

no

The Human Touch

第七屆場刊
7th edition
House Programme

認識
不如
感受

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

140
年 YEARS

無限亮
2025 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

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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。

第七屆「無限亮」將於 2025 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。

2025「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，並讓公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 2025, the seventh 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.

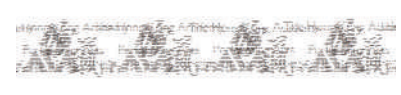
“No Limits” 2025 presents accessible in-venue performances, free film screenings and a symposium, as well as education and community programmes for the public, highlighting creativity and talent in a variety of forms.

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

策略支持伙伴
Strategic Supporting Partner



支持機構
Supporting Organisations



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 1,300 位優秀本地及國際藝術家逾 125 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 835,000 位學生提供藝術體驗活動。

The Hong Kong Arts Festival (HKAF), a non-profit 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 1,300 leading local and international artists in more than 125 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 talents 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 835,000 students in the past 33 years.

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

前言

Foreword

藝術是人與人之間溝通的語言，而創作及欣賞藝術更應是每個人與生俱來的權利。自 2019 年起，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」計劃，已見證眾多不同能力藝術家的造詣和創造力。

今年「無限亮」邁入第七年，匯聚本地及海外的演藝精英，邀請了逾三十位來自香港、內地、美國、英國及蘇格蘭等地區的優秀藝術家，呈獻十一套、合共三十場精采作品，涵蓋音樂、戲劇、舞蹈及電影等多個領域。今屆「無限亮」邀請多位國際優秀藝術家，包括來自美國、獲艾美獎提名、2024 年殘奧運動會閉幕表演嘉賓馬修·惠特克為「無限亮」開幕，帶來兩晚的《爵士快車》。更特邀內地的藝術家參與，包括廣州舞蹈家何其沃（二高）的委約作品《躲貓貓》以及內地網紅趙紅程的女生獨腳戲《請問最近的無障礙廁所在哪裏？》，帶領觀眾感受內地的共融藝術發展。節目囊括中西，務求從多角度透視藝術家關注的生活議題，以多元的文化內容去感受共融藝術的力量。

教育和社區參與一直是「無限亮」的核心項目。今年全新推出的教育及社區外展節目「一小步更大步」，旨在培育未來的共融藝術家，並在社區中播撒共融藝術的種子。這項計劃包括多個重要項目：首次在大館舉行的國際研討會，邀請來自多個地區的

講者共同探討亞洲共融文化的發展，探索創意共融如何為亞洲城市帶來積極的轉變與影響；「無限亮」先導計劃與英國坎多克舞蹈團（Candoco Dance Company）合作，推出專為本地具有戲劇或舞蹈背景的導師提供的培訓計劃；此外，在大館舉行的大型社區節目《衫著一生》及多場社區公眾展演，更會把共融藝術引入社區文化地標，讓市民能親身欣賞和體驗由不同能力的表演者帶來的藝術創作。

其他精采節目亦包括至少二十場中小學校巡迴演出，十五場加料活動、工作坊及講座等，冀能加深大眾對共融表演藝術的認識，讓藝術成為連接不同社群的橋樑。

我由衷感謝香港賽馬會慈善信託基金的長期支持，與我們攜手呈獻這項年度計劃，將共融藝術理念推廣至社區的每一個角落。亦感謝香港展能藝術會在藝術通達方面的寶貴意見和無私協助，讓不同能力人士都能在無障礙的環境中欣賞和參與藝術。

謹代表香港藝術節團隊，歡迎大家參與本年度「無限亮」計劃的節目及活動。

余潔儀
香港藝術節行政總監

Diversity is about creating an inclusive and friendly environment for everyone, and ensuring that nobody feels excluded. Since its inauguration in 2019, “No Limits” has worked to create a diverse and inclusive space for artists of all abilities to showcase their talents. This year, for the seventh edition of “No Limits”, we welcome over 30 local and international talents whose creativity and skills are sure to delight and inspire. The lineup consists of a total of 30 performances of 11 programmes spanning music, theatre and dance, as well as film screenings offering audiences a variety of perspectives on the specific issues faced by artists and individuals with disabilities.

To open “No Limits”, we have invited Emmy Award nominee and 2024 Paralympic Games Closing Ceremony performer Matthew Whitaker from the US for two evenings of Jazz Excellence. From mainland China we have the specially commissioned work Hide-and-Seek by Guangzhou-based choreographer Er Gao, and the Hong Kong premiere of Be Seen by Shanghai internet celebrity Zhao Hongcheng.

To promote diversity and inclusion within our communities, “No Limits” present the new education and community programme, Small Steps, Giant Strides. The programme takes place at Tai Kwun and includes our first ever International Symposium - looking at how issues of inclusivity and creativity are changing urban design in Asia - as well as workshops, public showcases and sharing sessions. We are also delighted to collaborate with internationally

acclaimed UK-based Candoco Dance Company on a Pilot Creative Programme providing local teachers of theatre and dance with training in inclusive teaching methodologies. And, also at Tai Kwun, participants of our education and community programmes present In Touch We Trust and Community Showcases, demonstrating the diversity of inclusive performing arts.

In addition, there are more than 20 touring performances for primary and secondary schools, as well as 15 PLUS activities, workshops and talks designed to deepen understanding of inclusive performing arts and build creative bridges between different communities.

I would like to thank The Hong Kong Jockey Club Charities Trust for co-presenting this important annual project with us, and for their continued support in promoting inclusion through the arts. We also extend our thanks to the Arts with the Disabled Association Hong Kong for its invaluable support, and provision of accessibility services enabling differently abled people to experience the arts together.

On behalf of the Hong Kong Arts Festival Society, I welcome you to “No Limits”, and hope that you will enjoy the bold and moving programmes and performances in this edition of our project.

Flora Yu
Executive Director,
Hong Kong Arts Festival

藝術無疆界，每個人都應該享有平等參與及欣賞藝術的機會。基於這份堅定信念，香港賽馬會慈善信託基金自 2019 年起，聯同香港藝術節協會攜手呈獻「無限亮」計劃，匯聚全球不同能力的演藝精英，展現才華，帶來別樹一幟的精采演出，至今已讓超過 95,000 名現場及網上觀眾，感受藝術的無限可能和正能量。

今屆「無限亮」以「認識不如感受」為主題，繼續透過音樂、舞蹈、戲劇和電影等豐富多元的節目，帶領市民從基本認識，進而對共融藝術表演者的日常生活、人際關係和社會期望有着深切的體會，藉以增進彼此間的理解、尊重和欣賞。

馬會亦一如既往，透過支持賽馬會「無限亮」教育及社區外展節目，包括講座、工作坊和學校巡演，以及在大館舉行的「一小步更大步」公眾展演和藝術家進駐計劃等，推動社區各持份者與展能藝術家的互動交流，從而促進跨界別合作，提升業界水平，孕育本地人才。

在這個基礎上，「無限亮」計劃今年將進一步推廣共融藝術，藉着展示兩部內地創作，啟動亞洲共融

藝術網絡的發展。計劃亦將舉辦國際研討會，探討共融和創意能如何改變亞洲城市。這不但有助提升「無限亮」的國際形象，也為香港以至區內的藝術創作和社會發展提供新的機遇。

多年來，馬會慈善信託基金在推動藝術、文化及保育方面向來不遺餘力，致力為香港注入藝術文化活力，豐富市民生活，推動創意共融，當中包括捐助香港藝術節逾半個世紀，以及支持成立香港故宮文化博物館等。

馬會對各類型藝文保育項目的支持，有賴本會獨特的綜合營運模式。馬會透過提供世界級的賽馬運動及娛樂，帶來重要的稅款和慈善捐款，同時創造就業機會，貫徹致力建設更美好社會的宗旨。

在此衷心感謝香港藝術節協會和香港展能藝術會所付出的心血，以及所有參與演出的藝術家。祝願「無限亮」圓滿成功，觀眾盡興而歸。

梁卓偉博士
香港賽馬會慈善及社區事務執行總監

獻辭 Message

Art transcends boundaries, offering infinite possibilities and equal opportunities for people to practise and appreciate it. Take the “No Limits” festival, which empowers differently-abled local and overseas artists to showcase their talent. Co-presented by The Hong Kong Jockey Club Charities Trust and the Hong Kong Arts Festival Society since 2019, “No Limits” has delivered performances that have captivated more than 95,000 spectators to date in person and online.

This year’s “No Limits” encompasses programmes that span music, dance, theatre and film under an overarching theme of “The Human Touch”. It has been curated to lead audiences to a better understanding of the daily lives of inclusive art performers and the expectations that society places on them in an effort to inspire greater respect and appreciation.

This year’s “No Limits” will further promote inclusive arts by presenting two works from mainland artists to launch an inclusive Asian arts network. The programme will include an international symposium to explore the power of inclusivity and creativity to transform Asian cities. These initiatives help to enhance the international profile of “No Limits” and provide opportunities for creative expression and social development within Hong Kong and across Asia.

At the same time, we continue to support the Jockey Club “No Limits” Education and Community Programme comprising lectures, workshops and school tours, together with Small Steps, Giant Strides – the Artists-in-Residence Programme and a series of public showcases at Tai Kwun. These facilitate

engagement between community stakeholders and differently-abled artists to encourage collaboration – elevating industry standards and nurturing local talent.

Over the years, the Club’s Charities Trust has remained committed to advancing art, culture and conservation, while building a culturally vibrant Hong Kong – enriching lives and promoting creativity and inclusion. Examples include its support for the Hong Kong Arts Festival over the past half-century as well as its funding for the establishment of the Hong Kong Palace Museum.

Our support for various arts, cultural and conservation projects aligns with the Club’s purpose of acting continuously for the betterment of society. Our contributions are made possible by a unique integrated business model. Through this we provide world-class racing and entertainment and channel resultant wagering demand into tax contributions, charity donations and employment opportunities.

We extend our heartfelt appreciation to the Hong Kong Arts Festival Society, to the Arts with the Disabled Association Hong Kong and to all participating artists. We hope this year’s “No Limits” will be another resounding success that leaves its audiences thoroughly enriched and inspired.

Dr Gabriel Leung
Executive Director, Charities and Community
The Hong Kong Jockey Club

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。

*2025「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。

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.

*Arts Accessibility Services offered by 2025 No Limits differ from programme to programme. Please refer to individual programme pages for details.



The Human Touch

認識不如感受

第七屆「無限亮」以「認識不如感受」為題，邀請觀眾體驗藝術家從個人至群體所展現的情感與力量。我們希望觀眾真切感受藝術家對社會及共融議題的理解和關注，並體會他們為此所付出的努力和投入，欣賞他們對自身挑戰所付出的心血。

The theme of the seventh edition of “No Limits” is “The Human Touch”. With it we invite audiences to experience the power of individual and collaborative imagination.

Jazz Excellence by Matthew Whitaker 馬修·惠特克《爵士快車》

開幕節目 Opening Programme

香港大會堂音樂廳
Concert Hall, Hong Kong City Hall

1 / 3 六 SAT*
7:30 PM

 節目長約 90 分鐘，不設中場休息
Approx. 90 minutes with no interval

2 / 3 日 SUN
3:00 PM


* 演出前將舉行「無限亮」開幕儀式（設香港手語傳譯）
The "No Limits" Opening Ceremony will be held prior to the performance
(Hong Kong Sign Language available)

無限亮加料節目 No Limits PLUS
P.128

爵士樂魔力：馬修·惠特克分享
及即興演奏會
The Magic of Jazz - Artist Sharing &
Jam Session with Matthew Whitaker

設點字場刊及語音場刊
House programme in braille and
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
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Music

惠特克的表演充滿生命力，在無數音樂演出中為觀眾帶來正能量。「我希望樂手在台上玩得盡興之餘，一眾觀眾都能聽得投入愉快。」對他來說，爵士樂是樂隊眾人之間的即興互動、彼此配合，而更重要的精神在於所有人平等參與。爵士樂擁有包容、普及和多樣的特質，不單給予每位表演者展現個人魅力的舞台，也讓觀眾可熱情回應，讓台上台下打成一片。

自小接觸不同風格的音樂，精於鋼琴、敲擊樂或風琴演奏，每當惠特克演繹歌曲時，必然融合爵士樂的元素和精粹。這亦反映他無拘無束的個性，不被世界的既定規則所限制，以最自在的方式享受生命：「爵士音樂，彰顯我的生活態度：即興與自由。」爵士樂的動聽之處，在於樂手能展現出個人獨特風格，因此，惠特克的演出總被形容為不單是在演奏音樂，更似與音符「玩遊戲」，他能彈出悅耳變奏、複雜和聲，一雙手在八十八個琴鍵之間飛快舞動。音樂是他的生命，而他正是自由靈魂的化身。

這位天才的音樂天賦曾引起外科醫生和神經科學家查爾斯·林博士的好奇。林博士以 MRI 腦部掃描惠特克的腦部活動，嘗試理解惠特克的大腦，在演奏時會怎樣運作，從而理解他的創造力。結果發現，當惠特克聽見熟悉的音樂時，整個大腦包括視覺皮層區域都被刺激起來，他雖不以眼睛接收訊息，但確實在利用大腦的視覺部分來感知音樂。惠特克對此坦言感到驚訝，並領略到一個人的潛能比自己想像的更廣更闊，「我能感知光影，卻不常以視覺思考音樂。但或許在我理解曲目時，或多或少會產生一種視覺概念。」

他感激當下的科技，讓一切都變得更輕鬆和更可實現。「有些人可能將失明視為負面的事情，我卻堅信這是我們的獨特之處，即使是殘疾，也毋須寫下負面定義。我們甚至可以藉着特質造福自己及啟迪他人。」每個人都可努力將夢想化成現實。假如世界只剩下一首樂曲，假如他往後只能傾聽一首樂曲……他會選擇《多麼美好的世界》。



A life of improvisation and freedom

Matthew Whitaker is indeed a vibrant performer, bringing joy and energy to countless audiences. “While the musicians are enjoying themselves on stage,” he says, “I want the audience to be immersed in the joy of music.” For Whitaker, jazz is about spontaneous interactions and collaboration between band members. More importantly, it is about being able to participate as equals. The inclusivity, accessibility and diversity of jazz give each musician a chance to demonstrate their charms and for the audience to respond enthusiastically, achieving equity between performers and the audience.

Since childhood, Whitaker has been immersed in various musical styles, excelling at piano, percussion and organ performances, seamlessly integrating jazz elements into his interpretations. This also reflects his unrestrained character, beyond conventional constraints and enjoying life in his most natural way. “Jazz reflects my attitude towards life—improvisation and freedom.” What makes jazz so

captivating is the musician’s ability to showcase their unique style. Because of this, Whitaker’s performances are often described not just as a performance but also as a game with music ranging from melodic variations to complex harmonies, coming alive through the two hands leaping between 88 keys. Music is his life, and he is the embodiment of a free spirit.



It is easy to see why Whitaker is called a genius when his musical talent piqued the interest of neuroscientist Dr Charles Limb. Using an MRI brain scan, Dr Limb attempted to understand Whitaker’s creativity by monitoring his brain activities while he played music. The findings were astounding. When Whitaker hears a familiar piece of music, the entire brain, including the visual cortex, is stimulated. Although he does not rely on vision to process information, he uses the visual areas of his brain to “perceive” music. Whitaker was shocked by this discovery and realised how a person’s potential is greater than one’s own imagination. “I can sense light and shadow, but I don’t usually think about music visually. When I understand a piece of music, I might unconsciously develop certain visual concepts.”



He is grateful for technological advancements, making everything easier and more achievable. “Some people might think that blindness is a negative thing. But I think it is our unique quality. Even if it’s a disability, it shouldn’t be defined as a negative thing. We can even use this quality to benefit and inspire other people.” Every person can work hard to make their dream a reality.

曲目 Programme

馬修·惠特克	是的
卡爾德拉	天空群島
戴夫·布魯貝克	土耳其藍迴旋曲
威爾·哈德森、歐文·米爾斯、米歇爾·帕里什	風琴手的搖擺
羅伯特·蘭姆	因為回家而快樂
查爾斯·特納	哈林 哈林 哈林
科里·亨利	明白了 醫生
馬修·惠特克	停戰
鮑·勃蒂勒、喬治·大衛韋斯	多麼美好的世界
溫基·克拉克	期待奇蹟
馬修·惠特克	稍息
路德·范德羅斯 / 查卡·卡恩	永遠不會太多 / 不是沒有
Matthew Whitaker	Yessaah
Caldera	Sky Islands
Dave Brubeck	Blue Rondo a la Turk
Will Hudson, Irving Mills, Michell Parish	The Organ Grinder's Swing
Robert Lamm	Happy Cause I'm Goin' Home
Charles Turner	Harlem Harlem Harlem
Cory Henry	Gotcha Now Doc
Matthew Whitaker	Stop Fighting
Bob Thiele, George David Weiss	What A Wonderful World
Twinkie Clark	Expect Your Miracle
Matthew Whitaker	Take A Break
Luther Vandross/Chaka Kahn	Never Too Much/Ain't Nobody

曲目 Programme

戴夫·韋克爾	花園圍牆
切克·哥利亞	西班牙
馬修·惠特克	上城之旅
戴夫·布魯貝克	五拍子
朗尼·史密斯博士	朝聖
馬修·惠特克	新的一天
喬治班喬	沒甚麼，就這樣
馬修·惠特克	一切都會好起來
馬修·惠特克	情感
艾哈邁德·賈邁勒	寧靜
艾迪·哈里斯	自由爵士舞
馬文·蓋伊	怎麼回事 / 內城藍調
Dave Weckl	Garden Wall
Chick Corea	Spain
Matthew Whitaker	Journey Uptown
Dave Brubeck	Take Five
Dr Lonnie Smith	Pilgrimage
Matthew Whitaker	A New Day
Jorge Ben Jor	Mas Que Nada
Matthew Whitaker	It Will Be Okay
Matthew Whitaker	Emotions
Ahmad Jamal	Tranquility
Eddie Harris	Freedom Jazz Dance
Marvin Gaye	What's Going On/Inner City Blues

曲目有可能更改 Programme is subject to change

「爵士樂的當下即興、
與樂隊即場互動的特質，
讓我感覺到最實在的自由。」

"The spontaneity of jazz,
the interaction with the band
in real time, gives me a sense of
real freedom."

馬修·惠特克
Matthew Whitaker

Programme Note

馬修·惠特克年僅 23 歲，已被譽為當今爵士樂界最吸引的年輕才子之一。他的音樂魅力非凡，傳統與創新並重，令聽眾沉醉於愉悅而感性的世界。不論是現場演出還是錄音作品，聽他表演就像踏上一趟旅程。他的藝術超越了音符，將節奏與靈魂交織成一種深刻感人的體驗。

對我而言，惠特克的音樂特別能夠展示出集體和個人經歷的力量。不論是在紐約卡內基音樂廳，或是德國的阿勒那爵士音樂節，任何看過他現場演出的人，都會一致認同他在舞台上壓台感十足。他的音樂人人都會喜愛：充滿活力、生氣勃勃、深情動人。

福音音樂是塑造他音樂風格的關鍵元素。他從小在教堂彈奏音樂，如今演奏中洋溢的暖意和真誠，亦是源起於此。振奮人心的能量與深情，滲透在他的每個音符中。在曼哈頓音樂學校磨練技藝時，他的天賦更上層樓。他其後不斷提升自己，於 2017 年出版首張專輯《箱子以外》，立即成為備受關注的藝術家，直至 2024 年出版最新專輯《在他們的肩膀上：致敬風琴》。

惠特克透過最新專輯，表達他對吉米·史密斯和喬伊·德弗朗切斯科等爵士風琴大師的真摯致意。專輯不僅反映出他對爵士傳統的深厚尊重，也展現他不斷追求創新的熱情。2025 年「無限亮」，見證他音樂中閃閃發亮的探索精神；音樂會選曲既有原創作品，亦有向激勵他的音樂人致敬的曲目，為觀眾帶來難忘的體驗。

演出曲目涵蓋他四張專輯的內容，展示他卓越的作曲才華和詮釋能力。亮點之一是來自專輯《連接》的歌曲〈一切都會好起來〉，這首歌剛柔並重，傳遞希望和堅韌的信息，總是讓我深感共鳴。歌曲的美撫慰人心，讓人反思生活中的挑戰，並相信未來會有更好的日子。

音樂會亦有風格截然不同的樂曲，展現惠特克的即興演奏才華，以及他在感官層面上與觀眾聯繫的能力。例子包括最新專輯的重頭作〈是的〉，此曲作為兩晚「無限亮」音樂盛會的開場曲，實屬完美。歌曲散發出復古風琴藍調的氛圍，令人情不自禁想隨之舞動。

惠特克透過音樂會向音樂傳奇致敬，並將他們的風格無縫地融入到自己的音樂中。他致敬的對象包括「冷爵士」先驅戴夫·布魯貝克、爵士融合創新者切克·哥利亞、騷靈樂天才馬文·蓋伊，以及節拍感一流的巴西音樂明星喬治班喬。

音樂會最具野心的一首曲目是《土耳其藍迴旋曲》，收錄於布魯貝克四重奏於 1959 年發行的破格專輯《時間暫停》。樂曲糅合爵士和中東音樂風格，大膽使用奇數拍子；惠特克的版本除了將這些特點加以發揮，也為這首名曲注入 21 世紀的色彩，加入放克和嘻哈元素，帶來大膽而獨特的演繹。

惠特克擅於糅合傳統與創新，堅守獨特的音樂風格，使他成為新一代爵士樂的領軍人物，這一代音樂家在不同音樂類型間轉變自如，文化意識濃厚，對創新充滿熱情。當我想到他的音樂，我想到的是直接觸動靈魂的音樂，傳遞力量與堅韌的普世信息，以及探索的喜悅。他的音樂提醒我們，生活中的挑戰只是成長路上的踏腳石；這擲地有聲的信息，在演出最後一個音符落下後，仍然縈繞不散。

撰文：馬特·米庫奇



At just 23 years old, Matthew Whitaker has established himself as one of the most captivating young talents in jazz today. His magnetic music draws listeners into a lush, emotional world where tradition meets innovation. Hearing him perform, whether live or through his recordings, is always a journey. His artistry transcends notes, weaving rhythm and soul into something profoundly moving.

To me, Whitaker's music particularly speaks to the strength of both shared and individual experiences. Anyone who has seen him perform live from New York's Carnegie Hall to Germany's Aalener Jazzfest can attest to his commanding presence on stage. His sound is universal: vibrant, alive, and deeply emotional. Gospel music played a pivotal role in shaping his sound. Growing up playing in church, he found the warmth and sincerity that now define his performances. You can hear it in every note – uplifting energy paired with deep feeling. As he honed his skills at the Manhattan School of Music, his talent evolved into something extraordinary. That evolution can be tracked from his 2017 debut, "Outta the Box", which immediately marked him as an artist to watch, to his latest album, "On Their Shoulders: An Organ Tribute".

This newest album finds him paying a heartfelt tribute to jazz organ greats of the past like Jimmy Smith and Joey DeFrancesco. In his performance at "No Limits" 2025, he dazzles audiences with a mix of originals and tributes to musicians and peers who have inspired him. The setlist spans his four albums, showcasing both his compositional prowess and interpretive brilliance. Among the highlights is "It Will Be Okay" from Connections, which always deeply resonates with me. This piece blends serenity with strength, offering a message of hope and resilience.

Its calming beauty invites reflection on life's challenges and trust in the promise of better days.

On the opposite side of the spectrum are tracks that reveal Whitaker's improvisational prowess and his ability to connect with audiences on a visceral level. Among them, "Yessaah," featured at the core of his latest album, and the perfect opener of his two-night No Limits extravaganza, radiating vintage organ blues vibes that practically demand movement. Throughout his performances, Whitaker pays homage to musical legends, seamlessly weaving their influences into his own sound. His tributes span cool jazz pioneer Dave Brubeck, jazz fusion innovator Chick Corea, the soulful genius of Marvin Gaye, and the rhythmic brilliance of Brazilian icon Jorge Ben Jor.

One of the most ambitious pieces of his repertoire is a rendition of "Blue Rondo à la Turk," famously introduced on the Brubeck Quartet's groundbreaking 1959 album "Time Out". Whitaker's version reimagines this iconic piece, expanding its fusion of jazz and Middle Eastern influences and bold use of odd time signatures, infusing it with a 21st-century flair, integrating funk and hip-hop to create something ambitiously distinct.

Whitaker's ability to blend tradition with innovation while staying true to his unique voice places him at the forefront of a new generation of jazz musicians. When I think of his music, I think of music that speaks directly to the soul, communicating universal messages of strength and resilience, and the joys of exploration. It reminds us that life's challenges are merely stepping stones on the path to growth. And it's a powerful message that reverberates long after the final note of his performances fades.

Text: Matt Micucci

馬修·惠特克

Matthew Whitaker

多才多藝的美國青年藝術家馬修·惠特克除了彈奏鋼琴外，亦擅長其他樂器，無論國際巡演、在電視亮相、製作電影音樂、以客席音樂家與交響樂團同台獻藝都令觀眾嘆為觀止。他先天失明，一直以來倡議殘疾人士權益，致力改善通達設施，為不同機構擔任通達顧問。

他曾三度贏得美國作曲家作詞家協會赫伯·阿爾帕特年輕爵士樂作曲家大獎，至今已發行四張專輯：《箱子以外》、《現在聽着》、《連接》與《在他們的肩膀上：致敬風琴》。

American pianist and multi-instrumentalist Matthew Whitaker is a versatile young artist who captivates audiences around the world with international tours, TV appearances, the production of film scores, and guest soloist appearances with orchestras and symphonies. Born blind, he is also an advocate for people with disabilities, consulting with companies to improve accessibility features.

A three-time ASCAP Foundation Herb Alpert Young Jazz Composers Award winner, Whitaker has released four albums - "Outta The Box", "Now Hear This", "Connections" and "On Their Shoulders: An Organ Tribute".



