

「舞」可能伍：一〇一

Dance "IN" Possible V: 101

23.4.2016 8pm

香港文化中心劇場

24.4.2016 5pm

Studio Theatre, Hong Kong Cultural Centre



香港藝術發展局  
Hong Kong Arts Development Council  
「多空間」為藝發局資助團體  
Y-Space is financially supported by the ADC



康樂及文化事務署  
Leisure and Cultural  
Services Department



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每場演出長約一小時十五分鐘，不設中場休息

Running time of each performance is approximately 1 hour 15 minutes without intermission

四月二十三日設演後藝人談

Post-performance meet-the-artist session on 23 April

下一個五十歲再見……！？



在排練《「舞」可能伍：一〇一》的時候我問 Mandy：「你估我地仲有冇下一個五十年呢？」Mandy 很直接地答：「傻架咩！冇可能……！」回答好像沒有經過思索，但那種直接更能道出人生，要超越大自然，還是「冇可能」。與其期待下一個五十年，不如珍惜今天的《一〇一》……！

雖然舞蹈大師大野一雄能活到一百零三歲，九十幾歲仍有其舞台足印，瑪莎·葛蘭姆活到九十六歲，梅西·簡寧漢活到九十歲，他們生前仍然盡其所能踏上舞台；而翩娜·包殊在六十八歲就離開了，米高·積遜更在五十歲就告別人間，但蕭菲·紀蓮卻選擇在五十歲時為了留住她的舞蹈傳奇而選擇掛靴……！

我時常說什麼年齡都可以跳舞，只要你在跳合適自己身體條件的舞蹈，而不是強迫自己在八十歲時仍然跳二十歲的舞蹈……！身體其實會告訴自己今天的身體能跳什麼舞蹈……！自己在四十多歲時感到身體的變化，踏進五十更覺明顯，肩周嚴重發炎，身體機能及體能明顯下降，而且容易疲累……這一切都是舞者身體的警號。其實我自離開學院及舞團後已不是全職舞者，身兼教學、編舞、行政、統籌、策劃及總監等工作，舞者距離我愈來愈遠……！

今天能夠在五十一歲之年仍然能踏上舞台，確實心存無限感激！要多謝康文署仍然對老舞者的支持，一眾《一〇一》的創作及製作團隊的付出，還有在排練《一〇一》時與一眾朋友及家人的一些訪談都令我感到幸福不已，多謝他們多年來一直對「多空間」及我們的支持……！

我當然希望能舞到一〇一歲，即使「冇」可能，我們也會在有生之年「舞」可能下去……！即使下一個五十年，大家身處異地，也許 Victor 和 Mandy 的身體經已消失。即使我們互不相見，但如果你仍能想像，就閉上雙眼，想像我們五十年後仍然在飛翔……感謝你的蒞臨，下一個五十年後見！

「多空間」藝術總監

馬才和

二零一六年四月一日

## See you when we're 50 years older...!?

When we were rehearsing for *Dance "IN"Possible V: 101*, I asked Mandy, 'Do you think there will be another 50 years for us?' Mandy answered directly, 'Don't be silly! That's impossible... !' The answer did not seem to have been much processed. Yet, that kind of directness depicts what life is really about – to go beyond nature is 'impossible'. Instead of looking forward to the 50 years later, we might as well cherish the *101* we have today... !

Butoh guru Kazuo Ohno lived until 103, and continued to perform on stage in his nineties. Martha Graham lived until 96, and Merce Cunningham until 90 – both tried their best to go on stage before passing away. Yet, Pina Bausch bid us farewell at 68 and Michael Jackson departed when he was 50. Sylvie Guillem, on the other hand, chose to retire at 50 so that her dance legend lives on... !

I always say that one can dance at any age, as long as your moves suit your physical conditions but not forcing yourself to stage the dance for a 20-year-old when you are actually 80... ! In fact, our bodies can tell us what dance we can do today... ! For me, I felt changes in my body in my forties, which became even more noticeable when I approached 50. My shoulders became seriously frozen, and my body functions and fitness deteriorated; I get tired easily too... All these are alarms to the dancer's body. Truth be told, I stopped being a full-time dancer after I left the academy and the dance troupe. I worked in teaching, choreography, administration, coordination, planning and directing, etc. The identity of a dancer moved further and further away from me... !

I am so very thankful that I can still go on stage now at the age of 51! I must thank the Leisure and Cultural Services Department for their support to an old dancer, the creative and production teams for their contribution to *101*, as well as the visits and conversations with our friends and families when we were rehearsing for *101* – I feel truly blessed by all these. I thank everyone for their support for Y-space and for us all these years ...!

I certainly hope I can still dance when I am 101, even that is 'impossible', we will still continue to 'dance' as long as we live... ! Even 50 years later, we are no longer in the same place. Perhaps the bodies of Victor and Mandy have already vanished. Even if we do not see each other again, but as long as you can still imagine, please close your eyes and picture we are still spreading our wings and flying 50 years later... Thanks for being here with us. See you in 50 years!



Victor Choi-wo MA,  
Artistic Director of Y-Space  
1 April 2016

感謝每一刻……



我能夠行到今天，一定要多謝我的父母、身邊的伴侶馬才和，還有一直以來站在身邊默默支持我們的老師、朋友及工作伙伴，有你們的支持才能令我堅持到今天。我一直都覺得自己是一個幸運人，這麼多年來能夠在舞蹈世界內生活、打滾、糾纏和享受舞蹈的甜、酸、苦和辣。舞蹈選擇了我，而我更和舞蹈緊貼著，很難分割。在我心目中，舞蹈不是一定要作表演，而是存在於我生命的每一刻……

「多空間」外展及教育總監

嚴明然

二零一六年四月一日

Thankful for every moment...

To be able to be where I am today, I must thank my parents, my partner Victor Ma, our teachers, friends and working partners who have staunchly stood by and supported us all these years. I could not hold myself up until today without your relentless support. I always consider myself a lucky person. All these years, I have managed to live, roll about, get entangled with and enjoy the different flavours of dancing in the world of dance. I have been chosen by dance, and dance has been the closest and dearest thing to me; it is difficult to separate us. In my heart, dance does not have to be for performance. It exists in every moment of my life...

