

no

你
我
不
只
一
種
想
像

All of Us,
All Ways

第八屆場刊
8th Edition
House Programme



limits

聯合主辦
Co-presented by



香港藝術節
Hong Kong Arts Festival



香港賽馬會慈善信託基金
The Hong Kong Jockey Club
Charities Trust

無限亮

2026 NoLIMITS

Inclusiveness through the Arts 以藝術共融

香港藝術節 Hong Kong Arts Festival

感謝 would like to thank



香港賽馬會慈善信託基金
The Hong Kong Jockey Club
Charities Trust

聯合呈獻 for co-presenting

「無限亮」及 賽馬會「無限亮」教育及社區外展節目 "No Limits" and the Jockey Club "No Limits" Education and Community Programme

目錄 Contents

2	關於「無限亮」	About "No Limits"
3	關於香港藝術節	About "Hong Kong Arts Festival"
4	獻辭	Message
12	藝術通達服務	Arts Accessibility Services
「無限亮」節目概覽 "No Limits" Performances		
14	香港舞蹈團及中國香港輪椅體育舞蹈運動協會 《遊延》	Wayfaring Beyond by Hong Kong Dance Company and China Hong Kong Para Dance Sport Association
28	香港中樂團（小組演奏）及楊恩華（獨奏及重奏） 《弦上光影》中樂演奏會	Light and Shadow on Strings by Hong Kong Chinese Orchestra (Chamber Ensemble) and Yang Enhua (Solo and Ensemble)
42	帕拉管弦樂團《無邊狂想曲》	The Nature of Why by Paraorchestra
52	谷野九郎 《雪山深處的德川女盲人按摩師——埋火》	Two Blind Women in the Snowy Tokugawa Nights - Sleeping Fires by Kuro Tanino
62	破形舞所 / 不萊梅劇院 / 阿德里安·學德《脈律叭！》	Harmonia by Unusual Symptoms / Theatre Bremen / Adrienn Hód
74	亞歷山德羅·夏塔雷拉及團隊《脆絲 z》	Zer-Brech-Lich by Alessandro Schiattarella and Ensemble
86	米高·圖林斯基《破障主意》	Precarious Moves by Michael Turinsky
96	里卡多·塞爾維尼及尼克·陶西格《共行時光》	A Space in Time by Riccardo Servini and Nick Taussig
100	青柳拓《富士山棉花田》	Fujiyama Cottonton by Taku Aoyagi
104	莎拉·波莉《當愛留在遺忘時》	Away From Her by Sarah Polley
108	嘉露蓮·卡瓦爾坎蒂《青春的裂縫》	Lapse by Caroline Cavalcanti
112	本地創作研究計劃	Local Creative Research and Development Scheme
賽馬會「無限亮」教育及社區外展節目 Jockey Club "No Limits" Education and Community Programme		
128	國際研討會 「人文與科技——引領共融革新，重塑人類未來」	International Symposium The Way Forward: A Humanistic-Tech Framework for Inclusive Innovation
136	先導培訓計劃	Pilot Creative Training Programme
138	階段性計劃《視界》	Work-in-Progress Project: VISION
140	社區公眾展演及現場放映會計劃	Community Showcases and Live Screenings
144	2025/26 學校巡迴音樂會《身活日常》加料節目	2025/26 School Touring Concert: The Way We Move
144	加料節目	No Limits PLUS
154	支持及協助	Support and Co-operation
155	備註及一般資訊	Special Notes and General Information
156	節目概覽	Programme Calendar

關於「無限亮」 About “No Limits”

「無限亮」由香港藝術節及香港賽馬會慈善信託基金聯合呈獻，於 2019 年首次舉辦。計劃致力透過藝術活動，創造無障礙的環境，促進社會的包容與共融。

第八屆「無限亮」將於 2026 年繼續呈獻多個音樂、舞蹈、戲劇及電影等節目。由一眾來自世界各地與本地不同能力藝術家，衝破界限，創造出無限精采的藝術世界，為觀眾帶來獨一無二的表演。

2026「無限亮」除了現場節目，亦包括線上免費電影放映及國際研討會、多元的教育及社區外展節目，豐富社會各界的藝術體驗，並讓大眾與不同能力人士一同分享藝術帶來的喜悅。

「無限亮」透過優質的藝術項目輔以力臻完善的通達服務，讓不同喜好或身處不同環境的朋友無障礙地欣賞演出，將共融的信息滲透至社區。

Launched in 2019 and co-presented by the Hong Kong Arts Festival and The Hong Kong Jockey Club Charities Trust, “No Limits” offers barrier-free performances and events, and explores and promotes inclusiveness and understanding through the arts.

In 2026, the eighth edition of “No Limits” showcases a series of fascinating programmes of music, dance, theatre and film by international and Hong Kong artists of different abilities.

“No Limits” 2026 presents accessible in-venue performances, free film screenings and a symposium, as well as education and community programmes for the public and people with different abilities, highlighting creativity and talent in a variety of forms.

Our accessible art services enable enjoyment for all audiences and help us share the importance of inclusion in all areas of life.

無限亮製作團隊 No Limits Production Team

項目總監
Project Director

錢佑 Eddy Zee

市場經理
Marketing Manager

黃嘉欣 Carly Wong

助理節目及外展經理
Assistant Programme
and Outreach Manager

潘詠汶 Jasmine Poon

高級會計主任
Senior Accounting
Officer

鍾巧明 Catherine Chung

節目及外展經理
Programme and
Outreach Managers

吳卓恩 Frieda Ng
鍾美琮 Becky Chung
高君 Tiffany Ko

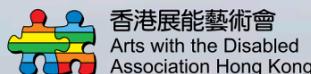
副市場經理
Deputy Marketing
Managers

陳佩鈴 Gina Chan
吳雪琮 King Ng

助理製作經理
Assistant Production
Manager

鄭家裕 Dick Cheng

策略支持伙伴
Strategic Supporting Partner



支持機構
Supporting Organisations



香港藝術節 Hong Kong Arts Festival

香港藝術節是一所非牟利機構，於 1973 年正式揭幕，是地區內舉足輕重的表演藝術節，亦是國際藝壇中重要的文化盛事。

香港藝術節於每年 2 月至 3 月期間呈獻超過 1,200 位優秀本地及國際藝術家約 150 場的演出，節目式式俱備，既顧及古典傳統口味，亦兼備大膽創新的表演形式。

香港藝術節多年來積極委約及製作本地全新的粵劇、戲劇、音樂、室內歌劇及當代舞蹈創作，不少作品更已在香港及海外多度重演。

香港藝術節每年舉辦逾 300 項針對公眾及學生的「加料節目」和多元化藝術教育活動，致力豐富香港的文化生活。其中「青少年之友」已在過去 33 年為約 850,000 位學生提供藝術體驗活動。

The Hong Kong Arts Festival (HKAF), a nonprofit organisation launched in 1973, is a major international arts festival committed to enriching the cultural life of the city.

In February and March every year, HKAF presents over 1,200 leading local and international artists in around 150 performances of all genres, placing equal importance on great traditions and contemporary creations.

The Festival also commissions and produces Cantonese opera, theatre, music, chamber opera and contemporary dance productions by Hong Kong's own creative talent and emerging artists, many of which have had successful subsequent runs in Hong Kong and overseas.

Each year, HKAF presents over 300 PLUS and educational activities that offer diverse arts experiences to the general public and students. The HKAF Young Friends scheme has reached around 850,000 students in the past 33 years.

更多詳情，請瀏覽以下網頁：

For more details, please visit the following webpage:

香港藝術節 Hong Kong Arts Festival
www.hk.artsfestival.org

藝術節青少年之友 Young Friends
www.yfs.artsfestival.org

獻辭

Message

由香港藝術節與香港賽馬會慈善信託基金聯合主辦的「無限亮」，自創辦以來已成為香港共融藝術的重要平台。踏入第八屆，我欣見「無限亮」繼續秉持「以藝術共融」的信念，促進不同能力人士之間的理解與交流，讓藝術在社會中綻放更深的力量。

在過去七屆，「無限亮」透過國際及本地不同能力優秀藝術家的現場及網上節目，以及豐富多元的教育及社區外展活動，累計吸引超過十四萬五千名現場觀眾及網上觀眾參與。根據由專業調研機構進行的年度調查及分析顯示：「『無限亮 2025』有效地實現了預期的成果和影響……令觀眾對不同能力人士的態度更為正面，對共融藝術的欣賞程度提升。」報告亦指出，「無限亮」成功「加強業界在共融藝術實踐方面的能力建設」。

這些成果令我更深信，「無限亮」是推動藝術創意、平等機會與社會共融的重要平台。本人衷心感謝香港賽馬會慈善信託基金作為聯合主辦機構的信任與長期支持，感謝香港展能藝術會在提供藝術通達服務方面的寶貴協作，並感謝所有藝術家、夥伴及「無限亮」團隊的努力與奉獻。

讓我們繼續攜手推動共融藝術的願景，讓多元與創意的無限潛能在社會中持續綻放。

盧景文
香港藝術節主席

Since its inception, “No Limits”—co-presented by the Hong Kong Arts Festival and The Hong Kong Jockey Club Charities Trust—has become an important platform for inclusive arts in Hong Kong. As we approach its eighth edition in 2026, I am heartened by how this partnership continues to promote inclusion through the arts, foster understanding, creativity, and connection across our community.

Over the past seven editions, “No Limits” has attracted more than 145,000 in-venue and unique online participants through live and digital programmes by outstanding international and local artists of different abilities, as well as through a wide range of educational and community outreach activities. According to an independent social impact assessment carried out by a professional survey company, “No Limits 2025 effectively achieved the intended outcomes and impacts...audience members exhibited

Lo Kingman
Chairman, Hong Kong Arts Festival
Hong Kong Arts Festival

more positive attitudes towards persons with disabilities, demonstrated higher appreciation of inclusive arts.” The report also confirmed that “No Limits successfully strengthened sector capacity in inclusive arts practices.”

These results further affirm my belief that “No Limits” is a key platform for promoting artistic creativity, equal opportunities, and social inclusion.

I would like to express my heartfelt thanks to The Hong Kong Jockey Club Charities Trust, our Co-Presenter, for its steadfast partnership; to Arts with the Disabled Association Hong Kong for their invaluable support in providing accessibility services; and to all artists, partners and the “No Limits” team for their dedication.

Let us continue to advance our vision for building an inclusive arts community that celebrates diversity and the limitless potential of human creativity.

獻辭 Message

藝術不僅形態萬千，更是一個跨越疆界、彌合差異、打破成見的平台。基於這份信念，香港賽馬會一直致力推動藝術和文化發展，為香港注入藝術文化活力，豐富市民生活，推動創意共融。自 2019 年起，馬會慈善信託基金與香港藝術節聯合呈獻的「無限亮」計劃，正是其中重要一環。

「無限亮」今年以「你我不只一種想像」為主題，致力營造無障礙的環境，讓本港及海外不同能力的藝術家盡展才華，為觀眾帶來別具一格的演出，並透過多元化的公眾教育活動，推動社會共融。

為吸引更多年輕人和家庭參與其中，「無限亮」將在大館舉辦特備節目和放映活動，並開展人才培育項目，支持本地藝術家及共融藝術團體的專業發展。同時，「無限亮」將建立地區交流合作網絡，提升共融藝術思維。賽馬會「無限亮」教育及社區外展節目亦將繼往開來，透過學校巡演、講座和工作坊等形式，豐富社會各界的藝術體驗。

多年來，馬會不遺餘力地推動藝術普及化，捐助的相關項目不勝枚舉，包括支持香港藝術節逾半世紀、大館的保育與活化工作，以及香港故宮文化博物館的興建等。馬會能夠持續支持「無限亮」和其他慈善與社區項目，有賴我們獨特的綜合營運模式。本會藉著提供世界級賽馬運動和有節制體育博彩，帶來稅款、慈善捐款及就業機會；同時協助香港特區政府打擊非法賭博，建設更美好的社會。

本人謹向長期合作夥伴香港藝術節，以及所有參與的藝術家和表演者，表達由衷謝意。期望今屆「無限亮」能啟迪心靈，觀眾滿載而歸。

廖長江, GBM, GBS, JP
香港賽馬會主席

Art in its many forms has the power to transcend boundaries, bridge differences and break down stereotypes. It is the connection that unites us all. The Hong Kong Jockey Club and its Trust believe that art can enrich lives and capture the imagination of many. The programmes we support help make art more accessible and spark creativity within our community. We are proud to have co-presented “No Limits” with the Hong Kong Arts Festival Society since 2019, celebrating the transformative power of artistic Expression. “No Limits” provides a barrier-free environment empowering artists and audiences to cultivate inclusion.

With the theme – “All of us, all ways” – this year’s programme features performances by local and international artists showcasing the extraordinary capabilities of people of all levels of ability, alongside a series of education programmes to engage the wider community.

To attract more young people and families, “No Limits” will hold special performances and screenings at Tai Kwun, with a talent series to facilitate the professional growth of local artists and inclusive arts groups. “No Limits” will also establish a network to advance regional collaboration and

The Hon Martin Liao, GBM, GBS, JP
Chairman, The Hong Kong Jockey Club
Hong Kong Arts Festival

thought leadership. Accompanying the project once again will also be the Jockey Club “No Limits” Education and Community Programme featuring school tours, talks and workshops.

The Club’s support for “No Limits” is just one of many ways in which it seeks to make the arts accessible to all – as evidenced by over 50 years’ support for the Hong Kong Arts Festival, as well the revitalisation of Tai Kwun and the construction of the Hong Kong Palace Museum.

Our support for “No Limits”, like all our charity and community contributions, is made possible by the Club’s unique integrated business model. Through this we provide racing and racecourse entertainment, partner the HKSAR Government in combatting illegal gambling, and channel responsible wagering demand into tax payments, charity donations and employment that benefit Hong Kong.

I offer sincere thanks to the Hong Kong Arts Festival for its enduring collaboration as well as all participating artists and performers. We hope this year’s “No Limits” will resonate with audiences young and old, leaving them enriched and inspired.

前言

Foreword

由香港藝術節與香港賽馬會慈善信託基金聯合主辦的「無限亮」，自 2019 年開展以來一直堅持以藝術推動共融，展現不同能力藝術家非凡的想像力與創造力。歷經七載，「無限亮」不斷探索與突破，已成為本地及國際共融藝術的重要平台。

過去一年，國際及本地的獎項給予我們很大的鼓勵：

- 2025「無限亮」“認識不如感受”榮獲香港管理專業協會主辦的傑出市場策劃獎之特別獎「傑出公益營銷獎」

- 2025「無限亮」委約的大型社區節目《衫著一生》榮獲 2025 年優良設計獎。項目體現了團隊與不同能力人士之間展真誠的合作，展示如何將平等融入創作。

衷心感謝評審團的肯定與社會各界的支持，讓共融藝術的理念得以廣泛傳揚，並激勵「無限亮」團隊繼續追求突破，期望更上層樓。

踏入第八載，「無限亮」信念如一。匯聚來自香港及世界各等地的傑出藝術家，呈獻涵蓋音樂、戲劇、舞蹈及電影等多個範疇的十一套精彩作品，合共二十九場演出，另加上為期數月的免費電影播放，展現不同地域共融藝術的豐富面貌與創意活力。

余潔儀
香港藝術節行政總監

本年度「無限亮」亦開啟嶄新篇章：首度與本地旗艦藝團共同製作共融演出作品。「無限亮」將聯同香港舞蹈團、中國香港輪椅體育舞蹈運動協會、香港中樂團及本地二胡演奏家楊恩華，為觀眾呈獻兩個體現多元共融精神的本地聯合製作，進一步彰顯藝術無界、共融共創的核心理念。

在教育及外展方面，「無限亮」始終以培育與發展為核心使命。今年，賽馬會「無限亮」教育及社區外展節目將持續深化，備受好評的「先導培訓計劃」將首次增設進階課程，為本地教學藝術家提供更全面及多元化的培訓與進階研究機會，協助他們進一步提升共融教學實踐能力。此外，超過二十場的校園巡迴演出及十三場延伸活動、工作坊與講座，讓共融藝術更進一步深入社區。

衷心感謝香港賽馬會慈善信託基金的長期支持，與我們攜手將共融藝術理念推廣至社區每個角落。感謝策略夥伴香港展能藝術會，在藝術通達上提供專業意見與無私協助，確保不同能力人士都能在無障礙的環境中，盡享藝術之美。「無限亮」會繼續秉持使命，推動藝術與社會的共同成長。我謹代表香港藝術節，誠意邀請您為本屆「無限亮」的不同能力藝術家喝彩。

Since 2019, “No Limits” – co-presented by the Hong Kong Arts Festival and The Hong Kong Jockey Club Charities Trust – has been an inclusive platform dedicated to showcasing the extraordinary imagination and craft of differently-abled regional and international artists.

In this past year, our efforts have been recognised both locally and internationally:

- The 2025 “No Limits” – “The Human Touch” was awarded a Special Award for “Excellence in Social and Community Good” at The Hong Kong Management Association’s Award for Marketing Excellence 2025.

- The site-specific community programme In Touch We Trust has won the Good Design Award 2025, recognised for its inclusive collaboration across a mixed-ability team, balancing accessibility with artistic quality in a professional context.

Remaining true to its founding belief, the eighth edition of “No Limits” brings together outstanding artists from Hong Kong and different parts of the world. A total of 11 music, theatre, dance, and film works will be presented in 29 performances across the city which, together with months of free film screenings online, reflect the vibrancy and creativity of the international inclusive arts scene.

This year marks an important milestone for “No Limits” as it embarks on a new direction for local collaborations. For the first time, “No Limits” co-produces works with flagship Hong

Flora Yu
Executive Director
Hong Kong Arts Festival

Kong arts companies — partnering with the Hong Kong Dance Company, the China Hong Kong Para Dance Sport Association, the Hong Kong Chinese Orchestra, and local erhu soloist Yang Enhua — to create two locally produced programmes that embody the spirit of diversity and inclusion.

Beyond the stage, this year’s Jockey Club “No Limits” Education and Community Programme continues to grow and deepen its impact through nurturing the next generation of inclusive artists. The acclaimed Pilot Creative Training Programme offers local teaching artists expanded training and opportunities for advanced study to further strengthen their teaching practice. In addition, over 20 school tour performances and 13 supplementary events – including workshops and talks – bring inclusive arts into local communities and broaden the educational impact of “No Limits”.

We are deeply grateful to The Hong Kong Jockey Club Charities Trust, the co-presenter of “No Limits”, for partnering with us long-term to promote inclusive arts in our city. We also thank our Strategic Supporting Partner, Arts with the Disabled Association Hong Kong, for their professional advice and generous assistance in ensuring accessibility so that people of all abilities can fully enjoy the arts. On behalf of Hong Kong Arts Festival, I warmly invite you to join us in cheerful for artist this year’s “No Limits” programme.

關於「你我不只一種想像」

第八屆「無限亮」以「你我不只一種想像」為題，從共融角度重新思索「差異」的價值。我們深信，不同能力人士並非「不同」，而是社會多樣性的一部分。每人皆擁有不同能力與特質，共同生活，互相啟迪學習，就能打破刻板印象與歧視。我們誠摯邀請大眾，親身感受共融藝術，見證多樣性蘊藏的潛能，一同開拓想像的邊界。

作為推動共融發展的一份子，「無限亮」始終致力於從「不同」中創造可能，從「多樣性」中建立連結。今年，我們首度與本地旗艦藝術團體攜手共同創造、製作兩部深具意義的作品，展開一場前所未有的藝術對話。香港舞蹈團與中國香港輪椅體育舞蹈運動協會，從道家哲思汲取靈感，糅合傳統中國舞與輪椅舞蹈運動，在「不同」與「多樣性」中尋求交匯，探索身體的創造力及可能性。另外，香港中樂團的小組與本地年青二胡演奏家楊恩華首度以「重奏」形式演出，以一場講究精湛技藝與細膩默契的音樂交流，展露頂尖藝團對共融藝術家未來發展的承擔及信心。

我們的視野不止於本地。「無限亮」一向致力以作品與議題切入亞洲文化語境，推動區域共融藝術發展。繼去年委約內地藝術家創作《躲貓貓》後，今年將呈獻第二部「無限亮」策劃及委約的亞洲作品——由近年在歐洲炙手可熱的日本導演兼編劇谷野九郎 (Kuro Tanino) 創作的《埋火》。作品從亞洲地區熟悉的「盲人按摩文化」探入，引發一部超脫想像、風格凌厲的全新劇作。此外，「無限亮」去年首辦的亞洲共融藝術研討會播下

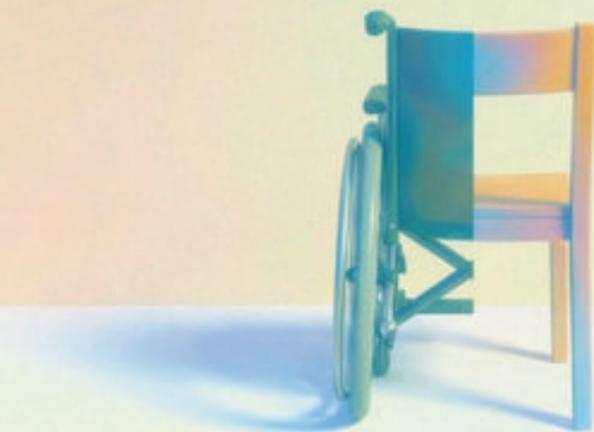
錢佑

「無限亮」項目總監

的種子漸已萌芽，我們樂見參與伙伴持續研討，舉辦更多活動令亞洲共融發展越見聚焦、緊密，而今年的主題更放眼未來，探討如何以科技打造平等且有尊嚴的共融社會，開啟一場關於長遠延續共融的深度對話。

藝術的想像，最終必須回歸社區，才能落地生根。為此，「無限亮」將延續歷年實踐，不斷深耕，引進各界專才，並以藝術推動共融、孕育人才為目標，策劃一系列教育及社區項目。這些項目包括深化共融藝術導師培訓、培育未來共融藝術家的先導計劃、國際研討會，透過多元教育、社區外展，與各地的專家學者，社區、公眾及不同界別持份者展開長遠對話。今年更開展全新「本地創作研究計劃」，邀請本地年輕藝術家與不同能力人士社群進行深度創作研究，共同發展的作品，將有機會成為未來「無限亮」的表演節目，為本地共融藝術注入新活力。這一系列教育及社區節目，銳意推動教育和社區的網絡及長遠發展，為建構一個更具同理心與溫度的共融社會奠下基石。

只要珍視差異，擁抱多樣，你與我，確實不只一種想像。



About “All of Us, All Ways”

All of Us, All Ways — the theme of the eighth edition of “No Limits” — is a call to reimagine the value of diversity through inclusion. People with disabilities are not “different”, they are an integral and vital part of a diverse society. With a commitment to transforming difference and diversity into possibility and connection, inclusive arts can create space for understanding — a space where the imaginative potential of diversity can be seen and shared.

This year, for the first time, “No Limits” presents two significant works co-created and co-produced with two of Hong Kong’s flagship performing arts companies. In the first, Hong Kong Dance Company and the China Hong Kong Para Dance Sport Association draw inspiration from Daoist philosophy, exploring the creative possibilities of diverse physical bodies through traditional Chinese dance and wheelchair dance. In the second, the Hong Kong Chinese Orchestra’s ensemble perform a new, original chamber ensemble work in their collaboration with rising local erhu talent Yang Enhua. The artistry and rapport of this musical exchange demonstrates the confidence and commitment leading organisations have in the future of inclusive arts.

Our vision extends beyond Hong Kong. As in previous years, the 2026 edition of “No Limits” engages with the various cultural contexts of Asia through curated works and conversations, helping to foster the development of inclusive arts across the region. Following our first commission, Hide- and-Seek, created in 2024 in collaboration with artists in mainland China, we present a new Asia commission, **Sleeping**

Eddy Zee

“No Limits” Project Director

Fires, a collaboration with acclaimed Japanese director and playwright Kuro Tanino. Exploring the traditional Asian practice of blind massage, the piece unfolds into an unexpected and striking new theatrical creation. In addition, after the ripple effect of last year’s “No Limits” **International Symposium** on inclusive arts in Asia — with regional partners now hosting their own events and deepening dialogue across Asia’s inclusive arts landscape — we are also inviting experts to another International Symposium, this year looking at how innovation can help craft an equal and dignified inclusive future society.

Ultimately, for art to have creative power, it must be rooted within the community. To this end, “No Limits” continues to work with experts from different fields to advance artistic inclusion and talent development. This includes expanding the **Pilot Creative Training Programme** to help teaching artists develop inclusive techniques and nurture emerging artists of all abilities, as well as offering a wide range of education and community outreach activities that cultivate meaningful, lasting dialogue. Last but not least, we are excited to introduce the **Local Creative Research and Development Scheme**, a groundbreaking initiative that invites young Hong Kong artists to research and collaborate with the local disability community, generate performance works that bring fresh energy to the world of inclusive arts, and have the potential to be showcased at future “No Limits” events and help create a more inclusive, compassionate society.

When we embrace difference, we open the door to a new world of creative imagination — for all of us, in all ways.

藝術通達服務 Accessibility Services

藝術通達服務為不同能力人士提供相應的輔助，讓他們可無障礙地欣賞演出，推動社會共融。

「無限亮」提供的藝術通達服務包括*：



口述影像

以言語描述影像，讓視障人士能夠掌握舞台上的視覺資訊，使整個觀賞體驗更立體。



歡迎導盲犬

歡迎導盲犬陪同視障人士進入觀賞範圍。



點字場刊

透過點字介紹節目資訊。



語音場刊

以語音格式介紹節目資訊。



通達字幕 (繁體中文)

利用文字描寫聲效和說話內容，讓聽障人士能夠掌握舞台上的聽覺資訊，有助投入現場氣氛。



報讀字幕

報讀節目中的字幕，讓觀眾理解外語的內容。



香港手語傳譯

提供即時香港手語傳譯，讓手語使用者能夠理解舞台上的說話內容。



劇場視形傳譯

在提供香港手語傳譯的同時，輔以符合戲劇角色的身體動作及面部表情，確保手語使用者不會錯過演員的重要動作及表情。



自在劇場

特意設計友善的觀賞環境，讓有不同需要的人士能夠自在地享受演出。劇場內如燈光及音響等會作適當的調整，以緩和舞台效果帶來的感官刺激，亦容許觀眾在演出期間隨意進出劇場。劇場外更設有冷靜區，歡迎感到不安或不適的人士使用。



簡易圖文版刊物

透過淺白的文字和圖片介紹節目資訊。



額外輪椅位

與場地特意安排，額外提供較一般演出為多的輪椅座位。

The arts can be enjoyed in different ways and with all our senses. No Limits programmes* offer a variety of accessibility services and facilities:



Audio Description

Narration of key visual information to help people with visual impairments understand and access non-audio content.



Guide Dog Friendly Venues

People with visual impairments are welcome to bring their guide dogs into the venues.



Braille House Programmes

Programme information provided in braille format.



Audio Booklets

Programme information provided in audio format.



Accessible Captions (English)

Written description of speech and sounds to help people with hearing impairments understand and access the programmes.



Caption Reading

Narration of captions or surtitles that translate dialogue originally spoken in another language.



Hong Kong Sign Language Interpretation

On-site interpretation of the spoken elements of a performance in Hong Kong Sign Language.



Theatrical Interpretation

On-site translation of spoken elements of a performance in Hong Kong Sign Language, with additional expressive gestures and facial expressions to convey tone and character.



Relaxed Performance

Performances designed for people who may find regular events daunting, with supportive and relaxed ambience, low lighting and sound, chill-out zones and a welcoming attitude towards noise and movement from the audience.



Easy-to-Read Booklet

Programme information provided in simple language and pictures.



Extra Wheelchair Seats

Extra wheelchair seats are available in venues.

*「無限亮」節目均會提供不同的藝術通達服務，詳情請參閱相關節目的內頁。

* Arts Accessibility Services differ from programme to programme. Please refer to individual programme pages for details.



由「無限亮」與香港舞蹈團聯合製作
與中國香港輪椅體育舞蹈運動協會
聯合創作
Co-produced by No Limits
and Hong Kong Dance Company
In collaboration with China Hong Kong
Para Dance Sport Association

大館檢閱廣場
Parade Ground, Tai Kwun

 節目長約 40 分鐘，不設中場休息
Approx. 40 minutes with no interval

2.28 (六) SAT
2pm, 4pm

3.1 (日) SUN
2pm, 4pm

免費入場
Free admission

Wayfaring Beyond

Hong Kong Dance Company and
China Hong Kong Para Dance Sport Association

《遊延》

香港舞蹈團及
中國香港輪椅體育舞蹈運動協會

**無限亮加料節目 No Limits PLUS
P.146**

- 不完美又如何：解讀莊子智慧的逍遙之道
Imperfect yet Whole: Interpreting
Zhuangzi's Philosophy of Carefree
- 揭開《遊延》幕後：創作 × 哲學的自由密碼
Decoding the Birth of "Wayfaring Beyond":
Creativity X Philosophy—Discovering Your
Code to Freedom

設粵語口述影像、語音場刊及香港手語傳譯
Audio description in Cantonese, Hong Kong Sign
Language interpretation and house programme in
audio format available



 敬請關掉所有響鬧及發光裝置。
Please switch off all sound-making
and light-emitting devices.

再見身體，再「見」身體

當剛勁有力的輪椅舞者遇上身韻如詩的中國舞舞者，會是一番怎樣的光景？能拼湊出甚麼不一樣的火花？全新共融舞蹈作品《遊延》由「無限亮」及香港舞蹈團共同製作，並由香港舞蹈團與屢與屢獲殊榮的中國香港輪椅體育舞蹈運動協會共同編舞及演出。作品靈感源自《莊子》〈德充符〉與〈逍遙遊〉的哲學智慧，諸如：「德者，成和之修也。德不形者，物不能離也。」真正的德性不顯露於外相，卻能讓萬物自然依附；「人莫鑒於流水，而鑒於止水。唯止能止眾止。」只有當人心如止水，內在安定，才能映照萬物，觀照自己，甚至感化他人。

舞台上，天圓地方，如在呼應「天無不覆，地無不載」。六位輪椅舞者與六位舞蹈團舞者昂首登場，遇見對方。社會慣常以「健全／殘缺」判斷人的價值，但〈德充符〉主張超越對身體、身分及社會評價的執念，真正值得尊敬的不是外在形體，而是內在德性，是人之所以為人的根本。當舞者以舞蹈展開對話，不「跳」不相識，終真正「看見」彼此——六人行與六人行，變成同行的十二人。

透過肢體交流，舞者打破自己及觀眾的既有視角，互相觀照並達至「忘形」和「忘我」的境界，舞出「逍遙」。

這是一場從看見自己，到超越自我，及至突破內在與外在束縛的無我自由之舞。就自由地舞吧，舞出不分彼此的理想境界。



Seeing Off the Physical and Seeing the Body Anew

When the energetic dynamism of para dance meets the ethereal rhythm of Chinese dance, what new sparks of artistry will come to life? Co-produced by No Limits and Hong Kong Dance Company (HKDance), the original inclusive dance production **Wayfaring Beyond** is co-choreographed and co-performed by HKDance and the award-winning China Hong Kong Para Dance Sport Association (CHKPDSA). The work draws inspiration from Zhuangzi's

The Sign of Virtue Complete and The Free and Easy Wanderer: "Virtue is the establishment of perfect harmony. Though virtue takes no form, things cannot break away from it." True virtue is not revealed in outward forms, yet all things are naturally drawn to it. Furthermore, "Men do not mirror themselves in running water—they mirror themselves in still water. Only what is still can still the stillness of other things." Only when the human heart is as calm as still water, internally tranquil, can it reflect all things, observe itself and even inspire others.

As the stage becomes a space where "there is nothing that heaven doesn't cover, nothing that earth doesn't bear up." Six wheelchair dancers and six HKDance dancers appear and enter with heads held high, meeting one another. Society norms tend to judge people through binary perspectives such as "abled vs disabled". This show resonates with Zhuangzi's call to see beyond the physical form and glimpse the true essence of the inner self. As the dancers let movement become their dialogue, they dance their way out of strangers and finally see another for real—the two groups of six merge into a unified ensemble. Through movement exchange, they shatter their own and the audience's preconceptions, contemplating each other until reaching the states of "forgetting form" and "forgetting the self", dancing towards a state of being "free and easy".

This is a dance of seeing oneself, transcending the self and breaking through internal and external constraints—towards selfless freedom. So dance freely—into an ideal realm where there are no boundaries between self and others.

藝術家訪談

楊：楊雲濤（《遊延》藝術顧問及香港舞蹈團藝術總監）
 黃：黃偉琮（《遊延》舞者及中國香港輪椅體育舞蹈運動協會主席）
 王：王志昇（《遊延》編舞及香港舞蹈團首席舞蹈員）
 駱：駱天麒（《遊延》聯合編舞及香港輪椅舞蹈代表隊教練）

問：為甚麼《遊延》以莊子的〈德充符〉與〈逍遙遊〉作創作靈感？

王：當被雲濤邀請擔任這作品的編舞時，腦裏馬上浮現近來重讀莊子的這兩個篇章，〈德充符〉與〈逍遙遊〉。〈德充符〉有六個「殘缺」的人物，但我並不是想說他們的個人事跡，而是從六個人的縮影去講述中國古代社會的寓言，也反映現代社會的現象。湊巧，今次合作由六位輪椅舞者與六位舞蹈團舞者共同演出，便參照這個靈感去創作。

駱：當志昇提出以〈德充符〉與〈逍遙遊〉作創作靈感時，我「嘩」一聲當頭棒喝，也開始問自己：為甚麼輪椅舞蹈向來只追求達到比賽標準？我們為甚麼要有局限？舞蹈這個載體從來就不應有太多局限，該如《遊延》所表達的，可以承載更多東西。

問：創作中，如何參照〈德充符〉的論述，以至跳出「逍遙」？

王：排練時，我們先以中國武術的呼吸和內觀進行熱身，讓眾舞

者專注於身體，並朝着一個共同方向去尋找動作與默契。誠如從相遇到相知，從看見彼此到看見自己，經過數次排練後，他們透過身體接觸建立默契——從最初不知要跳多高、轉多少圈，顧慮如何遷就對方；至現在已沒有這些思想框架和既定想法，只是純然相信並探索彼此獨特的身體。我們冀盼能藉此共創一種嶄新的舞蹈語言。

楊：我們都認為十二位舞者不應該分開，也不能各自展現自己一套。雙方都必須打破某種限制，發展一些新面向。健全舞者或輪椅舞者於身體上都各有自身限制，但這些限制正正帶來新思考。當輪椅舞者說要跟我們學習，其實我們也在向他們學習。若沒有今次的合作，對於甚麼是自由、限制乃至逍遙，可能永遠也找不到答案。

黃：這次正是在打破「我們如何看你？」、「你們如何看我？」的界限。正如雲濤所說，突

破限制帶來新思考——當兩位舞者的高度和重心都差不多，很自然共舞；但當普通舞者跟輪椅舞者的重心相異，彼此要如何去共舞便是考驗，因而必須產生新的思維。

問：排練過程中，舞者們給予你們甚麼驚喜或啟發？

王：一開始排練時，兩團的舞者雙方都很保護對方，怕弄傷對方，但原來即使身體狀況不同，舞者跳舞時自然會懂得保護自己，很快能找到平衡。更大的頓悟是，六位輪椅舞者各有不同的身體條件和能駕馭的動作，這與健全舞者無異——每個人都有自己的特質。最重要的不是十二位舞者最後呈現甚麼，而是他們如何在過程中彼此認識、共同成長，也讓我重新理解自己的身體，以至如何去舞。

駱：尚未創作之前，我在想《遊延》到底是一場中國舞、拉丁舞，還是現代舞？愈排練排練，愈發現它其實無需被歸類，也不需要

定義。以往我把輪椅舞蹈視為競技運動，習慣控制舞者的動作，這次，我學懂重新觀察舞者的姿態，並從他們的身體出發思考。一次，輪椅舞者余俊延着地爬行去飲水，我頓覺得他的動作很優美，就單單一個很原始的動作，來得真實和自然。有時候，我們進行表演藝術會太刻意追求一種表現，這反而成為障礙。

問：輪椅舞蹈本身被視為一種運動，這次創作如何改變你們對輪椅舞蹈或運動的思考？

黃：這是中國香港輪椅體育舞蹈運動協會第一次跟專業舞蹈團合作，激發我在藝術上有更多的思考。尤其輪椅舞蹈一直是以拉丁、標準舞為依歸，現代舞和中國舞對我們來說是很嶄新的嘗試。而以往我們傾向「運動體育」，但這次創作讓我們發現輪椅舞蹈也是一門藝術。我們未來該怎樣將舞蹈運動和藝術融合呢？



黃偉琮
《遊延》舞者及
中國香港輪椅體育舞蹈運動協會主席
Wong Wai-king, Evina
Dancer of Wayfaring Beyond &
Chairperson of CHPDSA



駱：我當了輪椅舞蹈教練兩年，早已跟偉琮討論過輪椅舞蹈要轉變，在藝術思考或表現上甚至要擺脫拉丁舞的局限。而以往輪椅舞者比賽時都很緊張，所表達的舞蹈語言亦有限，以致令外界不太明白我們在表達甚麼。但創作《遊延》為我帶來衝擊，讓我反思跳舞和編舞的本質及意義。透過〈德充符〉所說：「人莫鑿於流水，而鑿於止水。唯止能止眾止。」我開始不斷思考，漸次明白跳舞和編舞並不在於追求更高的技巧，而是問自己到底想傳遞甚麼訊息。

問：今次為「無限亮」創作這場舞蹈，你們如何重新閱讀「共融」？

楊：我們雙方都從多方面去探索和嘗試，以實現這場跨界合作。主題〈德充符〉和〈逍遙遊〉是傳統的中國哲學思想，但其實亦很當代和貼地，正是今次以及當下所追求的表演藝術理念。而在表演藝術，共融始終是根本——它關乎人與人之間的連結：表演者與觀眾、表演者與表演者，都透過他者看見與理解自己。創作中，絕對不是簡單將不同群組或不同能力人士放在一起便成，也不是純粹為了娛樂觀眾，舞者也不只是為表現自己有多厲害，而是我們要藉表演拋出問題，然後思考背後的意義。答案，永遠在尋找。

黃：要建立共融社會，不只是在「殘疾與健全」之間連結，當中還包括不同種族和群體，大家應該怎樣去溝通來達致共融呢？我們雙方以及「無限亮」均在思考，將來或有機會與更多不同能力人士合作，融合不同群體，以更廣大的群體一起去創作。我們還有很多可能性，還有很多東西可以嘗試。

Artist Interview

Y: Yang Yuntao (Artistic Consultant of Wayfaring Beyond & Artistic Director of HKDance)

E: Wong Wai-king, Evina (Dancer of Wayfaring Beyond & Chairperson of CHPDSA)

O: Ong Tze Shen (Choreographer of of Wayfaring Beyond & Principal Dancer of HKDance)

K: Lok Tin-ki, Kevin (Associate Choreographer of Wayfaring Beyond & Coach of the Hong Kong Para Dance Sports Team)

Q: What motivated you to draw inspiration from Zhuangzi's *The Sign of Virtue Complete* and *The Free and Easy Wanderer* for *Wayfaring Beyond*?

O: When Yuntao invited me to choreograph this work, these two Zhuangzi chapters immediately came to mind. The six "imperfect" figures in *The Sign of Virtue Complete* became a metaphor rather than characters I wished to depict, offering ancient insights that remain relevant today. The collaboration also involves six wheelchair dancers and six HKDance dancers, which naturally echoed the text and inspired the creation.

K: When Tze Shen proposed these writings as creative inspiration, it struck me like a thunderbolt and prompted me to ask myself: why has para dance sport always been about meeting competition standards? Why do we have limitations? Dance as a medium should never be bound by constraints; it is capable of holding far more, just like what is conveyed in *Wayfaring Beyond*.

Q: How did you draw from the narratives of *The Sign of Virtue Complete* to convey the state of "free and easy" in your creation?

