

黃智銓
KENNY WONG

藝術總監 / 作曲 / 演出
Artistic Director /
Composer / Performer

余林穗
KAREN YU

階段式試驗創作
Research and Development Project

聲音演出 SOUND PERFORMANCE

21.8 (五 Fri) 8pm | 22.8 (六 Sat) 3pm & 8pm | 23.8 (日 Sun) 6pm

Re-
live
/
Sound
lines

東九文化中心創館
THE LAB,
EAST KOWLOON CULTURAL CENTRE

觀演禮儀小錦囊

- 節目開始前，請將手提電話轉為靜音模式，並關掉其他響鬧或發光的裝置，以免影響演出。觀眾可於不影響他人的情況下拍攝及錄影。禁止使用閃光燈和腳架。
- 觀眾務請準時入場，遲到者或不獲安排進場。節目進行期間請勿中途進場或離場。遲到及中途離座者須按場地工作人員指示，待適當時候方可進場。
- 為尊重表演者及其他觀眾，請保持安靜，避免交談、飲食或發出不必要的聲響。

節目須知

- 節目長約30分鐘，不設中場休息。
- 適合六歲或以上觀眾欣賞。
- 節目不設劃位。
- 觀眾可按現場工作人員指示參與演出。

Etiquette – Some Gentle Reminders

- Please set your mobile phone on silent mode and switch off other beeping or light emitting devices before the performance. Photo-taking and video recording without disturbing others is allowed. Flash and tripods are not allowed.
- Members of the audience are strongly advised to arrive punctually. Latecomers may not be admitted. Please avoid entering or leaving the auditorium during the performance. Latecomers and those who leave their seats during the performance will only be admitted at a suitable break as directed by venue staff.
- In consideration of the artists and fellow audience members, please remain quiet and refrain from talking, eating or making unnecessary noise.

Points to Note

- The performance runs approximately 30 minutes without interval.
- Recommended for ages 6 or above.
- Free-seating.
- Audiences are invited to participate in the performance according to onsite arrangements.

當下現場，生之當下

想像創館化身為一座會呼吸的「活石庭園」——一個由藝術總監黃智銓與余林穗攜手打造，並與作曲家及聲音藝術家雨果·莫拉萊斯·穆吉亞合作創作的人工生態系統。在這裡，聲音、動作與光影交織共生，機械石頭穿梭於投影之間，各具不同的性格、習性、移動軌跡與聲音。有些石頭總會回到熟悉的路徑，有些則執意探索未知方向，以各自的方式存在於空間之中。

作品遵循一個充滿詩意的原則——「**位置 + 軌跡 = 聲音／線條**」，然而一切並非預先設定。每一次移動，都會在地面留下痕跡：地上延展出流動的線條，聲音在空間中擴散；科技、身體與石頭共同即時書寫這件作品，讓每一刻都獨一無二。

演出由多個相互連結的篇章逐步展開，從寧靜的起點，發展至人類與機器之間一次又一次的相遇。作品並不描繪命令與控制的關係，而是提出一種共同協作、彼此回應的可能性。觀眾亦不再只是旁觀者，而是作品的共同創作者，透過自身的存在與互動，塑造這片不斷演化的聲音與光影景觀。

這並不是一場靜觀冥想體驗，而是一個探索未來人機共存關係的實驗場。我們試著想像：如果機器開始展現屬於自己的傾向與意志，人類將如何與它們共處？

這座庭園留存著軌跡：每一次輕輕推動石頭，都會改變它的行進方向，重新塑造聲音與影像的組成。石頭會主動繞過人的身體，也可能靜靜地停留原地，彷彿自然與程式各自遵循著自己的邏輯。你可以推動一顆石頭、改變它的路徑，也可以只是靜靜站在它前方，彷彿每一顆石頭都正在學習如何與你一同呼吸。

整座庭園會即時感知並回應場內發生的一切，在每一次互動中持續生長、變化、甦醒。演出的最終將回歸集體的靜止——空間愈平靜，這座生態系統便愈顯細膩、遼闊與繁複，在微妙的平衡之中持續生長。

每場演出結束後，均設有藝術家分享及交流環節，邀請觀眾與創作團隊一同深入探討作品背後的理念與創作歷程。

The Moment Made Live

Imagine transforming The Lab into a living stone garden — an artificial ecosystem of sound, movement, and light jointly built and kept by artistic directors Kenny Wong and Karen Yu, in collaboration with composer and sound artist Hugo Morales Murguía. Robotic stones drift among projections through the space in their own personalities, carrying their own habits, trajectories and voices. Some return to familiar paths, others insist on carving out new ones, each carrying its own sound and personality.

Governed by a poetic principle of “**position + path = sound/line**”, but nothing here is predetermined. Every movement leaves a trace: lines drawn across the floor and as sound disperse in the air, as technology, bodies and stones co-write the work in real time.

The performance emerges gradually across interconnected scenes from stillness, to a series of encounters between humans and machines. Rather than a relationship of command and control, it proposes one form of collaboration. Audiences move beyond passive observation and become active co-composers, shaping the evolving landscape through their presence and interactions.