Mandy Ming-yin YIM,  
Outreach and Education Director of Y-Space  
1 April 2016



## 「舞」可能!? 系列 — 壹、貳、叁、肆 Dance “In” Possible!? I, II, III & IV

「舞」可能系列自一九九九年開始，至今已延伸出五個系列，共七個作品，旨在探索劇場、舞蹈和表演與生活的關係，重新審視並發掘舞蹈的更多可行性。

The Dance “In” Possible!? started from 1999 and now we have 5 series and 7 pieces. It aims at discovering the relationship between life with theatre, dance and performance, examining and exploring more possibilities of dance.

### 《「舞」可能!?》(一九九九年香港首演)

當年馬才和及嚴明然創作《「舞」可能!?》有兩個目標：探索劇場與舞蹈的關係、將主辦機構支付的酬金全數收下。因為在當年「多空間」的製作及演出，除了賺得一身經驗之外，每次均沒有收入，而且還需在每個製作上賠上大量金錢，所以嚴明然及馬才和在《「舞」可能!?》沒有聘用任何後台及設計人員，整個演出的所有崗位，包括燈光設計、舞台設計、舞台監督、執行舞台監督、作曲、音樂設計、編舞及舞者，都是由嚴明然及馬才和全力包辦，最終萬多元的酬金，確實能全數收下！透過這個演出，編舞及舞者嘗試以最簡約、最低成本及最少後台的人力物力參與下完成製作，將小劇場和小型製作的可能性推到另一極限，探索舞蹈與劇場的可能！馬才和及嚴明然：「我們嘗試放棄劇場所提供的支援，將技術的因素減至最低，但最終在演出中仍然出現了很多小道具。因為要嘗試放棄劇場的技術支援，我們需要其它的手提式燈光和音響設備，結果出現了：營燈、電視機、頭燈及手提式擴音設備，再加上現場人聲及舞者身體，整個製作的前後台就完全由兩個人來完成。」

### *Dance “In” Possible!? I* (1999, premiere in Hong Kong)

Victor and Mandy created this series with two aims: to discover the relation between theatre and dance and to earn all the remuneration. Y-Space performed in years to earn no income but only experience. Even more, they have to pay a lot of money for each production. This is why the series attempted to create a work with the simplest means. Victor and Mandy took over the posts of lighting designer, set designer, stage manager, composer, sound designer, choreographer and dancer, and they finally could take all the remuneration. The choreographers and dancers tried to complete the production with minimal costs and human resources to push the possibility of small theatre and production to its limit to find what is “in” the possible from the impossible. ‘Abandoning the theatre’s technical support led to both creative freedom and practical constraints. At last, many props appeared in the work: camping lights, televisions, headlamps and portable PA system sharing the space with human bodies and voices. The two performers handled all the tasks both on and off stage,’ said Victor and Mandy.

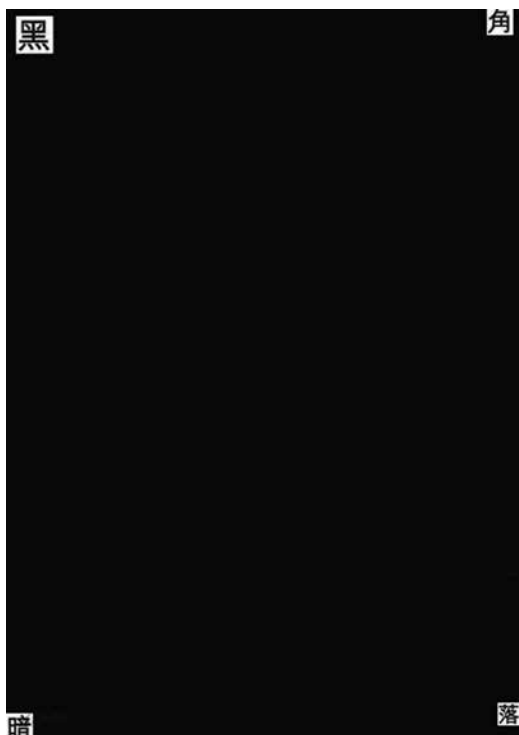


## 《「舞」可能貳 — 黑暗角落》(二〇〇〇年，在香港及挪威演出)

創作此作品時，馬才和與嚴明然正面臨「多空間」的年度資助被藝發局終止，而辛苦經營的家園經歷天災後繼而被政府逼遷及清拆。家園被清拆的翌日，兩人仍要回到劇場這個黑箱中，繼續上演《黑暗角落》，此作品亦同時被挪威卑爾根國際劇院邀往演出。當年創作《黑暗角落》時，馬才和與嚴明然問：為何觀眾往往說到劇場「睇」跳舞，假如舞蹈看不見，還可以怎樣呈現？因此，作品嘗試帶領觀眾走進近乎全黑的劇場中，與觀眾一同經歷及探索看不見的舞蹈。馬才和：「作品由一段數分鐘的肢體語言開始，然後整晚演出就從這數分鐘的舞蹈中一直轉化及變奏出呼吸、節奏、文字、氣味及影像等。」結果觀眾就在全黑的環境中感覺、聆聽、參與及接觸這連串舞蹈的變奏……！

### *Dance "In" Possible II - Dark Corner (2000 in Hong Kong & Norway)*

At the time of creating this work, Y-Space's financial support from the Hong Kong Arts Development Council was stopped, and Victor and Mandy's home base was flooded and then reclaimed by the government. On the day after their home was demolished, they returned to the theatre, this dark corner, to perform the work. Y-Space was invited to perform the work in Bergen International Theatre in Norway. What they asked in the creation was: why do we always hear is to 'watch' a dance? What if a dance cannot be 'watched'? The audience was led into a nearly total darkness theatre. 'The work began with several minutes long body language and then transformed into breathe, rhyme, words, smell and image,' said Victor. The audience felt, listened, participated and touched the variation of this dance piece in the dark – is there even a corner in darkness?



