

新視野  
藝術節

NEW VISION  
ARTS FESTIVAL

19.10-18.11.2018

世界首演  
WORLD  
PREMIERE



里  
走  
單  
騎

*Guan Yu's  
Ride of  
1,000 Miles*

多媒體當代實驗「獅劇」  
Experimental Multimedia "Lion Dance Theatre"



多媒體當代實驗「獅劇」

# 千里走單騎

*Guan Yu's Ride of 1,000 Miles*

Experimental Multimedia "Lion Dance Theatre"

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**9-10.11** 五 Fri - 六 Sat 8pm

**10-11.11** 六 Sat - 日 Sun 3pm

香港文化中心劇場

Hong Kong Cultural Centre Studio Theatre

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節目全長約1小時，不設中場休息

The programme runs for approximately 1 hour without intermission

每場演出後均設藝人談，歡迎觀眾留步參與

There will be a meet-the-artist session after each performance

All are welcome to attend



## 創作團隊及演出者

### Creative Team & Performers

藝術總監 / 編舞 Artistic Director/Choreographer

楊春江 Daniel Yeung

創作舞者 Devising Dancers

李拓坤 Li Tuokun, 李匡翹 Soames Lee,  
毛維 Mao Wei, 黃翠絲 Tracy Wong

獅獅 / 戰鼓陣藝術編排及演出

Lion Dance/War Drum Sequence Choreographers & Performers

郭氏功夫金龍醒獅團

Kwok's Kung Fu & Dragon Lion Dance Team

獅劇顧問 Lion Dance Theatre Consultant

郭文龍 Andy Kwok Man-lung

燈光設計 Lighting Designer

劉銘鏗 Lau Ming-hang

舞台美學 / 服裝設計 Scenographer/Costume Designer

王健偉 Jan Wong

服裝設計 Costume Designer

蘇善誼 Ainsley So

作曲 Composer

梁基爵 GayBird

音響設計 Sound Designer

少康 siuhong

錄像設計 Video Designer

成博民 Oliver Shing

部份服裝沿用吳里璐於《舞・師》的設計

Part of the costumes were originally designed  
by Dora Ng for *ContempoLion*

## Publicity Team 宣傳團隊

平面設計 Graphic Designers

Ivo Hos, 馮明珠 Toby Fung

宣傳影片設計 Trailer Designer

成博民 Oliver Shing

主圖製作 Key Visual (形象設計 Styling)

王健偉 Jan Wong, 蘇善誼 Ainsley So

主圖製作 Key Visual (化妝 Make-up)

鄧安倪 Anni Teng

主圖製作 Key Visual (攝影 Photographer)

Egill Bjarki

## 製作團隊 Production Team

製作經理 / 舞台監督 Production Manager/Stage Manager

鄭嘉欣 Karen Kwong

執行舞台監督 Deputy Stage Manager

黃潔釵 Janet Wong

助理舞台監督 Assistant Stage Manager

鄭穎 Cheng Wing

製作電機師 Production Electrician

王君君 Wong Kwan-kwan

舞台技師 Stage Technicians

戚俊豪 Chik Chun-ho,  
梁銘浩(紅鞋兒) Leung Ming-ho,  
陳志偉 Chan Chi-wai,  
張詠宜 Cheung Wing-yi

燈光技師 Lighting Technician

林宛珊 Lam Yuen-shan

投映控制員 Projection Operator

岩井 REMU Remu Iwai

化妝師 Make-up

鄧安倪 Anni Teng

服裝助理 Dresser

倫嬌君 Vanessa Lun

舞獅音樂現場錄製 Lion dance music live recording

易仁浚 Essky Yik

監製 Producer

盧君亮 Andy Lo

鳴謝：城市當代舞蹈團、iLight Production Ltd 及 Miso Tech Co. Ltd

Acknowledgements: City Contemporary Dance Company,  
iLight Production Ltd. and Miso Tech Co. Ltd.

## 編舞的話

今天，南獅比賽已成為了國際體壇的重點栽培發展項目，但其實，傳統南獅糅合廣東大戲鑼鼓音樂，配以大花面臉譜角色作獅頭等視聽設計，加上嶺南武術、雜耍、風水陣（如橋樑陣等），以至梅花樁功夫、傀儡戲、靈活多變的戶外環境劇場等廣東省地域獨有的多元表演藝術於一身；是舉世無雙的在地廣東文化瑰寶。

在六、七十年代文革十多年間，南獅曾被中國內地禁止研習及演出，香港以至東南亞華人師傅繼承了延續南獅世代相傳的責任。及至八、九十年代，香港更將新派南獅的想像，透過極具香港特色的成功電影推介給全球觀眾，香港人令舞獅文化在國際舞台上發揚光大，原來早已息息相關。

無獨有偶，八、九十年代也有大批歐美學成歸港的表演藝術家精英，創作出一系列先鋒級劇場作品，帶領香港表演藝術蓬勃發展。新派革命式藝術作品其時百花齊放，一時無兩，那時候的創作人（包括我在內）也可能覺得，只需在歐美學「國際眼光」，以他們的技術和招式編排香港題材，便夠現代革命；甚至到了今天，還在這種「西化就是當代」的想法中不斷輪迴深陷期間，卻仍聽到不少人還在詬病香港現在這一輩，不能延續八、九十年代香港的風光日子云云……這讓我想起一樣是從八、九十年代說起的「獅子山精神」，到了今天，也是否只是變成一種乏力的樣版陳述和口號？還是香港的獅子精神，其實一直都在世代相傳，只是我們不肯在自己的土壤裡發掘自己的寶藏？

