance Center, Hangzhou Grand Theatre, Guangzhou Opera House, Kaiming Theatre in Suzhou, Xinjiang Art Theater, Taipei New Stage, and Taiwan Traditional Theatre Center, among others.

HKDance was incorporated in 2001 as a charitable and non-profit-making institution, and is financially supported by the Government of the Hong Kong Special Administrative Region as one of the major performing arts companies in Hong Kong.

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hkdance.com

Hong Kong Dance Company 香港舞蹈團

hkdancecompany

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想念我，就來看我的畫吧！

The Silence We Carry

香港舞蹈團 HKDance

節目伙伴 Programme Partner

Dynamic Dance Dialogue 動音舞蹈平台

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3.7.2026（五 Fri） 8:00pm^

4.7.2026（六 Sat） 3:00pm

4.7.2026（六 Sat） 8:00pm

5.7.2026（日 Sun） 3:00pm^

^設演後藝人談，歡迎觀衆留步參與
With Post-performance Meet-the-Artist Session

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

演出適合6歲或以上人士欣賞。
Suitable for ages 6 and above.

節目長約70分鐘，不設中場休息。
Programme duration is about 70 minutes without intermission.

觀眾務請準時入座，遲到觀眾須待適當時候方可進場。
Latecomers will not be admitted until a suitable break of the performance.

場地規則 House Rules

各位觀眾：為了令大家對今次演出留下美好印象，我們希望各位切勿在場內攝影、錄音或錄影，亦請勿吸煙或飲食。在節目進行前，請關掉手提電話，其他響鬧及發光的裝置。多謝各位合作。

Dear Patrons: In order to make this performance a pleasant experience for the artists and the audience, please refrain from recording, filming, taking photographs, and also from smoking, eating, or drinking in the auditorium. Please ensure that your mobile phones and any other sound and light emitting devices are switched off before the performance. Thank you for your kind co-operation.

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觀衆問卷 Audience Survey

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香港舞蹈團保留更改節目及表演者之權利
Hong Kong Dance Company reserves the right to change programme details and substitute artists.

節目簡介 Programme Introduction

香港舞蹈團攜手海外藝術家，展開一場跨文化的創作對話與藝術實驗，特別邀請璇念空間打造全新當代舞作品。編舞家施璇與周念念活躍於中德兩地，遊走於東西文化之間，憑藉跨界創作經驗，發展出鮮明而細膩的藝術語言，探索舞蹈在人、社會與自然之間的流動關係。

《想念我，就來看我的畫吧!》以二十世紀藝術大師吳冠中的創作理念為靈感，引領觀眾走進他的精神世界。舞蹈與繪畫相互映照，音樂與影像層層交織，在多重感官的交匯中，以當代視角和吳冠中展開一場跨越時空的對話，感受生命的節奏與深層意義——用形式呼應精神，用創作延續思索。

HKDance partners with international artists to spark bold cultural exchange and creative experimentation, commissioning Xuannian Space to create an original contemporary dance work. Choreographers Shi Xuan and Zhou Niannian, active in both China and Germany, navigate fluidly between Eastern and Western cultures. Drawing on their cross-disciplinary creative practice, they have developed a nuanced and distinctive artistic language that explores the dynamic relationships between the body, society, and the natural world.

Inspired by the artistic philosophy of Wu Guanzhong, one of the most influential figures in twentieth-century art, *The Silence We Carry* invites audiences into the painter's inner landscape. Dance and painting reflect one another; music and imagery interweave in shifting layers. Through this multi-sensory convergence, the work opens a dialogue across time and space with Wu Guanzhong, allowing audiences to feel the rhythm of life and its deeper meanings, where form echoes spirit and creation becomes a continuation of thought.

分場 Scenes

【序｜聲·跡】

跡逝聲愈顯，物音本單純。

Prologue｜Sound · Trace

The sound of objects remains pure; traces vanish into silence.

【上半場｜點·線·面·角】

身化點線，聚散成韻。

Part I｜Dot · Line · Plane · Angle

Bodies transform into dots and lines, gathering and parting in rhythm.

【下半場｜管·身·象】

物延為境，藍白織成心象。

Part II｜Vessel · Body · Image

Objects extend into realms; blue and white weave the imagery of the mind.

【尾聲｜色·音】

物象交融，漫漫遨遊。

Epilogue｜Colour · Sound

Colour and sound mirror each other, drifting into open wandering.