《「舞」可能叁 — 這是一個舞蹈表演！?》(二〇〇九年香港首演，其後在南韓及香港演出)

二〇〇〇年「多空間」受邀往挪威在聯合沙甸工場作駐場藝術家，並獲邀在十月舞蹈節中進行環境演出，創作了《呼吸》，當時卑爾根國際劇院節目總監邀請兩人參與晚上一個讓當地年輕藝術家演出的平台。在白天完成演出《呼吸》後的同一天晚上，他們創作一個全新的演出，決定在台上跟觀眾講舞蹈，及後衍生出《「舞」可能叁》的演出。他們並在當地訪問街頭路人及十月舞蹈節的參與者，問他們對舞蹈的看法，片段最後於卑爾根城廣場中的水池及卑爾根國際劇院劇場大堂播放，訪問片段後來更成為《「舞」可能叁—這是一個舞蹈表演！?》演出的一部分。

《「舞」可能叁—這是一個舞蹈表演！?》是一個概念形式的舞蹈，探索及發問的是如何將舞者的舞動減到最簡單，如何引發觀眾去聯想及思考舞蹈。馬才和：「我們嘗試放棄了慣常的舞蹈經驗，把身體的「動」減到最少，但希望觀眾的腦袋「動」起來……！」當我們嘗試打破規限，以另類方式來表達舞蹈的時候，觀眾是否也同樣能夠接收到呢？舞蹈是否需要有形式？它可以是什麼？

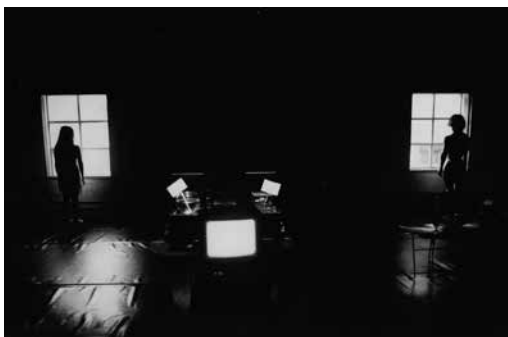
當「舞」不再「舞」，當表演不再表演的時候……！最終演出就出現了很多舞蹈的符號及問題，並和觀眾一同去思考舞蹈、劇場及表演的本質！「動」的原來不是舞者的身體，而是觀眾的腦袋，而演出到末段回歸身體，尋回簡約的表演模式，經歷過後最終得出的是「活在當下」！

*Dance "In" Possible III - This is a Dance Performance!?* (2009 premiere in Hong Kong, and re-run in South Korea & Hong Kong)

In 2000, Y-Space was invited to be the artist-in-residence at the United Sardine Factory in Norway. While performing *Air & Breath* in Norway at the Oktoberdansen Festival, Victor and Mandy were invited to perform at a platform for local artists that evening. In the evening after performing *Air & Breath* in the day time, they decided to talk about dance on stage. They also interviewed the participants of Oktoberdansen Festival and passersby for their views on dance. These recordings were played in a pool of the public square and the foyer of Bergen International Theatre. The recordings became part of *Dance "In" Possible III*.

The work is a conceptual dance, exploring and questioning how to make the movements of dancer to the simplest, to lead the audience into the thinking of dance. 'We abandoned the usual dance, made 'movement' minimal to let audience's brain 'move'!' said Victor. Styles, forms, ideologies, dance appreciation, dance analysis ... does more knowledge take us closer to the thing itself? If we break these conventional frames, would the dance still reach audience? What can it be?

When dance no longer dance, performance without performing, many symbols and questions of dance arise. It is not the dancers' bodies moving, but the brains of the audience. The dance returned to the body in the end, searching for the simplest form, to perform the immediacy of the moment.





## 《「舞」可能肆 — 馬才和的舞蹈展覽 — 2009》(二〇〇九年香港首演)

跳舞多年，舞者想找出舞蹈演出時當下的狀態，在沒過去也沒有將來的瞬間，是舞者最享受的時刻。於是馬才和衍生出尋找生活當下的意念，遂閉關一個月尋找這種狀態。既然我們經常強調，藝術與生活的結合，舞蹈緣於生活，生活就是藝術，而每一瞬間都是表演，那怕是演給神、別人或自己看。而為了令觀眾也可以參與其中，整個三十天的閉關過程原汁原味在網上直播，讓觀眾可即時瀏覽。而對馬才和來說，閉關也是他為了讓自己逃離繁瑣的行政工作，靜下來進入創作狀態，為《馬才和的舞蹈展覽二》的獨舞表演作身心靈的投入。

這是馬才和的獨舞表演／生活展覽，展出的藝術品包括：馬氏潮州人的身體、四十五歲中年男人的生活、他的快樂、他的哀傷、他的回憶、他的相片及後現代的他。透過網上二十四小時現場展現馬才和處於不同狀態的他，讓觀眾探索他獨有的舞蹈形式及他的個人生活。

一個人

一個人在舞蹈室

一個人在舞蹈室生活

一個人二十四小時在舞蹈室生活

一個人連續三十天每天二十四小時在舞蹈室生活

一個人連續三十天每天二十四小時在舞蹈室中尋找生活的舞蹈

一個人連續三十天每天二十四小時在舞蹈室中尋找生活的舞蹈及搜索舞蹈中的生活

一個人連續三十天每天二十四小時在舞蹈室中尋找生活的舞蹈、搜索舞蹈中的生活及生活中的表演……

此製作設有網上展覽。展覽期間在 [www.y-space.org](http://www.y-space.org) 設有全天候二十四小時視像，可作即時觀賞。節目並安排公開會見觀眾時段，每隔七天馬才和設有一小時，容許觀眾預約探訪及會面。

## 獨角秀系列：《「舞」可能肆 — 馬才和的舞蹈展覽二》(二〇〇九年香港首演)

這是《「舞」可能》系列的第四部曲《馬才和的舞蹈展覽一 2009》的第二部，是馬才和於二〇〇九年七月二十五日至八月二十四日，為期一個月，每天二十四小時的網上表演及生活展覽的延續。馬才和在這次演出與觀眾一同回顧他的崎嶇、古怪及不凡又多變化的舞蹈人生，是他個人的對生命及舞蹈探索經歷的呈現與分享……

這不僅僅是一場舞蹈自傳，既有吉光片羽式的回憶：童年時光、習舞歷程、創作感悟、從舞者到舞團總監的人生積累，亦有即興的淋漓抒寫，對「美」、「自在」的追索，對身體與空間的開發，對生與死的終極關懷。這更是展現馬才和即興式舞蹈不可複製的臨場智慧，是身與心的融會貫通，也是他詭怪、崎嶇及幻化萬端舞蹈風格的成熟演繹。



*Dance "In" Possible IV - Victor Ma's Dance Exhibition I 2009 (2009, premiere in Hong Kong)*

Having danced for many years, the dancer wants to search for the condition in which dance is performed: that moment without past or future, the moment that the dancer most relished. For this search, Victor enclosed himself for one month in the Y-Space studio in the Kwai Chung industrial area. If life and art are so inextricably linked, every moment is a performance, watched by a god, other people, or oneself. The 30-day performance was streamed live without editing on the internet for viewing. This was also a chance for Victor to escape from his administration work, so he could prepare for a solo later that year, and the enclosure allowed the self to quieten, to enter into the condition for creating *Victor Ma's Dance Exhibition II*.

