

主辦及製作 Presented and Produced by



藝術總監：馬才和

Artistic Director: Victor Choi-wo MA

監製：嚴明然

Producer: Mandy Ming-yin YIM

場

刊

House

Programme



門Door

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

五月MAY 2018

11 星期五 FRI #*2:30 pm (學生專場 Student Matinee)

11 星期五 FRI *8:00 pm | 12 星期六 SAT 8:00 pm

13 星期日 SUN 3:00 pm

*設演後藝人談 *With a Meet-the-Artist Session.



節目簡介

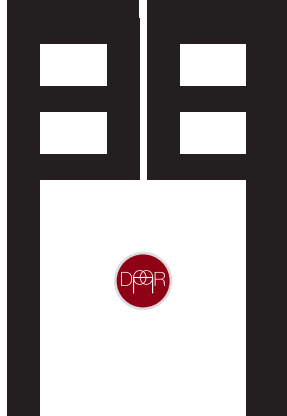
忘記了
卻不想忘記
那天一覺醒來
一切都去了

倒下來
還是要繼續
高掛高掛高高掛
前進前進前前進

我們其實都很幸福
誰與誰在誰左誰右誰上誰下誰前誰後胡說八道

高舉著掉下來
再高高舉在上
再狠狠地掉下來

迷了
著了迷
被迷着了
在自由的空氣中窒息地呼吸
在框架中間人在跳舞
被帶到遙遠的國度去



節目簡介

我的爺爺是屠夫
在歌唱尖叫狂奔
在希望的門前門後進進出出
出門入門開門關門門門
人們你們我們

記起來
還是記不起
生下來
還是被生生的生下

門卻仍然關上
還有她他牠的媽的他媽的媽媽

門開了沒有？
完了還是沒完沒了.....



「多空間」

「多空間」於1995年3月由馬才和及嚴明然於香港成立，是一個非牟利的表演藝術團體。成立宗旨是希望透過舞蹈來開拓表演藝術的可能性、尋找新的舞蹈語言及演出路向。其作品除糅合不同媒體作創作元素外，更嘗試打破形式的規限，於劇場內外各種不同空間進行創作及表演，當中包括：即興創作、舞蹈劇場、環境舞蹈、純舞蹈表演，以至舞蹈影帶製作等。

「多空間」成立至今，其作品曾多次被國際藝術節及藝術機構邀請前往參與表演及交流。更不斷積極在本地民間推廣舞蹈藝術及透過「Y劇場」開拓另類的創作和欣賞空間。而多年來，「多空間」除致力將其藝團發展成為一個富本土文化特色的表演團體外，更積極參與國際間的文化交流活動。

Y-Space

Y-Space was founded in 1995 by Victor Choi-wo Ma and Mandy Ming-yin Yim in Hong Kong, with the mission of exploring the infinite possibilities of dance, and searching for new dance idioms and new artistic directions.

Y-Space has been invited by international arts festivals and arts organizations to perform and conduct artistic exchange. To date, its Improvisation Land series has reached its 42nd series, while its Dancing All Around series has gone beyond the 10th mark. Since 2009, Y-Space has been hosting the i-Dance HK festival. Now in its 18th year, Y-Space has become an important arts group on the Hong Kong contemporary dance through creating new work, promoting dance and providing training, education and research work through activities conducted at community level and at the Y-Space Dance Studio.



導演的話

寫在《門》邊上 田戈兵

2014年的《鐵馬》之後，香港似乎漸行漸遠。

去年在北京遇見馬才和嚴明然夫婦，馬試探我：「願不願在他來年新作裏做劇場構作？」我很快答應，雖然有這樣那樣的時間問題，但我好奇這個「不靠譜」的想法。當然，還有一個原因就是想看看四年以後的香港現況。

馬才和這個舞蹈劇場作品叫《門》，對於我，首先就是進出香港之門。門內門外無數記憶，以及歷史和現實之痛。四年前從《鐵馬》合作者和香港朋友那裏聽到的痛，現在同樣方式在馬才和這裏重現。這種香港之痛迷走在時間裏，瑣碎日常，正在創造出一個未來的香港。

在現在和未來之間，有些門終究會跨過，有些門永遠不會再打開。



門開門還關...

《門》是多年前的一個意念，今天終於呈現了！一直以為透過這道《門》真的可以打開另外一邊的世界，可是在排練的過程中卻發現打通門的另外一邊是十分困難的，我無法把它完成，因為對於門的另外一個世界了解太小，太皮毛了，最終多得整個團隊的合作和努力才能夠把《門》這個製作呈現！

雖然作品未必是我最初的想像，在排練的過程中也一直在演變而成為今天的《門》。

這次的《門》有很多第一次：包括很多第一次合作的人；第一次邀請戲劇指導田戈兵協助；第一次將竹棚放在舞台上；第一次將觀眾隔開兩邊門去觀看演出；第一次用這麼多台詞及大量使用舞者們的文字再轉化為演出的創作背景；第一次與康文署節目組透過贊助方式來合作...！

這些第一次令到《門》的創作添加了不同的色彩也添加了不同的挑戰及困難！就如康文署的贊助方式令我們除了要肩負創作及製作外，更要肩負製作中一切的宣傳、票務及行政工作；加上在創作《門》之前是我及「多空間」面對着嚴峻挑戰的時刻，母親的離開令我短暫時間無法工作；舞室及辦公室被地政署不斷查訪及滋擾，最終被迫要搬遷；舞團的大量行政工作積壓如快將崩塌的雪山，當中包括要為舞團開拓資源撰寫不同的計劃書，為製作進行宣傳、市場策劃，加上大量行政及財政報告...等等，而最終因為無法如期完成藝發局的報告，「多空間」來年的資助將面臨被削減！



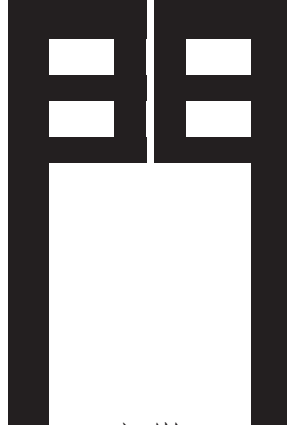
無論如何《門》的工作展開了而且快將完成，在此要多謝和感激很多人。感激母親把門打開迎接我來到這個世界；感謝《門》的製作團隊，包括戲劇指導田戈兵，也許他不同意但我還是把他晉升為導演；還有首次合作的一輝、作曲及現場音樂Paul、Carmen及她的設計團隊細卡和Jamie、錄像設計Wilfred、音響設計阿史、行政及宣傳團隊、一眾後台所有工作人員及舞者們的努力付出，最終把《門》打造了出來！

人生在不同時候確實會面對不同的門關，門不單單是一個物理門，很多時候心理和生理的門也很難打開！而我在創作《門》的時候遺失了門匙，門被卡住了！感謝家人及製團隊一起協助找回門匙！《門》終於開了，台上還出現了七度門，雖然不是完美，但要承認它仍是我生命中的一度門！

一直以來都以為開門是理所當然，今天卻發覺仍然關着，要等待適當的門匙！而現實的門，比舞台上的門更難打開，舞台的門在完成製作之後會被拆除推到堆填區，而生活的門是天天的陪伴着你，直到你離開這個世界！

門卻可能終究也沒有開...！

編舞及導演
馬才和
2018年5月9日



音樂
Music

《失戀》

主唱：草蜢

作詞：潘偉源

作曲：Chatrikongsuwan

編曲：鮑比達

《窮沒法性交嗎》

原曲：囍帖街

改編填詞：山卡啦

主唱：甲乙丙戊

《以身相許》

作詞：王凡

作曲：王凡

《月球人》

主唱：恭碩良

作詞：喬星

作曲：Jun Kung (恭碩良)

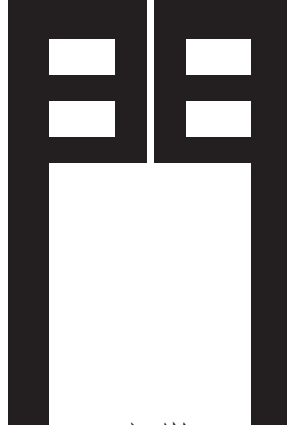
《陀飛輪》

主唱：陳奕迅

作詞：黃偉文

作曲：Vincent Chow@Sense

《Edelweiss》 Meine Lieder, meine Traume



音樂
Music

《鬼叫你窮》

主唱：張武孝

作詞：黃霑

作曲：黃霑

《惡世紀》LMF

《Daddy cool》

主唱：Boney M

作詞/作曲：Frank Farian / George Reyam

《流非飛》

主唱：王菲

作詞：莫可欣/郭可盈

作曲：C.Y Kong

《大海啊！故鄉》

作詞：王立平

作曲：王立平

《在希望的田野上》

主唱：彭麗媛

作詞：陳曉光

作曲：施光南

藍嘉穎的故事 Rainbow's story



我婆婆叫招女，一九三二年出生，十一歲就來到香港，因為她當時耳朵發炎，要來香港看病，那時她被送去姨母家住，住在般咸道，所以婆婆很早就成為了香港人，亦因為這樣婆婆識很多字，她很早就來到香港讀書，比同齡人讀得書多。婆婆的姨母是自梳女，她帶著姪女到很富有的印度人家中打工，沒多久姪女就嫁了給印度人，生了三個子女，他們每個都讀很多書，而婆婆就負責照顧他們三個小孩。媽媽說三四十年代出生的人大多是从大陸走難到香港，曾渡過打仗時期，所以婆婆也算幸運，來到香港時已經和平，不用經歷這個階段，沒那麼狼狽。不過婆婆經常埋怨自己嫁錯郎，明明是住大屋的千金小姐，結婚後卻好像傭人一樣，還說是因為可憐公公才嫁給他的。

至於我公公，趙萬福，他曾經在大陸打過仗，曾經沒有東西吃，要吃樹皮、樹根、樹頭。打完仗他已經三十歲，由大陸偷渡去澳門，再到香港從事造火牛的工作。他結婚之後住在西環，之後搬到深水埗警局街，在廣華醫院生了第三個小孩，那小孩就是我媽媽。後來他在欽洲街租了一間板間房，可能人多空間小，環境髒爛，小孩全生了頭瘡，皮膚不好，親戚就勸他們搬進新界，那兒空氣好點，又有多點空間造火牛，拿回家造也較方便，於是公公婆婆舉家搬去元朗洪水橋丹桂村。公公比婆婆大七年，他們一共有六個子女，因為以前避孕沒那麼方便，生到第六個後，婆婆就去家計會戴子宮環，就沒有再生了。

而我爺爺，名叫藍偉球，花名籃球。爸爸說，他亦有經歷打仗時期，軍階還很高呢。爺爺形容當時槍來槍往，殺了很多，很威風，我在電影才看到的畫面，爺爺已經全都親身經歷過，例如剛剛才跟旁邊的手足說話，一轉頭他就突然被炸彈炸死了，樹上懸掛著屍體的殘肢等等，他都已经見怪不怪。爺爺年老後回想，覺得自己可能因為當年打仗殺了很多，老來才要受苦。