配音文稿 Voice Over Script

小河是水墨畫之河流，那小道是油彩之道。我一直走在那陸路上的小道，坎坎坷坷，路不平，往往還要攀懸崖，爬峰巒。往哪裡去啊，前面又是什麼光景，問回來的過客，他們也說不清。有的在什麼地方停步了，有的返回來了，誰知前面到底有沒有通途。歲月流逝，人漸老，我在峰迴路轉處見那條小河又曲曲彎彎地流向眼前來，而且水流湍急，河面更寬闊了，我索性入水，隨流穿行，似乎比總在岸上迂迴更易越過路障，於是我下海了，以主要精力走水路。

—《吳冠中畫作誕生記》

The brook belongs to ink painting; the path belongs to oil painting. I have always walked that path on land—rugged and uneven, often forcing me to scale cliffs and climb mountain peaks. Where was it leading? What lay ahead? I asked travellers on their return, yet they could not say. Some had stopped somewhere along the way; others had turned back. Who knew if a clear passage existed beyond? As the years passed and I grew older, I caught sight of that meandering brook again at a bend in the mountain path. Rushing swiftly, the brook had broadened. I stepped into it and let myself drift with the flow. It seemed easier to overcome obstacles in the water than to keep meandering along the shore. And so I set out for the sea, devoting the greater part of my energies to the journey by water.

— The Birth of Wu Guanzhong's painting

我最愛江南的春蔭。

—《吳冠中畫作誕生記》

I love the spring shade of Jiangnan most of all.

— The Birth of Wu Guanzhong's painting

當枝條變得份外柔軟，並張牙舞爪般揮動起來，同時冒芽，吐葉了。樹叢的色調於是天天換新裝，昨夜還是只是微微綠意，今朝忽見翠點紛飛，春天已悄悄到來，那邊的桃花也綻出了紅色的苞蕾。

—《吳冠中畫作誕生記》

When the branches grow exceptionally supple, waving wildly as if stretching their claws, they begin to sprout buds and burst into leaf. Day by day, the foliage changed its hue: what was only a faint hint of green last night is suddenly a flurry of emerald flecks this morning. Spring has quietly arrived, and over there, the peach blossoms are bursting with crimson buds.

— The Birth of Wu Guanzhong's painting

我童年時心目中那曲折、深遠和神秘的故鄉消失了。竹園不見了，桑園也少了……

—《吳冠中散文精選》

The winding, profound, and mysterious homeland of my childhood imagination has vanished. Gone are the bamboo groves, and the mulberry orchards have dwindled away...

— Selected Essays of Wu Guanzhong

故鄉已離得那麼遙遠，並且是半個多世紀前的往事了，童年的情景卻永遠是那樣的清晰，彷彿還是昨天的事呢，是昨夜夢中的經歷吧，剛剛夢醒！

—《吳冠中散文精選》

Though my homeland has grown so distant, a memory from more than half a century ago, the scenes of my childhood remain forever vivid, as though they happened just yesterday. Perhaps they came from last night's dream, from which I've only just awakened.

— Selected Essays of Wu Guanzhong

憑自己的鞋底走羊腸小道，走獨木橋，深山叢林，攀懸崖，望盡天涯路，沒有考慮退路。

—《吳冠中畫語錄》

With nothing but my own two feet, I walked narrow winding paths and crossed single-plank bridges; I traversed deep mountains and dense forests, scaled cliffs, and gazed towards the furthest horizons, never once considering a retreat.

— Wu Guanzhong's Notes on Painting

在深山老林間走了幾十年，我有了一雙有力而耐勞的腳。

—《吳冠中畫語錄》

Having walked among remote mountains and ancient forests for decades, I have gained a pair of feet both strong and untiring.

— Wu Guanzhong's Notes on Painting

我常常幻想走到那遙遠無人到過的佳境，去發現前人從未見過的新穎。

—《吳冠中畫語錄》

I often fantasised about reaching those distant, uncharted realms to discover novelties never before seen.

— Wu Guanzhong's Notes on Painting

從山南翻到山北，失足滾到另一個山崖，真的發現了異樣的湖山，一切都入了夢境……也不知道自己是青年、中年、老年……

—《吳冠中畫語錄》

Climbing from the south side of the mountain to the north, I slipped and tumbled into another valley. There, I truly discovered an extraordinary landscape of lakes and mountains, where everything entered the realm of dreams... and I no longer knew whether I was young, middle-aged, or old...