This exhibition/solo dance included Victor Ma's physical body as a Chaozhou person, a 45-year-old man's worries, joys, pains, memories, photographs, and his postmodern self. Audience could explore the dance form and Victor's life through the streaming online.

One person

One person in dance studio

One person lives in dance studio

One person lives in dance studio for 24 hours

One person lives continuously in dance studio for 24 hours in 30 days

One person searching for dance of life lives continuously in dance studio for 24 hours in 30 days

One person searching for dance of life and life in dance lives continuously in dance studio for 24 hours in 30 days

One person searching for dance of life, life in dance and performance in life lives continuously in dance studio for 24 hours in 30 days ...

There was an exhibition online for this production. Throughout the exhibition period, audience could watch the performance online at [www.y-space.org](http://www.y-space.org). Once every seven days, Victor also set aside one hour to meet and interact with an audience.



Solo Show Series: *Dance "In" Possible IV - Victor Ma's Dance Exhibition II* (2009, premiere in Hong Kong)

This work followed *Dance "In" Possible IV - Victor Ma's Dance Exhibition I 2009*, in which Victor enclosed himself in the Y-Space studio, and his daily living was streamed live on the internet as a month long performance from 25 July to 24 August 2009. *Victor Ma's Dance Exhibition II* looked back on his past: a difficult, strange, unpredictable and an extraordinary dance journey. The work shared his experiences and explorations in life and dance.

The work was not just an autobiography in dance. While there were fleeting moments recaptured in Victor's past - childhood memories, his dance training, creative breakthroughs, and life experiences that led him to evolve from dancer to artistic director - there were also purely incidental passages, improvisatory dances that expressed his aesthetic and reflective pursuits, his rediscovery of body and space, and his ultimate concerns about life and death. Each show was truly a unique experience, with improvisations inspired by the moment, when mind and body blend. It was also a testimony to the artist's sophisticated actualisation of his own style: fantasy-like, difficult, unpredictable.

### 「舞」可能伍：一〇一

馬才和及嚴明然兩人已年過五十，二人年齡加起來剛好是一〇一歲。為此，他們計劃回顧及整理其舞蹈生涯中的重要片段，並邀請多位在他們生命中曾經留下痕跡及影響的人物參與創作，當中包括來自不同媒界的藝術家及友人，他們將影響《「舞」可能伍：一〇一》的產生，共同協助尋找「舞蹈」的可能性！

### *Dance "IN" Possible V:101*

Victor and Mandy are both over 50 years old (their ages add up to 101 years old). To this end, they hope to make retrospection for reviewing their dance career, and invited persons who have left a mark on their trails or affected them to collaborate in the creative work. The participants include artists and friends from various media; together with Victor and Mandy, they will jointly create the production and search for every possibility of 'dance'!

# 「舞」可能系列巡演 Dance "IN" Possible in Tour

時間 Time	節目 Programme	演出城市及地點 Performing city and venue
1999/5/7-9	各自各舞蹈系列：《「舞」可能！?》 All Independent Series: <i>Dance "In" Possible!?</i>	香港 香港藝術中心 麥高利小劇場 McAulay Studio, Hong Kong Arts Centre, Hong Kong
1999/11/15-16	韓國K.A.C.現代舞國際交流節《「舞」可能！?》 The K.A.C. Int'l exchange Modern Dance Festival <i>Dance "In" Possible!?</i>	南韓 首爾及大田市 金氏大田市當代舞團 Kim's Taejon City Contemporary Dance Company Seoul & Taejon City, South Korea
1999/11/30	藝術力抗愛滋99《我舞愛滋》 《「舞」可能！?》- 選段 Excerpt from <i>Dance "In" Possible</i> , Teen Aids Night (Arts Against Aids '99)	香港 香港藝術中心 壽臣劇院 Shouson Theatre, Hong Kong Arts Centre, Hong Kong
2000/3/9	香港藝術節：歐亞舞蹈共同睇與香港獨立舞展 《「舞」可能!?!》- 選段 Excerpt from <i>Dance "In" Possible</i> , Hong Kong Arts Festival: Asia-Euro Dance Networking Forum & Hong Kong Independent Dance Showcase	香港 香港藝術中心 麥高利小劇場 McAulay Studio, Hong Kong Arts Centre, Hong Kong
2000/9/1-2	《「舞」可能貳—黑暗角落》 <i>Dance "In" Possible!?! II – Dark Corner</i>	香港 香港藝穗會 星空聯盟劇場 Star Alliance Theatre, Fringe Club, Hong Kong
2000/9/20		挪威 卑爾根國際劇院 Bergen International Theatre, Norway
2001/5/24-26	《「舞」可能叁—這是一個舞蹈表演！?》 <i>Dance "In" Possible III – This is a Dance Performance!?</i>	香港 藝穗會 星空聯盟劇場 Star Alliance Theatre, Fringe Club, Hong Kong
2002/5/29-30	《「舞」可能叁—這是一個舞蹈表演！?》 <i>Dance "In" Possible III – This is a Dance Performance!?</i>	南韓 首爾 零劇場 韓國漢城藝穗節二〇〇二 Theatre Zero, Seoul, South Korea Seoul Fringe Festival 2002
2002/7/9-10		香港 藝穗會 星空聯盟劇場 Star Alliance Theatre, Fringe Club, Hong Kong
2009/7/25-8/24	《「舞」可能肆—馬才和的舞蹈展覽—2009》 <i>Dance "In" Possible IV – Victor Ma's Dance Exhibition I 2009</i>	香港 多空間 Y-劇場 及 www.y-space.org 網頁 www.y-space.org & Theatre Y, Y-Space, Hong Kong
2009/10/23-25	《「舞」可能肆—馬才和的舞蹈展覽二》 <i>Dance "In" Possible IV – Victor Ma's Dance Exhibition II</i>	香港 葵青劇院 黑盒劇場 Black Box Theatre, Kwai Tsing Theatre, Hong Kong
2010/12/3-5	香港舞蹈節2010節目之《三各演異》 《「舞」可能叁—這是一個舞蹈表演二之起舞吧》 <i>Dance "In" Possible III – This is a Dance Performance II – Shall We Dance!</i> Hong Kong Dance Festival 2010 programme – <i>Fre3 Dance</i>	香港 賽馬會創意藝術中心 賽馬會黑盒劇場 Jockey Club Black Box Theatre, Jockey Club Creative Arts Centre, Hong Kong
2016/4/23-24	《「舞」可能伍：一〇一》 <i>Dance "IN" Possible V: 101</i>	香港 香港文化中心劇場 Studio Theatre, Hong Kong Cultural Centre, Hong Kong