我是藍嘉穎，有一個妹妹，我們一家四口，住在元朗一個四百多呎、兩房一廳的私人樓宇單位。爸爸和媽媽一間房，我跟妹妹一間房。從小到大，我們兩姊妹都在同一張床睡，夜夜孖舖。這間屋我住了二十六年，現在就給媽媽和妹妹住。

我們家在十九樓，從客廳望出窗外會看見百鳥塔，加上我家西斜，百鳥塔加鹹蛋黃，這個景色我看了很多年，對我來說很有代表性。

還有另一個窗外景色我也記得很清楚，每年農曆三月廿三，元朗教育路的車路都會封起來，因為是天后誕巡遊之日，我和妹妹很喜歡從房間看出窗外，從十九樓看下去教育路，看著熱鬧的場面，看看能否見到爸爸的蹤影。沒錯，我爸爸當時會參與天后誕巡遊，他負責舞龍舞獅。

我們家位於元朗市中心，其實挺方便，樓下有很多食肆，對面有元朗公園、元朗泳池、元朗大球場、元朗大會堂，2000年元朗劇院建成，2017年還建成了元朗公共圖書館，一條直路就有這麼多設施。

而我樓下這條又闊又長的空間，即元朗劇院外面那條大路，就是我學懂踏單車的地方。小時候逢星期日爸爸都會帶我們兩姊妹到樓下踏單車，不斷來來回回地繞，很快就可以拆掉輔助輪。我們的單車只是鎖在樓下的欄杆，間中會被偷走一兩個零件，買了新零件裝回去後，過一陣子又被偷，沒辦法啦，家裡不夠地方放單車，之後不記得被偷了多少次，我們終於放棄擁有單車。隨住那輛單車消失，我那條童年單車路也愈來愈窄。

藍嘉穎的故事 Rainbow's story



My maternal grandmother Ziu Neoi (招女) was born in 1932. She had a lucky escape to Hong Kong when she was 11 and lived in Bonham Road with her aunt, who was an amah working in an Indian family. My grandmother was well educated for her age and used to be a daughter of a rich family so she grumbled a lot about marrying my grandfather.

Speaking of my grandfather Ziu Maan Fuk (趙萬福), he was a soldier of China who stowed away to Macau and later worked in Hong Kong. After getting married, his family moved from Sai Wan to Yee Kuk Street, Sham Shui Po and had their third child born in Kwong Wah Hospital. The child turned out to be my mother. The whole family rented a partitioned flat in Yen Chow Street and that caused skin problems in the kids. Their relatives persuaded them to move to the New Territories for a better space. And they did. My grandmother, grandfather and the 6 kids had lived in Tan Kwai Tsuen, Hung Shui Kiu, Yuen Long since then.

As for my paternal grandfather Laam Wai Kau (藍偉球), he also worked in the army. He told me the war was terribly violent and he killed a lot. Now he thinks back to the old days, he figures he is receiving the karma.

I am Blue Ka Wing. I have a sister. The four of us live in a flat with two rooms in Yuen Long. I had been sharing a bed with my sister for 26 years.

From our living room it offers a view of the Aviary Pagoda against the sunset, which means a lot to me.

Another meaningful view is Kau Yuk Road cordoned off for Tin Hau Festival parade. Every year on the 23rd of the third month of the Lunar calendar, my sister and I would watch the parade from our room to find our father in the crowd – he was one of the dragon and lion dancers.

We lived in the heart of Yuen Long. It is a convenient area with lots of restaurants, Yuen Long Park, Yuen Long Swimming Pool, Yuen Long Stadium, Yuen Long Town Hall, Yuen Long Theatre and Yuen Long Public Library.

I learnt to ride a bicycle in the broad road outside Yuen Long Theatre. My father used to bring me and my sister there on Sundays. We rode around the space and learnt quickly. The bicycle was locked to a fence and the parts sometimes got stolen. We bought new parts and they were constantly gone. At last, we decided to forgo the bicycle. And my childhood broad road becomes narrower and narrower as the bicycle blurred and faded.

Christine的故事 Christine's story

My name is Christine He. The Surname He is from my husband; my birth name is Kehr. I was born in Germany and lived there for most of my life before moving to Hong Kong in 2009. I came here to follow my boyfriend who I then married in 2011 and with whom I have two kids now who were both born in HK. Our first son was born in 2014 and our second son in 2016.

My husband was born in Mainland China, in Xiangtan (Hunan), but moved to Germany when he was 4 years old to live again with his parents after having lived for over 2 years with his grandparents while his parents went to Germany first to start studying for their PhDs there. They were both very grateful that they got the chance to go to Germany after the Cultural Revolution during which they had to work on a farm and in an electronic company.

After their studies they worked in different German cities until they finally came to the town of Neustadt where my husband went to the same high school as I did. He was the only Chinese kid in our school and even if German is his native language like Mandarin he also encountered bullying when he was younger.

My family had moved to that same town when I was just 1 year old. Before that we lived in Bavaria, where I was born and where my father's side of the family is from.

My dad's parents met during the 2nd World War when soldiers were stationed in private homes and he lived with a family who had one daughter. In 1944, in the middle of the war, he married the daughter. My grandpa had to go to the front in Russia but was sent back because of his knowledge in high frequency technology. This saved his life because instead of having to fight he was recruited to work in a secret laboratory (camouflaged as a medieval castle) which aimed to develop a wonder weapon against the enemy.

After the war my father was born and two years later his sister. Today those two don't talk to each other anymore because they argued too much about who and how to take care of their aging mother. She just died in January this year at the age of almost 98.

My mom grew up in another part of Germany. When she was only 9 years old, her mother died.

A few years later her father got married again but she and her two siblings never got along very well with their stepmother.

Years later she met my father's sister on a holiday job and ended up marrying her brother.

My mom used to be a teacher for kids with special needs and my dad worked in a chemistry company. When we kids were finally all in school, my mom started to study again in evening school and eventually became a healer for alternative medicine. It's a bit similar to a traditional Chinese doctor just based in another culture.

My parents had three kids together. I am the youngest one. My brother always loved computer games and then became a computer game designer in his own company. My sister studied architecture but now works in city administration and also has two kids with a similar age to mine.

Christine的故事 Christine's story

I myself always love dance and after studying it, finally became a freelance dancer and choreographer in the contemporary art field which I am still very passionate about.

Because my husband got his first job here in Hong Kong, we came here together. He had studied finance and always had wanted to work in Asia after having been to university in the US and UK. Since Hong Kong is the finance capital of Asia with lots of big companies based here, he decided to go to Hong Kong and worked in Private Equity and now in a Hedge Fond covering the China market. Being native in Mandarin as well as English is an advantage for him that he can use now. Even if he never attended a school in China, it was very important for his parents to teach him how to read and write in Chinese as well.



Now my two kids grow up in a very different environment than I did when I was a child living in a rural area of Germany. My two boys grow up in a much more cosmopolitan way with three languages and the Hong Kong and German passport as well as the Home Return Permit to Mainland China. My husband and I both only have a German passport and a Hong Kong Identity Card.

My husband's parents also moved to Hong Kong from Shanghai, where they stayed a few years after having lived in Germany for 20 years. Both of them also have the German passport only and are doing the China business for German companies.

I consider Hong Kong my home now and believe it is a good place for kids that have a background as mine to grow up in, because Hong Kong is a very multicultural city and I want my kids to grow up being open to different cultures and people.

When we decided to have kids, we wanted to find a quieter place still close to Central where my husband works. So we moved to the little island Ma Wan. The kids have a lot of place there to play outside and the community spirit is very good; like a big village. We are also happy that the kids can have a chance here to go to an international school where they can learn in a bilingual environment and have classmates with similar backgrounds.

I personally am also very grateful to live in Hong Kong because here we found the most amazing helper from the Philippines who is a real part of our family now. And only because of her I can still dance despite having two kids.

So even if we like Germany for the space and less stressful life than we could have there, we are still not sure if we really would like to move back there someday and for the time being are very happy in Hong Kong.

Christine的故事 Christine's story



我是Christine He，我丈夫姓He，我家姓Kehr。我在德國出生、長大，2009年跟當時的男朋友來香港，2011年我們結婚，現在有兩個兒子，他們都在香港出生。

我丈夫在湖南出生，四歲的時候搬到德國，當時他父母已經在德國讀博士了，他們都很慶幸自己可以逃過後文化大革命時代。完成學業後，他們分別在德國不同的城市工作，最後一家搬來我家Neustadt。我跟丈夫是在高中認識的，他是學校唯一的中國學生，即使他的德語講得跟普通話一樣好，小時候還是會被欺負。

我在Bavaria出生，一歲的時候才隨家人搬到爸爸的家Neustadt。

我爺爺奶奶在二戰中認識，戰後生了我爸爸和姑姑，但他們兩兄妹因為照顧老邁的奶奶而爭吵，現在已經不大說話了，奶奶也在今年一月離開我們，終年九十七歲。

我媽媽在德國的另一端長大，九歲的時候她媽媽就去世了。很多年之後，她認識了我姑姑，結果嫁了給我爸爸。

我媽媽以前是特殊教育老師，爸爸則在化學公司工作。孩子長大後，媽媽去讀夜校，現在是另類療法治療師。

我有一個哥哥、一個姐姐，哥哥愛玩電腦遊戲，現在是自己公司的電腦遊戲設計師；姐姐讀建築，從事城市行政。

我呢，一直熱愛舞蹈，現在是自由身當代舞舞者和編舞。我丈夫的第一份工作就在香港，他讀財經，語文能力是他的優勢。

現在我兩個兒子的成長環境已經截然不同，他們既有香港及德國護照，也有回鄉證。

現在香港是我家，這裏很適合我的小孩生活，大家都很容易接受他們特別的背景。

我們現在住在小島馬灣，小孩有很大的活動空間，也可以上國際學校。

我很慶幸我能住在香港，家裏的菲律賓姐姐跟我們像一家人一樣，還好有她，我才可以繼續跳舞。

德國比較大，生活也比較輕鬆，但我們卻不大願意搬回去，因為我們在香港真的很幸福。

胡詠恩的故事 Janet's story

我是胡詠恩，在香港出生，有兩個爺爺。

親生爺爺我沒有見過，所以老實說對他沒有特別感覺。我爸爸說，親生爺爺好像在澳門當過廚師，他都已經不大記得了，因為爺爺在爸爸小時候就已經離世。親生爺爺年輕時很富有，披西裝、打領帶、穿皮鞋，要打扮得很端莊才肯出門，但後來太爺在美國做生意時被綁架，連他的屍骸都找不到，所以在美國的資產就不翼而飛了。爺爺家道中落後遊手好閒，玩中樂、唱歌，在玩樂隊的時候認識了嫲嫲。