演出 Performers



利亞尼·馬特奧
Liany Mateo

低音大提琴 / 低音電結他
Bass and Electric Bass



馬科斯·羅賓遜
Marcos Robinson

結他
Guitar



伊凡利·亞內斯
Ivan Llanes

敲擊樂
Percussion



約翰·斯蒂爾
John Steele

鼓
Drums

Whispers of Wind and Keys— A Piano and Flute Concert by Anson Tang and Ruth Montgomery

鄧卓謙及露芙·蒙哥馬利
《風與鍵之旅》鋼琴 × 長笛音樂會

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

29 / 3 六 SAT
3:00 PM

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

無限亮加料節目 **No Limits PLUS**
P.130

「音樂探索家」兒童音樂工作坊
Children's Workshop with Ruth Montgomery:
Music Adventures

「看得見的音乐——從音樂到視覺表達」音樂工作坊
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聽風的歌
欣賞鍵之舞

Listen to the song of the wind,
revel in the dance of the keys

今屆「無限亮」的閉幕表演由香港新晉鋼琴家鄧卓謙與英國長笛演奏家露芙·蒙哥馬利攜手演出。鄧卓謙曾先後學習小提琴和鋼琴，終發現鋼琴讓他更能演繹渾厚而動人的音色，以音樂傳遞情感；蒙哥馬利則擅於以長笛悠揚悅耳的聲音說故事。一琴一鍵，一吹一奏，帶領觀眾開展一趟奇妙的《風與鍵之旅》。

音樂會的主題是「旅途」，兩位音樂家在各自的音樂成長路上都經歷過不少挫折和迷惘，直至找到屬於自己的聲音，豁然開朗。音樂會曲目選自多個不同時期，希望突顯樂曲的音色變化；二人都認為音樂應該令人快樂，故特意挑選輕快旋律的樂曲，希望觀眾能享受並沉浸於聲音的變化之中，感受每一段旅程的生命力和新鮮感，並繼續保持好奇心探索。

旅程開展，先迎來莫扎特重要的長笛作品之一《C大調行板》，作品 K315。曲目簡單動聽、純粹而明亮，而笛音則如像詠唱，恍如以甜美歌聲傳遞愉悅心情。接着兩人同奏英國作曲家約翰·盧特的《古風組曲》，曲目雖為現代作品，但作曲家以此致敬巴洛克

時期巴哈的音樂風格與形式，用上與第五號《布蘭登堡協奏曲》相同的編制。樂曲本來是為長笛、大鍵琴與弦樂團而寫，但盧特將它改編成長笛和鋼琴組曲，猶如一支雙人舞。鄧卓謙與蒙哥馬利充滿默契地緊湊互動，演奏上除了展現巴洛克風格外，還帶點爵士的搖擺風情。

二人亦會分別獻上獨奏作品。蒙哥馬利選取瑞士作曲家阿圖爾·奧乃格的《山羊之舞》，曲目充滿詩意的想像——有人形容是從沉睡中甦醒的山羊在跳舞，也有人說是在描繪人們圍着山羊在擺舞，進行祭祀儀式。蒙哥馬利將向觀眾展現出長笛精采多元的魅力，猶如頸鈴的響聲餘音裊裊。鄧卓謙則演繹艾美·比奇的《敘事曲》，作品 6。壓軸是蕭邦的圓舞曲，作品 69 之 2，旋律聽似簡單，但隨着二人的交流逐漸疊加，情感融合並昇華，創造出極致豐富的樂韻體驗。

音樂會曲目涵蓋巴洛克時期的古典音樂到現代作曲家的作品，音樂家和觀眾從不同年代的音樂，尋找不同的情感共鳴；情感流傳，樂曲永不過時。觀眾恍如欣賞着一段聽風的歌，經歷一段琴鍵之舞的浪漫旅程。



The closing performance of “No Limits” features Hong Kong’s emerging pianist Anson Tang and British flautist Ruth Montgomery. Although Tang studied both the violin and piano, he found that the piano’s keyboard allows him to express rich and emotive tones, empowering him to convey emotions through music. On the other hand, Montgomery excels in storytelling through the soft and pleasant sounds of her flute. Combining the piano and the flute, Tang and Montgomery will guide the audience on a magical journey through **Whispers of Wind and Keys**.

Exploring the theme of travelling, this concert is inspired by both musicians’ numerous setbacks and confusion during their musical growth until they discovered their unique sounds and clarity. Tang and Montgomery believe that music should be joyful, and as such, this concert will feature music from different periods, celebrating the change of tones within the compositions. By selecting pieces with brisk and lively melodies, the duo hopes the audience will enjoy and immerse themselves in the fluidity of the sounds, feel the vitality and freshness of each journey and continue to explore with curiosity.

The journey begins with Mozart’s Andante in C Major, K315, one of the composer’s most significant works for the flute. The simple and melodic piece sounds pure and bright, as if the flute is singing sweetly, conveying a joyful mood. Next is British composer Sir John Rutter’s Suite Antique. Although a modern piece, it pays homage to Bach’s Baroque style

and form, using the same instrumentation as Bach’s Brandenburg Concerto No 5. Originally composed for the flute, harpsichord and string orchestra, Rutter adapted it into a suite for the flute and piano, resembling a “pas de deux”. Tang and Montgomery’s seamless interplay also showcases not only the Baroque style but also a touch of jazz swing in this piece.

Furthermore, Tang and Montgomery will each perform solo pieces. Montgomery has chosen Swiss composer Arthur Honegger’s haunting Danse de la chèvre, a piece full of poetic imagination. Some interpret it as a goat dancing as it wakes up, while others see it as people dancing around a goat in a ritual. Through her performance, Montgomery will highlight the diverse charm of the flute, evoking the lingering sounds of neck bells. Meanwhile, Tang will perform Amy Beach’s Ballade, Op 6. The concert will conclude with Chopin’s Valse, Op 69-2. This piece begins with a simple melody but gradually builds through both musicians’ exchange, merging and elevating emotions to create an immersive musical experience.

The concert’s repertoire ranges from Baroque classics to modern compositions, allowing musicians and audiences alike to discover various emotional resonances from different eras of music. With emotions passed down through generations, music never goes out of style. This concert will leave the audience feeling as though they are enjoying the song of the wind and experiencing a romantic dance of the keys.



曲目 Programme

莫扎特
Mozart

C 大調行板 · K315
Andante in C major, K315

約翰·盧特
John Rutter

《古風組曲》
Suite Antique

奧乃格
Arthur Honegger

《山羊之舞》
Danse de la chèvre

艾美·比奇
Amy Beach

敘事曲，作品 6
Ballade, Op 6

伊恩·克拉克
Ian Clarke

《孔雀舞曲》，作品 50
Pavane, Op 50

蕭邦
Frédéric Chopin

圓舞曲，作品 69 之 2
Valse, Op 69-2

曲目有可能更改 Programme is subject to change

「音樂的美在於多樣性和包容性」

鄧卓謙

鄧卓謙曾自問：我是否真的應該將鋼琴當為終身職業？「我時常無意中將自己和優秀的同學比較，讓我對自己的能力感到懷疑。」也因為是輪椅使用者，身體的限制令他腰部和下半身力量不足，運用踏板成為一個巨大的挑戰——他難以依靠下肢的力量來協調動作，所以需要特別注意使用踏板的時間，以及控制左右平衡。然而，音樂賦予鄧卓謙力量和自信：「身體差異確實會影響演奏方式和發力方法，但並不意味有優劣之分。任何音樂家都帶着自己的故事和經歷進入音樂世界，使得我們對樂曲的詮釋更加豐富和多樣。我相信音樂的美在於多元和包容，身體上的挑戰和差異，都能夠成為創作和表演的靈感來源，這也是音樂扣人心弦之處。」

他享受在舞台上表演的每一刻，因為能親眼目睹觀眾的反應，感受到音樂與他們之間的連繫；他更深信，每個人都能享受音樂，「許多人認為音樂是偉大而遙不可及，但音樂的本質其實非常平凡。」作為不同能力藝術家，鄧卓謙確信音樂的力量不僅僅來自身體的能力，更是來自內心的熱情與堅持：「這種內在的驅動力使我能夠超越身體的限制。每一次演奏都是挑戰，也是突破。」

「聽不到，但我從樂譜看見色彩，活如一幅圖畫」

露芙·蒙哥馬利

蒙哥馬利自小有嚴重聽力障礙，以助聽器聆聽聲音。她雖聽不見，但能從音符中看見色彩，樂譜就像一幅畫作。「我在樂譜中看到藝術、情感、故事，看到所有東西。也許我的聽障是超能力，讓我擁有一些別人所沒有的。」她 12 歲時對長笛一見鍾情，初接觸時便覺得它十分美麗。「演奏是一種身體藝術，長笛最能傳遞我的想法和感受。」在今次演出的選曲中，她說最具挑戰性的曲目是約翰·盧特的《古風組曲》，當中包含六個樂章：前奏、固定音型、咏嘆調、華爾茲、香頌（流行歌曲）和迴旋曲。她的選曲別有用心：「所選曲目既複雜又不容易演繹，將促使觀眾停下來思考他們對一位聽障音樂家的期望，這正是我們的初衷。」

對蒙哥馬利來說，今次與卓謙的合作則可謂一場挑戰，不無壓力。過程中兩人不斷共同練習，但她喜歡這種合作交流。她認為合奏有一股特別的能量，製造出視覺上的交流。「我總是在尋找非言語的線索，例如身體的位置和對方的呼吸。」她相信：「我們或許於學習方式上跟別人不同，但在演繹上不會。」毋須與他人比較，兩位表演者力求完美，已彰顯對專業的追求。

"The beauty of music lies in diversity and inclusiveness"

Anson Tang

Anson Tang once wondered if he should really dedicate his career to the piano. "I often compare myself to my outstanding classmates unintentionally," he says. "It makes me doubt my abilities." As a wheelchair user, Tang faces physical limitations that result in reduced strength in his waist and lower body, making the use of the pedals a significant challenge. As he struggles to coordinate his movements by relying on the strength of his lower limbs, special attention is paid to the timing of his pedal use and maintaining left-right balance. Nevertheless, music gives Tang strength and confidence: "Physical differences can affect playing methods and ways of exerting force. But that doesn't imply superiority or inferiority. Every musician brings their own stories and experiences into the world of music. These stories make our interpretation of music richer and more diverse. I believe the beauty of music lies in diversity and inclusiveness. Even physical challenges and differences can become sources of inspiration for creativity and performance. This is also what makes music so moving."

Tang revels in every moment on stage as he can witness the audience's reactions in person and feel the connection between them and the music. He also believes that everyone can enjoy music. "Many people think music is imposing and unreachable. But the nature of music is very ordinary." As an artist of different abilities, Tang believes the power of music does not come only from physical abilities but also from inner passion and perseverance. "This inner drive empowers me to overcome my physical limitations. Every performance is a challenge and a breakthrough."

"I can't hear, but I can see colours in music score like a vivid painting"

Ruth Montgomery

Ruth Montgomery has had severe hearing impairment since childhood and has been trained to use hearing aids to listen to sounds. Although she cannot hear, she can see colours in the music scores like a vivid painting. "I see art, emotions, stories and everything on the score. Perhaps my hearing impairment is a superpower. It gives me something others don't have." At 12 years old, Montgomery thought the flute was a beautiful instrument when she first saw it and fell in love with it at first sight. "Performing is a kind of physical art. The flute can best convey my ideas and feelings." In her selection of music for this performance, she says the most challenging work is John Rutter's Suite Antique, which contains six movements: Prelude, Ostinato, Aria, Waltz, Chanson (popular song) and Rondeau. Yet, her choice is deliberate. "The challenging and complex nature of the programme will lead the audience to stop and think about the expectations they have of a deaf musician, which is exactly our intention."

For Montgomery, collaborating with Tang has indeed been a challenge and not without pressure. The process involves many practices together, but she enjoys this kind of collaborative exchange. Montgomery believes in the certain energy in ensemble performance as a form of visual communication. "I am always looking for non-verbal clues, such as the positioning of a body and the breath someone takes." and she believes, "How we learn may be a little different from others, but how we perform shouldn't." Not comparing oneself to others but still striving for perfection is what the two performers aim for as professionals.



鋼琴 Piano

鄧卓謙

Anson Tang

香港展能藝術會展能藝術家鄧卓謙出生於香港。獲利希慎基金會全額獎學金及 Talent Unlimited 支持，畢業於英國皇家音樂學院，為鍵盤系首位輪椅使用者，師承 Nigel Clayton。他曾贏得多個獎項，包括 VSA 國際青年獨奏家獎及沃特福國際鋼琴比賽第三名。2024 年，在華盛頓甘迺迪中心舉行首次演出；2016 年擔任獨奏，與香港管弦樂團合作，翌年在港舉辦首次個人獨奏會。曾與多位著名音樂家合作和學習，包括宓多里、Piers Lane、Artur Pizzaron、羅乃新及李嘉齡等。

Hong Kong-born pianist Anson Tang graduated from the Royal College of Music, London, with support from the Lee Hysan Foundation and Talent Unlimited. At RCM he studied under Nigel Clayton, and was the first wheelchair user enrolled in the keyboard department.

In 2016, Tang appeared as a soloist with the Hong Kong Philharmonic Orchestra and gave his first solo recital in Hong Kong the following year. In 2024, he made his debut at the Kennedy Center, Washington DC. Tang has collaborated and studied with renowned musicians such as Midori Gotō, Piers Lane, Artur Pizzaro, Nancy Loo and Colleen Lee. He is also the recipient of many awards, including the VSA International Young Soloists Award and third prize at the Watford International Piano Competition.



長笛 Flute

露芙·蒙哥馬利

Ruth Montgomery

英國長笛演奏家和音樂教育家。露芙·蒙哥馬利出生於音樂家庭，畢業於皇家威爾斯音樂學院，曾入選英國 Clore 領袖培訓及榮獲 Francesca Hanley 激勵獎。

蒙哥馬利探索聽障社群中藝術、手語與視覺媒體的發展，成立 Audiovisability 慈善機構。她教授過百位來自不同學校的聽障學生，開拓視覺音樂課程，期望不日可於全國通用。身為聽障孩子的母親，蒙哥馬利明白音樂對建立兒童身心健康的益處，致力發展及推廣兒童音樂教育。

British flautist and music educator Ruth Montgomery graduated from the Royal Welsh College of Music and is a Clore Leadership Fellow and Francesca Hanley Inspiration Award winner.

Born deaf in a musical family, Montgomery also explores art, sign language and visual media within the Deaf Community and with her charity Audiovisability. She is currently working with more than 100 Deaf children across many schools, and developing a new curriculum aimed at visual music education that she hopes to see adopted nationally. Through her work, and as the parent of a Deaf child, Montgomery understands the benefits of music on children's emotional intelligence, mental health and well-being.

In Touch We Trust

大型社區節目《衫著一生》

免費入場
Free Admission

大館檢閱廣場
Parade Ground, Tai Kwun

 節目長約 30 分鐘，不設中場休息
Approx. 30 minutes with no interval

21 / 2 五 FRI
3:00 PM

22 / 2 六 SAT
3:00 PM

23 / 2 日 SUN
3:00 PM

無限亮加料節目 No Limits PLUS
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《衫著一生》服裝設計分享會
In Touch We Trust Costume Design Sharing


#OOTD 藝術創作工作坊
#OOTD Art Making Workshop

合作機構 Partner Organisation :

五旬節聖潔會靈光白普理失明人中心
Pentecostal Holiness Church Ling Kwong
Bradbury Centre for The Blind

設粵語口述影像、語音場刊
Audio description in Cantonese,
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.

讓身體幻化衣裳 隨風起舞

尋找一種共同語言、默契和平等的狀態。尋找本身就是美。

"The act of seeking a common language, a sense of understanding, and a state of equality is beautiful in itself."

去年，賽馬會「無限亮教育及社區外展節目」舉辦了《舞動心語》工作坊，與視障人士進行即興共融舞蹈練習，探索身體對空間的感知，以觸覺感覺身體，並打破對舞蹈的固有想像。今年，視障參加者、照顧者與專業表演者一同在舞台上以肢體交流，藉着舞動時的重心轉移或身體互相支援和牽引的關係，打破日常「照顧」與「被照顧」的角色，在平等的共舞關係中創造新的平衡。正如團隊所言：「即使普通人都有自己的盲點與『障礙』之處，也有需要被照顧的地方；雙方關係不是二元。」《衫著一生》結合服裝藝術與舞蹈的戶外表演，為觀眾打開另一種美感的想像。表演者的身體不單如模特兒般展示着衣裳，而是與衣裳融為一體，展現翩翩起舞的流動風景。演出的創作團隊由舞蹈導師、排演導演、專業舞者、服裝及舞台設計師組成，就由他們親自為演出解說。

創作團隊（以下簡稱團隊）

我們既是一體 又是獨立個體

問： 與視障參加者進行工作坊及排練演出時，他們對身體或空間有甚麼特別的感知？

團隊：《衫著一生》舞蹈工作坊跟坊間舞蹈工作坊有一個分別，就是透過更多身體接觸進行交流，過程中講求即興練習，即沒有預設動作，全由身體即時感受和回應。以前我們常認為視障人士可能會因看不見，而對空間或別人的身體有一種未知感。但事實是相反，因為他們的觸覺特別敏感，尤其在轉移力量時。我們試過進行「分享重心」練習，兩、三人一組學習把重心從一個人轉移到另一個人身上，結果發現健視與視障人士的用力方法也有不同，例如健視人士習慣用手掌做推力動作，視障參加者則會運用整個手臂。做托舉的動作時，健視人士傾向直線式的上下移動，視障參加者則會以曲線帶動去支撐組員。另外，他們會很專注地感受對方的重量和流動，對聲音很敏感，微細至你在旁邊呼吸，他們都有感覺。

問： 工作坊中，老師、照顧者跟參加者都一起跳舞，可以分享過程中如何體驗到身份上的互換？在舞台上，又如何展現照顧者與被照顧者的流動關係與狀態？

團隊： 工作坊中，弱視和全失明的朋友一直彼此支援，他們知道自己有哪方面的能力可以帶領別人，會自動補位。反而能看見的人，有時會有某種障礙，只是我們不一定察覺，我們更需要視障參加者的幫忙。因此，我們會設計「分享責任」的練習，打破「照顧者」需作主導的前設，不論是照顧者或被照顧者都有能力擔起責任。

創作時，我們嘗試閉上眼睛去感同身受，設身處地理解失明人士走路時的感覺，學習他們的生活方式和動作。我們在尋找一種共同語言、默契和平等的狀態。舞台上展露個人獨特性的表演，也有互動演出。表演者在空間裏自由游走，互相幫忙穿衣，當中展現出流動美。我們希望觀眾不會分辨出誰是視障或健視表演者；我們是獨立的個體又是一體，最重要的是透過觸碰尋找信任——正如演出的英文名稱「In Touch We Trust」。



沒有定義的衣著 沒有定義的身體

問： 服裝是演出的重點之一，當中既有「基本服裝」，也有「Wow 服裝」，分別由兩位服裝設計師設計，可以為我們分別介紹它們的概念嗎？

團隊：「基本服裝」指每一位表演者穿着的表演服，設計重點在於視障人士對衣服的要求或需要；他們最關心衣服是否舒適，能否令他們自信地完成日常生活的各項事情。服裝的觸感和顏色亦要能滿足需要，例如鮮色、明亮度高的衣服較易讓弱視朋友看見。《衫著一生》的基本服裝設計也呈現了表演者的喜好、個人特質和自身經歷。

至於「Wow 服裝」，是視障表演者為專業表演者在演出期間穿上的表演服。「Wow」的地方在於這些服裝是根據舞蹈動作而設計，讓表演者在舞動中玩遊戲。我們設計了一些與平常認知有點不一樣的服裝，例如其中一件「外套」有不同大小的洞或袖子，可以有多種穿着方式。又例如設計上用了不同的物料，包括不同形狀的鈕扣、珠片、拉鏈等，也有順滑和粗糙的布料，讓視障表演者透過觸感選擇如何為專業表演者穿上及演繹服裝。重點是，我們沒有既定正確的、漂亮的穿着；我們的設計理念是，透過舞蹈遊戲讓觀眾感受服裝的好玩之處，同時擴闊大家對服裝及美的想像。

因有自信 所以美麗

問： 不論是舞蹈或時裝秀，當中離不開美感，你們怎樣與視障人士探索美感？

團隊： 其實每個人因為個性和生活經歷不一樣，對美感的標準亦會有所不同。舞台上，我們展現的是一種流動的美；舞台是多面向的，觀眾圍繞舞台，表演者要想像他們從不同角度觀賞，所以整個身體必須一直流動。我們希望觀眾看見表演者在展現衣服的不同穿法。這件事是美麗的，因為「尋找」的每一個瞬間都有價值。

最後值得一提的是，有一位表演者分享以前很喜歡穿裙子，但是失去視力後怕被人說她「貪靚」，因而放棄穿裙。工作坊期間，有一天她穿了裙子，還戴了飾物，配上漂亮的手袋。我們好奇問：「今天怎麼打扮得特別漂亮？」她說，因為跳舞她尋回了自信，「我不管人家覺得美不美，只要自己覺得開心和自信，就是美」。

The Body as Attire, Dancing with the Wind

Last year, “The Story of Motion” movement and dance project—held as part of the Jockey Club “No Limits” Education and Community Programme 2024, enabled visually impaired individuals to explore improvisation through inclusive dance practice. The workshop enabled participants to develop body and spatial awareness and use touch to sense the body, challenging the conventional perception of dance. This year, a group of visually impaired participants, caregivers and professional dancers will perform together and communicate through movements. By shifting their centre of gravity or providing mutual support and guidance through their movements, this performance breaks the stereotypical roles of “caregiver” and “care-receiver”, creating a new balance and equality through dance. As the team states, “Even ordinary people have blind spots and certain ‘disabilities’. They also need to be cared for. The relationship between the two isn’t binary.”

In Touch We Trust combines fashion and dance in an outdoor performance, opening a new realm of aesthetic experience for the audience. Unlike the traditional runway-style showcase, performers will become one with the costumes, dancing gracefully as a moving landscape. The creative team, consisting of dance teachers, rehearsal directors, professional dancers and costume and stage designers, will tell us more about the performance.



We Are One and Yet Independent

Q: During the workshops and rehearsals, do visually impaired participants have any special perception of their bodies or the space?

Team: The difference between the dance workshops of In Touch We Trust and other ordinary workshops is that we focus on communication through physical contact. This process focuses on improvisation, with no pre-set movements, allowing the body to feel and respond in real time. We used to think visually impaired individuals might not have spatial awareness or awareness of other bodies because they can't see. But it's quite the opposite, because their sense of touch is extremely sensitive, particularly in transferring force.

Using the "sharing the centre of gravity" exercise as an experiment, we divided participants into groups of twos and threes as they learnt to transfer the centre of gravity from one person to another. We found out that sighted and visually impaired individuals have different ways to apply force. For example, sighted participants usually move in a straight up-and-down manner when performing lifting movements with their palms, whereas visually impaired participants use curved movements to support their partners. What's more, they pay a lot of attention to feeling the weight and movement of their partners. They are also sensitive to sounds, even the slightest breath beside them.

Q: In the workshop, teachers, caregivers, professional performers and visually impaired participants dance together. Can you describe how they experience switching roles in the process? When they're performing, how do you present this fluid relationship and status between caregivers and care-receivers?

Team: During the workshops, participants with low vision or complete blindness consistently supported each other. They were aware of their own capabilities and would step in to take the lead when needed. On the other hand, those with sight would come across certain barriers. We're just not aware of them and help from the visually impaired participant is required. That's why we designed the "sharing responsibility" practice to break away from the perception that caregivers must always take the lead. Whether they are a caregiver or care-receiver, everyone can take on responsibilities.

In the creative process, we tried to understand what it feels like to walk as a visually impaired person by having our eyes closed. This allowed us to learn more about their way of life and movements. We're seeking a common language, a sense of understanding and a state of equality. The performance demonstrates everyone's uniqueness as well as interactive elements. The performers create flowing aesthetics, moving freely in the space, helping each other get dressed. We hope the audience won't be able to distinguish between visually impaired and sighted performers. We are individuals, but we are also a unity. The most important thing is to find trust through touch, as the title of the performance suggests, "In Touch We Trust".

Undefined Clothes, Undefined Bodies

Q: The clothing is one of the performance highlights, featuring both "basic wear" and "wow wear", each designed by two different costume designers. Can you introduce the concept behind both design directions?

Team: "Basic wear" refers to costumes worn by each performer. The design focus for "basic wear" emphasises the needs and requirements of visually impaired individuals. They care the most about comfort and whether the clothes can enable them to perform daily activities with confidence. That's why the texture and colour of the costumes must meet their needs. For example, brightly coloured clothing would be easier to see for individuals with low vision. So, the basic wear design for In Touch We Trust also reflects the performers' preferences, personal characteristics and experiences.

As for the "wow wear", these are costumes that visually impaired performers will dress the professional performers in during the performance. The "wow" factor of these pieces lies in designs inspired by dance movements, enabling the performers to play and interact throughout their dancing. We also designed some clothes that deviate from ordinary perceptions, such as a "jacket" with holes and sleeves of various sizes that can be worn in many ways. Another design element includes incorporating different materials, such as buttons, sequins, zips in various shapes as well as both smooth and rough fabrics. Visually impaired performers will use their sense of touch to choose how to dress and interpret these outfits for the professional performers.

When There is Confidence, There is Beauty

Q: Whether in dance or fashion shows, aesthetics remain a crucial element. How do you explore aesthetics with visually impaired individuals?

Team: Everyone's standards of beauty are influenced by their personalities and life experiences. On stage, we demonstrate a kind of flowing aesthetic. The stage is multifaceted, surrounded by the audience. The performers have to imagine being viewed from different angles, so their bodies must remain in constant motion. We hope the audience sees the performers showcasing different ways of wearing clothes. This is beautiful because every "seeking" moment is valuable.

Lastly, it's worth sharing that one performer mentioned how she used to love wearing skirts. But after losing her sight, she stopped wearing them because she was afraid others would consider her vain. One day during the workshop, however, she wore a skirt as well as accessories and a lovely handbag. Out of curiosity, we asked, "Why are you dressed up today?" She replied that dancing helped her regain her confidence. "I don't care whether others think it's beautiful or not. It's beautiful as long as I feel happy and confident."



Thus Spoke the Dancer

你甚麼時候是最美？

When do you feel most beautiful?

「當我用上溫柔和慈愛的目光凝視，或以身體接觸和撫摸自己喜歡的人或物便是最美。」

“I feel most beautiful when I gaze gently and lovingly, or touch and caress the people or things I love.”

「當我自信地舞動出一個動作。」

“When I can confidently execute a dance move.”

「在音樂伴奏下跳舞就是美，我喜歡跳舞，希望繼續跳舞。」

“Dancing to music is the most beautiful. I love dancing and hope to keep dancing.”

對你來說，跳舞是……

What does dance mean to you?

「逍遙自在，令人忘憂，充滿喜悅和盼望。」

“Being carefree, making me forget about my worries, being filled with joy and hope.”

「圓了我兒時的夢，讓我時光倒流六十年，享受無憂無慮的舞動。」

“It fulfilled my childhood dream, allowing me to turn back time 60 years and enjoy dancing in a carefree way.”

「一種鍛練和減壓，讓身心放鬆。」

“It’s a form of exercise and stress relief that relaxes my body and mind.”