— Wu Guanzhong's Notes on Painting

老人走向遙遠，雖漸遠漸小，卻背影清晰。有人追去攝其影，老人猛回首，被攝了前胸。他笑說：我的衣飾及肌肉都是透明的，你恰恰攝了我的心肺。這裡展出的，是其血淋淋的肝膽、心臟。

—《吳冠中畫語錄》

The old man walked towards the distance, his figure growing smaller as he receded. Yet his silhouette remained distinct. Someone ran after him to capture his image. The old man suddenly turned around, and the photograph captured his chest instead. He smiled and said: "My clothing and flesh are transparent; what you have captured are my heart and lungs." What is presented here are his very entrails and heart, laid bare and bleeding.

— Wu Guanzhong's Notes on Painting

導演及編舞的話
Message from the Director and the Choreographer

施璇：
「風箏不斷線」——藝術飛向遠方，卻緊繫土地與人心。
這也是我的創作初心：腳踩泥土，身向天空。

這一次的創作，我們不刻意描摹、不復刻視覺。我們想完成的，是一場安靜、內斂、不喧不擾的藝術對話。

周念念：
以點、線、面入舞，窺見那片海。
終於懂得吳冠中說的「探索無盡」。
一生只取一瓢，細品其中的鹹與柔，已是幸福。

誠摯感謝香港舞蹈團藝術總監及各部門同仁的鼎力支持，讓創作過程得以順利推展；也由衷感謝年輕舞者與全體設計師的付出與貢獻，這部作品凝聚了你們的智慧與能量，方能超越預期完成。心懷感恩，砥礪前行。

Shi Xuan:
"The kite never breaks free of its string"—art soars into the distance yet remains bound to the earth and the hearts of people. This, too, is the essence of my creative vision: feet rooted in the soil, body reaching for the sky.

In this creation, we do not seek to depict or reproduce the visual. What we wish to achieve is a quiet and introspective artistic dialogue, one that neither clamours nor intrudes.

Zhou Niannian:
Weaving points, lines, and planes into dance, I catch a glimpse of that vast sea.
Finally, I understand what Wu Guanzhong meant by "exploring the infinity."
To spend a lifetime drawing but a single ladle from that sea, savouring its full measure of salinity and tenderness, is in itself happiness.

We extend our sincere gratitude to the Artistic Director of the HKDance and colleagues from all departments for your tremendous support, which has enabled the creative process to go smoothly. We also deeply appreciate the dedication and contributions of the young dancers and the designers. This work embodies your wisdom and energy, allowing us to deliver an outcome beyond our expectations. With heartfelt thanks, we forge ahead with resolve.

導演及編舞
Director and Choreographer

璇念空間（施璇、周念念）
Xuannian Space (Shi Xuan, Zhou Niannian)

璇念空間由旅德當代藝術家施璇、周念念於2014年共同創立。二人自1992年起深耕現代舞，曾任職於廣東實驗現代舞團，後獲美國亞洲文化基金會獎學金赴紐約深造，2003年加入柏林Sasha Waltz & Guests舞團。

多年穿梭東西方的藝術歷程，養成其開闊的創作視角：融貫東方人文底蘊與當代藝術思維，以身體為主要載體，對話自然、城市與社會，追求精神厚度、克制內斂且質感細膩的表達。

璇念空間的代表作包括：《.....down》（2014）、德國福克旺大學《Dust Floating in the Air》（2016）、深圳城市建築雙年展《在城中》（2017）、重演Gerhard Bohner遺作《SOS》（2018）；後陸續參加萊比錫當代美術館展演及巴黎全歐洲華人藝術家聯展（2019），創作廣州長洲島《特環境演出長洲2020》、廣東現代舞周《滃滃澹澹》（2021）及其永慶坊環境版（2022）、太古匯《這一刻，你看到了什麼？》（2022）。2024年周念念參與組建「游牧分鐘」戲劇組合，2025年獲歌德學院支持創作《對媽媽，我想.....》；同年與音樂家黃楚原合作《身·音》即興演出。

Xuannian Space was co-founded at 2014 by contemporary dance artists Shi Xuan and Zhou Niannian, who based in Germany. The duo has been deeply engaged in modern dance since 1992, having worked with the Guangdong Experimental Modern Dance Company. Later, they received a scholarship from the Asian Cultural Council to further their studies in New York, and in 2003 joined the Berlin-based company Sasha Waltz & Guests.

Years of traversing between Eastern and Western art scenes have shaped their broad creative vision: blending Eastern cultural heritage with contemporary artistic thought, using the body as the primary medium to converse with nature, the city, and society. Their work pursues spiritual depth, restrained subtlety, and refined expression.