爺爺嫲嫲結婚後，在一九五八年生了爸爸。爸爸在澳門長大，籍貫廣東省開平縣。

爸爸很喜歡看賽車，因為是他的童年回憶。當時的澳門已經有賽車，他會踏單車載著姐姐，去不同的位置看賽車，還說那股汽油味很正呢。

後來爺爺捱不了病倒，就在一九七一年，即爸爸十三歲的時候離世。

之後，經朋友介紹，嫲嫲認識了在香港姓歐陽的爺爺，跟他結婚，所以一九七七年歐陽爺爺就申請嫲嫲、爸爸和姐姐搬往香港，他們就由葡國殖民，變成英國殖民。起初因為政府不批，他們不能領英國海外公民護照，所以去旅行都要用葡國護照。後來香港回歸後有特區護照，所以他們葡國護照到期後就不續期，轉而領取特區護照。不過爸爸說，如果不是嫲嫲嫁來香港，他也不會來香港，因為當時他已經打算報考特警，當警察。爸爸還說，剛剛跟嫲嫲來到香港時，跟爺爺住在黃大仙公共屋村，他一見到房子就立刻想買船票回澳門，因為房子又小又殘舊，廁所還是共用的，所以他自己一個搬去佐敦租房子住。後來黃大仙要建地鐵，住處要拆卸，歐陽爺爺和嫲嫲才搬去李鄭屋邨。

到二千年，即我十歲那年，爺爺因為癌症離世。即使我們沒有血緣關係，但我對他的感覺和印象都相對較深。雖然跟他相處的記憶都已經很模糊，但是我還記得他很疼我們。

媽媽籍貫是廣東省寶安縣南頭市南山邨，而我的公公婆婆都已經離世了。聽媽媽說，婆婆是一位童養媳，因為家貧，小時候就嫁入唐家，由男家撫養，但要幫男家做家頭細務。婆婆沒有上學，但在家中公公有教她讀三字經和烈女傳。太公是打魚的，公公婆婆就負責賣魚，早上在香港賣，賣完就晚上坐船回南頭。

公公婆婆其實有十個子女，但當時日本打中國，所以有兩個被飛機的轟炸聲嚇死，一個就餓死。所以現在唐家有七個子女，而媽媽就排行第三。婆婆還跟媽媽說，以前的打仗的時候，因為饑荒沒有東西吃，大家就互相吃對方死掉的小孩，不過她怎樣都不忍心給人家吃自己的小孩。

六十年代初公公來到香港，當過侍應，沒多久就申請婆婆、媽媽、二舅父來香港。媽媽說起初跟我太婆舅公一起租房住，而公公當時在工廠工作有一個月有三十元薪金，但做了不久就因為受氣而辭職，但又不讓婆婆出去打工，因為這樣等於說公公養不起她，於是後來就自己造了一輛木頭車賣生果，由婆婆幫忙，六七歲的媽媽負責家頭細務，照顧弟妹。

爸爸媽媽於工作時相識，繼而拍拖結婚。結婚幾年後，就生了姐姐和我。

胡詠恩的故事 Janet's story



麻雀是我的童年回憶，我很小的時候已經懂得打麻雀，還記得我幼稚園放學回家，嫲嫲會跟我玩小小一顆的麻雀仔，大概自我有記憶以來，我就已經懂得打牌了。小時候逢星期六日都會跟爸爸媽媽去長沙灣找住在元州邨的乾爹和其他叔叔姨姨玩，大人打牌，小孩就四處玩，打球、打機、打架，打到沒有東西打，就回家打牌。雖然我們經常去元州村，但其實我們從小到大都住在鑽石山。當時爸爸購入這個三百多呎的居屋單位只需要二十一萬元，現在已經升至三百多萬元了。兩房一廳，我和姐姐、嫲嫲就三個人一間房，如果開了床就開不了衣櫃，所以睡覺時才會拉拖床出來。

姐姐和我都是在香港出世、長大、讀書。由於家裡不是特別富有，所以我們中小學都很平凡地在政府資助的學校讀書。她現在是平面設計師，而我就是自由身工作者。自由身聽來不錯，很自由，但是薪金也很自由，工作比較不穩定。

這幾年除了跳舞外，我考了專業調酒師證書，拿著牌照去了酒店實習，不過只做了一陣子。後來又曾在灣仔的酒吧工作，穿些稍為性感的服裝搔首弄姿，跳跳舞。為了賺錢，甚麼都得做吧。

我沒有選擇去外國留學或工作，我沒有這個意向。我爸媽都上年紀了，沒有工作，加上爸爸這幾年的身體很差、很反覆，經常進出醫院，所以我需要留在他們身邊照顧他們。始終家人是最重要的。

胡詠恩的故事 Janet's story



I am Janet Wu. I was born in Hong Kong. I have 2 paternal grandfathers.

I have never seen the biological one. He died so early that my father only vaguely remembered he was a cook in Macau. My grandfather used to be a rich young man who was never underdressed. But then my great-grandfather was kidnaped in the US and disappeared ever since. His properties were therefore all gone. My grandfather became a bit of a loafer and met my grandmother when he played in a band.

My father was born in 1958 and raised in Macau. His place of origin is Kaiping, Guangdong. He loved to watch car races because it was his childhood memory in Macau.

My grandfather died in 1971. My father was 13.

A friend introduced Grandfather Auyeung from Hong Kong to my grandmother. She married Grandfather Auyeung and immigrated with her children to Hong Kong in 1977. That was how they changed from Portuguese colonials to British colonials. At first they could not obtain the BNO passport and could only travel on the Portuguese passport. After 1997, they applied for HKSAR passport instead.

My father came to Hong Kong only because of my grandmother. He was so repulsed by the tiny old flat (without an individual toilet) in Wong Tai Sin Estate so he moved to Jordan himself. My grandmother and Grandfather Auyeung then moved to Lei Cheng Uk Estate when the MTR construction began.

In 2000, when I was 10, Grandfather Auyeung died. He was such a caring grandfather.

My mother's place of origin is Nantou, Bao'an, Guangdong. Her parents already died. She said my grandmother was a child bride. My grandfather taught her Three Character Classic and Biographies of Exemplary Women. My great-grandfather was a fisherman. My grandparents helped sell fish in Hong Kong in the morning and went back to Nantou in the evening.

My grandparents had 10 children but 2 of them were startled to death and 1 of them was starved to death during the war. My mother was the 3rd child. The famine was so severe that people exchanged and ate their children. But my grandmother was too kind to do that.

My grandparents and the children came to Hong Kong in the 60s and rented a flat with my great-grandmother and my uncle. My grandfather worked in a factory on a monthly salary of HK\$30 but soon resigned. He then made himself a fruit cart and ran a business with my grandmother. My mother needed to take care of the flat and younger brothers and sisters at the age of 6.

胡詠恩的故事 Janet's story



Mahjong was my childhood memory. When I came home from kindergarten, my grandmother would play mini Mahjong with me. Every Sundays and Saturdays my parents would bring us to Un Chau Estate where my nominal father lived and let us played with other kids. Our family has always been living in Diamond Hill. The flat only costed HK\$210,000 but now it has appreciated by HK\$300,0000. My grandmother, my sister and I shared a small room.

My sister and I were born, raised and educated in Hong Kong. She is a graphic designer now while I am a freelancer; it comes with a relatively unstable income.

I am also a professional bartender and a former erotic dancer; money doesn't grow on trees, you know.

I did not study or work overseas. My parents have already retired and my father has health issues. I want to stay with them, because family always comes first.

黃寶蕾的故事 Jasmin's story

我是黃寶蕾，香港人。家裡有爸爸、媽媽、哥哥、妹妹和我，一家五口都在香港出生。

爺爺是潮州人，他年輕時偷渡來港，初期在九龍打滾，後來到上水古洞投靠親戚，和嫲嫲結婚生下爸爸後，就在木湖村定居。爸爸是大哥，有七兄弟姊妹。

媽媽是客家人，家裡有五兄弟姐妹，她排第三，小時候住在荃灣大窩口。外公很早已經離世，外婆到工廠打散工養活一家。



爸爸會聽和說潮州話，因為小時候爺爺嫲嫲都跟他說潮州話，相反媽媽對客家話就一竅不通，因為當年外公想盡快適應香港的生活，所以他們一家都以廣東話溝通。而我就只會一句潮州話：「我不知你在說什麼！」每次我跟爺爺嫲嫲說這句話，他們都會笑一笑，然後用廣東話跟我說話。這句話萬試萬靈，所以我一直都記在心裏。

我在上水賽馬會石湖墟醫療所出世，住在打鼓嶺木湖村。木湖村位於新界邊境禁區，與深圳近在咫尺，由高處望，會看到深圳蓋滿密集高樓，高樓更不斷在建造中，香港這邊暫時只有零星工程，仍有大片綠地，明顯看到的那條界線很虛幻，大霧時好像看見海市蜃樓一樣。國共內戰爆發後，港英政府為遏止偷渡客，開始在中港邊界設立禁區，進出邊境禁區需要出示禁區許可證，又稱禁區紙，從此木湖村和其他邊界村落變得與世隔絕。以往禁令只有在清明節和重陽節才能豁免，因為很多人會到禁區拜祭祖先。平日來探望我們的親友需要在星期一至五到粉嶺警署辦理禁區紙，即使大時大節（如農曆新年）也不例外。記得我初中時因為未滿18歲，進出邊境不用出示禁區紙，所以我邀請一班中學同學到我家燒烤，但經過警崗時心情仍然非常緊張，擔心同學會被警察查問或被拒絕通過，當然最後他們都安全通過禁區。

爺爺嫲嫲在木湖村初期以種菜維生，由很小的農地慢慢愈種愈大。後期因為某些原因，爺爺把田地轉型，改為飼養家禽。爸爸每天放學後會到農場幫忙工作。八十年代末農業開始式微，內地食材開始大量供港，而且當時政府亦推出一些補償政策向雞農買回牌照。爺爺在哥哥出世時買了最後一批雞苗養殖，之後便和嫲嫲退休搬到太和居住。我們一家依舊住在木湖村，爸爸將雞場改建成魚場，買了一些熱帶觀賞魚魚苗來養殖。後來爸爸因為擔心魚場發展，所以我唸幼稚園的時候決定轉行，他去學習中醫物理治療並於上水設立中醫館，我六歲的時候，我們一家搬到上水石湖墟居住，方便爸爸工作。

當時我們住在上水石湖墟新康街唐樓，位於市中心，交通非常方便。上水石湖墟（又稱舊墟）在三十年代設立，是區內的商業中心，多年來小店林立。但二千年初內地自由行興起，為上水帶來翻天覆地的改變，舊墟成為水貨集中地，一街藥房、金行和大型連鎖店。有一間我很喜歡的獨立咖啡店位於舊墟唐樓地下，店內有一個戶外花園，是我中學時期經常流連的聖地，但因為水貨活動開始活躍，以往寧靜的上水變得人口稠密，昔日的咖啡店被一堆水貨和行李箱包圍著。我的生活環境也完全被改變。租金不斷上升，四年前爸爸的中醫館跟其他小店一樣抵受不了租金壓力而選擇結束。而我們一家搬回木湖村居住。雖然不捨，但上水淪陷後變成另一個旺角，已經不是一個適合居住的地方。雖然我的工作經常需要早出晚歸，我見到家人的時間很少，但現在每天回家都可以看見寧靜的天空，又遠離水貨客，一切都是值得的。

黃寶蕾的故事 Jasmin's story

二零一六年初，我們搬回木湖村居住兩年後，文錦渡禁區解封。未解封前街上經過的警車比居民多，解禁後我們進出方便了，探望我們的人亦不用再申請禁區紙。隨著邊境禁區開放，和新界東北發展計劃帶動，原本屬禁區的土地價格急升數倍，很多田地被改建成貨倉，禁區亦變得非常繁忙而且經常塞車。禁區消失和新界不斷發展，日後的「新界」可能會變成另一個海市蜃樓。但我暫時沒有打算離開香港，始終習慣跟家人一起生活。我只希望以後不論搬到那裏，都能跟家人一起。



I am Jasmin Wong, Hongkonger. My parents, my brother, my sister and I were all born and live in Hong Kong together.