O: We began rehearsals with breathing techniques of Chinese martial arts and inner observation to help dancers focus and connect. They moved from meeting to knowing one another, and from seeing each other to seeing oneself. After several rehearsals, a rapport was built through physical contact. They moved past wondering how high to leap or how many turns to make to accommodating each other. Gone are the mental frameworks and preconceived notions, and they can now intuitively trust and explore each other's unique physicality. We hope to create a new dance language together through this.

Y: We all agreed that the 12 dancers should neither be separated nor just showcase their own repertoire. Both sides must break certain limitations to develop new dimensions. Both HKDance and wheelchair dancers face physical

楊雲濤
《遊延》藝術顧問及香港舞蹈團藝術總監
Yang Yuntao
Artistic Consultant of Wayfaring Beyond &
Artistic Director of HKDance



constraints, yet these limitations spark fresh perspectives. When wheelchair dancers said they wanted to learn from us, in fact we were learning from them too. Without this collaboration, we might never have found an answer to what freedom, limitation and even being free and easy mean.

E: This is about breaking down the boundaries between “how we see you?” and “how you see us?” As Yuntao said, overcoming limitations sparks fresh perspectives—when two dancers share similar heights and centres of gravity, dancing together comes naturally. But when a non-disabled dancer and a wheelchair dancer have different centres of gravity, dancing together becomes a challenge—one that prompts new ways of thinking.

Q: During rehearsals, what surprises or insights did the dancers bring you?

O: Initially, both groups of dancers were very careful with each other, worried they might hurt one another. Despite different physical conditions, dancers instinctively know how to protect themselves while performing, and they quickly found a balance. The bigger revelation was that

the six wheelchair dancers have different physical conditions and movements they could master—just like the non-disabled dancers each having their own unique qualities. Most importantly, the process of how these 12 dancers came to know and grow with one another mattered more than the final work. This also made me reflect on my own body, and even on how I dance.

K: Before creating the piece, I wondered whether Wayfaring Beyond would be Chinese dance, Latin dance, or contemporary dance. The more we rehearsed, the more I realised it needed no such category, and there is no need for definition. In the past, when I regarded para dance sport as a competitive sport, there was a focus on controlling dancers’ movements. This time, however, I learnt to observe the dancers’ postures afresh and think from their bodies outward. Once, when wheelchair dancer Yu Chun-yin crawled along the floor for a drink of water, I was struck by the elegance of his movement—just a simple, elemental action, yet so authentic and natural. In the performance arts, we can be too deliberate in pursuing a certain way of expression, and that becomes an obstacle.

駱天麒

《遊延》聯合編舞及香港輪椅舞蹈代表隊教練

Lok Tin-ki, Kevin

Associate Choreographer of Wayfaring Beyond & Coach of the Hong Kong Para Dance Sports Team

王志昇

《遊延》編舞及香港舞蹈團首席舞蹈員

Ong Tze Shen

Choreographer of of Wayfaring Beyond & Principal Dancer of HKDance



Q: Para dance is often considered a sport. How has this work changed your perspective on para dance or sport?

E: This is the first collaboration between HKPDSA and a professional dance company, and it inspired me to have more artistic reflections. Para dance sport has traditionally centred on Latin and standard dances, so contemporary and Chinese dance are new explorations for us. We began to see para dance sport not only as a sport but also as an art form, raising the question of how these two worlds might integrate in the future.

K: Having coached para dance sport for two years, Wai-king and I have long discussed the need for artistic change. In terms of artistic thinking and expression, we may need to break free from the limitations of Latin dance. Wheelchair dancers are often tense during competitions. The expressive language of the dance is limited, sometimes leaving the world confused about what we are doing. But creating Wayfaring Beyond had been a profound experience for me, prompting me to reflect on the essence of dance and choreography. Through the concept of “Men do not mirror themselves in running water—they mirror themselves in still water. Only what is still can still the stillness of other things.” from The Sign of Virtue Complete, it made me realise that dance is not about pursuing ever-greater technique, but about understanding the message we wish to convey.

Q: In creating this dance for No Limits, how have you reinterpreted “inclusion”?

Y: Both parties explored and experimented from multiple angles to create this cross-disciplinary collaboration. Though rooted in traditional Chinese philosophy, The Sign of Virtue Complete and The Free and Easy Wanderer feel strikingly contemporary and align with the artistic ideals we pursue today. Inclusion remains foundational in the performing arts as it helps form human relationships—between performer and audience, or between performers. Through others, we see ourselves, or come to understand ourselves. True inclusion is not simply placing different groups together, nor is performance about entertainment or technical display; it is about raising questions and reflecting on meaning, a search with no final answer.

E: Building an inclusive society involves more than integrating the disabled and non-disabled; it also includes diverse ethnicities and communities. How should we communicate to achieve inclusivity? We have been reflecting on this with each other and with No Limits. There may be future collaborations with people of different abilities, bringing together diverse groups to create on a larger scale. There are so many possibilities, and so much more to explore.

於 1981 年成立，致力推廣具當代藝術創意及香港特色的中國舞蹈，歷年排演超過二百齣深受觀眾歡迎和評論界讚賞的作品，享譽舞作包括：《倩女·幽魂》、《風雲》、《武道》、《九歌》、《一水南天》等。舞團擁有廣泛國際脈絡，曾於美國、歐洲、韓國、中國等十多個國家及地區演出，促進文化交流。舞團銳意跨界創作，深研中國舞蹈與中國武術之糅合，原創新猷包括：大型舞蹈詩《山水》及舞×武劇場《凝》。當中選段〈靜聽松風〉更於 2023 年榮獲全國性舞評獎第十三屆中國舞蹈「荷花獎」當代舞獎之肯定。

Established in 1981, Hong Kong Dance Company (HKDance) is dedicated to promoting Chinese dance with contemporary artistic visions and Hong Kong character, staging over 200 productions to great acclaim. They include “L’Amour Immortel”, “Storm Clouds”, “Kung Fu Artistry”, “Nine Songs”, “A Tale of the Southern Sky” and more. The Company has extensive international connections, making cultural rapport by touring to America, Europe, Korea, China and multiple others around the globe. With its mandate to create original interdisciplinary works, the Company delves into confluence of Chinese dance and Chinese martial arts traditions, creating the grand dance poem “Shan Shui: An Ode to Nature” and novel dance and martial arts theatre “Convergence”. In 2023, the excerpt “Whispers of the Pines” from “Convergence” was recognised in the 13th China Dance Lotus Awards (for Contemporary Dance), the most prestigious national dance award in China.



協會積極推廣輪椅舞蹈運動，致力透過舞蹈訓練幫助殘疾人士增強體能、建立自信，從而改善生活品質。協會不僅專注於運動員培訓，將輪椅舞蹈融入文化藝術領域，提升公眾對此項運動的認識與認同。協會亦提供平台讓殘疾人士展現才華、發展潛能，讓所有人能在相同的音樂與節拍中，以不同方式表達對舞蹈的熱愛與追求，真正體現「運動與藝術屬於每一個人」的理念，共建共融社會。

The China Hong Kong Para Dance Sport Association promotes para dance sport and enables people with disabilities to enhance their physical fitness, self-confidence and quality of life through dance training. As well as nurturing the development of athletes, the association works to integrate wheelchair dance into cultural and artistic fields, and raise public awareness and recognition of the sport. Additionally, the association provides a platform for individuals with disabilities to showcase their talents and develop their potential, and works to build an inclusive society that embodies the belief that “sports and art belong to everyone”.



編舞 Choreographer

王志昇 Ong Tze Shen

香港舞蹈團首席舞蹈員。連續四年獲全額獎學金入讀香港演藝學院，2018年以一級榮譽畢業，同年加入香港舞蹈團。2023年晉升為首席舞蹈員。主要演出包括《一個人的哪吒》、《山水》、《凝》及《蘭陵·

入陣》。2024年，於香港國際莎劇節《馬克白夫人》飾班柯。2020年，於首爾國際舞蹈比賽的當代舞組別贏得亞軍。2023年憑《一個人的哪吒》獲香港舞蹈年獎「傑出男舞蹈員演出」。2025年獲頒第十九屆香港藝術發展獎「藝術新秀獎（舞蹈）」。

Ong is the Principal Dancer of Hong Kong Dance Company. He received full scholarships at The Hong Kong Academy for Performing Arts and graduated with First-class Honours in 2018. He joined Hong Kong Dance Company the same year, and was promoted to Principal Dancer in 2023. Recent performances include the lead role in “Nezha: Untold Solitude”, “Shan Shui: An Ode to Nature”, “Convergence”, and “The Legend of Lanling”. In 2024, he also performed in “Lady Macbeth” at Hong Kong International Shakespeare Festival. In 2020, Ong was awarded second prize at the 17th Seoul International Dance Competition (Contemporary Dance division) and the Outstanding Performance by a Male Dancer award at the 24th Hong Kong Dance Awards for “Nezha: Untold Solitude” in 2023. In 2025, he has received the Award for Young Artist (Dance), at the 19th Hong Kong Arts Development Awards.



聯合編舞 Associate Choreographer

駱天麒 Lok Tin-ki, Kevin

現任香港輪椅舞蹈代表隊教練，擁有超過二十年的拉丁舞及標準舞學習與比賽經驗。2008年加入香港青少年代表隊，2013年成為香港輪椅舞蹈體育隊成員。2010年他參與韓國 KDSFD ASIA OPEN CUP，在

國際輪椅舞蹈比賽中榮膺三項舞冠軍。近年專注於編舞，為香港輪椅舞蹈代表隊設計高質素的舞蹈作品，於國際舞台上贏得多項大獎，包括領導運動員於2024年輪椅體育舞蹈運動亞洲錦標賽中取得一金三銀四銅。2025年9月更代表香港出戰全運會大眾項目輪椅舞蹈並獲得三金三銀成績，當中編排的集體舞獲全國第一名。

Kevin has over twenty years of experience in competitive Latin and Standard dances, and currently serves as the coach of the Hong Kong Para Dance Sports Team. After joining the Hong Kong Youth Team in 2008, he became a member of the Hong Kong Para Dance Sports Team in 2013, representing Hong Kong in international competitions.

In 2010, he was recognised as champion of the international wheelchair dance competition at the Korea KDSFD Asia Open Cup. In recent years, he has focused on choreography, designing dance routines for the Hong Kong Para Dance Sports Team. In 2025, he led athletes to second place in the class 1 and class 2 Freestyle Combination Events at the Hong Kong International Para Dance Sports Competition, and represented Hong Kong in the para dance event at the National Games, where he won three golds and three silvers, and first place in the country for his choreographed group dance.

藝術團隊 Artistic Team

策劃 Curator

錢佑 Eddy Zee⁺

藝術顧問 Artistic Consultant

楊雲濤 Yang Yuntao[^]

編舞 Choreographer

王志昇 Ong Tze Shen[^]

聯合編舞 Associate Choreographer

駱天麒 Lok Tin-ki, Kevin

作曲 Composer

劉曉江 Lawrence Lau^{*}

南音說唱及撰詞

Naamyam (Cantonese Narrative Song and Lyricist)

陳志江@一才鑼鼓

Kong Chan@The Gong Strikes One^{*}

舞台設計 Stage Designer

王健偉 Jan Wong^{*}

服裝設計 Costume Designer

何珮嫻 Cindy Ho^{*}

助理服裝設計 Assistant Costume Designer

黃樂瑤 Joslyn Wong^{*}

音響設計 Sound Designer

夏恩蓓 Ha Yan-pui^{*}

燈光設計 Lighting Designer

翁焯綸 Denzel Yung^{*}

聯合執行監製 Co-Executive Producers

吳卓恩 Frieda Ng⁺、何嘉露 Carrol Ho[^]

項目統籌 Programme Coordinators

潘詠汶 Jasmine Poon⁺、陳賢雯 Cherie Chan[^]

項目助理 Programme Assistant

何嘉兒 Claire Ho[^]

演出 Performers

香港舞蹈團舞蹈員

Dancers of HKDance

藍彥怡、周若芸、賴泓甫、吳宛汶、蔡博鴻、翟正天
Lam Yin-yi、Chou Jo-yun、Lai Hung-fu、
Ng Yuen-man、Tsai Po-hung、Zhai Zhengtian

中國香港輪椅體育舞蹈運動協會舞蹈員

Dancers of CHKPDSA

黃偉琮、鍾少琮、余俊延、蘇芷恩、黃和洲、馮瑞珍
Wong Wai-king Evina、Chung Siu-king Olivia、
Yu Chun-yin Matthew、So Tze-yan Susanna、
Wong Wo-chau Philip、Fung Shui-chun Jenny

製作團隊 Production Team

技術與製作經理 Technical and Production Manager

王永強 Alex Wong[^]

技術經理 Technical Manager

梁雅芝 Shirley Leung⁺

助理技術經理 Assistant Technical Managers

鄭家裕 Dick Cheng⁺、林慶麟 Lam Hing-lun[^]

舞台監督 Stage Manager

陳澤君 Chan Chak-kwan[^]

執行舞台監督 Deputy Stage Manager

吳紫靈 Ng Tsz-ling^{*}

助理舞台監督 Assistant Stage Managers

謝子偉 Tse Tsz-wai[^]、黎智希 Ivy Lai[^]

服裝統籌 Wardrobe Coordinator

林曉燕 Gauze Lam^{*}

技術主任 Technical Officer

羅德栢 Callie Law[^]

⁺ 無限亮職員 No Limits Staff

[^] 香港舞蹈團職員 Hong Kong Dance Company Staff

^{*} 成員為香港舞蹈團特約邀請聘用

Members are engaged by Hong Kong Dance Company

Light and Shadow on Strings

《弦上光影》中樂演奏會

香港中樂團 (小組演奏) 及
Hong Kong Chinese Orchestra (Chamber Ensemble) and

楊恩華 (獨奏及重奏)
Yang Enhua (Solo and Ensemble)

由「無限亮」與香港中樂團聯合製作
Co-produced by No Limits
and Hong Kong Chinese Orchestra

本節目含有煙霧效果
The performance contains smoke effects

本節目有接近全黑之場景
The performance contains
scenes of near complete darkness

設中英文字幕、語音場刊
Subtitles in Chinese and English,
house programme in audio format available



敬請關掉所有響鬧及發光裝置。
Please switch off all sound-making
and light-emitting devices.



請勿擅自攝影、錄音或錄影。
Unauthorised photography or recording
of any kind is strictly prohibited.

荃灣大會堂演奏廳
Auditorium, Tsuen Wan Town Hall

3.28 (六) SAT
3pm

 節目長約 80 分鐘，設一節中場休息
Approx. 80 minutes with one interval



如「光」的琴音， 讓我們以耳朵「看」世界

「無限亮」與香港中樂團合力呈獻的《弦上光影》中樂演奏會，由香港中樂團與視障二胡演奏家楊恩華合奏共融之聲。香港中樂團副指揮兼香港青少年中樂團常任指揮胡栢端說：「恩華以往多以獨奏演出。香港中樂團作為一個中樂的旗艦樂團，樂於為恩華鋪設平台，讓他與專業樂手合作以取得更大的突破。」音樂會由胡指揮構思，先由恩華獨奏揭開序幕，隨後與樂團以小組形式進行胡琴四重奏及絲弦五重奏，壓軸則有動人心弦的民族管弦樂作品。這場破天荒的音樂會層層遞進，既讓恩華在舞台上展示自己的才華，也打破觀眾對視障局限的想像，體會多元與共融。

親自創作地水南音

恩華善於透過拉奏說唱故事，呈獻的三首獨奏小品都具備深厚的人文精神。第一首是他親自譜寫的地水南音，說唱自己的人生故事，也展現他對傳統曲藝文化的傳承與創新。第二首演奏的是1957年視障二胡大師孫文明的名作《送聽》，結合內弦粗而音量大、外弦細而音量弱的特點，前者有如小樂隊伴奏的渾厚音色，後者有恍若縈迴高處的高胡音質，層次鮮明。第三首則是民間音樂家華彥鈞（阿炳）的作品《二泉映月》，這首膾炙人口的二胡樂曲，情感深沉而蒼涼。阿炳因失明之故於街頭賣藝，受盡欺凌，然而他在飽嘗艱辛之中仍堅信有光明和希望，樂曲正是其心靈寫照。

音樂會第二部分是恩華以往未曾演繹的作品，由中樂團小組與恩華進行重奏，讓觀眾感受多首曲風不一的作品。先是粵樂大師呂文成的廣東音樂五架頭《平湖秋月》，音樂結合動與靜，意境深邃幽美；秋月平湖，能令人心生超塵脫俗的遐思；胡琴四重奏《如夢令》則根據宋代女詞人李清照詞作《如夢令·昨夜雨疏風驟》的意境創作而成。樂曲採用高胡、中胡和兩把二胡的編制，以典型的中國五聲調式寫成，每個聲部對主題的詮釋各異，音色豐沛、境界高闊，成就充滿中國古典特色的

重奏作品。《陽關三疊》本是古琴曲，又稱《渭城曲》，根據王維送別詩《送元二使安西》譜寫而成。詩中抒寫贈別友人遠行之感，情真意摯。樂曲以同一基本旋律演奏三次，故得名「三疊」，今次改編為絲弦五重奏，各樂器的交織令主題更形立體，盡現其惜別之情。隨後曲風一轉，《歡樂的夜晚》節奏明快，當中的二胡、揚琴、琵琶運用擊面板、滑音、泛音及擊琴筒等新穎技巧，喧哄的樂曲令氣氛熱鬧歡欣。

讓聲音化成光

在演奏會最後部分，胡指揮率領中樂團小組演奏民族管弦樂作品，包括於2023年「心樂集」音樂會獲選為「觀眾最喜愛作品」的譚逸昇之作《永夜》。該曲以黑暗孤寂為喻，希望觀眾從中想像並感受視障人士處境；繼而由《覓》尋求希望，在平靜與衝突的進程中，引領觀眾覓索理想世界。

最後一首作品是全新的《聲光之旅》，由「無限亮」與香港中樂團共同委約才華洋溢的本地作曲家陸尉俊創作，取材自視障人士的聲音與光影體驗。陸尉俊專研爵士音樂及拉丁美洲音樂，曾於2023年為鋼琴家黃愛恩的「無限亮」音樂會《三指奇幻旅程》擔任編曲及指揮，廣受好評。

Music as “Light”, Seeing the World through the Ears

Co-produced by No Limits and Hong Kong Chinese Orchestra (HKCO), **Light and Shadow on Strings** features HKCO and visually impaired erhu prodigy Yang Enhua in a collaboration highlighting inclusion. Rupert Woo, Associate Conductor of HKCO and Resident Conductor of The Hong Kong Young Chinese Orchestra, states, “Enhua has mostly performed as a soloist in the past. As a flagship Chinese orchestra, HKCO is pleased to offer Enhua a professional platform to push his own boundaries through performing with professional musicians.” Under Woo’s programme planning, the concert begins with Yang’s solo performances, followed by chamber works including a huqin quartet and string quintets and culminating in a soul-stirring ethnic orchestral piece performed with the ensemble. This ground-breaking concert unfolds layer by layer, weaving serenity with intensity. It is not merely a showcase of talent with different abilities. Yang’s nuanced emotions and technical mastery are also highlighted, breaking the audience’s preconceived notions of the visually impaired while conveying the spirit of diversity and inclusion.

Dishui Nanyin Composed by Yang

Yang excels at expressing rich emotions through storytelling with his bow. The first three solo pieces presented are all deeply humane in spirit. One is his newly composed “Dishui Nanyin”, a narrative of his own life story that also demonstrates his commitment to both preserving and innovating traditional quyi culture. The next work is “Farewell”, the masterpiece by erhu master Sun Wenming who is also visually impaired. Composed in the spring of 1957, the piece showcases Sun’s ingenious use of the thicker inner string’s powerful volume to evoke the deep, rich tones of a smaller ensemble, while the thinner, softer outer string produces a more delicate sound reminiscent of the faint and ethereal timbre of the gaohu, creating a striking contrast. This is followed by an adaptation of “Reflection of the Moon on the Water” by folk artist Hua Yanjun (Abing), arguably the most beloved erhu piece, characterised by deeply moving and melancholic sentiments. Hua, who

lost his sight and became a street performer, remained steadfast in his belief in light and hope; despite enduring humiliation and hardship, and the piece stands as a powerful reflection of his inner world.

For the second part, Woo selected pieces Yang had never performed, including a quartet and several quintets performed with the HKCO Chamber Ensemble. It opens with Cantonese master Lui Man Shing’s “Autumn Moon on a Placid Lake”, a quintet that blends movement and stillness to create a serene and beautiful atmosphere; the image of an autumn moon over a calm lake, in particular, evokes a sense of transcendent contemplation. The erhu quartet “Ru-Meng-Ling” (Like a Dream) was composed based on the poetic imagery of the poem Like a Dream: Last Night, Sparse Rain and Fierce Wind by female Song Dynasty poet Li Qingzhao. Performed with a gaohu, a zhonghu and two erhu, the piece is composed in the traditional

Chinese pentatonic scale, with each part featuring its own interpretations of the theme, resulting in a richly textured, profound ensemble piece embodying the essence of traditional Chinese aesthetics. “Three Variations on Yangguan”, originally a guqin piece, was composed based on Wang Wei’s farewell poem Seeing Off Yuan Er to a Mission in Anxi, and was also known as “Song of Wei City”. The poem describes the deep, heartfelt emotions of parting with a friend. The

Transforming Sound into Light

In the final part, Woo leads the HKCO Chamber Ensemble in performing Tam Yat-sing’s “Eternal Night”, the “Audience Favourite” from the 2023 “Music from the Heart” concert. The piece evokes darkness and solitude, inviting the audience to imagine and empathise with visually impaired people. This is followed by “Seeking”, in which the music strikes a delicate balance between tranquillity and conflict, guiding listeners in search of an ideal realm.

The finale, “Luminous Sound Journey”, is a new work by the talented local composer Luk Wai-chun, co-commissioned by No Limits and HKCO. It draws inspiration from how visually impaired people experience sound and light. Luk was the arranger and conductor for pianist Connie Wong’s acclaimed 2023 concert A Wonderful Journey with No Limits. For this work, he visited people with visual impairments to better understand how they perceive the world. He learned that for them, sound is not just information—it’s their “light” and “map”. He was particularly struck by how they embrace the world through their ears when travelling, depicting exotic locales through soundscapes. Breaking from tradition, the composition draws

theme is played three times, thus the title “Three Variations”. This string quintet adaptation enriches the theme through the interplay of instruments, fully expressing the sorrow of parting. The mood then shifts to the high-spirited finale, “A Joyful Evening”. The erhu, yangqin and pipa showcase innovative techniques—striking soundboards, extended glissandos, harmonics and percussive taps on resonators—creating a lively and jubilant soundscape.

from the everyday sounds of streets in Hong Kong, inviting the audience to imagine musical notes as “light” and to embark on a wondrous journey of “seeing” the world through their ears. As light and shadow intertwine on stage, the world premiere of this piece tugs at the heartstrings and brings the concert to its climactic close.



以聆聽和默契築起橋樑

從一個人的獨奏，到小組重奏，及至大合奏，香港中樂團副指揮兼香港青少年中樂團常任指揮胡栢端想讓觀眾從感受視障二胡演奏家楊恩華一個人的內心世界，到他如何融入世界，我們所有人與視障及不同能力人士共融的境界。透過不同主題的音樂及各種演繹方式，胡指揮與楊恩華分享對音樂會的願景。

架起自己、合奏者、指揮、觀眾間的橋樑

胡指揮自言為這場中樂演奏會定下很高的要求，特別是要求以往大多進行獨奏表演的恩華與樂團進行重奏：「若是獨奏或由樂團為他伴奏，恩華隨時都做得好。相反，要他嘗試重奏和合奏形式便很不一樣，因兩者都必須『看』指揮和『讀』譜，亦須要花很多時間與樂團一起排練。重奏時，樂手必須觀察對方，建立默契，而恩華的拉奏可以時而是主奏，時而是伴奏，種種交流與配合對他來說都是考驗與挑戰。但恩華是視障人士，反而很專注，靠聽覺有着不一樣的優勢。」

恩華說：「對我而言，獨奏是進入自己的內心世界，透過手中樂器，架起演奏者和觀眾之間的共情橋樑。重奏追求一種和諧，在樂者們有默契的協作下，才能給觀眾帶來高質素的音樂。合奏則不單要與其他樂者協調，更要與指揮達成同步。如果說獨奏需要架起自己和觀眾的一座橋，那麼重奏就要架起自己、重奏者與觀眾間的兩座橋。合奏更是要架起自己、合奏者、指揮、觀眾之間的三座橋樑。」他明白自己身為視障音樂家的價值，正是讓更多人打破隔膜，放下標籤，「重新認識視障人士，也認識自己。」

胡指揮特意为音樂會挑選曲風豐富又多元的作品。「以《平湖秋月》為例，這是一首廣東音樂，樂曲可讓樂手各自發揮，也有即興成分，給予恩華空間漸漸投入重奏的狀態。《陽關三疊》的節奏

較慢，他便可以在演繹時傾聽其他樂手，培養默契，亦可藉二胡表達多愁善感的曲調；直至《歡樂的夜晚》，是一首輕快的樂曲，讓他發揮鮮為人知的一面，帶動觀眾感受不一樣的氣氛。」

《弦上光影》雖是共融藝術項目，但胡指揮並沒刻意將音樂會定義，只希望透過音樂及當中的故事，邀請觀眾從投入視障人士的世界到思考彼此共融。「在大合奏部分，我們挑選了譚逸昇的作品《永夜》，樂曲描寫一個沒有太陽而只有很長的黑夜的地方，讓觀眾感受一個人的孤寂。」那是否視障人士所見的黑暗呢？然而，「隨後接上的是《覓》，是屬於舞劇的樂章，其特點是不太以音樂作主導，反而着重尋找命運的故事，表達對理想境界的尋覓，希望觀眾感受視障人士如何尋找自己的方向。」



從黑暗到光明的《聲光之旅》

走過黑暗，是明亮。音樂會最後一首曲目是全新委約作品《聲光之旅》，由本地作曲家陸尉俊譜曲。創作過程中，陸尉俊特地接觸了幾位視障人士，聽他們分享生活，更透過親身體驗以深刻了解他們，他說：「我的工作室位於香港盲人輔導會附近，經常見到視障人士走過。我特意站在那條熟悉的路徑上，閉上眼睛，靜靜地聆聽周圍的環境

聲音，試着分辨每種聲音的距離、方向和高低，感受聲音如何幫他們建構出整個世界的輪廓。」他遂把這些感覺轉化成音樂元素，「讓聽眾也能透過耳朵，一起走進他們的世界。」這首歌如像一趟旅程，由聲音主導，從城市的聲音到自然萬物的聲音，陸尉俊並以「光」寄意，「對他們來說，聲音就是光，能照亮前面的路，也幫他們找到方向。」

Building Bridges Through Listening and Rapport

A selection of solo pieces, chamber ensemble and orchestral works are curated by Rupert Woo to realise one goal. As Associate Conductor of The Hong Kong Chinese Orchestra and Resident Conductor of The Hong Kong Young Chinese Orchestra, Woo hopes to lead the audience on a journey through the world of visually impaired erhu prodigy Yang Enhua. It moves from an experience of Yang's inner life to his connection with the wider world, and ultimately to true inclusivity for all, including people who are visually impaired and people with different abilities. Through thematically diverse music and various performance approaches, Woo maps out this vision.

Building Three Bridges Between Self and Ensemble, Conductor and Audience

Woo has set exceptionally high standards for this Chinese music concert. In particular, he challenged Yang, accustomed to performing solo, to engage in ensemble work. "Enhua can perform solo or with orchestral accompaniment at any time with ease. However, 'ensemble' and 'orchestral' works are entirely different as both require 'watching' the conductor and 'reading' the score, plus extensive rehearsal time required as a group. In ensemble music, musicians need to 'observe' one another to build rapport. In Enhua's case, he alternates between leading and accompanying, all these interactions and coordination are significant challenges for him. But being visually impaired actually gives Enhua an advantage—he has incredible focus and leverages his 'hearing' in a way that sets him apart."

Yang reflects, "For me, a solo is an inward journey, using the instrument to build a bridge of empathy between the performer and audience. An ensemble strives for harmony; only through collaboration with rapport can musicians bring high-quality music to the audience. Orchestral playing requires coordination not only with fellow musicians but also synchronisation with the conductor. If a solo performance builds a bridge between self and the audience, an ensemble builds two: one with fellow musicians and another with the audience. Orchestral work, moreover, requires three bridges to connect with the other musicians, with the conductor and with the audience." Participating in this ground-breaking concert of inclusivity has also helped Yang recognise his value as a visually impaired musician, "to help more people break

down barriers, shed labels, re-examine their perceptions of people with visual impairment and rediscover themselves.'"

In the subsequent quartets and quintets, Woo selected pieces rich in style and diversity, revealing multiple facets of Yang's talent. "Take 'Autumn Moon on a Placid Lake' as an example. This Cantonese piece allows each musician to shine with elements of improvisation, gradually easing Enhua into the ensemble. 'Three Variations on Yangguan' has a slower tempo, allowing him to listen to fellow musicians and build rapport while conveying the piece's wistful sentiment through erhu. 'A Joyful Evening' is a more light-hearted piece which reveals a rarely seen side of his personality and lifts the atmosphere for the audience."

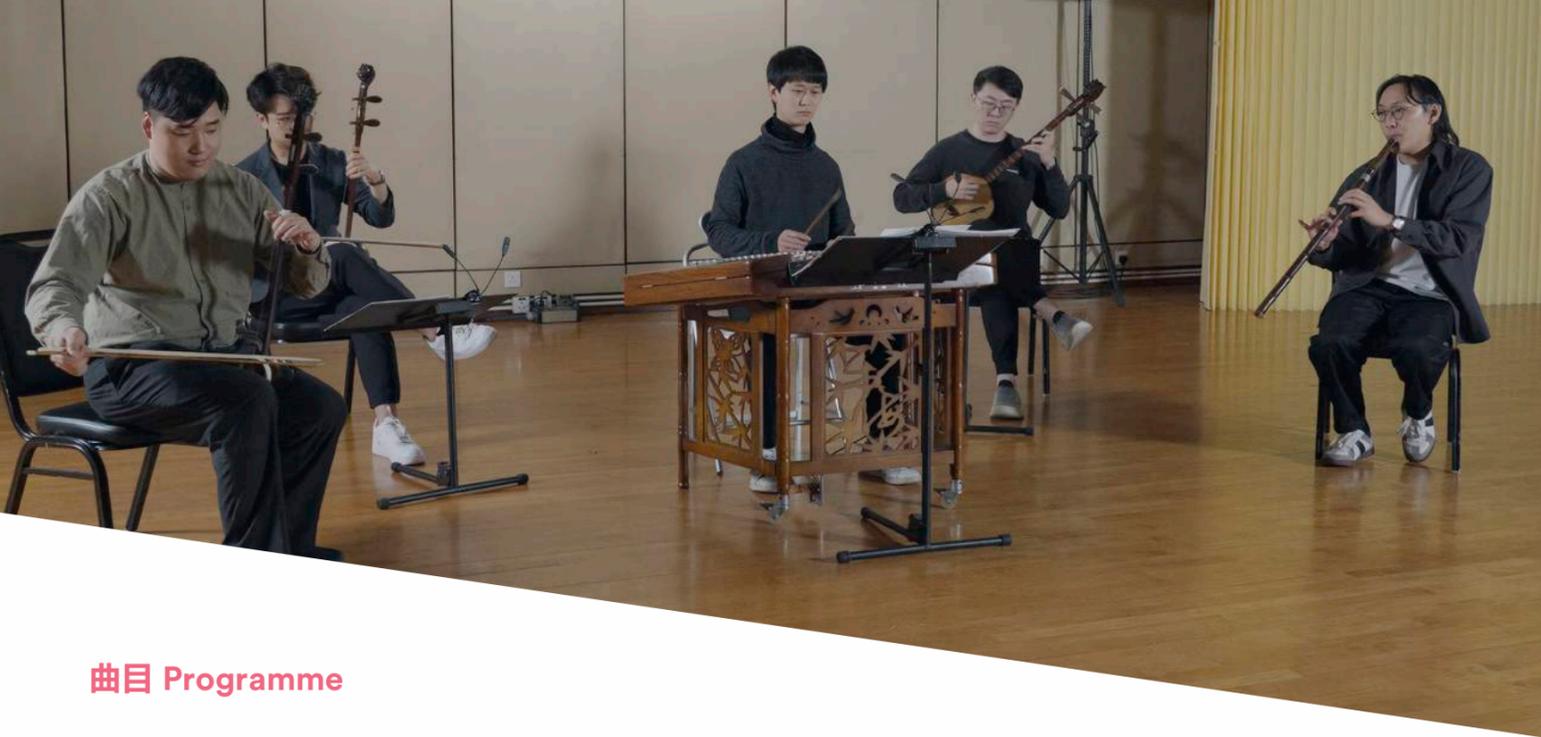
Luminous Sound Journey: From Darkness to Radiance

Beyond the darkness lies brightness. The concert concludes with the newly commissioned work "Luminous Sound Journey" by local composer Luk Wai-chun. During the creative process, Luk met with several people with visually impaired, listened to them share their stories and immersed himself in their experiences to gain a deeper understanding, "My studio is near the Hong Kong Society for the Blind where I often see visually impaired people pass by. I deliberately stood on that familiar path, closed my eyes and listened carefully to the ambient sounds

While Light and Shadow on Strings is an inclusive arts project, Woo refrains from defining the concert too rigidly. He simply hopes the music and its stories will invite the audience to step into the world of the visually impaired and to reflect on mutual inclusion. "For the orchestral segment, we selected 'Eternal Night' by Tam Yat-sing. The piece depicts a place without sun where darkness stretches, allowing the audience to feel the weight of solitude." Is this the type of darkness perceived by the visually impaired? Yet, "This is followed by 'Seeking', a movement from a dance drama. It is less driven by the music but more by the story of searching for destiny, expressing the pursuit of an ideal realm. I hope the audience can sense how visually impaired people seek their own direction."

around me, I tried to identify the distance, direction and pitch of each sound, sensing how sounds help them construct the contours of their world." He translated these sensations into musical elements, using different instrument placements and tonal variations to "let the audience join their world through the ears." This piece is like an audio-guided journey from the bustle of the city to the murmur of nature. Luk also uses "light" as a metaphor, "For them, sound is light—illuminating the path ahead and helping them find their direction."





香港中樂團
Hong Kong Chinese Orchestra

於 1977 年成立，經常獲邀於國際著名音樂廳及藝術節演出，足跡遍及歐洲、美洲、亞洲、澳洲、北極圈等多個國家及地方，為當今國際舞台上具領導地位的大型中樂團。樂團編制分拉弦、彈撥、吹管及敲擊四個樂器組別，其中包括傳統和新改革的多種樂器。樂團的拉弦聲部於 2009 年全面使用由樂團研發的環保胡琴系列。演出的形式和內容包括傳統民族音樂和近代大型作品。樂團更廣泛委約各種風格及類型的新作，迄今委約或委編的作品逾 2,400 首。

Founded in 1977, the Hong Kong Chinese Orchestra is often invited to perform at famous venues and festivals all over the world, having covered Europe, North America, Asia, Australia and the Arctic Circle to date. It is therefore acclaimed as a leader among full-sized Chinese music ensembles in the international arena today. The Orchestra is set up in four sections: bowed-strings, plucked-strings, wind and percussion. The instruments include both the traditional and the improved, new versions: the bowed-string section has been using the Eco-Huqin series developed by the Orchestra since 2009. The HKCO performs both traditional Chinese music and contemporary, full-length works in a variety of musical formats and contents. It also explores new frontiers in music through commissioning over 2,400 new works of various types and styles, whether as original compositions or arrangements.

曲目 Programme

地水南音《瞽者說》 Dishui Nanyin Words of the Blind	楊恩華曲詞 Yang Enhua
《送聽》 Farewell	孫文明曲 Sun Wenming
《二泉映月》 Reflection of the Moon on the Water	華彥鈞曲 Hua Yanjun
廣東音樂五架頭《平湖秋月》 Five-piece Combo Autumn Moon on a Placid Lake	呂文成曲 Lui Man-shing
胡琴四重奏《如夢令》 Huqin Quartet Ru-Meng-Ling	楊春甲曲 Yang Chunjia
絲弦五重奏《陽關三疊》古曲 String Quintet Three Variations on Yangguan	古曲 胡登跳編曲 Ancient Melody Arr. by Hu Dengtiao
絲弦五重奏《歡樂的夜晚》 String Quintet A Joyful Evening	胡登跳曲 Hu Dengtiao
《永夜》 Eternal Night	譚逸昇曲 Tam Yat-sing
《覓》(選自《大漠孤煙直組曲》第三樂章) Seeking (The Third Movement of The Desert Smoke Suite)	趙季平曲 Zhao Jiping
《聲光之旅》(「無限亮」及香港中樂團共同委作 / 世界首演) Luminous Sound Journey	陸尉俊曲 Luk Wai-chun (Co-commissioned by "No Limits" and the HKCO/ World Premiere)





指揮 Conductor
胡栢端 Rupert Woo Pak-tuen

現為香港中樂團副指揮兼香港青少年中樂團常任指揮，於 2012 年為香港演藝學院第一位指揮碩士畢業生，並於「第二屆國際中樂指揮大賽」榮獲亞軍、「香港優秀青年指揮獎」及「最受觀眾喜愛指揮獎」三個獎項。曾任天津音樂學院民樂系特聘指揮教師、天津音樂學院民樂團常任指揮及研究生指揮教師。曾獲邀客席指揮香港中樂團、新加坡華樂團、澳門中樂團、河南民族樂團、香港演藝學院中樂團、香港演藝學院交響樂團、天津音樂學院「凡音」室內樂團、竹韻小集等。2018 年經公開招聘為香港中樂團助理指揮（教育推廣），負責轄下香港青少年中樂團的指揮工作，多年來指揮及策劃「傳承·經典」音樂會。胡氏亦曾指揮香港中樂團 2023 年澳洲巡演、學校文化日音樂會、「我們的 Cantopop」音樂會及 2022 年「蒼龍引」社區音樂會等。

Rupert Woo currently serves as the Associate Conductor and Resident Conductor of The Hong Kong Young Chinese Orchestra (HKCO). He graduated in 2012 as the first Master in Conducting at the Hong Kong Academy for Performing Arts (HKAPA). In the Second International Conducting Competition for Chinese Music, Rupert won Second Prize, the Outstanding Young Conductor in Hong Kong Award, and the Audience Award for Most Popular Conductor. He has previously been a guest Instructor in Conducting at Tianjin Conservatory of Music's Department of Traditional Chinese Musical Instruments, Resident Conductor of its Chinese orchestra, and instructor for its postgraduate programme. Woo has guest-conducted numerous orchestras, including the HKCO, Singapore Chinese Orchestra, Macao Chinese Orchestra, Henan National Music Orchestra, HKAPA's Chinese and Symphony Orchestras, Tianjin Conservatory's Fanyin Chamber Orchestra, and Windpipe Chinese Music Ensemble. In 2018, Rupert joined the HKCO as Assistant Conductor (Education and Outreach), overseeing the Hong Kong Young Chinese Orchestra. He has planned and conducted various concerts, such as 'Preservation and Perpetuation of the Classics,' the Australia tour, 'School Culture Day,' 'Our Cantopop,' and the 'Trail of the Blue Dragon' Community Concert in 2022.