「獅劇」作為本土民間藝術精髓已近乎失傳。作為現代人，我更沒有資格把她重現。「實驗獅劇」在走向「尋找純香港文化的現代劇場的未知」，千里漫漫中，其實只是一次謙卑的微小起步。又或者，實驗獅劇《千里走單騎》可能只是一個例子和象徵——香港還有很多其他文化寶藏等著我們去發掘並貢獻於世界舞台。只是，又有多少香港人願意像關羽一樣，為了一個生死未卜的角色和完全未知的終點，花上千里的時間、精力，甚至生命？

「係愛、定係責任呀？……係窮呀！！」（我想那是指香港現在文化身份上的窮吧。）

千里之途，始於腳下。今天，其實我們每一個人都可以是關羽，追尋自己未知的抱負，在香港到底還有沒有可能的將來當中，不斷尋找。

要香港的文化身份不被消失，今天香港人才剛開始這個「孤單地捍衛自身文化身份不被消失的千里崎嶇之途」——《千里走單騎》，獻給每位願意尋找和捍衛香港文化的有心人！

楊春江



## Choreographer's Note

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Today, Southern Lion Dance is a major sporting event in the international arena. Traditional Southern Lion Dance incorporates into its music the gong and drum from Cantonese Opera, and the masks of *hualian* (painted face) characters into the design of the lion head. It is also a marriage of Lingnan martial arts and Shaolin "Plum Blossom Piles" kung fu with acrobatics, *feng shui* (e.g. the Stool Formation), and diverse Cantonese performing arts such as puppetry, as well as the highly flexible setting of the outdoor theatre. Southern Lion Dance is therefore a unique cultural heritage of the Guangdong area.

During the Cultural Revolution from the 1960s to 70s, no one was allowed to study or perform lion dance in Mainland China. Performers in Hong Kong and Southeast Asia took on the responsibility to pass down the tradition of Southern Lion Dance from generation to generation. Later in the 1980s and 90s, Hong Kong movies brought their new imagination of lion dance to audiences around the world. Hong Kong people thus had a major role in putting lion dance on the global stage.

Coincidentally, in the 1980s and 90s many talented performing artists returned from their studies in Europe and the US; together they brought about an unparalleled boom in the local art scene with a rich body of pioneering and revolutionary works. Artists at that time (including me) might have thought that being avant-garde simply meant borrowing a "global perspective" from their European or American counterparts and then applying their techniques and formulae to Hong Kong themes. Even to this day, the thinking of "westernisation equals contemporisation" is still deeply rooted in our minds. We can still hear people blaming the current generation for not being able to perpetuate our former glory of the 1980s and 90s. I can't help but question: has the so-called Lion Rock Spirit, which first came about in the 1980s and 90s, become just some hollow cliché? Or is it that the Lion Rock Spirit has indeed continued to this day but we are unwilling to tap into the treasures in our own place?

As a gem of local folk art, "lion dance theatre" is on the verge of disappearance. I, living in the modern world, am in no position to bring it back to life. The "experimental lion dance theatre" is an attempt to explore the unknown in an entirely Hong Kong modern theatre. Along this long journey, *Guan Yu's Ride of 1,000 Miles* is nothing but a small step we have taken. Or perhaps, it is just an example of the many other cultural treasures in Hong Kong that are yet to be discovered and revealed to the world. However, how many people are willing to sacrifice as much time and energy – and even their own lives – like Guan Yu on his 1,000-mile journey, for a character who would die any minute, for an arduous journey with no destination at all?

"Is it love or responsibility? It's poverty!" (I guess it means Hong Kong's utter lack of a cultural identity.)

A journey of a thousand miles begins with a single step. We all can be Guan Yu too, forging ahead in pursuit of our unrealised aspirations against all the uncertainties Hong Kong, if at all still possible, is going through at the moment.

To prevent Hong Kong's culture from disappearing, Hong Kong people have just embarked on this arduous, lonely journey in defence of our cultural identity. *Guan Yu's Ride of 1,000 Miles* is dedicated to each and every one of you who are willing to seek and defend the culture of Hong Kong.

Daniel Yeung

## 分場 Scene List

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### 一 東方。獅

想像，就是一切創造的力量

男：毛維  
女：黃翠絲

（除了印度，其實在亞洲不同國家，古時雖然沒有生產獅子卻都有不同的獅舞，那是源自獅子作為神獸所引申的千變萬化的想像……）

### I The Lion in the Orient

Imagination is the power that underlies all creations

Male: Mao Wei  
Female: Tracy Wong

(In ancient times no countries in Asia, except India, were home to the lion. This continent, however, has witnessed a wide variety of lion dance from the kaleidoscopic imagination of the lion as a mythological beast...)