My grandfather stowed away from Chaozhou to Hong Kong when he was young. At first he was active in Kowloon then moved to Kwu Tung to live with relatives. After marriage he settled down in Muk Wu Tsuen.

My mother is Hakka. She lived in Tai Wo Hau when she was young.

My father speaks Teochew. But my mother knows nothing about Hakka Chinese. I only speak one Teochew sentence – Wah Ng Zai Lu Dah Mi Gai (I don't know what you say)!

I was born in Shek Wu Hui Jockey Club Clinic, live in Muk Wu Tsuen which is right at the frontier closed area where we can see Shenzhen has been putting up many tall buildings. On the other side, Hong Kong only has a few constructions underway. The area had been closed by the British Hong Kong government since the outbreak of the Chinese Civil War to stop the stowaways. Closed area permits were needed to enter the area therefore Muk Wu Tsuen was rather isolated. The procedure could only be exempted on Ching Ming Festival and Chung Yeung Festival. When I was in junior high school, I invited my classmates to my house. We were all under 18 so the policy did not apply to us but I was still very nervous when we passed the police post.

My grandparents were farmers in Muk Wu Tsuen. Later my grandfather changed the arable farms into an animal farm. In the late 80s, imports from China replaced agriculture. My grandparents then retired and moved to Tai Wo. My father also changed his career as a Chinese medicine practitioner when I was in kindergarten. Our family moved to Shek Wu Hui for his convenience.

We lived in a tenement building in San Hong Street, Shek Wu Hui – the heart of Sheung Shui. Shek Wu Hui has been the commercial district in Sheung Shui since the 30s. However, the district has become the paradise of parallel trading which has severely affected our lives. Four years ago, my father's clinic was forced to close because of the high rent. We then moved back to Muk Wu Tsuen.

As Man Kam To Frontier Closed Area was open in 2016 and the North East New Territories New Development Areas Planning began, Sheung Shui has become another Mong Kok – it is not a good place to live anymore. But I will stay in Hong Kong with my family. I hope we will be together no matter where we move to next

黎貴諾的故事 Jasper's story



我叫黎貴諾，我家在青衣。我外公外婆都住在馬灣。我們家族第一個踏入馬灣的人是我太公。那時候他認為馬灣是一個很合適落地生根的地方。所以他就用他行船賺的錢去買地蓋樓，再接子女到馬灣生活，其中一個就是我外公。我外公外婆有八個子女，全部都是在馬灣長大的，而我媽媽更於馬灣的芳園書室唸小學，也在馬灣上教堂，到他們長大、成家立室後才離開馬灣。直到現在，每一個星期日我都會跟媽媽回馬灣。

馬灣原名媽灣，得名於媽祖，即天后娘娘。當地鄉民多稱天后廟為「娘媽廟」，更將「娘媽」讀作「娘馬」，為表示尊敬「娘馬」，遂將島名改為「馬灣」。每逢天后誕，馬灣居民都會做大戲，整條馬灣大街都會變得人來人往，十分熱鬧。那大戲棚正正對著我家大門。我最記得有一年，我們在家門口擺檔，賣燒賣、魚旦和飲品。不過當時我還小，所以幫忙吃比幫忙賣還要多。還有，我外婆常常跟我說，每一天的第一場戲都不是做給人看的！所以我都會很早起床去把家裏門窗關上，窗簾拉上。不過在2002年，位於東灣附近的私人住宅區珀麗灣入伙，原居民就被迫搬遷，搬到珀麗灣附近政府為安置原居村民而建的新村。而舊村「馬灣大街村」的房屋則被封鎖，亦開始逐漸被人遺忘。我們家亦一樣被迫搬到一堆密密麻麻的棕色小屋，烈日當空下，屋與屋之間沒有半棵樹。在這條新村裏，我們只是住著，談不上生活。我們被搬後，那個很熟悉的大戲棚就變得離我們很遠，以前熱鬧的日子也慢慢被遺忘了。

被遺忘的地方其實還有很多。馬灣有一個地方叫東灣，是一個石灘，只有石，很少沙。小時候我會穿著一對大兩三個碼的人字拖，去翻開大大小小的石頭，抓些不同的生物，我媽媽說以前還有海膽和生蠔！每當我玩得興起的時候，總會不小心掉一隻人字拖下水，而我就只好站在岸邊看著鞋子漂走。不過東灣石灘現在已經變成沙灘了，私人住宅區珀麗灣入伙後，地產商就在石灘上蓋上了沙，令石灘變成沙灘，可能他們想要一個人造沙灘，也不想要一個天然石灘吧。但是，他們不只覆蓋了石和下面的生物，還覆蓋了發現重要歷史文物的地方。1997年6月至11月，考古隊在馬灣東灣北面發現了於珠江三角洲地區、新石器時代中晚期至青銅器時代早期的二十座墓葬、居住遺跡及豐富的文化遺物，對研究香港和嶺南地區的史前文化，提供了極寶貴的資料。地產商不想讓這些古蹟阻礙興建私人樓宇和豪宅的計劃，就在山上建一個被木板圍住的小屋，把那些遺物放進去，就當是保育了。除了石器時代的歷史古蹟，馬灣還有很多古蹟被人遺忘，例如被評「三級歷史建築物」的九龍關石碑、「美經援村」、三亭攬秀中的「三亭」、麒麟石、鎮流碑、「梅蔚」石塊、無葉井……馬灣是一個有很多歷史痕跡的地方，其實可以成為一個保育歷史文化的公園的，不過取而代之的是私人樓宇、豪宅和那隻塑膠造的挪亞方舟和上面的塑膠動物。

馬灣有另一個地方我經常去，就是我和幾個朋友的秘密基地。我們秘密基地的前身其實就是芳園書室，書室停辦後就荒廢了，無人理會，旁邊有一棵早已倒下的大榕樹，現在已經變成大蟻巢。我們會在山上找不同的武器，然後在秘密基地集合再出發，向大蟻巢發動總攻擊！最後因為我們穿著人字拖，所以腳趾抵受不了強烈反攻而撤退。

黎貴諾的故事 Jasper's story



被遺忘的事真的很多，不過有一件事就很難忘。住在馬灣舊村時我們家養過一隻貓，是我表弟養的，他還幫牠起名為「阿貓」。「阿貓」很好的，不時幫我們趕絕害蟲，保護家園，「阿貓」心情好的時候還會找一些老鼠蟑螂給我們送禮。不過有一次，我們在後園看到一條死蛇，而我們又找不到「阿貓」。外婆說那條蛇有毒，可能「阿貓」跟蛇大打出手時不小心給咬了，中了毒，所以自己找路上山等死。自此之後我們就再沒有見過「阿貓」了，但是其實我也開始不記得「阿貓」到底是黑色還是白色。

I am Jasper Lai. I live in Tsing Yi. My grandparents live in Ma Wan and raised their 7 children there.

Ma Wan was named after Mazu (媽祖). Every year on the 23rd of the third month of the Lunar calendar, residents of Ma Wan would perform Cantonese operas and Ma Wan Main Street would be full of people. My family lived on the opposite side of the bamboo theatre. We even ran a snack stall once. In 2002, the private housing estate Park Island was built around Tung Wan therefore we were forced to move to Ma Wan Sun Tsuen. The bamboo theatre became so far away and gradually forgotten since then.

Another forgotten place is the shingle beach Tung Wan. I used to dig into the stones and catch animals in my unfitted slippers. But after the completion of Park Island, the property developer not only covered the shingle beach, but also a historic event with sands. In 1997, an archaeological team found some rich cultural relics in Tung Wan Tsai North. The discovery included 20 burials and the remains of habitation from the Pearl River Delta date from the Middle and Late Neolithic to the early Bronze Age. Those materials are now put in a small house surrounded by fences. Apart from them, there are many forgotten historic sites in Ma Wan. For example, the "Kowloon Gate" monument, Care Village, "Mui Wai" and A Well without Fallen Leaves. Ma Wan is a place full of history. But what you can see now is just the private housing estates, luxury development and the plastic Noah's Ark and animals.

My friends and I had a secret base – Fong Yuen Study Hall. It is an abandoned school next to a fallen banyan. The banyan became an ant's nest. We used to look for different kinds of weapons and attack the nest! But we could only flee in panic as we left our toes bare in slippers.

But there is one thing unforgettable. My cousin had a cat called Catty. Catty was very nice. He kept us away from harmful insects and gave us rats and cockroaches as gifts. One day we saw a dead snake in the backyard and Catty was missing. He has disappeared since the day. Wait, was Catty black or white?

梁儉豐的故事 Kenny's story

我叫梁儉豐，1989年於香港出生。爺爺嫲嫲由廣東中山一帶逃難到香港，而公公婆婆就逃到澳門，但公公在我出生前早就離世了。

爺爺和嫲嫲當時是盲婚啞嫁的，那個年代大多數婚姻都是這樣，夫妻婚後才認識，跟現在這一代完全不同。我不能理解怎麼可以跟一個素未謀面的人談一生一世，但難得的是爺爺嫲嫲都很恩愛，我印象中婆婆曾經說過：「以前哪有離婚這回事。」

我問過爺爺關於逃難的經歷，他還記得很清楚，特別是提到當時日本攻打中國那部分，雞飛狗走、屍橫遍野、烏煙瘴氣，人在街頭看到日本旗，在街尾已落荒而逃，整個人被嚇到魂飛魄散。爺爺還說現在在鴨脷洲跟他同歲的老人，都是當年的「死剩種」，每一個都一定經歷過這段可怕的經歷。



鴨脷洲是爺爺嫲嫲在香港最先定居的地方，從此一直住到現在。他形容當時鴨脷洲很小，甚麼都沒有，山多平地少，亦沒甚麼事可以做，但卻有一個很好的漁港，漁業比較發達。爺爺當時跟人出海，在船上生活、工作，算是水上人，靠出海捕魚維生，嫲嫲則在陸上幫忙買賣漁獲、照顧小孩。而我也是一個靠嫲嫲養大的。

爸爸也有隨爺爺「開身」，「開身」的意思是「投身船上工作」，他形容船上的生活很自由，但也真的很危險，風浪、海盜已屢見不鮮，爸爸還真的曾經被海盜用刀和槍挾持過。

至於風浪，他說我們在電影裏看到的巨風巨浪，他全都真實地經歷過。他跟爺爺遇過最嚴重的一次是被吹到一個荒島上等待救援，聽起來真的很戲劇性。雖然船上的生活聽起來既危險又可怕，但他們說起來又非常回味，都很懷念在船上生活的日子。