演出 Performer
楊恩華 Yang Enhua

自 12 歲開始學習二胡，至今已超過十五年，先後接受趙義君、甘柏林、李阿平、彭程、楊雪、曹天立、余其偉、陳潔冰、汝藝、杜泳及平腔南音傳人陳麗英等老師的指導，現跟隨香港中樂團聯合胡琴首席兼中胡首席毛清華習琴。2025-26 年度在香港演藝學院修讀本科五年級，並獲利希慎基金獎學金資助其大學課程。現為駐心光機構音樂家及非物質文化遺產項目地水南音說唱人。2022 年，於美國 VSA 國際青年獨奏家比賽中勝出並獲邀前往華盛頓甘迺迪中心演出。2024 年，獲韓國舉辦的第一屆國際視障獨奏比賽第四名，並在首爾演出。2025 年 7 月楊恩華參加新加坡國際獨奏和重奏比賽，在中樂專業組別榮獲銀獎。2025 年榮獲第六屆丹尼獎十大得獎之一及《世界華樂大賽 2025》專業成年組賽事最高殊榮特等獎。楊恩華致力推廣音樂共融、殘疾人從事音樂就業，冀透過音樂讓社區連結，讓人人生活更豐盛。

Yang Enhua began learning erhu at the age of 12, and has over fifteen years' experience studying under Zhao Yijun, Gan Bolin, Li Aping, Peng Cheng, Yang Xue, Cao Tianli, Yu Qiwei, Chen Jiebing, Ru Yi, To Wing, Chen Liying, the successor of Pingqiang Nanyin, and Mao Qinghua, the Co-Principal Huqin and Principal Zhonghu of the Hong Kong Chinese Orchestra. In 2022, Yang won the VSA International Young Soloists Competition and performed at the Kennedy Center, USA. In 2024, he performed in Seoul and ranked fourth in Korea's first International Visually Impaired Solo Competition. In 2025, he won the Silver Award at the Singapore International Solo and Chamber Music Competition (Chinese Music category), and received a top ten award at the Danny Awards and the Platinum Award at the World Chinese Music Competition. Yang is committed to promoting musical inclusion, supporting employment for people with disabilities, and connecting communities through music. He is currently pursuing an undergraduate degree at the Hong Kong Academy for Performing Arts, supported by the Lee Hysan Foundation Scholarship.



委約作品作曲家 Composer for new commissioned work
陸尉俊 Luk Wai-chun

現任香港作曲家聯會理事並在香港中文大學音樂系取得音樂博士（作曲）學位。他熱衷於探索多元音樂風格，曾以訪問學者身份前往美國南佛羅里達大學，專研爵士樂並深入研究拉丁美洲音樂。曾與香港中樂團、高雄市國樂團、密斯樂團（美國）、拉里安娜四重奏（巴西）及默奏樂團（泰國）等合作。曾以中樂團作品《望飛翔》獲得第二十二屆 CASH 金帆音樂獎最佳青年作曲家正統音樂作品獎，亦憑中樂室內樂作品《草原秋思》和《彈撥搖滾》分別於 2024 和 2021「敦煌獎」中國民族室內樂與獨奏新作展評活動中贏得金獎。

Luk Wai-chun, a council member of the Hong Kong Composers' Guild, holds a Doctor of Music degree in Composition from The Chinese University of Hong Kong. His passion for diverse musical styles led him to the University of South Florida as a visiting scholar, where he studied jazz and researched Latin American music. He has collaborated with prestigious ensembles, including the Hong Kong Chinese Orchestra, Kaohsiung Chinese Orchestra, Ensemble Mise-en (USA), Quarteto Larianna (Brazil) and Tacet(i) Ensemble (Thailand). His Chinese orchestra piece Eager to Fly won the Best Young Composer's Serious Composition Award at the 22nd CASH Golden Sail Music Awards. Additionally, his chamber works Autumn Yearning on the Steppe and Tan-Tiao Rock received the Gold prize at the 2024 and 2021 Dunhuang Awards.

創作及製作團隊 Creative and Production Team		中阮 Zhongruan	吳榮熙 Ng Kai Hei ○ 吳曼翎 Wu Man-lin 陳淑霞 Chan Shuk Har
策劃 Curator 錢佑 Eddy Zee (無限亮 No Limits)		大阮 Daruan	劉若琳 Lau Yuek-lam ○ 馮彥霖 Fung Yin Lam
指揮 Conductor 胡栢端 Rupert Woo Pak-tuen		三弦 Sanxian	趙太生 Zhao Taisheng ○
委約作品作曲家 Composer for new commissioned work 陸尉俊 Luk Wai-chun		箏 Zheng	李宜蓀 Lee Yi-chien □
演出 Performers		豎琴 Harp	譚懷理 Tam Wai Li □
獨奏及重奏 Solo and Ensemble 楊恩華 Yang Enhua		柳笛 Bangdi	林育仙 Lin Yu-hsien
香港中樂團演出人員名單 (小組) Hong Kong Chinese Orchestra (Chamber Ensemble Musicians)		曲笛 Qudi	巫致廷 Wu Chih-ting
環保二胡 Eco-Erhu	徐 慧 Xu Hui ○ 石佩玉 Shih Pei-yu 匡樂君 Kuang Lejun 宋 慧 Song Hui 巫采蓉 Wu Tsai-jung 張宇慧 Zhang Yuhui 蕭秀嫻 Siu Sau Han 蘇純賢 So Shun Yin	新/大笛 Xindi / Dadi	陳子旭 Chan Chi Yuk ◆ 杜峰廉 To Fung Lim
環保高胡 Eco-Gaohu	黃心浩 Wong Sum Ho ○ (胡琴聯合首席兼高胡首席) 方子蔚 Fong Tsz Wai △ 李曉丁 Li Xiaoding 劉一歌 Liu Yige	高音笙 Soprano Sheng	魏慎甫 Wei Shen-fu ◆ 戴宇承 Tai Yu-cheng
環保中胡 Eco-Zhonghu	毛清華 Mao Qinghua ○ (胡琴聯合首席兼中胡首席) 王家樂 Wong Ka Lok 黃正彥 Wong Ching Yin 黃偉俊 Wong Wei Jun	次中音笙 Tenor Sheng	阮建熹 Yuen Kin Hei 陸 儀 Lu Yi
環保革胡 Eco-Gehu	董曉露 Tung Hiu Lo ○ 安 悅 An Yue 李小夏 Lee Hsiao-hsia 柯雨萌 Ke Yumeng	低音笙 Bass Sheng	林進穎 Lam Chon Weng
環保低音革胡 Eco-Bass Gehu	齊洪璋 Qi Hongwei ○ 李庭灝 Li Ting Ho	高音嗩吶 Soprano Suona	馬瑋謙 Ma Wai Him ○ 胡晉僊 Wu Chun Hei ◆
揚琴 Yangqin	李孟學 Lee Meng-hsueh ○ 張家翔 Chang Chia-hsiang	中音嗩吶 Alto Suona	羅行良 Law Hang Leung
小阮 Xiaoruan	葛 楊 Ge Yang ○ 詹祥琳 Chan Siang-lin	次中音嗩吶 Tenor Suona	關樂天 Kwan Lok Tin
琵琶 Pipa	張 瑩 Zhang Ying ○ 王楷涵 Wang Kai-han	低音嗩吶 Bass Suona	劉 海 Liu Hai
		管 Guan	任釗良 Ren Zhaoliang
		敲擊 Percussion	陸健斌 Luk Kin Bun ○ 陳律廷 Chan Lut Ting 廖倚苹 Liao Yi-ping 關凱儀 Kwan Hoi Yee 繆世哲 Miao Shih-jhe

○ 首席 Principal
◎ 署理首席 Acting Principal
◆ 助理首席 Assistant Principal
□ 特約樂師 Freelance Musician
△ 香港中樂人才菁英計劃
Hong Kong Chinese Music Talent Development Programme

香港中樂團演奏家排名按筆劃序。弦樂組演奏家座位次序，均採用定期輪流方式（首席及助理首席除外）。
The HKCO members are listed in Chinese stroke order. The string section utilises revolving seating on a systematic basis. Musicians (except principals and assistant principals) change seats systemically.

The Nature of Why by Paraorchestra

帕拉管弦樂團《無邊狂想曲》

葵青劇院演藝廳
Auditorium, Kwai Tsing Theatre

 節目長約 60 分鐘，不設中場休息
Approx. 60 minutes with no interval

2.27 (五) FRI
3pm^{*}, 7:30pm

2.28 (六) SAT
3pm[^], 7:30pm^{^#}

3.1 (日) SUN
3pm^{*}

※ 學生專場
Student Matinee

演出前舉行「無限亮」開幕儀式
The "No Limits" Opening Ceremony will take place prior to the performance

開幕節目 Opening Programme

英語演出
Performed in English

觀眾需要於劇場舞台上自由走動
Audience are free to move around on the theatre stage

演出有光線較暗的場景
The performance includes scenes with lower light levels.

設中英文字幕、粵語口述影像、粵語報讀字幕、香港手語傳譯及語音場刊
Subtitles in Chinese and English, audio description and caption reading in Cantonese, Hong Kong Sign Language interpretation and house programme in audio format available



 敬請關掉所有響鬧及發光裝置。
Please switch off all sound-making and light-emitting devices.

無限亮加料節目 No Limits PLUS
P.146, 149, 150

[^] 演前觸感導賞團
Pre-Performance Touch Tour

* 無限亮 2026 對談系列：藝術家講座：
查爾斯·海澤伍德《樂團未來式》
(講座將於演出後開始)
No Limits 2026 Conversations: Artist Talk with
Charles Hazlewood: Re-imagining the Orchestra
(The talk will begin after the performance)

● 走進《無邊狂想曲》：
共融沉浸式劇場的實踐工作坊
Workshop: Behind "The Nature of Why" -
Making inclusive and immersive theatre

© Dom Moore

我所知是 我一無所知

All I Know is that I Know Nothing

© Dom Moore

「我認為生活在未知之中，比擁有可能錯誤的答案來得有趣……我對所有事情都不是百分百確定，也對許多事情一無所知。譬如探究『我們為甚麼存在』的意義，以及問題意味着甚麼……我並不需要知道答案。」這是已故物理學家、諾貝爾獎得主理查·費曼的哲學。在一次訪談中，他被問及磁鐵為甚麼互相排斥，答案即成為經典的哲學思想——「為甚麼」的本質。假如我們一直問「為甚麼」，或許可漸漸深入事物的本質，但那未必是「最終答案」。這哲思吸引了作曲家威爾·格雷戈里及帕拉管弦樂團藝術總監查爾斯·海澤伍德，並成為《無邊狂想曲》的創作靈感。海澤伍德說：「費曼使我着迷的是他那種毫不動搖、不停追問『為甚麼』的精神。好比剝洋蔥，愈剝得多，愈想繼續，一層一層，永無止境。」抽絲剝繭，趣味在過程。

作曲家格雷戈里的創作糅合古典樂與流行樂風，音樂時而幽暗，時而歡樂，既有敲擊樂和電結他的搖滾，也有悠然弦樂，層層邁向和諧的

曲韻。音樂將從四方八面的揚聲器傳入耳中。演出過程中，費曼的獨白穿越演奏之間，作為每個章節間的「逗號」。他的聲音與哲學觀點為表演添上一層神祕色彩，也在邀請觀眾對自己思考更多，對世界好奇更多。容讓自己「不知」，享受無盡探索的過程。

這場跨界及跨領域的創作，由全球首個不同能力音樂家組成的帕拉管弦樂團演奏，並得嘉露蓮·鮑迪協作編舞，讓樂手和舞者呈現一場沉浸式體驗。表演期間沒分台上台下，觀眾站在舞台中，表演者則散落於觀眾身旁；觀眾可自由走動，穿梭於樂手與舞者之間，「我想讓觀眾感覺自己在推動舞台上的演出。當故事慢慢鋪陳，他們會發現自己就是中心點。」舞者或許在你眼前即興演出，或許有時會被其他觀眾阻擋視線，正好促使觀眾互相觀察彼此是如何「觀賞」。這無邊界的設計，帶來最獨特的視覺體驗，讓我們同時察見自身作為觀眾的狀態。

“I can live with doubt and uncertainty and not knowing. I think it is much more interesting to live not knowing than to have answers that might be wrong...I am not absolutely sure of anything and there are many things I don't know anything about, such as whether it means anything to ask why we're here. I don't have to know an answer.” This is the philosophy of the late Nobel Prize-winning theoretical physicist Richard Feynman. In an interview, when questioned about why magnets repel each other, his response became a classic philosophical insight—the very nature of “why.” If we keep on asking “why,” we may gradually penetrate to the essence of things, though that may not be the “ultimate answer.” This philosophy captivated composer Will Gregory and Paraorchestra's Artistic Director Charles Hazlewood, inspiring the creation of **The Nature of Why**. Hazlewood remarked, “Richard

Feynman fascinates me with his unerring and unceasing determination to ask the question ‘why’ and to delve ever deeper. It is like peeling an onion - the more you peel, the more you want to peel and so it goes on. It's never ending.” The fascination lies in the process of unravelling.

Composer Will Gregory's work blends classical and pop styles, with the music shifting between sombre and joyful. It features rock energy of percussion and electric guitar alongside serene strings, seamlessly building towards a harmonious melody. The music envelops the audience through speakers positioned around the venue. Throughout the performance, monologues of Feynman weave between musical passages, serving as “commas” between each chapter. His voice and philosophical reflections add a touch of enigma to the performance, inviting the audience to reflect more deeply on themselves and to grow more curious about the world. Allowing oneself to “not know” paves the way to an enjoyable and endless journey of exploration.

This cross-disciplinary, cross-genre creation is performed by Paraorchestra, the world's first orchestra of musicians with and without disabilities. Through collaboration with choreographer Caroline Bowditch, musicians and dancers deliver an epic and immersive experience. During the performance, there is no division between stage and audience as the audience is placed within the stage while performers move around on the stage and perform next to the audience. The audience may move freely between musicians and dancers. “I want the audience to feel that they are driving the performance on stage. As the story unravels, the audience will discover that they are the focal point.” The dancers may improvise right before you, or other audience members may drift into your field of vision—prompting mutual observations of how each audience member experiences the performance. This boundary-less design delivers a unique and immersive visual experience, allowing us to viscerally feel our own state as spectators.



© Dom Moore



© Dom Moore

「差異」 是人性的價值

與帕拉管弦樂團藝術總監
查爾斯·海澤伍德訪談

問：作為指揮家，你在指揮沉浸與互動式的音樂體驗，與傳統音樂有甚麼不同之處？

答：當現場有着信任的氣氛，指揮家便能發揮，那並不一定是傳統面對觀眾的表演形式。當人們感受拍子，便會在共振中共舞。就像參與演奏的視障音樂家一樣，我們其實不須要互相看着彼此，這是一場感官體驗，也是靈性交流——我們以某種奇特的「天線」連結。

問：記憶中，有哪個瞬間充分體現了作品對好奇和不確定性的探問，並令你留下深刻印象？

答：在南岸中心作倫敦首演時，樂團的弦樂組成員（即坐着的部分樂手）須在某段時間離開座位，進行我們稱為「無限鏡映」的舞步——排成一行互相模仿。就在此時，

一位好奇的觀眾坐到了大提琴手的椅子上，顯然她很想體驗成為大提琴手的感覺。當該名大提琴手回到椅子旁時，該觀眾竟未離席，大提琴手只好站着演奏下一段音樂。我覺得這實在太奇妙了。

問：從創作到演出，《無邊狂想曲》如何融入你對帕拉管弦樂團和共融音樂的願景？

答：這個讓樂手與觀眾同在舞台的非典型音樂會，正展現了帕拉管弦樂團的理念與藍圖。這就是一個共融空間，藝術家不比觀眾重要。其實在任何表演中，觀眾的重要性與藝術家都是相等的。

當坐在整齊的觀眾席上，看着遠處被燈光照亮的舞台，聽着震懾人心的樂團奏樂，難免會覺得樂手高高在上，對他們產生敬畏。但事實不然！他們一如你我，也會犯錯。音樂就是愛，是觀眾與表演者交流的過程，缺一不可。所以《無邊狂想曲》是在講一個故事——一個極其重要、以愛訴說的故事。這個作品正延續樂團的理念與方向，始終如一。

問：你期望觀眾能從《無邊狂想曲》的核心精神中帶走甚麼？

答：我希望他們會說「我們度過了一段非常美好的時光」，同時更勇於對任何事物提出「為甚麼」的好奇。畢竟，好奇心是人性中最美妙的部分，不是嗎？沒有了好奇心，我們不就等如喪失一種活力？正如費曼，他對「為甚麼」的深度追問遠超於一般人所能想像。或許他就是物理學界的貝多芬或莫扎特，總是深入挖掘，讓你看得見深度。他真是個天才，我對他的着迷，依然熾熱。

我更希望觀眾能感受到「差異」是人性的價值，而非詛咒。

“Difference” in Humanity is a Value

Interview with Charles Hazlewood, Artistic Director of Paraorchestra

Q: As a conductor, how do you approach conducting such an immersive, interactive experience compared to a traditional concert setting?

A: Conducting works if there is a spirit of trust in the room. Provided there is a spirit of trust in the room, it does not have to be end-on like the traditional form. People discern pulse and we move and pulse collectively. We do not need to be looking at each other, as is evidenced by people with visual impairments who play in the orchestra. It is a sensory and spiritual experience as we are all connected by a kind of strange set of “cosmic antennae”.

Q: Can you recall a memorable moment that captured the spirit of the show's inquiry into curiosity and uncertainty?

A: When we premiered the piece at Southbank Centre in London, the string section (the seated contingent of the orchestra) got off their seats to do what we call the “infinity mirror” where they stand in a long line and mirror each other. While they were doing that, a very curious member of the audience decided to go and sit in one of the cellist's chairs. She clearly wanted to feel what it was like to be a cellist. When the said cellist came back to take that chair, the woman would not move. And so, the cellist actually had to play the next piece of music standing up. I thought that was brilliant.

Q: How does The Nature of Why, from creative conception to rehearsal to production, fit into your broader vision for Paraorchestra and inclusive music-making?

A: The fact that it is not a typical performance, with the orchestra and their audience both on

stage, is a clue to how it represents my thoughts and plans for Paraorchestra. This is an inclusive space where the artist is no more important than the audience. In fact, audience members are just as important as artists, which is the case in any performance.

If you are sitting in serried ranks of stalls looking at a brightly lit stage at the far end, with the sumptuous and awe-inspiring sound of the orchestra emanating from it, you are impressed and quite possibly intimidated. That is not actually the case! They are fallible humans just like everyone else! Music is an act of love, an act of communication from one to another. You need both in order for it to work. The Nature of Why is about telling a story—telling a really important story and telling it with love. So, it continues the orchestra's philosophy and direction of travel.

Q: What do you expect or hope the audience will take away regarding the central question and spirit behind The Nature of Why?

A: I hope they will say, “We had a really good time.” I also hope they will go away feeling emboldened to ask the question “why” about everything. Because isn't curiosity a wonderful fact of humanity? Without curiosity, where would we be but dead inside? Just like Feynman who asked questions on the depth of “why” beyond what most of us can imagine. He is perhaps the physics version of Beethoven or Mozart. He just digs so deep and makes it discernible to your eye. So, he is a bit of a genius and my relationship with him remains as hot as ever. I hope they will go away with a pronounced sense that difference in humanity is a value and not a curse.

想像身體或在排斥或在吸引

與編舞及聯合導演嘉露蓮·鮑迪訪談

問：在舞蹈設計上，你對舞者穿梭於觀眾之間及與他們互動的理念是怎樣？

答：舞蹈和音樂是同步創作的，但我在編舞時很大程度上是回應作品的主要概念，正是費曼的文字。我們真的想嘗試將觀眾帶到舞台上，去感受面向空無一人的觀眾席。作為一位藝術家，我並不善於應對被動的觀眾，尤其不喜歡那種「我在這裏是為了娛樂你們」的設定，而是希望「我們正在展開一場對話或互動」。我希望讓互動變得有意義，並讓觀眾感受——而我們的確做到了。

我也渴望所有人都能接觸到一切，在每一場演出都感覺放鬆。同時希望輪椅使用者可以隨心所欲地移動，因為我們平常去劇院時從來沒有太多選擇空間。選擇都受場地的空間設計所限。所以某種程度上，這也是一種「自私」的願望——「我想去哪裏就去哪裏」的自由。

問：舞蹈如何展現「不確定性」及好奇的主題，以及回應費曼提及的磁鐵互相吸引和排斥的物理現象？

答：磁鐵、吸引力和排斥力這些科學思維着實很豐富，放在舞蹈中富有很大的探索空間。我會邀請舞者：「想像你的右手需要去排斥，左手則要去吸引」，讓他們自行思考，如何在和其他舞者接觸或在空間中移動時展現出來。我們也嘗試讓身體不同部位與地板之間作出吸引與排斥的動作探索。我認為這個演出做了一些其他作品不會做的事情，像觀眾能夠上台參與較為鮮見，在舞台上轉動馬林巴琴也屬罕見。整場演出非常依賴所有表演者的感官參與。而我相信每個人都會有不一樣的體驗，沒有人會有完全一樣的經歷。因為當中一些人會參與、一些人則不然；有時音樂家會靠近一點，有時則不然；舞者亦可能會移動至你身邊、繞着你轉，因而大家所看到的東西不盡相同。我想創作讓人有着真實肉體感受的作品——不是只能看或聽，而是能「感覺到」的演出。在這意義上，它是非常人性化。

問：如何以沉浸式舞蹈感染觀眾參與？參與演出的舞者都是我長期合作的夥伴

答：有着「讀懂觀眾」的能力，能敏銳地感應觀眾是否希望參與與互動，或只想單純當個旁觀者，靜靜享受這一切。兩種方式都很好。在作出簡介時，海澤伍德和我會強調這是一個「邀請」，不是強迫，但我相信觀眾會被氣氛感染，在不知不覺間便參與了。我信任舞者能夠「閱讀」現場，給予觀眾最好的體驗。



© Mia Mala McDonald

Imagining the Body in State of Repulsion or Attraction

Interview with Choreographer & Director Caroline Bowditch

Q: What was the philosophy behind the choreography in terms of its flow, movement, and the interactions with the audience?

A: The dance and the music were being created simultaneously, but I was very much responding choreographically to the concepts of the work which come from a piece of text by Richard Feynman. We really wanted to play with that idea of bringing the audience onto the stage, to have that sensation of what it is to look at an empty auditorium. As an artist, I am not very good at having a passive audience. I do not respond well to the thought of “I am here to entertain you,” but actually “we are here to have a conversation or an interaction.” I want this to be a meaningful interaction, and I want it to leave you feeling something—which I think we achieved. I wanted everyone to access everything. I wanted every show to be relaxed. I wanted wheelchair users to have the freedom to go wherever they wanted, because what I never experienced at the theatre is having much choice about where I put myself. That choice is made for me based on the infrastructure of the building. So yes, it was pretty “selfish” to have the freedom of “I want to be able to go wherever I want to go.”

Q: How does the dance help express ideas about “uncertainty” and wonder? And how does it echo the physics of the attraction and repulsion of magnets as mentioned by Feynman?

A: Magnets, attraction and repulsion are brilliant things to work with in a dance context. I invited the dancers to “imagine that your right hand has to repel and your left hand has to attract,” and for them to work out how that might work

in making contact with another dancer or moving in a space. We also worked with the concept of magnets attracting and repelling different parts of your body to the floor.

I think this show is doing things that other shows are not doing. It is very rare for an audience to be invited on stage. It is also very rare for a marimba to be spun on a stage. The show is very reliant on all the performers using all of their senses in the show. Everyone will experience their own version of this show. No two people will have the same experience because some people will join in, or not. People will have musicians that are very close to them or not. So, people will see different things. I wanted to create a work that could be viscerally felt—not just a show that you watch or listen to but a show that you feel. In that sense it is very human.

Q: How do you engage the audiences and encourage participation through an immersive dance performance?

A: The dancers are ones that I have worked with for a long time, and they all had that incredible skill of being able to “read an audience member” and have a sense of whether someone wanted to come and interact with them or they were just happy to just be in amongst it and let it happen. And either way, it is perfectly fine. In our introduction, Charles and I make it really clear that this is an invitation, but it’s not an obligation. But I think that people get swept up in it and they become part of it without even realising. I trust the dancers to really “read” the room and do the right thing by the audience.



指揮及聯合導演 Conductor & Director

查爾斯·海澤伍德 Charles Hazlewood

查爾斯·海澤伍德為當代古典樂界的領軍者，2012 年他創立全球首個由不同能力音樂家組成的帕拉管弦樂團，為業界開創先河，並擔任樂團藝術總監至今。海澤伍德曾指揮多個世界頂尖管弦樂團及逾二百場世界首演，在古典樂、電影與廣播等領域的成就斐然，曾三度榮獲索尼廣播學院獎；創立的南非歌劇公司，其電影更勇奪柏林影展金熊獎。2023 年，他獲慈善機構英國休閒音樂聯盟 (Making Music) 頒授榮譽，表彰他對英國音樂的卓越貢獻。更於 2025 年於英國巴斯思巴大學取得社會包容榮譽博士學位。

Charles Hazlewood is the artistic director of Paraorchestra, which he founded in 2012. While his conducting career includes many of the world's most prestigious classical orchestras, he is also a trailblazer dedicated to creating ambitious, genre-busting works that upend orchestral orthodoxies. A recent highlight was conducting the orchestra's debut at the 2024 BBC Proms. Hazlewood's wide-ranging work includes landmark music films for the BBC, multiple radio awards, and over 200 world premieres. He also founded an award-winning South African opera company Dimpho Di Kopane, whose film won the Golden Bear at the Berlin Film Festival. A three-time TED speaker and a Sky Arts Ambassador for music, his outstanding contribution to the UK's musical life was recently honoured by leading charity Making Music. He was awarded an honorary doctorate in social inclusion by Bath Spa University in 2025.



編舞及聯合導演 Choreographer & Director

嘉露蓮·鮑迪 Caroline Bowditch

嘉露蓮·鮑迪以身為身障酷兒女性而自豪；她是在藝文界備受推崇的領袖，並因對共融藝術實踐及的舞蹈倡議的貢獻而享譽國際。她的職涯亮點包括最近出任維多利亞藝術無障礙行政總裁，為機構拓展視野並將影響力深耕遠播。嘉露蓮的藝術實踐同樣傑出，她的作品曾於國際知名場地和藝術節展出，並與坎多克舞蹈團和瑞典的斯堪尼舞蹈劇場等著名團隊合作。

嘉露蓮亦是備受推崇的藝術顧問，包括參與澳洲國家文化政策的發展，推動國際藝術項目。她對共融的堅持體現於目前擔任的董事會職務上，包括創意澳洲、墨爾本藝術中心、澳洲劇場網絡和劇場工坊，持續孕育未來的藝術格局。

Caroline Bowditch is a proudly disabled queer woman and a distinguished leader in the arts and culture sector. She is globally recognised for her groundbreaking contributions to inclusive arts practices and dance advocacy. With over 15 years of experience, Caroline has carved a unique niche in the industry by combining her artistic vision with a passionate commitment to accessibility and diversity. Her career highlights include her recent position as the CEO of Arts Access Victoria, where she significantly expanded the organisation's reach and impact. Caroline's artistic endeavors are equally impressive, her work has been showcased at renowned venues and festivals internationally, including the Edinburgh Fringe Festival and with renowned companies like Candoco Dance Company and Skåne Dansteater in Sweden.

Bowditch is also a sought-after consultant and advisor, including working with National Cultural Policy development in Australia and facilitating international arts initiatives. Her commitment to inclusivity is evident in her current board positions with Creative Australia, Arts Centre Melbourne, Theatre Network Australia and Theatre Works, where she continues to shape the future of the arts sector.



作曲 Composer

威爾·格雷戈里 Will Gregory

威爾·格雷戈里是備受讚譽的多樂器演奏家、作曲家及製作人，同時也是電子流行雙人組合 Goldfrapp 的成員之一，該組合自 1999 年成立以來已發行七張專輯。2011 年，威爾·格雷戈里首部歌劇作品《Piccard in Space》於倫敦伊莉莎白女王音樂廳首演。此外，他亦為其屢獲殊榮的

Moog Ensemble 樂隊創作音樂並參與巡演。

Will Gregory is an acclaimed multi-instrumentalist, composer and producer, and is one half of electro-pop duo Goldfrapp, who have released seven albums since forming in 1999. In 2011, Gregory's first opera, Piccard in Space, premiered at the Queen Elizabeth Hall, London. Gregory also writes and tours with his award-winning Moog Ensemble.

創作及製作團隊 Creative and Production Team
作曲 Composer 威爾·格雷戈里 Will Gregory
編舞 Choreographer 嘉露蓮·鮑迪 Caroline Bowditch
指揮 Conductor 查爾斯·海澤伍德 Charles Hazlewood
聯合導演 Directors 嘉露蓮·鮑迪、查爾斯·海澤伍德 Caroline Bowditch and Charles Hazlewood
製作經理 Production Manager 迪恩·蘇德倫 Dean Sudron
舞台經理 Stage Manager 保羅·布朗 Paul Brown
音響工程師 Sound Engineer 西蒙·霍尼威爾 Simon Honywill
燈光設計師 / 操作員 Lighting Designer/Operator 塞布·布拉伯 Seb Blabber
節目總監 Programme Director 漢娜·威廉斯·沃爾頓 Hannah Williams Walton
製作人 Producer 艾莉·德古德尼斯 Ailie deBonnaire
製作助理 Assistant Producer 凱特琳·費爾韋瑟 Caitlin Fairweather
演出 Performers
演唱 Vocal 維多利亞·奧魯瓦里 Victoria Oruwari、 喬安妮·勞頓-阿諾德 Joanne Roughton-Arnold
吉他 Guitar 多姆·科約特 Dom Coyote
擊樂器 Percussion 艾迪·塞耶 Eddy Sayer、哈里特·萊利 Harriet Riley、 強尼·雷奇 Jonny Leitch

法國號 French Horn 艾薩克·希 Isaac Shieh
豎琴 Harp 史蒂芬·韋斯特 Steph West
單簧管 Clarinet 勞埃德·科爾曼 Lloyd Coleman
低音提琴 Double Bass 派崔克·菲利普 Patrick Phillip
中提琴 Viola 西沃恩·克拉夫 Siobhan Clough
弦樂 Strings 香港創樂團 Hong Kong New Music Ensemble :
第一小提琴 First Violin 陳詩韻 Amelia Chan、嚴天成 Patrick Yim、 Elizaveta Koshkina
第二小提琴 Second Violin 張文蕊 Kitty Cheung、楊健文 Sunny Yeung、 陳朗珊 Vanessa Chan
中提琴 Viola 凌藝廉 William Lane、陳煒彬 Chan Wai Bun
大提琴 Cello 潘澤然 Pun Chak-yin
低音大提琴 Double Bass 許裕成 Simon Hui
舞蹈 Dance KJ·克拉克·戴維斯 KJ Clarke Davis、 瑪爾塔·馬塞羅 Marta Maseiro、 妮可·瓜妮諾 Nicole Guarino、 菲利普·麥唐納 Philip Alexander McDonald
MARTIN 音響系統支持 Audio system supported by Generation AV

《無邊狂想曲》由英國 Unlimited 委約及支持製作，並於 2018 年英國布里斯托五月當代戲劇節首演。

"The Nature of Why" was commissioned and supported by Unlimited and premiered at Mayfest, Bristol 2018.

Two Blind Women in the Snowy Tokugawa Nights - Sleeping Fires

by Kuro Tanino

谷野九郎《雪山深處德川女盲人按摩師——埋火》

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

 節目長約 105 分鐘，不設中場休息
Approx. 105 minutes with no interval

3.27 (五) FRI 7:45pm* **3.28** (六) SAT 2:45pm* , 7:45pm

3.29 (日) SUN 12:00pm , 4:30pm

節目適合 12 歲或以上觀眾
Recommended for ages 12 and above

本節目含有煙霧效果
The performance contains smoke effects

本節目有接近全黑之場景
The performance contains scenes of near complete darkness

本節目含吸煙、裸露及暴力場面
The performance contains smoking, nudity and violence scenes

日語演出
Performed in Japanese

無限亮加料節目 **No Limits PLUS**
P.148

* 演後藝人談
Post-performance Meet-the-Artist Session



《成為明星的盲人音樂家（盲人音樂家美佐緒的悲傷）》
「星になった瞽女（みさお瞽女の悲しみ）」，1971 年，齋藤真一，倉敷市美術館藏
“The Blind Female Musician Who Became a Star (The Sorrow of Misao Goze)”，
1971, Shinichi Saito, Collection of the Kurashiki City Art Museum

設中英文通達字幕、粵語口述影像、粵語報讀字幕及語音場刊
Subtitles and accessible captions in Chinese and English,
audio description and caption reading in Cantonese and
house programme in audio format available



 敬請關掉所有響鬧及發光裝置。
Please switch off all sound-making
and light-emitting devices.

 請勿擅自攝影、錄音或錄影。
Unauthorised photography or recording
of any kind is strictly prohibited.

明明看得見，心卻盲了

這是著名劇場導演谷野九郎為「無限亮」帶來的第三部作品，今次的創作由「無限亮」策劃，與導演共同以盲人按摩文化訴說關於女性尋求自主與解放的故事。

《雪山深處德川女盲人按摩師—埋火》的故事設於德川時代天保年間。那時，視障人士其中一個主要職業是按摩，他們加入被稱為「當道座」的組織，由政府設制度管理盲人，給予他們進行特定工作的權利，但一切只限男性。谷野九郎便以兩位不在制度內生活的女盲人按摩師為主角。

寒氣凜冽，天生失明的女按摩師依久與伴侶萬吉於山上歲月靜好；依久用一雙手、指尖及敏銳的觸覺，閱讀人們的身體，為他人解除痛楚，明白他人內心深處不見天日的傷痛。一天，名叫「沙夜」的年輕瞽女（日本女性盲人賣藝者）登門造訪，

欲跟依久拜師學藝。

當沙夜的一雙手於肌膚遊走，她漸漸感覺到，也學懂看穿身體之下的情感，更觸摸到深藏不露的城府與性情——胸口，埋藏壓抑的聲音；側腹，鎖住人的迷惘。可怕的是，一雙手既可撫慰，也可摧毀。沙夜不可告人的往事，終於被依久「摸」穿……當看得見的人依然盲目，唯有看不見的依久，「看得見」沙夜的愛與恨。

谷野九郎從視障人士的真實生活經驗取材，並透過古代故事對照當下視障人士的生存與生活狀態，藉着兩位盲女不可言傳但彼此間的心領神會，刻劃出怒火背後的孤獨。到頭來，真實是否被人的憤怒所遮蔽？或是無論如何，人都沒有足夠的能力可看懂世間虛實？不問世事，不追究往事，但求當下交換溫柔，許是活着靜好的寫照？



©Shinsuke Sugino



©Shinsuke Sugino

Our Eyes Can See, Only Our Hearts Are Blind

Two Blind Women in the Snowy Tokugawa Nights—Sleeping Fires is the third production for No Limits by renowned theatre director Kuro Tanino. Conceived by No Limits together with the director, it traces women's pursuit of independence and emancipation amid the culture of blind massage therapy in Japan.

The story is set in the Tempō era of the Tokugawa period. During the era, massage therapy was a common occupation for people with visual disabilities.

They entered the so-called Tōdōza system, an effort by the government to group blind people together and grant them the rights to perform designated jobs which, however, were made available for men only. This prompted Tanino to feature as the leads two female blind massage therapists who were excluded from the system.

Despite the frigid weather, blind masseuse Iku and her man Mankichi enjoy a life of quietude in the mountains. With her hands, fingertips and an acute sense of touch, Iku reads people's bodies and relieves not only their physical pains, but also wounds buried inside their hearts. One day, a young blind female performing artist named Saya shows up on her doorstep, asking to be taken on as an apprentice.

While her hands glide across the skin, Saya begins to feel what her clients feel. She can even touch what lies deeper than the body—one's hidden motives and true disposition. Beneath the chest are voices long suppressed; the flank is a muddle of confusion. As it happens, one's bare hands can both heal and destroy. Meanwhile, Iku's hands are reaching down into Saya's dark past... When the sighted are actually blinded, only Iku can see all the love and hate inside Saya.

In *Sleeping Fires*, Kuro Tanino draws his cues from firsthand experiences of the visually impaired, shining a light on the lives of today's blind people with a tale from the feudal age. Through the unspoken understanding between two blind women, the theatre piece brings to the fore the unbearable loneliness behind rage. After all, is it anger that blinds people to the truth? Or is it that humans can never tell illusions from reality? Cutting off from worldly affairs, leaving past hurts behind, living in the moment and being gentle to each other—could that be the path to peace and bliss?

視覺以外 我們如何感知真實？

日本江戶時代，男性視障人士在「當道座」的特許制度下生活，以從事三味線演奏或針灸、按摩等職業維生，權利受到政府保護，惟女性被排除在此制度之外。「以這個時代作故事背景，不僅是為寫古裝劇，而是想思考那種脈絡、那個時代以後的世界，尤其是像兩位女主角的路途，到底是怎樣走下去的。」谷野九郎說。古代跟現代社會的生活形式雖然不同，但依然要摸索的是人們共存的形態。他以昔日社會對照今天，「視障人士是怎樣與這個世界並行？一路走來，本質上的孤獨與生存上的困難，是否沒有太大分別？」

從自我封鎖中解放

在寫劇本之前，他曾跟視障人士接觸，觀察他們如何「看」世界。「跟他們交流的時候，我一直在思考他們在『看』這個世界的甚麼呢？他們在感覺甚麼呢？這並不只是純粹地『看』，而是他們到底將注意力放在哪裏？因他們跟這個世界接觸的方式與性質，跟我們是有所不同的。」谷野九郎說。這些體驗讓他漸漸探索到故事的方向，命題自然而然地朝着「自我解放」延展。

故事以兩位女視障按摩師的相遇作始：一位隱居深山、以雙手感應他人與世界；另一位則被仇恨蒙蔽靈魂，但二人同在尋覓愛與恨、自我人生的出路。「社會充斥着諸多限制，她們或我們彼此都渴望從限制裏獲得自由。但這種自由不是明顯地向外展現，更是靜謐地深入內心，屬於一段很內在的個人歷程。也跟年齡或性別沒關係，亦不僅是視力

©Shinsuke Sugino



障礙的問題，而是各種社會的枷鎖。」兩位盲女努力尋找自己，二人的自我追尋反照着每個人的內心。看似暗黑的復仇結局，在谷野九郎眼中，其實亦是一種自由——「不管是對戲中的女性還是男性。」只要從社會制度或自我封鎖中找到出路。

透過聲音與溫度 讓觀眾與視障人士共同感受

劇本中，谷野九郎對所有身體感官、觸覺與聲音的描寫甚深，先是按摩師如何以雙手感應和撫慰他人身體，「按摩就是一種溝通。不靠言語，靠着皮膚的溫度、一雙手的力度與方向，以至呼吸的速度。」另外也細緻刻劃了世界與大自然的景貌與想像，包括深山與雨滴的聲音與氣象。「要讓觀眾與視障人士共同感受一些故事細節，其實是困難的。所以我特別營造了很多視覺訊息以外的元素，如鳥鳴聲甚至火鍋的味道，這些非視覺所見的訊息，能讓觀眾感受到空間的存在，激發他們更深層的理解。」他不斷摸索舞台的下雨場景：如屋子漏水的聲音是快或慢、強或弱、大或小，還是只有一處在滴水，種種細微差異都足以賦予一場戲和情境不同的意義與感受。

過程中，他與視障演員進行排練，給予他不斷推翻與重整的體驗：「視障人士的身體特質和表演方式很獨特。健視人士在思考事情時會轉動眼睛，但他們不是這樣的。排練時，當兩位女演員想着某些目標時，彷彿要一邊保持清醒，一邊透過身體去想像和感知四周，當中所展現出來的氣場卻充滿動態。對我來說，她們的身體語言非常有魅力，也為演出帶來不一樣的質感。」谷野九郎說。她們能敏銳地感覺身邊事物的本質，也比健視人士有更強大的力量去專心「看見」，眼睛真能看見的人卻反而「看不見」。「這也是我希望在作品中表達的東西。」

以觸覺感悟時間

正如劇本所說：人皆盲目，人從不觸及真實。在這群看不見的生靈裏，人們輕將心託付於當下。「我們只在看自己想看的東西，或是只聽一些自己想聽到的東西。事實是，在你眼前的東西，到底是不是真實？」拋開視覺，從觸覺感受，最終關乎到時間的流動，「我們看手錶、從鏡子看臉上的皺紋，或是看見他人改變，甚至是城市街道改變，從而『看見』時間，都是視覺上的認知。但是視障人士不看這些，不看時間。他們對於時間的理解從根本上跟我們完全不同。而演戲其實是時間的藝術，我期望能從用眼睛去欣賞的戲劇，變成用身體去感覺的戲劇。」無論如何，他說：「我有預感，這個作品將會是我重新發現新的自己的歷程。」

Beyond Vision, How Do We Perceive Reality?