### 二 陰。陽

敲擊手：毛維、黃翠絲

### II Yin and Yang

Percussionists: Mao Wei, Tracy Wong

### 三 戰鼓陣。千里馬

赤兔現身

鼓手：茹家俊、袁運來、黎潤婷、楊雅文  
赤兔：李拓坤

### III Fast Steed in the War-drum Formation

The Red Hare Appears

Drummers: Ricky Yue, Yuen Wan-loi, Coco Lai, Goofy Yeung  
Red Hare: Li Tuokun

### 四 關羽。化身

當每一個人都可以是關羽

舞者：李匡翹、李拓坤、毛維、黃翠絲

### IV Guan Yu's Incarnation

Everyone can be Guan Yu

Dancers: Soames Lee, Li Tuokun, Mao Wei, Tracy Wong

### 五 獅劇。破陣

關羽獅帶著劉備的兩位夫人  
千里迢迢崎嶇上路，智勇破陣

男獅：袁銀希、鍾逸超  
女獅：嚴淑英、蘇樂菁

### V Lion Dance Theatre – Breaking the Ranks

The Guan Yu Lion escorts Liu Bei's wives on a tumultuous 1,000-mile journey, fending off his enemies with might and wisdom.

Male Lion: Simon Yuen, Zhong Yichao  
Female Lion: Irene Yim, YFive So

### 六 獅劇。破關

弓箭手：李匡翹  
關羽獅：鄭鑫洲、梁嘉龍

### VI Lion Dance Theatre – Breaking the Gates

Archer: Soames Lee  
Guan Yu Lion: Steven Cheng, Andy Ka Long

### 七 當代。舞獅

獅子精神；  
我們的曾經、現在、未來？

演出：多媒體 + 眾演員

### VII Modern Lion Dance

The Spirit of the Lion;  
Our Past, Present and Future?

Performers: Multimedia team and the cast





## 楊春江

藝術總監 / 編舞

楊春江是本地獨立編舞家、舞蹈教師、藝術評論家、節目策劃人，2013 年度香港藝術發展局藝術家年獎得主，畢業於香港中文大學藝術系，後自習舞蹈，並獲獎學金於荷蘭進修編舞。首個長篇獨舞作品《靈靈性性 —— 天體樂園》獲邀於歐洲及亞洲各藝術節巡演，並奪得香港舞蹈年獎 2000。2002 年獲歐洲芭蕾舞雜誌《Ballettanz》年刊提名為備受注目編舞家。2003 年獲香港藝術發展局獎學金赴英國進修編舞碩士課程，並獲頒舞蹈新晉藝術家年獎。2005 年再以長篇獨舞作品《形亡極樂》奪得香港舞蹈年獎 2005。2006 年的《風》及 2008 年的《靈丹》均獲《南華早報》選為「全年五大最佳編舞」之一。

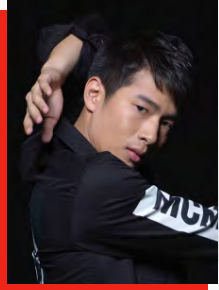
楊氏於 2009 及 2012 年再以他編演的獨舞作品《靈丹》及新版及《靈靈性性 —— 天體樂園 2012》獲香港舞蹈年獎；與香港藝術中心聯合策劃的《開放舞蹈》、為城市當代舞蹈團創作的《慾望西九》則贏得「2013 及 2014 最值得表揚青少年或社區（環境舞蹈 / 教育及外展）舞蹈年獎」。

## Daniel Yeung

Artistic Director/Choreographer

Daniel Yeung is an independent choreographer, dance teacher, arts critic, and programme curator of Hong Kong. He was recognised as the Best Artist of the Year (Dance) by the Hong Kong Arts Development Council (HKADC) in 2013. The Chinese University of Hong Kong fine art graduate is a self-taught dancer and was awarded a scholarship to study choreography in the Netherlands. *Dance Exhibitionist – A Paradise for Natural Body*, his first full-length solo, was invited to arts festivals in Europe and Asia and awarded the 2000 Hong Kong Dance Award. Yeung was nominated for “The Choreographer to Look At” by the *Ballettanz* yearbook in Europe in 2002. In 2003, he received the “Rising Artist Award” and a HKADC scholarship to pursue a master’s degree in choreography in the UK. In 2005, his full-length solo *Metalove* won him the second Hong Kong Dance Award. *Feng* (2006) and *Medi.C* (2008) were both ranked “Top Five Best Dance Works of the Year” by the *South China Morning Post*.

Yeung garnered the Hong Kong Dance Award again in 2009 and 2012 for his solo work *Medi.C* and a new version of *Dance Exhibitionist – A Paradise for Natural Body 2012*. His *Open Dance* (co-curated with Hong Kong Arts Centre) and *Journey to the West* (created for the City Contemporary Dance Company), were listed Outstanding Project in Youth or Community Dance (Environmental Dance, Education and Outreach Activities) in 2013 and 2014 respectively.



## 李拓坤

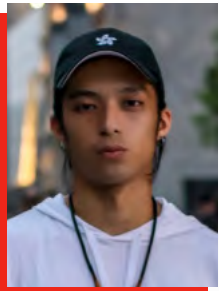
創作舞者

李拓坤獲全額獎學金入讀香港演藝學院，2016 年加入香港舞蹈團，並與楊春江一同應邀前往日本參加三陸國際藝術祭。2017 年離團轉為自由身舞者，憑香港文化舞劇團《弟子規》在廣東藝術節獲獎。

## Li Tuokun

Devising Dancer

Li Tuokun studied at the Hong Kong Academy for Performing Arts on full scholarship. In 2016, he joined the Hong Kong Dance Company, and attended with Daniel Yeung the Sanriku International Arts Festival in Japan. In 2017, he became a freelance dancer and won an award at the Guangdong Arts Festival for Dance Drama Hong Kong's *Di Zi Gui*.