不過，這段日子在我出生不久就告一段落了。爸爸媽媽為了我放棄水上生活，移居陸上。

移居陸地後，爸爸和幾兄弟開了搬運公司，由出海、行船、捕魚，轉為陸上、駕車、物流，媽媽則四處打散工，為我和弟弟供書教學。

我小時候的記憶就是不斷搬遷，搬上陸地後第一個家就是沿岸的鴨脷洲，當時爺爺、嫲嫲、姑媽、叔伯、孫子、孫女等全家十多人全住在同一個地方，後來我們才搬到屯門，然後再搬到現在的西灣河。我讀書的地方也常搬，六年小學就搬了四間，由屯門友愛到薄扶林到北角再到筲箕灣，印象最深刻的是北角校舍基於安全問題，整間學校搬到筲箕灣新校，因為北角舊校舍建於香港舊式井字屋最低一層，樓上住戶嫌我們學校噪音太大，曾經向學校丟汽油、玻璃瓶等，丟到我們學校正中央用來上體育課的操場，聽說最嚴重是丟雪櫃和電視機，還關上了報紙。所以我是北角渣華道上午及下午小學的末屆生，也是愛秩序灣官立小學的首屆生。

我中學開始學跳舞，跳中國舞，遇到很兇、但又可以很溫柔的吳老師，她是學校外判的舞蹈老師，她訓練我們跳舞的方式好像操兵一樣，拉筋、踢腿、練技巧、考級試，再拉筋、再踢腿、再練技巧、再考級試，每次練舞都練到很晚，她很嚴格，要求很高。我當時沒興趣讀書，朋友便提議報考演藝學院。幸好家人支持我跳舞，所以我更有動力去選擇自己喜歡的事。

梁儉豐的故事 Kenny's story



在臺灣我是僑生，同時也是異鄉人，雖然人生路不熟，但幸好有很多好老師和朋友照顧我、教導我，我亦獲得不少機會，可以參與校內各個演出，到外地交流，甚至加入當地的專業舞團成為舞者。在校外，我更給介紹到一間舞蹈社當老師，協助中學生排舞、排比賽、演出等。除了舞蹈之外，我也去當侍應生和校內工讀生，幫補生計和學費。可能因為人在異地吧，我心無雜念，比以往更加專注。回顧整段在臺灣的經歷，其實學習得最多的不是舞蹈技巧，或舞蹈風格，而是體驗生活，以舞蹈認識其他地方的文化。

最後，我離開了香港四年，回來後第一次感到香港原來真的改變得很快很快，我回家的路依舊，但已物是人非，左邊的豬肉佬依舊是豬肉佬，但右邊已經是一幢又一幢新樓盤。不知為何突然想到婆婆說過的一句話：「公仔生鬚——人為嘅。」

老街漸漸地變得不老了，反而隨時間不斷翻新，婆婆想賣菜，都先要開一間舖，街上幾乎沒有小菜檔，人情味的感覺變了，光鮮亮麗的裝潢，對我來說有點冰冷，我在想，是自己不習慣，還是只是太懷念而已？真希望自己永遠記得舊時的樣貌，正如記著自己是從哪裡來一樣。

我是梁儉豐，現在定居香港，自由身舞者。

梁儉豐的故事 Kenny's story



I am Kenny Leung. I was born in Hong Kong in 1989. My paternal grandparents stowed away from Zhongshan to Hong Kong while my maternal grandparents stowed away to Macau.

My paternal grandparents had an arranged marriage, which is a lifestyle I do not understand. My maternal grandmother once said, “There was no such thing as a divorce.”

I asked my paternal grandfather about his past. He told the stories of WW2 so vividly; the chickens were dashing; the dogs were barking; dead bodies were everywhere – it was a hot mess. The Japanese flag became everyone’s biggest fear. He said all the old people living in Ap Lei Chau had experienced the dark days and escaped from death.

My grandparents have always lived in Ap Lei Chau, which was a small island with a fishing harbour. My grandfather was a fisherman and my grandmother helped sell the catch and looked after the children including me.

My father had been a fisherman for a while. According to him, the life was free but very dangerous. He had gone through big waves, fierce storms and death threats by pirates, just like what we see in the movies. But the days of being free came to an end soon after I was born.

We moved to the city. My father established a moving company with a few brothers. My mother became a freelancer. My childhood was all about moving. Our family moved from Ap Lei Chau to Tuen Mun, and from Tuen Mun to Sai Wan Ho. I studied in 4 primary schools within six years.

I have started learning Chinese Dance from Miss Ng in secondary school and got admitted to the Hong Kong Academy for Performing Arts thanks to my family’s support. I further pursued my studies in Taipei National University of the Arts after graduation. When I was back in 4 years, for the first ever time I felt Hong Kong was changing very rapidly. The old streets are not old anymore because of renovation. I hope I will always remember the old Hong Kong – the place I am from.

I am Kenny Leung, an independent dancer living in Hong Kong.

肖智仁的故事 Xiao Zhiren's story



我叫肖智仁，出生在江西的一個小山村裏，家裏有父母、奶奶、姐姐、妹妹。爺爺在我出生不到半歲就已去世，聽家人說，當我出生時爺爺非常欣喜，每每提到這裏，家人就會說：「如果你爺爺還在世的話，肯定很寵你。」爺爺生前是屠夫，每天幫人殺豬維生，奶奶是典型農村婦女，個性很好強，但奶奶的婆家是很有錢的地主，看舊照奶奶年輕時很漂亮，也很高大。奶奶一生有六個孩子，一男五女，所以我的父親和我都屬單傳。父親是教師，媽媽是家庭主婦，小時候為了家計也會出去打點散工。讓我印象最深刻的是，小時候有很多同村的小夥伴在一起玩耍，童年的日子真的很開心。而且在年少時，父母慢慢發現我對跳舞情有獨鍾，雖然父母會因為

傳統觀念，覺得男孩跳舞是很奇怪的事情，但他們也會矛盾，覺得自己的孩子好不容易找到了一門屬於自己的興趣愛好，不忍心扼殺，逐漸的也就任由我抉擇。對於年少懵懂的自己，我沒有所謂的舞蹈方法去訓練自己的身體，只是隨音樂亂舞，覺得很開心、自在，只是單純的跟著自己的內心自然的跳舞。

說到香港，對我來說是非常陌生的地方。小時候都是從港產片和書本當中聽聞香港，直到1997年7月1日香港回歸那時，才讓我了解香港多點，但不知道香港在東南西北的哪一塊，感覺非常遙不可及。再經歷成長學習後，我對香港的感覺逐漸清晰很多。記得第一次來香港是2011年，當時我要去台灣參加排練，必須從大陸過境香港再乘飛機赴台，當時只是經過從關口到達赤臘角機場的那條路，再進香港關後，我發現一切的文字變成繁體，而且很多不同種族的人遍布在各個空間裏。當時覺得雖然在香港人多到不行，但無形之中好像也很有序，而我們當時進入香港的通行證都是一本像護照一樣厚的通行證，而且關口審查非常嚴格，到後來逐漸隨著越來越多的社會開放經濟，逐漸從本子改成了通行卡，這也能看到大陸文化跟香港的文化關係越來越緊密。當然我們都知道香港是個購物天堂，由於匯率的問題，在大陸很多東西售賣的比香港貴些，而且很多貨品在大陸是買不到的，所以有很多人都會跑來香港消費和購物，我也不例外。到後來自己加入現代舞團、接觸到香港舞者和編舞，也逐漸多了解了點香港，但還是很陌生。

I am Xiao Zhiren. I was born in a village in Jiangxi and lived with my parents, my grandmother and two sisters. My grandfather died soon after I was born. I was told that he was very delighted by my birth. He was a butcher while my grandmother was a typical farm woman. They had a son and 6 daughters which made my father and me the only son of the family. My father is a teacher and my mother is a housewife. I used to play with a bunch of kids in the village and it was a wonderful time. I began to love dance when I was young. My parents let me be although they found a boy loving dance was weird from a traditional perspective. I was too young so I did not know how to train myself properly but simply danced to the music and I felt very happy and natural.

Hong Kong has been very unfamiliar to me. I only learnt about the place from Hong Kong movies and books, and a bit more after the Handover in 1997. The impression of Hong Kong got clearer as I grew up. I came to the city for the first time in 2011 for rehearsals in Taiwan and Hong Kong had to be the stop. All I went through was just the path from the customs to the Hong Kong International Airport. Everything before my eye was in Traditional Chinese. It was such a multiracial crowd yet orderly city. Back then we traveled on a thick passport. Now it has become a permit which represents the closer relation between China and Hong Kong. As a well-known shopping paradise, Hong Kong has been popular among mainlanders. I am one of them too. Having been in touch with Hong Kong dance practitioners, Hong Kong seems a bit less unfamiliar now.

構思、
編舞及導演

馬才和



Conceiver,
Choreographer
& Co-Director

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，翌年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，教學、表演及創作足跡遍及台灣、中國、南韓、印度、美國、澳洲、德國、挪威、丹麥、波蘭、津巴布韋，創作超過六十多部作品。重要作品包括《有關係》、《不是雙人房》、《昏迷I及II》、《「舞」可能！？壹至伍》、《緣舞場1 - 66》、《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》、《追趕跑跳…轉》及《房一房二房叉防》。獲香港藝術發展局頒發「2016香港藝術家獎」「藝術家年獎」(舞蹈)。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。

Victor Choi-wo MA founded Y-Space in 1995 and is the artistic director. He was in the first graduating class of the School of Dance of The Hong Kong Academy for Performing Arts. 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 USA. 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 from Taiwan, China, South Korea, India, the USA, Australia, Germany, Norway, Denmark, Poland, Zimbabwe, etc. His major works include None of Your Business, Not a Double Room, Unconscious I & II, Dance "In" Possible!? I - V, Improvisation Land Series 1 - 62, 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..., Room X etc. He has received the Hong Kong Arts Development Awards 2016 on Artist of the Year (Dance). He has been the Artistic Director and Curator of i-Dance (Hong Kong) since 2009.

監製及表演者

嚴明然



**Producer &
Performer**

**Mandy
Ming-yin YIM**

「多空間」創辦人之一，為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。

1995年成立「多空間」，1996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，2000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》，同年九月被挪威End of Millenium Festival及卑爾根十月舞蹈節邀請前往參加藝術節之演出及參與藝術家駐場計劃，亦曾應邀到德國德勒斯登第十屆Tanzwoche舞蹈節Wishful Thinking Project、韓國藝穗節、印度加爾各答Interface藝術節、澳洲墨爾本藝穗節、中國北京大山子國際藝術節和深圳OCAT當代舞蹈劇場演出及湖南常德、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-舞蹈節日本創作等作表演及交流，嚴氏之教學、表演及創作足跡遍及歐美亞非等不同國家，自2009年開始為i-舞蹈節(香港)之監製及表演，現為「多空間」外展及教育總監。

Co- founder of Y-Space, Mandy Yim graduated from the Hong Kong Academy for Performing Arts School of Dance. She was the Hong Kong Ballet and City Contemporary Dance Company dancer from 1988 – 1996. She was a recipient of the Asian Cultural Council Lee Hysan Foundation Fellowship in 1996 to do her dance research in the USA. In 2000, she was invited to create a site-specific work“Chop-Suey”for the Harare International Festival of the Arts, September in same year, was invited to attend the Norway Oktoberdansen Festival & End of Millenium Festival and participate in performing arts festival of artists-in-residence program, has also been invited to 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, Shenzhen OCAT Comtemporany Dance Festival & Hunan Changde, Poland International Comtemporany Dance Conference & Performance Festival, i-Dance Taipei, i-Dance Korea, i-Dance Japan creation, Hunan and Beijing of China for performances and exchanges. Since 2009, Yim has acted as the producer of i-Dance Festival (HK) and her teaching, performances, creation toured Europe, Asia and Africa. Yim is currently the Education and Outreach Director of Y-Space.