In Japan during the Edo period, men with visual disabilities had their rights protected under the privileged system of Tōdōza, earning their livelihood as shamisen players, acupuncturists or massage therapists. Women, on the contrary, were always left out. “Set in that era, **Sleeping Fires** is not just a period drama but a deliberation on how the world evolves thereafter, given such a context, and especially on what the future holds for women like the two protagonists,” says Kuro Tanino. Even though the modern way of living is different, what remains to be explored is how people coexist with each other. The director draws upon the past to contemplate the present: “How do visually impaired people navigate this world? From bygone eras to the present day, the nature of loneliness and hardships of survival have not changed much, have they?”

Breaking Free from a Self-Made Prison

Before writing the script, Tanino observed how people with visual impairments “see” the world by spending time with them. “During our interactions, I keep wondering: what exactly in this world are they ‘seeing’? What are they sensing? This is not a matter of just ‘seeing’ but where they place their attention, because the approach and nature of how they relate to the world are different from ours.” Tanino also indicates that these direct experiences soon gave him a direction, driving the narrative toward the theme of self-liberation.

The story begins with the encounter between two female masseuses. One is a recluse living in the mountains, sensing others and the outer world with her hands; the other has her soul consumed by hatred—both struggling through love and

hate in search of a way out. “Society imposes constraints everywhere. The protagonists, and we, nonetheless, all long for freedom. Such freedom, however, is not an outward display but a very personal journey of inner reflections. It has nothing to do with age or gender, nor is it merely about visual impairments; rather, it is about all forms of shackles in society.” The two blind women try hard to regain themselves, their quest for freedom mirroring the inner journey we all go through. In Tanino’s eyes, the seemingly dark ending of the revenge story is also a form of freedom—“for both the female and male characters in the story,” he adds, as long as one can escape from the societal framework and self-imposed prison.

A Shared Experience for the Audience and the Visually Impaired through Sound and Warmth

In the script, Tanino depicts meticulously our physical sensations such as touch and sound. He begins with how a masseuse feels and soothes other bodies with her hands. “Massage is a form of communication—not through words, but through the temperature of the skin, the strength of a push and its direction, and even the rhythm of breath.” He also describes natural scenery in fascinating detail, such as the sounds of raindrops in the deep mountains. “It is difficult for the audience and visually impaired people to share certain details in the narrative, so I deliberately created elements other than visual, such as birdsongs and the smell of hotpot. Such non-visual information gives the audience a better idea of the spatial setting and thus a deeper understanding.” The director works tirelessly to fine-tune the raining scenes on stage. The sound of water leaks in the house—whether rapid or slow, clear or vague, loud or small, or confined to one single spot. Such minute differences can impart a vast range of meanings and moods to a dramatic scene.

Comprehending Time through Touch

As the script reads: “All people are blind. We never manage to touch the truth.” These beings who cannot see entrust their hearts frivolously to the present moment. Tanino questions: “We only see what we want to see. We only hear what we want to hear. However, is what’s lying in front of you the reality or not?” The attempt to put vision aside and perceive through touch ultimately has something to do with the flow of time. “We look at the watch, we see our wrinkles

To achieve what he is after, Tanino rehearsed with visually impaired actors. The experience, as he recalls, was an ongoing process of deconstruction and reconstruction. “The physical attributes and performance styles of visually impaired actors are markedly different. Sighted people move their eyes when they are thinking, but blind people do not. During rehearsals, when the two actresses were targeting someone or something, it felt like while having to stay clear-headed, they were using their bodies to imagine and comprehend their surroundings. The aura they exuded had an agility to it. Their body language was so fascinating that it lent their performance a unique texture.” Tanino also maintains that they can easily sense the true nature of what is around them; and compared with their sighted counterparts, they are more attentive when “seeing”, whereas those whose eyes can see turn out to be “blind”. “This is something I wish to get across in my piece,” Tanino adds.

in the mirror, and we see changes in people or the streets; thereby we ‘see’ time—all are in fact visual perceptions. Visually impaired people cannot see these; they cannot see time, and their understanding of time is worlds apart from ours. Theatre is essentially an art of time. It is my wish to present a piece not meant to be viewed with our eyes but to be felt with our body.” After all, he adds, “I have a feeling that *Sleeping Fires* will be a journey of self-discovery for me.”



編劇及導演 Playwright & Director
谷野九郎 Kuro Tanino

現任庭劇團的劇團總監及創始人，亦是一位編劇及前精神科醫生。於 2000 年就讀昭和大學醫學院期間成立庭劇團，其作品以豐富的想像力及精細的舞台美學見稱，巧用「戲中戲」結構建構虛實。2008 年，作品《給大人看的喪志圖畫書》為他贏得國際讚譽，此後巡演遍及柏林 HAU 藝術節 (2009)、蘇黎世戲劇節 (2010)、赫爾辛基藝術節、維也納藝術節等歐洲頂尖舞台。2016 年，他憑藉《愚昧：無光旅館》獲頒第 60 屆岸田國士戲劇獎。同年，他獲得第 71 屆 ACA 全國藝術節大賞。2019 年取得第 36 屆富山文化藝術獎。2022 年被任命為富山市的政策顧問。2024 年擔任岸田國士劇作賞的評審委員。

Kuro Tanino is the founder and director of Niwa Gekidan Penino, a playwright and former psychiatrist. In 2000, while still a medical student, he established Niwa Gekidan Penino, and has since written and directed all of the company's works. His productions have been invited to numerous major theatre festivals both in Japan and internationally, particularly in Europe. With Frustrating Picture Book for Adults (2008), Tanino and Niwa Gekidan Penino participated in the renowned 2009 HAU (Hebbel am Ufer) in Germany, Zürcher Theatre Spektakel in 2010. Tanino and Niwa Gekidan Penino were then invited to various festivals including the Helsinki Festival, the Theatre der Welt and Vienna Festival, Paris Autumn Festival and more. In 2016, Tanino won the 60th Kishida Kunio Drama Award for Avidya: No Lights Inn. The same year, he was awarded the Kita Nippon Shimbun Arts Prize and the Grand Prize of the 71st ACA National Arts Festival. He received the 36th Toyama Award for Culture and Arts Category in 2019. In 2022, he was appointed Policy Advisor for the City of Toyama. In 2024, he served as a jury member for the Kishida Kunio Drama Award.

庭劇團ペニノ Niwa Gekidan Penino

由谷野九郎於 2000 年就讀昭和大學期間創辦。庭劇團以對表演空間的細緻關注而備受注目，展現精緻的藝術手法與獨特的世界觀，人氣歷久不衰。曾受邀至日本各地演出，亦已多次受邀參加德國、比利時、瑞士等表演藝術節，近年來開始融入虛擬實境於其作品。

Niwa Gekidan Penino is a theatre ensemble and the brainchild of Kuro Tanino during his student days at Showa University in 2000. Niwa Gekidan Penino has shared its intricate artistry and distinct vision of the world through its works. The theatre company is known for its keen attention to the performance space. From 2009 onwards, the group has been invited to numerous performing arts festivals at home and abroad, and has ventured into virtual reality in recent years through the works.



©Shinsuke Sugino

創作及製作團隊 Creative and Production Team

策劃 Curator

錢佑 Eddy Zee (無限亮 No Limits)

製作 Produced by

庭劇團ペニノ Niwa Gekidan Penino

導演及編劇 Playwright and Director

谷野九郎 Kuro Tanino

演出 Performers

緒方晋 Susumu Ogata、関場理生 Rio Sekiba、
柴田鷹雄 Takao Shibata、百元夏繪 Natsue Hyakumoto、
かわい いねこ Ineko Kawai

舞台經理 Stage Manager

夏目雅也 Masaya Natsume

舞台設計師 Stage Designer

稲田美智子 Michiko Inada

燈光設計師 Lighting Designer

阿部将之 Masayuki Abe

聲音設計師 Sound Designer

佐藤こうじ Koji Sato

音樂總監 Music Director

奥田祐 Yu Okuda

影片設計師 Video Designer

松澤延拓 Nobuhiro Matsuzawa

影片動畫師 Video Animator

Ryuichi Matsumoto 松本竜一

服裝設計師 Costume Designer

友好まり子 Mariko Tomoyoshi

影像操作員 Video Operator

齋藤梓 Azusa Saito

字幕操作員 Subtitle Operator

佐原咲来 Saki Sahara

導演助理 Director Assistant

坂井初音 Hatsune Sakai

舞台經理助理 Stage Manager Assistant

北野ひかり Hikari Kitano

燈光助理 Lighting Assistant

阿久津未歩 Miho Akutsu

劇團經理 Company Manager

小野塚央 Chika Onozuka

預告片製作 Trailer Production

Takahiro Kaminokado 神之門隆

終曲音樂製作 Finale Music Production

作曲 Music by

奥田祐 Yu Okuda、関谷友貴 Tomotaka Sekiya

能管 Nohkan

藤舎推峰 Suiho Toshia

低音結他 Bass

関谷友貴 Tomotaka Sekiya

鼓 Drums

松浦千昇 Yukino Matsuura

劇中三味線演奏 Shamisen Music Performed by

杵屋五十助 Isosuke Kineya



©Shinsuke Sugino



Harmonia

by Unusual Symptoms /
Theatre Bremen / Adrienn Hód

破形舞所 / 不萊梅劇院 /
阿德里安·學德《脈律趴!》

西九文化區自由空間大盒
The Box, Freespace, WestK

 節目長約 105 分鐘，不設中場休息
Approx. 105 minutes with no interval

3.21 (六) SAT
8pm*

3.22 (日) SUN
3pm*

英語演出
Performed in English

本節目含有裸露場面，12 歲以下人士恕不招待。
The performance contains nudity.
Individuals under 12 years old will not be admitted.

無限亮加料節目 No Limits PLUS
P:147

* 演後藝人談
Post-performance Meet-the-Artist Session

- 無限亮 2026 對談系列：
破形舞所及阿德里安·學德藝術家分享會
No Limits 2026 Conversations:
Artist Talk with Unusual Symptoms and
Adrienn Hód

設中英文通達字幕、粵語口述影像、中文報讀字幕及語音場刊
Subtitles and accessible captions in Chinese and English,
audio description and caption reading in Cantonese and
house programme in audio format



 敬請關掉所有響鬧及發光裝置。
Please switch off all sound-making
and light-emitting devices.

 請勿擅自攝影、錄音或錄影。
Unauthorised photography or recording
of any kind is strictly prohibited.

©Joerg Landsberg

束縛與解放之間，為自由起舞

《脈律趴！》是匈牙利編舞家阿德里安·學德於 2022 年首次為不同能力舞者編創的作品，於 2023 年榮獲匈牙利魯道夫·拉邦舞蹈獎最佳作品獎，並於 2024 年獲「德國舞蹈平台」選為該年度舞蹈及表演界最具代表性的十部作品之一。這場不能定義的「舞」以脈搏與律動漸漸凝聚成奔放的派對。

一切，從最安靜的伸展開始。

不一卻又如此相像的身體，各自在地上進行拉伸。十位舞者靜默，以身體作邀請，無聲呼喚觀眾去「看」！比起一絲不掛更赤裸，觀眾大概不看還想看。學德如此形容熱身的必要，「這是最純粹的狀態，能讓人看見很多很多。」無聲最漫長，挑戰着觀眾的忍耐力。但只要願意，便會看見舞者緩緩地開始相依、糾纏，彼此幫助也互相挑戰。

隨後，傳來律動的聲響，是恍如人的心跳，抑或是純粹的節拍？每個身體，逐一主動或被動隨節奏舞動，像被一種主旋律牽引。從個體到群體，從獨特到渾然一體，彷彿將一觸即發……迎來一場瘋狂派對。舞者們各自以最自由和自在的姿態輪流上場，沒有既定的舞步與情緒，只任由身體隨歌起舞，如像一場新秩序的來臨。

學德說相比傳統舞蹈，當代舞給人更自由與開放的印象，然而無可否認地，它還是有着某程度上的規範，對身體有一定要求與取態。這場《脈律趴！》集合擁有各種身體條件的專業舞者，以最赤裸的姿態展現他們的既異且同，讓他們在壓抑與奔放、束縛與解放之間為自由起舞。她說：「我們不斷在挑戰何謂舞蹈、誰是舞者這些既定思想。」



©Joerg Landsberg

Between Constraints and Liberation, A Dance for Freedom

Harmonia is the first creation by Hungarian choreographer Adrienn Hód for dancers with and without disabilities in 2022. It was honoured as Best Work at the 2023 Rudolf Laban Award in Hungary, and selected for Tanzplattform Deutschland 2024 as one of the ten most representative dance works in Germany for that year. In this dance production that defies definition, mere pulsation and rhythm slowly culminate in a high-powered, free-spirited celebration.

It all begins with some gentle and light stretching.

A parade of bodies, so distinct and yet alike, is seen stretching on the floor. With their bodies, ten dancers send silent invitations to the audience, asking for their gaze. The audience cannot possibly resist, as what unfolds before them is even more exposed than nudity. Hód explains the need for warm-up: "This is the purest state which offers so much to see." The silence is long, testing the audience's patience. But as long as you keep your mind open, you will start seeing the dancers lean upon and entangle

with one another, helping and challenging each other in turn.

Soon after, a rhythm is heard. Is that a heartbeat or just a beat? Willingly or passively, the bodies take turns moving to the beat as if they were driven by a leading melody. From individuals to a community, from uniqueness to oneness, something seems ready to erupt... for a wild celebration in store. One by one, the dancers take centre stage as their most relaxed selves, free from any prearranged steps or emotions. They just let themselves flow with the music as if a new order had arrived.

Compared with classical dance, contemporary dance is considered to be more open. However, as the choreographer contends, the latter still has its own conformity such as requirements or preferences for specific body traits. **Harmonia** brings together a group of professional dancers of varying physical capacities, showing differences and similarities in their most stripped-back forms. In the gap between suppression and freedom, constraints and liberation, they dance fearlessly for freedom. "What is dance? Who can dance? We never cease to challenge all these preconceptions," notes Hód.



凝視身體 感受時間 挑戰規範

《脈律叭！》是當代舞團破形舞所第二次跟編舞阿德里安·學德合作的項目。「我們都想對當代舞蹈有更深入的思考。」劇場構作及破形舞所聯合藝術總監格雷戈爾·朗格說，這次創作源於兩個思考層面。第一，破形舞所身為專業當代舞團，既在舞蹈體系之中，擁有資源，「我們要如何改變現有體系，容納更多展現不同身體條件舞者的舞蹈作品？」第二，這是合作單位德國不萊梅劇院的首個共融作品——劇場如何實踐無障礙，是其中一個思量。朗格想從架構作出改變，但這是漫長而深遠的工夫，「或許先從藝術性開始？就來製作一個大型舞蹈作品，邀請不同能力的舞者，讓他們被更多人看見。」而由學德擔任編舞是不二之選，因為她的風格從來充滿挑戰性，「她喜歡『不正規』的身體，愛以身體最純粹的流動、血肉來詰問規範，總帶着某種反抗。」

身體即存在 存在即當下

「我貫徹自己的創作模式，即先觀察。」學德於排練室安靜凝視。「所以熱身成為了作品中很重要的一部分，因為當中已充滿訊息。」《脈律叭！》先以最純粹的伸展開始。「排練的每個早上，當舞者抵達後進行拉伸，我就靜靜觀看。我喜歡看他們專注於身體，集中精力運用與感知身體。」她說。即使一個人甚麼都不做，仍然能讓人看見其特質。當下身體，已然豐富。

熱身像介乎被看見與不被看見之間。演出時，舞者從獨自一人熱身，漸漸發展成兩人一組，彼此接觸，相互交流。朗格說：「身體間的接觸是最微妙的連結。觀眾看着會覺得他們似乎在『創造』，似是而非，無法定義。」互相牽引如同角力，但有時是最溫柔的撫慰。觀眾心中或會發問：到底是甚麼？像帶有情色意味？挑戰身體極限？觀眾的內心想像正可以是自我覺察。「身為劇場構作，我們總是從一開始不斷發掘材料，追逐探求。但一切之始，源於容許『相遇』發生，繼而才產生舞者之間及至舞者與空間的關係。」



©Joerg Landsberg

體驗時間 挑戰無從得見的禁忌

學德與朗格以「相遇」為起點，不止於舞者之間，更將之延伸至與觀眾的層面。演出以長達數十分鐘的伸展作始，就是想让觀眾感覺「時間」，並顛覆當代舞的傳統定義，學德說：「時間愈長，觀眾會發展出愈多的想像與詮釋。這種曖昧很重要。」尤其當舞台燈光全亮，觀眾圍坐四周，既可以看着舞者，也可以看見其他觀眾，這種「自由」或會令觀眾感到畏懼。「當不同年紀、擁有不同身體條件的男女舞者，毫無保留與遮掩，讓你觀賞他們的身體和心理狀態——像觸碰着某種禁忌，使人問『我能夠看嗎？』」禁忌若有還無，不存在偷窺，卻彷彿越界，使人靦腆。「我想邀請觀眾來體驗不一樣的『時間』感知。」

溝通構建無障礙的信任

創作中，學德從即興和身體特性開始，或邀請舞者挑戰不同常規的動態，或讓舞者學習轉化不一樣的平衡動作。萊薩·普羅德是其中一位不同能力舞者，對她來說，整個創作歷程中，從初遇、溝通至彼此了解是最重要的部分：「學德拋出挑釁性或引發我們思考的建議，鼓勵我們挑戰身體。但她不是要我們做到，而是想看不同舞者如何演繹。」

舞者們每星期坐下來交流：「我們探索彼此如何舞動身體、身體核心或落點在哪裏，以至最脆弱的點又在哪裏。一切都是溝通，然而，從來最具挑戰的正是溝通。有些人六呎高，我是個只有六歲小孩身高的舞者，要如何不以言語，只透過身體告訴他們『放心你不會傷害到我』、『你可以依賴我』等均是考驗。但這樣的創作過程才是『共融』，因為不論我們是誰，都從我們的血與肉開始。」

生命中不能承受的重與釋放

伸展過後，第二部分驟然來臨，聲聲沉重又響亮的節拍帶動舞者去「動」，肌膚、肌肉、骨頭，勢不可擋。朗格說：「在強而有力的節奏下，觀眾看見他們的統一性以及獨特性。隨節拍愈來愈激昂，動作重複，愈來愈使勁，就好像有個系統要將他們統一起來，這幕像某種準備狀態，舞者在建立新訊息，擺脫舊訊息，也讓觀眾愈來愈聚焦，不得不凝視。」這股力量大得讓人有不能再承受的感覺……直至瓦解。普羅德說：「再一次，我們在邀請觀眾等待，就忍耐多一會吧。直至最後當我們用盡全身力量跳動後，終於會迎來解放。我不想用『平等』這個字，其實更像慶典。」

慶典就是每位舞者最奔放的獨舞。他們展現着自身獨特性，洋溢自由的喜悅。學德說：「所有目光與凝視都變得平等，每個人在為彼此的身體慶祝。」舞者的力量會觸動下一個舞者，但不需要承襲別人的力量與節奏，倒是互動和溝通：將你的轉化成我的，再幻變我的所有和所能，展現最奔騰的當下。「我為那些不能待到最後的觀眾感到遺憾，因為他們將錯失最自由與愉悅的時刻。」普羅德說。

《脈律叭！》是學德挑戰甚麼是身體、當代舞、架構以至體制的創作。而時間，正是挑戰規範的要素。「當代表演常講求效率、速度，但要思考的是，我們必須給予時間一段過程。」

Behold the Body, Sense Time, and Challenge Norms

Harmonia is the second collaboration between contemporary dance group Unusual Symptoms and choreographer Adrienn Hód: “We both want to pursue our take on contemporary dance further.” Dramaturg of Harmonia and Co-Artistic Director of Unusual Symptoms Gregor Runge traces the production back to two aspects of consideration: as a professional contemporary dance company in the establishment with a share of the resources, “how could we initiate change in the existing structure to allow more representations of disabled dancers on stage?” Harmonia is also the first inclusive dance work by their creative partner, Theatre Bremen in Germany. How to make the theatre “fully accessible” is another aspect to consider. Runge’s wish to make changes from within the establishment is, however, a lifelong undertaking: “Maybe let’s start from the artistic side. Let’s create a big piece of dance that involves dancers with and without disabilities, and make the production visible.” With a penchant for challenging the norms, Hód is undoubtedly the ideal choreographer. “She loves ‘non-normative’ physicality, using the human body’s purest flow and flesh to question the established order, always with a shade of defiance,” states Runge.

Body is Presence, Presence is the Present

“I just follow the way I work – observation comes first,” Hód observes quietly in the rehearsal room. “So warm-up has become an integral part of the performance. It carries a lot of information.” Harmonia opens with a period of stretching at its most basic. “Every morning during the rehearsal, when dancers arrived and began stretching their bodies, I would watch in silence. I love seeing people starting to concentrate and give themselves to their physicality, using and comprehending their bodies attentively.” The dancers’ individualities are evident even when they do nothing, she adds. A body in the present moment is already a sight to behold.

Warm-up is like a liminal state between being and not being watched. During the performance, dancers start off by doing warm-up on their own before forming pairs and contacting each other physically. Hód says: “Contact between bodies is the most intriguing connection. What the audience sees is somewhat like ‘creation’ or otherwise, all beyond definition.” There seems to be a sort of contention when dancers are being drawn to each other, but sometimes it is nothing but the tenderest form of comfort. The audience may find themselves asking: What is that? Something seductive? Pushing the body’s limits? The audience’s imagination can well be a kind of self-awareness. “As a dramaturg, I always keep digging for materials and exploring. But it all goes back to first creating ‘encounters’, which make possible the relationships dancers build with each other and with the space they are in.”

Experience Time to Challenge Hidden Taboos

While “encounter” is the starting point, Hód and Runge do not stop at the dancers but extend their reach to the audience. The performance opens with a warm-up that lasts for almost an hour, an attempt to give the audience a sense of “time” and subvert the popular perception of contemporary dance. “The longer the time, the more the audience will imagine and interpret. Such ambiguity is important,” Hód elaborates. This is accentuated as all the lights are on, and audience members can see each other in addition to the performers. Such “freedom” could be scary for some. “Watching dancers of all ages and body types reveal—without holding back—their physical and mental states is like confronting certain taboos. The audience cannot help but doubt: ‘Am I supposed to watch?’” Taboo might be an exaggeration; no one is a voyeur here, but watching seems like overstepping the boundary, making one blush. “I wish to invite the audience to experience a different sense of time,” Hód remarks.

Communication Builds Trust Beyond Barriers

While preparing for Harmonia, Hód started from improvisation and physicality, asking dancers to mobilise their bodies in unconventional ways so that they could learn how to transform and transcend. Leisa Prowd is one of the disabled dancers. Throughout the journey, what matters most to her is the process where dancers, from complete strangers, gradually developed mutual understanding through communication: “Hód encouraged us to push our limits with some really inspiring and even provocative suggestions. Yet her purpose is not that we achieve them, but to see how the dancers interpret them.”

Once every week, the dancers would sit down to share their thoughts. “We explore how to mobilise our bodies, where we put our core or focus, and where our weakest points are. That is how we communicate, and from day one, communication has always been the biggest challenge. Some of the dancers are six feet tall, but I am just the same height as a six-year-old. It is hard for me to tell them, ‘I am not going to break; you can give me your weight,’ and so on—without using words but only my body. Yet this is what inclusion truly means because the creative process begins with ‘who we are’, from our sheer flesh and blood,” says Prowd.



©Joerg Landsberg



©Joerg Landsberg

The Unbearable Weight of Life and Its Subsequent Release

As stretching ends, the second part breaks open. A heavy and strong pulse is heard, spurring the dancers on to move—their skin, muscles and bones in a whirlwind of motions. Runge says: “Against the pumping beat, the audience sees both the dancers’ uniformity and individuality. As the beat accelerates, their moves become more repetitive and vigorous as if there were a system unifying them. It feels like getting everyone ready—the dancers receiving new information and discarding the old, and the audience staying

glued.” It all becomes so intense, to the point where no one can stand it any longer... until everything falls apart. Prowd says: “Once again, we are asking the audience to endure for a while longer. The moment we have gone all out on the floor, liberation finally dawns. I do not fancy the word ‘equality’—it is more like a celebration.”

This final celebration is a parade of solos by all the dancers. Their personalities and joy are there for all to see. Hód says: “By then, all eyes and gazes have become equal. Everyone celebrates for each other’s body—abled or disabled.” One dancer’s strength ignites the other, but no one has to copy or follow on this platform of interaction and exchange, where one

soaks up what belongs to someone else before turning it into something entirely theirs, showing what they own in the most carefree moment that is here and now. “I feel sad about those among the audience who could not stay till the end. They will be missing out on the best moments of the show,” notes Prowd.

Harmonia is a creative endeavour by Hód to challenge notions of the body, contemporary dance, societal framework and the establishment. To this end, time is the very means of defying the norms. “Contemporary performances go for efficiency and speed, but what is worth pondering is that we must afford time for the ‘process’ itself,” she concludes.

破形舞所 Unusual Symptoms

破形舞所是德國不萊梅劇院於 2012 年創立的駐團。舞團由法裔阿爾及利亞編舞家薩米爾·阿基卡創立，2018 年起由亞歷珊卓·莫拉萊斯與格雷戈爾·朗格共同擔任藝術總監。舞團與知名及新晉國際編舞合作，共融及跨領域的創作形式成為其舞團特色。破形舞所長期合作的編舞包括菲·德里斯科爾、雷南·馬丁斯、松根充和及阿德里安·學德。

Unusual Symptoms has been the dance company of Theatre Bremen, Germany since 2012. Originally founded by the French-Algerian choreographer Samir Akika, the ensemble has worked under the artistic direction of Alexandra Morales and Gregor Runge since 2018, and with renowned and up-and-coming international choreographers such as Faye Driscoll, Renan Martins, Michikazu Matsune and Adrienn Hód. Unusual Symptoms also develops projects with young performers, and have performed multiple times at the renowned Tanzplattform Deutschland.

不萊梅劇院 Theatre Bremen

德國極具影響力的市立劇院，不僅是國際頂尖的表演場地，更是一個開放的公共思辨空間，致力透過藝術探索現代，並建立一個對話的平台，與公眾進行深度交流。劇院設音樂劇場、戲劇、舞蹈及兒童與青少年劇場四個部門，節目豐富多元，每個演出季均呈獻超過三十部首演及六百場演出，並成立駐團，其中包括破形舞所。劇院也與多個國際藝術家、團體及藝術節進行共同創作，製作高藝術水平的作品。

Theatre Bremen serves as a public space for aesthetic and political reflection on the challenges, risks and moments of freedom of the modern urban experience. The Theatre comprises four departments: music theatre, drama, dance, and children's and youth theatre. Each season, it stages over 30 premieres and 600 performances, alongside a rich programme of concerts and events as part of its commitment to direct dialogue with the audience. Theatre Bremen also develops residence companies, including Unusual Symptoms, and collaborates with internationally acclaimed artists, companies and festivals.



編舞 Choreographer 阿德里安·學德 Adrienn Hód

來自匈牙利的國際知名編舞阿德里安·學德擅長當代舞與實驗性肢體創作。2007 年創立舞團 HODWORKS，並擔任藝術及製作總監。除舞團作品外，她亦為多個匈牙利及國際合作項目創作編舞，擔任戲劇、電影與商業廣告的應用編舞。除創作外，她常獲邀於匈牙利及海外教學，以即興為工具。她的作品聚焦於肢體動作、擺脫禁忌與成見以及挑戰社會標準。

Adrienn Hód is an internationally acclaimed choreographer specialising in contemporary dance and experimental movement. Her permanent company is HODWORKS, of which she has been artistic and production director since 2007. In addition to her work with the company, she also choreographs for other Hungarian and international collaborations. She is also an applied choreographer for theatre productions, films and commercials. She regularly teaches on both Hungarian and international platforms, where she works with improvisational tools. Her work is focused on the human physique in motion, stripped of taboos and prejudices, removed from its cultural context.

創作及製作團隊 Creative and Production Team

製作 Produced by

不萊梅劇院 Theatre Bremen

編舞 Choreography

阿德里安·學德 Adrienn Hód

藝術合作 Artistic Collaboration

喬巴·莫爾納爾 Csaba Molnár

聯合創作 Co-Creation

亞內爾·巴貝托、卡洛琳·哈特曼
Yanel Barbeito, Carolin Hartmann

音樂 Music

阿布里斯·格里盧斯 Ábris Gryllus

舞台與服裝設計 Stage & Costume Design

安娜·萊娜·格羅特 Anna Lena Grote

燈光設計 Lighting Design

克里斯蒂安·凱梅特米勒 Christian Kemmetmüller

戲劇構作 Dramaturgy

格雷戈爾·朗格 Gregor Runge

戲劇顧問 Dramaturgic Advisor

阿明·薩博-塞凱利 Ármin Szabó-Székely

製作經理 Production Management

亞歷珊卓·莫拉萊斯、喬治·烏瓦里-品特
Alexandra Morales, György Ujvári-Pintér

製作助理 Production Assistance

艾米莉·馬施、安迪·宗達格 Emily Masch, Andy Zondag

舞台與服裝設計助理

Assistant to Stage & Costume Designer

娜歐蜜·達琳·沙德 Naomi Darleen Schade

舞台經理 Stage Manager

莉娜·梅爾 Lena Maire

演出 Performers

亞倫·塞繆爾·戴維斯、弗洛朗·德夫萊薩維爾、
加布里奧·加布里埃利、保麗娜·波沃利克、
萊薩·普羅德、塔瑪拉·雷滕蒙德、諾拉·榮格、
安多·魯蘇、宋英元、卡羅利·托特
Aaron Samuel Davis, Florent Devlesaver, Gabrio Gabrielli,
Paulina Porwollik, Leisa Prowd, Tamara Rettenmund, Nora
Ronge, Andor Rusu, Young-Won Song, Károly Tóth



Zer-Brech-Lich

by Alessandro Schiattarella and Ensemble

亞歷山德羅·夏塔雷拉及團隊《脆絲z》

葵青劇院黑盒劇場 Black box Theatre, Kwai Tsing Theatre

 節目長約 75 分鐘，不設中場休息
Approx. 75 minutes with no interval

3.12 (四) THU
3pm*

3.13 (五) FRI
3pm*, 8pm*

3.14 (六) SAT
3pm^, 8pm*

3.15 (日) SUN
3pm^

※ 學生專場 Student Matinee

英語演出
Performed in English

自在劇場演出
Relaxed Performance

設中英文通達字幕、粵語口述影像、粵語字幕報讀及語音場刊
Subtitles and accessible captions in Chinese and English,
audio description in Cantonese, caption reading in Cantonese
and house programme in audio format available



 敬請關掉所有響鬧及發光裝置。
Please switch off all sound-making
and light-emitting devices.

 請勿擅自攝影、錄音或錄影。
Unauthorised photography or recording
of any kind is strictly prohibited.

無限亮加料節目 No Limits PLUS
P.148

* 演後藝人談
Post-performance Meet-the-Artist Session

^ 演前觸感導賞團
Pre-performance Touch Tour

玻璃落地前的聲音

水杯、氣球、燈泡，都是最「弱不禁風」的物品。台上的三位表演者——愛麗絲、梅（萊拉）和維多利亞將它們逐一粉碎，換來驚心動魄的破裂聲……三人摔破的不只是脆弱的物件，更是對脆弱的定義。

駐居瑞士的意大利編舞亞歷山德羅·夏塔雷拉進行共融創作已有約十年，「脆弱」對他來說早不是該被隱藏的東西，而是彼此坦誠分享的特質。他以「脆弱」作始，與三位女生共創結合形體、舞蹈、聲音、音樂和視覺投影的自在劇場。台上的她們是如此不堪一擊卻又不可摧毀：愛麗絲只有一隻耳朵能聽見；梅（萊拉）的親密朋友是拐杖；維多利亞有一雙不對稱的手、全身「紋」着疤痕。三人脆弱的軀體都藏着最不妥協的靈魂，她們各自以幽默又諷刺的獨白或歌詞演繹自身故事。破碎聲，終不及真摯歌聲來得震撼。

「我們為何不是由磚頭和石頭造成？」

「有甚麼我不願意打破？我的骨頭？」幽默打破禁忌和隔閡。

從各自演唱，到以身體支撐對方，或移動或舞動，三人從個體轉化成一體。夏塔雷拉說：「創作從各人的『不完美』開始，漸漸朝着『互相依靠』和『團結』邁進。事實是，當一個人擁抱自身限制，便能轉化成力量的來源。」最後，台上一塊塊白色嵌板結合成可展現無限可能的綠幕，投射出小丑魚、太空人、美人魚或種種不能言說的影像，最終粉碎瓦解，既讓觀眾察見幻象其實可以一觸即潰，同時亦是三個女生釋放自己、天馬行空地想像自我的瞬間。最重要還是寫下屬於你自己的真實。

玻璃粉碎的聲音，我們都了然於心，但如若玻璃在倒地前一刻被溫柔相救，那是怎樣的聲音？

The Sound Before the Glass Hits the Floor

performance blending movements, dance, sound, music and visual projections. On stage, they appear both fragile and indestructible: Alice hears only in one ear, Mai (Laila)'s crutches are her close companions, Victoria's hands are uneven and her body is "tattooed" with scars. Yet within these fragile bodies dwell the most uncompromising souls. Each narrates her story through monologues and lyrics laced with humour and satire. The sounds of breaking pale when compared to the power of genuine voices.

"Why aren't we made of brick and stone?"

"What am I not willing to break? My bones?"

Humour shatters taboos and barriers.

From solo performances to supporting each other physically, moving and dancing, the trio transforms from individuals into one. Schiattarella states, "The creative process began with each person's 'imperfections' and gradually evolved towards 'mutual reliance' and 'unity'. The truth is, when one's own limitations are being embraced, they become a source of strength." Finally, the white panels on stage combine into a green screen capable of infinite projections, displaying clownfish, astronauts, mermaids, or indescribable visions. As the screen eventually disintegrates, it reveals to the audience how fragile illusions can be. It is also the moment the three women liberate themselves, imagining who they are with boundless creativity. What matters most is writing your own truth.

The sound of glass shattering is familiar to all of us. But if the glass were gently saved just before it hits the ground, what sound would it make?



© Clemens Heidrich

Water glasses, balloons and light bulbs are objects of the most fragile nature. They are shattered on stage by three performers—Alice, Mai (Laila) and Victoria—making heart-stopping sounds of breaking. What is shattered, however, is not just fragile objects but the very definition of fragility itself.

Swiss-based Italian choreographer Alessandro Schiattarella has been practising inclusive creations for about a decade. To him, "fragility" is no longer something to be hidden but a quality to be shared with honesty. Based on the concept of "fragility", he collaborated with three female performers to create this relaxed



© Clemens Heidrich

在團結中重塑自我

—— 亞歷山德羅·夏塔雷拉

「我們的社會很多時靠着力量和階級建構而成，但我認為脆弱才更應該是連結彼此的一股強大力量。」編舞及導演亞歷山德羅·夏塔雷拉患有神經肌肉疾病，以往的創作幾乎從未擺脫過對「脆弱」的刻劃，「脆弱比堅強帶來更穩固和長久的連結，因為我們每個人或多或少都蘊含着不同的脆弱。」

「你怎會認為你的意見很重要？」

三位表演者各有獨特的身體條件，在創作過程中，她們分享和演繹各自的故事，繼而將故事和心聲轉化成歌詞。但每一次重演，夏塔雷拉都會邀請她們思考要不要作修改：「我會問她們，你仍然覺得這獨白代表此刻的你嗎？」隨着時間和歷練改變，看法或有不同。他希望每一次都是當下。

此作品從不同層面探索並展現「脆弱」，從舞台設計到道具、聲效、音樂，以至服裝，離不開對「不堪一擊」的想像，像她們身上穿了滿載塑膠的外套、海綿物料衣服，以及足球守門員的短褲裝束。創作時，各人亦為不同物件賦予個別的意義和意象，如「隱形的物料」、「安靜的氣球」——看見與看不見，或是聽見與聽不見，或許都來自社會的體制與我們自身的盲點。與此同時，看似是牢不可破的舞台嵌板與三個乍看柔弱的軀體形成對比，夏塔雷拉說：「它們或許是隔閡，或許象徵着我們最刻板的觀念。」但當她們將嵌板



© Clemens Heidrich

移動、組合、轉化，便如同身處遊樂園，甚至將之化身成投影屏幕，用以盛載和放映最美麗的影像。這才明白，想法或只不過是幻象與社會加諸的成見。「我想展現幻象如何被人類創造出來，而我們其實也可以創造或粉碎幻象。」「城市裏所有廣告版，都在告訴我們不夠好、不被接納。」交由我們決定如何看待這些標準與規範，如劇中一句：「你怎會認為你的意見很重要？」

經忘記獨白，於是觀眾現在會聽到她說：「我的說話可能跟字幕對不上」；愛麗絲的電子琴曾經失靈，她即席哼唱起來；維多利亞在拋氣球時方向錯了，她說：「不要緊，我下次應該會做得更好。」表演愈多，她們愈能找到跟作品的連結，並能從中找到對自己的意義。」

讓夏塔雷拉最感動的是看見台上的她們彼此扶持，他借維多利亞的獨白作闡述：「我記得的那個瞬間是在地板上朝愛麗絲滑行，我能感覺到地板劃過我的背，然後，我看見萊拉從另一邊走來，一瞬間我看見她的腿在我身上飛舞……我能感受我們各異的身體準備好互相支持，創造形態，在空間內移動，如像一個生命在崩解後，於團結中重塑自我。」相比玻璃，或許人才是最易被粉碎的有形之物。當三人彼此交換溫柔，互相關顧，「脆弱」結成聯盟，相融成一體之際就成為最堅固的人。人性成就了人。

這部作品採自在劇場設計，觀眾可以最舒適和輕鬆的方式去欣賞表演，例如可移動和自由出入，也可低語。「我覺得作品不只為某一類觀眾而創作，而是邀請各種擁有不同生存狀態的觀眾來參與我們的作品，這也是包容脆弱的表現。讓觀眾擁有自主性，在屬於他們的空間，以某種被照顧的方式去觀賞作品。」

當脆弱轉化成自我及彼此連結

作品因為結合多媒體元素，音樂、聲效及影像等均要高度配合，有時免不了「出錯」：「我們曾經試過於播放音樂或放映片段時出現問題，但後來我們都漸漸明白，這些『出錯』正好也是脆弱。現在，三位表演者都已學會了如何應變。」即興發揮甚至成為了她們的拿手好戲：「萊拉曾

Reshaping the Self through Unity

—Alessandro Schiattarella

“Our society is often built upon power and hierarchy, yet I believe fragility is the more powerful force that connects us.” For choreographer and director Alessandro Schiattarella, who is affected by Hirayama disease, a neuromuscular disability, his past works have rarely veered away from the portrayal of “fragility”. “Fragility fosters a more stable and lasting connection than strength, because every one of us harbours fragility to varying degrees.”

“How Come You Assume Your Opinion Counts?”

The creative process explores and manifests “fragility” on multiple fronts. From stage design to props, sound, music and costumes, everything revolves around the notion of “fragility”—such as the plastic-filled jacket, sponge-material clothing and goalkeeper shorts they wear. During the creation, each performer imbued objects with distinct meanings and imagery—such as “invisible material” and “silent balloons”. For the seen and unseen, or the heard and unheard, these perceptions may stem from societal structures and our own blind spots. Meanwhile, the seemingly unbreakable panels on stage contrast with the three ostensibly fragile bodies. Schiattarella remarks, “The panels might

be barriers, or perhaps symbolise our most rigid notions.” Yet as the performers shift, assemble and transform the panels—as if in an amusement park—even repurposing them as projection screens to display the most exquisite images, it becomes apparent that thoughts may merely be illusions or prejudices imposed by society. “I want to show how illusions are created by humans, and that we can also create or shatter them.” He adds, “Every billboard in the city tells us we are not good enough, not accepted.” Yet it depends on how we let go of these standards and norms. As one line in the performance asks, “How come you assume your opinion counts?”