## 李匡翹

創作舞者

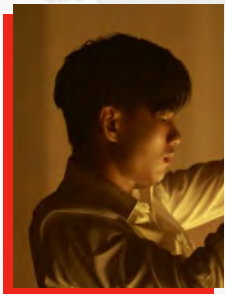
李匡翹是自由身表演者、網絡意見領袖、模特兒、生意人、咖啡師、free runner，擅長空翻、雜技、武術及舞蹈，並活躍於電視平台，近期參演了關於跑酷的紀錄片等。

## Soames Lee

Devising Dancer

A freelance performer, Key Opinion Leader, model, entrepreneur, barista, and free runner, Soames Lee is experienced in trampolining, acrobatics, martial arts and dance. He is often seen on TV, and appeared in a documentary about Parkour recently.





## 毛維

### 創作舞者

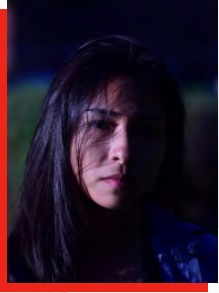
毛維是湖南常德人，獲全額獎學金就讀並畢業於香港演藝學院現代舞系，兩度獲得維也納 ImPulsTanz 國際舞蹈節全額獎學金。他熱衷於舞蹈創作與身體開發，其獨立作品《荊棘路》、《無處為家》和《自然人》獲邀參與第七、八屆香港 I-Dance 藝術節和記憶體舞蹈節（香港、台北、日本站）。在香港與黃翠絲共同成立 MW 舞蹈劇場，作品包括《賞味期限》、《原》、《地圖》、《皮紋》和《洞穴爆發・奇異毛球》，更被邀請參加不同的國際藝術節，如首爾 Wiz 世界舞蹈節、第四十三、四十四屆香港藝術節、第二十七、二十八屆澳門藝術節、第十四屆廣東現代舞周、2018 香港比舞、2018 福岡舞蹈藝穗節和第二十二屆西班牙加那利群島 Masdanza 國際編舞大賽，作品《原》更巡演西班牙卡斯的國際舞蹈節、希臘科孚 One Small Step 當代舞蹈節和 2018 德國漢諾威國際編舞大賽。

## Mao Wei

### Devising Dancer

Mao Wei is a Changde, Hunan native who studied at the Hong Kong Academy for Performing Arts on full scholarship majoring in Modern Dance. He is also a two-time recipient of the ImPulsTanz Vienna International Dance Festival full scholarship. Passionate for choreography and exploration of the body, his independent works *Thorny Road*, *Nowhere is Home* and *Natural Person* were invited to the 7th & 8th Hong Kong I-Dance Festival and RAM (Reactor for Awareness in Motion) Dance Festival in Taipei, Hong Kong and Japan. Co-founding MW Dance Theatre with Tracy Wong, their creations *Shelf Life*, *Pardon*, *Mapping*, *A Part of Us* and *Les Curious Fringes: Blast of the Cave* were invited to Wiz World Dance Festival in Korea, the 43th & 44th Hong Kong Arts Festival, the 27th & 28th Macau Arts Festival, the 14th Guangdong Modern Dance Festival, Hong Kong Dance Exchange 2018, Fukuoka Dance Fringe Festival 2018, and the 22nd Masdanza International Contemporary Dance Festival. *Pardon* was showcased at the Festival Cádiz en Danza in Spain, "One Small Step" International Modern Dance Festival in Corfu, Greece, and International Choreographic Competition Hannover 2018.





## 黃翠絲

### 創作舞者

黃翠絲生於澳門，2013 年畢業於香港演藝學院（一級榮譽學士學位），在校獲得最傑出女舞蹈演員獎、舞蹈學院院長獎和現代舞講師獎學金；同時獲得澳門文化局和教育局獎學金。黃氏曾與世界著名的藝術家合作，2016 年獲邀赴比利時跟當地裝置藝術家 Camille Panza 及 Pierre Mercier 交流，並創作全新作品《Les Curieuses Franges》，在 2017 年 7 月於比利時及香港演出。2018 年全新長篇作品《洞穴爆發・奇異毛球》發表於澳門藝術節。

近年黃氏與香港藝術家毛維成立 MW 舞蹈劇場，探索並發展屬於他們獨有的舞蹈風格。作品《地圖》和《原》分別獲邀參加韓國仁川藝術節、澳門首屆現代舞周、第四十三、四十四屆香港藝術節、「香港比舞」舞蹈節。《原》更代表香港和澳門入選西班牙 Masdanza 國際編舞大賽邀請賽，並獲得 La Gomera Choreography Centre 駐場藝術家獎項，更巡演西班牙卡爾斯國際舞蹈節、希臘科孚 One Small Step 當代舞蹈節及 2018 德國漢諾威國際編舞大賽；2016 年獲第二十七屆澳門藝術節邀請，發表首個長篇雙人舞作品《賞味期限》，隨即於香港、廣州和湖南常德重演，並大受好評。

## Tracy Wong

### Devising Dancer

Tracy Wong was born in Macau and graduated from the Hong Kong Academy for Performing Arts with a Bachelor of Fine Arts (first-class honours) in 2013. Recipient of the Margaret Zee Outstanding Performer Award, Dean of Dance Prize and Faculty Scholarship of Contemporary Dance, as well as scholarships from Macau, she has worked with many world-renowned artists and companies.