聯合導演

田戈兵



Co-Director

TIAN Gebing

獨立戲劇導演、策展人/紙老虎工作室創始人，畢業於中央戲劇學院，從80年代末開始參與北京的獨立劇場活動，1997年創立了北京紙老虎戲劇工作室。田戈兵自1998年起創作的一系列戲劇作品，都是由現實生活中的素材構成，並以殘酷幽默的「攪局」姿態，消解顛覆著官方的、經典的、商業的戲劇。他很早就開始嘗試將視覺藝術和戲劇場景或非戲劇場景混合在一起，把深思熟慮的劇本與即興的、非專業的表演結合在一起呈現給觀眾。作為一位戲劇作家、導演、自由撰稿人以及策展人，他和他的紙老虎作品出現在上海、北京、深圳、香港、新加坡、東京、柏林、安特衛普和蘇黎世的舞台上，還有很多演出直接在街頭上發生。

Independent theater director, curator / founder of Beijing Paper Tiger Theater Studio. Tian graduated from Central Academy of Drama. He has been involved with the independent theater activity in Beijing from the late 1980s. In 1997 he founded Beijing Paper Tiger Theater Studio. Since 1998, Tian Gebing has created a series of theatrical pieces by taking materials from the reality in China, using humor and cruelty to disturb and provoke the official, classic and commercial theater. And ever since his early works, he tried to mix visual arts with theatrical / non-theatrical scenes, also to combine deeply-thought-through script with improvisation and non-professional performance to show to the audience. As an independent dramaturge, director, writer and curator, he has been performing on stage in Shanghai, Beijing, Shenzhen, Hong Kong, Singapore, Tokyo, Berlin, Antwerp and Zurich, moreover, some of his pieces happen directly on the streets.

創作舞者

藍嘉穎



Devising
Dancer

BLUE Ka Wing

左撇子、香港獨立舞蹈人。十六歲開始習舞，2010年獲香港演藝學院舞蹈藝術學士學位，主修現代舞及編舞。曾發表的作品包括：東邊舞蹈團《鄰居》、舞蹈新鮮人系列《左撇子》、香港藝術節2016「香港賽馬會當代舞蹈平台」中發表《時差》，其後獲邀到日本Fukuoka Dance Fringe Festival、韓國New Dance for Asia international festival演出，並憑《時差》入圍香港舞蹈年獎2017-候選傑出編舞。

2012至2013年為多空間舞蹈團兼職舞者。現為自由身藝術工作者，在香港與多個舞團和編舞家合作。

www.facebook.com/BlueKaWingIsHere

Left-hander, an independent dance artist in Hong Kong, started her dance training at the age of 16. In 2010, she graduated from the Hong Kong Academy for Performing Arts with a Bachelor of Fine Arts degree, majoring in Contemporary Dance and Choreography. Her works include "The Neighbor" presented by E-Side Dance Company. "The Left Handers" and Community Cultural Ambassador Scheme 2016 "My Daddy, My Flying Car and Me" presented by LCSD. She premiered her short piece "Time Lag" at the 44th Hong Kong Arts Festival's The Hong Kong Jockey Club Contemporary Dance Series Programme 3 "Dance Off". Afterwards, this piece has been invited to perform in Fukuoka Dance Fringe Festival vol.10 (Japan) and New Dance for Asia-NDA International Festival (Korea). Blue's "Time Lag" also got the shortlisted nomination by Hong Kong Dance Award 2017 as Outstanding Choreography.

Blue was a part-time contract dancer at Y-Space during 2012-2013 and now a freelance artist working with various dance companies and choreographers.

創作舞者

Christine HE



**Devising
Dancer**

Christine HE

生於德國。2004至2008年間在德國Ballett Akademie Nuremberg/Fuerth修讀當代舞文憑課程，從而愛上編舞。2007年獲福爾特市現代舞才藝獎。2008至2009年加入意大利Modem Studio Atelier，之後移居香港，現為自由身舞者、編舞及導師，在港曾與動藝、「多空間」、東邊及小息等團體合作。

Born in Germany, HE received her dance education (with a diploma in Contemporary Dance) in the “Ballett Akademie Nuremberg/Fuerth” (Germany) from 2004 to 2008. There she also discovered her passion for choreography. In 2007 she received the Talent Award of the City of Fuerth for Modern Dance. From 2008 to 2009 she was a member of “Modem Studio Atelier”, the youth department of the “Compagnia Zappalà Danza” in Catania (Italy). Christine moved to Hong Kong in September 2009. There she danced in various dance and drama productions for DanceArt, Y-Space, E-Side, Little Breath and for several independent choreographers. Now she is a freelance dancer, choreographer and teacher.

創作舞者

黎貴諾



**Devising
Dancer**

Jasper LAI

2015年畢業於香港演藝學院現代舞系，現為自由身舞蹈藝術工作者。他曾與東邊舞蹈團，多空間，城市當代舞蹈團和多個本地及海外的獨立編舞家合作。他曾獲得多個獎學金前往維也納，西班牙，美國，北京，廣州參加不同的舞蹈節，並且入選了多個演出項目與當地不同的編舞家合作。

Jasper Lai graduated from the Hong Kong Academy for Performing Arts in 2015 majoring in Contemporary Dance, now he is a freelance dance artist. Jasper had worked with local and international choreographers: Christine Gouzelis (Greece), Rob Tannion (Spain), Laura Aris (Spain), Vanessa Voskuil (USA), Andrea Weber (USA) Helen Lai (Hong Kong), Willy Tsao (Hong Kong), Sang Ji Jia (China).

He was also awarded several scholarships and had the pleasure to participate and perform in ImPulsTanz - Vienna International Dance Festival (2014), Deltrebre Dance festival in Spain (2014), American Dance Festival (2013), and Beijing Dance Festival (2012), Guangdong Modern Dance Festival (2011).

創作舞者

梁儉豐



Devising
Dancer

Kenny LEUNG

於香港及台灣習舞多年，先後畢業於香港演藝學院（主修中國舞）及國立臺北藝術大學舞蹈系碩士（主修表演）。現為自由身編舞及舞者，並獲邀請到英國、德國、美國、紐西蘭、日本、韓國等地演出。合作過的著名編舞包括梅卓燕、陳敏兒、張曉雄、何曉玫、楊銘隆、曾煥興、馮樂恆、林俊浩等。

近年個人創作作品包括：香港藝術節「香港賽馬會當代舞蹈平台」編演《The Battle Zone》（2018年）及《風的悲鳴聲》（2016年）；馬來西亞DPAC藝術節編演《I don't belong here》（2017年）；策劃兩岸三地舞蹈交流計劃《身體印記—後殖民的青鳥》，先後於香港及澳門公演。

Kenny Leung graduated from Hong Kong Academy of Performing Arts majoring in Chinese Dance and obtained a Master degree majoring in Performance at Taipei National University of the Arts (School of Dance). As a freelance choreographer and dancer, he has been invited to perform in the UK, Germany, USA, New Zealand, Japan, Korea, etc. He has collaborated with famous choreographers such as Mui Cheuk-yin, Abby Chan, Zhang Xiao Xiong, He Hsiao Mei, Yang Ming Long, Zeng Huanxing, Victor Fung, Max Lee, and Ivanhoe Lam.

His recent works include The Battle Zone and Lament of the Wind at Hong Kong Arts Festival in 2018 and 2016 respectively, I don't belong here at DPAC Arts Festival 2017 in Malaysia, and Body Code — Post-colonial Blue Birds, a dance exchange project across Hong Kong, Taiwan and Macau.

創作舞者

鄭彥璋



**Devising
Dancer**

Eric KWONG

鄭氏畢業於香港演藝學院，主修現代舞，曾參與城市當代舞蹈團獎學金計劃彩色青春及年青舞團舞蹈青年。曾與多名新晉編舞家合作。2018年加入「多空間」。

Kwong Yin Cheung Eric graduated from the Hong Kong Academy for Performing Arts, major in contemporary dance. During his study, he participated in Teens of Colours and WuDaoQingNian, scholarship scheme organized by CCDC. Kwong joined Y-Space in 2018.

此職位是由香港藝術發展局的「藝術人才培育計劃」資助

This position is supported by the Hong Kong Arts Development Council's Artistic Internship Scheme

創作舞者

黃寶蕾



Devising
Dancer

Jasmin WONG

畢業於香港演藝學院現代舞系，現於「多空間」任舞者。黃氏於在學期間獲得葛量洪獎學金和香港文化機金會獎學金到上海交流。在學期間曾參與多個校內製作，包括《Savage Symphony》、《Echoing Woods》、《Here & beneath the surface of there》。黃氏在校外參演包括：CCDC青年舞團「舞蹈青年2013 — 舞裝舊社區」、《Sky of Nepal Arts Project》、並為不加鎖舞蹈館《英雄 @ Eb Major》擔任文化大使。於2014、2015及2017年獲頒CCDC舞蹈中心之獎學金參與北京舞蹈雙週。黃氏積極參與編舞工作，曾於CCDC舞蹈中心真演出計劃發表其編舞作品《兩者之間》及於校內和東邊舞蹈團《炫創者3》發表一系列創作《Are you thinking what I am thinking?》。

Wong Po Lui Jasmin was born in Hong Kong, and graduated at the Hong Kong Academy for Performing Arts, majoring in Contemporary Dance. She is currently a dancer of Y-Space. During her time on the BFA (Hons) programme, she was awarded several scholarships and also went on an Korean Tour funded by World Dance Alliance Asia-Pacific and DICFe for performce and competition. She was selected to perform in various school productions including Savage Symphony、Echoing Woods by Christine Gouzelis and Here & beneath the surface of there by John Utans. Other outside performing experiences include CCDC's WuDaoQingNian program and Hero @ Eb Major by Ong Yong Lock for LCSO Community Cultural Ambassador and Unlock Dancing Plaza. She received a CCDC scholarship to participate in the Beijing Dance Festival in 2014, 2015 and 2017. Jasmin also has an interest in choreography and her work Among Them was presented in CCDC's My Own Dance program and the series of Are you thinking what I am thinking? was presented in HKAPA and E-side's Imagination boom 3.