Xuannian Space's representative works including: *.....down* (2014), *Dust Floating in the Air* at Folkwang University in Germany (2016), *In the City* at the Shenzhen Urban Architecture Biennale (2017), and the re-staging of Gerhard Bohner's legacy piece *SOS* (2018). They later participated in exhibitions at the Leipzig Museum of Contemporary Art and the Pan-European Chinese Artists Joint Exhibition in Paris (2019). Subsequent creations include Special Environment Performance *Changzhou 2020* on Changzhou Island in Guangzhou, *Weng Weng Dan Dan* at Guangdong Modern Dance Week (2021) and its Yongqing Fang site-specific version (2022), and *At This Moment, What Do You See?* at Taikoo Hui (2022). In 2024, Zhou Niannian co-founded the theatre collective "Nomadic Minutes,"and in 2025, with support from the Goethe-Institut, created *To Mom, I Want....* That same year, they collaborated with musician Ng Chor Guan on the improvisational performance *Body·Sound*.

作曲
Composer

黃楚原
Ng Chor Guan

馬來西亞作曲家、聲音藝術家、特雷門琴演奏家、即興音樂家、劇場導演及跨領域創作者。黃氏目前不以單一城市為基地，往返悉尼、新加坡、馬來西亞與廣州之間，在不同文化與藝術語境中發展創作。

黃氏的創作結合音樂、科技、身體、空間與人的經驗，常從日常物件、環境聲響與平凡事物中隱藏的音樂性出發。透過電子聲響、田野錄音、物件聲音、特雷門琴與互動科技，探索聲音如何形塑記憶、動作、想像與存在感。

其主要作品包括將觀眾手機轉化為集體樂器的Mobile Phone Orchestra；以單車旅程為創作的Finding Series；及沉浸式劇場Space Age。執導作品包括《2020：時行者》及《旗津白玫瑰·25紀事》，後者曾巡演台灣三大表演藝術場館。

他曾指揮London Improvisers Orchestra，並與Vienna Improvisers Orchestra、Creative Music Studio Improvisers Orchestra合作演出。他也曾與Tanztheater Wuppertal Pina Bausch、Theater Trier Tanz的舞者及多位國際獨立舞蹈藝術家進行即興創作。

他曾與Dancenorth Australia、廣東現代舞團、TTC Dance、Frontier Danceland、ASK Dance Company合作，近期則與香港舞蹈團合作。其與Dancenorth Australia的合作曾獲2016年Australian Dance Award肯定。電影配樂作品包括Clermont-Ferrand國際短片影展大獎作品《每一天每一天》，以及金馬獎最佳劇情片《石門》。

Ng Chor Guan is a Malaysian composer, sound artist, thereminist, improviser, theatre director and interdisciplinary creator whose practice brings together music, technology, movement and human experience. Currently without a fixed base, he works between Sydney, Singapore, Malaysia and Guangzhou, developing projects across cultural and artistic contexts.

Known for his sensitive approach to sound, space and the body, Ng creates works that transform listening into a physical, emotional and communal experience. His practice often begins with everyday materials, found sounds and the hidden musicality of ordinary environments. Through electroacoustic composition, field recording, object-based sound, theremin and interactive technology, he explores how sound can shape memory, movement, imagination and presence.

His major projects include *Mobile Phone Orchestra*, which turns audience smartphones into collective musical instruments; the *Finding Series*, inspired by cycling journeys; and immersive theatre *Space Age*. Notable projects under his direction include *2020: Timescaper* and *Cijin White Rose: 25 Chronicles*, which toured three major performing arts venues across Taiwan.

He has conducted the London Improvisers Orchestra and performed with the Vienna Improvisers Orchestra and Creative Music Studio Improvisers Orchestra. His dialogue between sound and movement has included improvisations with dancers from Tanztheater Wuppertal Pina Bausch, Theater Trier Tanz, and many independent dance artists.

He collaborated with Dancenorth Australia, Guangdong Modern Dance Company, TTC Dance, Frontier Danceland, ASK Dance Company, and, most recently, HKDance. His collaboration with Dancenorth Australia was recognised with the 2016 Australian Dance Award.

His film credits include *Everyday Everyday*, winner of the Grand Prix at the Clermont-Ferrand International Short Film Festival; and Stonewalling, winner of the Golden Horse Award for Best Narrative Feature.