Recently Wong co-founded MW Dance Theatre with Mao Wei. In 2016, they were invited to Belgium to co-create *Les Curieuses Franges* with installation artists Camille Panza and Pierre Mercier. It later developed into the full-length work *Les Curious Fringes: Blast of the Cave*, which debuted at the Macau Arts Festival. Their *Pardon* and *Mapping* were presented at the 43rd and 44th Hong Kong Arts Festival, Incheon Dance Festival, Hong Kong Dance Exchange and Fukuoka Fringe Festival. *Pardon* was also invited to Masdanza International Contemporary Dance Festival (Choreography Contest), winning the La Gomera Choreography Centre Artist Residency award and touring Festival Cádiz en Danza in Spain, "One Small Step" International Modern Dance Festival in Corfu, Greece, and International Choreographic Competition Hannover 2018. They were also invited by the 27th Macau Arts Festival to present full-length duo work *Shelf Life* in 2017.





## 郭氏功夫金龍醒獅團

舞獅／戰鼓陣藝術編排及演出

由郭永昌師傅創辦，致力弘揚國術，積極向青少年推廣龍獅之藝。郭師傅經常前往東南亞表演及比賽，1971年，年僅三十四歲的郭師傅率領柔功門聯誼會全人到台灣參加海外國術邀請賽，並榮獲團體亞軍。

郭師傅認為國術能提升青少年體質，培育良好品格。他的熱誠和造詣廣獲各界認同，也深得日本、南韓、泰國及南非等國家推崇。

郭氏功夫金龍醒獅團亦參加各類型比賽，成績斐然，其中 2016 年曾獲得：

全港公開學界龍獅藝錦標賽（獅組）——冠軍  
全港北獅公開比賽——冠軍、亞軍、季軍  
第六屆技能舞龍比賽競速比賽公開組——冠軍  
第六屆技能舞龍比賽障礙比賽公開組——冠軍  
第十三屆香港活力鼓令廿四式擂台賽自由式組——季軍及最佳隊形獎  
印尼世界龍獅大賽北獅項目——冠軍  
印尼世界龍獅大賽競技龍項目——冠軍  
澳門鮮魚行醉龍節國際福州龍自選舞龍競技賽——金龍獎  
全港公開夜光龍錦標賽——季軍、殿軍  
世界香港夜光龍醒獅錦標賽夜光龍組——亞軍

## Kwok's Kung Fu & Dragon Lion Dance Team

Lion Dance/War Drum Sequence Choreographers & Performers

Founded by Master Kwok Wing-cheong, the team is committed to the promotion of Chinese martial arts and dragon lion dance among young people. Master Kwok is often seen in performances and competitions across Southeast Asia. In 1971, at the age of 34 he led members of the Yau Kung Moon Association to take part in an invitational Chinese martial arts competition in Taiwan, winning the first runner-up in the group section.

Master Kwok believes that kung fu can enhance the physical fitness of the youth and nurture good personalities. His passion and skills command respect both at home and from abroad, such as Japan, South Korea, Thailand and South Africa.

Kwok's Kung Fu & Dragon Lion Dance Team has won a staggering array of awards in various competitions. Those in 2016 include:

Hong Kong Inter-School Dragon & Lion Dance Championship (lion category) – Champion  
Hong Kong Northern Lion Dance Competition – Champion, First Runner-up, Second Runner-up  
6th Technical Lion Dance Competition Speed Race (open section) – Champion  
6th Technical Lion Dance Competition Obstacle Race (open section) – Champion  
13th Hong Kong Synergy 24-style Drum Competition (freestyle section)  
– Second Runner-up & Best Formation Award  
Indonesia World Lion and Dragon Dance Competition (northern lion section) – Champion  
Indonesia World Lion and Dragon Dance Competition (technical dragon section) – Champion  
International Fuzhou Dragon Dance Tournament, Festival of the Drunken Dragon  
(organised by the Macau Fresh Fish & Commercial Association) – Golden Dragon Prize  
HK Open Luminous Dragon Dance Competition – Second Runner-up, Fourth Place  
World Hong Kong Luminous Dragon & Lion Dance Competition (luminous dragon category)





## 郭文龍

獅劇顧問

郭氏功夫金龍醒獅團總教練，師承郭永昌師傅。受郭師傅影響，郭文龍自小學習舞獅及中國功夫，對舞獅文化或技巧相當熟悉，也是少數在香港認識獅劇起源及演化、精通南北獅的師傅。他現為香港中國國術龍獅總會舞龍舞獅教練及裁判班主委及導師，並擔任不同公職，如九龍地域校長聯會會長（第五屆）、油尖旺區撲滅罪行委員會委員、旺角街坊會副主席等。

## Andy Kwok Man-lung

Lion Dance Theatre Consultant

Andy Kwok is the Head Coach of Kwok's Kung Fu & Dragon Lion Dance Team. Under the tutelage of Master Kwok Wing-cheong, he started learning lion dance and Chinese martial arts at a young age and gained a deep understanding of the culture and techniques of lion dance. He is among a handful few in Hong Kong who are well versed in the origins and development of traditional lion dance theatre, conversant with both the northern and southern styles of lion dancing.