整個工作坊及排練過程，哪一刻最觸動？

Which moment in the workshop and rehearsals touched you the most?

「最深刻是一起用身體感受身邊的人去跳舞。」

“The most memorable moment was dancing with others and feeling the presence of my body.”

「已登六的我，竟能自創和完成秒速自轉360度的舞步。雖然我看不到自己的舞姿是否優美，卻能從別人的讚賞中看到自己的美。」

“As someone in my 60s, I created and completed a 360-degree spin. Although I can’t see if I’m dancing gracefully or not, I can feel it from others’ compliments.”

「深刻一幕是手持襯衫來觸碰旁人，令我聯想到手持手杖出街時人與人之間的接觸，既剛亦柔。」

“A profound moment was when I touched someone with a shirt in my hand, it reminded me of the contact between people when I held my cane while walking outside, both firm and gentle.”

「一次練習羣體接觸時，我突然脫了手，不知所措；突然，一隻手抓住了我，給了我力量和支持，並領着我回到隊伍中。」

“During a group contact practice, I suddenly lost my grip and felt lost. Then, a hand grabbed me, giving me strength and support, leading me back to the group.”

「跟他人一起做『雕塑』練習，支持彼此的身體，很有藝術感，使我很滿足。」

“Practicing the ‘sculptural’ exercise with others and supporting each other’s bodies was very artistic. It made me feel very satisfied.”

項目參加者 Programme Participants

歐坤恩	Au Kwan Yan	梁蔓莉	Leung Man Lei
陳嘉儀	Karen Chan	李寶蓮	Li Po Wan
陳麗屏	Chan Lai Ping Rita	吳桂芬	Ng Nwai Fan
趙小紅	Chio Sio Hong	吳淑霞	Ng Suk Ha
蔡桃芳	Choy Tao Fong	施恩傑	Jacky Sze
秦百里	Chun Pak Li	曾浩鋒	Ronald Tsang
杜惠琴	Du Huiqin	余淑君	Yu Shuk Kun
鄺好	Kwong Ho	姚蔚	Yao Wei

Hide-and-Seek by ErGao Dance Production Group

二高表演《躲貓貓》

14 / 3 五 FRI
3:00 PM 8:00 PM#

大館 F 倉展室
F Hall Studio, Tai Kwun

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

15 / 3 六 SAT
3:00 PM 8:00 PM

設中英文通達字幕、粵語口述影像及語音場刊
Accessible captions in Chinese and English, audio
description in Cantonese, and house programme in audio
format available

16 / 3 日 SUN
11:00 AM



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.

Documentary

紀錄片放映

8 / 3 六 SAT
3:30 PM

9 / 3 日 SUN
1:45 PM

大館洗衣場石階
Laundry Steps, Tai Kwun

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



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



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Screening

「無限亮」網站播放
screening on
No Limits website

無限亮加料節目
No Limits PLUS
P.127, 130

24 / 3 - MON

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

「每日動作」按摩與舞蹈工作坊
Movement Workshop with
ErGao and Wang ZeYu:
Massage Meets Dance

19 / 5 - MON

設中英文通達字幕、粵語及英語配音、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



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.



到底是他們隱藏了， 還是我們視而不見？

「基本上我們很少在公共空間見到不同能力人士，也只有盲人按摩店才會看見視障人士。」經過與視障朋友相處之後，編舞二高卻漸漸發現，只要細心留意，他們其實就在身邊，可能我們視而不見。這到底是一場怎樣的捉迷藏遊戲？

他以「躲貓貓」（捉迷藏）遊戲的概念出發，邀請曾為按摩師的王澤宇參與創作，彼此通過大半年的相處和合作，經過不斷磨合與了解，共同創作出這場雙人舞蹈體驗。二高從按摩與身體觸摸開始探索身體，發展出張力與舞蹈動作，讓澤宇重新發現自己「隱藏」了的身體潛能。兩個人，你拉我扯，如像捉迷藏般你躲我捉；也像玩搖搖板般，一高一低，互動與平衡，缺一不可。澤宇代表着社會上「被隱藏」了的視障朋友，他們的出路與未來可以不只得盲人按摩。而演出雖以澤宇追夢成為舞者的歷程作始，卻不以「舞蹈」為終：「創作過程大於最後這一場舞。」二高說。

澤宇：從按摩到舞蹈

二高：從舞蹈到身體覺知

澤宇曾經以為自己只能擔任盲人按摩師，及後才慢慢接觸藝術，也為視障界擔起倡議者角色，為他們爭取權益。二高以編舞身份，引領且陪伴澤宇探尋身體另一可能——跳舞的歷程。但二高不為排舞而排舞，他放下對編舞的執念，也要澤宇放下對舞蹈的執念，「澤宇很想成為藝術表演者，希望有突破，結果對『甚麼是舞蹈』有一種先入為主的觀念。」惟二高的初衷是從澤宇自身經驗和真實的視障群眾出發，跟群眾一起構成作品。

創作期間，二人共同探索按摩的張力——輕中有重，陰柔中有力勁。以澤宇最熟知的拍、打、推、揉等按摩手法與觸摸開始，兩人互相感覺肌肉如何伸展，包括身體最微細的蠕動，一步步在拉扯與對抗間尋找美感。「我會為他描述過程中的舞動畫面，再跟他建立一個共同理解的美學；配以音樂與節奏，舞動渾然天成。」二高不斷觀察和挑戰澤宇的身體，與此同時，他也受到澤宇的啟發，還原自己對身體的直覺感知。

「有次我們邀請了一對瑞士藝術家來做鋼管舞工作坊。由於只有一條鋼管，當一個人在跳，其他二十人只能圍觀。我們總覺得要學習甚麼技巧，又會怕痛和尷尬，但澤宇毫不遲疑，輕輕鬆鬆就如爬樹般爬了上去，我覺得很震驚。」大多人習慣了循規蹈矩，一步步去學習技巧，卻忘記以直覺感受，「就是很純粹一個人的身體與物件之間的關係，我當下才意識到：我與他以身體回應『當下』的方式很不同。」

「躲貓貓」的身體感應

二高着重創作過程，不帶任何既定想像，純粹以捉迷藏的遊戲概念為基本。過程中，他除了跟澤宇進行一對一工作坊，也探訪不同視障機構，深入社區搜集資料，了解視障群體在盲人按摩店的生活，以至他們對家鄉的記憶和遷徙經歷。他亦與澤宇一起舉辦公眾工作坊，以盲人按摩和捉迷藏等遊戲，探索視障與

健全人士的互動體驗。「捉」與「躲」，「捉人」與「被捉者」，「在明」與「在暗」，一切即興交流，展現着兩者之間的微妙關係，以至身體跟空間的關係。

尤其在捉迷藏的遊戲中，雙方不斷互換角色，如像二高和澤宇在創作中的狀態。「在尋找過程中，不論捉人或被捉一方都會放大身體的感應，變得相當敏感；而雙方都誠惶誠恐，躲藏一方既怕被發現，又期待被發現，捉人者亦會害怕隱身的一方隨時反過來嚇自己。既互相感受對方，也感應現場空間。」無論擔當哪一個角色，既沒有絕對的隱藏，也不想絕對地隱藏。那正是二高最想提問的：對視障人士的存在和一切故事，到底是我們故意視而不見，還是因某些原因，所以允許了自己視而不見？

既是按摩店，也是捉迷藏的樂園

二高向來喜歡挑戰環境及空間的設定，是次演出沒有舞台，既是按摩店，也是捉迷藏的樂園，是一個讓觀眾遊走的空間。在流動的場景裏，觀眾亦將一直聽到為視障人士而設的現場口述，觀眾大可閉上眼睛，由聽見的「畫面」帶領。二高也以鏡頭記錄了在盲人按摩店和視障機構與視障人士的互動過程，這些影像、聲音、文本及紀錄會散落在演出空間，「紀錄片段都來自社區，有一種包容性，讓我深受感動。」平日被隱藏的社區，以最坦然的狀態顯現觀眾眼前。二高深信，創作不是自己的設想，應由群眾共同參與。

「拍攝海報那一天，澤宇拿着盲杖，我也拿起了盲杖。我突然有一個領悟，當年紀漸長，每個人都有機會經歷不同程度的殘疾，都可能失去某種活動能力。」他說，演出雖然從視障朋友的視角出發，但最終其實涵蓋每一個人——到底我們對身體的認知有多少？我們能否在打開雙眼看見別人之時，也看見自己？

Are They Hidden, or Are We Turning a Blind Eye?



“We rarely notice people with different abilities in public spaces. Visually impaired individuals are usually only seen in blind massage parlours.” After spending some time with his visually impaired friends, artist ErGao gradually discovered that, if we pay close attention, they are actually around us. We may choose to turn a blind eye. What kind of a “hide-and-seek” game is this?

This performance is inspired by the concept of the game “hide-and-seek” —you hide, and I seek. For six months, ErGao collaborated and interacted with his visually impaired friend Wang Zeyu, a former massage therapist. Together, they explored and developed tension and movement, starting from massage and physical touch, allowing Zeyu to rediscover his “hidden” physical potential. The two artists pull and push, one high and the other low like a seesaw in which interaction and balance are indispensable. Zeyu represents the visually impaired individuals who are “hidden” from society, showing that their future can extend beyond just blind massage. Although the dance starts with Zeyu’s journey of pursuing his dream of becoming a dancer, it does not end with “dance”. “The creative process, is greater than the final dance.” says ErGao.



**Zeyu: From Massage
to Dance**

**ErGao: From Dance
to Body Awareness**

Zeyu once thought his capabilities were limited to providing blind massages. As he gradually explored the arts, he began advocating for the visually impaired community, fighting for their rights. ErGao, as a choreographer, guides and accompanies Zeyu on a journey to explore dance as another possibility for his body. However, ErGao does not choreograph for the sake of choreography. Rather, he wants to let go of his obsession with dance. “Zeyu aspires to become an artistic performer and hopes for a breakthrough,” ErGao explains. “But he had preconceived notions about ‘what dance is.’” ErGao’s original intention starts from Zeyu’s own experience and the real visually impaired community to create this work together with them.

During the creative process, ErGao and Zeyu explored the light yet weighty, gentle yet powerful tension in massage techniques. Starting with Zeyu’s familiar massage techniques, such

as patting, striking, pushing and kneading, they felt how muscles stretch, even in the slightest movements. Step by step, through pulling and resisting, they sought a sense of beauty. “Throughout the process, I would describe the dance scene to him to establish a common understanding of aesthetics. Together with the music and rhythm, the dance naturally came to life,” ErGao reveals. Furthermore, ErGao continuously observed and challenged Zeyu’s body, while, at the same time, he was inspired by Zeyu to return to his own intuitive bodily awareness.

“We once invited two Swiss artists to conduct a pole dancing workshop with us. Because there was only one pole, when one participant was dancing, the other 20 could only watch. We always thought we had to learn certain techniques and were worried about the pain and embarrassment. But Zeyu climbed up with ease, just like climbing a tree, and I was amazed. Most people are used to learning techniques step by step and forget to rely on their intuition. It’s purely a relationship between a person’s body and the object. That’s when I realised that the way Zeyu and I respond with our bodies is very different.”

The Physical Sensation of Hide-and-Seek

ErGao focuses on the creative process without any preconceived perceptions, basing the performance solely on the concept of the game hide-and-seek. Throughout the process, he conducted one-on-one workshops with Zeyu and visited visually impaired institutions. This allowed him to gather information and understand the lives of visually impaired individuals working in blind massage parlours, as well as their memories of their hometowns and migration experiences. Together with Zeyu, ErGao also held public workshops to explore the interaction between visually impaired and sighted individuals through such games as blind massage and hide-and-seek. The dynamics between “seeking” and “hiding”, “the seeker” and the “hidden”, “in the light” or “in the dark”, are revealed through the improvised exchanges and the subtle relationships between them, as well as the relationship between the body and space.

In the game, the roles in hide-and-seek are constantly changing, similar to the state of creation between ErGao and Zeyu. “During the seeking process, both the seeker and the hidden heighten their sensitivity to their physical sensations. Both sides are filled with anxiety. The hidden fears being found yet hopes to be found, while the seeker is afraid that the hidden might suddenly scare them. Both players sense each other as well as the surrounding space.” Regardless of which role they play, there is no absolute hiding nor a desire to be completely hidden. And the most pressing question ErGao wants to raise is whether we deliberately turn a blind eye to the existence and stories of visually impaired individuals, or if we allow ourselves not to see them for some reason.

It is a Massage Parlour and a Hide-and-Seek Paradise

ErGao has always enjoyed challenging environmental spaces. Yet, this performance has no stage; it is a space for the audience to wander around, both as a massage parlour and a hide-and-seek paradise. In this fluid scenario, the audience will continuously hear live descriptions designed for visually impaired individuals. They can also close their eyes and be guided by the “images” they hear. ErGao also used a camera to document his interactions and experiences with visually impaired individuals in massage parlours and institutions. These images, sounds, texts and recordings will be scattered throughout the performance space. “These recorded segments come from the community, which exudes an inclusiveness that moved me deeply.” This community, usually hidden from the public, is presented to the audience in its most candid state. Through **Hide-and-Seek**, ErGao believes that creation is not an individual conception, but rather, it should be a collective participation.

“One day, when we were shooting for the poster, Zeyu held a white cane, and I took one as well. Suddenly, I had a realisation that as we age, everyone will experience varying degrees of disability and might lose certain abilities,” ErGao says. Although the performance starts from the perspective of visually impaired individuals, it ultimately includes everyone, he says. How much do we understand our bodies? Can we see ourselves when we open our eyes to see others?”



創作紀錄

Creative Documentation

「捉」與「躲」，「捉人」與「被捉者」，「在明」與「在暗」，一切即興交流，展現着兩者之間的微妙關係，以至身體跟空間的關係。

The dynamics between “seeking” and “hiding”, “the seeker” and the “hidden”, “in the light” or “in the dark”, are revealed through the improvised exchanges and the subtle relationships between them, as well as the relationship between the body and space.

導演及演出 Director & Performer

二高 (何其沃) ErGao (He Qiwo)



廣東陽江人，獲全額獎學金畢業於香港演藝學院，2021年獲全額獎學金研修新加坡 [CP]3 亞洲當代表演藝術評論。2007年創立二高表演，其作品一直堅持以身體作為審視焦點和主要介質，以多元的創作方式，荒誕且嚴肅地闡釋當代社會和文化中身份與性別等諸多現象。他重視社區舞蹈實踐以及從日常中發現舞蹈是其創作的重要方法，提出以「合成現場」探索觀演關係的動態切換。

ErGao is a dancer, choreographer, director and curator from Yangjiang, Guangdong. A graduate of the Hong Kong Academy for Performing Arts, ErGao later studied Contemporary Performing Art Criticism [CP]3 in Singapore. Since founding ErGao Dance Production Group in 2007, his work has focused on the body as his primary medium and site of artistic inquiry. ErGao employs diverse strategies to illuminate topics relevant to contemporary society, including socio-cultural identity, sex and gender issues. He emphasizes the importance of involving community dance practices and drawing inspiration from daily life for his artistic pursuits, aiming to foster dynamic interactions between performers and audiences.

演出 Performer

王澤宇 Wang Zeyu



廣東潮汕人，目前居住廣州，早期從事盲人推拿工作，後加入「展融文化」草根公益機構，開始推動殘障平權的社會工作。2020年加入「觸目 Tactileye」藝術小組，探索觸覺和身體的實驗性創作。創作主題涵蓋身體限制、社會性別、非視覺感官、自身認知、視而不見的現象與職業困境等社會議題。2023年發起「理當別論」創作計劃，試圖透過身體經驗和個人視角探索新的敘事方式，呈現視障人群的多元性和個體差異，以及網絡與主流網絡的交融與分野。

Guangzhou-based performer Wang Zeyu (aka Zeyu) began his career working as a blind massager. He later joined Zhanrong Space, a non-profit organisation that explores the potential of visually impaired individuals and advocates for an accessible and inclusive society. In 2020, with the Tactileye art group, Zeyu began experimenting with tactile and body-centred creations, employing sound, physical movement, installation, writing and film to address social issues such as physical limitations, gender, multisensory experiences without vision and professional predicaments. In 2023, Zeyu initiated the Alternative Vision project, documenting his life, and the lives of visually impaired friends, through multisensory experiences and personal perspectives.



創作團隊 Creative Team

導演及演出 Director & Performer
二高 (何其沃) ErGao (He Qiwo)

演出 Performer
王澤宇 Wang Zeyu

燈光設計師 Lighting Designer
李駿龍 Li Junlong

空間設計師 Set Designer
沈軍 Shen Jun

聲音設計師 Sound Designer
Fractal

服裝設計師 Costume Designer
高翔 Gao Xiang

影像設計師 Video Visual Designer
趙夢 Zhao Meng

觀察員及學術支持 Observers & Academic Consultants
毛彞 Mao Cui
王黔 Wang Qian
曾不容 Zeng Burong

紀錄片製作 Documentary Production
馮舜旭 Feng Shunxu
王曉月 Wang Xiaoyue

合作藝術家 Collaborating Artists
王超 Wang Chao
欄志穎 Xuan Zhiying
許揚佳 Xu Yangjia
劉汝達 Liu Rukui
陳佳彤 Chen Jiatong
阿進 A Jin

實習生 Trainees
韓金峰 Han Jinfeng
李潤堅 Li Runjian
泳嵐 Yong lan
張煒 Zhang Wei

製作經理 Production Manager
徐卓敏 Nichole Chui

製作人 Producer
潘雄 Pan Xiong

Songs of the Wayfarer by Claire Cunningham 克萊兒·康寧漢《夬兒行》

西九文化區自由空間大盒
The Box, Freespace, WestK

 節目長約 90 分鐘，不設中場休息
Approx. 90 minutes with no interval

7 / 3 五 FRI #
8:00 PM

無限亮加料節目 **No Limits PLUS**
P.126, 128, 129, 132

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

8 / 3 六 SAT ^
8:00 PM

^ 演前觸感導賞團
Pre-performance Touch Tour

9 / 3 日 SUN
5:00 PM

「行行夬兒行」工作坊
Workshop with Claire Cunningham:
We Run Like Rivers

「教學、編舞與無障礙創作」專業工作坊
Professional Workshop with Claire Cunningham:
Methodologies for Teaching, Choreography and Access

自在劇場演出 Relaxed Performance

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



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克萊兒·康寧漢自14歲起與拐杖結伴，本來視這個醜陋的工具為敵；直至後來成為舞者，她漸漸領悟拐杖於她的意義——既是舞蹈中不可缺少的夥伴，也是肢體的延伸。在拐杖的協助下，她踏上解放之路，能夠暢遊世界及起舞。此後，她透過藝術創作，以「夾兒」* 的身份展示不同能力人士的生活體驗與視角，推翻社會對「正常」身體的定義。

今次，康寧漢再下一城，「以身犯險」，挑戰被排除於夾兒生活層面的大自然「險地」。她攀越自己出生地蘇格蘭的山嶺，以雙手雙腳雙拐杖，親身探索夾兒與自然的關係，由此創作出這場舞蹈表演。引用美國作家艾莉森·卡弗爾在《女性主義、酷兒、夾兒》一書中的話：「我們傾向認為『自然』、『荒野』及『環境』等詞語的定義是全球普及的，是顯而易見的。然而，其實『自然』並不像看起來那麼自然。相反，我們與荒野的關係是受歷史和文化影響。」（章節〈自然的身體：殘疾的環境政治〉）

康寧漢希望親身探索自身與高山低谷的關係，重新定義夾兒與自然環境的連繫。這場獨舞中，舞台化成無情荒野，拐杖就是康寧漢的同行舞伴，觀眾將與她共歷白晝與黑夜，狂風與日曬。拐杖的聯想千變萬化，時而是工具，時而是風景，時而是庇護所，與康寧漢共同進退。有那麼一瞬間，她以身體貼近地面探索、爬行、蜷縮、擺動及後仰，像嬰兒展現好奇與驚喜的一面。只要擺脫常態，身體比想像中能夠感知的更多。曾接受古典聲樂訓練的康寧漢，會在這趟「攀山」歷程中一邊探險，一邊詠唱奧地利作曲家馬勒的名作《旅人之歌》。歌曲靈感源自一段失落的愛情，描寫對失去及改變的心理掙扎，情感浪漫但不免寂寞。康寧漢於二十五年前音樂系畢業考試時首次演唱此曲，如今她重新細味樂曲，憑歌寄意，唱出在艱難時期應對世界的方法，以及如何在悲傷中重拾快樂情意。歌唱、自然、步行，成就康寧漢再一次解放身心，完成無與倫比的創作。

* 夾兒 (Crip) 為部分殘疾人士所擁抱的政治文化身份認同。

What I want to say about nature is . . .

Claire Cunningham has been using crutches since she was 14 years old. She used to view them as the enemy, as ugly tools. It was not until she became a dancer that she gradually realises the significance of her crutches, that they are crucial companions in her dance and extensions of her body. Assisted by her crutches, Cunningham found a path towards liberation, travelling around the world and dancing freely. Since then, she has showcased the life experiences and perspectives of Crip* through her artistic creations, challenging societal definitions of a “normal” body.

This time, Cunningham takes on another challenge, “risking her body” to confront the “dangers” of natural landscapes that were excluded from her life. Climbing the mountains of Scotland, her birthplace, she uses both hands, feet and crutches to explore the relationship between Crip and nature, transforming her experiences into this dance performance. This echoes American writer Alison Kafer’s writing from her book “Feminist, Queer and Crip”. In the chapter “Bodies of Nature, The Environmental Politics of Disability, she writes, “We tend to think of the definitions of terms such as ‘nature’, ‘wilderness’ and ‘environment’ as self-evident, assuming their meanings to be universal and stable. However, ‘nature’ is not so natural as it seems. On the contrary, our encounters with wilderness are historically and culturally grounded . . . bound up in our own specific histories and cultural assumptions”.

Furthermore, Cunningham wants to explore her relationships with the mountains and valleys and rewire the connection between Crip and the natural environment. In this solo performance, the stage is transformed into a merciless wilderness. Cunningham, armed with her crutches as her dance partner, invites the audience on a journey through day and night, wind and sun. Her crutches also take on various roles: sometimes they serve as her tools, other times they become part of the landscape, and even act as her shelter, moving in harmony with her body. For a moment, Cunningham also explores the ground with her body, crawling, curling, swaying, leaning back, like a baby being curious with wonder. In fact, when we break away from the norm, the body can perceive more than we can ever imagine.

Cunningham, who has received classical vocal training, will also sing Austrian composer Mahler’s renowned work “Songs of a Wayfarer” during this “mountaineering” adventure. The first time she performed this aria was 25 years ago, during her music graduation exam. The song depicts the sorrow and loneliness of unrequited love. But as Cunningham revisits it with a new perspective, it also reflects the struggle with loss and change, giving rise to new emotions. The song also adds to the performance a deeper expression of how Cunningham copes with the world in challenging times. Singing, nature, walking—this performance is another transcendental creation by Cunningham that liberates the mind and body.

*Crip is a political and cultural identity embraced by some disabled individuals.

探索角落與縫隙 尋找新的星宿與節奏

每當遇上能讓拐杖鑽進去的地方，康寧漢總是份外驚喜。在她的家鄉蘇格蘭，有個詞叫「nooks and crannies」（角落與縫隙）。她正正以拐杖踏遍大地每個角落或縫隙，陶醉遊玩，讓大自然成為她的玩伴。「我會形容自己在尋找身體四周的角落與縫隙，但超越我一貫只專注於拐杖及雙腳的方式——我會與拐杖作伴，去探索這骨肉之軀如何活動，並找到新的星宿和節奏。」

關於這場自然探險的表演，有幾個關鍵詞值得我們重新思考。



變通

我們身邊有不少為特定社會群組而設的「系統」，期望使用者能以特定的方式或速度移動，如爬樓梯、拿取高處的物品等。所謂變通，便是探索作為不同能力人士，在這些系統內有沒有其他行事方式。對我來說，適應或變通就是不同能力人士的創造力來源，為了完成各項事情我們必須運用創意變通，尋找解決方法。

而作為表演者，變通則意味着改變對表演和表演空間的固有概念，如改變與觀眾相關的安排、打破規範、消除階級制度及建立信任。

拐杖



拐杖是為了特定功能而設計——用於手臂上，延伸至地面以承受重量，作為人「額外的腿」。這當然也是我使用拐杖的方式，但我也開始將之當成座椅，以特定技巧坐在手柄上休息。我還會用拐杖來撐着門、按燈開關、掛外套等。

作為舞者，我亦開始以截然不同的方式運用拐杖：仍然用來承重，但不以常規垂直的方式，有時我會以極端的角度，或使用身體不同部位如脖子、手肘、腋下或臀部來倚傍拐杖，讓我在跳舞時能創造出不同的體型和舞動方向。在這場表演中，我也以拐杖建構場景，像是在創作雕塑，例如以拐杖搭建抽象的大型山脈，形成了一個可以穿越的空間，同時是一個庇護所。



恐懼

大部分時間，我都是在有人陪伴下才探索自然環境。某程度上，是社會觀念使我認為自己不屬於大自然，讓我身為不同能力人士及女性，對獨自外出感到害怕和特別謹慎。直至近年，當我找到讓自己感覺安全的地方後，才開始獨自步行。我意識到自己沒理由懼怕自然風景，這份恐懼從來源自他人。

獨自在山上步行的時候，我經常戴上耳機。因為途人看見我時，往往會說一些甚為冒犯的話，例如「你做得很好！」或「這一定很困難……」他們錯誤地判斷我的身體能力。我建議大家如果在旅途上遇見其他步行者，談論天氣便夠了！請勿對他人的身體或處境作出任何判斷或意見。

大自然

探索大自然很重要。我曾認為自己不屬於大自然，覺得人生大部分時間都未能與土地或自然環境產生連繫。身處大自然的人通常被描繪成充滿活力及動態，常常健步如飛，而大自然也往往被視為是僅限男性的領域，尤其是那些能單人匹馬征服大地的男性。

我嘗試理解為甚麼人們愛出走自然，特別是透過徒步旅行、健行、登山與大自然建立連結。我想了解從中有甚麼得着，而我的個人體驗和與自然環境的關係又會是怎樣。步行於我並不全是愉快的體驗，而是一種功能性的活動，但我還是想親身探索與大自然的關係，了解自己於過程中怎樣作出選擇，尋找非殘疾人士的共通點，發現一些被忽視的東西。



不論是唱歌或探索大自然，我也在尋找自己的解放之路，學習忘記一切，擺脫過往思維、思考事情的慣性模式，以及一些常用技巧，容讓自己以身體去感覺和表達情感。我是一個經常依賴理性、行事謹慎的人，現在我試着理解如何放開更多，感受更多。

解放



Exploring Natures' Crevices to Discover New Constellations and Rhythms

Using crutches to explore the land, Cunningham is delighted whenever she finds a crevice that her crutch can wedge into. Immersed in play, the land becomes her true companion. In her Scottish homeland, “nooks and crannies” is a common phrase that refers to corners and crevices. By looking for every nook and cranny with her crutches, Cunningham can reach unexplored territories. “I am looking for nooks and crannies out in space around my body, but in a way that goes beyond focusing on my crutches or feet as I have for a long time,” she explains. “I’m exploring how my physical body—along with my crutches—can move and find new constellations and rhythms.”