This is not a mindfulness retreat, but a testing ground for imagining how we might live alongside machines that appear to possess tendencies of their own.

The garden keeps memory: every gentle nudge redirects a stone, bending a trajectory, transforming the sonic and visual composition. Stones navigate around bodies or quietly hold their ground, as though nature and ode each insist on following their own logic. Push a stone, redirect its path, or simply stand quietly in its way — as if every stone is learning to breathe alongside you.

The garden listens and responds in real-time, becoming alive. The performance culminates in collective stillness: the calmer the space, the more subtle, spacious and intricate the ecosystem becomes.

Meet-the-artist session will be held after each performance. Audience is invited to stay and learn about the concept and development of the work.

R = Live / Lines

開場：聲音甦醒

Opening

庭園聆聽：石頭的低語

Garden Listening

庭園記憶：軌跡的留痕

Garden Keeps Memory

即時線條：共譜的聲境

Live/Lines

庭園最靜時，空間最廣闊

The Garden is spacious at its calmest

創作及製作團隊

Creative and Production Team

藝術總監 / 視覺及機械設計

Artistic Director / Visual & Robotic Sculpture Designer

黃智銓 Kenny Wong

藝術總監 / 作曲 / 演出

Artistic Director / Composer / Performer

余林穗 Karen Yu

作曲 / 樂器及聲音設計

Composer / Instrument & Sound Designer

雨果 · 莫拉萊斯 · 穆吉亞 Hugo Morales Murguía

機械設計工程 / 技術監製及程式設計

Robotic Sculpture Engineer / Technical Producer & Programmer

郁下郁下有限公司 Things That Move Limited (TTM)

機械工程

Mechatronic Engineer

蘇定濤 Toto So@TTM

視覺設計

Visual designer

劉阡紋 Charlotte Lau@TTM

舞台監督

Stage manager

梁嘉欣 Kaka Leung@TTM

執行舞台監督

Deputy Stage Manager

蔡詠彤 Yoyo Tsoi@TTM

聲音工程

Sound Engineer

馮璟康 KingKong Fung、李嘉誠 Kyle Li

燈光設計

Lighting Designer

陳一云 Amy Chan

藝術總監的話——余林穗

一個遺忘自身牆壁的房间

我曾經把一座庭園演奏成形。當我演奏基治的敲擊樂作品，我的每一個音都刻劃時間，也標記著耙進沙中的波紋；而我的二重奏拍檔則用長笛滑動音高，描繪出岩石的輪廓——我們逐音所發現的，並非一部固定的作品，而是一座僅能在那一刻存在的機遇庭園。

我們並沒有把《R=Live/Lines》這座庭園設計得很大。小巧的創館表演區可以在一分鐘內走完一圈——然而，如法國哲學家加斯東·巴舍拉所言，「方寸之地，若得妥善安頓，亦能通往無垠」，無關大小，而在感知。

這裡沒有天空，沒有風，沒有四季——只有機械、感應器與燈光設計來模擬我們與石庭聯想在一起的那種靜謐。這正是基治在山湖工作坊追求的感覺——並非透過沉思，而在機遇：反覆數百次描繪十五塊石頭，直到作者本身消隱。這裡的重複同樣是人為製造的——我們希望讓黑盒劇場本身，它的電線、程式、人工的暮色，都留在作品裡清晰可見，讓你所感受到的每絲平靜，皆是真切的收穫，而不是靠裝飾堆砌出來的虛象。

這裡每一塊石頭，都像一項微小而固執的技術。有些一再回到相同的路徑，彷彿習慣就是它們的本性；有些一經觸動，便探索新的路線，從此不再回頭。黃智銓和我都認為，這與其說是編程，更像是一種協商——我們設下規則，但石頭如同世上所有發布的技術，都會發展出我們未曾預想的傾向。您的存在進一步改變著它們：一隻改變石頭方向的手，一副僅僅擋在其路徑上的身軀，都成為這房間正在即時書寫的樂譜的一部分。

這件作品並非邀請您去反思自然，而是邀請您去留意我們早已習慣如何生活——被我們自己建造的系統包圍著，而這些系統又反過來影響我們，展開一場在控制與放任之間永無止境的博弈。基治將自己的手從畫作中抽離，讓機遇而非個人偏好來決定庭園的形狀——但對他而言，機遇操作本身仍是他選擇並全然信賴的一套規則。我們的石頭則帶著另一種不確定性：不是一項被諮詢一次便遵循的規則，而是事後才浮現的傾向，由編程、摩擦與重複逐漸累積，直到系統開始表現出我們未曾寫下的行為。基治的機遇是一種修行；我們的則更像是技術悄然自行養成的習慣。

我也同處此室，雖非站在表演者慣常之處。當人類與非生命體同台出現，我們的存在總會自然而然地成為主角。於此，我們的身份，相比表演者，更接

近「園丁」——先靜聽，後而為，承認庭園本已如此，岩石本已如此。若說這裡真有一個角色，那更接近波紋，而非岩石。然而對雨果和我而言，這終究與身為聲音藝術家並無太大不同——都是用這個世界上恰好可得的一切，去製造聲音。

我們借用傳統庭園的邏輯：園丁聆聽著石頭，而非命令石頭——並追問，當石頭是機械人，庭園是裝在盒子裡時，這種「聆聽」意味著什麼。我們沒有答案。我們所能握緊的只有這房間、這一刻，以及你選擇如何與眼前這塊石頭相遇。



Artistic Director's Note – Karen Yu

A Room That Forgets Its Own Walls

I once played a garden into being. As a percussionist in John Cage's work, my single notes marked time and the rake ripples in the sand, while my duo partner's flute slid up and down the contours of the rocks — and what we were discovering, note by note, wasn't a fixed piece but a chance garden that authorised to exist only in that moment.