## 「多空間」—藝術與生活 Y-Space - Art and Life

「多空間」由舞蹈藝術家馬才和與嚴明然於一九九五年三月在香港創辦。成立宗旨是希望透過舞蹈來探索表演藝術的無限可能、尋求新的舞蹈語言及演出路向。逾二十年來，「多空間」致力發展成為一個既富有本土文化風格，又不乏國際視野的表演團體，其作品除在各大小舞台及劇院公開表演外，亦深入本港社區及學校，追慕者眾，更多次應各類國際藝術節及藝術機構之邀，前往表演與交流，演出足跡遍及十三個國家和二十多個城市。自二〇〇九年起，「多空間」定期主辦 i-舞蹈節（香港）。

「多空間」的長遠發展方向及目標：

- 一、創作及表演：創作具有本土文化特色的作品，不斷探索新的舞蹈語言及表演路向。
- 二、文化及藝術交流：增進國際舞蹈藝術家與本土藝術家之交流和合作，提升香港舞蹈藝術的國際地位。
- 三、舞蹈及藝術推廣：強調「藝術與生活」的結合，主張任何人都可以跳舞，並將舞蹈及表演藝術的各種可能性的發展推廣予民間，鼓勵更多人欣賞及參與舞蹈藝術。
- 四、教育培訓及研究：培訓編舞及表演新晉、整理「多空間」編排的訓練體系及表演實踐之心得，並把積累多年的教育及培訓經驗，公開與大眾分享。

Y-Space was founded by dance artists Victor Choi-wo MA and Mandy Ming-yin YIM, in 1995 with the mission of exploring the infinite possibilities of performing arts through dance and searching for new dance language and artistic direction. After 20 years of establishment, Y-Space has been dedicated in developing both its roots in local culture and international vision. Its works have been presented in both major platforms and fringe spaces in Hong Kong and internationally. Y-Space has cultivated spaces for creativity in the local community and schools, with a lot of followers. International invitations and tours have taken Y-Space to 20 cities in 13 countries. Since 2009, Y-Space has been organising i-Dance (HK) festival in regular basis.

Long-Term Development and Goals of Y-Space:

1. To create works with local cultural characteristics and to explore new dance language and artistic direction.
2. To enhance communication and collaborations among international and local dance artists, and to increase the international impact of the Hong Kong dance field.
3. To emphasize the communication between 'Arts and Life' and to promote the many possibilities of dance and performing arts to the community, to encourage more people to appreciate and participate in dance.
4. To cultivate young choreographers and performers. To further develop Y-Space's training system and dance philosophy, and to share its years of experience and education and training to the general public.

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網址 Website: <http://www.y-space.org>

Facebook: Y-Space「多空間」

構思、編舞、演出及布景設計

Conceiver, Choreographer, Performer & Set Designer

馬才和 Victor Choi-wo MA

馬才和於一九九五年創立舞團「多空間」，並擔任藝術總監。為香港演藝學院舞蹈學院首屆畢業生，畢業後隨即加入香港芭蕾舞團，至一九九〇年重返演藝學院修讀戲劇。一九九六年獲亞洲文化協會利希慎獎學金，前往美國考察當代舞蹈及劇場，二〇〇二年獲香港藝術發展局列斯大學志奮領獎學金前往英國修讀表演研究碩士課程。曾為多個香港及國際藝術團體擔任編舞及形體設計，創作超過六十多部作品。重要作品包括《冇關係》、《不是雙人房》、《昏迷 I 及 II》、《「舞」可能！？壹一肆》、《緣舞場 1-61》、《呼吸 I 及 II》、《身體、空間與身份 I-V》、《馬才和的舞蹈展覽 I 及 II》、《反反覆覆》、《突然之間》及《追趕跑跳……轉》等。由二〇〇九年開始擔任 i-舞蹈節（香港）之藝術總監及策劃人。



(Photo credit: CHEUNG Chi-wai)

Victor Choi-wo MA founded Y-Space in 1995 and is the artistic director till now. He was in the first graduating class of the School of Dance of The Hong Kong Academy for Performing Arts (HKAPA). Upon graduation, he joined The Hong Kong Ballet, and resumed study at the HKAPA School of Drama in 1990. In 1996, he received the Asian Cultural Council Lee Hysan Foundation Fellowship to conduct research on dance and theatre in the United States. In 2002, he further received the Hong Kong Arts Development Council-University of Leeds-Chevening Scholarships for a Master's degree programme in Performance Studies in the UK. As a choreographer with over 60 creations, he has also been a movement director for many local and international companies. His major works include *None of Your Business*, *Not a Double Room*, *Unconscious I & II*, *Dance "In" Possible? I - IV*, *Improvisation Land Series 1 - 61*, *Air and Breath I & II*, *Body, I.D. & Space I - V*, *Victor Ma's Dance Exhibition I & II*, *RE/evolution*, *Suddenly*, *On and On and Turn Turn Turn*, etc. He has been the Artistic Director and Curator of i-Dance (Hong Kong) since 2009.