服裝設計
Costume Designer

何珮姍
Ho Pui-shan

畢業於香港演藝學院科藝學院，獲藝術（榮譽）學士學位，主修舞台及服裝設計，以跨領域合作為核心，作品涵蓋戲劇、歌劇及舞蹈等多元藝術形式。

何氏與各大藝團長期合作，其中包括香港舞蹈團，香港話劇團，及城市當代舞蹈團等。其聯合導演及舞台美學作品有Ensemble Traversée製作的歌劇《重塑：藍胡子城堡》。舞台美學作品：眾聲喧嘩《秋之夢》、《只不過是世界末日》。服裝設計作品包括：香港舞蹈團大型舞蹈詩 《之間—吳冠中水墨行》 ，「無限亮」與香港舞蹈團《遊延》，香港歌劇院《波希米亞生涯》，藝君子劇團《植物人》、《牽牛花》，進劇場《時光》，浪人劇場《縫身》等。

何氏憑香港話劇團作品《結婚》中的突破性設計，獲第二十五屆香港舞台劇獎「最佳服裝設計」及第三屆華語戲劇盛典「最佳舞台美術」兩項殊榮，彰顯其紮實的劇場美學基礎。

目前，她身兼多職，包括擔任香港演藝學院舞台設計系駐校藝術家及客席講師，致力於培育新生代創作者；同時以自由身舞台工作者的身份活躍於業界，持續推動劇場美學與構作的創新與實踐。

Ho Pui-shan graduated from The Hong Kong Academy for Performing Arts, where she earned a Bachelor of Arts (Honours) degree with a major in Stage and Costume Design. Her practice journey emphasised cross-disciplinary collaboration as the core creative methodology, and her practice encompasses a spectrum of performance mediums, ranging from theatrical productions and operatic stagings to choreographic collaborations.

Ho has long-term collaborations with major arts organisations, including Hong Kong Dance Company, Hong Kong Repertory Theatre, and City Contemporary Dance Company. Recently, Ho was Scenographer & Co-Director for opera *Reimagined Bluebeard's Castle* presented by Ensemble Traversée, scenographer for Heteroglossia Theatre's *Dreams of Autumn*, *It's Only the End of the World*. As a costume designer, she created costumes for Grand Dance Poem *In Between—Wu Guanzhong's Ink* and *Odyssey* by Hong Kong Dance Company, *I Am Tree and Asagao* by Artocrite Theatre, *La Bohème* by Opera Hong Kong. Her portfolio also includes Theatre du Pif's *Old Times*, Project Roundabout's *The Truth*, and Theatre Ronin's *Sew & Soul*—a testament to her adaptability across diverse genres and creative teams.

With *Marriage*, she won the 25th Hong Kong Drama Awards for Best Costume Design and the 3rd Chinese Theatre Awards for Best Scenographer.

She is currently the Artist-in-Residence (Design) and a Guest Lecturer at The Hong Kong Academy for Performing Arts, where she is dedicated to nurturing the next generation of creators. She also works as a freelancer, actively engaged in the industry to continuously drive innovation and practice in scenography and dramaturgy.

http://cincinholic.blogspot.com

佈景設計
Set Designer

黃逸君
Wong Yat-kwan

香港演藝學院藝術學士學位畢業，2016年取得英國皇家威爾斯音樂及戲劇學院碩士學位。黃氏一直為多個香港著名劇團擔任舞台設計，並於2023年憑西九文化區及香港話劇團聯合主辦音樂劇《大狀王》獲第三十一屆香港舞台劇獎「最佳舞台設計」。

除劇場創作外，亦於2009年擔任1881文物級酒店海利公館之室內設計。

2014年起於香港演藝學院任駐校藝術家。2022年獲英國高等教育學會會士。現職香港演藝學院舞台設計系高級講師。

Wong Yat-kwan graduated from The Hong Kong Academy for Performing Arts and Royal Welsh College of Music and Drama. For the past decade, he has been an active designer for major Hong Kong theatre companies such as Edward Lam Dance Theatre, Hong Kong Repertory Theatre and Hong Kong Arts Festival. Recently, his production *The Impossible Trial* by West Kowloon Cultural District and Hong Kong Repertory Theatre won the Best Stage Design at the 31st Hong Kong Drama Awards in 2023.

In 2009, in addition to theatre design, Wong was the chief designer for the 1881 Hullet House, a famous heritage site in Hong Kong, which he transformed into a boutique hotel.

Since 2014, he has been a lecturer in the Theatre Design Department at The Hong Kong Academy for Performing Arts. Further advancing his academic career, he finished a Postgraduate Certificate in Learning and Teaching in Higher Education at Rose Bruford College. He is currently the Senior Lecturer in Design at The Hong Kong Academy for Performing Arts and a Fellow of HEA.