We did not design this garden of *R = Live/Lines* to be big. The Lab is small enough to walk around under a minute — and yet, as French Philosopher Gaston Bachelard says, a small space held rightly can open to immensity: not of size, but of feeling.

There is no sky here, no wind, no season — only machines, sensors, and light designed to imitate the stillness we associate with the stone garden. This is the stillness that Cage sought at the Mountain Lake Workshop, not through contemplation but chance, tracing 15 stones hundreds of times until authorship itself disappeared. The repetition here is likewise manufactured — we want the blackbox theatre itself, its cables, its code, its artificial dusk, to stay visible, so that any calms you feel is honestly earned, not decorated into being.

Each stone in this room is like a small yet stubborn technology. Some return again and again to the same path, as if habit were their nature; others, once nudged, discover new routes, and never look back. Kenny and I think of this less as programming but more as negotiation — we set the rules, but the stones, like any technology released into the world, develop tendencies we did not fully intend. Your presence changes them further: a hand that redirects a stone, a body that simply stands in its way, all becomes part of the score the room is writing in real-time.

This piece is not an invitation to contemplate nature. It is an invitation to notice how we already live — surrounded by systems we build, which in turn act back upon us, in an unfinished negotiation between control and release. Cage withdrew his hand from the drawing so that chance, rather than preference, might shape the garden — yet chance, for him, was still a rule he chose and trusted completely. Our stones carry a different kind of indeterminacy: not a single rule we consulted once and then followed, but tendencies that emerged only afterwards, accumulating

through code and repetition until the system begins to behave in ways we never inscribed. Cage's chance was a practice; ours is closer to a habit that technology has quietly formed on its own.

I am present in this room as well, though not in the place where a performer usually stands. When humans share a stage with the non-living, our presence almost inevitably claims the spotlight. Yet here, the role has shifted — closer to a “gardener” than a performer — listening before responding, acknowledging the garden as it already is and the rocks as they already are. If there is a role at all, it is closer to the ripple than the rock. And yet it isn't so different for Hugo and I, after all, from being sound artists — making sound from whatever happens to be available to us in this world.

We borrow the logic of the traditional garden — where the gardener listens to the stone rather than commands it — and ask what such listening might mean now, when the stone is a robot and the garden lies within a box. We don't hold an answer. What we hold is only this room, this hour, and the way you choose to meet the stone before you.

藝術總監的話——黃智銓

不確定性的建築

當余林穗從聲音與存在的體驗中追尋演出的親密感時，我則被那種體驗的建築性所吸引——即「石頭」與「機械人」交匯的那個關鍵點。

在基治的作品中，石頭是沉思的永恆對象。在我們的庭園裡，我們賦予了它主體性。我們不只是在賦予機器生命，而是在為「不可預測性」編寫一種視覺語言。

這些機械人是郊區景觀中常見「假」石頭的玻璃纖維複製品——那是為了隱藏機械設施、以最省力的方式模擬自然而製造的實用外殼。通過將這些平凡的偽裝物重新置入劇場黑盒空間並進行重構，我們剝去了它們原本作為「隱藏者」的角色。它們不再遮掩任何事物，而是成了這個完全虛構、不自然環境中的主角。

我將東九創館的黑盒空間視為一張「演算畫布」，而非舞台。機械人在地板上畫出的每一道軌跡，都是運動中的書法線條——一種機遇的即時映射，不斷地被觀眾、表演者和演進中的演算法所改寫。透過賦予這些雕塑以「運動性格」，我們將焦點從「石頭看起來像什麼？」轉移到「石頭如何佔據空間？」。

這個計劃的核心，是機械人自主性與系統自發性之間的一場協商。這些是協作型機械人——它們擁有自己的路徑，卻同時邀請我們介入、推動並重新引導它們。這反映了我們與科技共存時的日常：我們創造系統來為我們服務，卻同時花時間與其限制進行協商。我們想要控制，但也必須留有妥協的餘地。

歸根結底，我們在探問一個更深層的問題：我們是真的想與我們創造出來的機器共存，想它們更能明白我們的情感，還是僅僅希望它們服從？正如觀眾的存在可能會干擾路徑並迫使系統重新計算，這項技術也無時無刻不在重新引導我們的期望。我邀請各位不要將這些石頭視為道具，而是將它們視為我們的表演同伴——就像我們一樣，它們是自主的演員，只是試圖在我們共同建造的人造庭園中摸索前行。

Artistic Director's Note – Kenny Wong

The Architecture of Indeterminacy

While Karen traces the intimacy of performance through sound and presence, I am drawn to the architecture of that experience — to the precise moment where "stone" meets "robot."