Several keywords and phrases prompted us to rethink this nature-inspired adventure performance.



#Adaption

This term usually refers to reconsider a system, exploring how these systems are designed for certain groups in society. It's usually about how they are expected to function in specific ways or at certain speeds, or move in particular ways, such as climbing stairs or reaching for items at a certain height. For me, adaptation or improvisation means bringing creativity to individuals with different abilities—finding alternative ways or shortcuts to accomplish tasks.

As a performer, adaption means changing traditional concepts of performance and performance spaces, including changing audience arrangements, breaking the norms, dismantling hierarchies and building trust.



Crutches

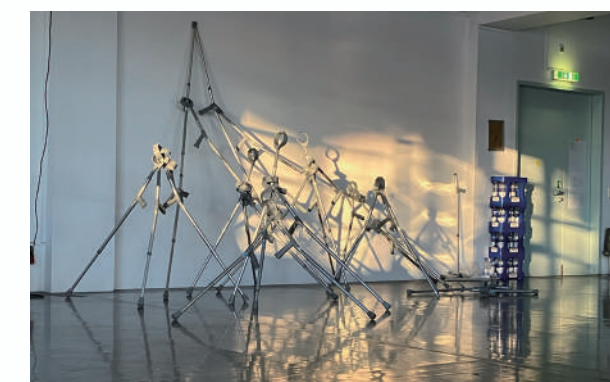
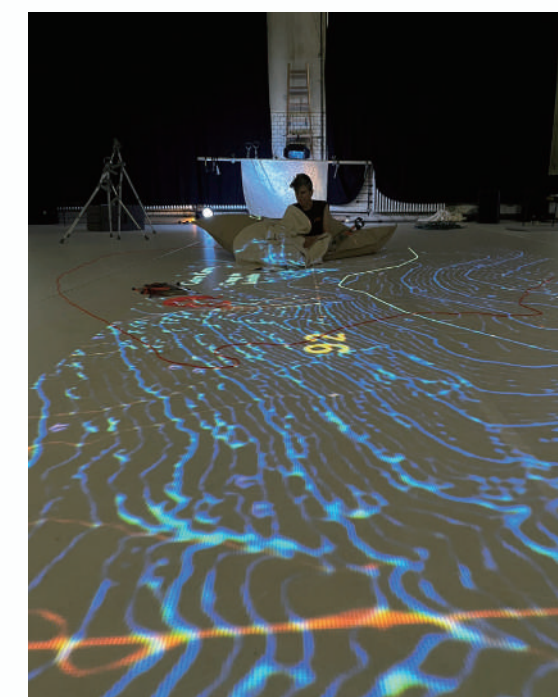
Crutches are designed for a specific function—to be used on the arms, extending to the ground to bear weight. They serve as a person's “additional leg.” That's how I use crutches. But I also started using them as seats, resting on the handles with specific techniques. I also use them to hold doors open, turn on light switches and hang coats.

As a dancer, I began exploring them in very different ways. I still use them for support, but not in the conventional vertical way. Sometimes, I use them at extreme angles or rely on various body parts, including my neck, elbow, armpits or hips, to create unique body shapes and movements while dancing. In this performance, I'll also use crutches to construct scenery, as if I'm creating sculptures, building a large mountain range and forming traversable spaces and a shelter.

#Fear

Most of the time, I would venture into natural environments accompanied by someone. To some extent, societal views make me feel that I don't belong in nature, making me feel extra cautious and fearful of going out alone as a person with different abilities and as a woman. It wasn't until recent years, when I found places where I felt safe, that I started walking alone. I realised there was no reason to fear natural landscapes and that this fear originates from others.

I often wear headphones when I walk alone on the mountain. Many times, passersby would say offensive things to me like “You're doing great!” or “This must be very hard . . .” But these are incorrect judgements of my physical abilities. If you meet other walkers in your journey, just talk about the weather! Please don't make any judgements or comments about their bodies or situations they're in.





#Nature

Exploring the land is extremely important. I used to think I didn't belong there and spent most of my life without connecting with the land or nature. In addition, being in these natural places is often depicted as energetic and physically dynamic, like they only belong to those who travel far and fast. They are also often portrayed as environments for men, especially for conquering and dominating solo men.

I'm trying to understand why people love venturing into nature, especially through hiking, trekking and climbing as a connection to the natural world. I want to know what people gained from it and how my own experience and my relationship with nature would be. For me, walking isn't an entirely pleasant experience. It's more of a functional activity. But I still want to explore my relationship with nature, to understand what I would notice or choose during the process. I also want to examine the commonalities with non-disabled individuals and whether I might discover something I overlooked.



#Liberation

I'm finding my way towards liberation. Whether it's through singing or exploring the land, I'm learning to forget everything, break free from past thinking patterns, habitual ways of processing and common techniques to feel and express my emotions freely through my body. I'm someone who relies on my brain and acts carefully. Now, I'm trying to understand how to let go and feel more.

概念及編舞 Concept & Choreography

克萊兒·康寧漢

Claire Cunningham

殘疾領袖兼跨界編舞家克萊兒·康寧漢，現居蘇格蘭格拉斯高，曾擔任德國杜塞爾多夫舞劇院與倫敦當代舞蹈劇院駐院藝術家。她的創作靈感基於拐杖的多重運用，摒棄傳統舞蹈技巧以探索自身，深究殘疾人士的經歷，並涉及知識、價值、聯繫與相互依存的社會定義。2021年，康寧漢獲德國舞蹈大獎頒發傑出舞蹈藝術發展獎；2023年10月被聘擔任柏林大學校際舞蹈學院（HZT）愛因斯坦教授一職，教授編舞、舞蹈與殘疾藝術。

One of the UK's most acclaimed disabled artists, Claire Cunningham is an internationally renowned disabled leader and choreographer of multi-disciplinary performance based in Glasgow, Scotland. A recent factory artist with Tanzhaus NRW Düsseldorf, Germany, she is also an affiliate artist with The Place, London. Cunningham's work is rooted in the study and use/misuse of her crutches, and the potential of her own specific physicality, and guided by a conscious rejection of traditional dance techniques (developed for non-disabled bodies). She has a deep interest in the lived experience of disability, and its implications not only as a choreographer but in terms of societal notions of knowledge, value, connection and interdependence. In 2021, Cunningham was honoured for her Outstanding Artistic Development in Dance at the German Dance Awards. In 2023, she joined the Inter-University Centre for Dance (HZT) in Berlin as the Einstein Professor of Choreography, Dance and Disability Arts.

創作及製作團隊 Creative and Production Team

概念及編舞 Concept & Choreography

克萊兒·康寧漢與丹·華森和盧克·佩爾
Claire Cunningham with Dan Watson, Luke Pell

副導演及戲劇構作 Associate Director & Dramaturg

丹·華森 Dan Watson

戲劇構作 Dramaturg

盧克·佩爾 Luke Pell

舞台與服裝設計師 Set and Costume Designer

貝瑟妮·威爾斯 Bethany Wells

燈光設計師 Lighting Designer

克里斯·科普蘭 Chris Copland

聲音設計師 Sound Designer

馬蒂亞斯·赫爾曼 Matthias Herrmann

影像設計師 Video Designer

蜜雪兒·埃特林 Michelle Ettlin

藝術合作夥伴 Artistic Collaborator

茱莉亞·瓦特·貝爾瑟 Julia Watts Belser

字幕員 Captioner

瑪麗亞·溫許 Maria Wünsche

克萊兒·康寧漢作品

A Claire Cunningham Production

聯合委約及聯合製作

Co-commissioned and co-produced by

Hong Kong Arts Festival's No Limits, Mousonturm Frankfurt, Next Festival Kotrijk, HAU Hebbel am Ufer & No Limits Festival Berlin, Kammerspiele Munich, Sadler's Wells London and Dampfzentrale Bern.

作品為康寧漢於柏林舞蹈與編舞中心（HZT Berlin）愛因斯坦教授基金「編舞、舞蹈與殘障藝術」的創作項目之一。

Created as part of the Einstein Strategic Professorship "Choreography, Dance and Disability Arts" at the HZT Berlin.

Be Seen by Zhao Hongcheng

趙紅程

《請問最近的無障礙廁所在哪裏？》

香港大會堂劇院
Theatre, Hong Kong City Hall

14 / 3 五 FRI #
7:45 PM

 節目長約 80 分鐘，不設中場休息
Approx. 80 minutes with no interval

15 / 3 六 SAT #*
7:45 PM

無限亮加料節目 **No Limits PLUS**
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16 / 3 日 SUN ^
3:00 PM

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

* 演前導賞團
Pre-performance Guided Tour

^ 演前觸感導賞團
Pre-performance Touch Tour

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環境設計而生的障礙，無形中窒礙不同能力人士的生活，哪怕只是小小五厘米的石級，已為輪椅使用者帶來不便。《請問最近的無障礙廁所在哪裏？》根據中國網紅輪椅女孩趙紅程（程子）的真實故事改編，並由她親身演繹這場獨腳戲。故事以程子準備出席一場演講作引子，舞台上的升降機、斜坡及所有無障礙通道設施一如現實環境「暢通無阻」；她「行動」揮灑自如，獨自抵達演講場地，卻找不到理想的無障礙廁所。廁所其實是個幌子，隨劇情展開，程子娓娓道來作為不同能力人士最深層的糾結與各樣情感掙扎，從穿一條裙子的欲望、不願意別人幫忙推輪椅、糾結於被旁人漠視或戰兢看待的矛盾，以至與伴侶和母親相處時的衝突。一切誤解與偏見，到底源自世間的視若無睹，還是過份解讀？甚至，最親密的至親，也未必能「看見」自己是一個完整的人。程子的口吻絕不苦澀怨懟，一切分享來得幽默詼諧，輕鬆如數家珍，她的自我調侃不禁讓觀眾失笑及苦笑，「我始終是個理智大於感性的水瓶座。」黯然的大概只是被當頭棒喝的觀眾。

原來台上的程子準備了兩份講稿——一個能夠講述和一個難以講述的故事。她詰問：不同能力人士在大眾眼中的定位，只能因缺陷而命苦，或是因努力奮鬥而過着勵志人生，但能否只能二選其一？不論講述哪一個故事，程子都沒有撒謊，都是個人真實經歷。但若只講一個故事，她卻在撒謊。事實是，不同能力人士如你如我，是立體，是多面向，是錯綜複雜的。

編劇陳思安藉程子的生活與生存編寫這場獨腳戲，內容結合真實與虛構。沒騙觀眾的是，程子想展現自身的「話語權」，就是最坦誠的現身說法，但求觀眾獻出一份耐心與開放，看見和聽見她（們），了解到即使身體不同，也有完整全面的性情與生命。

The closest strangers are those who “cannot see” us

Barriers caused by urban design quietly hamper the lives of individuals with different abilities. A stone step as high as five centimetres can already cause significant trouble for wheelchair users. **Be Seen** is a solo performance performed by and based on the true story of Chinese influencer Zhao Hongcheng (aka Chengzi). The story begins with Chengzi preparing to speak at an event. The elevator, ramp and other accessibility facilities on stage appear “manageable”, just like in real life. She moves around effortlessly and arrives at the venue on her own. But she struggles to find an ideal accessible toilet...

The toilet is just a pretext. As the performance unfolds, Chengzi vividly reveals the deepest struggles and emotional conflicts of individuals with different abilities—the desire to wear a skirt, the reluctance to have others push her wheelchair, the tension she feels when others avoid her or treat her with excessive caution, and clashes with her spouse and mother. Do these misunderstandings and prejudices stem from society’s indifference or over-interpretation? Even her closest loved ones can’t seem to truly “see” her as an ordinary person. Yet Chengzi’s words are neither bitter nor resentful. Instead, her storytelling is witty, effortless and upbeat.

Her self-deprecating humour often elicits laughter or wry smiles from the audience. “After all, I’m a rational, rather than emotional, Aquarius.” Yet, the audience is left shaken by the sobering reality presented in the performance.

On stage, Chengzi has prepared two scripts—one that is easily told and one that is difficult to articulate. She questions why individuals with different abilities are pigeonholed by the public as either living a life of hardship due to their defects or living a life of inspiration because of their hard work. Regardless of which story she tells, Chengzi does not lie as both are based on her real-life experiences. But she will be dishonest by telling one story only. In fact, individuals with different abilities, like you and me, are multidimensional, multifaceted and complex.

Blending reality and fiction, this solo performance written by Chengzi is based on her own life. What is purely authentic, however, is her desire to demonstrate her “right to speak”, and her hope that the audience will offer their patience and openness. In this way, they can see and hear her (and others like her); despite having different bodily conditions, they are recognised for their complete, multifaceted personalities and lives.

早在 2019 年，程子已創建自媒體頻道，透過影片記錄自己的生活，主題涵蓋個人成長經歷、城市無障礙設施的評測、分享輪椅使用者的出行體驗等，期盼打破公眾對不同能力人士的既定印象。程子性格一直堅定，直至參與演出創作，被編劇問及「一些很厲害的問題」——你現在有甚麼很大的困擾？在你人生中有甚麼永遠忘不了，或不能原諒的事？

程子驀然發現，自己最大的困惑是「我沒有辦法展示真實的自己，總覺得要迎合社會對我的想像。」這份領悟，成為舞台上的獨白：「我沒想過為甚麼有時候，我需要表現得比其他人弱得多，才能讓人覺得我正常；為甚麼有時候，我需要表現得比其他人強得多，才能讓人覺得我正常。到底甚麼才叫正常呢？」程子說，「編劇為我提供了更多空間去表達脆弱，以至之前未曾意識的委屈，從前沒有空間去感知這些情感。」

我必須要站在公眾面前 讓你看見

進入主流平台的意義

劇中，程子分享「真實」的成長經歷，從童年家庭、教育、工作與生活層面，及至與伴侶赤裸的交流與性愛生活都一一提及，當中牽涉的不只是不同能力人士的身份地位與社會目光問題，更重要是關於「看見」這個議題——她不只要站出來讓大眾看見，也要讓至親的人看見。

程子不諱言，自己更強烈的動機，是要出現在更多人面前，站在大眾面前：「這些人可能之前對不同能力人士不感興趣，或者對社會正義都不感興趣，但我就是要進入主流平台。我想要強勢的出現在他們面前。」舞台上的她臉帶糾結，無奈地問，自己的故事對於觀眾來說有意義嗎？但現實中，她其實是要將問題拋給觀眾反思，而問題裏所提及的「意義」，則屬於她自己、在於她自己的。因為說與不說都好，她必須有這份話語權，帶來一次真實分享，而不是為了完成觀眾期許進行角色扮演。「我只想讓人們看見不同能力人士，也不管人們想不想看，或者看到之後獲得了甚麼，但是『讓人看見』對社會來說很重要。」舞台上的程子說對白時相對溫婉，現實中的她，說話卻在溫柔中帶着倔強與堅決，因為她深知，要讓觀眾接收更多更好，需要一種平等與和諧的溝通。

分辨別人與自己的聲音

讓公眾看見以外，編劇為程子提供了多一個「看見」的視點，就是讓「母親」，也是至親看見。故事中

關於母親的部分不少是由編劇虛構，但當中有關父母如何看待孩子的殘疾，以及能否接納孩子本身的模樣，都是程子想要探討的。

「現實裏很多不同能力人士的家長都不知道如何做好一個家長，他們可能被社會同化了，會向子女傳遞一些外界否定的聲音。」她引用劇中的例子，母親會因為女兒的腿太細，勸她不要穿渴望穿的裙子。現實裏，程子有相似的經歷，「可能母親會覺得不要總是給人展示我的殘疾。」直至她長大，有了自己的思考和對身為不同能力人士的自我意識，才知道，「那些話不屬於我。我應該自我接納，每一個人不管是否不同能力人士，都很渴望被自己最親近的人完整地接納，然後去愛，這一部分超越了殘疾，會被普遍的觀眾接受和理解而產生共鳴。」

作為一個走到公眾層面的分享者，程子的內心一直與一份不安全感共存，但多年來仍堅持不懈地倡議。「現在愈來愈懂得接納這份感受，可以帶着這份害怕去做更多的事情。」她深信，將自己最真實的情感與糾結通過藝術形式去展現，不僅是創作或公共表達，「對我個人來說也是很好的抒發和治癒。」

作品濃縮了程子一路走來的身心掙扎與成長歷程，尤其包括她如何擺脫羞恥感。「我覺得現在我沒有了這份羞恥感，也更關注個人狀態和感受，不為滿足別人的期許而活。」如劇中所說，「殘疾，是我改變不了的事實。但不再用看待病人的眼光看待我自己，是我可以改變的事情。」

I must stand before the public for you to see me

In as early as 2019, Chengzi established a self-media channel where she documents her life through videos. Her content covers topics such as personal growth, evaluations of the city's accessible facilities and her travel

“Everyone desires to be accepted, and then loved, completely by those closest to them. This is beyond any disability.”

- Zhao Hongcheng (Chengzi)

experiences as a wheelchair user, hoping to break down public preconceptions about individuals with different abilities. She has always soldiered on in her own self-determined way until she participates in this performance, where the playwright asks her “some profound questions”: What's troubling you the most right now? What are some things in your life that you can never forget or forgive?

Suddenly, Chengzi realised that her biggest trouble is that “I don't know how to show my true self. I have always had to cater to society's expectations of me.” This thought became her monologue on stage: “I don't understand why sometimes I need to pretend to be weaker than other people in order to appear normal; or why, at other times, I need to appear stronger to be considered normal. What exactly is normal?” she questions. “The playwright offered me the space to express my vulnerabilities, even discontent that I hadn't acknowledged before. In the past, I did not have the room to pursue these emotions.”

The meaning of going mainstream

In the performance, Chengzi shares her “real” experience of growing up, covering various aspects of her childhood, family, education, work and life, including intimate exchanges and sexual life with her partner. These issues are not

「每一個人都很渴望被自己最親近的人完整地接納，然後去愛，這一部分超越了殘疾。」

——趙紅程（程子）

only about the identity and social perception of individuals with different abilities but, more importantly, about the topic of “being seen.” She wants to be seen not only by the public but also be seen by her loved ones.

Chengzi openly admits to a stronger motivation: to appear in front of more people and stand in front of the public. “These people may not be interested in social justice or individuals with different abilities. But I want to enter mainstream platforms and appear before them with vigour.” On stage, Chengzi asks with a conflicted expression if her story holds any significance for the audience. But in reality, she intends to make them reflect, and the “significance” belongs to her and her own experience. Whether she chooses to verbalise it or not, Chengzi insists on her right to speak, to have an honest sharing that is not about fulfilling the audience’s expectations but her own truth. “I just want people to see individuals with different abilities regardless of whether they want to see it or get something out of seeing it. The act of ‘being seen’ is crucial for everyone.” Chengzi may appear soft-spoken on stage. She is, however, gentle yet resolute in real life, knowing that an equal and harmonious communication is necessary for better audience reception.

Discerning her own voice from others

In addition to being seen by the public, the playwright also provides Chengzi with another perspective: to be seen by her “mother,” a beloved family member. In the performance, many parts of the story about her mother are fictional. However, the issues of how parents perceive their children’s disability, and whether they can accept the children as they are, become themes that Chengzi wishes to explore.

“In real life, many parents of individuals with different abilities don’t know how to be good parents. They might be acclimated to social norms and pass on negative external voices to their children.” She cites an example of a mother who discourages her daughter from wearing skirts because her legs look too thin. As a matter of fact, Chengzi had a similar experience. “Maybe it’s because my mother thought I shouldn’t always display my disability.” Until she grew up and was able to establish her own thoughts and awareness of her own identity as an individual with different abilities. “Those words aren’t mine. I should accept myself. Regardless of our abilities, everyone desires to be accepted and then loved completely by those closest to them. This is beyond any disability and resonates with most audiences, which fosters understanding and empathy.”

As someone who shares in front of the public, Chengzi has always lived with a sense of insecurity. But she has persisted over the years. “I’m learning to accept this feeling. I can achieve more with this internal fear.” She deeply believes that expressing her most genuine emotions and conflicts through the arts goes beyond creation or public expression. “It’s also a great way for me to express and heal myself.”

Chengzi’s performance condenses her ongoing physical and emotional struggles and growth, including letting go of shame. “I don’t think I have this shame anymore. So, I can focus more on my personal state and feelings, instead of living to meet others’ expectations.” As it goes in the performance, “Disability is a fact that I cannot change. But no longer seeing myself as a patient—that is something I can change.”

趙紅程 Zhao Hongcheng

演出 Performer

湖南人，現居上海，輪椅使用者。2019 年起創建自媒體頻道，透過影片記錄自己的生活。影片主題涵蓋城市無障礙設施的評測、分享輪椅使用者出行體驗等，致力倡導無障礙理念，幫助殘疾群體融入社會。在 2023 年，她首次跨界參與戲劇，主演改編自自身經歷的作品《請問最近的無障礙廁所在哪裏？》，並獲得第七屆華語戲劇盛典最佳新人提名。

Influencer and wheelchair user Zhao Hongcheng is a mainland Chinese vlogger and content creator. Since 2019, Zhao has shared videos about her personal experiences as a wheelchair user on her social media channel, promoting accessibility at work and on public transport, and helping disabled individuals integrate into society. In 2023, she made her debut in theatre, starring in **Be Seen**. This performance earned her a nomination for Best New Artist at the Seventh Chinese Theatre Awards.

羅茜 Luo Xi

導演 Director

美國耶魯大學戲劇學院導演系 SRF 畢業；上海戲劇學院導演系本科。導演及副導演作品包括《羽毛》、《玻璃實驗室》、《心迷宮》、音樂劇《Alice》等。亦有參演不同短片及戲劇表演作品。

Graduate of Yale School of Drama, Department of Directing, SRF and Shanghai Theatre Academy, Department of Directing. Directorial and assistant directorial works include Feathers, Glass Laboratory, Maze of the Heart, and musical Alice. She has also appeared in various short films and theatrical productions as an actor.

陳思安 Chen Si'an

編劇 Playwright

作家、戲劇編劇、導演及文學翻譯。「聲囂」劇讀節創辦人和藝術總監。其編劇、導演的作品曾在英國皇家宮廷劇院、愛丁堡國際戲劇節和中國國家話劇院等地演出。

Writer, playwright, director, and literary translator. Founder and Artistic Director of the Sound and Fury Play Reading Festival. Her plays were performed at the Royal Court Theatre, Edinburgh International Festival and National Theatre Company of China.

瘋閣樓 Mad Attic

米喻文化下的製作廠牌，成立於 2021 年，專注於創作具有當代意義的優質內容。瘋閣樓關注少數族群和女性議題，首部原創作品為《請問最近的無障礙廁所在哪裏？》。

A producing brand under M Theatrical, established in 2021, focuses on creating high-quality theatrical content with contemporary significance. They emphasize minority groups and women’s issues, with their debut original work **Be Seen**.

創作團隊 Creative Team

編劇 Playwright
陳思安 Chen Si'an

演出 Performer
趙紅程 Zhao Hongcheng

製作人 Producer
沈璐璐 Mia Shen

導演 Director
羅茜 Luo Xi

復排導演 Restaging Director
應照宜 Ying Zhaoyi

瘋閣樓作品
A Mad Attic production


Love Beyond by Ramesh Meyyappan

directed by Matthew Lenton

拉米許·梅亞潘《愛難忘》

導演：馬修·蘭頓

上環文娛中心劇院
Theatre, Sheung Wan Civic Centre

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



20 / 3 四 THU
7:30 PM

21 / 3 五 FRI #
7:30 PM

22 / 3 六 SAT
3:00 PM, 7:30 PM

無限亮加料節目 **No Limits PLUS**
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演後藝人談
Post-performance Meet-the-Artist Session

「視覺敘事與角色形體」工作坊
Workshop with Ramesh Meyyappan:
Characters and Their Physicality

設粵語口述影像、語音場刊
Audio description in Cantonese,
house programme in audio format



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Accompanied by memories and illusions

記憶如鬼魅，想來便來，想走便走；觸不着，摸不到。但人生最美好的時光，總是那些不復返，不能重來的記憶。《愛難忘》是一套關於記憶、愛、過去及塵封時光的「默劇」，劇情在過去、現在與未來之間交錯。

年老的哈利是個手語使用者，他患上認知障礙症，必須入住一個新家——護理院。護理員梅卻不懂手語，與哈利的溝通造成不少障礙及誤會，使哈利愈感孤獨。在簡陋的房間裏，唯獨一面鏡子陪伴着哈利。鏡子裏是如今的自己，也是過去的自己，還有疑幻似真的太太。他倆時而共進晚餐，時而共舞，即使無語也心靈相通。他或她在過去的那兒，他或她也在當下的這兒。鏡影穿梭，誰能說得清真假？現實與虛妄，真實與幻覺，到底是哈利糊塗，還是旁觀者不夠浪漫？

正當梅逐漸學懂手語，掌握到與哈利溝通的唯一媒介，哈利卻漸漸陷入失能及失語，失去與世界的連結。哈利在孤獨中有記憶陪伴，幻覺亦如影隨形，生命的真假、日子的時序也不必分得那麼清楚。回望人生，我們任何人都不能以線性追溯記憶，亦是跳躍的時間令生命變得神祕浪漫。

演出結合手語、聲音及光影元素，鏡內鏡外交織出如畫景象。創作團隊選擇摒棄字幕，為聽障和健聽的觀眾提供平等的體驗。全劇從文本至演繹都務求真實呈現聾人與認知障礙症患者的世界，觀眾或許未能完全理解部分對白，但總可以領會演員的肢體表現與情感演繹，達到同感共情。

Memories are like ghosts, untouchable and elusive, coming and going as they please. But there may lie the most beautiful moments in life. Love Beyond is a “mime performance” about memory, love, the intersection of the past, the present and the future, and forgotten moments.