When Fragility Transforms into Connection with Self and Others

Given the highly coordinated integration of multimedia, music, sound effects and visuals, occasional “glitches” are unavoidable: “We have experienced technical issues with music or video clips, but we gradually came to understand that these ‘mistakes’ are exactly what fragility is. Now, all three performers have learnt how to adapt.” Improvisation has even become their forte: “Laila once forgot her monologue, so the audience now hear her say, ‘My words might not match the subtitles.’ Alice’s keyboard once malfunctioned, so she hummed along; Victoria misdirected a balloon toss and said, ‘Never mind, I’ll probably do better next time.’ The more they perform, the more they find a connection to the work and discover personal meaning within it.”

What moves Schiattarella the most is witnessing their mutual support on stage. He illustrates this through Victoria’s monologue: “The moment that I remember was sliding on the floor towards Alice. I would feel the floor scratching my back. Then, Laila from the other

side. And I could see her legs on top of my body... I could feel their bodies ready to support mine; we were moving like one organism, changing shapes, collapsing, reinventing ourselves together.” Compared to glass, perhaps humans are the most fragile of entities. When the performers exchange tenderness, care for one another, and form an alliance through “fragility”, merging into unity, they become the most resilient of beings. Humanity completes the human.

In this relaxed performance, the audience can enjoy it in their most comfortable and relaxed state, moving about freely, entering and exiting at will, or making soft sounds. “I believe this work is not created for a specific audience type but rather invites audiences from different life circumstances to engage with our piece. It embodies an embrace of fragility, giving the audience autonomy, allowing them to watch the performance within their own space in a manner that feels nurtured.”





維多利亞 Victoria

「此刻，我站在舞台中央，在我頭頂上，懸掛著四盞燈泡。
其中一盞是替換的，因為維多利亞把它弄碎了。
現在它們掛得很高，這樣我們就能確保她不會再弄碎它。」

*"Right now, I am standing in the middle of the stage;
above me, there are four lightbulbs hanging.
One is a replacement, because Victoria broke it.
Now they are hanging very high,
so we can make sure that
she will not break it again."*



萊拉 Laila

「你怎會認為你的意見很重要？
你怎會沒想到我早已質疑過自己？
我體內每顆細胞、我的身體，都不向你的標準妥協。
你怎會認為你的意見很重要？」

*"How come you assume your opinion counts?
How come you don't imagine that
I have already doubted myself?
Every cell involved within me and my body,
I do not know conformity to you.
How come you assume
your opinion counts?"*

最觸動我的歌詞與話語…… The Lyrics and Words that Touched Me the Most...

ZER-BRECH-LICH

Eine Produktion
von Alessandro Sciattarella und Ensemble
Uraufführung



愛麗絲 Alice

「成長的壓力終將從我身體褪去。
它會在我選擇的時刻粉碎——拒絕向你的方式低頭。」

*"The pressure to grow can finally slip away
from my body.
It will shatter at a moment I choose
— refusing to bow to your ways."*



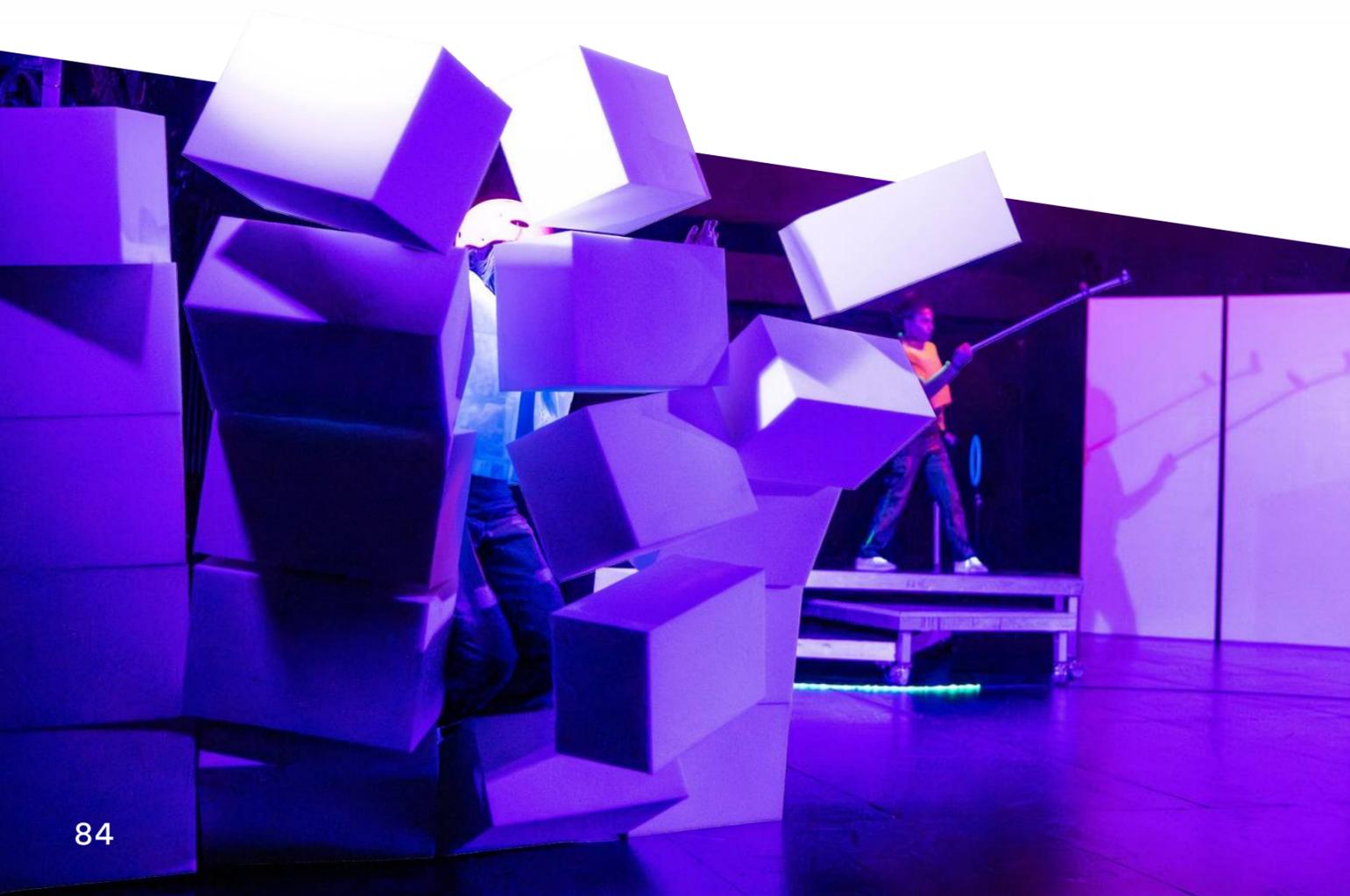


編舞 Choreographer
亞歷山德羅·夏塔雷拉 Alessandro Schiattarella

駐居瑞士的意大利編舞家、表演者及殘疾倡議者亞歷山德羅·夏塔雷拉，深受其平山症經歷啟發，以創作擴展共融舞蹈邊界，融合身障者自主的無障礙表演及精準舞技，詰問能力主義與身體政治。在國際聲名鵲起的他頻頻登上北京、德國等世界級劇院及藝術節，並與瑞士、荷蘭

等地頂尖芭蕾舞團演出。2024年起擔任 DISFRAME 的聯合藝術總監，推動共融表演藝術發展，近年亦與多個夾兒及酷兒藝術平台緊密合作。

Alessandro Schiattarella is a dancer, choreographer and videographer based in Switzerland. Since the age of fifteen, he has been affected by Hirayama disease, a neuromuscular disability, which slowly reduced the strength in his hands. This didn't stop him from dancing in international and renowned dance companies such as the Bejart Ballet Lausanne, the Ballet Du Grand Theatre de Geneve, the Scapino Ballet Rotterdam, the Konzerttheater Bern, and the Ballett Basel. From 2015 up to now, Schiattarella has been supported by the Cultural Commission of the City of Basel. His latest production "Altrove" and auto-biographical work "Tell me where it is" was performed in international festivals. Schiattarella has been awarded the Cinema Prize of the Choreographic Captures Competition for the video-choreography "Mani-Cure" (2015).



創作及製作團隊 Creative and Production Team

導演及編舞 Director & Choreographer

亞歷山德羅·夏塔雷拉 Alessandro Schiattarella

演出及編舞 Performers & Choreographers

維多利亞·安東諾娃 Victoria Antonova

愛麗絲·朱利安尼 Alice Giuliani

萊拉·懷特 Laila White

戲劇構作 Dramaturgy

馬丁·穆特施勒 Martin Mutschler

歌曲創作 Songwriting

吉娜·埃特 Gina ÉTÉ

音樂總監 Musical Director

理查·施文尼克 Richard Schwennicke

製作及副導演 Production and Assistant Director

特里·布呂多恩 Terry Blühdorn

副導演 Production and Assistant Director

葛林 Ge Lin

製作經理 Production Manager

保拉·阿隆索·戈麥斯 Paula Alonso Gómez

舞台設計師 Set Designer

瑪格麗特·阿爾賓格 Margarete Albinger

燈光設計師 Lighting Designer

烏韋·韋格納 Uwe Wegner

聲音及影像設計師 Sound & Video Designer

萊昂·梅爾、馬庫斯·施維格

Leon Meier, Markus Schwieger

服裝設計師 Costume Designer

朱莉婭·馬科圖利奧 Giulia Marcotullio

燈光操作員 Lighting Operator

亞歷山德羅·夏塔雷拉 Alessandro Schiattarella

聲音操作員 Sound Operator

歐亨尼奧·法比亞尼 Eugenio Fabiani

影像及字幕操作員 Video and Subtitles Operator

曼努埃爾·胡斯托 Manuel Justo

服裝助理 Costume Assistant

柯呂 KE Leu

服裝實習 Costume Intern

麗貝卡·史坦 Rebecca Stein

道具 Props

史黛拉·庫普拉特、英格瑪·穆利希

Stella Kuprat, Ingmar Mühlich

外展教育及公眾參與 Xchange Mediation

馬蒂亞斯·勃蘭特、丹尼爾·里德爾

Matthias Brandt, Daniel Riedel

特別鳴謝：瑞士文化基金會

Special thanks to: Pro Helvetia – Swiss Arts Council



Precarious Moves by Michael Turinsky

米高·圖林斯基《破障主意》

西九文化區自由空間大盒
The Box, Freespace, WestK

 節目長約 75 分鐘，不設中場休息
Approx. 75 minutes with no interval

3.17 (二) TUE
8pm*

3.18 (三) WED
8pm*

英語演出
Performed in English

設中英文通達字幕、粵語口述影像、中文報讀字幕及語音場刊
Subtitles and accessible captions in Chinese and English,
audio description and caption reading in Cantonese and
house programme in audio format



 敬請關掉所有響鬧及發光裝置。
Please switch off all sound-making
and light-emitting devices.

 請勿擅自攝影、錄音或錄影。
Unauthorised photography or recording
of any kind is strictly prohibited.

無限亮加料節目 No Limits PLUS
P.145

* 演後藝人談
Post-performance Meet-the-Artist Session

● 米高·圖林斯基《破障主意》公眾工作坊
Public Workshop by Michael Turinsky

© Michael Loizenbauer

瓦解舞蹈 以不穩定作反抗

《破障主意》是結合身體動作與哲思的舞蹈劇場。奧地利藝術家與理論家米高·圖林斯基以身障者的軀體，獨自在「無障」舞台空間裏展現「不穩定」的肢體動作。在寸步之間，演示一堂身體與環境關係的哲學課。「夾兒意味着抵抗，是對某種既定移動方式的反抗。」

坐在輪椅上的圖林斯基先推着裝有盆栽植物和湯力水的餐車，喝着沒有氈酒的氈湯力侃侃而談，振振有詞地闡述他的對殘疾與編舞的見解，嚴肅得來語帶睿智幽默，謔而不虐，他正要以幽默感來打破人們對不同能力人士的「悲慘」想像。

這是一場舞蹈嗎？圖林斯基讓緩慢動作化成舞，時而坐着輪椅，時而匍匐而行，時而駕駛電動車在舞台上高歌繞圈，玩得不亦樂乎。整場

「舞」中，他藉各種玩具零件隱晦諷刺社會規範，推倒速度與效率霸權，並以自己移動和對抗日常節奏的方式，改寫觀眾對身體的想像。

他替觀眾發問：這一切與編舞有什麼關係？「現代舞先鋒多麗絲·韓福瑞定義編舞為『創作舞蹈的藝術』，但對我來說，編舞是組織，是策劃如何行動和移動的工具。」且慢，如果夾兒本身是障礙與抵抗，而編舞是組織動作，兩者怎樣讓「舞」產生？「豈不正是沒有氈的氈湯力？早餐沒有咖啡？」圖林斯基說笑過後認真再說，或許一切在於如何解構與重構動作，讓「你」與「我」健全與不同能力人士的迥異行動與節奏互相融合。破障是也。

所以，這最終不止是舞蹈。圖林斯基最後透過緩慢及看似費力的動作，具象地呈現不穩定卻堅定抗爭的身體狀態。他旋轉、翻身、站起來，坐回輪椅上，在一連串「舞步」中，赤裸地揭示身體移動的本質與意涵。他的終極詰問是：夾兒的身體要如何自主地行動與自由地流動？

此作品自 2021 年首演後於多地巡演，並在同年榮獲奧地利內斯特羅伊劇場獎的最佳非主流製作獎。

Dismantling Dance — Resistance through Precariousness

© Michael Loizenbauer



Precarious Moves is a dance theatre production combining physical movement with philosophical reflections. Austrian artist and theoretician Michael Turinsky, as an artist with disabilities, utilises his body to perform solitary, “precarious” movements on a “barrier-free” stage. In between movements, he articulates a philosophy on the relationship between the body and its environment. “Crip means resistance against specific forms of mobilisation.”

Seated in his wheelchair, Turinsky first pushes a trolley laden with bottles, a potted plant and tonic water. Sipping his gin without the tonic, he speaks eloquently, articulating his insights on disability and choreography. His tone is serious yet witty, his words satirical yet without bitterness. The balance between seriousness and humour is

important to dispel any “tragic” image surrounding people with disabilities.

Is this a dance? Turinsky transforms slow motion into movement, shifting between measured movements on the wheelchair and joyfully singing while circling the stage in a little sports car. Throughout this “dance”, he makes use of various toys to subtly satirise societal norms, subverting the dominant culture of speed and efficiency. Through his own mesmerising motions and resistance to prevailing daily rhythms, he rewrites the audience’s imagination of the body.

He poses the question on behalf of the audience: But how does all that relate to choreography? “Modern dance pioneer Doris Humphrey defined choreography as ‘the art of creating dance’. For me personally, when I think of choreography, I tend to think about organisation. Choreography as a toolbox for organising mobility, mobilisation.” But wait a minute. If crip is all about resistance against mobilisation and if choreography is all about organising mobilisation, how do these go together? “Isn’t that a little bit like the gin without the tonic, the breakfast without the coffee?” Turinsky remarks, then speaks in earnest, “Perhaps it all hinges on how we can de-organise and re-organise our movements in such a way so that my movement can join your movement and so that we move on with joint forces.” This is the essence of breaking down barriers.

So, this is ultimately more than a dance. Through slow, seemingly laborious movements, Turinsky physically embodies the state of precarious yet steadfast resistance. He rotates, rolls over, rises to his feet and returns to his wheelchair. In this sequence of “dance steps”, he lays bare the essential meaning of bodily movement with the ultimate inquiry: how can a crip body act with autonomy and flow with freedom?

Since its premiere in 2021, Precarious Moves has toured extensively and was awarded Austria’s Nestroy Prize for Best Off-Production in the same year.

移動救地球

豈止是一場「夾兒」舞蹈。「表面上，《破障主意》是自傳式作品，但其實它深層的意涵遠遠超越我個人，直指當代一些最迫切的意識形態與生態問題。」編舞和舞者米高·圖林斯基鏗鏘說道。創作源起是他醉心探討殘疾編舞與生態之間的關係，「身為身體殘疾的編舞，我能以甚麼方式回應我們共同面對的氣候危機？很快我便知道，殘疾、編舞與生態之間最明確的關係就是『身體流動』——更準確地說，是人類改變自身如何在這個世界移動的迫切性。」

關於流動正義的舞蹈宣言

畢業於維也納大學哲學系的圖林斯基發展了「夾兒編舞」的概念，作品每每充滿哲思，涉及當代舞蹈、共融，以至政治與美學等領域。創作時，他慣常先挪用幾個意念，建構出概念框架，也借用更廣義的葛蘭西學派藝術觀點，即是把藝術視為挑戰普及文化及大眾追求的批判力量，例如：對速度的追求。

在一邊「舞」動，一邊娓娓獨白的表演中，圖林斯基總不經意地諷刺人類的流動與遷移，一切既定而有系統的組織，人類身體與生態環境的關係，甚至讓《破障主意》超越舞蹈劇場，某程度上更像是宣言。文本中，他提及的各種概念相互對照，讓觀眾在相映成趣的荒謬對比中深入思考，如：個人／集體、流動／動員、隨機／組織、身體／環境、速度／緩慢等。

© Michael Loizenbauer

「我想透過這作品創造空間，讓觀眾自行思考這些概念，由他們建立屬於自己的詮釋。」所以他沒有拋下答案或定義，任由觀眾從他鋒利的言辭及曖昧的肢體動作延伸想像。

人類的行動與移動正是危險之舉

圖林斯基的行動充滿不穩定性。作品英文名稱中有「Precarious」（不穩定）一字，帶有危險的意味，既形容他自身的肢體，也是對人類行動的描繪，直指人類對自然生態造成的影響以至禍害。「當人類行動時，不單可能傷害到自己，也可能傷害到環境。所指的『我們』，不僅指『殘疾人士』，也是所有人類。從生態角度而言，人類許是眾生物之中，唯一一種其行動不只影響自身領域，更會影響整個地球生態的動物。人類的行動就是危險之舉。」

他以輪椅、電動車及火車等作道具，除了展現了各種移動方式，也讓觀眾反思社會追求速度的價值觀，乃至這些方式對環境造成的影響。他形容這是帶有同理心的批判：「我們對某些不可持續的交通方式如汽車，有深情卻又帶點幼稚的情感依戀，同時邀請大家設想其他更加可持續的選擇，例如火車。」時間與速度，也是《破障主意》的關鍵詞。「有沒有可能，對速度的迷戀，是基於某種社會停滯？」大概，殘疾人士面對的阻力與障礙，亦源於社會環境、物理環境以至意識形態的「停滯不前」？

總之，我馬上回來

緩慢，無可否認是圖林斯基的節奏。在他介乎動與不動的肢體動作之間，種種看得見與看不見的障礙都成為「不可抗的抵抗力」。他以探索意味的肢體移動，令人在偏離常規的姿態中重新理解編舞。「對我而言，這是透過自己的身體特質與狀態，去解構與重構主流的行動方式，藉此帶出不同能力人士可以怎樣用不同的方式移動，以至與空間及時間產生不一樣的關係。」他不確定世上有否自然生成的移動方式，但深信自己與他人同具生命，必然有種同時契合二者需求的方式。只要彼此協調，互相適應對方的節奏，總能並肩前行。而這一切，絕不會自然發生，而是要透過彼此努力。

演出中，圖林斯基每隔一段時間便反覆說着「我馬上回來！」有特定含義嗎？或只是一句俏皮話？這許是他巧妙構建的時間感與期待，暗示身體限制與持續運動的矛盾。對此，他執意留白，讓觀眾自行猜想。最後，他任由身體流動、移動、行動，他更想知道的是：「當我們渴望行動自由時，我們渴望的究竟是甚麼？」

Movements to Save the Planet

This is far more than a “Crip” dance. “On the surface, **Precarious Moves** is an autobiographical work, but its deeper meaning extends far beyond my personal experience, addressing some of the most pressing ideological and ecological issues of our time,” states the choreographer and dancer Michael Turinsky emphatically. The work originated from how Turinsky is very much invested in exploring the intersection between disability choreography and ecology: “In which ways could I, as a disabled choreographer, respond to the climate crisis that we all need to face? Soon, it became quite clear that the most obvious area of intersection between disability, choreography and ecology is actually ‘mobility’, or more precisely, the urgency of transforming the ways in which we move through this world.”

A Dance Manifesto on Mobility Justice

A graduate of the University of Vienna’s Philosophy Department, Turinsky coined the term “Crip Choreography”. His works are consistently infused with philosophical thought, touching upon contemporary dance, inclusivity, and even the political and aesthetic realms. In his creative process, he typically appropriates several ideas to construct a conceptual framework, and incorporates Gramscian perspective on art—viewing it as a critical force challenging popular culture and mainstream pursuits, such as the pursuit of speed.”

In a performance that intertwines “dance” with monologues, Turinsky subtly satirises human mobility and migration, the established and systematic organisations, and the relationship between the human body and the ecological

environment. This elevates Precarious Moves beyond conventional dance theatre to be more akin to a manifesto. Within the text, the various concepts he references interplay with one another, prompting the audience to contemplate further through absurd comparisons: personal and collective, mobility and mobilisation, randomness and organization, body and environment, speed and slowness, and so on. “The piece attempts to open a space where audience members themselves can develop their own ‘creative process’ of making sense of the ideas presented in the performance.” Thus, he offers no definitive answers or definitions, leaving the audience to imagine through his poignant words and ambiguous physical movements.



© Michael Loizenbauer

Human Actions and Movements are Inherently Precarious

Turinsky’s movements are boldly precarious. The word “precarious”, denoting both instability and danger, not only alludes to his own physical state but also points to human movements at large, specifically the impact and potential harm humans cause to the natural ecosystem. “When humans move, they risk harming not only themselves but also the environment. The ‘we’ implies not merely ‘people with disabilities’ but all humankind. Ecologically speaking, humans may be the only species whose movements affect not just their immediate domain but the entire ecosystem. Human movements are inherently precarious.”

Anyway, I’m back in a second!

Slowness undeniably defines Turinsky’s rhythm. It is precisely within his body movements, suspended between motion and stillness, that visible and invisible barriers create an irresistible force of resistance. He describes these exploratory movements as a reinterpreting choreography through postures that deviate from convention. “For me, this basically means engaging the specific qualities of my own body in processes of de-organising and re-organising dominant forms of movement organisation, proposing how we could move differently, how we could relate differently to space as well as to time.” He is not sure if he could ever believe in something like organic movement, but what he does believe in is movement that is in tune with the needs of himself and others as organisms. One thing very clear is the movement attuned to the needs of himself and others as organisms—this is precisely what must be organised and it does not happen naturally.

During the performance, Turinsky repeated the phrase “I’m back in a second!” regularly. Was it a coded message or just a playful remark? Perhaps he was artfully constructing a sense of time and anticipation, hinting at the contradiction between bodily constraints and sustained movement. He leaves this open for interpretation, allowing the audience to speculate. Ultimately, he cast aside all tools, his body in states of flow, movement, and action. On a final note, he poses the question: “What do we actually long for when we long for freedom of movement?”



米高·圖林斯基 Michael Turinsky

駐維也納的身障藝術家與理論家，專注於當代舞蹈、殘疾議題與政治美學的交集。他自 2006 年起投入共融舞蹈，發展出「夾兒編舞」概念，運用身體的特殊條件顛覆傳統動作。他也關注「無障礙美學」及舞蹈與生態的關係。作品包括《異質性男性》、《我的身體，你的快樂》、《迴響》、《破障主意》（獲 2021 年內斯特羅伊劇場獎）和《沾染》。他積極推動教育與理論實踐，並於 2024 年獲奧地利文化藝術部評為傑出藝術家。

Michael Turinsky is a Vienna-based, physically disabled artist and theoretician, working at the intersection of contemporary dance and performance, disability, and political and aesthetic theory. Turinsky has worked in the world of inclusive dance since 2006, coining the term “crip choreography” for his unique practice of engaging the specific, resistant materiality of the body in processes of subverting and re-organising dominant forms and qualities of movement. He is also interested in the “aesthetics of access” and exploring the intricate relationship between dance and ecology. Turinsky’s main choreographic works include “Heteronomous Male”, “My Body, Your Pleasure”, “Reverberations”, “Precarious Moves” (Awarded the Nestroy Prize for Best Off-Production) and “SOILED”. His commitment to teaching, education and theoretical practice has resulted in numerous workshops, lectures, interventions and publications within various contexts, and in 2024 Turinsky was named Outstanding Artist by the Austrian Ministry of Arts and Culture.



© Michael Loizenbauer



© Michael Loizenbauer

創作及製作團隊 Creative and Production Team

表演、編舞、文字撰寫及填詞
Performance, Choreography, Text and Lyrics
米高·圖林斯基 Michael Turinsky

作曲及填詞 Music and Lyrics
田·羅特維爾 Tian Rotteveel

舞台與服裝設計 Stage and Costume Design
珍妮·施萊夫 Jenny Schleif

燈光設計 Light Design
斯維塔·施溫 Sveta Schwin

攝影及攝像 Photography and Videography
麥可·洛伊森鮑爾 Michael Loizenbauer

戲劇顧問 Dramaturgical Advice
加布里埃爾·克拉姆 Gabrielle Cram

製作經理 Production Manager
安娜·格拉塞爾 Anna Gräsel

米高·圖林斯基以及哲學實踐協會作品
維也納舞蹈區和赫貝爾·阿姆烏費爾大學聯合製作
由維也納市政府和 BMKOES 支持

A production by Michael Turinsky, Verein für philosophische Praxis
Co-production by Tanzquartier Wien and HAU Hebbel am Ufer
Supported by Stadt Wien and BMKOES

A Space in Time

by Riccardo Servini and Nick Taussig

里卡多·塞爾維尼及尼克·陶西格《共行時光》

大館洗衣場石階
Laundry Steps, Tai Kwun

語言 Language : 英語 English
長度 Duration : 88 分鐘 minutes

1.17 (六) SAT 3:20pm 1.18 (日) SUN 3:20pm

免費現場放映
In-venue Free Screening

設中英文字幕、粵語配音、粵語口述影像及語音場刊
Subtitles in Chinese and English, dubbing in
Cantonese, audio description in Cantonese, house
programme in audio format available



免費網上放映
Free Online Programme

3.30 (一) Mon ——— 5.25 (一) Mon
「無限亮」網站播放
Screening on No Limits Website

設中英文通達字幕、粵語配音、粵語及英語口述影像、語音場刊
Subtitles and accessible captions in Chinese and English,
dubbing in Cantonese, audio description in Cantonese and
English; house programme in audio format available



請勿使用任何相機、智能手機及任何錄音儀器對
節目內容進行拍攝、錄音及螢幕截圖。
Any type of screen recording or filming with a
camera, smartphone or other recording device
is strictly prohibited.



爸爸，雪糕會令我的肌肉變好嗎？

「爸爸，雪糕會令我的肌肉變好嗎？」「有可能會。」

「爸爸，你不覺得它在變好嗎？」「兒子，我覺得沒有變好，我並不是消極。」

「爸爸，我想踢足球。」「你知道嗎？有些遊戲你可以在輪椅上玩。」

這是尼克與兩名患有杜興氏肌肉萎縮症（下稱「杜興氏症」）的兒子費奧與奧斯卡間的平常對話。杜興氏症會令肌肉萎縮無力、影響呼吸和心臟功能，甚至縮短患者壽命或危及生命。紀錄片以親子對話、坦誠的訪談，以及家庭電影式的親密視角，溫柔地捕捉了尼克與太太卡拉一家與該遺傳疾病共存的真實人生。「我們不想在他們面前避諱死亡。」尼克從不對孩子隱瞞將來會面對的難關，也積極為未來鋪路。他們幸獲建築公司的協助，得以為孩子度身建造無障礙住宅，準備日後需安放兩部輪椅的生活空間。

電影透過婚姻的波瀾、家庭崗位分工及新成員加入的掙扎等畫面展現一家人如何與病症共存、在平凡中創造非凡。導演既沒有迴避患病的艱困，卻也不耽溺於悲情，展現了愛、連結與韌性如何在一場看似無解的疾患中萌芽。

影片同時穿插其他家庭的分享，並承認目前尚無根治良方，但「如何活得完整」成為了這些家庭每天直面、討論與實踐的核心。「當你知他們不會長久地在你身旁，你突然意識到，你是真正活着，多於盲目過日子。」尼克說。當兩兄弟試用輪椅出入、與朋友嬉戲，展現了「差異」與「共融」之間的微妙張力。「殘疾」是人的處境之一，而非被外界定義的弱勢。

Does ice cream make the muscles get better, daddy?

“Does ice cream make the muscles get better, daddy?”—“It maybe could do.”

“Don’t you think it’s getting better?”—“Son, I don’t think it is getting better. I’m not being negative about it.”

“Daddy, I wanna play football with my friends.”—“You know what? There are games you can play in wheelchairs.”

These are typical conversations between Nick and his two sons, Theo and Oscar, both born with Duchenne muscular dystrophy. The disorder causes muscle weakness and wasting, lowered respiratory and cardiac function, and even shorter life expectancy or eventual death. Marked by an intimacy found in home videos, the documentary film **A Space in Time** makes use of family dialogue and candid interviews in its tender portrayal of the daily life of Nick, his wife Clara and their children—a family living with the hereditary disease.

“We talk about death openly to our boys.” Nick never hides the hardships life has in store for his kids, all the while trying to build a brighter future for them. Thanks to assistance from a building company, the family is blessed with a barrier-free

home tailored to their needs, with the space for two wheelchairs, which will become a necessity.

From the challenges in marriage, division of family roles, to struggles about the arrival of a new member, the film shows with ordinary footage how the family lives and thrives with a chronic condition, turning the mundane into something special. The directors neither evade the pains brought by the disease nor wallow in sentimentality. Gently, their handiwork unravels how love, bonds and resilience blossom in a seemingly hopeless battle against illness.

The film also features reflections from other families, acknowledging the fact that the disease currently has no cure. “How to live fully”, however, has become centrally important to what they confront, discuss and practise every day. “If you know they’re not gonna be with you for so long, you suddenly realise that basically you were kind of living rather blindly through life and you suddenly wake up,” says Nick. As the brothers try moving around in wheelchairs and playing with their mates, the delicate tension between “difference” and “inclusion” becomes evident. “Disability” is only a human condition; it is, contrary to common perception, not inferiority.

與杜興氏症家庭走過的親密旅程

打從一開始，我們便不希望《共行時光》成為一部慣常的「疾病紀錄片」，也無意將它簡化成醫療事件或悲劇故事。在我加入項目之初，尼克與其妻子卡拉已用手機拍攝大量素材。我花了許多時間細看他們的片段，試圖理解他們所面對的異常處境，爾後亦花上好幾個月平復心情，才與尼克一起思考該如何呈現這個故事。我們不想它變得像家庭錄影帶，倒想提出更宏闊的問題。因此，我們決定

使影片更臻細膩，開始拍攝多點像電影般的小段落，令影片徐疾有致，容讓觀眾消化那些重大議題，以及直言不隱的訪談與私密錄像。

要講述兩個孩子的故事，成為我最大的責任，也是最大的挑戰。影片以尊重孩子們的內在世界及他們日常生活的節奏為目標。而當我們與年長患者交談時，便開始將他們的故事置於更宏觀的社會脈絡之中，並思考無障礙、照護的架構、社會如何看待差異，以及身心障礙的社會模式。

影片中訪問的喬恩是英國存活最久的杜興氏症患者之一，他談到「殘疾的社會模式」，以及他如何面對生活。他的話語給予我們信心，去探索更宏大的主旨。喬恩分享：「你的障礙來自你身處的環境和社會，而不是你的實際狀況。」我相信若人們能深思這句說話，便能改變我們整個社會看待與對待殘疾的方式。

雖然影片提出許多複雜的問題與命題，但在這個同理心逐漸削弱的世界裏，始終要反璞歸真，尋回愛的力量。



An Intimate Journey with a Family Living with Duchenne

From the very beginning, we did not want **A Space in Time** to become a conventional “illness documentary”, or to be reduced to medical facts or a narrative of tragedy. By the time we came on board, Nick and his wife Clara had already taken a massive amount of footage with mobile phones. We spent considerable time reviewing the footage, trying to know more about the extraordinary circumstances they are facing. With that done, it took months before we gathered ourselves and began to explore with Nick how to best present this story. We did not want the film to just feel like home videos; we wanted to ask big questions, so we resolved to elevate the film and to start shooting more cinematic vignettes that we could use to help it breathe. The measured pace allows our audience to process the big questions, the candid interviews and intimate footage.

Telling the story of the two boys was both the greatest responsibility and challenge. Our aim was to honour the boys’ inner worlds and the rhythms of

their daily lives. And then when we were talking to older people with the condition, we started framing the kids’ story within a much broader social context to explore accessibility, the architecture of care, society’s response to differences and the social model of disability.

Jon is one of the oldest people in the UK living with Duchenne. The way he spoke about the Social Model of Disability and how he lives his life gave us the confidence to explore bigger themes. “The hurdle comes from the environment and society you are in rather than your actual condition,” he said. I believe if we all contemplate his remark seriously, we will be able to change the way the entire society perceives and approaches disability.

Even though the film raises many complicated questions and themes, in today’s world, where empathy is gradually fading, I think it is important to strip things back to the power of love.



導演 Director

里卡多·塞爾維尼 Riccardo Servini

導演、製片人兼剪輯師，活躍於紀錄片與劇情片創作，英國電影與電視藝術學院 (BAFTA) 正式會員，熱衷講述弱勢群體故事。從業超過十五年，曾與 Netflix、BBC、Apple、ITV、BFI、Channel 4 等知名機構合作。執導作品包括《共行時光》及榮獲 LVFF 獎的《小小抉擇》。

Director, producer and editor Riccardo Servini works in documentary and fiction. A full BAFTA member, he has a keen interest in supporting underrepresented stories and talent. Servini has worked across all sectors of the industry for over 15 years, working with companies such as Netflix, BBC, Apple, ITV, BFI, Channel 4 and many more. He has directed two feature documentaries, Grierson-nominated “A Space in Time” and the LVFF award-winning “Dwarf Story”.



導演 Director

尼克·陶西格 Nick Taussig

知名製片人、導演及作家。曾參與多部獲獎紀錄片與長片製作，包括 BAFTA 獲獎作品《暗殺大毒梟》和 BAFTA 提名作品《查理·麥克斯：男孩、鼯鼠、狐狸、馬與我》。另外，他曾出版四部小說，並為《衛報》、《獨立報》以及《赫芬頓郵報》等多家媒體撰稿。

Nick Taussig is a producer, director and writer. As a producer he has worked on a number of award-winning documentaries and feature films, including the BAFTA-winning Killing Escobar and the BAFTA-nominated Charlie Mackesy: The Boy, the Mole, the Fox, the Horse and Me. With Riccardo Servini, he directed the feature documentary A Space in Time. The author of four novels, Taussig has also written for a number of publications, including The Guardian, The Independent and Huffington Post.

創作及製作團隊 Creative and Production Team

導演 Directed by

里卡多·塞爾維尼及尼克·陶西格
Riccardo Servini and Nick Taussig

監製 Produced by

尼克·陶西格、保羅·范·卡特、安娜貝爾·維戈德
Nick Taussig, Paul Van Carter, Annabel Wigoder

剪接 Edited by

里卡多·塞爾維尼 Riccardo Servini

攝影指導 Director of Photography

羅麗·斯基奧奇 Rory Skeoch

原創配樂 Original Score by

羅賓·施洛赫特梅耶 Robin Schlochtermeier

製片統籌 Line Producer

蘇菲·哈默 Sophie Harmer

助理製片 Associate Producer

艾米麗雅·蘿絲·阿諾 Emilia Rose Arno

攝影 Camera Operator

佐治·尼科爾斯 George Nicholls

副攝影 Additional Cameras

尼克·陶西格、里卡多·塞爾維尼、拉蒙·沙加度·圖宗
Nick Taussig, Riccardo Servini, Ramon Salgado Touzon

無人機攝影 Drone Operator

湯姆·芒福德 Tom Mumford

錄音 Sound Recordist

查利·赫斯特 Charlie Hurst

線上編輯及調色 Online Editor & Colourist

梅甘·李 (The Mill) Megan Lee @The Mill

對白編輯 Dialogue Editor

多米尼克·威弗 Dominic Weaver

最終混音 Final Mix

馬特·斯諾登 Matt Snowden

聲音設計 Sound Designer

多米尼克·威弗 Dominic Weaver

後期製作 Post Producers

查理斯·摩里斯、The Mill
Charlie Morris, The Mill

Fujiyama Cottonton

by Taku Aoyagi

青柳拓《富士山棉花田》

大館洗衣場石階
Laundry Steps, Tai Kwun

語言 Language : 日語 Japanese
長度 Duration : 95 分鐘 minutes

3.7 (六) SAT
3:35pm

3.8 (日) SUN
3:35pm

免費現場放映
In-venue Free Screening

設中英文字幕、粵語配音、粵語口述影像及語音場刊
Subtitles in Chinese and English, dubbing in
Cantonese, audio description in Cantonese, house
programme in audio format available



免費網上放映
Free Online Programme

3.30 (一) Mon ——— 5.25 (一) Mon
「無限亮」網站播放
Screening on No Limits Website

設中英文通達字幕、粵語配音、粵語及英語口述影像、語音場刊
Subtitles and accessible captions in Chinese and English,
dubbing in Cantonese, audio description in Cantonese and
English; house programme in audio format available



請勿使用任何相機、智能手機及任何錄音儀器對
節目內容進行拍攝、錄音及螢幕截圖。
Any type of screen recording or filming with a
camera, smartphone or other recording device
is strictly prohibited.



開開心心上班去

富士山下，甲府盆地，棉花田間，風和日麗。這裏有一所「未來農場」，是為不同能力人士提供服務的社福機構。但他們不單單被服務，也努力自力更生，在這農場裏種植棉花、編織布料、照料花卉。在紀錄片《富士山棉花田》中，導演青柳拓以最樸實的鏡頭，紀錄了一群不同能力人士最日常的生活與工作點滴。

每個清晨，眾人總是開開心心上班去——先做體操，動動手動動腳，抖擻精神迎接一天的辛勞工作。他們絕不鬧着玩，翻土、播種、澆水、施肥，毫不馬虎，每一團棉花得來都不易。有人將棉花化成棉線，工序即使重複，但他們敬業樂業；那邊廂，織布大師傅一推一拉，有板有眼，拿着客人排得滿滿的訂單，多到應接不暇。未來農場展現的不單是一個社福機構的日常場景，更是一個社會的真實模型，彼此分工合作，創造自己的生活意義。不同的是，這裏毋須追求效率，反而切實尊重每個人的自身技能、傳統手工藝，以及獨特的生活節奏。

讓人動容的，還有他們毫不吝嗇也毫不掩飾的情感，愛情或友情，心動或心傷，一如你我都要經歷。像叫「大森」的他總是悶悶不樂、孤零零地坐在棉花田邊，原來他因老友離他而去而鬱鬱寡歡。幸好隨着棉花成長，他漸漸重拾生活意義和趣味。還有務農者小林達成先生，表面上是個農夫，實際上是深藏不露的攝影師，以直覺拍下農場所有人的身影，以愛紀錄各人本領，也讓觀眾從觀看「他者」變成「與他者」一起觀看。還有熱愛繪畫的成員，畫作與草間彌生筆下的「無限」世界觀遙遙呼應。

紀錄片幾近安靜無聲，青柳拓運用溫柔而平實的鏡頭，敘述了每個人的故事，讓觀眾從細節中深刻感受被社會忽視的人的生活。片中的他們說話不多，但觀眾仍能透過他們語言之外的溝通領會最真誠的情感交流。因此，影片被日本影評讚頌為「最溫柔的社會紀錄片之一」，用光影織出人性尊嚴的棉花布。

Going to Work with Joy

In the Kofu Basin below Mount Fuji, balmy soft wind wafts through cotton fields bathed in sunshine. It is home to Mirai (Future) Farm, a welfare facility for people with disabilities. Yet they do not just receive care—they work hard to provide for themselves by planting cotton, weaving fabrics and tending to flowers. In the documentary film **Fujiyama Cottonton**, director Taku Aoyagi's unadorned lens captures scenes of everyday life in a community with diverse abilities, conveying the most sincere and heartfelt emotions in their ordinary existence.