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燈光設計
Lighting Designer

翁焯綸
Denzel Yung

2022年畢業於香港演藝學院舞台及製作藝術學院科藝製作系，主修燈光設計。在學期間獲頒滙豐香港獎學金、張學友獎學金以及ETC億達時獎學金等。早年畢業於香港大學附屬學院，主修創意研究。

近期劇場燈光設計作品包括：新約舞流《動能反應 - 藝意啟航即興創作演出》、梁基爵《A Human Concerto》、前進進戲劇工作坊「三年共桌」《根從你空中走過》、新視野藝術節《地・空・演》；東九文化中心《再18種發聲與失聲方法》；西九文化區自由空間《千高原》等。其他於音樂節擔任聯合燈光設計的製作包括未來音樂祭2022及UNISON FEST音樂節2021。

同時，亦為不同類型的製作擔任燈光編程師、影像編程及系統設計等，包括自由空間自由爵士音樂節、東九文化中心《仍...息在零地》、香港話劇團《夜鶯玫瑰》、香港舞蹈團《儷人行》、風車草劇團《隔離童話集》、Hook Dance Theatre《Stay/Away》等。

Yung graduated from the School of Theatre and Entertainment Arts, The Hong Kong Academy for Performing Arts, majoring in Lighting Design, and from HKU SPACE Community College, majoring in Media and Creative Studies in early years.

His recent theatre lighting design works include *Reaction: Arts Voyager Improvisation Showcase* (Passoverdance), *A Human Concerto* (Gaybird), *Roots Hanging* (On & On Theatre Workshop), *Live · Earth · Space* (NVAF), *18 Ways to Create or Mute Sound* (EKCC) and *A Thousand Plateaus* (Freespace, WestK). Associate lighting design works include TONE Music Festival 2022 and UNISON FEST 2021.

Yung also works as lighting and video programmer for *Freespace Jazz Fest* (WestK), *Keep Breathing at Zero* (EKCC), *Rose of Nightingale* (HKRep), *Myth of the Dancing Durumi* (HKDance), *Bye-Bye Your Tale* (Windmill Grass Theatre) and *Stay/Away* (Hook Dance Theatre).

音響設計
Sound Designer

梁寶榮
Leung Po-wing

梁寶榮過往曾參與的作品有：香港演藝學院《我佛無著經》，城市當代舞蹈團《重》、《某些動作與陰影》、《和光同塵》，Kearen Pang Production《失憶【諒解】備忘鹿》，藍嘉穎舞蹈劇場《鄰居的鄰居》，未景之業舞蹈劇場《破地獄》、《無眼睇》，進劇場《愛在蔓延時》，大館《日記VII·我來給你講個故事……》，香港話劇團《父親》，香港比舞《毛神神》，香港藝術節-舞鬥《烏》，中英劇團《月愛·越癲》，浪人劇場《第二時間》，前進進戲劇工作坊《電子城市》，眾聲喧嘩《秋之夢》、《只不過是世界末日》、《浮城·寂》、《浮城噪響》等。

2024年憑藝君子劇團《植物人》於第三十二屆香港舞台劇獎獲「最佳音響設計」。2018-2024年憑城市當代舞蹈團《恐·集》、香港藝術節香港賽馬會當代舞蹈平台《點指》、城市當代舞蹈團舞蹈中心《講吓啫》及城市當代舞蹈團《時空觀》四度獲香港舞蹈年獎「傑出配樂/聲音設計」。

Leung's previous works include *What the Buddha Said* by The Hong Kong Academy for Performing Arts; *A Triple Bill*, *Certain Movements and Shadow*, *Stream of Dust* by City Contemporary Dance Company; *Oh Deer* by Kearen Pang Production; *Neighbor's Neighbor* by Blue Ka Wing; *Travel of the Soul: Echoes After Time*, *Mo Ngaan Tai* by Labora Terry Arts; *Love in the Time of* by Theatre du Pif; *Diary VII · The Story of……* by Tai Kwun; *Le Pere* by Hong Kong Repertory Theatre; *Backtrack-ing* by Hong Kong Dance Exchange 2022; *Wu* by Dance off Hong Kong Arts Festival; *Months on End* by Chung Ying Theatre Company; *Beyond This Time* by Theatre Ronin; *Electronic City* by On&On Theatre Workshop; *Dream of Autumn, It's Only the End of the World*, *Woyzeck* (2017), *Woyzeck* (2014) by Heteroglossia.