At present, Kwok is a dragon/lion dance coach and adjudication class administrator at the Hong Kong Chinese Martial Arts Dragon and Lion Dance Association. He is also actively involved in public service, as the fifth chairman of the Kowloon Region School Heads Association, member of the Yau Tsim Mong District Fight Crime Committee, vice-president of the Mongkok Kai-Fong Association, and more.



## 劉銘鏗（神父）

燈光設計

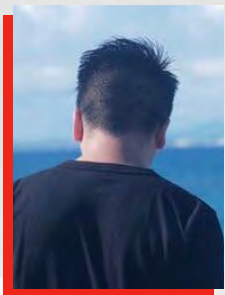
劉銘鏗是自由身舞台燈光及立體紙藝（Pop-up Art）設計師，人稱「神父」。曾創作立體書講古劇場《北風先生逸事》、《善水怪婆婆》、《日常生活》及《不太完整的棲息在大地》等。獲多次提名香港舞台劇獎最佳燈光設計，曾為香港及海外多個表演團體設計燈光，包括前進進戲劇工作坊、進劇場、香港話劇團、香港管弦樂團、城市當代舞蹈團、新加坡實踐劇場、台灣窮劇場及澳門演藝學院戲劇學校等。

## Lau Ming-hang (SunFool)

Lighting Designer

Lau Ming-hang, also known as "SunFool", is a freelance theatre lighting designer and pop-up book artist. His pop-up book theatrical productions include *Mr. Windy NoBody*, *Lady Eccentric*, *Ordinary Living* and *Mr. Half Dwells*. He has received multiple nominations for the Hong Kong Drama Award for Best Lighting Design. His works have lit productions of such local and overseas performing groups as On & On Theatre Workshop, Theatre du pif, Hong Kong Repertory Theatre, Hong Kong Philharmonic Orchestra, City Contemporary Dance Company, The Theatre Practice (Singapore), approaching theatre (Taiwan) and Macau Conservatory – School of Theatre.





## 王健偉

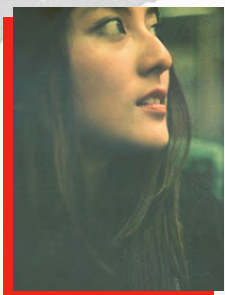
### 舞台美學及服裝設計

王健偉是舞台視覺及場景設計師，2011 年畢業於香港演藝學院舞台及製作藝術（主修舞台及服裝設計）。曾與不同導演合作，擔任舞台及場景設計的作品包括：薛卓朗導演的《公園裡》、陳曙曦導演的《大汗推拿》及《漁港夢百年第二部曲「噩夢連場」》、馬志豪導演的《勁金歌曲 3 —— 請您記住我》及《家寶》、張銘耀導演的《今日城》、司徒慧焯導演的《親愛的，胡雪巖》、陳焯威導演的《好人不義》等。近年舞美作品包括：《Moodless II: Severely Unaffordable》、王煒丹《ma ma ma...Mambo!》、何應豐《尋找許仙》、古倩婷《Savage Symphony》、香港藝術節《香港賽馬會當代舞蹈平台》、香港舞蹈團《紅樓·夢三闖》、《紫玉成煙》等。2017 年，王氏與蘇善誼創辦了 SELF CENTRE（多媒體設計工作室）。工作室曾為 initial 的 The Orient Express 2018 春夏裝發佈會作佈景設計。

## Jan Wong

### Scenographer & Costume Designer

Jan Wong is a stage and set designer who graduated from the School of Theatre and Entertainment Arts, Hong Kong Academy for the Performing Arts in 2011 majoring in Stage and Costume Design. Having worked with a long list of directors, his recent designs include Ceri Sherlock's *The Park*; Chan Chu-hei's *The Massage King* and *Century-old Dreams of a Fishing Harbour (Episode II) – Nightmares*; Ma Chi-ho's *Sing A Long 3~Together* and *The Rose of the Name*; German Cheung's *The Eleventh Capital*; Roy Szeto's *Hu Xueyan, My Dear*; and Octavian Chan's *An Unjust Good Fellow*. His recent dance production credits include: *Moodless II: Severely Unaffordable*, Dam Van Huynh's *ma ma ma...Mambo!*; Ho Ying-fung's *In Search of Hui Sin*; Christine Gouzelis' *Savage Symphony*; Hong Kong Arts Festival's *Hong Kong Jockey Club Contemporary Dance Series*; and Hong Kong Dance Company's *Reveries of the Red Chamber* and *Waiting Heart*. In 2017 Wong co-founded SELF CENTRE (a multidisciplinary design studio) with Ainsley So. The studio has designed the set for initial's 2018 Spring/Summer Fashion Show: The Orient Express.