Every morning, everyone at Mirai goes to work with joy. They first do some light exercises to perk themselves up for a full day of labour. They take their tasks seriously. From tilling soil, sowing seeds, watering to fertilising, every step is performed with great care, and every cotton boll is the fruit of hard work. Some turn cotton into yarn, approaching the repetitive grind with dedication and joy. Meanwhile,

seasoned weavers operate looms with great precision, working diligently to fulfil the long queue of customer orders. Mirai Farm not only shows the day-to-day operation of a welfare institution but also a microcosm of society, where people divide work and cooperate with each other to give meaning to their lives. The only difference is that efficiency is not the goal here. Rather, profound respect is paid to every individual's distinct talents, traditional craftsmanship and unique pace of life.

What also makes the film touching is the emotions so readily and generously reveal. Whether romance or friendship, excitement or heartbreak, these are human experiences we all share. Oomori is a listless, sad man always sitting forlornly by the cotton field. As it turns out, he has been grieving over the loss of a close friend. Fortunately, as the cotton continues to grow, he soon regains a sense of purpose and starts enjoying life again. Tatsunari

works as a farmer but is actually a photographer at heart, unbeknownst to everyone else. By pure instinct, he captures the facility members and their talents on the farm, allowing the audience to transform from watching “the other” to viewing “with the other”. Also inside the establishment is a painter whose work echoes Yayoi Kusama’s worldview of “infinity”—boundless, no limits.

Fujiyama Cottonton unfolds in near silence. Aoyagi’s gentle and unadorned lens crafts the narrative of every person patiently and meticulously.

Through all the intimate details, the audience perceives the reality of life for those who have long been neglected by society. People in the film speak little, and yet from their non-verbal cues, the audience can feel their sincere and emotional exchanges. This is what their lives are—so authentic and ordinary. Consequently, Fujiyama Cottonton is hailed by Japanese critics as “one of the gentlest social documentaries”, weaving a tapestry of humanity with light and shadow.



導演的話

看見(未來農場)每一個人都幸福

導演青柳拓說他拍攝紀錄片《富士山棉花田》的目的，是很純粹地想傳達「確實有一個不一樣的世界存在於此」。「未來農場」是他母親工作的地方，也是他的遊樂場。「(小時候)我放學後會和使用者們一起畫畫、玩拼豆。在那裏，我根本不知道『殘疾』這個詞，只將他們看成是陪我一起玩的『大哥哥』和『大姊姊』來相處。」

每當提及福利機構，人們總覺得那是一個「被保護的地方」，事實卻是，那裏每一個人都只不過按著自己的生活節奏工作和共處，有時也會有煩惱，是個「小型社會」。紀錄片見出青柳拓的風格溫柔婉約，被拍攝者的話語不多，也無旁白，只由最真實的畫面說故事。他靜悄悄地觀察，淡淡地記下每個人的生活片段：「我很重視『不要過度說明』，相信只要仔細注視人們的生活細節，每個人的特質也會自然地浮現出來。另外，我感覺到非語言的溝通非常豐富，大家輕拍肚子大笑，或僅靠眼神交流，也能傳遞心意。」

除了工作，他也記下他們每個人的興趣。「攝影、繪畫、織物等創作活動，並不與工作截然分開。培育棉花並收採，然後製成織布素材的過程，既是日常的勞動，也彰顯了每個人感性的一面；又例如醉心於攝影的小林達成先生，他的創作給我的感覺是一種『自己選擇如何跟世界交流的行為』。接近拍攝尾聲時，小林達成先生突然向拿着攝影機的我提問：『工作是甚麼？』在那一刻，我條件反射地答道：『賺錢』。然後，他給我一個思維完全不同的答案：『是讓人們看見，未來農場的每一個人都幸福』。」這句話，不僅是對電影製作，也是青柳拓對自己生活方式的一次反思。



Witnessing Everyone’s Joy (at Mirai Farm)

The purpose of making the documentary **Fujiyama Cottonton**, as its director Taku Aoyagi said, is simply to convey this idea: “A different world truly exists here.” Mirai (Future) Farm was the workplace of the director’s mother, as well as his playground growing up. “After school, I would come to draw paintings and make bead crafts with the facility users. Back then, I did not have the faintest idea about ‘people with disabilities’—they were just ‘elder brothers and sisters’ who played with me.”

When it comes to a welfare facility, many view it as a “place of protection”. In reality, it is more like a “mini society” where everyone works and banter at their own pace, occasionally having worries. Shot with tenderness and subtlety, Aoyagi’s documentary features his subjects with minimal dialogue and no narration at all, letting the visuals tell the story. He observes quietly, capturing the residents’ snippets of life with a light touch that resonates with the audience nonetheless: “I make it a point not to ‘over-explain’. My belief is that by looking closely at the minute details of people’s lives, their character will naturally emerge. Also, non-verbal communication can be incredibly rich. A hearty laugh with a gentle rub on the belly, or just an exchange of glances—all these convey inner thoughts.”

Beyond work, Aoyagi also documented their personal interests. “Creative activities like photo-taking, drawing and weaving are not separated from work. Growing and harvesting cotton, which later becomes weaving material, is part of the residents’ labour which, at the same time, highlights the sentimental side to their character. For instance, the work by Tatsunari, a camera buff, comes across as ‘the way he has chosen to relate to the world’. Toward the film’s end, Tatsunari suddenly asked me while I was wielding my camera: ‘What is work?’ In that moment, I replied out of reflex: ‘Making money’. He offered a response rooted in an entirely different perspective: ‘It is about showing others that everyone at Mirai Farm is happy.’” This provoked in Aoyagi a deep reflection—not only on filmmaking but also on his own way of life.



導演 Director

青柳拓 Taku Aoyagi

紀錄片導演兼攝影師。1993年出生於日本山梨縣，畢業於日本映畫大學，以作品《他走的路：He 君的故事》及《東京Uber 藍調》聞名。

Documentary director and cinematographer Taku Aoyagi was born in 1993 in Yamanashi, Japan and studied at the Japan Institute of the Moving Image. He is known for the films *The Road He Walks: A Story of He-kun* (2017) and *Tokyo Uber Blues* (2021).

Away From Her

by Sarah Polley

莎拉·波莉《當愛留在遺忘時》

大館洗衣場石階
Laundry Steps, Tai Kwun

語言 Language : 英語 English
長度 Duration : 110 分鐘 minutes

1.17 (六) SAT 4:50pm
1.18 (日) SUN 4:50pm

免費現場放映
In-venue Free Screening

設中英文字幕、粵語配音、粵語口述影像及語音場刊
Subtitles in Chinese and English, dubbing in
Cantonese, audio description in Cantonese, house
programme in audio format available



免費網上放映
Free Online Programme

3.30 (一) Mon ——— 5.25 (一) Mon
「無限亮」網站播放
Screening on No Limits Website

設中英文通達字幕、粵語配音、粵語及英語口述影像、語音場刊
Subtitles and accessible captions in Chinese and English,
dubbing in Cantonese, audio description in Cantonese and
English; house programme in audio format available



請勿使用任何相機、智能手機及任何錄音儀器對
節目內容進行拍攝、錄音及螢幕截圖。
Any type of screen recording or filming with a
camera, smartphone or other recording device
is strictly prohibited.



當「我」正在消失，你眼前的是誰？

在死別之前，還有生離。

「我感覺自己正在消失。」患上認知障礙症的費安娜，話說到一半會終止，還不知道自己想说甚麼；久遠的記憶會忽爾襲來，但卻無法記起昨天。記憶讓我們成為自己，當沒有了記憶，「我」還有自己嗎？

費安娜跟老伴葛蘭特相依四十載，與他相愛的記憶，構成了自己的重要部分。但當她知道疾病致使記憶不由己，便決定在失控之前入住護理院。護理院有個規矩，入住首三十天，家人不可探望，好讓入住的人好好適應。相守幾十年，幾十天算甚麼？但腦退化症是個最讓人不解之謎。葛蘭特靜候至第三十一天，終於與太太重逢，目光相接之際，卻換來太太最陌生的一聲招呼。

記憶敵不過病患。四十年的故事原來真的可以像雪山一下子崩塌。費安娜已過着新生活，如今院友奧布瑞才是她的情感依賴與唯一的至親。淪為陌生人的葛蘭特看着太太終日與另一個他形影相隨，忍不住問為甚麼，「他沒有使我困惑。」費安娜說。遺忘了的，拾不回來，愈是要抓緊，愈是痛苦。「過去」成了葛蘭特最大的敵人。然後一天，奧布瑞被接走回家，費安娜如當初葛蘭特失去太太一樣，孤獨哀傷。為了能看見太太再次快樂，葛蘭特甘願承受苦痛，哀求奧布瑞重返……記憶像鐵軌一樣長，原來也是幸福的憑證。

When “I” am Disappearing, Who is that in Front of You?

Partings come—upon death, and before.

“I think I may be beginning to disappear.” Fiona, a dementia patient, stops mid-sentence, unsure about what she wanted to say. Distant memories may flash into her mind, but what happened yesterday eludes her. Memories make us who we are; but when all memories are gone, who could “I” be?

Fiona has been married to Grant for 40 years. Her sweet memories of him have become an integral part of herself. When it dawns on her that her illness is causing memory decline, Fiona decides to move into a nursing home before the situation spirals out of control.

There is a rule at the nursing home: no visitors are allowed in the first 30 days for the new resident to adjust. What harm could it do for a close couple who have been together for decades? Dementia’s disease, nonetheless, is the most difficult riddle. On the 31st day, Grant can finally be reunited with his wife. When their eyes meet, she greets him—only in a way as if they were complete strangers.

Memory cannot triumph over illness. The tale built on four decades of affection can indeed crumble like a snowlip. Now Fiona is happy with her new life. Aubrey, another nursing home resident, is whom her heart belongs to. As his wife becomes inseparable from someone else, Grant, reduced to a stranger, cannot help but ask why. “He doesn’t confuse me at all,” says Fiona.

Holding onto something lost only hurts more, memory is Grant’s worst enemy. Then one day, Aubrey is taken back home by his own family. Fiona sinks into despondence, as much as Grant, who first found himself losing his loved one. To bring a smile back to his wife, Grant bears all the pain and begs for Aubrey’s return... Memory, winding as a railroad, eventually leads to happiness.

Away From Her is an adaptation of award-winning Canadian author Alice Munro’s short story, *The Bear Came Over the Mountain*. The first feature film directed and scripted by Sarah Polley at age 27, it won multiple directing awards in Canada and received an Academy Award nomination for Best Adapted Screenplay.

面對無解之病 唯盼冬日陽光

據衛生署近年資料顯示，本港每十名 60 歲或以上長者中，就有一名認知障礙症患者。另有研究推算至 2036 年，香港 60 歲以上的認知障礙症患者會增至 28 萬。目前醫學界已知的主因之一是大腦異常積聚的類澱粉斑及神經纖維纏結，導致腦細胞逐漸退化和死亡，但背後仍有許多未解謎團，令此症成為現今非常普遍且難以預防的老年病。

加拿大電影《當愛留在遺忘時》圍繞鶼鶼情深的夫婦，因為太太費安娜察覺自己有認知障礙症病徵，就着丈夫葛蘭特安排她入住護理院，希望減輕老伴負擔。

電影沒有聚焦在患病的不幸和絕望，或煽動觀眾的同情心。當中描寫費安記憶退化的筆觸及節奏淡然，無意渲染她的可憐或悲慘，同時客觀地檢視患者和照顧者的關係，以費安娜們之間的壓力和境遇，引人細味。「以老護老」的情況常見於認知障礙症患者的家庭，即使年邁照顧者尚算健康，在照料時仍要應付經濟開支的壓力和心理負擔。片中的葛蘭特身體無虞，但心牽病妻的他依然糾結和無助，例如極力抗拒送太太到護理院「重病區」。對於這些微妙的心理和精神健康變化，我們平時又有否察覺和關注？

認知障礙症不問因由，在我們年歲漸長時隨機降臨。葛蘭特曾問「為甚麼是她呢？」，也曾思考太太的移情別戀，會否是對他的「報復」？但葛蘭特的疑竇無法解開，只能接受，並在有限的時間裏把握當下的愉快和美麗，就像電影中無時無刻灑進護理院的冬日陽光。

Winter Sun Radiates in the Face of Incurable Disease

According to recent statistics from the Department of Health, one in ten senior citizens aged 60 or above in Hong Kong suffers from dementia. Other studies estimate that by 2036, the number of dementia patients aged over 60 will rise to 280,000. A primary cause identified by the medical profession is the abnormal accumulation of amyloid plaques and tau tangles in the brain, which leads to gradual degeneration and eventual death of brain cells. However, many mysteries remain unsolved, making dementia a common and hard-to-prevent disease among older adults.

At the centre of the Canadian film **Away From Her** is an elderly couple devoted to each other. When Fiona finds herself slipping into dementia, she asks to be sent to a nursing home, hoping to ease the burden on her husband, Grant.

The film does not dwell on the misfortune or desperation associated with illnesses, nor does it seek the audience's sympathy yet traces Fiona's memory loss with a restrained, unsentimental gaze. Its objective portrayal of the patient-caregiver

relationship, and the pressure and hurdles they face, offers much food for thought. "Elderly on elderly care" is common among families with dementia patients. Even though some aged caregivers are still in good health, the financial and mental stress can still be daunting. In the film, Grant has no major health issues but feels perplexed and helpless. For example, he strongly resists sending Fiona to the "critical care unit" of the nursing home, which he sees as reserved only for the incurably ill. Given how subtle psychological and mental health shifts can be, do we actually notice and pay attention to them in our daily lives?

For no apparent reason, dementia can arrive randomly as we age. Grant once asked, "Why her?" and even wondered whether his wife's newfound affection was an act of "revenge" against him. Yet his doubts go unanswered. All he can do is accept what has happened, fully appreciating the joy and beauty of the present moment in this transient life, much like the winter sunshine that quietly bathes the nursing home in the film.



導演 Director

莎拉·波莉 Sarah Polley

加拿大著名演員、作家、導演兼製片人，作品屢獲殊榮。她執導的劇情長片包括《當愛留在遺忘時》(2006)、《愛我，還是他》(2011)及《沒有聲音的女人們》(2022)。自傳式紀錄片《莎拉·波莉家庭詩篇》(2012)曾被多個影評人協會選為最佳紀錄片，包括多倫多影評人協會、紐約影評人協會、國家評論協會(美國)及洛杉磯影評人協會，亦入圍奧斯卡最佳紀錄片獎。

Sarah Polley is an award-winning Canadian actor, writer, director and producer. She has directed the dramatic features *Away from Her* (2006), *Take This Waltz* (2011) and *Women Talking* (2022, Academy Award for Best Adapted Screenplay). Her autobiographical *Stories We Tell* (2012) was awarded Best Documentary by the Toronto Film Critics Association, the New York Film Critics Circle, the National Board of Review and the Los Angeles Film Critics Association, and was shortlisted for the Academy Award for Best Documentary Feature.

創作及製作團隊 Creative and Production Team

導演、編劇 Directed & Screenplay by
莎拉·波莉 Sarah Polley

監製 Produced by
丹尼爾·艾朗、西蒙娜·烏德爾、珍妮花·韋斯
Daniel Iron, Simone Urdl, Jennifer Weiss

演出 Performers
茱莉·基絲蒂、戈登·平森特、奧林比亞·杜卡奇斯、
米高·梅菲、克莉絲汀·湯臣、溫蒂·克露森
Julie Christie, Gordon Pinsent, Olympia Dukakis,
Michael Murphy, Kristen Thomson, Wendy Crewson

攝影 Cinematography

盧克·蒙特佩利耶 Luc Montpellier

剪接 Edited by
大衛·華恩斯比 David Wharnsby

配樂 Music by
喬納森·戈德史密斯 Jonathan Goldsmith

製作 Productions

卡布里發行、回聲湖製作公司、鑄造電影、漢韋影業、
電影農場
Capri Releasing、Echo Lake Productions、Foundry
Films、Hanway Films、The Film Farm

Lapse

by Caroline Cavalcanti

嘉露蓮·卡瓦爾坎蒂《青春的裂縫》



設中英文字幕、粵語配音、粵語口述影像及語音場刊
Subtitles in Chinese and English, dubbing in Cantonese, audio description in Cantonese, house programme in audio format available



大館洗衣場石階
Laundry Steps, Tai Kwun

語言 Language : 葡萄牙語 Portuguese
長度 Duration : 25 分鐘 minutes

免費現場放映 In-venue Free Screening

2.28 (六) SAT 5:45pm 3.1 (日) SUN 5:45pm

3.7 (六) SAT 3:10pm 3.8 (日) SUN 3:10pm

免費網上放映
Free Online Programme

3.30 (一) Mon ——— 5.25 (一) Mon
「無限亮」網站播放
Screening on No Limits Website

設中英文通達字幕、粵語配音、粵語及英語口述影像、語音場刊
Subtitles and accessible captions in Chinese and English, dubbing in Cantonese and English, audio description in Cantonese and English; house programme in audio format available



請勿使用任何相機、智能手機及任何錄音儀器對節目內容進行拍攝、錄音及螢幕截圖。
Any type of screen recording or filming with a camera, smartphone or other recording device is strictly prohibited.



聽見彼此的邊緣青年

故事大綱 SYNOPSIS

在巴西美景市的郊區，青年貝兒與祖利安奴因破壞設施於同一家圖書館接受社會服務令。聽障的貝兒熱愛街頭滑板與藝術，祖利安奴則愛以饒舌與手機錄音紀錄生活；兩人的世界縱有距離，卻無阻彼此的共振。在書本的縫隙、笨拙的手語、圖書館管理員的監視及祖母的糕點等相處點滴間，二人漸生情愫。短片捕捉青春的惶惑、對政府的不滿、相互扶持的希望，以及試圖發聲的勇氣。它不僅是巴西青年的側寫，也是青春世代尋找自我及人際連結的普世課題。

導演嘉露蓮·卡瓦爾坎蒂的鏡頭呈現了巴西大城市以外的日常生活，既在聖露西亞及聖湖等地區拍攝，亦於自由主義者陣地「隱形之家」(Kasa Invisível) 取景。她於成年後聽力下降，故對聲音別有體會，於片中善用了靜與動、聲音與沈默的對比，透過饒舌音樂、錄音、滑板的動態與安靜的圖書館及手語傳遞情感，讓語言與身體交錯，彰顯溝通的多重可能。影片於 2024 年第 74 屆柏林國際電影節獲特別表揚獎，肯定其對邊緣青年突破障礙的細膩刻畫。

Echoes Between Two Youths on the Margins

In the suburbs of Belo Horizonte, Brazil, teenagers Bel and Juliano cross paths with each other while rendering social service at a library for the acts of vandalism they committed. Bel, with hearing impairment, is a skateboarder and artist, whereas Juliano has a passion for rap and makes audio recordings of his daily life. Differences are no obstacle to the growing resonance they share. As they spend time together flipping through books, exchanging sign language, and savouring grandma's pastry under the librarian's surveillance, love begins to blossom. **Lapse** deftly captures the bewilderment of adolescence, discontent toward the government, the hope the teenagers bring each other, and their courage in trying to make themselves heard. The short film is not only a portrait of young people in Brazil, but also a universal reflection on the younger generation in search of self-identity and connection with others.

Director Caroline Cavalcanti trains her lens on the lives of people away from the big cities. Location shooting took place in Santa Luzia and Lagoa Santa, as well as Kasa Invisível, an anti-capitalist occupied social centre. Since becoming hard of hearing as an adult, she has developed unique and varied experiences with sound. In **Lapse**, she makes skilful use of the contrast between stillness and motion, sound and silence. By juxtaposing the abundance of motion in rap music, audio recording and skateboarding with the quietude of the library and sign language, she conveys emotions and intertwines language with the body, making it clear that communication can happen in a myriad of forms. **Lapse** received a Special Mention at the 74th Berlin International Film Festival in 2024, in recognition of its nuanced portrayal of marginalised youth in their quest to rise above constraints.

愛不是救贖

短片圍繞於兩個年輕人間萌芽的愛情，我想表達的正是「情感」與「抵抗」，以及展現對那些活在邊緣的人而言，時間是如何被扭曲的。青春期，尤其是在弱勢的環境下，總像是處於終結或崩塌的臨界點。這段愛情的誕生，提供懸空與可能的空間。我無意講述童話故事，而是希望在故事中包容錯誤和衝動，以及呈現一份在時間碎片中對生存的渴求。儘管這故事帶有犯罪元素，但即使在充滿暴力或排斥的處境中，仍容得下愛。兩個角色均被視為邊緣人，惟恰恰是在他們的相遇中，某些情感悄然綻放。這裏要呈現的是，情感也可以是抗衡的方式之一。愛在他們的生命中不是救贖，而是一道裂縫，也是前行之路。

讓演員的自身經歷融入故事當中

選角對這部影片而言至關重要，演員們的表現十分精彩。我們與演員進行密集的排練，但同時給予相當大的自由。因我深信電影是協作的過程，演員也應參與在創作之中。例如，女主角在角色中糅合不少自身經歷，為演出注入一份只有在故事與經驗融合時才會出現的真實感。另外，整個製作團隊與演員中，共有七位聽障成員。對《青春的裂縫》來說，與擁有不同生活經歷的演員合作，並創作出能容納這些差異的電影語言，無論在技術與感官層面皆是不可或缺的一環。我身為聽障者，總是期盼能創造可包容不同思維方式的敘事手法。

本文節錄自導演提供的訪問〈Sieben Fragen an Caroline Cavalcanti〉(Testkammer)，並經編改及翻譯。



Love is not salvation

My short film revolves around the budding romance between two teenagers. I meant to talk about affection and resistance, and how time becomes distorted for those living on the margins. Adolescence, especially for the underprivileged, always feels like being on the verge of ending or crumbling. The love story emerges to offer room for suspension and possibility. I wasn't interested in an idealised narrative, but in one that embraces flaws, impulses, and the desire to live fully in those fragments of time. Despite the criminal elements in the film, love is still possible in contexts marked by violence or exclusion. These two characters are seen as deviants, but it is precisely in their encounter that something blossoms. It's about recognising that affection can also be a form of resistance. Love here is not salvation; it's a crack, and a path.

Weaving actors' personal experiences into the story

The cast is one of the film's main pillars. They are amazing. Before shooting, we rehearsed with the actors intensively but gave them much freedom at the same time. I believe that filmmaking is a collaborative effort, where the cast also takes part in its creation. The lead actress, for example, brought a lot of first-hand experience to the character, which gave her performance an authenticity that comes about only when fiction melds with lived experience. Additionally, seven members of our cast and crew live with hearing impairment. Having actors with diverse life experiences, and developing a cinematic language that accommodates these differences, is an integral part of the film, both in terms of technical and sensory value. As I also have hearing loss myself, I have long aspired to develop narrative techniques that can accommodate different ways of thinking.

Abridged, translated and edited from an interview titled "Sieben Fragen an Caroline Cavalcanti" in Testkammer, provided by the director.



導演 Director

嘉露蓮·卡瓦爾坎蒂 Caroline Cavalcanti

巴西導演兼編劇，深受獨立電影圈啟發。成年後聽力下降的她，對聲音有了不同的感受與體驗。2020年憑劇本《零分貝》榮獲 Cardume Cabíria 獎。網絡影集《荒誕》曾入圍 2022 年里約網路影展最佳原創構思獎。2023 年憑短片《青春的裂縫》榮獲巴西 Kinoarte 電影節最佳導演獎。

Brazilian director and screenwriter Caroline Cavalcanti is inspired by the country's independent cinema scene. After becoming a hard of hearing person as an adult, she has experienced different relationships with sound. In 2020, she received the Cardume Cabíria award for her screenplay Zero Decibel. She is the creator of the web series Absurdas, which was nominated for the Best Original Idea at the 2022 Rio Webfest. In 2023 she received the Best Director award at the Kinoarte Film Festival, Brazil for her short film Lapse.

本地創作研究計劃

Local Creative Research and Development Scheme

「無限亮」今年首度啟動全新的「本地創作研究計劃」，為要促進共融藝術的健康發展，加強為本地創作人才提供的共融藝術培育與研究機會，計劃邀請本地藝術家展開為期九個月的創作研究，深入不同能力群體的生命經驗，建構共融藝術的理論與實踐。

負責策劃此項目的「無限亮」節目及外展經理吳卓恩指出：「計劃的核心，在於建立對等的夥伴關係，讓藝術家與不同能力的夥伴攜手探索，在過程中尋找獨特的溝通與合作方式。這趟旅程的目標，不僅是為了發掘更多共融題材、加深彼此理解，更旨在叩問共融的本質，挑戰並開闊藝術家、參與者及觀眾對藝術創作的想像。」本年度參加的四個本地藝術單位，經歷九個月的醞釀，將於2026年3月與不同能力群體公開呈獻首階段的研究成果。

展演一 : 傑斯拉爾·盧塞羅 × 朱肇階
Presentation 1 : Jezrael Lucero × Daniel Chu

3.5 (四) THUR
8:00pm

藝穗會奶庫
The Dairy, Fringe Club

展演二 : 陳一云、潘子懷、羅妙妍 × 岑宗達
Presentation 2 : Amy Chan, Tsz-wai Pun, Miu Law × Sham Chung-tat

3.6 (五) FRI
7:30pm

香港藝術中心 古天樂電影院
Louis Koo Cinema, Hong Kong Arts Centre

通達服務將按要求提供 Accessibility services are available upon request.

從傾聽中不斷模仿 但絕不重複

傑斯拉爾·盧塞羅 × 朱肇階

爵士鋼琴家兼民族音樂學家朱肇階，與居港的菲律賓失明爵士音樂家傑斯拉爾·盧塞羅的創作研究從音樂層面探索盧塞羅於爵士即興的學習過程、思考方式與技巧；也從人類學角度關注這位爵士音樂家在香港生活的種種面向——他如何穿梭城市？失明、外籍與爵士樂手等多重身分如何左右其選擇與可能性？

對盧塞羅來說，真正的音樂就是沒有界限。透過了解盧塞羅如何「看見」世界，以至他生命中遇過的種種，朱肇階引領觀眾深入認識盧塞羅爵士樂的創作世界，剖析各種對失明音樂家的前設，重新思考音樂。

朱：朱肇階 盧：傑斯拉爾·盧塞羅

這次的研究與創作目的是甚麼？

朱：來自菲律賓，在香港生活與扎根的盧塞羅，同時活躍於國際舞台，曾於美國演出及發行專輯，以專業爵士鋼琴家的身分立足世界。同樣身為爵士鋼琴家的我，想了解他如何在失明的情況下學習有結構的曲目、建立和弦知識，以及培養對琴鍵的觸感與「肯定性」。這些經驗是我無法從其他鋼琴家身上得到的。

盧：我在香港是以音樂維生的樂手。誠然，由於不懂中文，有時會被邊緣化。但這研究與創作項目對我來說並不是為尋找身分認同，反而是透過向朱肇階分享自己的故事及音樂理念，讓彼此成為音樂路上的同伴。也想告訴人們，若你心存某個願望，只要願意付出定可以達到；失明不是掣肘。

在目前為止的交流中，有甚麼新發現？盧塞羅對你有哪些啟發？

朱：我第一次近距離看見科技如何協助失明音樂家的日常與創作。盧塞羅能熟練使用電腦編曲，他向我展示創作流程，讓我更理解的工作方法。更令我深受啟發的是他如何以聆聽作為學習爵士語言的主要方式。他從不照抄名家的樂句，而是傾聽、內化，再轉化成自己的聲音——不斷模仿，但拒絕重複。這種純粹而堅定的學習方式展現了他的毅力與敏銳度，也讓我重新思考「聆聽」在爵士語言中的重要性。爵士樂源於口耳相傳，有沒有可能是盧塞羅的「看不見」，使他的學習更純粹呢？此外，我也開始好奇長期「看不到琴鍵」、只依靠觸覺彈琴的心境：究竟是更放鬆，還是也有緊張的時刻？

你期望觀眾在這個爵士鋼琴獨奏會展演中有甚麼感受？

盧：我更希望藉着計劃讓觀眾知道，其實失明不會令我們學習得特別快，只是健視人士或會被其他感官分散了注意力。在音樂上，我們的學習方法是平等的，都必須努力發展自己的音樂理念和價值。對我而言，所有音樂類型都是生活方式。父親曾教導我：你不是在學習甚麼「類型音樂」，總之全心全意學習，就會知道如何藉着音樂去展現自己。

Imitation Through Listening, yet Never Mere Repetition

Jezrael Lucero × Daniel Chu

Jazz pianist and ethnomusicologist Daniel Chu engages in a candid conversation with Jezrael Lucero, a blind Filipino jazz musician based in Hong Kong. Their dialogue explores Lucero's learning process, ways of thinking, and techniques in jazz improvisation from a musical perspective. Through an anthropological lens, the dialogue delves into various facets of Lucero's life in Hong Kong as a blind Filipino jazz musician—how does he navigate the city? How do his intersecting identities—blindness, being non-local and being a jazz musician—shape his choices and possibilities?

From understanding how Lucero “sees” the world to the goodness and injustice he has encountered in life, Chu unpacks various preconceptions and even misconceptions about blind musicians. For Lucero, true music has no boundaries, allowing him, despite his blindness, to have no limits.



C: Daniel Chu L: Jezrael Lucero

What are the goals of this research and creative project?

C: I have always admired Jezrael's music. More importantly, his experience has real research value. Coming from the Philippines, he has lived and established himself in Hong Kong while maintaining an active international presence, performing in the United States, releasing albums, and carving out a global reputation as a professional jazz musician. As a fellow jazz pianist, I want to understand how he learns structured repertoire, builds understanding of harmony and develops his tactile sensitivity and “certainty” on the keys despite his blindness. These are experiences I can't get from other pianists.

L: In Hong Kong, I earn my living as a musician. Frankly, my lack of familiarity with Cantopop sometimes leaves me marginalised. But for me, this research and creative project is not about searching for an identity. Rather, by sharing my story and musical philosophy with Daniel, we become companions on the musical journey. I also want to tell people that if you have a dream, you can achieve it if you are willing to put in the work. Blindness is not a constraint.

What new discoveries have you made from your conversations? How has Lucero inspired your thinking?

C: For the first time, I witnessed up close how technology supports the daily life and creative work of blind musicians. In fact, by mastering technology, their capabilities not only can match those of sighted people but may even surpass them. Jezrael is very skilled at composing music on the computer. He showed me his creative process, deepening my understanding of how he constructs his musical workflow. What inspired me most was how he learns the jazz language primarily through listening. He never copies jazz phrases from masters verbatim. Instead, he listens, internalises and transforms them into his own sounds—constantly imitating, yet never merely repeating. This pure and steadfast way of learning reveals his incredible perseverance and sensitivity. It has also made me rediscover the importance of “listening” in the jazz language. I gradually developed some new thoughts. For example, jazz music originated in an oral and aural tradition. In a sense, blindness granted Jezrael direct access to this tradition—could this have made his learning more direct? I have also become curious about what it feels like to play long-term without “cannot see the keys”, relying solely on touch: is it more relaxing, or are there moments of tension?

What do you hope the audience will see and feel Lucero's solo concert (as the research presentation)

L: Through this project, I hope to spread the message that being blind does not inherently make us learn faster; Rather, sighted people may be distracted by other sensory stimuli. With music, our learning methods are equal—we must all work hard to develop our own

musical philosophy and values. To me, all music genres are a way of life. My father taught me: you are not learning a particular “type of music”—you must simply learn wholeheartedly, then understand how to express yourself through music.



傑斯拉爾·盧塞羅
Jezrael Lucero

現居香港的菲律賓爵士音樂家、歌手、鋼琴家、鼓手、貝斯手、結他手、編曲及監製。盧塞羅天生完全失明，擁有完美音準，擅長的音樂風格包括爵士、流行、騷靈、節奏藍調、拉丁、古巴及古典，曾與林憶蓮、方大同等流行音樂人合作。

Jezrael Lucero is a Hong Kong-based Filipino jazz musician, singer, pianist, drummer, bass-player, guitarist, arranger and producer. Born utterly blind with perfect pitch, he played his first classical concerto on the piano at the age of two, and has been performing publicly since the age of four. Lucero is a confident master of diverse genres including jazz, pop, soul, R&B, Latin, Cuban and classical, and has collaborated with a number of pop stars including Sandy Lam and Khalil Fong.



朱肇階
Daniel Chu

身兼鋼琴家、作曲家、音樂製作人及學者，音樂足跡遍布本地及國際舞台，從爵士酒吧到大型音樂節及演唱會。朱氏演奏兼具爵士觸覺與前衛精神，融匯自由即興與當代音樂，別樹一格。20歲時以最高榮譽畢業於伯克利音樂學院，並為香港中文大學音樂（民族音樂學）哲學碩士。

Daniel Chu is a pianist, composer, producer and scholar. His performances, blending a jazz sensibility with avant-garde prowess, have been showcased on local and international stages, from intimate jazz venues to major music festivals and coliseum shows. Chu graduated from Berklee College of Music with highest honours at age 20 and holds a Master of Philosophy in Music (Ethnomusicology) from The Chinese University of Hong Kong.

看(不)見的地圖學

羅妙妍 × 岑宗達

地圖學是人類記錄和理解「看不見」世界的嘗試——地圖的理念，就是把「看不見」的事物化成「能見的」。地圖是一個以視覺為主，將可見世界投射在卷軸間的工具，然而視障人士的「看不見」，將他們排除這個系統以外。但令人稱奇的是，視障人士的日常體驗恰恰體現了地圖學的勇於探索，他們透過聲音、觸感和嗅覺等感官建構出豐富而精確的空間認知，製造出以身體為尺，以聲音為界的記憶地圖。

劇場創作人羅妙妍與聲音藝術家岑宗達，從視障人士的日常體驗出發，重新定義地圖製作及完整空間體驗。

這次的研究與創作過程是怎樣的？

答：我們觀察和記錄視障人士如何建立記憶地圖，例如：運用聲音回響判斷空間大小、利用風向和氣味定位方向等；他們有獨特的空間測量方法，我們嘗試用不同角度重複繪製這些記憶地圖，研究如何利用不同的認知工具去理解同一段空間記憶。這些被轉化的空間記憶，最終會重組為圍繞信仰並探索世界盡頭的裝置。研究的另一方面，我們編排了一個需要觀眾參與的遊戲，以觀眾的聲音作為量度及測量工具，製作一個集群眾之力的聲控羅盤，為視障人士製作一種新型白杖。

聲音如何成為你們製作地圖的核心媒介？

答：聲音在這個創作扮演兩個截然不同的角色：一是將受訪者的記憶地圖進一步轉化，成為一個能夠「觸摸」及「聆聽」的聲音裝置，它除了是一種世界觀的轉化，也將受訪者對於地理上的概念理解轉化成為聲音展覽的各種聲景設計。二是以聲音重新了解繪畫地圖的過程，利用具趣味的聲音練習，把觀眾轉變成可以向視障人士溝通的探測裝置。既然死物並不可聽，我們能否有一種特殊能力令「它」能夠向我發聲，令我能丈量這個世界？



研究改變了你們對「看不見」乃至感知空間的看法嗎？

答：階段研究的一位很重要的受訪者，是羅妙妍的姨丈，一位因視網膜色素病變而經歷逐漸失去視力至失明程度的牧師，研究的其中一個節點，在於一些家族裡共享的記憶及地點（節慶的細節／親人的打扮／祖屋的樣貌），在姨丈的記憶中是否仍然鮮明，或是隨著日子慢慢退去？「看不見」是一個當下感官的缺失，或是會影響記憶，影響過去？另一方面，我們嘗試從信仰的角度去重新檢視以「看見」為主軸的世界觀，看見世界，是否意味著能夠掌握更多？

最後以怎樣的形式呈現研究成果？

答：我們將結合我倆的劇場經驗和聲音藝術專長，以聲音裝置及集體聲音遊戲分享成果。演出以影片介紹及發佈會的框架為基礎，通過具趣味的遊戲與具神話色彩的裝置，激發起健全人士對於視障人士處境的更多想像，同理他人，建立更包容、更豐富的共同體驗。



The (In)Visible Art of Cartography

Miu Law × Sham Chung-tat

Cartography is humanity's attempt to record and understand the "invisible" world, visualising what would otherwise remain unseen. As a primarily visual tool projecting the observable world onto a scroll, maps inevitably exclude people with vision loss. Yet remarkably, the way visually impaired people live encapsulates the essence of cartography—the courage to explore and accurately document the unknown. Through sound, touch and smell, they build rich and exact understandings of space, that compensate for what vision cannot provide. Using the body as a measuring device and sound as a boundary-setter, visually impaired people create memory maps of their own.

Drawing upon the lived experiences of visually impaired people, theatre-maker Miu Law and sound artist Sham Chung-tat worked together on redefining the possibilities of mapmaking and what constitutes a "comprehensive" spatial experience.

Could you describe the research and creative process?

A: We observed and recorded how visually impaired people create memory maps, such as using echoes to grasp spatial dimensions, or wind direction and smells to orient themselves. They have their own ways of navigating space. We tried to recreate these memory maps from different perspectives, exploring how the same spatial memory can be understood through different cognitive tools. Eventually, these representations of spatial memory will be reworked into an art installation that centres on faith and explores the world's edge. Another strand of our research involves an interactive game that relies on audience participation. Audience voices become measuring tools, ultimately combined and distilled into a voice-controlled compass—a new kind of white cane for visually impaired people.

How does sound become the core medium for this mapmaking project?

A: In this work, sound plays two entirely different roles: First, the interviewees' memory maps will be transformed further into a sound installation that can be "touched" and "heard". The resulting soundscape signifies a transformation of not only their worldview but also of how their geographical concepts become various soundscape designs within the exhibition. Second, sound becomes the very medium to reinterpret the mapmaking process. Through engaging audio exercises, the audience will be turned into measuring devices that can

communicate with visually impaired individuals. Since inanimate objects cannot be heard, can we develop a special ability to make "them" voice themselves, allowing us to measure the world?

Has the project changed your understanding of "not seeing" as well as your perception of space?

A: A key interviewee in this phase of the research was Miu Law's uncle, a pastor with retinitis pigmentosa which caused gradual vision loss until he became blind. A key point of the study is whether certain shared family memories—details of festive celebrations, how relatives dressed and the ancestral home—remain vivid in his mind, or have faded over time. Is visual disability a sensory impairment affecting only the present, or does it also reshape memories and the past? At the same time, we revisit, through the lens of religious faith, the worldview built primarily on "seeing": does seeing the world truly mean grasping it more fully?

In what form will the research findings be presented?

A: We will put together our experience in theatre and expertise in sound art to share our findings through sound installations and collective sound games. The presentation will take the form of a film screening followed by a launch. Through engaging games and myth-inspired installations, we hope to extend non-disabled individuals' imagination of what life is like for their visually impaired counterparts and to cultivate a more inclusive and enriched shared experience.