The elderly Harry, a sign language user, has dementia. He has to move into a new home—a care centre. His carer, May, does not understand sign language, leading to gaps and misunderstandings in communication and making Harry incredibly lonely. In his plain room, the mirror becomes Harry’s only companion. Through the mirror, he sees himself in the present, in the past, and what seems like an illusion of his wife. Sometimes, they dine or even dance together, somewhere in the past or present, their hearts connected without words. Is this ambiguity of reality versus hallucination a sign of Harry’s confusion, or the observer’s lack of romantic spirit?

Just as May gradually grasps sign language, the only way to communicate with Harry, he begins to forget the signs, his speech and his connection with the world. In his solitude, Harry is accompanied by his memories and hallucinations. The days get muddled up. Looking back on life, none of us can trace our memories linearly. Instead, it is the leaps in time that make life mysterious and romantic.

Love Beyond combines sign language, sound and lighting to create an interwoven tapestry within and beyond the mirror. The absence of subtitles is an artistic choice intended to present an equal experience for deaf and hearing audiences. From text to performance, the play strives to accurately depict the world of deaf individuals and those with dementia. Although some dialogues may not be fully understood, the actors’ physicality and expressive performance allow the audience to comprehend the meaning, fostering empathy and connection.

專訪編劇、演員拉米許·梅亞潘及導演馬修·蘭頓

即使「失語」，不讓他們與世界失聯

問： 為何選擇在同一個演出中共同探索認知障礙症與聽障的主題？如何看待它們對個人的影響，尤其是在「失語」、與世界失聯，以至一種失真的幻覺經驗？

M： 其中一個原因是我觀察到在英國醫療系統中對患有認知障礙症的聽障人士的護理問題。即使一個人能以語言與人溝通，當他逐漸失去對現實世界的認知，已經是相當困難的事。想像一下，如果連最基本的溝通方法也失去了，那會讓人感到多麼孤獨。照顧認知障礙症患者的重點在於情緒而非理性，因此一個富有同理心和理解能力的照顧者十分重要，能讓患者處於平靜、舒適和安全的狀態。然而，正因護理系統過度負荷，我們失了這種照顧和關愛。

R： 隨着年齡增長，理解患有認知障礙症的現實生活，尤其是聽障人士的角度來看，變得愈加重要。我對有關聽障及認知障礙症人士的資料研究能讓我理解他們的經歷，但亦對他們所面對的困境感到驚訝和難過。對一些聽障的認知障礙症患者來說，他們的語言——手語，正在逐漸消失。手語不僅是他們與世界的溝通方法，更是他們身份認同的重要部分，因而在作品中觸及這一點非常重要。再者，設定一位接受臨終紓緩治療的老人作為角色，讓我們探索在失去手語支援下，這位老人如何在生命的最後關頭經歷更多的沮喪與迷惘。

R 編劇及演員
拉米許·梅亞潘

M 導演
馬修·蘭頓

問： 鏡子是舞台上一個重要元素，對於傳遞劇中意念，它有甚麼獨特的意義？

M： 鏡子隱喻了哈利所身處的「現實」，年老又困惑的自己跟影像對視。鏡子「困住」他，讓他無法逃脫當前現實。然而，鏡子也是讓哈利穿越記憶世界的入口。這些記憶碎片浮現又消失，那裏有他生命中美麗、甜蜜與光明的回憶，但也有黑暗時刻。在某程度上，這部劇如一齣偵探故事，當哈利在尋找來自過去的真相時，鏡子就成為了他進行偵探工作的催化劑。這個真相，使他最終獲得自由。

問： 表演中，哈利對妻子和其他故事的記憶如同碎片，霎眼消失。對你而言，記憶意味甚麼？這樣穿梭於過去和現在，能讓我們如何重新詮釋生命中「時間」的概念？

M： 有誰知道我們為甚麼記得某些事情？我們是藉着意識，還是當時的感受而記起？我一生中做過很多事情，但我並不記得很多。因此，我們應當活在當下嗎？但如果你的「當下」生活像哈利一樣受到限制和束縛，又是甚麼一回事呢？當然，我們需要身邊的人來豐富當下的生活，但我們還有「內心」世界、我們的記憶，及不斷改變我們對現實感知而逐漸衰退的大腦。在這個內心世界，時間如平

行時空是橫向而非線性的，跟大腦一樣，時間永遠是最大的謎團。

問： 當角色使用手語溝通時，觀眾未必能完全明白交流的內涵，感到迷失或與作品失聯，你們怎樣營造這份不安感覺？從你之前的演出中，有沒有收到觀眾對這種方式的回應？

M： 同樣地，當人們利用語言溝通時，聽障觀眾未必能完全理解內涵，因而感覺一種迷失或與世界失聯。這正是我想讓觀眾以視覺和相對音樂性的方式來理解這個故事。這也意味着角色實際在說的「內容」並非最重要，反而是他們表達方式中的語調及角色間的互動進展更是中心，所以每個角色的處境十分清晰。而在要照顧認知障礙症患者時，具「音樂性」的語調非常重要，因為他們無法以理性理解世界，一切關鍵在於讓他們感到平靜、有參與感和安全。

R： 我希望演出中的一些難忘片段能為觀眾留下美好的時光與回憶，同時期盼他們從中獲得共鳴。雖然故事從聽障人士的角度出發，但其主題——愛、告別和哀悼——相當普世。我也希望，無論觀眾是否不同能力人士也好，都能對哈利的處境感同身受，理解他的歷程、情感，一切悲傷、挫折和需求。

Interview with Ramesh Meyyappan (Playwright & Performer) and Matthew Lenton (Director) of Love Beyond

Keep them connected with the world, even if they “lose their speech”

R Playwright & Performer
Ramesh Meyyappan

M Director
Matthew Lenton

Q: What inspired you to explore both dementia and deafness in one performance? How do you perceive their similar effects on individuals, particularly regarding disconnection, distortion and the experience of hallucinations or imagination?

M: I think it comes from a genuine problem that exists in the British care system for deaf people with dementia. It is already hard for someone to lose their grasp on reality, even when they can still communicate on a linguistic level with the people around them. Imagine being plunged

into a world where that is taken away, and the most basic means of communication are lost. Imagine how lonely that must make someone feel. Because so much of dementia care is about “feeling” rather than “rationality”, it’s essential for someone to have a compassionate and understanding carer, someone who can help maintain a level of composure, calm and comfort for the patient. Yet even that possibility is being lost in a depleted care system.

R: As we get older, it is important to understand the reality of living with dementia, especially from the perspective of someone who is deaf. My research helped me better understand this experience. However, I was surprised and saddened by what many deaf individuals have had to face. For some of them, sign language—their language, their signs—begins to disappear. For a deaf person, sign language isn’t just a communication tool, it is also how they identify themselves. That’s why it’s important to touch on this in the performance. Also, having an older character that receives palliative care allows the performance to explore the experience of deafness at this final stage in life and how the lack of signed support adds to his frustration and confusion.

Q: **The mirror is a significant element on stage. How does it function beyond a mere prop in conveying your ideas for this show?**

M: The mirror is a metaphor for the reality Harry finds himself in. His old, confused self is confronted with its own reflection. The mirror “traps” him in his room and makes his reality seem inescapable. But it is also a portal into Harry’s world of memories as fragments emerge and disappear. This world contains visual beauty, sweetness and light, but it also reveals darker moments of his life. In a way, the show is a detective story, and the mirror prompts Harry’s detective work as he searches for a truth from his past. This truth is what finally sets him free.



Q: **The character in the performance has fragmented memories of his wife and certain stories, yet these images can vanish in an instant. What does memory signify for you, and how can one reinterpret or reevaluate the concept of “time” in life?**

M: Who knows why we remember “certain things”? Do we remember because of our “minds”, or because of the “feelings that were experienced at the time”? I’ve done lots of things in my life, but I don’t remember many of them. So, does that mean we should live in the present? But what happens when our “present” life is restricted and contained like Harry’s? Of course, we need people around us to enrich the “present life”. But we also have our “inner” worlds, our memories and our deteriorating brain, changing our perception of reality. And in this inner world, time is lateral, rather than linear. In fact, time, like the brain, remains a great mystery.

Q: **When characters communicate using sign language, hearing audiences may struggle to fully understand the content, which can lead to a sense of loss and disconnection. How do you intend to evoke this unsettling experience for the audience? From your previous performances, have you received any feedback from audiences reflecting on this approach?**

M: Even when people speak in verbal language, deaf audiences may struggle to understand the content and feel a sense of loss or disconnect. This is why I have tried to direct the show in a way that allows an audience to understand the story in a visual, “musical” way. This means the “content” of what the characters are saying is less important than the musicality of “how” they are saying it, and their progression towards each other during the performance. The characters’ situations are clear. And the “musical” tone is very important in caring for people with dementia because they don’t understand rationality. The key is to make them “feel” calm, active and safe.

R: There are many beautiful and memorable moments that I hope will stick in the audience’s mind. I hope they can find something within Love Beyond that resonates with them. Although there is a deaf perspective in the show, the story itself is very human, and the themes of love, loss and grief are universal. I hope the audience can genuinely empathise with Harry and his story, whether they are deaf or not. They should understand his journey, his emotions, his grief, his frustrations, and his needs.



導演 Director

馬修·蘭頓

Matthew Lenton

從蘇格蘭到當今國際劇壇，馬修·蘭頓都是聲名顯赫、備受追捧的導演，他創辦的劇團 Vanishing Point 銳意顛覆傳統、從平凡中提煉非凡，致力為觀眾帶來貼地的原創劇作，曾橫跨歐洲、南美、日本等共 25 多個國家演出，最近期的作品《品川猿的告白》便改編自日本作家村上春樹的短篇小說。得獎無數的他，曾榮獲蘇格蘭戲劇評論家獎最佳導演獎、愛丁堡國際藝穗節總劇場獎、愛丁堡藝穗節大獎等。

Matthew Lenton, a distinguished director from Scotland, has made a significant impact on the international theater scene. He is the founder of Vanishing Point, a theatre company based in Glasgow which aims to subvert reality and make the ordinary extraordinary, creating theatre that is beautiful, accessible and original. As a recipient of numerous awards, including the CATS Best Director, Total Theatre Award, Scotsman Fringe First Awards, his works have been presented in over 25 countries worldwide. His latest work is based on the short story “Confessions of a Shinagawa Monkey” by the acclaimed Japan author Haruki Murakami.



編劇及演出 Playwright and performer

拉米許·梅亞潘

Ramesh Meyyappan

拉米許·梅亞潘為新加坡劇場工作者，現居蘇格蘭，作品風格融匯視覺與肢體劇場，致力拓展更多範疇，包括馬戲、小丑、偶戲與幻像。他樂於接受挑戰，製作具有強烈敘事性的視覺作品。多年來，他曾在二十多個國家巡演，好評如潮。曾獲五次提名並兩次贏得「新加坡生命！戲劇大獎」最佳男主角殊榮，《愛難忘》獲得蘇格蘭戲劇評論家「最佳音樂和音效」及「最佳技術效果」大獎。現任蘇格蘭享負盛名的獨立製作藝團 Raw Material 合作藝術家。

Glasgow-based Singaporean theatre-maker Ramesh Meyyappan develops performances using an eclectic mix of visual and physical theatre styles. He enjoys the challenge of creating strong narrative visual work, and continually seeks to develop and extend his theatrical visual vocabulary, for example incorporating circus techniques, bouffon, puppetry and illusion. Over the years, his solo performances and collaborations have toured nationally and internationally to over 20 countries, and to much critical acclaim. He has been nominated five times for Best Actor at the Life! Theatre Awards (Singapore) and been awarded the accolade twice, as well as winning the prestigious CATS award for best technical production and best music and sound for his production **Love Beyond**.

Meyyappan is an associate artist of Scotland's award-winning, independent producing company, Raw Material.

原材料製作劇團

RAW MATERIAL

原材料製作劇團由瑪格麗特·安·奧唐納和吉蓮·加里提創辦，是一家蘇格蘭的獨立製作公司，擁有逾二十年的製作和巡迴演出經驗，且屢獲殊榮。劇團深信劇場在促進社會政治改革中扮演重要角色，致力於發展、創作和巡演無障礙劇場作品，藉此啟發、娛樂及吸引跨越國界的觀眾。

Founded by Margaret-Anne O'Donnell and Gillian Garrity, Raw Material is an award-winning, independent producing house based in Scotland. With over 20 years' experience making & touring celebrated Scottish theatre around the world, they believe theatre plays a crucial role in championing socio-political change. Their shared ambition to develop, create and tour bold accessible theatre that inspires, entertains and captivates audiences across borders formed the foundations of the company.

消失點劇團

VANISHING POINT

來自蘇格蘭的世界著名藝術主導劇團，以創作優美、無障礙且獨特的劇場作品為目標。擁有國際和多元文化視角，與世界各地的藝術家和製作人合作，創作跨類型、適合不同規模場地的劇場作品，不論是國際舞台或鄉村禮堂。除了創作和製作自家作品，還會製作其他藝術家的作品，並為獨立創作人或公司提供發展機會，協助他們的演出。

Vanishing Point is a world-renowned artist-led theatre company based in Scotland.

Their aim is to create theatre that is beautiful, accessible and original. They have an international and multicultural perspective, collaborating with artists and producers from across the world, to create genre-defying theatre for venues of varying scales - from international stages to local village halls. As well as creating and producing their own work, they also produce the work of other artists and offer a range of development opportunities for individuals and companies, enabling them to create and perform their work for audiences everywhere.



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製作團隊 Production Team

編劇及演出 Playwright & Performer

拉米許·梅亞潘 Ramesh Meyyappan

導演 Director

馬修·蘭頓 Matthew Lenton

佈景與服裝設計師 Set and Costume Designer

貝琪·明托 Becky Minto

燈光設計師 Lighting Designer

西蒙·威爾金森 Simon Wilkinson

作曲 Composer

大衛·保羅·瓊斯 David Paul Jones

戲劇攝影 Production Photography

溫嘉勤 Tommy Ga-Ken Wan

製作人 Producers

原材料製作劇團、消失點劇團
Raw Material & Vanishing Point

演出 Performers

年輕哈利 Young Harry
林科·巴爾帕加 Rinkoo Barpaga

看護 Nurse

艾莉西亞·達利 Elicia Daly

妻子 Wife

艾米·甘迺迪 Amy Kennedy

年老哈利 Old Harry

拉米許·梅亞潘 Ramesh Meyyappan

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The Made in Scotland Onward International Touring Fund, part of
the Made in Scotland Showcase

made in
SCOTLAND

An Irish Goodbye by Ross White and Tom Berkeley

羅斯·懷特及湯姆·伯克利
《愛·義·難兄弟》

免費現場放映 In-venue Free Screening

8 / 3 六 SAT
3:00 PM

大館洗衣場石階
Laundry Steps, Tai Kwun

語言 Language 英語 English

長度 Duration 23 分鐘 minutes

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



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



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「無限亮」網站播放
screening on No Limits website

24 / 3 — MON

19 / 5 — MON



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.

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



在北愛爾蘭鄉村的一個農場，一對疏遠的兄弟因母親逝去而重聚。患有唐氏綜合症的弟弟羅根一直與母親相依為命，哥哥特洛則在英格蘭生活。早已離鄉的特洛只想及早賣掉農場，將羅根送往姨母家居住，自己則可回歸城市「復常」。然而，當他以為眼前是一場簡單的告別，羅根卻發現母親遺下一份未完成的願望清單；兩兄弟的重聚夾雜苦痛，卻因而朝向截然不同的方向發展。

羅根渴望完成母親的遺願，以最完美的方式告別母親及農場，特洛無奈答應。第一個遺願，學耍太極；第二個，讀一本經典小說；第八個，當油畫模特兒……還有，飛上天空。二人逐一完成母親的願望，共同踏上一段從未想像的旅程。而隨着他們完成最後第一百個願望，秘密卻同時揭盅……這趟旅程，會否改寫二人命運？兄弟會否就此分離？

短片藉家庭故事探討傳統、土地、失去及哀悼多個議題，同時深刻描寫照顧者的苦樂。故事雖沉重，但同時充滿溫情，悲傷而不失幽默，尤其是弟弟羅根的真摯演出、兩兄弟俏皮地針鋒相對，以至彼此如何安靜地處理悲慟的場景，當中所引發的情感與思考超越了短片類型的局限。此片榮獲奧斯卡金像獎最佳實景短片獎。



Mum's unfinished bucket list

On a farm in Northern Ireland, two estranged brothers reunite following their mother's death. Lorcan, who has Down syndrome, was inseparable from Mum. Meanwhile, his older brother, Turlough, lives in England. Turlough is set on selling the farm and sending Lorcan to live with their aunt so that he can return to his "normal" life in the city. At the simple funeral, however, Lorcan discovers Mum's unfinished bucket list, charting the brothers' painful reunion towards a different direction.

Lorcan is eager to complete Mum's bucket list—the perfect farewell to her and the farm. Turlough reluctantly agrees. First on the list is to learn Tai Chi; second, to read a classic novel; eighth, to pose as a model for an oil painting... and fly in the sky. Checking off each bucket list

item leads them on an unimaginable journey, where a secret is revealed when they reach the final and 100th item. Will this journey change their fate or lead to their separation?

An Irish Goodbye explores themes of tradition, land, loss and mourning through a poignant family story. It also captures moments of joy and despair while caring for individuals with different abilities. The short film is melancholic yet full of warmth, balancing grief and humour, especially in Lorcan's performance, the brothers' playful banter and their quiet ways of coping with grief. The emotions and reflections featured in *An Irish Goodbye* transcend the boundaries of the short film genre, garnering an Academy Award for Best Live Action Short Film.



「愛爾蘭式再見」

「愛爾蘭式再見」(Irish Goodbye) 是英文中的俚語，意指在派對裏悄悄離開，不辭而別。當我們的生命去到盡頭，往往都不會有機會來得及跟至愛講一句「走先啦，係咁先啦」；死亡，總難免是一次「愛爾蘭式再見」。短片《愛·義·難兄弟》以母親的猝逝展開，留下來的長子特洛與次子羅根，除了要打點身後事之外，也要學習面對喪親之痛，調整自己的心態與生活。

羅根患有唐氏綜合症，特洛就想把母親在北愛爾蘭郊區的農莊賣掉，讓弟弟去跟姨母同住，自以為這是對弟弟最好的照顧。這引起了兩兄弟之間的巨大磨擦，羅根也很有個性和主見；明言不想離開農莊，他想繼續守護這個母親留下來的地方。兩人僵持不下，母親這時卻像回魂顯靈一樣，用留下的願望清單為兄弟們爭取更多時間去梳理矛盾。

特洛總維持兄長的威嚴，經常以管教的語氣訓斥弟弟，但特洛不是那種利字當頭，希望賣掉農場賺一筆的市儈之徒。他更關心弟弟的生活去向；自己早已

搬到倫敦，日常工作忙碌，根本不能分身擔起照顧責任。然而，《愛·義·難兄弟》最感人和有深厚關懷之處，就是寫出了兩兄弟之間的愛護，自主和執着。羅根並不完全是一個弱者，他的火爆衝動性格比哥哥有過之而無不及。縱使特洛的考慮和安排多麼有實質上的理據，我們也很難不因羅根對完成母親遺願的堅持而被打動——他可能在哥哥眼中無法好好自理，有所缺失，但他都是一個有想法、有感情、有自由意志的個體；跟你和我都一樣，他的聲音都應該被聆聽、被尊重。

飾演羅根的演員詹姆斯·馬丁，本身是一位唐氏綜合症患者。對於兩位編導而言，他們這個作品並不是要在角色的病症上做文章。「認識詹姆斯後，你會見到他作為演員，性格上有許多面向。有關他的有趣事情的榜單上，《唐氏綜合症》其實排得很後。他是個很有喜感、也有魅力的演員」，導演羅斯·懷特及湯姆·伯克利說。《愛·義·難兄弟》從戲外到戲內，都滿溢一份對人、對家庭、對土地的溫柔愛惜。



“Irish goodbye”

“Irish goodbye” is an English slang that refers to the act of leaving a party quietly without saying goodbye. When our lives reach their final moments, we don't usually get the chance to say “Gotta go, see you later!” to our loved ones. Inevitably, death is like an “Irish goodbye”. The short film **An Irish Goodbye** begins with the sudden passing of Turlough's mother, leaving him and his younger brother Lorcan. Aside from arranging her final affairs, the brothers must learn to cope with their grief and change their attitudes and lives.

Lorcan has Down syndrome. Turlough wants to sell his mother's Northern Irish farm and arrange for Lorcan to live with their aunt, assuming this is the best way for his brother. But this sparks considerable conflict between the brothers. Although Lorcan isn't as sharp, he is determined and opinionated. He is adamant about keeping the farm and protecting the place that their mother left behind. As Turlough and Lorcan's disagreement comes to a deadlock, their mother's spirit returns in the form of a bucket list she left behind, allowing the brothers more time to reconcile their differences.

Being the older brother, Turlough often maintains an authoritative air and tells Lorcan off, as if to discipline him. But Turlough isn't someone who is driven by profit to sell the farm

and cash out. His primary concern is securing Lorcan's life going forward. Having moved to London with a demanding job, Turlough can't take care of Lorcan by himself. It is the bond between the brothers and their sense of independence and stubborn determination that make An Irish Goodbye most touching. In fact, Lorcan isn't that vulnerable after all. His fiery and impulsive temperament often surpasses Turlough's. Despite Turlough's practical and reasonable plans, it is hard not to be moved by Lorcan's resolute resolve to fulfil their mother's bucket list. And although Lorcan may seem incapable of taking care of himself in addition to his shortcomings, he is, after all, a person with his own thoughts, feelings and autonomy. Like you and me, his voice deserves to be heard and respected.

James Martin, who plays Lorcan in the film, is also a person with Down syndrome. But for directors, Tom Berkeley and Ross White, this film was never intended to focus on this character's condition. “Once we got to know James, we saw how he is a multidimensional actor. Out of the many things that make him an interesting person, ‘Down syndrome’ is a long way down the list. He's a funny and charming actor,” says Ross. An Irish Goodbye is full of tender love and respect for people, family and land, both on and off screen.

羅斯·懷特及湯姆·伯克利

編劇及導演 Screenplays & Directors

Ross White and Tom Berkeley

湯姆·伯克利及羅斯·懷特二人組於 2023 年聲名大噪，他們共創的黑色喜劇《愛·義·難兄弟》是有史以來首部獲得奧斯卡、英國電影學院及獨立影視三項大獎的短片。兩人分別在愛爾蘭與英國出生長大，2019 年一起合作，在貝爾法斯特創辦 Floodlight Pictures 公司。2021 年的短片《洛伊》請來英國電影學院最佳男主角大衛·布拉德利主演，獲選在 50 多個國際電影節放映並入圍第 75 屆英國電影學院最佳英國短片。兩人最近作品《黃金西部》贏得 2023 年英國兩舞影展、美學短片電影節及諾里奇電影節評審大獎後，在多個國際電影節亮相。

Award-winning filmmaking duo Tom Berkeley and Ross White rose to prominence in 2023 with their breakout black comedy **An Irish Goodbye** - the first short film in history to win an Oscar, BAFTA and IFTA award. Hailing from England and Northern Ireland respectively, the pair began working together in 2019, founding Belfast-based Floodlight Pictures as a vehicle through which to produce their work. Their debut short film ROY (2021), starring BAFTA winner David Bradley, played at over 50 international film festivals and was one of ten films shortlisted for Best British Short Film at the 75th BAFTA Awards. The duo's most recent short film, The Golden West, played festivals internationally following Grand Jury Awards at Raindance, Aesthetica and Norwich Film Festivals in 2023.



編劇及導演 Screenplays and Directors

湯姆·伯克利及羅斯·懷特 Tom Berkeley & Ross White

攝影 Cinematographer

那拉揚·范·麥勒 Narayan Van Maele

音樂 Music

安東尼·伊芙 Anthony Eve

剪接 Editing

史蒂芬·鄧恩 Stephen Dunne

演出 Performers

西穆斯·奧哈拉	Seamus O' Hara
詹姆斯·馬丁	James Martin
帕迪·詹金斯	Paddy Jenkins
米歇爾·費爾利	Michelle Fairley

製作 Production

聚光燈影業 Floodlight Pictures

The Blind Man Who Did Not Want to See Titanic by Teemu Nikki

泰穆·尼基《尋情遇着鐵達尼》

免費現場放映 In-venue Free Screening

11 / 1 六 SAT
3:00 PM

大館洗衣場石階
Laundry Steps, Tai Kwun

12 / 1 日 SUN
3:00 PM

語言 Language	芬蘭語 Finnish
長度 Duration	85 分鐘 minutes

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,
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24 / 3 — MON

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19 / 5 — MON

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Subtitles and accessible captions in Chinese and
English, dubbing in Cantonese and English, audio
description in Cantonese and English; house
programme in audio format





誰沒看過經典電影《鐵達尼號》？雅哥是個電影迷，尤其喜歡約翰·霍華·卡本特的作品，但他的影碟只放在書架上塵封……他因病失去視力，看電影只餘朦朧光影；他又因多發性硬化症導致下半身神經癱瘓，只能以輪椅代步，絕少外出。他常在夢裏憶記從前以一雙腿跑步的時光。

「你又跑步嗎？」從夢中醒來，雅哥每天最快樂的一刻，是聽到來自電話另一端的聲音——他的網上女友思麗帕。二人相隔異地，素未謀面，卻如電影《觸不到的她》的情節般相愛。另一方的思麗帕也帶病在身，彼此以聲音傾訴，互相療傷。原來雅哥從未看過《鐵達尼號》，不相信商業電影中世俗的浪漫，但仍然深信世間有真愛。

「你是傑克還是露絲？」他問思麗帕。「我是鐵達尼號。」思麗帕回答。

思麗帕的健康每況愈下，雅哥驚覺時間不等人，要珍惜眼前人。不過是兩程的士加一趟火車的距離吧！他鼓起勇氣踏出家門，怎料世途險惡，心懷不軌的人向着看不見、走不動的他下手。危難當前，雅哥卻不忘以幽默和自嘲應對，期盼壞人也有憐憫之心，眷顧有情人……

影片從雅哥的視覺及觀感出發，鏡頭只聚焦於他，其餘背景、路人及景物全失焦，模糊得使人不安。恍如實時的剪接，讓觀眾如親身且同步經歷他的遭遇，只能憑環境及聲音想像周遭險境。「沉浸式」的觀影體驗，讓觀眾感受視障人士所經歷的一分一秒。

恐懼當前，要前行還是後退？鐵達尼號沉船見證患難中盛放的愛情，雅哥背包裏的《鐵達尼號》影碟又能否送抵思麗帕手上？電影彷彿變成了另一個《鐵達尼號》式的愛情故事……

May the heavens watch over those in love

Who hasn't seen the classic film "Titanic"? Jaako is a film fanatic, especially fond of John Carpenter's works. But his DVD collection remains on the bookshelf, gathering dust... After losing his sight to illness, watching movies is reduced to glimmers of light and shadow. The addition of multiple sclerosis has also caused paralysis in his lower body, confining him to a wheelchair and limiting his ability to go out. In his dreams, he often reminisces about his love for running using his legs.