## 蘇善誼

### 服裝設計

蘇善誼畢業於英國皇家中央演講和戲劇學院（主修舞台佈景及服裝設計），近期舞台作品包括：由司徒慧焯執導的《等死研究所》（服裝設計）；由荷華·派里執導的《灰姑娘》（佈景及服裝設計）；由馬志豪執導的《小塵大事》（佈景及服裝設計）；由張銘耀執導的《細細星》及《魔法豆腐花》（聯合佈景設計）；由葉嘉文和胡美寶執導的《虛域》（服裝設計）；由何敏儀執導的《舊年華》、《執字粒》及《逐夢島》（佈景設計）；由盧智榮執導的《月愛越癲》（佈景設計）；由方俊杰執導的《紅色的天空》（服裝設計）；由馬才和領頭構思及編舞的《房一房二房又防》（聯合佈景設計）等。2017 年，蘇氏與王健偉創辦了 SELF CENTRE（多媒體設計工作室）。工作室曾為 initial 的 The Orient Express 2018 春夏裝發佈會作佈景設計。

## Ainsley So

### Costume Designer

Ainsley So is a set and costume designer who graduated from the Royal Central School of Speech and Drama majoring in Design for Stage. Her recent theatre production credits include: costume design for *Laboratory Of Lungg* (directed by Roy Szeto); set and costume design for *Cinderella* (directed by Howard Paley); co-set and costume design for *Dustykid on Stage* (directed by Ma Chi-ho); co-set design for *Starry and Magic Tofu Flower* (directed by German Cheung); costume design for *The Nether* (co-directed by Ip Ka-man and Wu May-bo); set design for *Good Old Days, Save Your Words?! and Dream Hunt* (directed by Jenus Ho); set design for *Months on End* (directed by Edmond Lo); costume design for *Red Sky* (directed by Fong Chun-kit); co-set design for *Room X* (creative concept and choreography led by Victor Ma), etc. In 2017 So co-founded SELF CENTRE (a multidisciplinary design studio) with Jan Wong. The studio has designed the set for initial's 2018 Spring/Summer Fashion Show: The Orient Express.





## 梁基爵

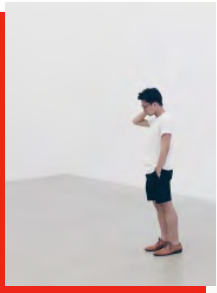
作曲

梁基爵是著名作曲家和媒體藝術家、香港城市大學哲學碩士（創意媒體）及香港演藝學院音樂碩士（作曲及電子音樂），同時為「人山人海」主要成員。近年，梁氏開展媒體藝術上的研究，創作結合視覺藝術、科技、媒體藝術和音樂，作品包括：《電紫兔 / 克》、《火星日常》、《一零》及《Music in Anticlockwise》；曾巡演至澳洲、巴西、法國、德國、新加坡、台灣、中國內地及澳門等。他的聲音裝置作品分別於奧地利林茲電子藝術節、澳亞藝術節、雅典數位藝術節、法國 EXIT 數碼電子藝術節等展出；2017 年更獲澳洲委約創作首個大型戶外聲音裝置作品《家》，並於澳亞藝術節展出。

## GayBird

Composer

Leung Kei-cheuk, better known as GayBird, is a Hong Kong-born composer and new media artist, as well as member of the famous music production company, People Mountain People Sea. He holds a Master in Creative Media from the City University of Hong Kong, and a Master of Music (Composition & Electronic Music) from the Hong Kong Academy for Performing Arts. In recent years, he has started researching media arts and come up with a body of work that combines visual art, media technology, and music. His visual music performances include *Digital Hug*, *CouCou on Mars*, *One Zero* and *Music in Anticlockwise*, which have been brought to Australia, Brazil, France, Germany, Singapore, Taiwan, Mainland China and Macau. His sound installation works have been exhibited around the world, including the Ars Electronica Festival (Austria), OzAsia Festival (Australia), Athens Digital Arts Festival (Greece), EXIT Festival (France), to name a few. In 2017, he was commissioned to create his first outdoor sound installation *Home*, which was mounted at the OzAsia Festival (Australia).



## 成博民

錄像設計

畢業於香港中文大學新聞與傳播學院，眾聲喧嘩創團成員，現為多媒體設計師及影像導演。香港演藝學院客席講師。曾合作藝團包括：香港芭蕾舞團、香港舞蹈團、城市當代舞蹈團、香港話劇團、香港藝術節、前進進戲劇工作坊、無極樂團及浪人劇場等。近年成立多媒體工作室「春秋大夢」，連結跨界創作，探索立體投映及互動媒體技術，參與之影像設計包括：容祖兒 My Secret Live 2017 及郭富城舞林密碼演唱會等。近期劇場設計包括：城市當代舞蹈團《茫然先生》、無極樂團羅永暉意境音樂劇場《人淡如菊》，以及前進進戲劇工作坊《對倒》。

## Oliver Shing

Video Designer

Oliver Shing graduated from the School of Journalism and Communication, The Chinese University of Hong Kong. A founding member of Heteroglossia Theatre, he is now a multimedia designer, a moving image director, and guest lecturer at the Hong Kong Academy for Performing Arts. He has worked with The Hong Kong Ballet, Hong Kong Dance Company, City Contemporary Dance Company (CCDC), Hong Kong Repertory Theatre, Hong Kong Arts Festival, On & On Theatre Workshop, Wuji Ensemble, Theatre Ronin, etc. Recently he founded Daaimung, a multimedia studio that explores 3D projection and interactive media. His moving image designs were used at the concerts of pop singers Joey Yung and Aaron Kwok. His latest theatre designs include CCDC's *Mr. Blank*, Wuji Ensemble's *Tranquil as a Chrysanthemum*, and On & On Theatre Workshop's *Tetê-bêche*.