當機械人遇上木偶戲

潘子懷

說起機械人，人們總想到科技與未來；相反，木偶則是傳統手工技藝，兩種看似截然不同的藝術，碰撞到一起會產生甚麼故事？跨媒體藝術家潘子懷與在 STEM（科學、科技、工程和數學）領域有着卓越能力的方奔元結合新科技與舊工藝，共創超乎想像的表演。

你和奔元熱愛的藝術領域不同，是甚麼驅使你與他合作？

答：我和奔元本是朋友，這些年親眼見證着他的成長。雖然我沒有任何機械人技術或 STEM 的經驗，但我很欣賞他在機械人領域的才能及觀看世界的方式。我深受奔元的啟發，特別是他對世界的好奇心及思索複雜理論的能力。他能清晰解釋各種空間概念，尤其是四維空間及關於宇宙的各種理論基礎。而在我的藝術創作中，我傾向於從不同學科汲取靈感，並嘗試各種說故事方式。我希望能將這份精神應用在我們的合作之中。

械人技術對傳統形式進行實驗。我希望這研究能挑戰大眾對機械人技術或木偶戲，以及新媒體表演的既定想像。在合作的初段，我們會就着「如何說故事」以及「故事可能包含甚麼內容」進行構思。我會問及奔元的興趣，以至甚麼啟發他創造機械人等，繼而一起反思四維空間和幾何學，這些探索引發許多關於真相與現實本質的哲學討論，成為我們敘事架構中的支柱。

你期望從這研究計劃中了解到甚麼？又期望觀眾在作品中看見和感受甚麼？

答：我們希望藉此機會去了解那些我們尚未掌握的知識領域，探索挑戰傳統形式的敘事手法，並拓展跨學科合作的界限。我期盼這份勇於嘗試新事物、以不同角度看事物的開放態度，最終能傳遞給觀眾。

為甚麼會以機械人重塑木偶戲？將兩者結合的意念及二人的合作過程是怎樣的？

答：我認為傳統偶戲與利用機械人技術作為偶戲之間，並沒有太大的區別。我所指的是偶戲的本質，即「操控無生命的物體來說故事」。機械人技術作為一種操控、移動及自動化這些物體的方式。而木偶戲這傳統相當精細、繁複及多樣化；以應用機



羅妙妍
Miu Law

獨立藝術策劃、劇場創作人及文字工作者。投身劇場逾十年，其創作聚焦於紀實糅合劇場性、訪問研調、非專業表演者等元素，近年代表作包括《100% 香港》、《給美狄亞的男孩們》等。現為前進進戲劇工作坊駐團策劃及「三年共桌」計劃成員，獨立藝團「她說創作單位」及「紙背寫生」創立成員。

Miu Law is a Hong Kong-based independent arts curator, theatre-maker and writer. Her practice focuses on documentary theatre, often utilising interview-based research and involving non-professional performers. Law is a creative partner at On & On Theatre Workshop and a founding member of the arts collectives HerStory Polygon and Paperback Sketch.



岑宗達
Sham Chung-tat

畢業於德國柏林藝術大學碩士課程及香港演藝學院，專研聲音藝術，長年為本地劇團擔任音響設計，近期亦兼任聯合導演，作品包括《給美狄亞的男孩們》。其個人聲音裝置作品，曾展出於布拉格設計四年展香港館及美國 Burning Man 藝術節。2022 年與羅妙妍創作組合「紙背寫生」。

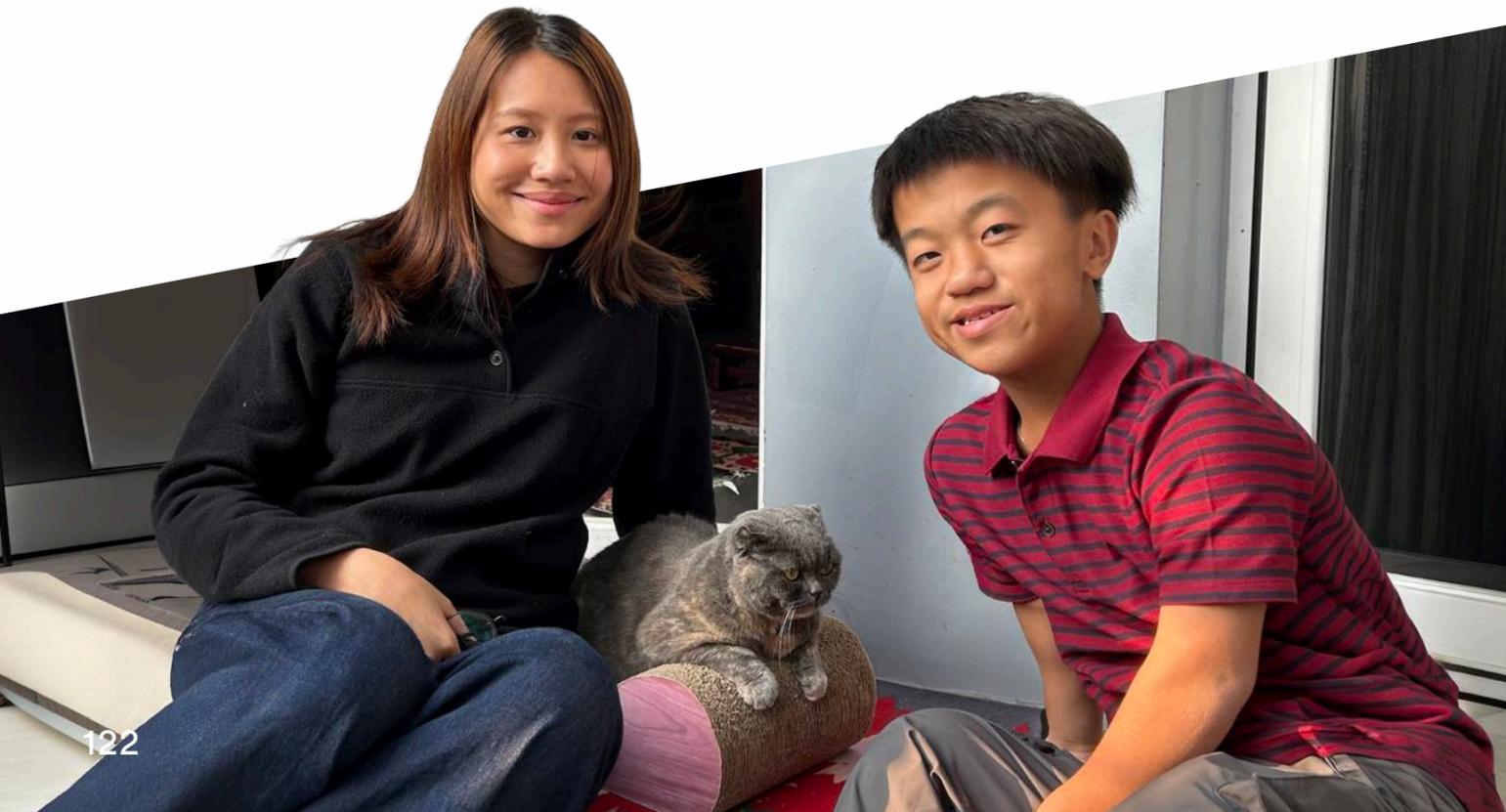
Sound artist Sham Chung-tat graduated from the Hong Kong Academy for Performing Arts and gained an MA at the Berlin University of the Arts. A long-term sound designer for local theatre companies, Sham has served as co-director since 2023. His sound installations have been exhibited at the Prague Quadrennial HK Pavilion and Burning Man festival. Sham is also a founding member of the art collective Paperback Sketch.



When Robots Meet Puppetry

Tsz-wai Pun

When people think of robots, visions of technology and the future often come to mind. Puppetry, on the contrary, represents traditional craftsmanship. What stories will unfold when the two seemingly disparate art forms are brought together? Multidisciplinary artist Tsz-wai Pun and STEM (Science, Technology, Engineering, and Mathematics) talents Nathan Fong will bring together new technology with old-world craft to create a performance beyond imagination.



You and Nathan are passionate about different disciplines. What drove you to collaborate with him?

A: Nathan and I are friends, and I have witnessed his growth over the years. Although I have no experience in robotics or STEM, I admire Nathan's talent in robotics and his unique perspective on the world. I find him deeply inspiring, especially his curiosity about the world and his ability to contemplate complex theories. He not only understands but can clearly articulate spatial concepts, especially those concerning four-dimensional space and theoretical foundations about the universe. In my artistic practice, I tend to draw inspiration from a variety of disciplines and experiment with different storytelling approaches. I hope to bring this spirit into our collaboration.

Why use robots to reimagine puppetry? How did the idea of combining the two come about, and how was the collaboration?

A: I believe there is no massive distinction between traditional puppetry and puppetry utilising robotics. What I mean is the essence of puppetry: the "manipulation of inanimate objects to tell stories". In this project, we experiment with different approaches to make objects the vessels of narratives, employing robotics as the means to manipulate, move, and automate these objects. Puppetry craft, as a tradition, is known for being highly intricate, complex, and diverse. The application of robotics is simply another way to experiment with this established form, further adding to its versatility. I hope this research challenges preconceived notions about robotics, puppetry, and new media performance. In the early stages of our collaboration, we brainstormed "how to tell a story" and "what might the story contain". I asked Nathan about his interests and what inspires his

creation of robots, subsequently reflecting together on four-dimensional space and geometry—explorations that sparked numerous philosophical discussions about truth and the nature of reality. These have become important pillars within our narrative framework.

What do you hope to learn from this research project? And what do you hope the audience will see and feel in the work?

A: We hope to use this opportunity to understand knowledge domains we have yet to master, explore and challenge conventional narrative approaches, and expand the boundaries of interdisciplinary collaboration. I hope that this open attitude—the spirit of trying new things and viewing the world from diverse perspectives—will ultimately be conveyed to the audience.



潘子懷
Tsz-wai Pun

視覺及錄像藝術家潘子懷為香港城市大學創意媒體學院藝術創作碩士及倫敦大學學院藝術與科學學士，現為香港藝術學院兼任講師，其創作探索回憶與時間並反思靜態影像的意義。今年與生態學家合作者 Coskun Guclu 共同獲得 2025/26 年 WMA 委託計劃獎。

Tsz-wai Pun is an interdisciplinary artist and filmmaker based in Hong Kong. She holds an MFA from the School of Creative Media, and is a part-time lecturer at the Hong Kong Arts School. Her award-winning works explore themes of memory and time. Pun is the recipient of the 2025/26 WMA Commission Grant alongside ecologist collaborator Coskun Guclu.

讓創作過程重新定義「個體」

陳一云

擁有兩條 21 號染色體的跨界光影藝術家陳一云與擁有三條第 21 號染色體的藝術家朱寶和過往曾於陶藝項目合作，二人亦師亦友，陳一云分享：「寶和是我的師父仔，教懂我很多技巧。」

今次研究計劃中，陳一云延續對人性本質的思考，與朱寶和進行藝術共創。他們結合當代燈光藝術及陶瓷創作，探索並打破唐氏綜合症在醫學、藝術與社會之間的界限。

這次研究的合作方向與創作理念是怎樣？

答：在以往的合作中，我發現寶和除了擁有陶藝才華外，在繪畫、視覺和表演藝術上都充滿天賦。我便想：他的陶藝作品未必能全面反映其藝術才能。我們常常只透過完成品了解一個藝術家，但今次我希望透過紀錄寶和的想法和理念。因為他不善於表達，我想通過創作過程本身，展現他如何透過生活去實現藝術想法及對美的追求，反思藝術創作的本質。寶和是唐氏綜合症人士，因為面容顯見，別人會用特定眼光和框架去理解他（們）。我希望這次創作研究能打破日常框架——不論是醫學、歷史、人類學或政治，從他獨特的生活體驗中找回屬於個體的空間及其生命體驗。

既從事組織病理學，也是燈光藝術家，兩者對你的創作理念有甚麼影響？

答：我每天的工作是利用顯微鏡觀察細胞，這其實也是一種光影藝術的經驗。透過光觀看細胞組織，某程度上，這種光影跟創作上的光影藝術是一模一樣。我慶幸藝術創作讓我在醫學以外去理解人，而醫學經驗又可豐富我對藝術創作的想像。

二人初步構思以鎢絲燈及陶瓷共同創作裝置，這些媒體如何反映研究的意念？

答：創作的起點雖以我們熟悉的媒體先行，但其實我們都熱愛跨媒體創作。在過程中，我們探索各種媒體如畫畫，當中的時間和空間感已演化成一種劇場表演。以往我們只着眼於最後的作品，但創作過程中的「行動」同樣重要。我相信創作「行動」能重新定義對個體的想像、突破社會框架，我希望今次的創作過程能「被看見」。



Let the creative process redefine "individual"

Amy Chan

Cross-disciplinary light artist Amy Chan, who has two copies of chromosome 21, and artist Chu Bo-wo, who has three, are no strangers to collaboration as they have worked together on ceramic art. "Bo-wo is my little master, having taught me so many techniques," Chan remarks.

In this research project, she continues her contemplation on the nature of humans, embarking on a journey of artistic co-creation with Chu Bo-wo. By combining contemporary performance light art with ceramic work, they explore and break down the boundaries and connections that Down syndrome has with medicine, art, and society.

What is the collaborative direction and creative concept for this research?

A: In our previous collaborations, I discovered that beyond his talent in ceramics, Bo-wo is also gifted in painting, visual arts, and performance art. It occurred to me that his ceramic works alone may not fully reflect his artistic abilities. We often understand an artist solely through their finished pieces, but this time I want to document Bo-wo's thoughts and ideas—as he doesn't always find it easy to put them into words, I want to show, through the creative process itself, how he realises artistic ideas through daily life and pursues beauty, thereby reflecting on the nature of artistic creation. As someone with Down syndrome, Bo-wo has characteristic facial features and is often labelled because of them. People tend to understand him—and others like him—through specific perspectives and frameworks. I hope this work can break down these everyday frameworks—whether medical, historical, anthropological, or political—helping us rediscover a space for the individual and the lived experience in his unique daily life.



As both a pathologist and a light artist, how do these dual roles influence your creative philosophy?

A: I work in histopathology, which involves daily microscopic observation of cells. In a way, it is also an experience in light art. Examining tissues through light is, in many ways, identical to practising light art. I feel fortunate to navigate between these two fields. Artistic creation allows me to understand humanity beyond the realm of medicine, while my medical experience enriches my imagination in art. The two have long been inseparable, allowing me to explore humanity from different perspectives.



陳一云
Amy Chan

陳一云被英國劇場及表演設計期刊形容為「令人興奮的創作人」，主力探索光之音樂性、表演性、物質性及關係性，重要作品包括《Seen Unseen》、《與物俱增》等。陳氏活躍於跨界光影藝術，與多位國際藝術家合作，亦曾參與 M+ 與巴塞爾藝術展之共同製作，並為聖雅各福群會復康服務單位「藝想」的長期藝術合作夥伴。

Amy Chan is recognised as “an exciting practitioner” and “an emerging critical voice on light as a performance material” by the UK journal Theatre and Performance Design. She works in the intersections of light, music, theatre, installation, and arts-medicine. Her cross-disciplinary practice includes collaborations with international artists, and showcases at M+ and Art Basel. Chan is also a long-term artistic collaborator with St. James' Creation.

The two of you initially conceived a collaborative installation using incandescent bulbs and ceramics. How do these media reflect the research concept?

A: We began with media we were familiar with, but we both love cross-media creations. During the process, we kept exploring various media, such as painting together. The sense of time and space has, in fact, evolved into a theatrical performance. In the past, we focused solely on the completed artwork, but the “act” of creation is equally significant. I believe the “act” of creation itself can redefine our imagination of an individual and transcend societal frameworks. I hope this creative process can “be seen”.

賽馬會「無限亮」教育及社區外展節目

Jockey Club “No Limits” Education and Community Programme

由香港藝術節及香港賽馬會慈善信託基金聯合主辦的賽馬會「無限亮」教育及社區外展節目，銳意把共融藝術理念拓展到社區，豐富各界的藝術體驗，讓不同能力人士均可以一同欣賞、參與及擁抱藝術。Co-presented by the Hong Kong Arts Festival and The Hong Kong Jockey Club Charities Trust, the Jockey Club “No Limits” Education and Community Programme is designed to enrich experiences with, and awareness of, inclusive arts in the community. The programme aims to provide opportunities for people with different abilities to appreciate, embrace and participate in the arts.



國際研討會 International Symposium

人文與科技——引領共融革新，重塑人類未來
The Way Forward: A Humanistic-Tech Framework for Inclusive Innovation

大館賽馬會立方
JC Cube, Tai Kwun

3.8 香港時間 HKT
(日) SUN 11am - 6pm

新科技浪潮席捲而來，我們應如何掌舵，建構一個不僅先進，更是真正共融、平等和可持續的未來？本年度「無限亮」國際研討會以「人文與科技——引領共融革新，重塑人類未來」為題，將匯聚一群來自藝術、科技、城市規劃、醫療健康及社群倡議等領域的專家與實踐者，共同探討這個時代議題。

一眾國際與本地講者，將從三個互相緊扣的領域探索這個議題：在**創意領域**，探索創新科技如何令藝術創意更普及；在**城市發展領域**，探討感官科技如何將城市重塑成真正歡迎所有人的空間；在**社會領域**，研究如何透過與殘疾人士的共同創造，催生出更生活化、更具自主性的科技產業。

我們相信，真正的共融創新，來自於對不同路徑的兼容並蓄。是次研討會既會探索尖端科技的未來潛力，亦會發掘各種簡單而高效的創新方案，共同為一個更可持續、更共融的未來開拓新路向。

現場節目設廣東話、普通話及英語即時傳譯、
香港手語傳譯；歡迎導盲犬
In-venue programme with Simultaneous interpretation
in Cantonese, Putonghua and English, and Hong Kong
Sign Language Interpretation; guide dogs welcome



As technology reshapes our world, how do we build an inclusive future that is both technologically advanced and deeply equitable, sustainable and humane?

The 2026 No Limits International Symposium “The Way Forward: A Humanistic-Tech Framework for Inclusive Innovation” brings together leading regional and international experts and practitioners from the arts, technology, urban planning, healthcare and community advocacy to address this central question and define a new framework for inclusive innovation – an ecosystem where creative, functional low-tech solutions can flourish alongside high-end technology.

During the symposium, speakers will examine tools and systems across three interconnected landscapes: **the creative context**, where innovation democratises expression and breaks down barriers in the art-making industry; the **urban context**, where sensory design reimagines our cities as truly welcoming spaces for all; and **the social context**, where collaborative co-creation with disabled individuals leads to technology that amplifies community empowerment.

Our collective mission is to forge practical, tangible and sustainable paths toward a shared future that is inclusive for all.



免費入場，須預先登記
Free admission,
registration required

研討會重點主題 Symposium Highlights

城市重塑：共融空間的創新設計

Urban Reimagination: Innovation in Designing Spaces for All

由殘疾主導的創新：以非常態方法轉化公共空間

Disability-led Innovation: The DisOrdinary Method in Transforming Public Space



Dr Jos Boys, Co-director, The DisOrdinary Architecture Project, UK
祖絲·博伊斯博士，非常態建築計劃聯合總監，英國

感知城市設計：以科技建構共融建築

Designing the Sensory City: Technology for an Architecture of Inclusion ▲



Chris Downey, Founder and President, Architecture for the Blind, US ▲
基斯·唐尼，盲人建築創辦人兼主席，美國 ▲

家城之間：將共融科技融入香港都市紋理

The Home and The City: Implementing Inclusive Technology in Hong Kong Urban Fabric



Jones Wong, Co-Founder, Elderly Home Designs, Hong Kong
黃盈忠，宜居設計聯合創辦人，香港

研討會延伸工作坊

Symposium Extended Workshop

非常態設計工作室：同創共融設計工作坊

DisOrdinary Design Studio: A Workshop on Co-Designing for Inclusion

📍 大館創意工作室 Ideas Studio, Tai Kwun



Dr Jos Boys, Co-director, The DisOrdinary Architecture Project, UK
祖絲·博伊斯博士，非常態建築計劃聯合總監，英國

無障礙樂器實驗室：以 AirSticks 開拓演奏新境界

The Accessible Instruments Lab: Creating New Ways to Play with Airsticks

📍 大館賽馬會立方 JC Cube, Tai Kwun



Dr Alon Ilisar, Researcher, AirSticks Project, SensiLab, Monash University, Australia
艾朗·伊爾沙博士，蒙納士大學感知實驗室 AirSticks 項目研究員，澳洲



Dr Ciaran Frame, Researcher, AirSticks Project, SensiLab, Monash University, Australia
基蘭·費姆博士，蒙納士大學感知實驗室 AirSticks 項目研究員，澳洲

研討會重點主題 Symposium Highlights

未來創作界面：為共融未來重新定義創作工具

The New Instruments: Redefining Creative Tools for an Inclusive Future

無界音樂：無障礙科技如何改寫創作法則

Making Music Without Barriers: How Accessible Tech is Rewriting the Rules



Tim Yates, Research and Innovation Executive, Drake Music, UK
添·葉斯，Drake Music 研究及創新行政主管，英國

無形樂動：利用 AirSticks 與身體作為創作媒介

Conducting the Air: The Body as a Universal Creative Interface



Dr Alon Ilisar, Researcher, AirSticks Project, SensiLab, Monash University, Australia
艾朗·伊爾沙博士，蒙納士大學感知實驗室 AirSticks 項目研究員，澳洲



Dr Ciaran Frame, Researcher, AirSticks Project, SensiLab, Monash University, Australia
基蘭·費姆博士，蒙納士大學感知實驗室 AirSticks 項目研究員，澳洲

建構感官新維度：非視覺媒體的創造

Composing New Sensory Languages with Non-Visual Media



Yeseul Song, Assistant Arts Professor, New York University Tisch's Interactive Telecommunications Program & Interactive Media Arts (NYU ITP/IMA), South Korea/US ▲
宋藝瑟，紐約大學提施藝術學院互動科技及互動媒體藝術助理藝術教授，南韓 / 美國 ▲

創新共融生態：環境、文化與產品的無縫融合

The Innovative Ecosystem for Inclusion: Weaving Environment, Culture, and Product into a Seamless Whole

賦能未來：建構創新共融新生態

Building an Ecosystem for Inclusive Innovation



Edward Chew, Senior Director, SG Enable, Singapore ▲
周振興，新加坡協助身障者自立局高級總監，新加坡 ▲

科技共融：借助 OriHime 分身機械人，促進校園與職場的社會連結

New Ways of Connecting with Society at School and in the Workforce; Enabled by the OriHime Bunshin Robot



Anna Maria Juul, Project Leader of Global division OryLab Inc., Japan
安娜·瑪麗亞·尤爾，Ory 研究所全球部門項目主管，日本

個人化餐桌：3D 食物打印如何推動香港的共融新生態

The Personalised Plate: How 3D Food Printing Weaves Together an Innovative & Inclusive Ecosystem in Hong Kong



Dr Connie Lee, CEO & Co-founder, Elevatefoods Technology, Hong Kong
李港慧博士，Elevatefoods Technology 行政總裁兼聯合創辦人，香港



Kenxes Tang, Speech Therapist & Founder, JIN4 JY5 LIMITED, Hong Kong
鄧浩樺，JIN4 JY5 LIMITED 言語治療師兼創辦人，香港

▲ 網上參與 Online Participation

非常態設計工作室： 同創共融設計工作坊

香港時間 HKT
1:30 PM - 2:15 PM
大館創意工作室
Ideas Studio, Tai Kwun

DisOrdinary Design Studio: A Workshop on Co-Designing for Inclusion Innovation

我們應如何與殘疾人士「一同設計」，而不是「為他們設計」？非殘疾人士又如何不再依賴刻板印象或既定的「無障礙規範」，而是以新的途徑去真正留意、珍視並以創意回應不同身體與認知的真實生活經驗？在這個體驗式工作坊中，參加者將嘗試有意識地「改變」自己身體的狀態，以一種出其不意的方式去感受世界，並以此為基礎進行創意設計。過程中，我們會一同探討：殘疾如何不必被視為「問題」，而可以成為設計的創意與創新動力。

How do we design with, rather than for, disabled people? How do people without disabilities develop innovative ways to take notice of, value and respond creatively to the lived experiences of diverse bodies and minds, rather than relying on stereotypes or access codes? In this experiential workshop we will take a first step by deliberately changing the character of our own bodies in unexpected ways, and then creatively designing for that alternative way of being. And we will explore how disability can be a creative and innovative generator for design rather than treated as a problem.



祖絲·博伊斯博士
非常態建築計劃聯合總監，英國
Dr Jos Boys, Co-director,
The DisOrdinary Architecture Project, UK

祖絲·博伊斯博士與蘇兒·巴丁頓共同創立「非常態建築計劃」，並出任聯合總監。這個駐英國的平台致力於將殘疾藝術家納入建造環境教育與實踐，以批判及創新視角重新思考通達與共融。祖絲具建築專業背景，她於1980年代在倫敦共同創立Matrix女性主義建築協作社，現負責Matrix Open線上典藏庫的建設工作。

Dr Jos Boys is co-founder and co-director, with Zoe Partington, of The DisOrdinary Architecture Project, a UK-based platform that brings disabled artists into built-environment education and practice to critically and creatively rethink access and inclusion. Trained originally as an architect, she was a co-founder of the Matrix Feminist Design Co-operative in London in the 1980s, and currently leads the development of the Matrix Open online archive.



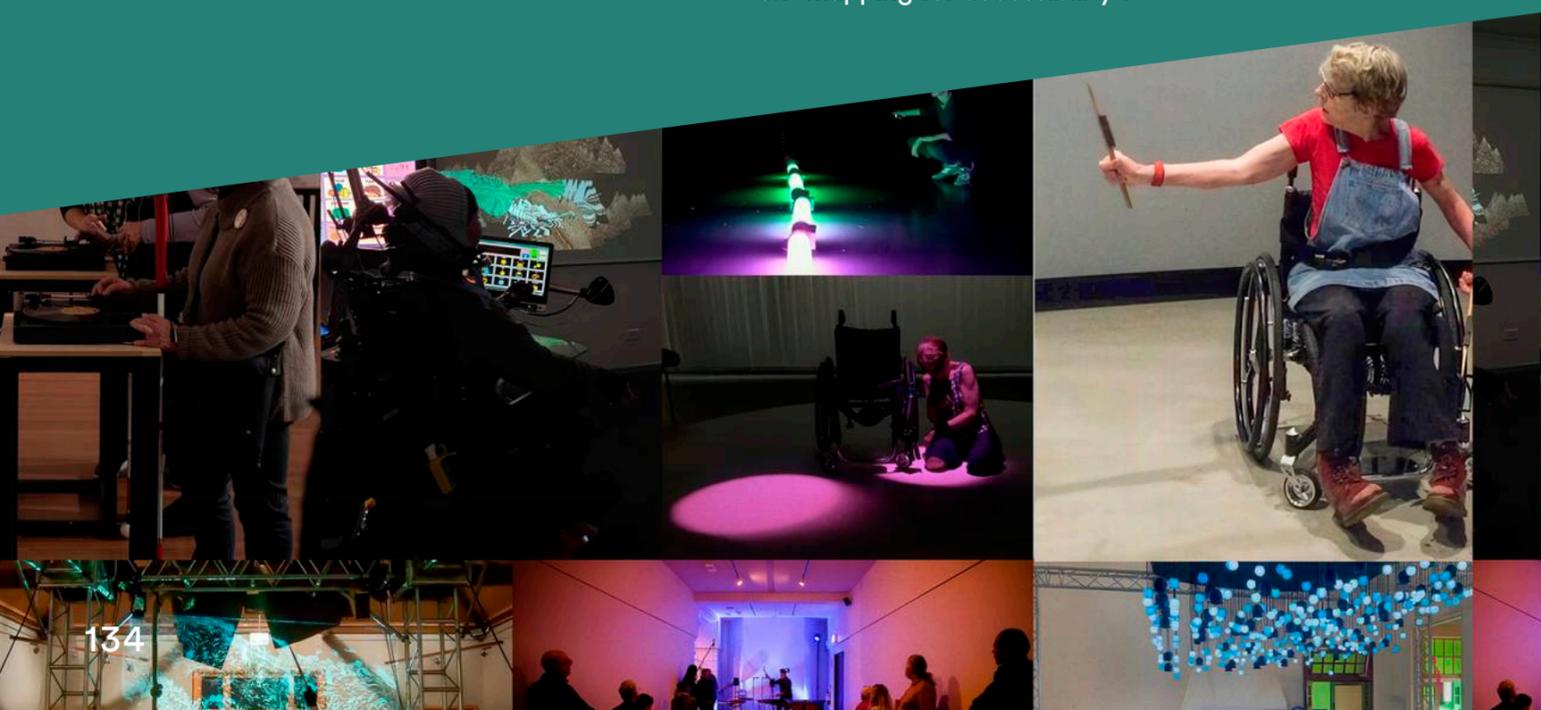
無障礙樂器實驗室： 以 AirSticks 開拓演奏新境界

香港時間 HKT
1:30 PM - 2:15 PM
大館賽馬會立方
JC Cube, Tai Kwun

The Accessible Instruments Lab: Creating New Ways to Play with Airsticks

AirSticks 項目最初為鼓手設計的可穿戴手勢帽，發展成一款無障礙數碼樂器，並在工作坊及演出中應用。AirSticks 計劃現時以「讓藝術創作更普及」為目標。是次工作坊由澳洲研究員及作曲家基蘭·費姆博士及艾朗·伊爾沙博士帶領，邀請參加者親身體驗 AirSticks，並一同構思共融創作的下一章。參加者將探索 AirSticks 的操作，嘗試把它「塑形」為不同的新樂器、可穿戴配件，體驗實體 - 數碼互動方式。大家亦會以合奏形式協作演出，並在黑客松 (hackathon) 過程中微調操作與對應設定。工作坊最後將以「無障礙對應設計」為主題進行全體分享與總結。

The AirSticks project evolving from a drummer's wearable gestural hat into an accessible digital musical instrument used in hundreds of workshops and performances. The AirSticks project now grounds itself with a clear purpose: to democratise art-making. In this workshop, Australian researchers and composers Dr Ciaran Frame and Dr Alon Ilisar invite participants to explore AirSticks hands-on and help shape the next chapter of inclusive creativity. Participants will explore AirSticks, experiment with "moulding" it into new instruments, body-worn attachments and new physical-digital affordances. They will collaborate on ensemble performances and refine mapping techniques through the hackathon. The workshop concludes with a group debrief session on "mapping for accessibility".



艾朗·伊爾沙博士
蒙納士大學感知實驗室 AirSticks 項目研究員，澳洲
Dr Alon Ilisar, Researcher, AirSticks Project,
SensiLab, Monash University, Australia

艾朗·伊爾沙博士是一位鼓手、即興演奏家、樂器設計師和研究人員。他是 Speak Percussion 的藝術合作夥伴，同時擔任莫納什大學 SensiLab 的澳洲研究委員會產業研究員。

Dr Alon Ilisar is a drummer, improviser, instrument designer, and researcher. As an Artistic Associate at Speak Percussion and an Australian Research Council Industry Fellow at Monash University's SensiLab.



基蘭·費姆博士
蒙納士大學感知實驗室 AirSticks 項目研究員，澳洲
Dr Ciaran Frame, Researcher, AirSticks Project,
SensiLab, Monash University, Australia

基蘭·費姆博士是一位現居墨爾本的作曲家及研究員。他的創作以推陳出新的音樂製作方式為取向，重視協作，並致力為廣泛群眾創作共融共賞。

Dr Ciaran Frame is a composer and researcher based in Melbourne. His work is characterised by an innovative approach to music-making, an interest in collaboration, and a commitment to creating music that is both accessible and meaningful to a broad range of people.

「無限亮」先導培訓計劃

No Limits Pilot Creative Training Programme

「無限亮」先導培訓計劃每年致力於打造無障礙的學習平台，為教學藝術家提供共融教學培訓，推動他們將表演藝術教育推廣至不同能力人士，並透過共融教學激發多元社群的創作潛能與自信，讓教學藝術家與不同能力人士共同探索表演藝術的無限可能，長遠為本地共融藝術培養專業人才。今年，為開拓本地共融藝術長遠發展，計劃首度分設基礎課程與進階課程，按本地導師的經驗與發展方向，為具有戲劇或舞蹈背景的教學藝術家提供針對性的支援，推動共融藝術落地紮根，持續發展。我們與英國著名共融舞團坎多克舞蹈團再度合作，並已於 2025 年 9 至 10 月舉行兩項培訓課程。基礎課程適合具有兩年或以下戲劇或舞蹈背景、有志發展共融教學的教學藝術家，從實踐中掌握「如何教」，親身設計課堂，靈活應對共融教學挑戰。完成培訓後，導師將應用所學，進駐本地社區機構展開三個月實習，為不同能力人士提供藝術教育工作坊，提升他們的身心自信，並透過社區公眾展演^{*}，共展創作成果，讓共融藝術在社區開花結果。進階課程專為具三年或以上具有戲劇或舞蹈背景的教學藝術家而設，引導參加者回望教學歷程，反思「為何教」，深化自身教學與藝術理念，開拓更創新的教學模式，發展兼具深度與想像力的共融課堂。兩項培訓課程雙軌並行，旨在孕育共融領域人才，為本地共融藝術注入動力。

^{*} 社區公眾展演為賽馬會「無限亮」教育及社區外展節目之一，於 2026 年 1 月及 3 月舉行，導師及參加者亦將分享當中經驗和感受。

The community showcases will be presented to the public as part of the Jockey Club "No Limits" Education and Community Programme in January and March 2026. Trainers and participants will also share their experience in the sharing sessions.

The No Limits Pilot Creative Training Programme provides local teaching artists with hands-on experience in integrating inclusive practices into the classroom. It aims to support teachers at various stages of their careers, nurture a new generation of inclusive arts talent and promote the long-term development of inclusive practices in Hong Kong. The programme was held in September and October 2025 in collaboration with Candoco Dance Company, a world-leading, professional inclusive dance organisations based in the UK. It introduced two distinct training pathways: a Fundamental course tailored for teaching artists with up to 2 years of experience teaching dance or theatre, and an Advanced course for more experienced teaching artists. In the Fundamental course, participants delved into the "how to teach" of inclusive teaching – developing practical tools for lesson planning and responding to diverse classroom needs. After the training, teachers are offered opportunities for hands-on experience working with people with disabilities at a local community centre, and will work with their students to co-create community showcases^{*} about their experience. The Advanced course invites participants to reflect deeply on their teaching journeys and reflect on the question of "why we teach". Through expanded methodologies, the course supports the creation of inclusive classrooms that are imaginative, reflective and artistically grounded.



活動時間表 Programme Timeline

第一階段 Phase I

2025.9-10

導師培訓工作坊 Train-the-Trainer workshops

第二階段 Phase II

2025.10-2026.3

社區實踐 Practicum at local communities

第三階段 Phase III

2026.1.17-18 | 2pm-7pm

2026.3.7-8 | 2pm-7pm

社區公眾展演

Community Showcase

社區夥伴機構

Partnering Community Organisations

- 樂智協會藍田青年中心
Lok Chi Association - Lok Chi Youth Centre (Lam Tin)
- 樂智協會大窩口青年中心
Lok Chi Association - Lok Chi Youth Centre (Tai Wo Hau)
- 聖雅各福群會賽馬會啟藝學苑
St James' Settlement Jockey Club Artspiration Academy
- 香港失明人協進會
Hong Kong Blind Union
- 匡智松嶺綜合職業訓練中心
Hong Chi Pinehill Integrated Vocational Training Centre
- 香港傷健協會新界傷健中心
Hong Kong PHAB Association New Territories PHAB Centre



階段性計劃《視界》計劃

Work-in-Progress Project: VISION

工作坊 Workshop:

4.2-7 (四) THU — (二) TUE

4.9-10 (四) THU — (五) FRI

成果展演 Showcase:

4.11-12 (六) SAT — (日) SUN

我們慣常倚賴視覺，但感官世界絕非單一。視障人士相異的視覺經驗，衍生出與世界互動的不同方式：以觸碰與聆聽來感知空間，確認與感受彼此的存在。

2026年「無限亮」邀請了法國的少年舞團來港，舞團創辦人、法國著名編舞家兼視覺藝術家伊力·明強·卡斯丹、阿隆·馬沙爾及瑪麗恩·雷林格以「視覺」為起點，創作共融舞蹈項目《視界》。

無限亮及創作團隊將在本地招募視障參加者，於2026年4月投入一連串工作坊，以觸感與聲音主導，感知彼此的身體節奏，凝聚成一個互動互信的緊密群體。最終將以公開展演打破舞台界限，觀眾受邀走進表演者中並肩漫遊，嘗試開放感官，成為演出群體的一份子，共同探索如何「觀看」，尋找超越視覺、人與人之間更真實的連結。

「無限亮」以培育不同能力藝術家及鼓勵其藝術發展為核心使命之一。我們希望為不同能力的人士提供更多機會參與共融藝術項目，並促進他們與國際專業藝術家的交流，為未來鋪路，致力於將藝術的種子散播到每個角落。

如有興趣報名參加，請電郵 outreach@nolimits.hk 與我們聯絡。

If you are interested in participating, please contact us at outreach@nolimits.hk.

香港兆基創意書院文化藝術中心
多媒體劇場

Multi-media Theatre, HKICC Lee
Shau Kee School of Creativity

展演設粵語口述影像及額外輪椅位
Showcase: audio description in Cantonese and
extra wheelchair seats available



Devised by renowned French choreographer and visual artist Éric Minh Cuong Castaing, Aloun Marchal and Marine Relinger, **VISION** brings together local participants with visual impairments for a shared workshop and performance experience. Taking inspiration from the notion that the world is not just what we see but also what we sense, the project explores the experiences of visually impaired individuals, and the ways in which space can be mapped by sound, and human connection can be felt through touch.

In April 2026, participants take part in a series of workshops to discover a shared language of movement guided by tactility and sound, and form an ensemble built on trust and interaction. The project culminates in a public performance that blurs the line between stage and audience — inviting audiences into the shared space to move alongside the dancers, and explore new ways of seeing and forms of human connection rooted in senses beyond the visual.

The project is part of the core mission of No Limits to support and provide opportunities for individuals of different abilities to participate in professional inclusive arts programmes, and to foster communication and interaction with international professional artists.

藝術團體簡介 Art Group Profile

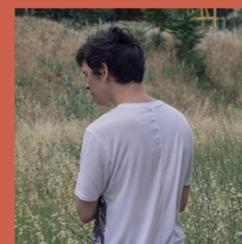
少年舞團
Shōnen Company

少年舞團創作以融合舞蹈與新技術見稱，以在地與實踐 (in socius) 為核心，與學校、醫院等藝術界外的機構與社群緊密合作，藉此探索身體在數位時代的呈現方式，質疑藝術 / 社會、真實 / 虛構、自然 / 文化、有機 / 人造之間多重既定界線。

其藝術總監法國編舞家伊力·明強·卡斯丹，畢業於巴黎戈布蘭影像學院，並於2007年創立少年舞團。他的舞蹈創作深受嘻哈、日本舞踏及當代舞的影響，曾獲邀擔任馬賽國家芭蕾舞團、蒙佩利爾舞蹈節等駐節藝術家。

French company Shōnen is known for merging dance with technologies. Guided by a core practice described as “in socius” — an engagement with communities outside the art world through partnerships with institutions like research labs, schools and hospitals — Shonen explores how the body is represented in the digital era, and questions boundaries between art and society, reality and fiction, nature and culture, the organic and the artificial.

Éric Minh Cuong Castaing graduated from Gobelins Paris before founding Shōnen in 2007. His choreography is deeply influenced by hip hop, japanese Butoh and contemporary dance. He has been an associate artist for prestigious institutions and art festivals including the National Ballet of Marseille and the Montpellier Danse Festival.