In John Cage's work, the stones are sets of static objects, a fixed point for quiet contemplation. In our garden, we've granted them agency. We aren't merely animating machines but composing a visual language for the unpredictable itself.

The robots are fibreglass replicas of the "fake" rocks often seen in suburban landscapes — utilitarian shells meant to conceal machinery and mimic nature with minimal effort. By pulling these mundane decoys into the theatre's blackbox and recontextualising them, we've stripped away their role as concealers. They no longer cover anything; instead, they stand as protagonists within an entirely imagined, unnatural environment.

I view the blackbox of The Lab in EKCC not as a stage, but as a "computational canvas." Every trajectory traced by the robots across the floor becomes a line of kinetic calligraphy — a real-time map of chance, constantly being rewritten by the audience, the performers, and evolving algorithms. By endowing these sculptures "kinetic character," our focus shifts from asking "what the stones resemble?" to "how the stones inhabit space?"

At its core, this project stages a negotiation between robotic autonomy and system spontaneity. These are collaborative robots — they chart their own paths, yet simultaneously invite us to intervene, to nudge and to redirect. This dynamic mirrors our daily coexistence with technology: we design systems to serve us, yet spend much of our time negotiating with their constraints. We seek control, but must always leave room for collaboration.

Ultimately, we're asking a deeper question: Do we truly wish to coexist with the machines we create, to make them understand our feelings, or do we merely want them to obey? Just as the presence of an audience might disrupt a path and force the system to recalculate, this technology

constantly reshaping our own expectations. I invite you to see these stones not as props, but as fellow performers — autonomous actors who, like us, are simply trying to navigate the artificial garden we have built together.