監製、編舞及演出 Producer, Choreographer & Performer

嚴明然 Mandy Ming-yim YIM

嚴明然為「多空間」創辦人之一，香港演藝學院舞蹈系首屆畢業生。畢業後隨即加入香港芭蕾舞團及城市當代舞蹈團為全職舞者。一九九五年成立「多空間」，一九九六年獲取亞洲文化協會利希慎獎學金，前往美國考察當代舞蹈及劇場，二〇〇〇年應非洲津巴布韋哈拉雷國際藝術節之邀前往非洲，並為當地創作環境舞蹈《舞滙雜碎》，同年九月獲挪威千禧終極表演藝術節及卑爾根十月舞蹈節邀請前往參與藝術節之演出及藝術家駐場計劃，亦曾應邀參加德國德勒斯登第十屆本週舞蹈節一廂情願計劃、韓國藝穗節、印度加爾各答接界藝術節、澳



(Photo credit: CHEUNG Chi-wai)

洲墨爾本藝穗節、北京大山子國際藝術節、深圳華僑城創意文化園區當代藝術中心當代舞蹈劇場演出、湖南常德和波蘭國際當代舞蹈會議及表演節、i- 舞蹈節（台北）、i- 舞蹈節（韓國）、i- 舞蹈節（日本）等表演及交流，嚴氏之教學、表演及創作足跡遍及歐美亞非等不同國家，自二〇〇九年開始為 i- 舞蹈節(香港)之監製及表演者，現為「多空間」外展及教育總監。

Co- founder of Y-Space, Mandy Ming-yim Yim was in the first graduating class of the School of Dance of The Hong Kong Academy for Performing Arts, joining The Hong Kong Ballet and City Contemporary Dance Company upon graduation. She founded Y-Space in 1995. She was a recipient of the Asian Cultural Council Lee Hysan Foundation Fellowship in 1996 to do her dance and theatre research in the United States. In 2000, she was invited to create a site-specific work *Chop-Suey* for the Harare International Festival of the Arts in Zimbabwe. In September of the same year, Yim was invited to attend the Norway Oktoberdansen Festival and End of Millenium Festival to participate in the festival and artists-in-residence programme. She has also been invited to participate in the Germany Delesideng Tanzwoche Festival Wishful Thinking Project, Korea Fringe Festival, India Kolkata Interface Festival, Australia Melbourne Beyond Butoh Fringe Festival, Beijing Dashanzi International Art Festival, Overseas Chinese Town Contemporary Arts Terminal Shenzhen Contemporary Dance Festival, Hunan Changde and Poland International Contemporary Dance Conference and Festival, i-Dance (Taipei), i-Dance (Korea) and i-Dance (Japan) for performances and exchanges. Yim's teaching, performance and creation have spanned to different countries in Europe, America, Asia and Africa. Yim has been the producer and performer of i-Dance (Hong Kong) since 2009. She is currently the Education and Outreach Director of Y-Space.

## 作曲及現場音樂 Composer & Musician 梁卓堃 Edmund LEUNG

梁卓堃為有生命及呼吸的實體，成分大多為水、碳及其他礦物質與化合物。原子結構穩定，能思考宇宙的浩瀚與飄忽微笑之簡單動作，就是我，亦即是你。唱片監製、音樂人、Huh!? 前結他手及主音。

Edmund LEUNG, a living and breathing entity with major components made of water, carbon, minerals and other compounds. Atomically stable, be able to contemplate the vastness of the universe while smiling in the floating air, that is me, and also you. Leung is album producer, musician, ex-guitarist and vocal of Huh!?



## 燈光設計 Lighting Designer 馮國基 Gabriel Kwok-kee FUNG

馮國基畢業於香港演藝學院，從事舞台工作至今。活躍於不同藝團包括中英劇團、進劇團、城市當代舞蹈團、演戲家族、劇場組合、無人地帶、新域劇團及香港藝術節等。作品領域包括舞蹈、戲劇、歌劇、戲曲等。他除擔任燈光設計外，亦從事導演、演員及擊樂樂手。曾與優人劇團參加法國的亞維農節巡迴演出及巴西的表演藝術國際藝術節演出。足跡遍及各大國際藝術節如英國愛丁堡藝穗節，以及北京、印度的國際舞蹈節。馮氏並多次替香港藝術節、澳門藝術節及海外機構擔任設計工作。及後應香港教育學院藝術系邀請舉辦以光為媒介的視覺裝置，名為《藍與黑》。他的作品獲多次提名，二〇〇三年同時獲香港舞蹈聯盟香港舞蹈年獎及香港舞台劇獎的「最佳燈光設計」。於二〇〇九年修畢香港浸會大學傳理系電影藝術碩士課程，主修導演。



近年活躍於各地舞台及文化創作工作，以及積極於研究獨立電影創作及思考劇場和電影跨界創作的可塑性，其作品《無風…詠》被挑選為二〇〇九年亞洲獨立電影節中放映及於二〇一〇年澳門國際電影錄像節獲評審特別推介獎。二〇一一年任「澳門極拍四十八小時」評審工作。二〇一二年任香港藝術節《示範單位》的錄像及投影設計。

Gabriel Kwok-kee FUNG, a graduate of Hong Kong Academy for Performing Arts, has been working in theatre for years, actively involved in various arts groups, including Chung Ying Theatre Company, Theatre du Pif, City Contemporary Dance Company, Actors Family, Theatre Ensemble, No Man's Land, Prospects Theatre Company and Hong Kong Arts Festival, etc. He has lit production across the performing disciplines, from dance, drama, and opera to Chinese opera. Apart from lighting design, he is also a director, actor and percussionist. He worked with U-Theatre in Taiwan as Lighting Designer in Festival d'Avignon and Festival International de Artes Cênicas in Brazil. His design works have been appearing in international festivals, like Edinburgh Fringe Festival, International Dance Festivals in Beijing and India. He also worked for Hong Kong Arts Festival, Macao Arts Festival and overseas organizations for design work. He was invited by the Department of Cultural and Creative Arts of the Hong Kong Insitute of Education to present a light installation, Blue and Black. He was nominated for his lighting design for many times, and in 2003, was awarded Best Lighting Design in the Hong Kong Dance Awards by Hong Kong Dance Alliance and the Hong Kong Drama Awards. In 2009, He completed a Master of Fine Arts in Film, Television and Digital Media, majoring in Directing, at the School of Communication of Hong Kong Baptist University.

Recently, Fung has been active in theatre and cultural creative work, studying independent filmmaking and exploring crossover projects between theatre and film. His work *Chants within Doldrums* was selected for screening at the 2009 Hong Kong Asian Independent Film Festival, and awarded Jury's Choice Award at the Macao International Film and Video Festival. Fung was a member of the jury for 'Macao's 48 Rush Hours – Video Challenge' in 2011. He designed the video and projection of the 2012 Hong Kong Arts Festival performance, *Show Flats*.