此職位是由香港藝術發展局的「藝術人才培育計劃」資助

This position is supported by the Hong Kong Arts Development Council's Artistic Internship Scheme

創作舞者

胡詠恩



Devising
Dancer

Janet WU

土生土長香港人，畢業於香港演藝學院，藝術學士(榮譽)學位，主修現代舞。曾為不加鎖舞蹈館駐團藝術家，現為自由身藝術工作者。

在校期間獲成龍慈善基金獎學金、何馮月燕現代舞獎學金、兩度獲匯豐銀行慈善基金—香港與內地學生交流獎學金，分別到上海及內蒙古作文化交流。曾參與城市當代舞蹈團30週年壓軸巨獻《非常道》、代表學校到上海為世博文化節目演出、赴美國參與美國舞蹈節及隨Van Huynh Company到訪星加坡參與M1藝術節。

近年創作及參演作品：

Festival Tokyo 2017 ”Toky Toki Saru”；楊春江 ”ContempoLion”；東邊舞蹈團 炫創者3《我的變形記》、《生活藝術》、《興。觸》；多空間《房一房二房叉防》、《舞在天空下》、四圍跳《平衡與失衡之間》、《舞蹈大笪地—原來錦田很美》；四度舞蹈劇場《彈指遊戲》、《彈指之間2.0》；動藝《更衣記》、《只約陌生人》；不加鎖舞蹈館《遊弋蒼穹》、《莫大毛》等。

Born and raised in HK, Janet Wu graduated from The Hong Kong Academy for Performing Arts with the Bachelor of Fine Art (Honours) Degree in Dance, majored in contemporary dance. She was a resident artist of Unlock Dancing Plaza and currently is a freelance artist.

During her study, she was awarded Jacky Chan Charitable Foundation Scholarship, The Jessie Ho Scholarship in Contemporary Dance, received twice the Mainland Exchange scholarship from HSBC to Shanghai and Inner Mongolia for cultural exchange. She performed with the City Contemporary Dance Company in a dance piece called ‘Dao Extraordinary’ for their 50th anniversary celebration, represented the HKAPA to perform in Shanghai Expo, participated the America Dance Festival in U.S and followed Van Huynh Company (London) to perform in M1 Singapore Fringe Festival.

Recent performance & choreographic work includes “Tokyo Monkey Time” for Festival Tokyo 2017; “ContempoLion” with Daniel Yeung; “My Metamorphosis” at “Imagination boom 3”, “Art All-around”, “Fave Move” with E-side Dance Company; “Room X”, “Dance under the sky”, “Between the Balance and Unbalanced” at “Dancing all around”, “Dance Flea Market” with Y-Space; “Tringer Game”, “Tringer 2.0” with Four Degrees Dance Laboratory; “Gengyi Ji”, “Blind Date” with DanceArt Hong Kong; “Wanderer”, “Mr.Mok” with Unlock Dancing Plaza.

創作舞者

肖智仁



Devising
Dancer

XIAO Zhiren

肖智仁，籍貫中國江西，曾加入北京雷動天下現代舞團、廣東現代舞團，受邀澳洲艾森普斯舞團、香港Y-space舞團客席舞者。曾獲得亞洲藝術基金會的獎學金（ACC）遊學於美國，資深舞蹈治療師，現代舞者，編舞。著重綜合現代舞的訓練及靜心靈性教學的方式來挖掘生命內心深處真實的自己，豐滿自己的心靈及肢體的成長，他以靈性的特色教學帶領大家進入舞動的世界，重新獲取自己最寶貴的生命意義。他走訪過美國、德國、比利時、加拿大、奧地利、哥倫比亞、玻利維亞、斯洛伐克、澳洲、以色列、馬來西亞、新加坡、台灣等地。不斷修煉自己的舞蹈經歷，得到各路大師的點化。一直專注於透過舞的世界，細膩的挖掘身體及能量的更多可能性。

Xiao was born in Jiangxi, China and graduated with a major in choreography from Henan Normal University in 2009. After graduation, he joined Beijing LDTX Dance company. In 2010, he was awarded the Asian Cultural Council Scholarship to study at the American Dance festival. Xiao's solo was featured in the Youth dance marathon platform of the 7th Guangdong Dance Festival, before he joined Guangdong Modern Dance company in 2011. As an artist, he has visited United States of America, Germany, Belgium, Canada, Austria, Singapore, Malaysia, Australian, Slovakia and Taiwan. He has choreographed and performed five steps, X.2, Harry.

現場音樂



葉破

策展人、藝術總監、音樂顧問、跨媒體藝術家、即興聲域配樂、DJ Producer 及聲頻療癒師。

富電影感的聲域，虛幻噪音，簡約鋼琴，抽像電子... 超過12年與無數音樂人、藝術家、舞蹈家合作及即興演出經驗，曾於蒙特利爾 La Sala Rossa、挪威PGN北歐藝術節 Bergen Kjott及 Ametysten、柏林 Das Kapital、布達佩斯 Body.Radical舞蹈節、東京 Flying Teapot、橫濱 TPAM 表演藝術節、姬路文學館望景亭、印度 Rishikesh Nada Yoga School、北京 Fruityspace及School Bar、上海當代藝術博物館 PSA、金澤藝術村、常德右岸舞蹈節、廣州凸空間、深港建築雙年展、深圳33空間及梧桐墨禪、Clockenflap音樂節、香港藝術中心、文化中心、演藝學院、雲茶境、澳門威尼斯人及舊法院、台灣春天吶喊音樂節及南海藝廊、韓國濟州藝術節、釜山文化中心、釜山即興舞蹈節、釜山國際舞蹈博覽等作現場音樂演出，並獲邀為韓國辛恩珠舞蹈團駐場聲音藝術家。

致力於各種聲音項目，如音樂製作，影片配樂、聲音裝置、戲劇/舞蹈的現場音樂及聲域設計，策展藝術節及音樂活動，帶領工作坊，為連卡佛、時裝展、餐廳酒店等提供音樂顧問服務，創辦 [Feel Music Experimental Lab]，曾為錄映太奇的技術總監，籌辦錄像藝術及新媒體展覽。現為 IZEN易辰主腦之一，作專業燈光音響／投影mapping／3D打印／多媒體等高端製作企劃。到日本熊野古道跟隨音靈奈良裕之大師修行後踏上聲頻療癒之道。透過各種藝術形式及聲頻樂韻，分享合一、空性、接受、放下、平衡等純淨之道，獲邀為仁波切，唐卡學生及瑜珈中心等演奏現場靈性音樂，於印度瑜珈聖地Rishikesh跟隨各大師學習並獲取聲音瑜珈 Nada Yoga TTC 導師證書及國際聲頻療癒師資格。

2018夏，參與葡萄牙 Boom Festival及匈牙利 Samsara Festival 的演出及聲頻療癒服務。葉破策劃的全方位藝術協作計劃「Project. OA - Orbital Aritual」於挪威、香港及深圳進行巡迴演出，包括藝術家對談、工作坊、展覽及多媒體舞蹈劇場，並於柏林進行策展人分享講座。

Live Musician



Paul YIP

Curator, Artistic Director, Music Consultant, Multi-Disciplinary Artist, Sound Designer, Improv Musician, DJ Producer and Sound Healer.

Spiritual Sound, Cinematic Soundscape, Ambient Noise, Minimal Piano, Abstract Electronics...

Collaborating and Improvising with countless Musicians, Artists and Dancers/Choreographers (Katie Duck, Kirstie Simson, Mushimaru Fujieda, Shin Eunju, Nara Yuji, Motimaru, Black Su Hei, SEOP dance company...etc) for over 12 years experiences. He performed at MONTREAL La Sala Rossa, PGN Nordic Art Festival at Bergen Kjott/Ametysten NORWAY, Das Kapital BERLIN, Body.Radical Festival BUDAPEST, Flying Teapot TOKYO, TPAM Yokohama, Himeji Bungakukan JAPAN, Nada Yoga School Rishikesh INDIA, Fruityspace/School Bar BEIJING, Contemporary Art Museum PSA SHANGHAI, Architecture Biennale SHEN ZHEN, 33Space SZ, Clockenflap HK, HK Arts Centre, HK Cultural Centre, HK Academic of Performing Art, Yun Tea House, Venetian/Old Court Theatre MACAU, Spring Scream Music Festival TAIWAN, Jeju Art Fair, Busan Cultural Center, Busan Improv Dance Festival, Busan International Dance Market and Being invited to be Artist in Residence at SHIN Dance Theatre in KOREA.

Relocated from Montreal he works in projects such as Dance/Theatre Sound Design, Sound Installation, Soundtrack for Films, Curating Art Festival, Music Events and Workshops. He provided Music Consultancy to Lane Crawford, Fashion Show, Restaurant and Hotel. He's the Founder of [Feel Music Experimental Lab] and Technical Manager of Videotage organising Video Art and New Media Exhibition. He's the Director of IZEN, providing Professional Sound&Lighting/Video Mapping/3D Printing/Multi-Media Production.

After practicing with Spiritual Sound Master Nara Yuji in sacred deep forest in Kumano Kodo Japan (World Heritage pilgrimage mountain route) he gets into the path of Sound Healing. Studying from many Masters in Rishikesh India he's getting the Nada Yoga Teacher and International Sacred Sound Healer Certification. He's invited to do live performance for yoga centers, Tibetan Rinpoche and Tangka painting students. With international performing experiences and phenomenal attention to details, he's highly recommended by professionals including Doctor, Director, Author, Photographer, Choreographer, Art Director, Musician, Tea House Owner, Dancer, Elder Centre Manager, CEO of Sotheby Australia.....etc.

2018 Summer he'll be performing in BOOM Festival, PORTUGAL and Samsara Festival, HUNGARY.

His omni-disciplinary artists collective project "Project. OA - Orbital Aritual" with Artist Talk, Workshop, Exhibition and Multi-Media Dance Theatre had been touring in Norway, HK and Shenzhen, and a Curator Talk in Berlin.

By the means of Arts and Vibrational Frequency, he's trying to share the ways to be One and Emptiness, Accept & Let go, Balance & Harmonize with the Flow of Naturality in pure ways.

佈景及服裝 設計

鄭慧瑩



Costume & Set Designer

**Carmen
CHENG**

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100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。她亦曾與多個香港藝術團體合作，包括香港芭蕾舞團佈景總管及舞台監督、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。

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 & costume design for over 100 productions including dance, drama, musical, installation, exhibition, music video, film, advertisement, concert, etc. Cheng has also 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'.

佈景及服裝
設計

廖尉汶



**Costume &
Set Designer**

Carman Liu

廖尉汶，建築系畢業，亦從事室內/電影/舞台/平面等設計
從小對視覺執著，一懂事就把名字改掉只因「不好看」

Carman Liu, architect by training, also a designer in interior/scenography/graphics/etc.
Loves anything visual - so particular that she changed the “e” in her name to an “a”
because she didn’t like the look of it at young age.

佈景及服裝
設計

余正美



**Costume &
Set Designer**

Jamie Yue

余正美出生於新加坡並於香港大學建築系碩士畢業，畢業後參與多項建築和室內設計項目，包括服務式住宅與住宅設計等。她對設計的興趣廣泛，除了建築和室內也喜歡舞台和造型設計。有空的時候她便熱愛旅行及花藝

Jamie is a Singapore born designer trained in Architecture in Hong Kong. She graduated with a Masters degree in Architecture in HKU. An all-arounded designer, her interests lie in architecture, interiors, set design, as well as styling and art direction. She has completed high end residential and hospitality projects with clients such as Swire Properties and various private clients. In her spare time she enjoys travelling and exploring floral design.