藝術總監 / 視覺及機械設計

Artistic Director / Visual & Robotic Sculpture Designer

黃智銓

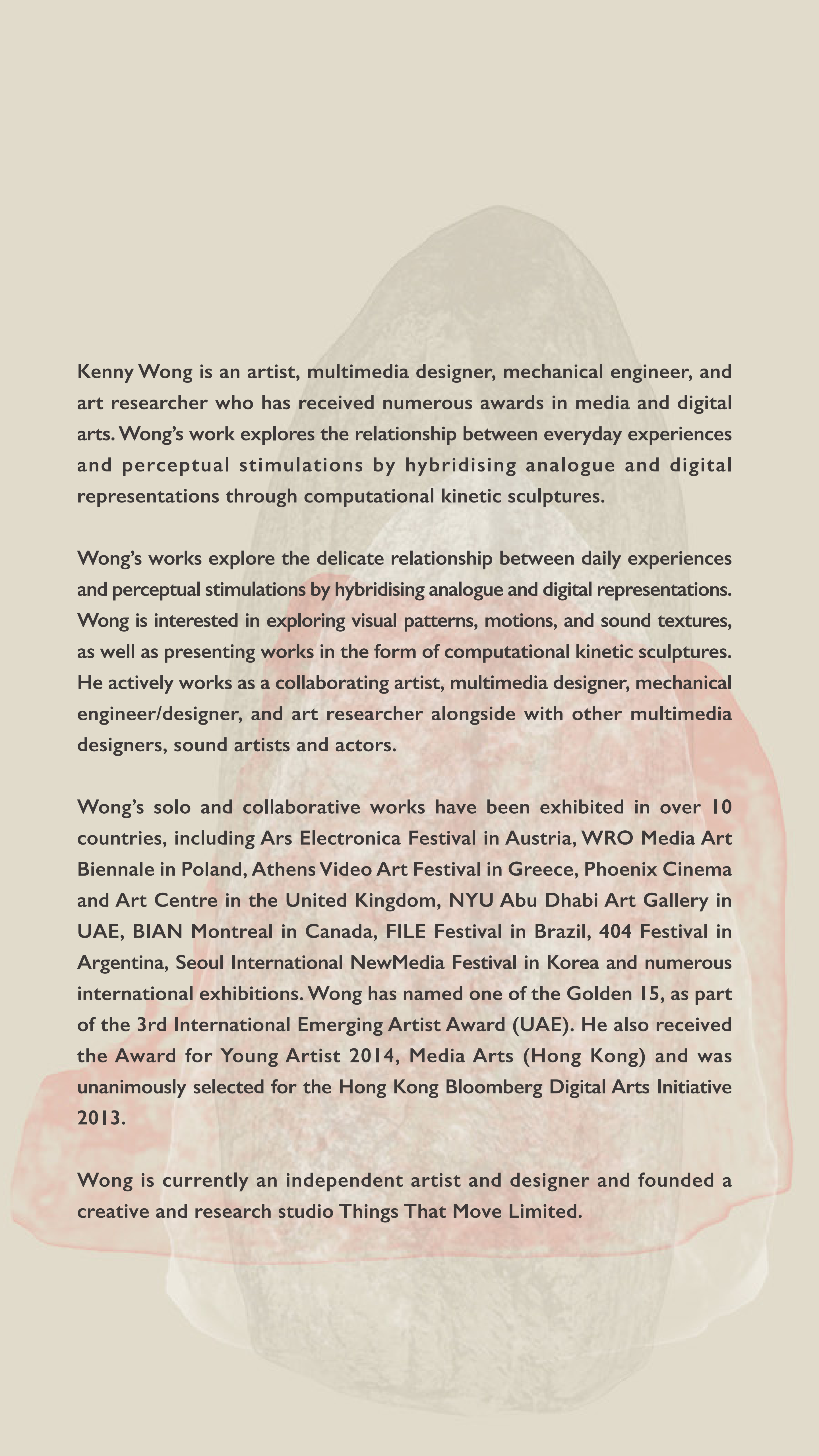
Kenny Wong

黃智銓是一個藝術家，多媒體設計師、機械工程師和藝術研究員，曾獲多項媒體及數碼藝術的獎項。他的電腦動力學裝置作品將模擬信號與數位表現法相融合，以此探索日常經驗及感官刺激之間的關係。

黃氏關注跨界模擬信號與數位表現法，以日常經驗及感知刺激之間的微妙關係作為創作元素。黃氏熱衷於探索視覺模式、動態、聲音質感，以及電腦動力學裝置。他以多媒體設計師、機械工程師 / 設計師和藝術研究員的身份與其他媒體藝術家、聲音藝術家及演員等積極合作。

黃氏的作品獲邀於超過10個國家展出，包括：奧地利林茲電子藝術節、波蘭WRO媒體藝術雙年展、希臘雅典錄像藝術節、英國Phoenix電影及藝術中心、阿聯酋紐約大學阿布扎比分校畫廊、加拿大BIAN國際媒體藝術雙年展、西班牙巴塞隆拿LOOP錄像藝術節、巴西FILE電子藝術節、阿根廷404藝術節、韓國首爾國際媒體藝術節、以及眾多國際展覽。黃氏獲阿聯酋第三屆國際新晉藝術家獎Golden 15提名。他亦獲頒2014年香港藝術發展局藝術新秀獎（媒體藝術），以及獲選香港「Bloomberg數位藝術培育計劃2013」。

黃氏現是獨立藝術家和設計師，並成立了創作工作室郁下郁下有限公司。



Kenny Wong is an artist, multimedia designer, mechanical engineer, and art researcher who has received numerous awards in media and digital arts. Wong's work explores the relationship between everyday experiences and perceptual stimulations by hybridising analogue and digital representations through computational kinetic sculptures.

Wong's works explore the delicate relationship between daily experiences and perceptual stimulations by hybridising analogue and digital representations. Wong is interested in exploring visual patterns, motions, and sound textures, as well as presenting works in the form of computational kinetic sculptures. He actively works as a collaborating artist, multimedia designer, mechanical engineer/designer, and art researcher alongside with other multimedia designers, sound artists and actors.

Wong's solo and collaborative works have been exhibited in over 10 countries, including Ars Electronica Festival in Austria, WRO Media Art Biennale in Poland, Athens Video Art Festival in Greece, Phoenix Cinema and Art Centre in the United Kingdom, NYU Abu Dhabi Art Gallery in UAE, BIAN Montreal in Canada, FILE Festival in Brazil, 404 Festival in Argentina, Seoul International NewMedia Festival in Korea and numerous international exhibitions. Wong has named one of the Golden 15, as part of the 3rd International Emerging Artist Award (UAE). He also received the Award for Young Artist 2014, Media Arts (Hong Kong) and was unanimously selected for the Hong Kong Bloomberg Digital Arts Initiative 2013.

Wong is currently an independent artist and designer and founded a creative and research studio Things That Move Limited.