## 錄像設計 Video Designer

### 楊振業 Adrian Chun-yip YEUNG

楊振業是香港獨立多媒體設計師及劇場導演。畢業於香港大學計算機工程專業後，身兼軟件工程師，在千禧年代初期開始活躍於劇場活動與錄像設計領域。二〇〇七年起以多媒體設計師的身份與香港知名藝術家和藝術團體合作，曾參與五十多個舞台製作。其作品包括劇場、舞蹈及音樂製作，致力於新媒體形式的探索，媒介現實與表演現場感的敘事張力之間的微妙關係。近年亦涉足多媒體導演創作，作品包括《小津風景》（二〇一五）、《安東尼奧尼猜想》（二〇一二）、《挪威沒有森林》（二〇一〇）。二〇一四年獲得亞洲文化協會的獎學金，往美國紐約考察當地新媒體與劇場藝術。他的多媒體劇場新創作，以一代笑匠差利卓別靈為題材的《摩登時代》將於二〇一六年五月公演。



Adrian Chun-yip YEUNG is an independent multimedia designers in the performing arts and theatre director. He graduated from the University of Hong Kong, majoring in Computer Engineering. He worked as a software engineer and then became a full-time multimedia designer in the early 2000s. Since 2007, Yeung has contributed to over 50 productions and collaborated with prominent artists and arts groups in Hong Kong, and created works that explore new media as well as examining the relationship between the reality in media and the performance reality. In recent years, he has also set his foot in multimedia theatre directing, including *Landscape of Ozu* (2015), *Antonioni Conjecture* (2012), *(No)wegian Wood* (2010). He has been awarded scholarship by the Asian Cultural Council in 2014 to study the new media and theatre arts in New York. His new multimedia theatre work *Modern Times*, which inspired by the life and films of Charlie Chaplin, will be on stage in May 2016.

## 服裝及布景設計 Costume & Set Designer

### 鄭慧瑩 Carmen Wai-ying CHENG

鄭慧瑩畢業於香港演藝學院佈景及服裝設計系，獲榮譽學士學位。多年來積極參與舞台及電影之設計及監製工作。歷年參與逾一百齣作品的設計工作，包括舞蹈、戲劇、音樂劇、裝置藝術、展覽、音樂錄像、電影、廣告及演唱會等。她亦曾擔任多個香港藝術團體的工作，包括香港芭蕾舞團布景總管及舞台監督、香港進念二十面體執行舞台監督；香港中樂團服裝總管；香港青年藝術協會舞台監督及製作監督等。現擔任 Surge Production 及世界仔之創作總監。



Carmen Wai-ying CHENG graduated from The Hong Kong Academy for Performing Arts and obtained Bachelor of Fine Arts (Honours), majoring in Set & Costume Design. She has participated in set and costume design for over 100 productions including dance, drama, musical, installation art, exhibition, music video, film, advertisement, concert, etc. Cheng has worked for some of the Hong Kong arts group including The Hong Kong Ballet as set mistress and stage manager; Zuni Icosahedron as deputy stage manager; Hong Kong Chinese Orchestra as wardrobe mistress and Hong Kong Youth Arts Foundation as stage manager and production manager, etc. She is now the Creative Director of Surge Production and Globe Slicker.

## 助理服裝設計及統籌 Assistant Costume Designer & Coordinator 黃炳堂 WONG Ping-tong

黃炳堂現就讀香港演藝學院舞台及製作藝術短期精研課程，主修道具。

WONG Ping-tong is studying Fast Track Intensive Training Programme at The Hong Kong Academy for Performing Arts, majoring in props making.



## 音響設計 Sound Designer 羅浚謙 LAW Chun-him

羅浚謙為音樂自由人，是一位音響設計師，音響設計經驗豐富。一直致力支持小眾獨立音樂創作，曾策劃本港多個小型音樂會。曾參與「多空間」i- 舞蹈節（二〇〇九、二〇一一、二〇一二、二〇一三及二〇一四）、《戲棚計劃 I 及 II》、《舞在圍村 I、II 及 III》及《身體、空間與身份 IV 及 V》等。

LAW Chun-him is a freelance music-maker and sound designer with a lot of experiences. He has been a keen supporter of independent music productions for niche market, and organized several mini concerts in Hong Kong. He has worked with Y-Space in a number of projects including i-Dance (Hong Kong) in 2009, 2011, 2012, 2013 and 2014, *Makeshift Theatre Project I, II & III* and *Dance at Walled Villages I, II & II* and *Body, ID & Space IV & V*, etc.



## 舞台監督及執行舞台監督 Stage Manager & Deputy Stage Manager 仇港廷 Allen Kong-ting CHAU

仇港廷現就讀於香港演藝學院舞台及製作藝術學院（榮譽）學士學位課程，主修藝術、項目及舞台管理。仇氏曾獲 Bill & Esme Petty 紀念獎學金、匯豐銀行慈善機金—香港與內地學生交流獎學金。曾於二〇一四年代表學院赴上海與北京的舞蹈交流團。仇氏曾參與不同類型的演出，包括粵劇、戲劇、舞蹈及社區藝術計劃。他於二〇一四年為香港城市室樂團《情動法蘭明高》中擔任執行舞台監督及音樂兒童基金會《音樂兒童週年音樂會》中擔任執行舞台監督。仇氏近年更為不同類型項目、活動擔任項目助理、助理舞台監督、執行舞台監督等角色。



Allen Kong-tin CHAU is a current student of Bachelor of Fine Arts (Honours) in Theatre and Entertainment Arts from The Hong Kong Academy for Performing Arts (HKAPA), majoring in Arts, Event and Stage Management. He has been awarded Bill & Esme Petty Memorial Scholarships and The Hongkong Bank Foundation Hong Kong – Mainland Exchange Scholarships. He has represented HKAPA in dance tours to Shanghai and Beijing in 2014. Chau has participated in different types of performances, such as Cantonese opera, drama, dance, and community arts project. He has been a deputy stage manager in *Flamenco Passion* by City Chamber Orchestra of Hong Kong and *Music Children – Annual Concert* by Music Children Foundation. In recent years, Chau works as project assistant, assistant stage manager, and deputy stage manager in different projects or events.