"Were you running?" Waking up from his dreams, the happiest moments of Jaako's days come from the voice on the other end of the phone—his online girlfriend Sirpa. Jaako and Sirpa live in different places and have never met in real life. But their love is as deep as in the film "Her" as they confide in and heal each other through their voices. On the other hand, Sirpa is also battling her own illness. As it turns out, Jaako has never seen "Titanic." He doesn't believe in conventional romance conjured by commercial films, yet he remains steadfast in true love in the real world.

"Are you Jack or Rose?" Jaako asks Sirpa. "I am the Titanic," she replies.

As Sirpa's condition deteriorates, Jaako

realises that time is running out. He must seize the moment and cherish the one he loves the most. All he can do is gather his courage and venture out of his home to meet Sirpa. After all, it's only two taxis and one train ride away! But the outside world is full of unexpected dangers. Those with bad intentions take advantage of his lack of sight and mobility. However, Jaako chooses to confront these threats with humour and self-deprecation, hoping that the villains might have a heart and spare those in love.

This film unfolds from Jaako's perspective, with the camera solely focusing on him, leaving the background, passers-by and surroundings out of focus. It is as if the film is being edited in real time, and the audience can experience Jaako's encounters, relying on the sounds of his surroundings to imagine the dangers around him. This immersive viewing experience also enables the audience to feel every moment of a person with visual impairment.

Do we move forward or retreat in the face of fear? The sunken Titanic witnesses the blossoming of love amid disaster. Will the "Titanic" DVD in Jaako's backpack make it to Sirpa? This film seems to transform into a love story akin to "Titanic".



Director's Note

如果不能看見別人的臉，你還能信任他們嗎？

一天，已有二十多年沒有碰面的舊戰友彼得突然聯絡我。當年在軍校結業派對上，我們一起參與過一場戲劇表演。他在通信中，說一直有關注我的事業發展，回憶當年笑說，我總是喋喋不休地說要當上電影導演，而他的夢想是當上演員。二十四年後，他已畢業於戲劇學院，當上專業演員，但後來被診斷出患有攻擊性極強的多發性硬化症，嚴重程度使他失去視力，以及要用輪椅生活。

我起初感到震驚，但很快便問彼得是否仍然想要繼續演戲。他承認這仍是他的夢想，於是我答應為他在一部電影中寫一個適合他的角色。我與失明和依靠輪椅生活的彼得共同創造這個角色。雖然主角與彼得有相同的疾病，但劇本卻是虛構的。

作為說故事的人，我熱衷於尋找新的角度。在彼得的協助下，我找到了作為不同能力人士的視角，並為觀眾呈現一種真切感受失明的電影體驗。整部電影採用特寫鏡頭拍攝，主角周遭的世界模糊不清且失焦，他的臉和一雙手就是整部電影的舞台。觀看時，作為觀眾的你只能相信自己的耳朵——如果不能看見別人的臉，你還能信任他們嗎？

至於為甚麼失明男子不想看《鐵達尼號》呢？事實上我也沒看過，但當你看完這部電影，便會恍然大悟。

If you can't see people's faces, can you still trust them?

One day, my old army buddy Petri contacted me out of the blue. I had not heard from him in over two decades. But back in the day, we acted in the same theatre play at the closing party of our officer class. In his message, Petri told me that he had followed my career. He laughed, recalling how even back then, I barked about becoming a film director and that his dream job was acting. 24 years later, Petri has graduated from Theatre Academy and made his living as a professional actor until he was diagnosed with multiple sclerosis. His condition is unusually aggressive, and he is now blind and tied to a wheelchair.

I was shocked at first, but I soon asked Petri if he still wanted to act. He admitted that it was still his dream, and I promised to write a role for him in a film. I wanted to work with Petri, an actor who happens to have visual impairment

and is bound to a wheelchair. Our main character has the same disease as Petri, but the script is fictional.

As a storyteller, I am obsessed with finding new angles. With Petri's help, I discover the perspectives of the blind and disabled person. I have not seen a single shot from a blind person's perspective. I want to give the audience a cinematic experience about how it feels to have visual impairment. The whole film is shot with close-ups. The world surrounding our main character is blurry and soft, his face and hands act as the stage of this film. When you watch it, you must trust your ears. Can you rely on people if you cannot see their faces?

Why didn't the blind man want to watch "Titanic"? I haven't seen it either. That becomes clear when you watch our movie.

導演及編劇 Director & Screenplay

泰穆·尼基

Teemu Nikki

來自芬蘭的泰穆·尼基是一位屢獲殊榮的自學電影導演、編劇與監製。他的首部長片《死於安樂》（2017年）在全球多個電影節中獲得肯定，並獲選代表芬蘭角逐2019年奧斯卡最佳外語片。他的第三部長片《尋情遇着鐵達尼》（2021年）在同年威尼斯電影節獲觀眾選票獎。尼基也曾為多部短片與電視劇擔綱編劇及導演。他與監製亞尼·珀瑟一起經營活着製作公司（It's Alive Films），是芬蘭最活躍的電影公司之一。他的電影風格親善近人，同時毫無保留地諷刺政治與人性。

Award-winning Finnish filmmaker Teemu Nikki is a self-taught director, screenwriter and producer. His first feature film, *Euthanizer* (2017), won recognition at festivals around the world, and was selected as the official Finnish entry for the 2019 Academy Awards. His third feature film, **The Blind Man Who Did Not Want to See Titanic** (2021), won the Orizzonti Extra Audience Award at the 2021 Venice Film Festival. Nikki has also written and directed numerous short films and TV series. Together with producer Jani Pösö, he runs It's Alive Films, one of the most active production companies in Finland. Nikki's style is best described as a good-willed yet unapologetic political satire of humanity.



導演及編劇 Director & Screenplay

泰穆·尼基 Teemu Nikki

監製 Produced by

亞尼·珀瑟 Jani Pösö
 泰穆·尼基 Teemu Nikki
 彼得里·波伊科萊寧 Petri Poikolainen
 瑪爾亞娜·邁亞拉 Marjaana Maijala
 薩穆利·賈斯基奧 Samuli Jaskio
 拉米·魯西寧 Rami Rusinen
 漢娜邁亞尼康得 Hannamaija Nikander
 馬蒂·翁尼斯馬 Matti Onnismaa

攝影指導 Director of Photography

薩麗·阿爾托寧 Sari Aaltonen F.S.C.

剪接 Editing

尤西·桑杜 Jussi Sandhu

聲音設計 Sound design

薩米·基斯基 Sami Kiiski
 海基·科斯 Heikki Kossi

前期錄音混音師 Pre-recording mixer

彼得·艾巴治臣 Peter Albrechtsen

聯合製作人 Co-producers

帕西·哈基奧 Pasi Hakkio
 妮娜·維爾塔寧 Niina Virtanen

The Chameleons by Patrick Botticchio 帕特里克·波提喬《足球大將》

免費現場放映 In-venue Free Screening

語言 Language 意大利語 Italian

長度 Duration 60 分鐘 minutes

9 / 3 日 SUN
2:15 PM

大館洗衣場石階
Laundry Steps, Tai Kwun

設中英文字幕、粵語配音、粵語口述影像及語音場刊
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The Chameleons on the football ground



足球場上，永遠熱血，永遠振奮人心。「1、2、3，變色龍加油！」

「變色龍」是瑞士共融足球隊。2019年成軍，由不同能力人士組成，在教練鮑里斯的悉心領導下，互相扶持，共同進退，既練習球技，也學習運動精神。

這套紀錄片記錄球隊出戰德國波恩國際錦標賽，與車路士、巴黎聖日耳門等足球勁敵一較高下，決一雌雄角逐冠軍寶座。弊傢伙！出師不利。球賽開始在即，有球員思鄉病發作，想念媽媽；另一球員恐慌發作，面色發青……但身為變色龍，就是能在變化多端的處境、陌生的環境下有着強大的適應力。教練鮑里斯也是眾人的最強後盾，擁有一顆溫柔的心，總在緊張關頭穩定軍心，強調球場精神：彼此切磋，享受樂趣。

果然，一踏入綠茵場上，球員個個渾身是勁——頭頂腳踢、後腳射門、倒掛金鉤、進攻防守，有板有眼。結果先勇挫車路士，再擊敗巴黎聖日耳門，創造奇蹟，向冠軍邁進！席上觀眾熱切鼓掌，但不只為了他們的成績，更是為他們所展示的精神與愛。「1、2、3，變色龍加油！」最終賽果如何？請大家一起來見證。

紀錄片留下了這趟旅程最美好的回憶，讓觀眾同悲同喜，當中球員們之間，及與教練的相處點滴，每每讓人心頭溫暖。

On the football pitch, passion and inspiration reign. “One, two, three, go Chameleons!”

I Camaleonti (“Chameleons”) is a unique football team from Switzerland. Formed in 2019, it is an inclusive team made up of individuals with different abilities. Under the dedicated guidance of coach Boris Angelucci, the team learns to support one another through every goal and foul, honing their football skills and embracing the spirit of sportsmanship.

This documentary follows I Camaleonti as they compete in an international tournament in Bonn, Germany, against elite teams like Chelsea and Paris Saint-Germain. But trouble strikes before the match begins. One player feels homesick and longs for his mother, while another experiences a panic attack. Yet, like true chameleons, the team remains resilient and adapts to unpredictable circumstances. Coach Boris, the team’s pillar, leads with gentleness. He

calms the players during critical moments and emphasises the essence of football: learn from each other and enjoy the game.

On the pitch, the team bursts with energy—heading, kicking, scoring backheel goals and bicycle kicks, attacking and defending with precision and skill. They first beat Chelsea, then defeat Paris Saint-Germain, blazing a miraculous trail toward the championship title! The audience erupts in cheers, not just for their performance but also for the spirit and love they radiate on the pitch. “One, two, three, go Chameleons!”

This heartfelt documentary captures I Camaleonti’s best moments in action, sharing the team’s joys and pains. It highlights the camaraderie between the players and their coach, conveying a sense of warmth to every viewer.

So, how does it end in Bonn? Watch the documentary to find out.

足球是世界上最受歡迎的運動之一。足球場上，精英運動員都為了獲勝而拼命；然而，不是所有足球比賽都講求分出勝負。有些足球比賽的意義和價值，遠超比分結果的高低。

根據歐洲足協調查顯示，全歐洲有近 8700 萬人有不同程度的殘疾，而當中有一半人，從來未參與過任何消閒或體育活動。近年歐洲足協以至主要歐洲國家的足球機構，都大力推動共融足球項目，讓不同能力人士在團體運動中找到滿足感。為不同能力人士需要而作出調整的「適應足球」，也有分幾大類，包括專為行動不便人士而設的「輪椅足球」，球員會坐上特製電動椅控制足球。另外，有為視障人士而設的足球比賽，守門員可以是視力健全者，其餘球員就必須戴上眼罩作賽；比賽所用的足球內裝有鐵片，滾動時發出聲響，幫助球隊辨別足球位置。而「變色龍」球隊所參加的比賽，則是專為有特殊學習需要的人而設。這類球賽的球員資格規定比較寬鬆，一般來說，參賽運動員必須滿足以下三個條件：一、智商在 75 或以下；二、有生活起居上的適應困難；三、在十八歲或之前出現學習障礙。

《足球大將》最可貴的是捕捉到球員及領隊鮑里斯的真摯情感；他們面對球場內外種種挑戰時感受到困擾和挫敗，在團結一致完成目標時亦體會到喜悅和感動，與一般人的感情和想法無異。到最後，眾人都懷抱著一股熱情，以及渴求突破自己的純粹理念去灑汗拼搏，在那一刻，其實殘疾與否，已經毫不重要。

Adapted and Disability Football

Football is one of the most popular sports in the world. On the football pitch, elite athletes strive to win. However, not all matches are only about winning. The meaning and values of some matches far exceed the final score.

According to a survey by the Union of European Football Associations (UEFA), nearly 87 million individuals in Europe have varying degrees of disabilities. Half of them have never participated in any recreational or sports activities. In recent years, the UEFA and major European football organisations have been actively advocating for inclusive football projects, allowing individuals of different abilities to discover fulfilment in team sports. "Adapted football" is tailored to the needs of individuals with different abilities and offers several categories. This include powerchair football, which allows wheelchair users to play using electric wheelchairs. In other football matches for visually impaired individuals, sighted goalkeepers

are allowed while all other players wear blindfolds. The football is equipped with metal pieces that produce sound when it rolls, helping players locate the ball. "I Camaleonti" participates in matches specifically for individuals with special educational needs. The eligibility criteria for these matches are generally more relaxed, typically requiring athletes to meet the following three conditions: 1. an IQ of 75 or below; 2. difficulty adapting to daily activities; and 3. the presence of learning disabilities before the age of 18.

"I Camaleonti" is most valuable for capturing the players and coach Boris' genuine emotions. They experienced distress and frustration on and off the pitch. Yet, they also felt joy and touching moments when they achieved their goals as a team. These emotions and thoughts are no different than those of the general public. In the end, everyone holds a passion and pure desire to surpass themselves on the football pitch. At that moment, disability becomes irrelevant.

導演 Director

帕特里克·波提喬

Patrick Botticchio

瑞士紀錄片導演，在瑞士接受專業攝影師培訓，後來於西班牙著名 ESCAC 電影學院學習攝影。曾參與多部短片與視頻並擔任攝影指導，回流瑞士後在 RSI 國家公共電視台擔綱攝像師一職。2019 年，波提喬開啓了他的電影導演生涯，首部長篇紀錄片《布萊尼奧，猶他》屢獲國際獎項。2009 年與電影剪輯師阿爾伯特·貝納德一同創立原始電影製作公司，至今合作了多部瑞士與國際聯合製作的紀錄片及故事片。

Swiss documentary director Patrick Botticchio trained in Switzerland as a professional photographer, and studied cinematography at the prestigious ESCAC film school in Spain. After working as director of photography on a number of short films and videos, he returned to Switzerland to work as camera operator with Swiss public TV network RSI. Botticchio's career as a director was launched with his first feature documentary "Blenio, Utah" (2019), which was recognised with several international awards. In 2009, he co-founded the production company Primitive Films with editor Alberto Bernad. Together they currently produce national productions and international co-productions of documentaries and fiction.



導演及攝影 Director & Cinematographer

帕特里克·波提喬 Patrick Botticchio

製作團隊 Crew

博里斯·安傑盧奇 Boris Angelucc
 莎賓娜·安傑盧奇 Sabrina Angelucci
 史提芬奴·貝爾納斯科尼 Stefano Bernasconi
 艾倫·貝西奇 Alen Besic
 吉安·盧卡·肯塔雷利 Gian Luca Cantarelli
 安德烈亞·弗里傑里奧 Andrea Frigerio
 丹尼爾·加爾迪 Daniele Galdi
 米高·謝爾曼 Michael Gelmann
 薩雲·基亞尼納齊 Savan Gianinazzi
 馬林·喬治奧 Marin Giorgio
 施德力·珍明尼 Cedric Jelmini
 卡門·蘭天尼 Carmen Lentini
 古斯塔禾·馬爾克斯 Gustavo Marques
 艾倫·柏迪仙尼 Alain Pedersini
 羅倫素·施奈德 Lorenzo Schnyder
 洗利莎·塔納索維奇 Sinisa Tanackovic

剪接 Editing

阿爾伯特·貝納德 Alberto Bernad

收音師 Boom Operator

法蘭斯高·塞爾達·特蘭 Francisco Cerda Teran

監製 Producer

米高·貝爾特拉米 Michael Beltrami

製作助理 Production Assistant

路易西拉·福文蒂 Luisella Formenti

聲音及色彩調配 Sound & Color Grading

帕特里克·波提喬 Patrick Botticchio

後期製作 Post Production

原始電影製作公司 Primitive Films Studios

製作 Production

瑞士義大利語電視臺及原始電影 RSI (Radiotelevisione Svizzera) and Primitive Films

On the Adamant by Nicolas Philibert

尼古拉斯·菲利伯特 《塞納河上的心靈之舟》

免費現場放映 In-venue Free Screening

語言 Language 法語 French

長度 Duration 104 分鐘 minutes

8 / 3 六 SAT
4:30 PM

9 / 3 日 SUN
3:45 PM

大館洗衣場石階
Laundry Steps, Tai Kwun

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



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Subtitles and accessible captions in Chinese and
English, dubbing in Cantonese and English, audio
description in Cantonese and English; house
programme in audio format



巴黎塞納河畔，風光明媚。河上停泊着一艘浮船「堅忍號」，木製的百葉簾窗能自動開合，陽光灑滿室內；船上亦設有咖啡室和酒吧，氣氛讓人放鬆。這其實是一間精神病患者日間康復中心。導演尼古拉斯·菲利伯特曾受邀上船與精神病患者分享藝術，過程間反被他們觸動，決定執起攝錄機記錄他們在船上的生活。

紀錄片一開始，船上患者法蘭索瓦拿着結他自彈自唱「電話樂團」的《人體炸彈》，當中一句「我不可以放任自己」，唱得動人。他才情橫溢，聲音及表情充滿感染力，誰會相信他曾經自以為是耶穌跳入塞納河？在「堅忍號」上，重要的不是醫學診斷及精神病症狀，而是為患者提供展現自我的空間，改善生活品質。這正是「堅忍號」最大的意義——藉着各種形式的藝術和創作工作坊，如音樂、繪畫、攝影、電影鑑賞等，結合船上團隊提供心理支援，以最人性化的方式照顧患者，讓他們表達內心世界，過日常生活，讓他們重拾生活與生存的尊嚴。團隊由精神病科醫生、心理學家、護士、職業治療師和藝術治療師組成，他們與患者就如朋友，同坐一枱彼此分享、接納與認同，畢竟這些都是人的基本權利。尼古拉斯的鏡頭充滿人文關懷，細膩而溫柔地帶領觀眾登上船，從細節中感受患者的自由和喜悅。患者可能有精神障礙，但並非一定是「病人」。此片榮獲 2023 年柏林影展最高榮譽最佳影片金熊獎。

Reviving the soul through the arts

Along the picturesque banks of the River Seine in Paris lies the floating structure “The Adamant”. Sunlight floods the interior through wooden Venetian blinds that automatically open and close. It also has a café and a bar, creating a relaxing atmosphere. This structure is, in fact, a daytime psychiatric rehabilitation centre. Film director Nicolas Philibert was once invited to “The Adamant” to share his art with the patients. Yet, in return, he was moved by them and decided to make a documentary about their lives onboard.

The documentary opens with François, a patient, playing and singing “La bombe humaine” by Téléphone on his guitar. The lyric “I shouldn’t let myself go” is poignant through his talent and expressive, captivating voice. Who could believe he once jumped into the Seine thinking he was Jesus Christ? Aboard “The Adamant”, the clinical diagnoses and symptoms are not the focus. Rather, the emphasis is on providing patients with a quality lifestyle and space to showcase who they are. This is the significance of “The Adamant”: allowing

patients to express their inner worlds and caring for them in the most humane way posing through the arts and creative workshops, including music, drawing, photography, film appreciation and more, as well as psychological support provided by the professional team onboard. This approach allows them to lead normal lives and restore their dignity in life and survival. The professional team onboard is comprised of psychiatrists, psychologists, nurses, occupational therapists and art therapists. They interact with the patients not as authoritative figures but as friends, sitting at the same table, sharing, accepting and recognising each other. After all, these are the essential rights of being human. Nicolas’ cinematography is filled with compassion as he guides the audience aboard with delicate, gentle attention. Nuanced details in the documentary also reveal patients’ freedom and joy. Despite their mental health challenges, they are not “ill.” **On the Adamant** won the prestigious Golden Bear at the Berlin Film Festival 2023.



以紀錄片還給精神病患者一份尊嚴——導演訪談 Reinstating dignity for mental health patients through documentary filmmaking

問： 為什麼在拍攝有關精神病院的《異常逸事》（1970年）多年後，想製作另一部關於精神醫學世界的電影？

答： 我一直關注並對精神醫學感到興趣。這是一個令人不安的世界，但也是非常刺激和充滿啟發性的世界，因為它迫使我們反思自己，包括我們的界限和缺陷，以及世界運行的方式。精神醫學是一面能反映人性的放大鏡。而且在過去二十五年裏，公共精神病科的情況嚴重惡化，被掌權者置之不理，彷彿我們不想再看見「瘋子」。在這個殘酷的現實狀況下，像「堅忍號」這樣的地方似乎像一個奇蹟，但我們不禁會思考它到底能持續多久。

問： 電影中，看不見你所形容精神醫學界日漸衰壞的情況，是否意味着「堅忍號」能免於此？

答： 不論是對病人還是照顧者，「堅忍號」能成功保持活力和吸引力，是因為它不甘現狀，不斷與外界保持聯繫，對所有正在發生的事情持開放態度，並歡迎各界貢獻者。我們的拍攝就是一個啟發性的例子。這是一個努力去自我改進的地方。為了真正關心人們，讓慾望繼續活着燃燒，它必須不懈地抵抗那些不可避免的威脅，包括重複、階層、過度從

上而下、退縮、惰性、官僚主義等……加上這地方本身美麗，空間、材料、位置且與水親近都增添它的魅力。對比類似的單位，雖然不一定恐怖和冷酷，但只注重功能性，所以，「堅忍號」是一個不斷努力自我提升的地方。

問： 選擇了一個並不能代表精神醫學界大部分情況的地方，會否對精神醫學界作出過分片面的描述？

答： 精神醫學沒有「單一」的形式，它是多元而複雜的，需要不斷重新審視。我想展示的是那種仍然在抵抗、面臨威脅的人性精神病院。它抵抗着所有摧毀社會的力量，並努力維持尊嚴。電影並非要明確地譴責某些事情，而是相對含蓄地表達這些問題。

問： 電影中，照顧者應該身處其中，但我們有時無法將他們與病人區分開來？

答： 確實，乍看之下，沒有任何東西可以讓人識別他們是照顧者。他們不穿白袍，手中也沒有注射筒……不符合陳規想像。照顧的重點其實是整個環境氣氛，不該顯而易見，而是隱性的，甚至往往難以察覺。這部電影讓觀眾擺脫某些既定的思維。

Q: Years after filming at the La Borde clinic, why did you want to make another film about the world of psychiatry?

A: I have always been attentive to and interested in psychiatry. It is a world that is both disturbing and stimulating. It constantly forces us to think about ourselves, our limits, our flaws, and the way the world works. Psychiatry is a magnifying glass, an enlarging mirror that says a lot about our humanity. Moreover, in the last 25 years, the public psychiatry space has deteriorated considerably. We hear from all sides that psychiatry is now at the end of its tether, completely abandoned by the authorities. It is as if we no longer want to see “lunatics” . In this extremely devastating context, a place like “The Adamant” seems like a miracle. We have to wonder how long it will last.

Q: What you say about the degradation of psychiatry is not perceptible in the film. Does this mean that “The Adamant” has escaped the devastation that has struck the sector?

A: “The Adamant” has managed to remain a lively and attractive place, both for patients and carers, because it does not rest on its laurels. It is constantly in touch with the outside world, open to everything that is happening and welcomes all kinds of contributors. Our filming is an enlightening example of that approach. To care for people and to keep their desires alive, it must fight relentlessly against everything that inevitably threatens it: repetition, hierarchy, excessive verticality, withdrawal, inertia,

bureaucracy etc. The place itself is very beautiful, which counts for a lot—the spaces, the materials, its location and the proximity of the water all contribute to its charm. In contrast, most similar units, although not necessarily sinister and cold, only focus on being functional. “The Adamant” is a place that strives to improve itself.

Q: Why did you choose a place that is not representative of the situation you describe? Wasn't there a risk of giving a partial image of psychiatry?

A: There isn't “one” form of psychiatry. It is plural, multiple, and always in need of revision. The kind of space I want to show is this humane approach to psychiatry that still resists and is under threat. It opposes everything that is destroying society everywhere and tries to remain dignified. The film doesn't explicitly denounce certain things. But by taking the opposite direction, it implicitly states them.

Q: In the film, the carers seem to be in the background. We can't always tell them apart from the patients. . .

A: Indeed, there is nothing to identify them as such at first sight, as they do not wear white coats or wield syringes in their hands... In short, they do not conform to the clichés. This is, first and foremost, what contributes to the caring atmosphere. It is not confrontational. It is subtle, often imperceptible. The film allows the viewer to get rid of certain clichés. It makes things more complex in a world that pushes us towards simplification.

導演 Director

尼古拉斯·菲利伯特

Nicolas Philibert

法國紀錄片導演，1978年尼古拉斯·菲利伯特與傑拉德·莫爾迪亞聯手，首次執導長篇紀錄片《主人的聲音》，訪問多位工業大亨，探討權力、企業等級、工會制度等多個尖銳議題。他主要的長篇紀錄片創作始於1990年代，這段時期製作的電影在法國上映，並獲得院線發行。2001年，他單獨執導的長篇紀錄片《山村猶有讀書聲》，記錄法國奧弗涅山區一所只有一間課室的小學的日常生活，在國內與國際間大獲成功，菲利伯特更憑此紀錄片獲得2002年度路易·德呂克電影大獎。過去幾十年，全球各地曾經舉辦超過120個向他致敬及回顧展影系列。

Award-winning French documentary director Nicolas Philibert co-directed his first feature-length documentary, “La voix de son maître” (His Master's Voice) in 1978 with Gérard Mordillat. The film features leaders of large industrial groups discussing themes related to power. His main feature-length documentary work began in the 1990s, where his films created from this period received theatrical releases in France. In 2001, Philibert achieved major domestic and international success with “Être et avoir” (To Be and To Have), a documentary about the daily life of a one-room school in a small village in Auvergne. The film won the Prix Louis Delluc 2002. In recent decades, Philibert's work has garnered more than 120 tributes and retrospectives around the world.