服裝統籌

黃炳堂



**Costume
Coordinator**

**WONG
Ping Tong**

黃炳堂畢業於香港演藝學院舞台及製作藝術短期精研課程，主修道具。

Ping WONG graduated from Fast Track Intensive Training Programme at the Hong Kong Academy for Performing Arts, majoring in props making.

錄像設計

黃漢樑



Video Designer

**Wilfred
WONG**

畢業於香港中文大學，二零一一年與青年藝術家集結為實驗藝術團體「她說創作單位」。創作作品包括：紀錄劇場《N個被XX的革命現場》、前進進戲劇工作坊「末日牛棚異境」展演節目《饕餮圖》等等。此外，黃氏有多與不同本地藝團合作。黃氏亦有涉足錄像多媒體創作，銳意研究互動多媒體與劇場結合的美學。作品包括：香港舞蹈團《塵埃落定》、前進進戲劇工作坊《21世紀愛人網絡》、動藝《M事件》（作品獲二零一四年舞蹈年獎「最值得表揚獨立舞蹈製作」）等等。

Wilfred Wong graduated from the Chinese University of Hong Kong. He formed an experimental art group HerStory Polygon, mainly focus on Theatre Aesthetics and Gender Theatre. Works include In Search of The ReXXlution Scen(s), Panorama of Gluttony and etc. Wilfred Wong is intended to research the aesthetics of combining interactive multimedia and theatre. Works include Eleven Riots by Pants Production, Red Poppies by Hong Kong Dance Company, M-cident by DanceArt (which was awarded Hong Kong Dance Alliance Dance Award – Outstanding Dance Production) and etc.

音響設計

史嘉茵



Sound
Designer

SZE Ka Yan

在香港出生及成長，畢業於香港演藝學院，主修音響設計及音樂錄音，曾參與蘇格蘭皇家音樂及戲劇學院交流生計劃。自2008年參加本地及海外舞台及藝術工作，作品曾在夏威夷、瑞士、孟加拉、泰國、中國、台灣、日本及韓國等地展出。

為非牟利藝術機構「空城計劃」創辦成員之一，利用香港的廢棄空間去進行文化活動。於2016年，史氏策劃並製作《香村》大碟：十對香港獨立音樂人新界東北坪輦、古洞及馬屎埔的村民互相認識，利用村民的故事去創作音樂，把屬於村落的聲音跟音樂齊奏，以音樂讓各界去珍惜來自香港村落的故事。

Born and raised in Hong Kong. Graduated from Hong Kong Academy for Performing Arts in Sound Design and Music Recording and participated the exchange program to The Royal Scottish Academy of Music & Drama. SZE has worked with various artists and performances in HK and various other locations since 2008.

She is a co-founding member of emptyscape, a local non-profit organization aims to go in search, reveal the stories and characteristics of unused, forgotten or abandoned spaces in Hong Kong.

Sze curated a CD “Fragrant Village” in 2016, a collaborative album created by independent Hong Kong musicians and inhabitants of people from three districts of the Northeastern New Territories – Ping Che, Kwu Tung, and Ma Shi Po to let communities cherish the beauty of villages through music. All the songs in the album are products of dialogues among musicians and villagers, which contain stories of the land. The recording process is uniquely undertaken in-situ in their villages to immerse the ambiance of the villages in music.

製作經理及
舞台監督

仇港廷



**Production
Manager &
Stage Manager**

Allen CHAU

畢業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。現為一名自由工作者。

Allen is a graduate with Bachelor of Fine Arts (hon) in Theatre and Entertainment Arts from The Hong Kong Academy for Performing Arts, majoring in Arts, Event and Stage Management, and now works as a freelancer.

舞台監督及
執行舞台監督

朱嘉明

**Stage Manager
& Deputy Stage
Manager**

Sunny CHU

先後畢業於香港理工大學主修物流及供應鏈管理及香港演藝學院舞台藝術及製作學院主修藝術項目及舞台管理。曾參與多個校內演出，擔任舞台監督及製作經理等職位，當中包括《造謠學堂》、三十周年跨學院演出《馴悍記》、舞蹈演出《匪》、多媒體作品音樂會《追蹤.歸回》、《原野》、《馬克白》、《蝦碌戲班》等。亦曾參與不同社區及藝術團體演出，包括中英劇團一學園戲劇巡迴演出及香港青年協會一青少年戲劇週年演出等。近期製作包括中英劇團一粵港澳戲劇交流計劃《廢胎》及《黃色小鴨》。現為自由身舞台工作者。

After the graduation from The Hong Kong Polytechnic University, Chu Ka Ming decided to complete his theatre art training in The Hong Kong Academy for Performing Arts. His performing arts experiences as the stage manager and the production manager in the Academy include “The School for Scandal”, the Academy 30th Anniversary Inter-school Production “The Taming of the Shrew”, Dance Performance “Fragile Matter”, Academy Multimedia Composition Concert “Track·Revert To Purity”, “The Wilderness”, “Macbeth” and “Noises Off”. The recent productions include Chung Ying Theatre - “Abortion Bill” and “The Yellow Rubber Duck”.

助理舞台監督

鄭恩銘



**Assistant Stage
Manager**

Joe CHENG

二零一四年畢業於西澳洲大學傳播學系，二零一六年於香港演藝學院修畢舞台及製作藝術精研職業訓練證書課程，主修舞台技術及管理。曾參與舞蹈、戲劇、歌劇等學院製作，亦曾於星島日報、香港迪士尼樂園、海洋公園、西九文化區管理局實習。現於「多空間」任職助理舞台監督，在職期間曾參與《房一房二房叉防》、i-舞蹈節(香港)2017等製作。他同時亦是「舞基心」義務舞蹈員。

Graduated from The University of Western Australia majoring in Communication Studies in 2014, and then graduated from The Hong Kong Academy for Performing Arts with Fast Track Vocational Certificate in Theatre and Entertainment Arts in 2016, majoring in Technical Theatre and Stage Management. He has participated in dance, drama and opera production during his studies in HKAPA, and also worked as an intern in Sing Tao News Corporation Limited, Hong Kong Disneyland, Ocean Park and West Kowloon Cultural District Authority. He is now working as Assistant Stage Manager at Y-Space, involving in Room X and i-Dance Festival (HK) 2017. He is also a voluntary dancer of Pure-hearted Dancers.



助理舞台監督

陳啟聰



**Assistant Stage
Manager**

**CHAN
Kai CHUNG**

畢業於嶺南大學社會學系，現職自由身舞台工作者。

Graduated from Lingnan University. Chan is currently a freelancer.

攝影

張志偉



Photographer

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。曾於1996年獲亞洲文化協會獎學金赴紐約深造交流一年。2010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份及形象，2013年7月首次於香港文化中心、沙田大會堂及香港大學展出作品。作為生活設計師的張氏專門設計及分享有趣的活動。2014年於離島創立「小島靜舍」(www.minim.hk)。

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 organizer 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 in 1996 to conduct research and observe contemporary photography and media activities in New York 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 Minim (www.minim.hk) in Hong Kong island to encourage people to learn freely and explore outlying islands.

錄像紀錄

張偉樂



Videographer

CHEUNG
Wai Lok

張偉樂生於1986年，2010年畢業於香港藝術學院藝術學士學位課程，主修攝影。現職為專業攝影師及兼職攝影講師，作品涵蓋人像、商品、活動、劇場攝影等。個人藝術創作以攝影為主要媒介，關心香港這個城市的人和物，並思索攝影這媒介的本質及可能性。作品曾於《出爐2010》藝術系畢業生聯展展出，2011年獲邀參加首個海外聯展《灼爍之港：香港當代攝影展2011》，2012年舉行首個攝影個展《張的相片》。除個人創作外，亦同時喜愛攝影教學工作，分享攝影的技術、熱情及樂趣。

CHEUNG was born in 1986. He graduated from Hong Kong Art School with Bachelor of Arts (Fine Art), majoring in Photography in 2010. He is now working as a professional photographer and part-time photography lecturer. His work covers portrait, commercial product, event and theatre photography. His personal artworks use photography as major media and concern the city development as well as people of Hong Kong. He also ruminates about the nature and possibility of photography. His work has been presented in "New Trend 2010". In 2011, he was invited to participate in the first overseas exhibition "Luminous Harbor: Hong Kong Contemporary Photography 2011" in Japan. In 2012, he held his first Solo Exhibition "Photo of Cheung". Besides his photography work, he also likes photography coaching, sharing his skills, passion and fun of photography.

平面設計
(宣傳品)

Lum WONG



**Graphic
Designer
(Publicity)**

Lum WONG

<https://www.luminous-ds.com/>

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 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 HKADC

媒體伙伴



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麥國輝 MAK Kwok Fai
李慧娥 Linda LEE
賴雪敏 Dora LAI
^歐凱樺 ^Annie AU

ccdc
城市當代舞蹈團
Artistic Director **Willy Tsao**
藝術總監 **曹誠淵**

^此職位是由香港藝術發展局的「藝術人才培育計劃」資助
^This position is supported by the Hong Kong Arts Development Council's
Artistic Internship Scheme

創作及製作團隊 Creative and Production Team

構思及編舞 Conceiver and Choreographer

馬才和 Victor Choi-wo MA

監製及演出 Producer and Performer

嚴明然 Mandy Ming-yin YIM

導演 Directors

馬才和 Victor Choi-wo MA

田戈兵 TIAN Gebing (北京 Beijing)

創作舞者 Devising Dancers

藍嘉穎 BLUE Ka Wing

Christine HE (德國 Germany)

黎貴諾 Jasper LAI

梁儉豐 Kenny LEUNG

▲鄭彥璋 ▲Eric KWONG

▲黃寶蕾 ▲Jasmin WONG

胡詠恩 Janet WU

肖智仁 XIAO Zhiren (廣州 Guangzhou)

作曲及現場音樂 Composer and Live Musician

葉破 Paul YIP

燈光設計 Lighting Designer

邱雅玉 Ruby YAU

佈景及服裝設計 Set and Costume Design Team

鄭慧瑩 Carmen CHENG

廖尉汶 Carman LIU

余正美 Jamie YUE

服裝統籌及後台工作人員 Costume Coordinator and Crew Member

黃炳堂 WONG Ping Tong

錄像設計 Video Designer

黃漢樑 Wilfred WONG

音響設計 Sound Designer

史嘉茵 SZE Ka Yan

製作經理及舞台監督 Production Manager and Stage Manager

仇港廷 Allen CHAU

舞台監督及執行舞台監督 Stage Manager and Deputy Stage Manager

朱嘉明 Sunny CHU

助理舞台監督 Assistant Stage Managers

鄭恩銘 Joe CHENG

陳啟聰 CHAN Kai Chung

助理統籌 Assistant Coordinator

鄧穎珊 Tammy TANG

攝影 Photographer

張志偉 CHEUNG Chi Wai

錄像紀錄 Videographer

張偉樂 CHEUNG Wai Lok

平面設計 Graphic Design

Luminous Design Studio

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▲歐凱樺 ▲Annie Au



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*This position is supported by the Hong Kong Arts Development Council's Artistic Internship Scheme.

主辦機構保留更改節目及表演者之權利。
The presenter reserves the right to alter the programme and the artists.

y-space.org

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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 HKADC

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