## 鄺嘉欣

製作經理 / 舞台監督

畢業於香港演藝學院，主修舞台及技術管理（舞台管理），在學期間跟隨學院到美國、英國、台灣、北京、天津交流，畢業後以自由人身份擔任不同劇團舞台監督工作，及後出任香港舞蹈團執行舞台監督，參與大型舞蹈劇演出及巡迴演出。2016年出任香港藝術節助理製作經理，為外國團體擔任技術統籌及管理工作，現為自由身舞台工作者。

## Karen Kwong

Production Manager / Stage Manager

Karen Kwong graduated from the Hong Kong Academy for Performing Arts majoring in Stage and Technical Management (Stage Management). While still at school, she has participated in tours and exchange programmes as a stage manager to the US, UK, Taiwan, Beijing, and Tianjin. Later, she worked as Deputy Stage Manager at the Hong Kong Dance Company, taking part in many large-scale productions and touring performances. In 2016, she became Assistant Production Manager at the Hong Kong Arts Festival, responsible for technical coordination and management for visiting artists and groups. Currently she is freelancing in production and stage management.

## 黃潔釵

執行舞台監督

畢業於香港演藝學院，主修藝術、項目及舞台管理。曾參與之製作：61 制作《戀 Love Love》、《愛可以多狗》、《竊膠花園》；風車草劇團《愛與人渣》、《阿晶想旅行》、《只談喜愛不談戀愛》；非凡美樂《愛情靈藥》；香港歌劇院《茶花女》；英皇娛樂《杜老誌》；商台製作《森美耍滾》、《艾粒拾伍年開光大典》、《叱咤樂壇流行榜頒獎典禮》、《拉闊音樂會》；西九文化區管理局《自由野》、《粵劇新星展》；香港藝術節《大學》、《中庸》、《香港賽馬會當代舞蹈平台》；澳門新年花車巡遊；台北《香港週》等等。現為自由身工作者。

## Janet Wong

Deputy Stage Manager

A Hong Kong Academy for Performing Arts graduate majoring in Fine Arts, Stage and Event Management. Her production credits include: 61 Production's *Love Love Love*, *The Cheapy Dogs*, *Crazy Garden Show*; Windmill Grass Theatre's *Unidentified Human Remains and the True Nature of Love*, *Lazy People Love Traveling*, *Let's NOT Talk About LOVE*; Musica Viva's *L'elisir d'amore*; Opera Hong Kong's *La traviata*; Emperor Entertainment's *Tonnochy*; Commercial Radio's *Ultimate Song Chart Awards Presentation* and *Music is Live*; West Kowloon Cultural District's *Freespace Fest*, *Rising Stars of Cantonese Opera*; Hong Kong Arts Festival's *Doctrine of Happiness*, *Hong Kong Jockey Club Contemporary Dance Series*; the Chinese New Year Parade in Macau; *Hong Kong Week* in Taipei, etc.



## 鄭穎

助理舞台監督

自由身劇場工作者，曼陀羅及沙畫導師。

## Cheng Wing

Assistant Stage Manager

Freelance theatre worker, mandala and sand painting instructor.

## 盧君亮

監製

獨立製作人；經常思考獨立製作人的位置。喜以不同方式和行動探索製作人跟編舞、作品及推動表演藝術的關係。近年參與項目包括「觀。聲。陣——參與式劇場在地研究計劃」、香港比舞（連結東亞舞蹈平台的藝術節）及 Re:do/ Joseph Lee/ KT Yau（香港首個眾籌舞蹈重演計劃）等；參與製作包括《回聲摺疊》（愛丁堡藝穗節 2018）、《順》（TPAM Fringe 2018）、Move to Meet – a blind date experiment (TPAM Fringe 2017)、《19841012》(BIDAM 2016)、《舞支配的清醒時份》（TPAM Showcase 2016、香港重演）、《真。伙能滾者》、《舞・師》、《Canton 舞廳》等。

## Andy Lo

Producer

Andy Lo is an independent producer who always reflects on the roles of his job. He uses different approaches and methods to explore the limits of the relationship between a producer and artists, art work and promotion of the performing arts. His recent projects include *To Behold! To Voice! To Remap: A Participatory Theatre Project*, Hong Kong Dance Exchange (a festival connecting different East Asian dance platforms), *Re:do/ Joseph Lee/ KT Yau* (the first crowdfunded dance rerun project); recent credits as producer include *Folding Echoes* (Edinburgh Festival Fringe 2018), *Along* (TPAM Fringe 2018), *Move to Meet – a blind date experiment* (TPAM Fringe 2017), *19841012* (BIDAM 2016), *A Possible Path to Insomnia* (TPAM Showcase 2016 & Hong Kong rerun), *ContempoLion*, *Canton Ballroom*, and more.