In 2024, Leung was awarded Best Sound Design at the 32rd Hong Kong Drama Awards for Artocite Theater's *I Am Tree*. From 2018-2024, he was awarded the Outstanding Music Composition and/or Sound Design at the Hong Kong Dance Awards on four occasions for the productions of *Why Not Kill Us All* by CCDC, *Over-master* by Dance off Hong Kong Arts Festival, *I Don't Mean It* by CCDC Dance Centre, and *Travel of Soul Time AFTER Time* by CCDC.

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錄像設計
Video Designer

盧榮
Lowing

盧榮於香港城市大學媒體設計及科技藝術碩士畢業，為www.ohlo.hk創辦人及香港演藝學院客席講師。

盧氏為香港多媒體創作人，曾參與的香港舞台及演唱會映像創作達30個；多年來從事廣告、劇場、電影及剪接工作。曾合作單位包括珠海Club Cubic、ViuTV、鄭中基演唱會、徐小鳳演唱會、藝君子劇團、香港話劇團、中英劇團、香港藝術節及7A班戲劇組等。

他的錄像作品曾獲第十四屆北京大學生電影節「評委會大獎」及第十屆ifva比賽公開組特別表揚。

A graduate from City University of Hong Kong with a Master of Fine Arts in Creative Media, Lowing is the founder of www.ohlo.hk and a guest lecturer at The Hong Kong Academy for Performing Arts.

Lo has worked in advertising, theatre and film and as a film editor for years, and has created more than 30 video designs for theatres and concerts as a multimedia artist. He has worked for Club Cubic Zhuhai, ViuTV, Ronald Cheng Concert, Paula Tsui Concert, Artocrite Theater, Hong Kong Repertory Theatre, Chung Ying Theatre, Hong Kong Arts Festival, Class 7A Drama Group and more.

Lo's videos have won the Jury Award at the 14th Beijing College Student Film Festival and a special mention at the 10th ifva Awards.

助理服裝設計
Assistant Costume Designer

溫彥齊
Vito Wan

2024年畢業於香港演藝學院，主修佈景及服裝設計。現為自由身佈景及服裝設計師。

近年參與製作包括：香港話劇團《半桶水》、《塘西馴悍記》，香港芭蕾舞學會《盛·鑽禧芭蕾》，香港舞蹈團《快雪時晴》，風車草劇團《Di Dar·come back》、《偷偷記得》等。

Vito Wan graduated from The Hong Kong Academy for Performing Arts in 2024, majoring in Set and Costume Design. He is currently a freelance Set and Costume Designer. Wan's recent production credits include: *The Bucket*, *The Tamed and the Tempted* by Hong Kong Repertory Theatre, *Inspiring dancers for 60 Years* by The Hong Kong Ballet Group, *After Snowfall* by Hong Kong Dance Company, *Di Dar · Come Back* and *Fragments of Solitude* by Windmill Grass Theatre.

助理佈景設計
Assistant Set Designer

黃樂瑤
Joslyn Wong

畢業於香港演藝學院舞台及製作藝術學院，獲頒舞台及製作藝術（一級榮譽）學士，主修佈景及服裝設計。參與作品包括香港演藝學院音樂劇《我佛無著經》（聯合佈景設計師）、香港話劇團文本特區《三母女》（佈景設計師）、香港演藝學院歌劇《灰姑娘》（服裝設計師）、香港舞蹈團大型舞蹈詩《之間—吳冠中水墨行》（助理服裝設計師）等。

現為自由身舞台工作者。

Graduated from The Hong Kong Academy for Performing Arts, with the degree of Bachelor of Fine Arts (First Class Honours) in Theatre and Entertainment Arts, majoring in Set and Costume Design.

Wong's recent productions include Musical *What the Buddha Said* by The Hong Kong Academy for Performing Arts (co-set designer), *Text Testing Zone : A Family Story* by the Hong Kong Repertory Theatre (set designer) , Opera *La Cenerentola* by The Hong Kong Academy for Performing Arts (costume designer) and Grand Dance Poem *In Between—Wu Guanzhong's Ink Odyssey* by Hong Kong Dance Company (Assistant Costume Designer).

She is now a freelance theatre practitioner.