藝術總監 / 作曲 / 演出

Artistic Director / Composer / Performer

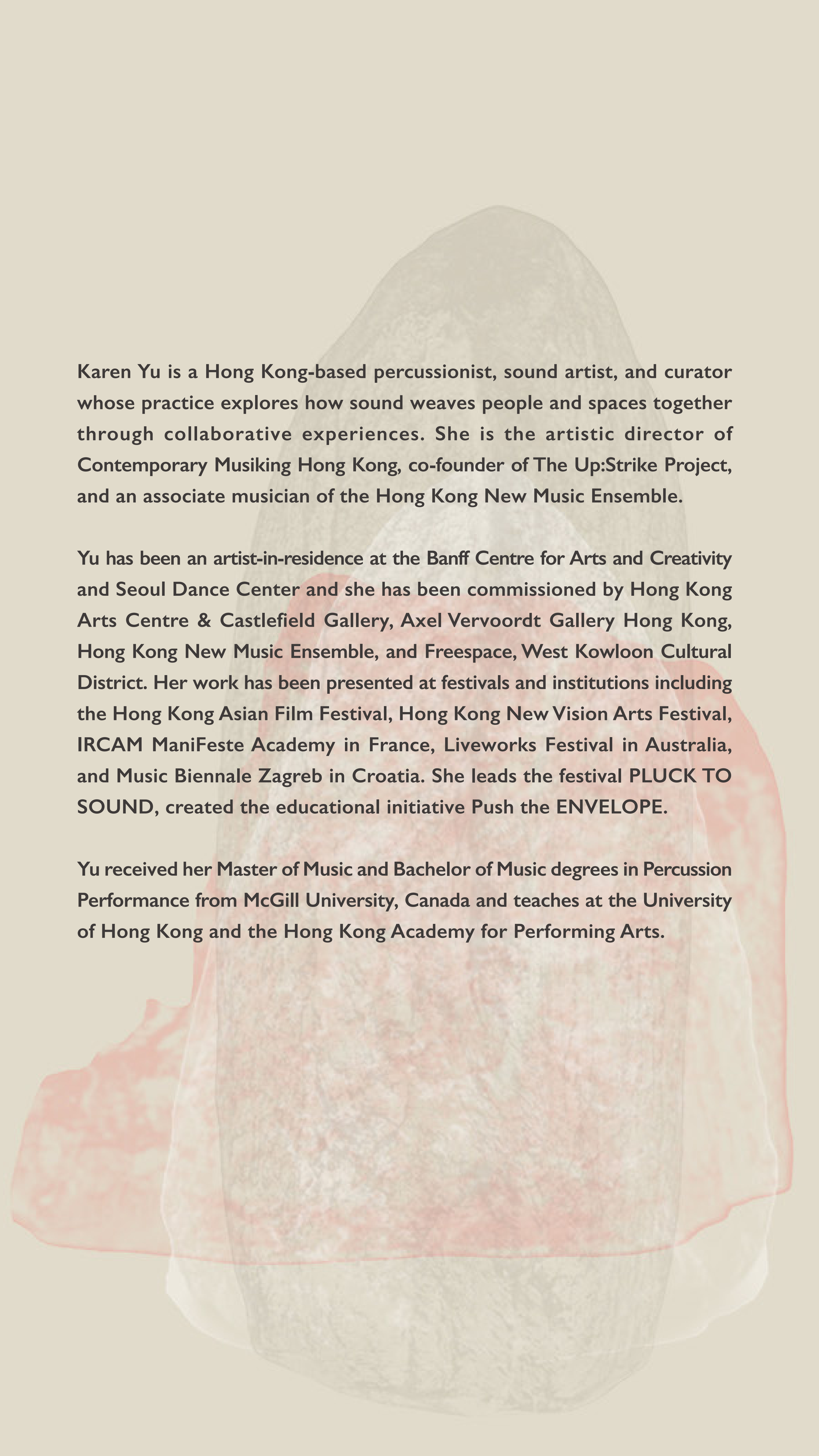
余林穗

Karen Yu

余林穗是一位常駐香港的敲擊樂手、聲音藝術家和策展人，她的藝術實踐探索如何透過合作連結人們和空間。余氏現為現在音樂的藝術總監、The Up:Strike Project的共同創辦人，以及香港創樂團的聯席樂手。

她曾於加拿大班夫創意藝術中心及韓國首爾舞蹈中心擔任駐場藝術家，並獲香港藝術中心及曼城卡斯爾菲德畫廊、香港維伍德畫廊、香港創樂團，以及西九文化區自由空間委約創作。她的演出與裝置作品曾於多個重要藝術節及機構亮相，包括香港亞洲電影節、香港新視野藝術節、法國龐比度聲響與音樂研究統合中心(IRCAM) ManiFeste藝術節學院、澳洲Liveworks藝術節、克羅地亞Music Biennale Zagreb藝術節等。余氏過往策展了「不同聲藝術節 PLUCK TO SOUND」年度聲音藝術節、「推信封聲音藝術推廣計畫」。

余氏於加拿大麥基爾大學取得音樂學士及碩士學位，現任教於香港大學及香港演藝學院舞台及製作藝術學院。



Karen Yu is a Hong Kong-based percussionist, sound artist, and curator whose practice explores how sound weaves people and spaces together through collaborative experiences. She is the artistic director of Contemporary Musiking Hong Kong, co-founder of The Up:Strike Project, and an associate musician of the Hong Kong New Music Ensemble.

Yu has been an artist-in-residence at the Banff Centre for Arts and Creativity and Seoul Dance Center and she has been commissioned by Hong Kong Arts Centre & Castlefield Gallery, Axel Vervoordt Gallery Hong Kong, Hong Kong New Music Ensemble, and Freespace, West Kowloon Cultural District. Her work has been presented at festivals and institutions including the Hong Kong Asian Film Festival, Hong Kong New Vision Arts Festival, IRCAM ManiFeste Academy in France, Liveworks Festival in Australia, and Music Biennale Zagreb in Croatia. She leads the festival PLUCK TO SOUND, created the educational initiative Push the ENVELOPE.

Yu received her Master of Music and Bachelor of Music degrees in Percussion Performance from McGill University, Canada and teaches at the University of Hong Kong and the Hong Kong Academy for Performing Arts.