本片由蓮達·德·齊特協助製作 This film has been directed with the complicity of Linda De Zitter

導演及攝影 Director & Cinematographer

尼古拉斯·菲利伯特 Nicolas Philibert

攝影助理 Camera Assistants

瑞米·珍內坤 Rémi Jennequin
寶琳·佩尼丘 Pauline Pénichout
卡米爾·貝爾坦 Camille Bertin
卡特爾·江 Katell Djian

聲音設計師 Sound Designers

埃里克·梅納德 Erik Ménard
弗朗索瓦·阿卜杜勒努爾 François Abdelnour

剪接 Editing

尼古拉斯·菲利伯特 Nicolas Philibert

剪輯助理 Editing Assistants

亞努什·巴拉內克 Janusz Baranek
梅瑞爾·昌德魯 Meryll Chandru

聲音剪輯、混音 Sound editing & mixing

娜塔莉·維達 Nathalie Vidal

聲音剪輯助理 Sound editing & mixing Assistants

埃利亞斯·布赫迪爾 Élias Boughedir

後期製作 Post-Production

德爾菲娜·帕桑 Delphine Passant

聯合監製 Coproducer

羽田野範夫 Norio Hatano

監製 Producers

米蓮娜·波伊洛 Miléna Poylo
吉爾斯·薩庫塔 Gilles Sacuto
席琳·盧瓦索 Céline Loiseau

助理監製 Assistant producers

克萊門特·雷佛 Clément Reffo

聯合製作 Co-productions

TS 電影製作公司 TS Productions
法國3影院 France 3 Cinéma
長途旅行電影製作公司 Longride

聯合出品 With the participation of

Ciné+ 電影院 Ciné+
法國電視台 France Télévisions
法國國家電影與動畫中心 Centre national du cinéma et de l' image animée
鑽石電影公司 Les Films du Losange
大學電影院 Universciné

支持 With the support of

法蘭西島大區
Région Île-de-France

合作夥伴 In collaboration with

法國國家電影中心、「堅忍號」日間護理中心患者和護理人員
CNC, and patients and caregivers from the Adamant Daycare Center

Jockey Club “No Limits” Education and Community Programme

賽馬會「無限亮」教育及 社區外展節目

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.

一小步更大步

Small Steps,
Giant Strides



今屆「無限亮」將推出一系列全新的教育及社區節目：「一小步更大步」，以培育未來共融藝術家為前提，銳意在社區中種下共融藝術的種子，為社區帶來多元又獨特的藝術體驗，展現不同能力人士的藝術潛力，並拓展公眾對共融藝術的認識和接觸機會。

節目內容針對不同的社群，包括國際研討會、先導計劃、社區公眾展演及電影放映等等，以連繫各界持份者，促進業界及社區交流，推動教育與社區項目的長遠發展。節目將於大館的不同場地舉行，在這個古今交匯的藝術文化地標，以共融藝術連結社區，讓大家能更直接地欣賞和體驗不同能力的表演者的創意。詳情請參閱第 110 至 125 頁。

The seventh edition of “No Limits” will be presenting a new series of education and community programmes “Small Steps, Giant Strides” to highlight the transformative power of art through diverse perspectives and unique everyday experiences, helping to cultivate a deeper understanding and appreciation of the power that inclusivity brings to our communities, and to nurture the future generations of disabled artists.

Programmes include an International Symposium, Pilot Creative Programme, Community Showcases and film screenings. To encourage the public to understand, appreciate and experience the creativity of artists with different abilities, “No Limits” will stage these programmes at Tai Kwun, a cultural landmark featuring history and contemporary life. For details, please refer to page 110-125.

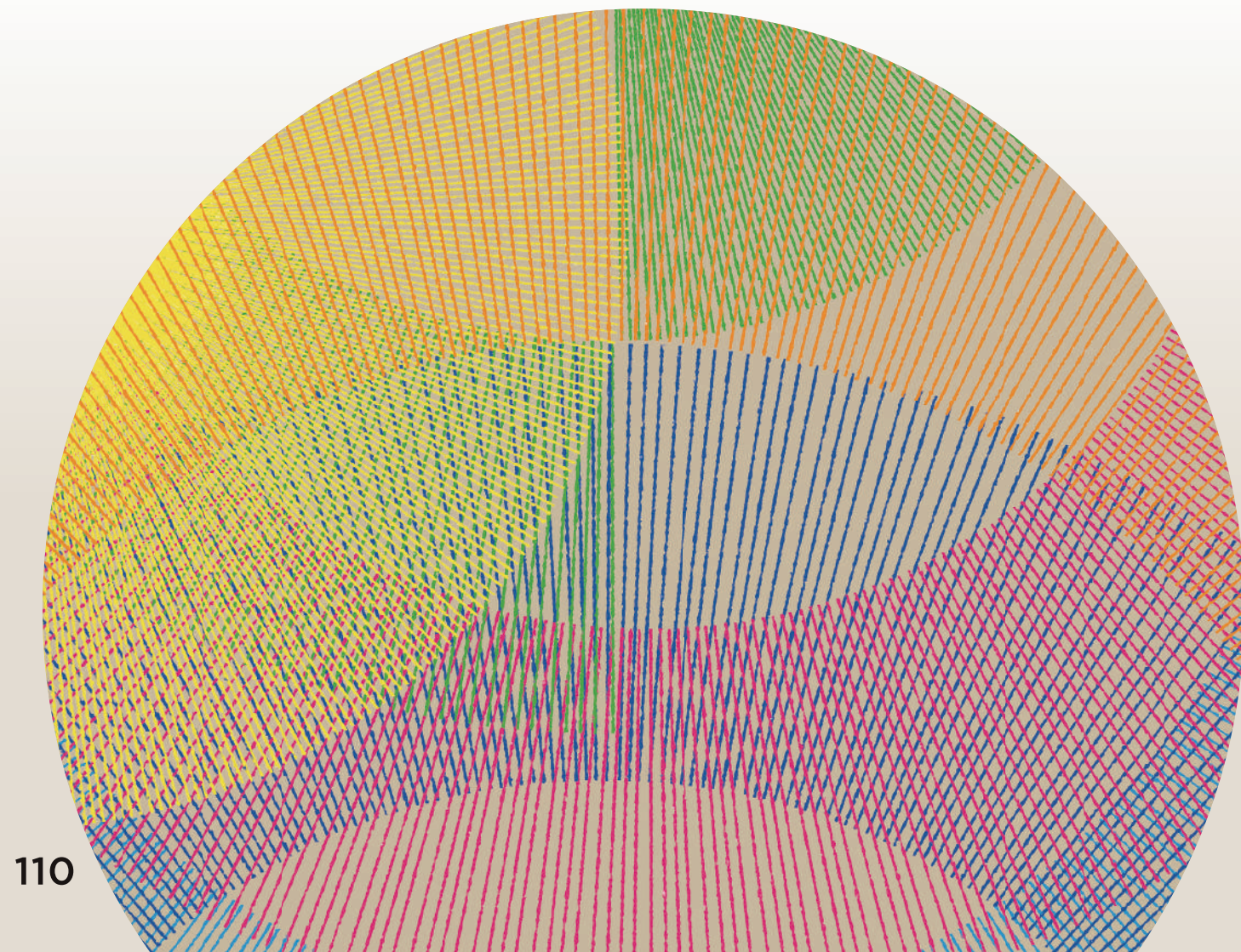
No Limits International Symposium

「無限亮」國際研討會

創新與共融在亞洲城市的轉型力量 How Creative Considerations of Inclusivity are Transforming Asian Cities

部份環節將於網上免費轉播，須預先登記
Part of the programme will also be streamed online.

 設粵語、普通話及英語即時傳譯、香港手語傳譯
Simultaneous interpretation in Cantonese, Mandarin and English, and Hong Kong Sign Language Interpretation available



9 / 3 日 SUN
10:00 AM - 6:00 PM

香港時間 HKT

大館賽馬會立方
JC Cube, Tai Kwun



免費活動，須於「無限亮」網站登記
Free admission, registration on "No Limits" website is required.

「無限亮」將首次舉行國際研討會，專注探討創新的共融文化如何在亞洲城市製造影響。十多位來自亞洲的講者將從經濟發展、人文建築、城市文化及創意藝術角度出發，探討創新與共融的雙重影響力，如何使亞洲城市變得更多元、更具韌性及朝可持續方向發展。

此外，亞洲以外的講者亦加入討論，分享其實踐經驗，並探討如何與亞洲的倡議合作，發揮協作效應，以促成全球銳變。研討會將融合多元觀點，並邀請不同界別專業講者，共同展望亞洲未來，並提倡以創新方式，加強共融文化於國際社會的影響力。

來自日本及韓國的講者將分享共融經濟在亞洲創意產業的定位，而柬埔寨、馬來西亞和新加坡的社會企業家則會分享推動共融社會的挑戰與機遇；日本及韓國的代表會與觀眾分享通達建築的文化價值，還有多名來自香港、內地、澳洲及蘇格蘭的藝術人員，將探討共融藝術的社會影響力。

No Limits 2025 is set to host an international symposium on 9 March 2025, focusing on the transformative impact of the power of creativity and inclusivity within Asian cities. More than ten speakers from Asia will explore the dual impact of innovation and inclusivity from the aspects of economic development, cultural architecture, urban culture, and creative arts, demonstrating how these elements reshape the Asian landscape to be more diverse, resilient, and sustainable.

Moreover, distinguished speakers outside of Asia will join the discussion to examine how different practices can collaborate with Asian initiatives to foster global transformation. The symposium will integrate diverse viewpoints and invite professionals from various sectors to collectively envision the future of Asia and advocate for innovative ways to enhance the impact of inclusivity on the international community.

Speakers from Japan and South Korea will share insights on the positioning of the inclusive economy within Asia's creative industries. Additionally, social entrepreneurs from Cambodia, Malaysia, and Singapore will discuss the challenges and opportunities in promoting an inclusive society, while representatives from Japan and South Korea will also share the cultural value of accessible architecture. Lastly, a number of arts practitioners from Hong Kong, mainland China, Australia, and Scotland will explore the social impact of inclusive arts.

賦能多元：以創意打造共融社會

Empowering Diversity: Unleashing the Social Impact of Inclusive Creativity

主持人 Moderator	何嘉坤博士 Dr Tisa Ho	資深藝術行政人員，香港 Veteran Arts Administrator, Hong Kong
	葛慧超 Dew Ge	北京身身不息文化交流中心及星空藝術節創辦人，內地 Founder of Beijing Body On and On Cultural Exchange Center and Luminous Festival, Mainland China
	克萊兒·康寧漢 Claire Cunningham	編舞家及舞者，蘇格蘭 Choreographer and Dancer, Scotland
	嘉露蓮·鮑迪 Caroline Bowditch	墨爾本藝穗節文化平等顧問，澳洲 Cultural Equity Consultant, Melbourne Fringe Festival, Australia
	郁德芬博士 BBS, JP Dr Alice Yuk, BBS, JP	心光盲人院暨學校院長，香港 CEO of Ebenezer School & Home for the Visually Impaired, Hong Kong

共融就業：亞洲創意產業的定位

Inclusive Employment: Positioning within Asia's Creative Industries

主持人 Moderator	張達昌 Cooke Cheung	聖雅各福群會副總幹事，香港 Deputy Chief Executive Officer, St James' Settlement, Hong Kong
	大倉伸三 Shinzo Okura	高高多元娛樂株式會社社長，日本 CEO, CoCo Diversity Entertainment Inc., Japan
	車海利 Haley Cha	泛星娛樂行政總裁，南韓 CEO of Parastar Entertainment, South Korea
	朴炫珍 Park Hyunjin 李潔淵 Lee Chanyeon 金志碩 Kim Jiseok	Big Ocean，南韓 Big Ocean, South Korea

午間演出 Lunch Performance

降雨の舞 The Falling



由 BiG-i 國際障害者交流中心表演者提供 by BiG-i International Communication Center for Persons with Disabilities

協作帶來影響：共融倡議與社會變革

Collaborating for Impact: Driving Advocacy and Social Change

主持人 Moderator	李瑩教授 Professor Lena Lee	香港展能藝術會藝術顧問，香港 Arts Specialist, Arts with the Disabled Association Hong Kong, Hong Kong
	陳安琪 Angela Tan	ART:DIS 行政總監，新加坡 Executive Director, ART:DIS, Singapore
	索尼·安 Sokny Onn	非凡藝術國家總監，柬埔寨 Country Director, Epic Arts, Cambodia
	亞曼尼·沙赫林 Armani Shahrin	藝常及我的共融城市創辦人，馬來西亞 Founder of NakSeni & Includcity.my, Malaysia

都市韌性：從文化視角看通達建築

Urban Resilience: A Cultural Lens on Universal Design Architecture

主持人 Moderator	關國樂博士建築師，MH Ar Dr Joseph Kwan, MH	康復國際亞太區副主席、UDA Consultants Ltd 創辦人及董事總經理，香港 Vice President (Asia Pacific), Rehabilitation International; Founder and Director, UDA Consultants Ltd, Hong Kong
	吳世亨 Sehyung Oh	全民藝團劇團經理，南韓 Theatre General Manager, Modu Art Theatre, South Korea
	鈴木京子 Kyoko Suzuki	BiG-i 國際障害者交流中心副館長及 藝術總監，日本 Arts Executive Producer & Vice Director, BiG-i International Communication Center for Persons with Disabilities, Japan

創新與共融在亞洲城市的轉型力量

How Creative Considerations of Inclusivity are Transforming Asian Cities

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午間演出 Lunch Performance

降雨の舞 The Falling

大館洗衣場石階 Laundry Steps, Tai Kwun

由 BiG-i 國際障害者交流中心表演者提供
by BiG-i International Communication Center for Persons with Disabilities

在一場祈求降雨的儀式中，神明的使者以一隻神秘的狐狸現身，帶來甘霖。牠選中一位少女當牠的新娘，當作降雨回報之恩。然而，少女對這無法改變的命運感到悲傷。此時，一位年輕男子從人群中走出，他對少女深感同情，並試圖計劃帶她逃離，與她私奔。但狐狸和他的同伴來接女子時，這對情侶的面對挫敗並險遭拆散。男子在絕望中獲得了一個神奇的狐狸面具，偽裝成狐狸來拯救少女。這場驚心動魄的冒險最終會如何結束？

表演將現代舞與啟發自古老的日本民間傳說的傳統文化元素融合，包括紙傘、狐狸面具和服裝。

During an “amagoi” rain-making ritual, a fox appears before a group of ritual participants. As a messenger of a deity, it chooses a woman in the group as his bride “in return for making it rain”. As the woman laments her fate, a man takes pity on her and tries to elope with her to help her escape. But when the fox and his group come to collect the woman, the pair is foiled and torn apart. In despair, the man obtains a magical fox mask and disguises himself as the fox to save the woman, but how will it end?

“The Falling” is a captivating performance that blends modern dance with traditional cultural elements from ancient Japanese folklore, including the “bangasa” (traditional paper umbrellas), fox masks and costumes.



創作團隊 Creative Team

故事、導演及編舞 Story, Director and Choreographer

長谷川達也 Tatsuya Hasegawa (DAZZLE)

演出 Performers

DAZZLE

長谷川達也 Tatsuya Hasegawa
高田秀文 Hidefumi Takada
三宅一輝 Ikki Miyake

BOTAN

西村大樹 Daiki Nishimura
根間麗華 Reika Nema
梶本瑞希 Mizuki Kajimoto

手語翻譯 Sign-language interpretation

久保澤香菜 Kana Kubosawa

DAZZLE 經理人 DAZZLE Agent

前淵沙耶香 Sayaka Maebuchi (SMAG Inc.)

製作人 Producer

鈴木京子 Kyoko Suzuki (BiG-i)

企劃及製作 Planning & Production

BiG-i 國際障害者交流中心
BiG-i International Communication Center for Persons
with Disabilities

DAZZLE × BOTAN

《降雨の舞》是由專業舞蹈團 DAZZLE 和殘障共融舞蹈團 BOTAN 的合作作品，將揭示藝術多樣性的全新潛力。他們於 2018 年首次合作的作品於日本 True Colors Festival 演出。

This collaboration between the professional dancing company DAZZLE and the disability inclusive dance unit BOTAN will unveil new potential for diversity in art. They presented their first collaboration in 2018, at the True Colors Festival.

BiG-i 國際障害者交流中心
BiG-i International Communication Center for
Persons with Disabilities

於 2001 年由日本厚生勞動省成立，以紀念「聯合國殘疾人十年」（1983-1992）。中心是一個象徵實現殘疾人全面參與和平等目標的設施。BiG-i 致力於支持、宣傳和促進不同能力人士藝術和文化活動的國際交流活動。除了創造參與文化和藝術的機會外，還作為國際交流的互動場所。

Established in 2001 by the Ministry of Health, Labour and Welfare in commemoration of the “United Nations Decade of Disabled Persons” (1983-1992). The Center symbolizes the achievement of full participation and equality for people with disabilities.

BiG-i is dedicated to supporting, publicising, and promoting international exchange activities for art and cultural activities involving individuals of varying abilities. In addition to creating opportunities for participation in culture and art, it also serves as a place for international interaction among diverse individuals.

No Limits Pilot Creative Programme

無限亮先導計劃

一年一度的「無限亮」先導計劃旨在打造一個無障礙的學習環境，讓不同能力人士共聚一堂學習並透過實踐共融教學，探索表演藝術的無限可能性。

因應本地社福機構及藝術業界的需要，今年先導計劃邀請到擁有豐富經驗的專業舞團英國坎多克舞蹈團 (Candoco Dance Company) 來港，在 2024 年 10 月主持為期兩周的導師培訓課程，為有戲劇及舞蹈背景的本地導師提供共融教學專業訓練，涵蓋理論與實踐，尤其為即興創作的技巧、共融舞蹈的編舞方法及教案設計提供專業指導。

經過兩周的密集培訓後，導師們在各本地社區機構進行三個月的實習，為不同能力人士度身設計創作工作坊，以建立不同能力人士的自信、提升他們的身心健康，及培育未來共融藝術家，並提供社區公眾展演的平台。讓導師們得以展示共融教學理論實踐的成果之餘，更讓不同能力人士以表演藝術向公眾展演他們的才能。



In this year's Pilot Creative Programme, participants are encouraged to customise the taught to their own teaching needs, while they are also encouraged to build skills, communication, and confidence when working with both disabled and non-disabled students.

Following the two-week intensive training, teachers are offered practicum at various local community centres. During the practicum, members from Candoco Dance Company continue to offer virtual guidance and mentorship, while teachers learn to implement and demonstrate theories of inclusive teaching practices to people with disabilities.

Together, they have create a series of public showcases at Tai Kwun, sharing their journey of the Programme and the transformative experience of both the teachers and the participants.



活動時間表 Programme Timeline

第一階段 Phase I

導師培訓工作坊
Train the Trainer
workshops

9 - 10 / 2024

第二階段 Phase II

社區實踐
Practicum
at local communities

10 / 2024 - 3 / 2025

第三階段 Phase III

大館社區公眾展演
Community Showcase
at Tai Kwun

11 - 12 / 1 / 2025

8 / 3 / 2025

社區夥伴機構 Partnering Community Organizations

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)

香港失明人協進會
Hong Kong Blind Union

香港展能藝術會
Arts with the Disabled Association Hong Kong

聖雅各福群會賽馬會啟藝學苑
St James' Settlement Jockey Club Artspiration Academy

「沒有任何理論，可以取代不斷探索和持續教學的經驗。」

問： 這次為香港藝術工作者提供共融教學專業訓練，當中核心的教學理念和內容是甚麼？

D： 是次教學理念建基於我們舞團多年來的信念和價值觀。首先是讓導師明白，必須為不同能力人士創造一個無障礙、共融及具包容性的課堂。第二是考慮目的和功能來練習，教學者要坦誠向學員講解選擇該練習的原因。此外，在課堂上使用「圓」、圍圈以至一些特定的群體陣形，讓彼此建立關係和產生歸屬感。另一理念是發展藝術性和自主選擇能力。即興創作是基石，不同能力學員從自身動能、思維方式和經驗中尋找內在律動，並從中讓他們發揮創造力。最後是實現以人為本的教學，認知「當下」及在場的參加者。即使教學內容或結構相同，學員自身也會影響課堂體驗，不同能力人士或有相似的殘疾經歷，但每個人對通達的需要以至對殘疾及共融的想法也有所不同，因而會塑造課程的體驗。作為導師，必須要有這種開放性思維。

問： 共融舞蹈訓練常以「即興」為創作及編舞基礎。作為共融教學的導師之一，你們的「即興」理念是什麼？

P： 我們結合兩種訓練——規範化的動作技巧及即興創作。這種即興創作建基於一種名為「跟隨與引導」的遊戲，而遊戲的體驗讓創作變得更民主，因為過程中，每人都有機會成為引導者或跟隨者。

當我們提及即興，常意指接觸即興或當代舞蹈中所指的即興，但其實還有來自其他文化及藝術形式的即興。作為導師，要不斷思考如何整合現狀，並繼續推進「即興」在共融舞蹈中的

P 坎多克舞蹈團
教學藝術家
保麗娜·波沃利克

D 坎多克舞蹈團
聯合藝術總監
多明尼克·米切爾

作用。即興的重要性在於，讓參加者發掘自身可能性和獨特性，挑戰自己的身體，並發展藝術性及舞動技巧。共融不等如只有即興，重點是，參加者能透過即興學習技巧，繼而作出自己的藝術選擇。

問： 工作坊期間，對本地導師有甚麼觀察？有甚麼建議給他們？

P： 香港導師甚有批判性思考，亦擁有自主思維，會以自己的節奏參與，同時有效地將知識應用於實踐中。在我而言，最重要的是學會批判性思考，質疑事物並深入探討價值觀和常規。

D： 香港跟英國的情況有點相似，有時我們生活在一種羞恥文化中，影響我們學習和發展批判性思維。羞恥感讓我們失卻寬容，卻步嘗試新事物。共融課程的導師，只要真摯投入。沒有任何一種理論，可以取代不斷探索和持續教學的經驗，更沒有甚麼可以取代那些當初的錯誤和種種新發現。

問： 「共融」兩字被提倡多年，我們現在該怎樣重新理解它？

D： 以往「共融」被用來形容特定的實踐方式或社群，但這個概念已隨時日演變和擴展。我們對未來的期望是，創造一個無界限的空間、社群或社會結構，而毋須再標籤某些東西為「共融」。在最近的創作企劃中，我們將非殘疾舞者融入至不同能力人士的群體中，以往都是由不同能力人士適應「主流」環境，現在則要求非殘疾舞者適應由不同能力人士所創造的群體和空間體驗中。我們希望藝術家持續進步、提問及尋找，也要反覆思考人們到底想被「融入」嗎？還是他們想創造自己的體驗？

“There aren't any theories that can replace the experience of continuous exploration and teaching.”

P Candoco Dance Company
Teaching Artist
Paulina Porwollik

D Candoco Dance Company
Co-Artistic Director
Dominic Mitchell



Q: What are the core teaching principles and content in the professional training on inclusive education for Hong Kong's art practitioners?

D: The principles of this training are grounded in Candoco's years of beliefs and values. First, we help practitioners understand the importance of creating a barrier-free and inclusive learning space for participants of all abilities. Second, we emphasise the intentional functionality of practice, ensuring teaching artists are honest about explaining the purpose of the selected exercises. Additionally, using circular or other specific formations in class can foster a sense of belonging and community among participants.

Another principle is to help participants develop their artistry and the ability to make independent choices. That's why improvisation serves as a cornerstone,

allowing participants of different abilities to unleash their creativity through their own phenomenology, thought processes, experiences and rhythms. Lastly, we focus on person-centred teaching by recognizing the present moment and who is present. Even if the class content or structure remains the same, participants' individual experiences will differ. And although individuals with similar disabilities may share comparable experiences, their needs for accessibility and their perspectives on disability and inclusion are different. This diversity can shape the class, and as facilitators, we must maintain an open-minded mindset.

Q: Inclusive dance training often uses improvisation as the foundation for creation and choreography. What is your philosophy or approach to improvisation as an inclusive teaching facilitator?

P: Our approach combines both structure movement techniques and improvisation. This type of improvisation is based on the game “follow and lead”. The gamified experience transforms the creative experience into a democratic one, allowing everyone to be a leader or a follower.

When we talk about improvisation, we are referring to the context of contact improvisation or contemporary dance. But improvisation also exists in other cultures and art forms. As facilitators, we constantly reflect on how to integrate the present situation and continue to promote improvisation in inclusive dance. Improvisation is important because it allows participants to set free their potential and uniqueness. This also challenges their bodies to develop their artistry and dance techniques. So, inclusive dance isn't just about improvisation. It's about enabling participants to learn through improvisation, which gives them the power to make their own artistic choices.

Q: **What observations have you made about local instructors during the training? Do you have any suggestions for them?**

P: The facilitators in Hong Kong demonstrate tremendous critical thinking skills and autonomy. They participate at their own pace and effectively apply their knowledge in practice. I think the most crucial aspect is their ability to think critically, ask questions and further explore their own values and conventions.

D: The situation in Hong Kong is similar to

the UK. Sometimes, we live in a culture of shame, which can interfere with our learning and critical thinking. Shame makes us less tolerant, and it stops us from trying new things. That's why genuine dedication is vital for inclusive education facilitators. There aren't any theories that can replace the experience of continuous exploration and teaching. Nothing can substitute the initial mistakes and discoveries we make along the way.

Q: **The idea of inclusivity has been around for many years. How can we reinterpret it in today's context?**

D: In the past, “inclusivity” was used to describe a specific practice or community. But the term has evolved and expanded over time. This is a hope for the future—to create a space, community or social framework without barriers, where there is no need to label something as “inclusive”.

In a recent creative project, we integrated non-disabled dancers with a group of individuals of various abilities. Historically, people with different abilities were expected to adapt to mainstream environments. However, our current approach requires non-disabled dancers to adapt and experience communities and spaces created by those with different abilities. We hope these artists will continue to grow, to question, to explore, and reflect on whether people really want to be “included”, or if they prefer to create their own experiences.



英國坎多克舞蹈團 Candoco Dance Company

塞萊斯特·丹德克·阿諾德 OBE 和亞當·本傑明於 1991 年創辦的英國坎多克舞蹈團，是持續擴闊人們對舞蹈可能性認知的專業舞團。舞團結合主流與實驗創作，探索不同視角、藝術及創作形式，在舞蹈與殘疾的交流展現前瞻性。

舞團一直與業界著名的編舞家和藝術家合作，作品於英國及國際知名場地和藝術節上演。2018 年，舞團成為首個於英國廣播公司節目《舞動奇蹟》亮相的當代舞蹈團，吸引了逾一千萬觀眾。2022 年，舞團於倫敦泰特現代美術館、紐約布魯克林音樂學院及多個地方巡演不同作品，包括獲得貝西獎的《組合，再組合》，重新演繹特里莎·布朗的代表作。2022-23 年，舞團巡演由珍妮·鄧寧於 2021 年疫情封城時創作的《最後避難所》，及於 2023 年上演賈瑪爾·布克瑪爾的雙人舞作品《我想我們應該重新開始》。

Founded in 1991 by Celeste Dandeker-Arnold OBE and Adam Benjamin, Candoco is a leading professional dance company that continues to expand the perceptions of what dance can be. Bridging the mainstream and the experimental, they celebrate different ways of seeing, of being and of making art, putting them at the forefront of dance and disability conversation.