動作設計及演出
Movement Design and Performers

黃聞捷
Huang Wenjie
首席舞蹈員
PRINCIPAL DANCER

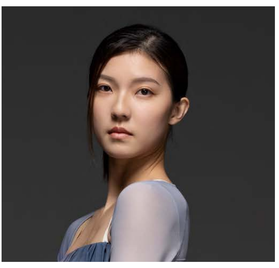
王志昇
Ong Tze Shen
首席舞蹈員
PRINCIPAL DANCER

黃海芸
Huang Haiyun
高級舞蹈員
SENIOR DANCER

藍彥怡
Lam Yin-yi
高級舞蹈員
SENIOR DANCER

李家名
Lee Chia-ming
高級舞蹈員
SENIOR DANCER

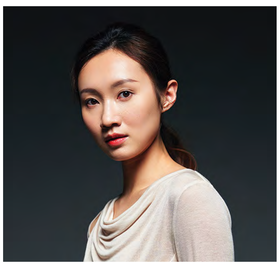
戴詠津
Tai Wing-chun
高級舞蹈員
SENIOR DANCER



陳曉玲
Chen Xiaoling
舞蹈員
DANCER

周若芸
Chou Jo-yun
舞蹈員
DANCER

徐浠林
Chui Hei-lam
舞蹈員
DANCER



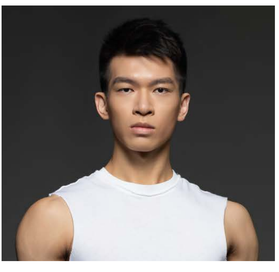
賴泓甫
Lai Hung-fu
舞蹈員
DANCER

林昀澔
Lam Wan-ho
舞蹈員
DANCER

李俊軒
Lee Chun-hin
舞蹈員
DANCER

李國樑
Lee Kok Liang
舞蹈員
DANCER

蔡博鴻
Tsai Po-hung
舞蹈員
DANCER



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導演及編舞 Director and Choreographer	璇念空間（施璇、周念念） Xuannian Space (Shi Xuan、Zhou Niannian)	
作曲 Composer	黃楚原 Ng Chor Guan	
服裝設計 Costume Designer	何珮姍 Ho Pui-shan	
佈景設計 Set Designer	黃逸君 Wong Yat-kwan	
燈光設計 Lighting Designer	翁焯綸 Denzel Yung	
音響設計 Sound Designer	梁寶榮 Leung Po-wing	
錄像設計 Video Designer	盧榮 Lowing	
助理服裝設計 Assistant Costume Designer	温彥齊 Vito Wan	
助理佈景設計 Assistant Set Designer	黃樂瑤 Joslyn Wong	
演出 Performers	香港舞蹈團 Hong Kong Dance Company	
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	林昀澔 Lam Wan-ho	李俊軒 Lee Chun-hin
	李國樑 Lee Kok Liang	蔡博鴻 Tsai Po-hung
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監製助理 Producer Assistant	何嘉兒 Claire Ho	
技術經理 Technical Manager	王永強 Alex Wong	
舞台監督 Stage Manager	林慶麟 Lam Hing-lun	
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錄像操作員 Video Operator	盧文康 Lo Man-hong	
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舞台攝影 Stage Images Photography	Worldwide Dancer Project 黃宇謙 Wong Yu Him	
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Hong Kong Dance Company

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駐團琴師 伍坤加	**Pianist** Patrick Ng
首席舞蹈員 何皓楚 黃剛建 王定宜	**Principal Dancers** Ho Ho-fai Huang Wenjie Ong Tze Shen
高級舞蹈員 黃海芸 鄭彥怡 李家名 廖慧儀 戴詠津 唐志文	**Senior Dancers** Huang Haiyun Jen Yan-yi Lee Chia-ming Liu Wai-yee Tai Wing-chun Tong Chi-man
舞蹈員 陳曉詩 周若芸 徐凌林 馮韋迪 何知琳 賴浩甫 賴顯梁 賴欣欣 林灼禹 李俊軒 李國樑 李文宇 劉雋誠 吳雲玲 吳宛汶 梁俊裕 林博鴻 謝雅萍 王沐芝 翁正天 占倩 周琦	**Dancers** Chen Xiaoling Chou Jo-yun Chui Hei-lam Feng Weidi Ho Gi-lam Lai Hung-fu Lai Wan-chi Lai Yan Yan Lam Wan-ho Lee Chun-hin Lee Kok Liang Li Wenyu Liu Ye-lien Ng Ka-ling Ng Yuen-man Tai Chan-u Tsai Po-hung Tse Ngo-ping Wong Muning Zhai Zhengtian Zhan Qian Zhou Yuan

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兒童團及少年團 課程主任及導師 何超如	**Curriculum Officer and Dance Instructor (Children & Youth Troupes)** Ho Chaoyu
兒童團及少年團 舞蹈導師 林芷余 曾嘉積	**Dance Instructor (Children & Youth Troupes)** Mary Lam Tsang Ka-yee
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