作曲 / 樂器及聲音設計

Composer / Instrument & Sound Designer

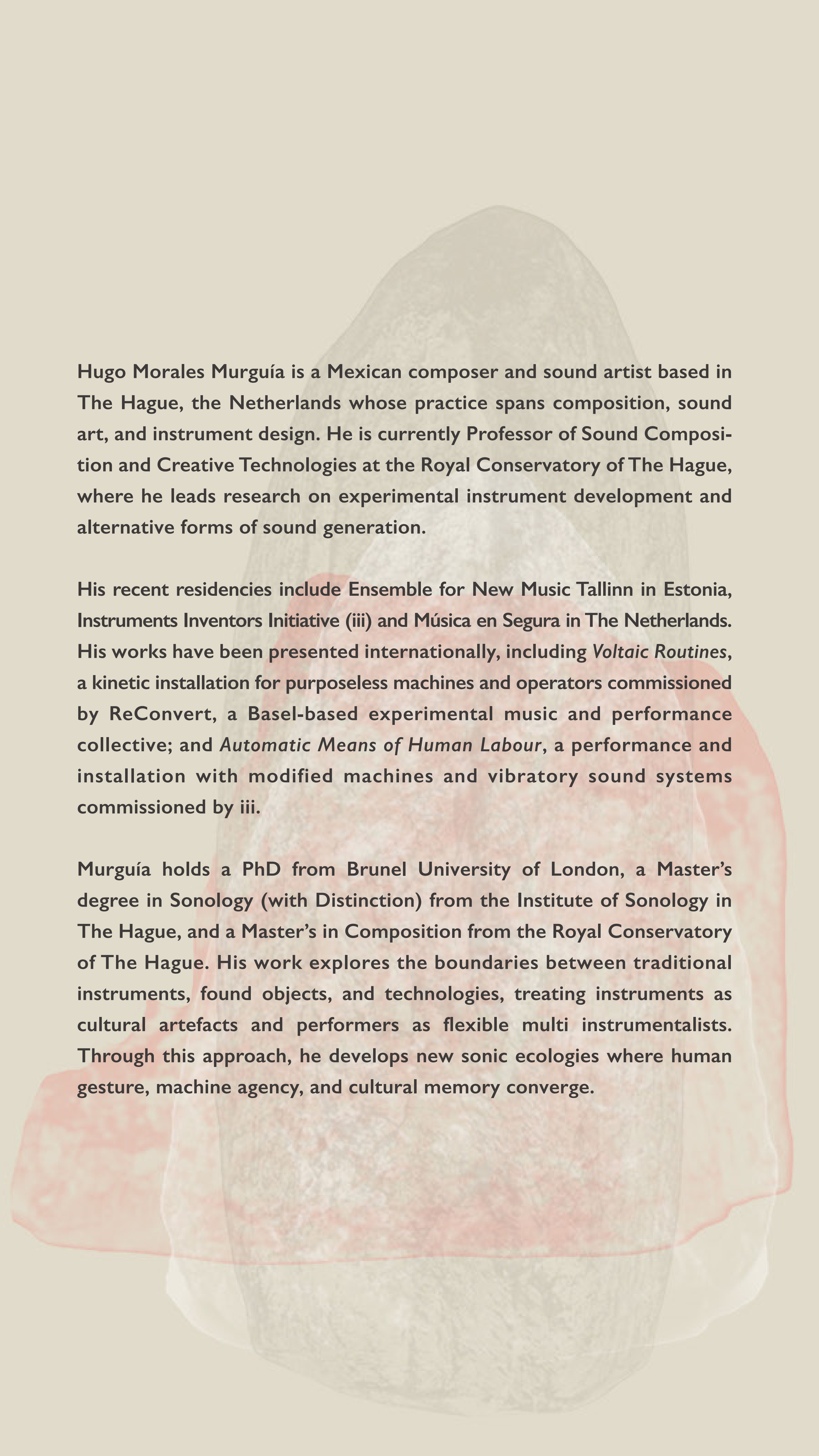
雨果 · 莫拉萊斯 · 穆吉亞

Hugo Morales Murguía

雨果 · 莫拉萊斯 · 穆吉亞是一位居於荷蘭海牙的墨西哥作曲家及聲音藝術家，創作橫跨作曲、聲音藝術與樂器設計。他現為海牙皇家音樂學院聲音作曲及創意科技教授，帶領實驗性樂器開發及另類聲音生成等研究項目。

穆吉亞近年曾獲邀於多個機構，包括愛沙尼亞新音樂合奏團、荷蘭海牙的iii (Instruments Inventors Initiative)，以及荷蘭Música en Segura擔任駐場作曲家。其作品亦於多國亮相，包括由巴塞爾實驗音樂及表演團體ReConvert委約的動力裝置的《Voltaic Routines》；以及由iii委約，改造機械與振動聲響系統的演出及裝置《Automatic Means of Human Labour》。

穆吉亞獲頒倫敦大學布魯內爾學院博士學位，並取得海牙音響學研究所聲響學碩士學位（優異）及海牙皇家音樂學院作曲碩士學位。他的創作探索傳統樂器、現成物與科技之間的邊界，視樂器為文化載體，並賦予演奏者靈活的多樂器身份。透過這種方法，他建構出嶄新的聲音生態，讓人類動作、機械主體性與文化記憶在演出中交匯。



Hugo Morales Murguía is a Mexican composer and sound artist based in The Hague, the Netherlands whose practice spans composition, sound art, and instrument design. He is currently Professor of Sound Composition and Creative Technologies at the Royal Conservatory of The Hague, where he leads research on experimental instrument development and alternative forms of sound generation.