編舞
伊力·明強·卡斯丹

Choreographer
Éric Minh Cuong Castaing



劇場構作
瑪麗恩·雷林格

Dramaturg
Marine Relinger



編舞
阿隆·馬沙爾

Choreographer
Aloun Marchal

演出
伊曼紐·庫特里斯、娜塔莉·米隆

Performers
Emmanuel Coutris, Nathalie Milon

© Dana Galindo



「無限亮」社區公眾展演及現場放映會

No Limits Community Showcases and Live Screenings

大館洗衣場石階 Laundry Steps, Tai Kwun

「社區公眾展演及現場放映會」匯聚社區展演、經驗分享與及現場電影放映，旨在為社區帶來多元且獨特的共融藝術體驗，展現不同能力人士的創作潛能，增進公眾與共融藝術接觸的機會。

社區展演部份以先導培訓計劃成員與多間本地社區機構合作的成果展演為主，分別於2026年1月及3月舉行。先導培訓計劃由「無限亮」與英國坎多克舞團合作，為具戲劇及舞蹈背景的本地導師提供共融教學專業培訓；導師於各社區機構進行為期三個月的實習，為不同能力人士創作工作坊，並於成果展演中呈現共同學習成果，與觀眾分享心得。

而3月份的展演更包括2026「無限亮」學校巡迴音樂會：以真實故事為靈感基礎，結合無伴奏合唱，透過原創與流行旋律，展現不同能力人士的內心情感和生命韌性。

同期1月及3月，現場放映會精選多部來自多個國家的劇情片與紀錄片，拓闊觀眾對共融的認知與想象。所有節目均於大館洗衣場石階舉行，免費參與，冀以藝術連結社區，讓觀眾親身體驗共融的力量。

Our Community Showcases and Live Screenings at Tai Kwun feature a range of free-of-charge events designed to highlight the creative diversity of inclusive arts and the versatility and talents of performers of all abilities.

It provides exciting live performances, post-show sharings and film screenings exploring a range of artistic experiences, highlighting the creative potential of people of varying abilities, and widening access to inclusive arts.

Part of the community showcases are the collaborative work of participants from the No Limits Pilot Creative Training Programme, held in collaboration with local community organisations and Candoco Dance Company (UK). This programme provides inclusive-teaching training for local instructors with drama and dance backgrounds. Following the training, participants take part in placements, leading creative workshops with participants of different abilities, and presenting their collaborative work in January and March 2026.

Part of the community showcase is the performance of the 2026 No Limits School Touring Concert. This concert, which takes place in March 2026, features a cappella arrangements performed by choirs comprised of people of varying abilities. Inspired by real-life stories, the performance features fresh interpretations of original and popular melodies, and highlights empathy and resilience.

The Community Showcases and Live Screenings will screen specially selected international films and documentaries exploring inclusion-related issues.



2025/26「無限亮」 學校巡迴音樂會《身活日常》

2025/26 No Limits School Touring Concert: The Ways We Move

一呼吸一投足，一般人隨心所意。對不同能力人士而言，卻是與別不同的「身活」體驗。啟發自真人故事，無伴奏人聲組合與不同能力人士結伴，走進校園，帶來八首原創與流行音樂，以旋律起伏呈現生命的韌性，訴說不同身體經驗的尋常與不尋常，亦寓意任何人亦能追求熱愛之事，樂在其中。即使身體不同，但情感共通，一場音樂會，一趟情感之旅，邀請學生同唱共舞齊拍和，懷抱勇氣啟程，穿過生命的孤獨與掙扎，總會迎來光明。音樂，拉近彼此，讓理解與連結成為可能，讓我們重新想像身體、生活與共融的意義。

Simple functions that most of us take for granted – like breathing and walking – can be a profoundly different experience for those with diverse bodies and abilities. This concert for schools, performed by the a cappella ensemble and artists of different abilities, presents a mix of familiar tunes and original compositions inspired by real life stories. Exploring how our experiences are shaped by the ways in which we inhabit our bodies, the songs take the audience through moments of solitude, struggle and courage, inspiring connection and the commitment to pursue what we love, and reminding us that joy and creativity are within our reach. The performance opens up a shared space for listening and reflection, inviting students to see others with greater empathy and to imagine a more inclusive way of being together.



學生觀後感 Students' Feedback

原創歌曲十分動聽，能從歌詞感受到殘疾人士的處境和內心世界。
The original songs were very beautiful and successfully expressed the feelings of people with disabilities.

我很欣賞這次音樂表演及活動的意義，欣賞殘疾人士的音樂才華。
I appreciated the musical performance, this meaningful event, and the musical talent of individuals with disabilities.

我十分佩服聽障及輪椅人士在演出時能掌握即時拍子的變化，整個表演也很精彩。
I greatly admire how the people with hearing impairments and wheelchair users were able to maintain the changes in rhythm during the performance. The entire show was also very wonderful.

學習手語的過程新鮮有趣，我非常享受；希望表演者可再來表演。
The experience of learning sign language was fun and interesting, and I enjoyed it very much. I hope the performers can return and perform another show.

如學校對來年度巡迴演出活動有興趣，歡迎電郵 outreach@nolimits.hk 與我們聯絡。
Schools interested in having a production performed on site next year, please email outreach@nolimits.hk. perform another show.



加料節目 No Limits PLUS

除了精彩演出外，公眾還可參與一系列免費活動，包括與藝術家見面、導賞、工作坊、分享會、講座，以及由「無限亮」策劃或主導的活動，深入了解創作理念、表演技巧、製作與技術，從而豐富想像、啟發心靈及探討共融議題。

No Limits PLUS offers a series of meet-the-artist sessions, tours, artist-led workshops, sharings, talks and self-curated, No Limits-led activities offering insight into issues of inclusivity. These sessions explore creative concepts, performance techniques, production and technical aspects, and the importance of diversity and inclusion in society.

詳情請瀏覽「無限亮」網站，或與我們聯絡。

For more information, please contact us or visit the No Limits website.

工作坊及分享會 Workshops and Sharings

「無限亮」真人圖書館 No Limits Human Library

每個人都是一本獨一無二的真人圖書。「真人圖書館」旨在推廣平等教育，減少社會中的各種誤解和偏見。為了促進殘疾人士與公眾之間的對話，「無限亮」邀請不同障別人士透過生命故事和個人經歷的分享，與公眾面對面地溝通，構建一個彼此交流的平台。館藏包括：香港輪椅舞蹈運動協會主席黃偉琮、教練駱天麒，以及電影演員吳祉昊。

Everyone is a unique living book. The “Human Library” aims at promoting equal education and reducing misunderstanding and prejudice in society. To encourage dialogue between individuals with disabilities and the public, No Limits has inviting people from diverse backgrounds to share their life stories and personal experiences in face-to-face communication, creating a platform for mutual exchange. The No Limits Human Library collection features Evina Wong, Chairperson of the China Hong Kong Para Dance Sport Association; Kevin Lok, the Association’s Coach; and Marco Ng, a movie actor.

2.28 (六) SAT 12:30-1:30pm

3.1 (日) SUN 12:30-1:30pm
4:45-5:45pm

大館洗衣場石階 Laundry Steps, Tai Kwun

粵語主講，設香港手語傳譯。
Conducted in Cantonese, interpretation
in Hong Kong Sign Language

無須登記
No registration required



無障礙實驗室：中葵涌歷史漫遊社區導賞團 Barrier-free Lab: Historical Exploration Community Tour in Central Kwai Chung

「無障礙實驗室」是「無限亮」加料節目的專題活動。去年以出行路線為題，開展首個體驗活動。今年，將以社區和房屋為題，透過互動性的社區導賞，深入了解社區中的細微設計，探索屋邨中通達設計背後的考慮因素及歷史變遷，從而反思社區配套的重要性。參加者將發現生活中的挑戰與樂趣，學習欣賞不同年代屋邨的特色，發掘社區之美。

This year’s “Barrier-Free Lab” explores ideas around accessible community and housing through interactive community tours that offer a deeper understanding of design within the community. Participants gain insight into the importance of community facilities and the considerations behind accessible design in residential areas, as well as a deeper appreciation of the historical characteristics of different eras.

米高·圖林斯基《破障主意》公眾工作坊 Public Workshop by Michael Turinsky

殘疾編舞家及表演者米高·圖林斯基將帶領參加者敞開其藝術世界，從概念、身體、劇場與表演等多個維度，探索其獨特的創作實踐。工作坊將透過對話與身體練習，探索「夾兒編舞」的可能。參加者將在形體指引與引導式即興下，學習勇敢釋放自身的情感、愉悅、慾望與幻想，並轉化為充滿意義與啟發的創作。

Physically disabled choreographer and performer Michael Turinsky shares his artistic practice in its various conceptual, physical, theatrical and performative dimensions, and leads a conversation on the ethics of inclusion in dance, as well as what “cripping choreography” might mean for each of us. Through a variety of movement scores and guided improvisations, participants explore ways to engage our emotions, pleasures, desires and fantasies, and transforming these into meaningful and inspiring work.

無障礙拍檔—導盲犬：服務解密與互動體驗 Barrier-Free partners: Unlocking the Secrets of Guide Dogs

「無限亮」誠邀香港導盲犬服務中心，全面講解導盲犬從寄養訓練至服務使命的專業生涯，並教授「三不一問」的禮儀準則。現場更設「親親導盲犬」環節。

No Limits invites you to an engaging interactive session with the Hong Kong Guide Dog Association. Discover their professional journey, from foster care to life-saving service missions. We'll teach you the crucial “Three Don't and One Do” etiquette for proper interaction. Don't miss the unique “Meet the Guide Dog” session.

1.24 (六) SAT 2pm-4:30pm

3.7 (六) SAT 10:30am-1pm

粵語主講，通達服務將按要求提供。
Conducted in Cantonese. Accessibility
services are available upon request.

集合地點將於確認報名額電郵內注明。
The meeting point will be indicated in the
confirmation email.

3.15 (日) SUN 1:30pm-5pm

香港演藝學院舞蹈排練室 Dance Studio, HKAPA

英語主講，設粵語傳譯。通達服務將按要求提供。
Conducted in English, interpretation
in Cantonese. Accessibility services are
available upon request.

適合藝術工作者。殘疾藝術工作者優先。
Suitable for arts practitioners. Prioritised for
disabled arts practitioners.

2.28 (六) SAT
4:45pm - 5:45pm

大館洗衣場石階 Laundry Steps, Tai Kwun

粵語主講，設香港手語傳譯。
Conducted in Cantonese, interpretation in
Hong Kong Sign Language

無須登記
No registration required

走進《無邊狂想曲》：共融沉浸式劇場的實踐工作坊 Workshop: Behind "The Nature of Why" - Making inclusive and immersive theatre

比一場精彩演出更珍貴的，是能夠親身見證它誕生的過程。《無邊狂想曲》的編舞及聯合導演嘉露蓮·鮑迪，將聯同帕拉管弦樂團成員，舉行一場分享結合實踐的工作坊。參加者將從團隊的經驗分享中，汲取為不同能力表演者打造共融排練空間的寶貴心得，並與本地志同道合的藝術工作者連結對話。歡迎參加者自備樂器，參與音樂互動環節。

Led by choreographer Caroline Bowditch alongside Paraorchestra members Lloyd Coleman and Siobhan Clough, this session will look at how The Nature of Why was first conceived, developed, and brought to the stage. You'll pick up some practical tips on how to create an inclusive rehearsal space for disabled dancers and musicians and meet other like-minded practitioners.

不完美又如何：解讀莊子智慧的逍遙之道 Imperfect yet Whole: Interpreting Zhuangzi's Philosophy of Carefree

如果身體有缺憾，生命仍能圓滿嗎？這場哲學導賞為大型舞作《遊延》揭開序幕。講座聚焦《德充符》中肢體殘缺的角色，解析莊子如何將「不完美」化為內在修養與精神自由探索，引領你從身體的限制走向《逍遙遊》的自由境界，讓你更深刻體會《遊延》背後「形體有限，精神無限」的力量。

If the body is no longer perfect, can life still be whole? This introduction to Zhuangzi, presented as a prelude to Wayfaring Beyond, explores how he transforms physical "imperfection" into a path toward inner cultivation and spiritual freedom. The session guides audiences beyond bodily limits toward a state of true liberation, deepening your understanding of the Wayfaring Beyond's central idea: "a finite body, an infinite spirit".

揭開《遊延》幕後：創作 × 哲學的自由密碼 Decoding the Birth of "Wayfaring Beyond": Creativity X Philosophy—Discovering Your Code to Freedom

《遊延》創作團隊將在對談中揭秘這項跨界共融舞作的歷程，細述舞者如何以不同身體特質，塑造獨特的動作語言。更會談及作品如何融合南音、服裝設計與舞台美學。同場亦邀請講者以莊子思想為引，探索藝術如何帶領我們觸及生命的自由境界。

Curious how an inclusive, cross-disciplinary dance work comes to life? This session brings together the creative team of Wayfaring Beyond to share how dancers of different abilities shaped its unique movement language. The choreographers will discuss how Nanyin, costume design, and stage aesthetics intertwine in the creation, while a guest philosopher offers Zhuangzi-inspired reflections on freedom in art.

3.1 (日) SUN 5:30pm-8:30pm

香港演藝學院舞蹈排練室
Dance Studio, HKAPA

英語主講，設粵語傳譯。通達服務將按要求提供。
Conducted in English, interpretation in
Cantonese. Accessibility services are available
upon request.

適合不同能力人士參與
Suitable for individuals of all abilities

音樂或舞蹈工作者、創作人及有意發展音樂或舞蹈為專業的學生優先。
Prioritised for music and dance professionals,
creators, and students of music or dance

2.28 (六) SAT
3:00pm - 3:45pm

大館洗衣場石階
Laundry Steps, Tai Kwun

粵語主講，設香港手語傳譯。
Conducted in Cantonese, interpretation
in Hong Kong Sign Language

無須登記
No registration required

3.1 (日) 3:00pm - 3:45pm

大館洗衣場石階
Laundry Steps, Tai Kwun

粵語主講，設香港手語傳譯。
Conducted in Cantonese, interpretation
in Hong Kong Sign Language

無須登記
No registration required

演後藝人談 Post-performance Meet-the-Artist Sessions

米高·圖林斯基《破障主意》 Precarious Moves by Michael Turinsky



以下場次後進行
The session will be held on

3.17 (二) TUE 8pm
3.18 (三) WED 8pm

西九文化區自由空間大盒
The Box, Freespace, WestK

英語主講，設粵語及香港手語傳譯。
Conducted in English, interpretation in
Cantonese and Hong Kong Sign Language.

破形舞所 / 不萊梅劇院 / 阿德里安·學德 《脈律叭！》 Harmonia by Unusual Symptoms / Theatre Bremen / Adrienn Hód



以下場次後進行
The session will be held on

3.21 (六) SAT 8pm
3.22 (日) SUN 3pm

西九文化區自由空間大盒
The Box, Freespace, WestK

英語主講，設粵語及香港手語傳譯。
Conducted in English, interpretation in
Cantonese and Hong Kong Sign Language.

亞歷山德羅·夏塔雷拉及團隊《脆絲 z》
Zer-Brech-Lich by Alessandro Schiattarella
and Ensemble



以下場次後進行
The session will be held on

3.13 (五) FRI 8pm
3.14 (六) SAT 8pm

葵青劇院黑盒劇場
Black Box Theatre,
Kwai Tsing Theatre

英語主講，設粵語及香港手語傳譯。
Conducted in English, interpretation in
Cantonese and Hong Kong Sign Language.

谷野九郎
《雪山深處德川女盲人按摩師——埋火》
Sleeping Fires – Two Blind Women in the
Snowy Tokugawa Nights by Kuro Tanino



以下場次後進行
The session will be held on

3.27 (五) FRI 7:45pm
3.28 (六) SAT 2:45pm

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

日語主講，設粵語及香港手語傳譯。
Conducted in Japanese, interpretation in
Cantonese and Hong Kong Sign Language.

無限亮 2026 對談系列 No Limits 2026 Conversations

帕拉管弦樂團《無邊狂想曲》
The Nature of Why by Paraorchestra

藝術家講座：查爾斯·海澤伍德《樂團未來式》
Artist Talk with Charles Hazlewood:
Re-imagining the Orchestra

帕拉管弦樂團藝術總監查爾斯·海澤伍德將分享其開創性的藝術旅程：從與殘疾藝術家合作，到創立全球首個共融專業樂團，打造打破常規的沉浸式劇場體驗。講座旨在啟發業界領袖、藝術先鋒與新晉人才，重新想像管弦樂在 21 世紀的無限可能。

Visionary conductor Charles Hazlewood, Artist Director of the internationally acclaimed Paraorchestra, invites us to rethink what orchestras can be in the 21st century. In this exclusive talk, Hazlewood shares his groundbreaking journey of working with disabled artists, building the world's first fully inclusive professional orchestra, and creating immersive orchestral theatre experiences that defy convention.

3.1 (日) SUN 4:15pm

葵青劇院演藝廳
Auditorium,
Kwai Tsing Theatre

英語主講，設粵語傳譯。通達服務
將按要求提供。
Conducted in English, interpretation
in Cantonese. Accessibility services
are available upon request.

音樂工作者優先
Prioritised for music professionals



破形舞所 / 不萊梅劇院 / 阿德里安·學德《脈律叭!》
Harmonia by Unusual Symptoms /
Theatre Bremen / Adrienn Hód

破形舞所及阿德里安·學德藝術家分享會
Artist Talk with Unusual Symptoms
and Adrienn Hód

《脈律叭!》的主創團隊，包括編舞阿德里安·學德、劇場構作及聯合藝術總監格雷戈爾·朗格，以及破形舞所的舞者，將與公眾分享他們在舞蹈訓練、編舞及劇場構作方面與不同能力表演者合作的經驗。此外，團隊亦會分享創作過程中的思想與實踐經歷。歡迎有意與不同能力人士合作或進行共融藝術創作的的朋友參與。

The creative team of "Harmonia" will join to discuss dance training, choreography, dramaturgy and performance-making with performers of mixed-abilities, and share the working process and creative choices made among disabled and non-disabled dance-makers. This talk is suitable for those interested in developing artistic and creative practices with people of different abilities.

3.23 (一) MON
7pm - 8:30pm

香港演藝學院舞蹈排練室
Dance Studio, HKAPA

英語主講，設粵語傳譯。通達服務
將按要求提供。
Conducted in English, interpretation
in Cantonese. Accessibility services
are available upon request.



演前觸感導賞團 Pre-Performance Touch Tour

帕拉管弦樂團《無邊狂想曲》 The Nature of Why by Paraorchestra

參加者將有機會遊走舞台了解舞台佈置，更有《無邊狂想曲》表演者親身示範演出中的舞動及音樂，講解觀眾與表演者在沉浸式劇場中的互動。

Participants will explore the stage setup, and the performers will demonstrate the movements and music from the performance, elaborating on how the audience and performers connect in an immersive setting.



2.28 (六) SAT
1:45pm; 6:15pm

葵青劇院演藝廳
Auditorium,
Kwai Tsing Theatre

英語主講，設粵語傳譯。通達服務將按要求提供。
Conducted in English, interpretation in
Cantonese. Accessibility services are available
upon request.

視障人士優先
Prioritised for individuals with visual
impairment

亞歷山德羅·夏塔雷拉及團隊《脆絲z》 Zer-Brech-Lich by Alessandro Schiattarella and Ensemble

參加者將遊走舞台幕後，了解每個充滿巧思的舞台空間。參加者將有機會通過觸摸感受舞台佈景、道具和服裝，深入瞭解這些元素如何為演出增添層次和情感。

In this tour, participants explore the performance spaces and backstage areas of the theatre, and have the opportunity to investigate the set, props and costumes through touch and gain insight into how these elements add layers and emotion to the performance.



3.14 (六) SAT 2pm
3.15 (日) SUN 2pm

葵青劇院黑盒劇場
Black Box Theatre,
Kwai Tsing Theatre

英語主講，設粵語傳譯。通達服務將按要求提供。
Conducted in English, interpretation in
Cantonese. Accessibility services are available
upon request.

視障人士優先
Prioritised for individuals with visual
impairment

全方位開拓展能藝術
Holistic Development of
Arts with the Disabled



讓殘疾人士
在藝術領域上閃耀
Everyone Can Be an Artist



帶領展能藝術家
躋身國際舞台
Lead Artists with
Disabilities to Shine
on the International
Stage



藝術通達服務的先鋒
Pioneer of Arts Accessibility Services





香港藝術節 Hong Kong Arts Festival

電話 TEL (852) 2824 3555
傳真 FAX (852) 2824 3798、(852) 2824 3722
電子郵箱 Email afg@hkaf.org
節目查詢熱線 (852) 2824 2430
Programme Enquiry Hotline
地址 ADDRESS 香港灣仔港灣道二號十二字樓 1205 室
Room 1205, 12/F, 2 Harbour Road,
Wan Chai, Hong Kong

贊助人 李家超先生, GBM SBS PDSM PMSM
邵逸夫爵士 (1907-2014)
執行委員會
主席 盧景文教授
副主席 文肇偉先生
義務司庫 范高廉先生
委員 何苗春輝女士

節目委員會
主席 譚榮邦先生
委員 白諾信教授
黃翔先生
羅志力先生
毛俊輝教授
約瑟·施力先生 +
姚珏女士

財務委員會
主席 范高廉先生
委員 鄭惠貞女士
梁國輝先生

發展委員會
主席 閻蘭博士
副主席 梁嘉彰女士
委員 張詩樂先生
馮穎詩女士
龐心怡女士
孫林宣雅女士

顧問
文藝女士 夏佳理先生
夏佳理先生
鮑磊先生
查懋成先生
陳祖澤博士
陳達文博士
霍璽先生
李業廣先生
梁紹榮夫人
李國寶博士

名譽法律顧問 甘乃迪女士
美博香港律師事務所

核數師 羅兵咸永道會計師事務所

PATRON The Hon. John KC Lee, GBM SBS PDSM PMSM
HONORARY LIFE PRESIDENT EXECUTIVE COMMITTEE
Chairman The Hon. Sir Run Run Shaw, GBM CBE (1907-2014)
Vice-Chairman Prof. Lo Kingman, SBS MBE JP
Honorary Treasurer Mr Sebastian Shiu-wai Man
Members Mr Colin Farrell
Ms Joanna Hotung
Ms Leonie Ki, GBS SBS JP
Sir Lam Kin Chung, KCR
Ms Kristine Li
Mr Anthony Lau
Mr Ma, Ching Cheng
Mr Hugh Simon
Mr Tam Wingpong, SBS
Dr Yan Lan
Mr Sunny Yeung

PROGRAMME COMMITTEE
Chairman Mr Tam Wingpong, SBS
Members Prof. Giorgio Biancorosso
Mr Edmond Huang
Mr Peter C L Lo
Prof. Fredric Mao, BBS
Mr Joseph Seelig, OBE +
Ms Jue Yao, SBS JP

FINANCE COMMITTEE
Chairman Mr Colin Farrell
Members Ms Margaret Cheng, JP
Mr Nelson Leong

DEVELOPMENT COMMITTEE
Chairman Dr Yan Lan
Vice-Chairperson Ms Catherine Leung
Members Mr Carey Cheung
Ms Ophelia Fung
Ms Samanta Sum-yea Pong
Mrs Helen Lin Sun
Ms Yi Wen

ADVISORS
The Hon. Ronald Arculli, GBM CVO GBS OBE JP
Mr Martin Barrow, GBS CBE
Mr Victor Cha
Dr John CC Chan, GBS JP
Dr Darwin Chen, SBS ISO
Mr Angus H Forsyth
The Hon. Charles YK Lee, GBM GBS OBE JP
Mrs Mona Leong, SBS BBS MBE JP
Dr The Hon. Sir David KP Li, GBM GBS OBE JP
Ms Gabriela Kennedy
Mayer Brown Hong Kong LLP
PricewaterhouseCoopers

HONORARY SOLICITOR

AUDITOR

職員
行政總監 余潔儀
行政總監助理 何丹蓉
節目
節目總監 梁掌璋、蘇國雲
副節目總監 李冠輝
高級節目經理 蘇雪凌、游慧姿*
節目經理 鄭佩群*、廖國穎*、馬筠婷*、黃嵐*、李朗軒*
項目經理 陳娟瑜*、周翹*、鍾曉晴*、容諾行*
節目統籌 黃明儀#

物流
物流及接待經理 金學忠*
技術
高級製作經理 梁雅芝*
製作經理 陳梓衡*
出版
編輯經理 陳詠恩*
英文編輯 Adam Wright*
副編輯 陳劭儀*
助理編輯 干霖*
外展
外展經理 林嘉敏*
外展統籌 陳沅淨*、李幸凝*、鄧芷蔚*、黃思婷*
外展主任 趙家琳*、郭曉潼*
外展助理 陳美鳳*

市場推廣
市場總監 鄭尚榮
副市場總監 盧伯全
市場經理 鄭曉恩*、張予心*、黃芷賢*
市場項目經理 譚懿諾*
副市場項目經理 李穎軒*
助理市場經理 朱凱潼*
市場統籌 梁喬正*
市場主任 王舒萱*

票務
高級市場經理 (票務) 梁彩雲*
票務主任 蔡嘉熹*

發展
發展總監 簡潤如
特別發展協理 蘇啟泰*
發展經理 陳寶齋*、葉巧儀*、黃珮茵*
助理發展經理 郭倩珩*
發展主任 葉浣喬*
短期發展助理 陳芍穎*

行政事務
財務總監 鄺敬婷

會計
會計經理 杜詩麗*
會計及行政主任 麥婕妤*

人力資源及行政
人力資源及行政經理 楊美君*
接待員 / 初級秘書 李美娟*

資訊科技
資訊科技經理 陳啟明*

無限亮
項目總監 錢佑*
節目及外展經理 鍾美琼*、高君*、吳卓恩*
助理節目及外展經理 潘詠汶*
市場經理 黃嘉欣*
副市場經理 陳佩鈴*、吳雪琼*
助理製作經理 鄭家裕*
高級會計主任 鍾巧明*

2026「無限亮」製作團隊
技術統籌 莊曉庭*、馮舒凝*、梁達明*

藝術家統籌 吳少慧*、何敬堯*、梁子熙*、楊皓敬*、劉藹珍*、黎影喬*

STAFF
Executive Director Flora Yu
Assistant to Executive Director Connie Ho
PROGRAMME
Programme Directors Grace Lang, So Kwok-wan
Associate Programme Director Kenneth Lee
Senior Programme Managers Shirley So, Janet Yau*
Programme Managers Cathy Cheng*, Sophie Liao*, Katie Ma*, Neva Wong*
Li Long-hin*
Project Manager Alice Chan*, Nicole Chow*,
Programme Coordinators Dorothy Chung*, Ryan Yung*,
Melissa Wong#

LOGISTICS
Logistics Manager Elvis King*
TECHNICAL
Senior Production Manager Shirley Leung*
Production Manager Jacob Chan*
PUBLICATIONS
Editorial Manager Eugene Chan*
English Editor Adam Wright*
Associate Editor Shao yi Chan*
Assistant Editor Lindsey Gan*
OUTREACH
Outreach Manager Prof. Fredric Mao, BBS
Outreach Coordinators Olivia Chan*, Giselle Li*, Tina Tang*,
Ariel Wong*
Outreach Officers Raven Chiu*, Angel Kwok*
Outreach Assistant Christine Chan*

MARKETING
Marketing Director Katy Cheng
Associate Marketing Director Eugene Lo
Marketing Managers Vicki Cheng*, Stephanie Cheung*, Effie Wong*
Project Manager – Marketing Hades Tam*
Deputy Project Manager - Marketing Hill Li
Assistant Marketing Manager Jessica Chu*
Marketing Coordinator Isaac Leung*
Marketing Officer Nancy Wong*

TICKETING
Senior Marketing Manager (Ticketing) Eppie Leung
Ticketing Officer Heidi Choi*

DEVELOPMENT
Development Director Brenda Kan
Special Development Associate Alex So*
Development Managers Leroy Chan*, Evelyn Ip*, Janice Wong*
Assistant Development Manager Evelyn Kwok*
Development Officer Jeria Yip*
Temporary Development Assistant Cherry Chan*

CORPORATE SERVICES
Finance Director Teresa Kwong

ACCOUNTS
Account Manager Connie To*
Accounting & Administrative Officer Charmaine Mak*

HR & ADMINISTRATION
HR and Admin Manager Janet Yeung*
Receptionist/Junior Secretary Virginia Li

INFORMATION TECHNOLOGY
Information Technology Manager Derek Chan*

NO LIMITS
Project Director Eddy Zee*
Programme and Outreach Managers Becky Chung*, Tiffany Ko*, Frieda Ng*
Assistant Programme and Outreach Manager Jasmine Poon*
Marketing Manager Carly Wong*
Deputy Marketing Managers Gina Chan*, King Ng*
Assistant Production Manager Dick Cheng*
Senior Accounting Officer Catherine Chung*

Technical Coordinators Sai Chong*, Cherry Fung*, Leung Tat Ming*
June*, Joyce Lai*

Artist Coordinators Sheeta Ng*, Kelvin Ho*, Aelly Leung*,
Liz Yeung*, Lau June*, Joyce Lai*

* 合約職員 Contract Staff 按英文姓氏首字母排列 In alphabetical order
藝術人才見習配對計劃 2025/26 由香港藝術發展局資助
2025/26 The Arts Talents Internship Matching Programme is supported by the Hong Kong Arts Development Council
2026 年 1 月更新 Updated January 2026

支持及協助 Support and Co-operation

Art-mate 網上售票平台

香港展能藝術會

Arts with the Disabled Association Hong Kong

佛教茂峰法師紀念中學

Buddhist Mau Fung Memorial College

迦密梁省德學校

Carmel Leung Sing Tak School

中華基督教會全完中學

CCC Chuen Yuen College

青松侯寶垣中學

Ching Chung Hau Po Woon Secondary School

中華傳道會安柱中學

CNEC Christian College

香港兆基創意書院

HKICC Lee Shau Kee School of Creativity

旅港開平商會中學

Hoi Ping Chamber of Commerce Secondary School

匡智會

Hong Chi Association

香港演藝學院

Hong Kong Academy for Performing Arts

戲劇學院 School of Drama

舞蹈學院 School of Dance

香港藝術中心

Hong Kong Arts Centre

香港失明人協進會

Hong Kong Blind Union

香港文化中心

Hong Kong Cultural Centre

香港失明人互聯會

Hong Kong Federation of the Blind

藝穗會

Hong Kong Fringe Club

香港傷健協會新界傷健中心

Hong Kong PHAB Association New Territories PHAB

Centre宜必思香港中上環酒店

Ibis Hong Kong Central & Sheung Wan

入境事務處

Immigration Department

法國文化中心

Institut français

街坊帶路

Kai Fong Tour

景嶺書院

King Ling College

康樂及文化事務署

Leisure and Cultural Services Department

梁式芝書院

Leung Shek Chee College

樂智協會

Lok Chi Association

馬鞍山循道衛理小學

Ma On Shan Methodist Primary School

天主教南華中學

Nam Wah Catholic Secondary School

荃灣西如心酒店

Nina Hotel Tsuen Wan West

獻主會小學

Oblate Primary School

保良局馮晴紀念小學

PLK Fung Ching Memorial Primary School

天主教培聖中學

Pui Shing Catholic Secondary School

瑞士文化基金會

Pro Helvetia – Swiss Arts Council

天主教慈幼會伍少梅中學

Salesians of Don Bosco Ng Siu Mui Secondary School

聖公會基福小學

S.K.H. Kei Fook Primary School

聖公會仁立小學

SKH Yan Laap Primary School

柏立基教育學院校友會盧光輝紀念學校

SRBCEPSA Lu Kwong Fai Memorial School

聖雅各福群會啟藝學苑

St. James' Settlement Jockey Club Artspiration Academy

大館—古蹟及藝術館

Tai Kwun — Centre for Heritage and Arts

中華基金中學

The Chinese Foundation Secondary School

香港教育大學賽馬會小學

The Education University of Hong Kong Jockey Club Primary School

香港基督教青年會酒店

The Salisbury YMCA Hong Kong

The Saison Foundation

荃灣大會堂

Tsuen Wan Town Hall

圍唱音樂

Wai Sing Music

西九文化區管理局

West Kowloon Cultural District Authority

仁愛堂田家炳中學

Yan Oi Tong Tin Ka Ping Secondary School

Agency for Cultural Affairs, Government of Japan

Arts Council Japan

備註及一般資訊 Special Notes and General Information

- 觀賞網上節目時，請勿使用任何相機、智能手機及任何錄音儀器對節目內容進行拍攝、錄音及熒幕截圖。如未經香港藝術節授權下重新製作或在任何社交媒體下分享節目內容，閣下或需要承擔法律責任。
Any type of screen recording or filming with camera, smartphone or other recording device is strictly prohibited for online programmes. You may be legally liable for any kind of unrecognised reproduction or sharing on social media or other kinds of media sharing sites.
- 為免影響演出，觀眾務請準時入場。遲到或中途離場的觀眾須待適當時候或中場休息方可進場；「無限亮」有權不讓遲到或中途離場的觀眾進場，亦有權決定其入場的時間及方式。
You are strongly advised to arrive punctually. The management reserves the right to refuse admission of latecomers and re-admission of audience members who leave the auditorium. "No Limits" also reserves the right to determine the admission and re-admission of such person.
- 節目內嘉賓和觀眾的言論純屬個人意見，與「無限亮」、香港藝術節以及任何有聯系之機構無關。「無限亮」保留刪除與議題無關、或含粗俗、辱罵、不雅、侵犯性、歧視、淫褻言論或內容的權利。
The remarks made by the guest speakers and the audience in the programme are merely personal opinions and should not be taken as the views of "No Limits", Hong Kong Arts Festival and other related organisations. "No Limits" reserves the right to delete content and comments that are irrelevant to the topic, rude, abusive, aggressive, offensive or obscene.
- 所有節目安排以「無限亮」網頁、Facebook 專頁及 Instagram 內最新公布為準。
All programme arrangements are subject to the latest announcement on the "No Limits" website, its Facebook page and Instagram.
- 任何情況下，捐助機構皆不會對任何人或法律實體因此載內容而作出或沒有作出的任何行為負上任何法律責任。
In no event shall the Funder have any liability of any kind to any person or entity arising from or related to any actions taken or not taken as a result of any of the contents herein.
- 香港賽馬會慈善信託基金、香港賽馬會、其各自關聯公司或任何參與彙編此載內容或與彙編此載內容有關的第三方（統稱「馬會各方」）皆無就內容是否準確、適時或完整或使用內容所得之結果作任何明示或隱含的保證或聲明。任何情況下，馬會各方皆不會對任何人或法律實體因此載內容而作出或沒有作出的任何行為負上任何法律責任。
None of The Hong Kong Jockey Club Charities Trust, The Hong Kong Jockey Club, their respective affiliates or any other person involved in or related to the compilation of the contents herein (collectively, "the HKJC Parties") makes any express or implied warranties or representations with respect to the accuracy, timeliness or completeness of the contents or as to the results that may be obtained by the use thereof. In no event shall any HKJC Party have any liability of any kind to any person or entity arising from or related to any actions taken or not taken as a result of any of the contents herein.

「無限亮」查詢熱線

"No Limits" Enquiry Hotline and WhatsApp

電郵

Email



2828 4949



enquiry@nolimits.hk

星期一至星期五 Monday–Friday

🕒 9:30 AM — 1PM ; 2PM — 6PM



於「無限亮」網站訂閱電子通訊，以獲取2027年「無限亮」最新消息。
To receive news about the 2027 "No Limits", please subscribe to "No Limits" E-newsletter.

訪問、場刊編輯及設計 Interview, Editing and Design of House Programme: Weak Chickens Limited

Programme Calendar 節目時間表

現場節目 In-venue Programmes			免費現場放映 In-venue Free Screenings		
1.17 (六) SAT	2-7pm	社區公眾展演及現場放映會 Community Showcases and Live Screenings	2pm, 4pm	香港舞蹈團及中國香港輪椅體育舞蹈運動協會《遊延》 Wayfaring Beyond Hong Kong Dance Company and China Hong Kong Para Dance Sport Association	
1.18 (日) SUN	2-7pm		2pm, 4pm		
2.27 (五) FRI	3pm, 7:30pm	帕拉管弦樂團《無邊狂想曲》 The Nature of Why Paraorchestra	2-7pm	社區公眾展演及現場放映會 Community Showcases and Live Screenings	
2.28 (六) SAT	3pm, 7:30pm		2-7pm		
3.1 (日) SUN	3pm				
3.7 (六) SAT			免費現場放映 In-venue Free Screenings		
3.8 (日) SUN	11am-6pm	國際研討會「共融科技革新：重塑人類未來」 International Symposium: The Way Forward - The Framework of Inclusive Innovation	1.17 (六) SAT	3:20pm	里卡多·塞爾維尼及尼克·陶西格《共行時光》 A Space in Time Ricardo Servini and Nick Taussig
			1.18 (日) SUN	3:20pm	
3.12 (四) THU	3pm	亞歷山德羅·夏塔雷拉及團隊《脆絲 z》 Zer-Brech-Lich Alessandro Schiattarella and Ensemble	1.17 (六) SAT	4:50pm	莎拉·波莉《當愛留在遺忘時》 Away From Her Sarah Polley
3.13 (五) FRI	3pm, 8pm		1.18 (日) SUN	4:50pm	
3.14 (六) SAT	3pm, 8pm		2.28 (六) SAT	5:45pm	卡羅琳·卡瓦爾坎蒂《青春的裂縫》 Lapse Caroline Cavalcanti
3.15 (日) SUN	3pm		3.1 (日) SUN	5:45pm	
3.17 (二) TUE	8pm		3.7 (六) SAT	3:10pm	
3.18 (三) WED	8pm	米高·圖林斯基《破障主意》 Precarious Moves Michael Turinsky	3.8 (日) SUN	3:10pm	
3.21 (六) SAT	8pm	破形舞所 / 不萊梅劇院 / 阿德里安·學德《脈律趴！》 Harmonia Unusual Symptoms / Theatre Bremen / Adrienn Hód	3.7 (六) SAT	3:35pm	青柳拓《富士山棉花田》 Fujiyama Cottonton Taku Aoyagi
3.22 (日) SUN	3pm		3.8 (日) SUN	3:35pm	
3.27 (五) FRI	7:45pm	谷野九郎《埋火一雪山深處的德川女盲人按摩師》 Sleeping Fires - Two Blind Women in the Snowy Tokugawa Nights Kuro Tanino	免費網上節目 Free Online Programme		
3.28 (六) SAT	3pm	香港中樂團(小組演奏)及楊恩華(獨奏及重奏) 《弦上光影》中樂演奏會 Light and Shadow on Strings Hong Kong Chinese Orchestra (Chamber Ensemble) and Yang Enhua (Solo and Ensemble)	3.30 (一) Mon 5.25 (一) Mon	里卡多·塞爾維尼及尼克·陶西格《共行時光》 A Space in Time Ricardo Servini and Nick Taussig	
	2:45pm, 7:45pm			莎拉·波莉《當愛留在遺忘時》 Away From Her Sarah Polley	
3.29 (日) SUN	12pm, 4:30pm	谷野九郎《埋火一雪山深處的德川女盲人按摩師》 Sleeping Fires - Two Blind Women in the Snowy Tokugawa Nights Kuro Tanino		卡羅琳·卡瓦爾坎蒂《青春的裂縫》 Lapse Caroline Cavalcanti	
				青柳拓《富士山棉花田》 Fujiyama Cottonton Taku Aoyagi	
4.11 (六) SAT		《視界》階段性計劃 VISION Work-in-Progress Project			
4.12 (日) SUN					

-  香港文化中心劇院
Studio Theatre, Hong Kong Cultural Centre
-  大館洗衣場石階
Laundry Steps, Tai Kwun
-  荃灣大會堂演奏廳
Auditorium, Tsuen Wan Town Hall
-  大館賽馬會立方
JC Cube, Tai Kwun
-  葵青劇院演藝廳
Auditorium, Kwai Tsing Theatre
-  西九文化區自由空間大盒
The Box, Freespace, WestK
-  大館檢閱廣場
Parade Ground, Tai Kwun
-  葵青劇院黑盒劇場
Black Box Theatre, Kwai Tsing Theatre
-  香港兆基創意書院文化藝術中心
HKICC Lee Shau Kee School of Creativity
-  無限亮網站
Online

香港灣仔港灣道2號12樓

12/F, 2 Harbour Road, Wanchai, Hong Kong

電話 Tel & WhatsApp: (852) 28284949

傳真 Fax: (852) 28242100

電郵 Email: enquiry@nolimits.hk