## 助理舞台監督及文字紀錄 Assistant Stage Manager & Text Archivist 賴雪敏 Dora Suet-man LAI

賴雪敏為自由身劇場工作者，遊走於文字與舞台之間，九十年代起於各大小藝團擔當台前幕後不同崗位，近年專注於藝術行政及藝評寫作。

Dora Suet-man LAI is a freelance theatre worker, working between word and theatre. She worked in various arts groups in different posts in front stage and backstage since the 90s. In recent years she focuses on arts administration and writing reviews.



助理舞台監督 Assistant Stage Manager

許智煬 Sam Chi-yeung HUI

許智煬現為自由身舞台工作者。

Sam Chi-yeung HUI is a freelancer theatre worker.



攝影 Photography

張志偉 CHEUNG Chi-wai

張志偉為攝影師及生活設計師。

髮型及名字都有點像刺蝟，喜歡在劇場及戶外大自然赤腳攝影，感受冒險及自由的創作經歷。作為專業攝影師的張氏多年來為藝術團體及表演藝術演出擔任拍攝工作，也擔任創意攝影工作坊導師和統籌學員結業展覽，合作機構包括香港藝術發展局、香港藝術中心及國際綜藝合家歡等。曾獲亞洲文化協會獎學金赴紐約深造交流一年。二〇一〇年開始構思製作個人攝影作品《交換身份》，內容探討香港人的身分及形象，二〇一三年七月首次於香港文化中心、沙田大會堂及香港大學展出其作品。作為生活設計師的張氏專門設計及分享有趣的活動。二〇一四年於離島一坪洲創立小島狂想曲及小島靜舍。鼓勵人們遠離繁忙都市，往離島輕鬆地學習及探索。



(網頁: <http://isleofrhapsody.weebly.com>)

CHEUNG Chi-wai is a photographer and a living aesthetics designer.

His hair style and name are like a hedgehog. He likes to shoot in theatre and nature in bare feet to experience of the freely and adventurous creation process. As a professional photographer, he took photos for arts groups and performances for years. He also took part in creative photo workshop as an instructor and organiser for finale photo exhibition of workshop participants. He collaborated with Hong Kong Arts Development Council, Hong Kong Arts Centre, International Arts Carnival, etc. He received the fellowship from the Asian Cultural Council to study for a year. He started to conceive his own photography work *ID Exchange* in 2010 to explore the identity and image of Hong Kong people. He first exhibited his works at Hong Kong Cultural Centre, Sha Tin Town Hall and the University of Hong Kong in July 2013. As a living aesthetics designer, Cheung designs and shares interesting events with others. He founded Isle of Rhapsody and Slow Haven in Peng Chau in 2014 to encourage people to learn freely and explore outlying islands

(website: <http://isleofrhapsody.weebly.com>).

「多空間」特別鳴謝以下訪談嘉賓對《「舞」可能伍：一〇一》的全力支持（名稱根據英文姓氏排列）：

陳紹傑、洛楓（陳少紅教授）、陳偉光、陳文剛、鄭慧瑩、張啟新、張佳梅、張志偉、張潔芳、張弛、馮國基、馮蔚衡、孔慶良、邱立信、韓思思、郭枝權、黎海寧、羅浚謙、李海燕、梁卓堃、梁玉麒博士、丸仔、梅卓燕、吳碩暉、史嘉茵、鄧富權、曾永曦、謝玉娥、塚碯由香、文慧、黃大徽、黃仁達、黃秀瑩、吳報釧、甄拔濤、楊春江、嚴振德、楊振業、葉彩鳳、余仁華等。

《一〇一》計劃將繼續延伸，作為馬才和及嚴明然二人的生命探索……！

Y-Space would like to thank the following interviewees for their support in participation in Dance "IN" Possible V:101 (in alphabetical order of last name):

Billy CHAN, Lok Fung (Prof. Natalia Sui-hung CHAN), Ocean CHAN, Rensen CHAN, Carmen CHENG, Suzy CHEUNG, Camy CHEUNG, CHEUNG Chi-wai, CHEUNG Kit-fong, Steve CHEUNG, Bobo Gabriel FUNG, FUNG Wai-hang, HUNG Hing-leung, Nelson HIU, HONG Sze-sze, Eddie KWOK, Helen LAI, Him LAW, Joanna LEE, Edmund LEUNG, Dr. Timothy Yuk-ki LEUNG, Yuenjie MARU, MUI Cheuk-yin, Franky NG, SZE Ka-yan, TANG Fu-kuen, Wilson TSANG, TSE Yuk-ngor, Yuka TSUKAZAKI, WEN Hui, Dick WONG, Yankwai WONG, Zinnia WONG, Sylvia WU, YAN Pat-to, Daniel YEUNG, YIM Chun-tak, Adrian YIP, Koala YIP, Jacky YU, etc.

In the exploration of Victor Choi-wo MA and Mandy Ming-yin YIM, the project of 101 will continue...!

「多空間」謹此鳴謝以下機構及人士：

陳可欣  
黃海真  
香港婚宴管理及形象設計學院

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Amanda CHAN  
Betty WONG  
Bridal Academy

## 製作及創作團隊 Production and Creative Team

構思、編舞及演出

Conceiver, Choreographer, Performer & Set Designer

監製、編舞及演出

Producer, Choreographer & Performer

作曲及現場音樂

Composer & Musician

燈光設計

Lighting Designer

服裝及布景設計

Costume & Set Designer

助理服裝設計及服裝統籌

Assistant Costume Designer & Costume Coordinator

錄像設計

Video Designer

音響設計

Sound Designer

舞台監督及執行舞台監督

Stage Manager & Deputy Stage Manager

助理舞台監督及文字紀錄

Assistant Stage Manager & Text archivist

助理舞台監督

Assistant Stage Manager

攝影

Photographer

錄像紀錄

Videographer

票務及行政

Ticketing & Administrator

馬才和 Victor Choi-wo MA

嚴明然 Mandy Ming-yin YIM

梁卓堃 Edmund LEUNG

馮偉基 Gabriel Kwok-kee FUNG

鄭慧瑩 Carmen Wai-ying CHENG

黃炳堂 WONG Ping-tong

楊振業 Adrian Chun-yip YEUNG

羅浚謙 LAW Chun-him

仇港廷 Allen Kong-ting CHAU

賴雪敏 Dora Suet-man LAI

許智煬 Sam Chi-yeung HUI

張志偉 CHEUNG Chi-wai

鄧鉅榮 Ringo TANG

何善中 Bernard HO

李樂茵 Lorraine Lok-yan LEE

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鄧愛蓮 Irene TANG

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