Candoco collaborates with some of the industry's most renowned choreographers and artists. Their performances are presented at prestigious venues and festivals in the UK and internationally. In 2018, Candoco created a sensation when it became the first contemporary dance company to appear on the BBC's TV programme Strictly Come Dancing, performing for over 10 million people. In 2022, they toured a programme of works to Tate Modern in London, the Brooklyn Academy of Music (BAM) in New York and other international venues, including Set and Reset/Reset, a Bessie award-winning reconstruction of Trisha Brown's seminal work. In 2022/2023, the company toured Last Shelter, a work created by Jeanine Durning during the pandemic lockdown in 2021, and Jamaal Burkmar's duet I think we should start over in 2023.



Community Showcases

社區公眾展演

大館洗衣場石階
Laundry Steps, Tai Kwun



今屆「無限亮」社區公眾展演與多個本地社區機構合作，銳意在社區中播下共融藝術的種子，為社區帶來多元又獨特的藝術體驗，節目分別於 2024 年 10 月、2025 年 1 月及 3 月舉行。2024 年 10 月的展演《舞動心語 2.0》為「無限亮」策劃的視障人士共融舞蹈項目，《舞動心語》於 2023 年首次亮相，透過充滿創意的肢體動作和藝術表達，與大眾分享舞蹈的喜悅。2025 年 1 月及 3 月的展演為先導計劃的延伸，英國坎多克舞蹈團 (Candoco Dance Company) 為有戲劇及舞蹈背景的本地導師提供共融教學專業訓練，導師們在各本地社區機構進行三個月的實習，與不同能力人士進行一系列的創作工作坊，於展演期間展示共同學習的成果，並與公眾分享他們的經驗和感受。

Between October 2024 and March 2025, No Limits 2025 presents a series of performance-based community showcases created collaboratively with differently-abled participants of No Limits programmes and local organisations working with disabled communities in Hong Kong. These showcases cultivate a deeper understanding and appreciation of the richness that inclusivity brings to our communities. In October 2024, the showcase featured performances created as part of The Story of Motion 2.0 - an inclusive dance project for people with visual impairments. In 2025 the performances were created as part of the No Limits Pilot Creative Programme with practice-based teacher training offered in collaboration with world-leading inclusive dance organisation Candoco Dance Company from the UK. The course offered local teachers of dance, drama or performance hands-on experience of working with disabled and non-disabled students and incorporating inclusive practice into their classes. The showcase performances were created collaboratively by the teachers and their students.

School Touring Programme: Three Design Tales

學校巡迴話劇演出《衫X3的故事》

物色一件日常服裝，對一般人來說可能是尋常不過，但對於不同能力人士、照顧者及被照顧者，或是一個艱辛的過程。原來香港有一間製衣社、一位設計師、一群有心人，默默為有特別需要人士，設計及製作「無障礙服飾」，例如飲食圍巾、醫療收納配件，照顧他們不同的日常生活需要。每件衣裳背後都有獨特而鮮為人知的故事；每針每線之間，不單是布料的縫合，更是人與人之間不可或缺的聯繫。

今年巡迴演出的創作概念取材自製作「無障礙服飾」的經驗，以三件設計服裝訴說三個獨特而寫實的故事，以細膩故事讓學生體會有特別需要人士的生活。

The 2025 performance presents three stories about inclusive fashion and adaptive or barrier-free clothing through the perspectives of disabled individuals, their carers and family members, and clothing designers. In the first story, after an older relative is disabled by a stroke, his family come together to help him regain confidence by providing him with specially tailored items of clothing. In the second story, an artist befriends a wheelchair user who struggles with prejudices when trying to buy clothes in regular stores, and puts her in contact with a designer sensitive to the type of adaptive clothing she needs. In the last story, a designer of inclusive fashion explains how and why she started her business, who she wants to help, and what she hopes to achieve.

The production is inspired by the experience of Rhys Workshop, a Hong Kong based company that produces barrier-free clothing for people with special needs, and provides employment support and training programmes for people with disabilities.



學生觀後感 Students' Feedback

觀看後，我對殘疾人士的需求有了更深刻的理解，感覺設計師非常了不起。他的設計讓我十分感動，能夠幫助許多有需要的人。
After watching, I gained a deeper understanding of the needs of people with disabilities. I felt that the designer is truly remarkable, the designs deeply touched me and can help many people in need.

我特別喜歡第三幕中介紹不同時裝設計師的設計和布料等內容。
I especially enjoyed the third act, which introduced the designs and fabrics of different fashion designers.

我很喜歡演員們有趣搞笑的造型和精彩的演繹。
I loved the actors' amusing and hilarious costumes and their brilliant performances.

李昇在話劇中即時彈奏音樂，真的非常厲害！
Lee Shing's ability to play music live during the play was truly impressive!



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.

No Limits Plus

「無限亮」加料節目

觀眾除可欣賞精彩的演出外，更可透過線上線下的免費加料節目，與藝術家接觸，深入了解各個演出背後的故事和創作理念，從而豐富想像與啟迪心靈。

No Limits PLUS offers a series of meet-the-artist sessions, artist-led workshops and a roundtable discussion providing insight into issues of inclusivity, as well as the creative concepts, performance techniques and production and technical aspects of performances in No Limits.

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.

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

克萊兒·康寧漢《夙兒行》 Songs of the Wayfarer by Claire Cunningham

以下場次後進行 The session will be held on

7 / 3 (Fri 五) 8:00 PM



 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.

西九文化區自由空間大盒
The Box, Freespace, WestK

拉米許·梅亞潘《愛難忘》 Love Beyond by Ramesh Meyyappan

以下場次後進行 The session will be held on

21 / 3 (Fri 五) 7:30 PM



 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.

上環文娛中心五樓劇院
Theatre, Sheung Wan Civic Centre

趙紅程 《請問最近的無障礙廁所在哪裏？》 Be Seen by Zhao Hongcheng

以下場次後進行 The session will be held on

14 / 3 (Fri 五) 7:45pm

15 / 3 (Sat 六) 7:45pm



 普通話主講，設粵語及香港手語傳譯。
Conducted in Putonghua, interpretation in Cantonese and Hong Kong Sign Language.

香港大會堂劇院
Theatre, Hong Kong City Hall

二高表演《躲貓貓》 Hide-and-Seek by ErGao Dance Production Group

以下場次後進行 The session will be held on

14 / 3 (Fri 五) 8:00pm



 普通話主講，設粵語及香港手語傳譯。
Conducted in Putonghua, interpretation in Cantonese and Hong Kong Sign Language.

大館 F 倉展室
F Hall Studio, Tai Kwun

工作坊及分享會 Workshop & Sharing

爵士樂魔力：馬修·惠特克分享會及即興演奏 The Magic of Jazz – Artist Sharing & Jam Session with Matthew Whitaker

聆聽馬修·惠特克精采的爵士生涯、促成他成功的動人故事以及作品背後的創作歷程等。這場包含鋼琴示範演奏的分享會，讓我們親身體驗爵士樂改變人心的力量。

Spend an evening with acclaimed jazz pianist Matthew Whitaker and discover his inspiring music journey and the magic that fuels his artistry. Through stories and live performances, Whitaker reveals the inspiration behind his compositions and creative process, and offers a unique exploration of the transformative power of jazz.

27 / 2 (Thu 四)
7:30 - 9:00 PM

Lost Stars Livehouse

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.

「行行夾兒行」工作坊 We Run Like Rivers – Workshop with Claire Cunningham

康寧漢將與參加者分享不同肢體狀況人士接觸世界的獨特方式。引領參加者討論環境感知、肢體移動、身體特質及生活經驗之間的關係，從而獲得新的體悟。

Claire Cunningham will lead participants to explore the ways in which different bodies and physicalities encounter the world, and what can be learned from Crip and disabled expertise.

11 / 3 (Tue 二)
2:00 - 4:30 PM

舍區活動室
Function Room, Quarryside

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.

工作坊以夾兒藝文工作者優先
Crip arts and cultural practitioners prioritised

「教學、編舞與無障礙創作」專業工作坊 Methodologies for Teaching, Choreography and Access – Workshop with Claire Cunningham

康寧漢將分享她在表演與編舞實踐中的方法和理念，歡迎不同能力和身體條件的專業舞蹈與戲劇藝術家參與。

Claire Cunningham shares the methods and concepts underpinning her performative and choreographic practices. The workshop is open to professional dance and theatre artists of diverse physicalities and sensory modalities.

12 / 3 (Wed 三)
10:30 AM - 4:30 PM

東蒲舞蹈室
Dance Studio, TungPo

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.

「視覺敘事與角色形體」工作坊 Characters and Their Physicality - Workshop with Ramesh Meyyappan

藝術家梅亞潘將帶領參加者探索戲劇的視覺語言和角色形體的可塑性，探討身體動作和內心感受等微細特質如何協助塑造更立體的人物角色。

Join Ramesh Meyyappan to explore visual theatrical language and the idea of the physicality of characters and how nuances of thoughts and feelings are shown visually and physically.

23 / 3 (Sun 日)
10:00 AM - 1:00 PM

上環文娛中心七樓排練廳
Rehearsal hall, 7/F, Sheung
Wan Civic Centre

英國手語及英語主講，設粵語傳譯。
通達服務將按要求提供。
Conducted in British Sign Language
and English, interpretation in
Cantonese. Accessibility services
are available upon request.

劇場工作者優先 Theatre practitioners prioritised

無障礙實驗室：路線設計體驗工作坊 Barrier-Free Lab - Route Design Workshop

在是次工作坊中，參加者將共同設計並實地測試一條出行路線，並學習如何辨識並應對城市環境中的障礙，並探討改善無障礙設施的創意解決方案。

In this workshop, participants will collaboratively design and test a travel route, learning how to identify and address obstacles in the urban environment while exploring creative solutions to improve accessibility.

25 / 1 (Sat 六)
2:00 - 5:00 PM

香港傷健協會九龍東傷健中心
Kowloon East PHAB Centre,
Hong Kong PHAB Association

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

「每日動作」按摩與舞蹈工作坊 Massage Meets Dance – Movement Workshop

二高與視障藝術家王澤宇攜手舉辦工作坊，讓多元社群透過舞蹈深入了解視障人士的日常生活，透過按摩與舞蹈建立互動與聯繫。

Choreographer and performer ErGao and visually impaired artist Wang Ze Yu collaborate to guide participants to gain hands-on insight into the daily lives of visually impaired individuals through the gestures of massage and dance.

「音樂探索家」兒童音樂工作坊 Music Adventures – Children’s Workshop with Ruth Montgomery

蒙哥馬利透過圖畫、動作與觸覺，引領兒童沉浸在現場表演及古典音樂錄音，感受音樂的力量與節奏。這次工作坊主題圍繞大自然，兒童將會體驗聲音與感受的連繫。

UK flautist Ruth Montgomery takes young participants on an engaging and playful musical journey, exploring music through drawing, movement and tactile experiences. Participants will dive into the energy and pace of various works, discussing how music makes them feel and move, and connecting sounds and sensations through natural themes.

「看得見的音樂——從音樂到視覺表達」 音樂工作坊

Sound to Sight: From Sound to Visual Expression - Workshop with Ruth Montgomery

蒙哥馬利鼓勵參與者在情感和智力上與音樂建立聯繫，探索視覺信息如何轉化為動作和感受，深入研究音樂形態，探索節奏、旋律及和弦三者如何融合。

In this workshop, Ruth Montgomery encourages participants to connect emotionally and intellectually with music. Exploring how visual information translates into movement and feeling, participants examine the structure of musical pieces, and how rhythm, melody and harmony create a cohesive whole.

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16 / 3 (Sun 日)

3:00 PM

大館 F 倉展室
F Hall Studio, Tai Kwun

粵語及普通話主講，通達服務將按
要求提供。

Conducted in Cantonese and
Putonghua, Accessibility services
are available upon request.

30 / 3 (Sun 日)

10:00 AM - 12:00 PM

東蒲活動室 1B
Activity Room 1B, TungPo



英國手語及英語主講，設粵語及香港手語
傳譯。通達服務將按要求提供。

Conducted in British Sign Language and
English, interpretation in Cantonese and
Hong Kong Sign Language. Accessibility
services are available upon request.

30 / 3 (Sun 日)

2:00 - 4:00 PM

東蒲活動室 1B
Activity Room 1B, TungPo

英國手語及英語主講，設粵語傳譯。通達
服務將按要求提供。

Conducted in British Sign Language and
English, interpretation in Cantonese.
Accessibility services are available upon
request.

《衫著一生》服裝設計分享會 In Touch We Trust Costume Design Sharing

《衫著一生》的兩位服裝設計師將為觀眾帶來服裝導賞及分享會，介紹精心設計的服裝、創作故事及靈感。觀眾更可以近距離接觸到戲服，與藝術家交流傾談。

The costume designers of “In Touch We Trust” will present a costume tour and sharing session for the audience, introducing their meticulously designed outfits along with the stories and inspirations behind their creations. Audience will also have the opportunity to get up close to the costumes and engage in discussions with the artists.

#OOTD 藝術創作工作坊 #OOTD Art Making Workshop

在欣賞《衫著一生》演出後，觀眾可以參與工作坊，創作獨一無二的衣著「Outfit Of The Day (OOTD)」。在藝術家的帶領下，參加者將獲得不同物料，在「公仔紙」上進行創作，以觸感出發，撇除視覺及美的束縛，不受限制地創作屬於自己的「OOTD」。

After the performances of “In Touch We Trust”, the audience can join the public workshops to create their “OOTD” (Outfit Of The Day). Each participant will be given a costume kit with “character cardboard” and various materials. We invite participants to focus on their touch senses to create their unique “OOTD”.



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22 / 2 (Sat 六)

3:45 PM - 4:30 PM

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.

21 - 23 / 2
(Fri-Sun 五-日)
4:30 - 6:00 PM

大館洗衣場石階
Laundry Steps, Tai Kwun

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

導賞 Guided Tour

克萊兒·康寧漢《夙兒行》演前觸感導賞團 Songs of the Wayfarer by Claire Cunningham Pre-performance Touch Tour

8 / 3 (Sat 六) 6:30 PM

西九文化區自由空間大盒大堂
Foyer, The Box, Freespace, WestK



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.

趙紅程《請問最近的無障礙廁所在哪裏？》 演前導賞團 Be Seen by Zhao Hongcheng Pre-performance Guided Tour

15 / 3 (Sat 六) 6:45 PM

香港大會堂地下大堂
Foyer, G/F, Hong Kong City Hall



普通話主講，設粵語傳譯。通達服務將按
要求提供。
Conducted in Putonghua, interpretation
in Cantonese. Accessibility services are
available upon request.

趙紅程《請問最近的無障礙廁所在哪裏？》 演前觸感導賞團 Be Seen by Zhao Hongcheng Pre-performance Touch Tour

16 / 3 (Sun 日) 2:00 PM

香港大會堂地下大堂
Foyer, G/F, Hong Kong City Hall



普通話主講，設粵語傳譯。通達服務將按
要求提供。
Conducted in Putonghua, interpretation
in Cantonese. Accessibility services are
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香港展能藝術會於1986年成立為非牟利慈善團體，是Access/VSA國際網絡2024和香港社會服務聯會成員。本會秉承「藝術同參與·傷健共展能」的宗旨，深信每個人都有創作藝術的潛能和欣賞藝術的基本權利。香港展能藝術會是本地唯一全方位開拓展能藝術的機構，致力推動平等機會，讓殘疾人士參與藝術活動，發展藝術才能，並倡導透過藝術建立共融的社會。



Arts with the Disabled Association Hong Kong (ADAHK) has been established as a non-profit and charitable organisation since 1986. The Association is a member of the Access/VSA International Network 2024 and The Hong Kong Council of Social Service. With the vision of 'Arts are for Everyone,' ADAHK believes that everyone has the potential and talent for creativity and the right to enjoy the beauty and vitality of the arts. We are dedicated to providing holistic services to support the arts development amongst people with disabilities. We promote equal opportunities for people with disabilities to have access to and excel in the arts and advocate for an inclusive society through the arts.


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-  普及藝術 Broad-based Arts Service
-  藝術教育 Arts Education
-  專業發展 Professional Development
-  藝術通達 Arts Accessibility




-  推廣共融 Social Inclusion
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(按英文姓氏首字母排列 In alphabetical order)

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- **香港精神康復者聯盟**
Alliance of Ex-Mentally Ill of Hong Kong
- **網上售票平台**
Art-mate
- **香港展能藝術會**
Arts with the Disabled Association Hong Kong
- **英國文化協會**
British Council
- **B27 協進會**
B27 Association
- **明愛粉嶺陳震夏中學**
Caritas Fanling Chan Chun Ha Secondary School
- **明愛屯門馬登基金中學**
Caritas Tuen Mun Marden Foundation Secondary School
- **中華基督教會全完中學**
CCC Chuen Yuen College
- **社區文化發展中心**
Centre for Community Cultural Development
- **康和互助社聯會**
Concord Mutual Aid Club Alliance
- **心光盲人院 暨學校**
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- **香港道教聯合會圓玄學院第一中學**
HKTA The Yuen Yuen Institute No.1 Secondary School
- **香港聾人協進會**
Hong Kong Association of the Deaf
- **香港失明人協進會**
Hong Kong Blind Union
- **香港大會堂**
Hong Kong City Hall
- **香港失明人互聯會**
Hong Kong Federation of the Blind
- **香港傷健協會**
Hong Kong PHAB Association
- **香港傷健協會九龍東傷健中心**
Hong Kong PHAB Association Kowloon East PHAB Centre
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- **iStage**
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Lok Chi Association
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PAOC Ka Chi Secondary School

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Placidity Place
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- **龍耳**
Silence
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Sheung Wan Civic Centre
- **聖文德書院**
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- **共創明「Teen」校友會**
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- **大館——古蹟及藝術館**
Tai Kwun—Centre for Heritage and Arts
- **中華基金中學**
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- **香港教育大學賽馬會小學**
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The Hong Kong Award for Young People
- **香港唐氏綜合症協會**
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- **香港弱智人士家長聯會**
The Hong Kong Joint Council of Parents of the Mentally Handicapped
- **香港復康會社區復康網絡**
The Hong Kong Society for Rehabilitation, Community Rehabilitation Network
- **香港心理衛生會——臻和學校**
The Mental Health Association of Hong Kong - Cornwall School
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The Mission Covenant Church Holm Glad College
- **五旬節聖潔會永光小學**
The PHC Wing Kwong Junior School
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URBTIX
- **華英中學**
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- **西九文化區管理局**
West Kowloon Cultural District Authority

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"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 — 1 PM ; 2 PM — 6 PM



於「無限亮」網站訂閱電子通訊，以獲取2026年「無限亮」最新消息。
To receive news about the 2026 “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

「無限亮」節目概覽 “No Limits” Programme Calendar

一月 JAN

11 六 SAT

電影 Film

泰穆·尼基《尋情遇著鐵達尼》
The Blind Man Who Did Not Want to See Titanic by Teemu Nikki

15:00

大館洗衣場石階
Laundry Steps, Tai Kwun

網上放映 Online Screening

「無限亮」網站播放
Screening available on
"No Limits" website

24 / 3 (Mon -) - 19 / 5 (Mon -)

12 日 SUN

二月 FEB

21 五 FRI

舞蹈 Dance

大型社區節目《衫著一生》
In Touch We Trust

15:00

大館檢閱廣場
Parade Ground,
Tai Kwun

23 日 SUN

三月 MAR

1 六 SAT

音樂 Music

馬修·惠特克《爵士快車》(開幕節目)
Jazz Excellence by Matthew Whitaker
(Opening programme)

1/3	2/3
19:30	15:00

香港大會堂音樂廳
Concert Hall,
Hong Kong City Hall

2 日 SUN

7 五 FRI

舞蹈 Dance

克萊兒·康寧漢《央兒行》
Songs of the Wayfarer by Claire Cunningham

20:00

西九文化區自由空間大盒
The Box, Freespace,
WestK

8 六 SAT

紀錄片
Documentary

二高表演《躲貓貓》
Hide-and-Seek by ErGao Dance
Production Group

8/3	9/3
15:30	13:45

大館洗衣場石階
Laundry Steps, Tai Kwun

網上放映 Online Screening

「無限亮」網站播放
Screening available on
"No Limits" website

24 / 3 (Mon -) - 19 / 5 (Mon -)

9 日 SUN

電影 Film

羅斯·懷特及湯姆·伯克利《愛·義·難兄弟》
An Irish Goodbye by Ross White and
Tom Berkeley

8/3	9/3
16:00	15:15

舞蹈 Dance

克萊兒·康寧漢《央兒行》
Songs of the Wayfarer by Claire Cunningham

8/3	9/3
20:00	17:00

西九文化區自由空間大盒
The Box, Freespace,
WestK

三月 MAR

8 六 SAT

電影 Film

尼古拉斯·菲利伯特《塞納河上的心靈之舟》
On the Adamant by Nicolas Philibert

8/3	9/3
16:30	15:45

「無限亮」網站播放
Screening available on "No Limits" website
24 / 3 (Mon -) - 21 / 4 (Mon -)

大館洗衣場石階
Laundry Steps, Tai Kwun

網上放映 Online Screening

「無限亮」網站播放
Screening available on
"No Limits" website

24 / 3 (Mon -) - 19 / 5 (Mon -)

9 日 SUN

9 日 SUN

電影 Film

帕特里克·波提喬《足球大將》
The Chameleons by Patrick Botticchio

14:15

「無限亮」國際研討會
No Limits International Symposium

10:00 - 18:00

大館賽馬會立方
JC Cube, Tai Kwun

免費活動，須於「無限亮」網站登記
Free admission, registration on
"No Limits" website is required.

14 五 FRI

舞蹈 Dance

二高表演《躲貓貓》
Hide-and-Seek by ErGao Dance Production Group

14/3	15/3	16/3
15:00	20:00	11:00

大館 F 倉展室
F Hall Studio,
Tai Kwun

16 日 SUN

舞蹈 Dance

趙紅程《請問最近的無障礙廁所在哪裏？》
Be Seen by Zhao Hongcheng

14/3	15/3	16/3
19:45	19:45	15:00

香港大會堂劇院
Theatre, Hong Kong
City Hall

20 四 THU

舞蹈 Dance

拉米許·梅亞潘《愛難忘》
Love Beyond by Ramesh Meyyappan

20/3	21/3	22/3
19:30	19:30	19:30

上環文娛中心劇院
Theatre,
Sheung Wan Civic Centre

22 六 SAT

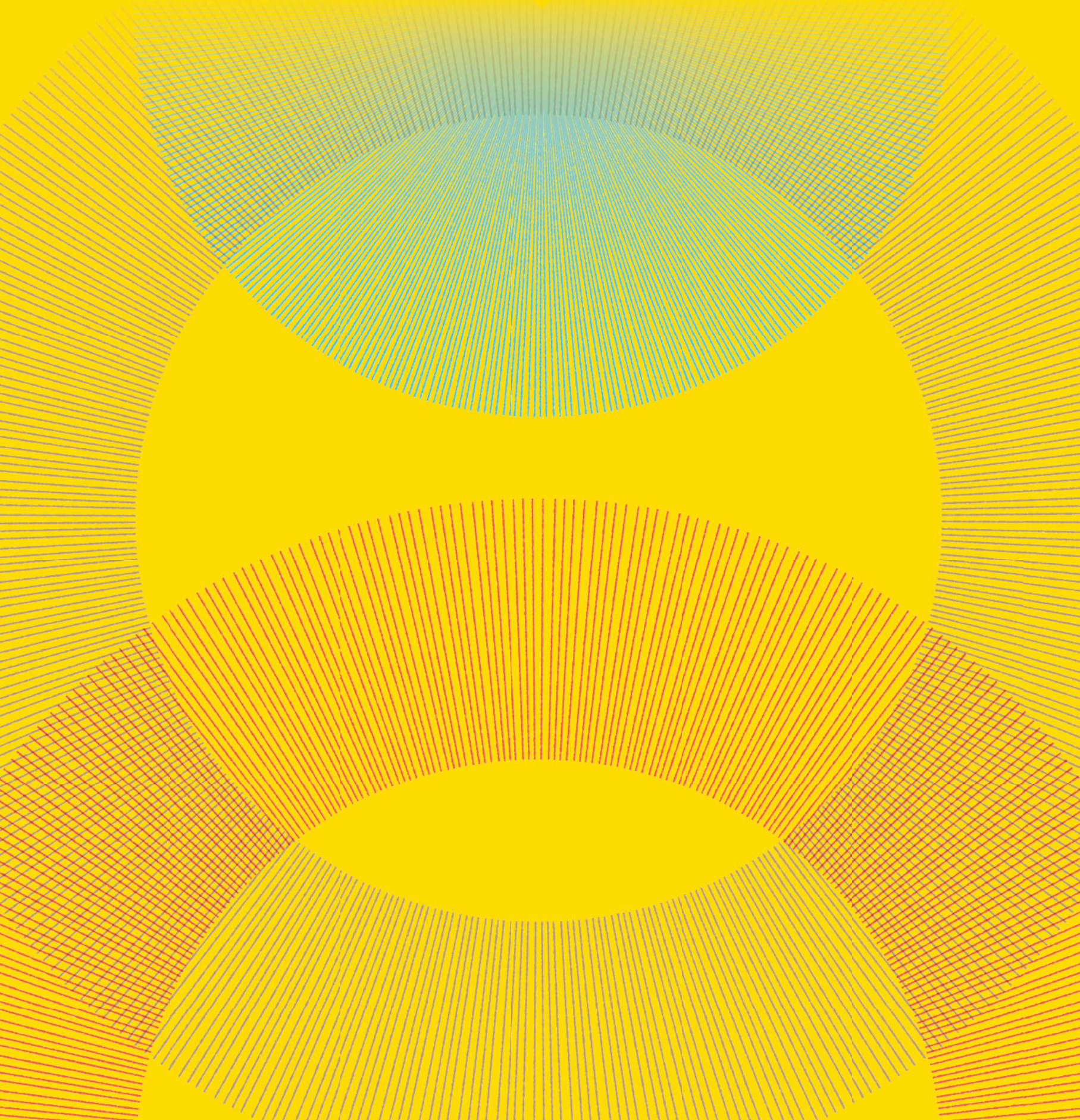
29 六 SAT

音樂 Music

鄧卓謙及露芙·蒙哥馬利
《風與鍵之旅》鋼琴 X 長笛音樂會 (閉幕節目)
Whispers of Wind and Keys—A Piano
and Flute Concert by Anson Tang and
Ruth Montgomery (Finale Programme)

15:00

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



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