His recent residencies include Ensemble for New Music Tallinn in Estonia, Instruments Inventors Initiative (iii) and Música en Segura in The Netherlands. His works have been presented internationally, including *Voltaic Routines*, a kinetic installation for purposeless machines and operators commissioned by ReConvert, a Basel-based experimental music and performance collective; and *Automatic Means of Human Labour*, a performance and installation with modified machines and vibratory sound systems commissioned by iii.

Murguía holds a PhD from Brunel University of London, a Master's degree in Sonology (with Distinction) from the Institute of Sonology in The Hague, and a Master's in Composition from the Royal Conservatory of The Hague. His work explores the boundaries between traditional instruments, found objects, and technologies, treating instruments as cultural artefacts and performers as flexible multi instrumentalists. Through this approach, he develops new sonic ecologies where human gesture, machine agency, and cultural memory converge.



機械設計工程 / 技術監製及程式設計

Robotic Sculpture Engineer / Technical Producer & Programmer

郁下郁下有限公司

Things That Move Limited (TTM)

郁下郁下有限公司是一家創意工作室，提供藝術、設計和技術服務，並通過實驗和研究保持其新鮮感。他們為藝術和創意產業提供量身定制的解決方案和研發服務。他們專注於整合實體及虛擬，模糊藝術、設計和工程之間的界限，為創意、文化機構和商業品牌創造新的體驗。

郁下郁下有限公司專注於研發動力裝置、互動機械人和沉浸式裝置。他們亦積極推動藝術創作和研究輸出，開拓嶄新的體驗，並在應用層面上具體展現。

Things That Move Limited (TTM) is a creative studio that offers art, design and technology services and sustains its freshness via experiment and research. TTM offers tailor-made solutions as well as R&D services for the art and creative industry. They are specialised in integrating the physical and digital, blurring the boundaries between art, design and engineering, generating new experience for creative, cultural institutions and commercial brands.

TTM specialise in kinetic installation, interactive robotics and immersive installation. They also initiate artwork and research output to push beyond new experience and represent at the application level.



燈光設計
Lighting Designer
陳一云
Amy Chan

陳一云是一位光影藝術家、劇場創作人及Drama COLLABoratory藝術總監。英國《Theatre and Performance Design》讚譽她為「來自香港的令人興奮的創作人，以及對光作為表演元素的新興批判聲音」。她的創作致力於在後戲劇劇場中拓展光的概念，探索光的音樂性、關係性與物質性，並在表演與裝置之間遊走。她的作品常將光景（lightscape）視為共同演出者、主角與對手。

她的主要作品包括香港作曲家聯會委約的《...But only the radiant, shimmering》、2024 UNHEARD 聲音祭《電陶宇宙》、香港創樂團委約的《Sound Astronauts》、裝置表演《Inter-Face》、《Things That Talk》、個人光影裝置《Memento Mori: Sonata for Light》以及場域特定光影裝置表演《Morbid Anatomy》。她的作品曾於布拉格、漢堡、法蘭克福、倫敦、溫徹斯特及卡加利等地展出。

Amy Chan is a light artist, theatre practitioner and artistic director of Drama COLLABoratory, “an exciting practitioner from Hong Kong and an emerging critical voice on light as a performance material” (*Theatre and Performance Design*, UK). She is interested in expanding the notion of light in post-dramatic theatre through the exploration of musicality, relationality and materiality of light in performance and installation. Her works delve into the in-betweens of light-music, performance-installation and arts-medicine. Lightscape (light and space) is the co-performer, protagonist and antagonist in her works.

Notable works include *...But only the radiant, shimmering*, a light performance commissioned by Hong Kong Composers’ Guild; *Electro-Ceramic Universe* at Unheard Sound and Music Festival 2024; *Sound Astronauts* commissioned by Hong Kong New Music Ensemble; installation performances *Inter-Face*; *Things That Talk*; solo light installation *Memento Mori: Sonata for Light* and site-specific light installation-performance *Morbid Anatomy*. Chan’s light installation-performance has been presented in various venues in Prague, Hamburg, Frankfurt, London, Winchester and Calgary.



聲音工程
Sound engineer

馮璟康
KingKong Fung

馮璟康畢業於香港演藝學院，獲藝術（榮譽）學士學位，主修聲音設計及音樂錄音。

現為自由身舞台音響設計師。他近期的作品包括香港話劇團《下一站，天國》、《曖昧》、《文田一會》、7A班戲劇組《零點一一秒》、音樂劇作《香港物語》、香港藝術節2025《罪與罰》及《香港式離婚》(黃子華X劉嘉玲)等。

馮氏憑中英劇團《搏命兩頭騰》獲香港戲劇協會2014年香港舞台劇獎「最佳音響設計」，並分別憑《戇大人》、《史家本第二零二三回之伏虎降龍》、《香港式離婚》及《下一站，天國》獲「最佳音響設計」提名。

KingKong Fung graduated from The Hong Kong Academy for Performing Arts with Bachelor (Hon) of fine arts in Sound Design and Music Recording.

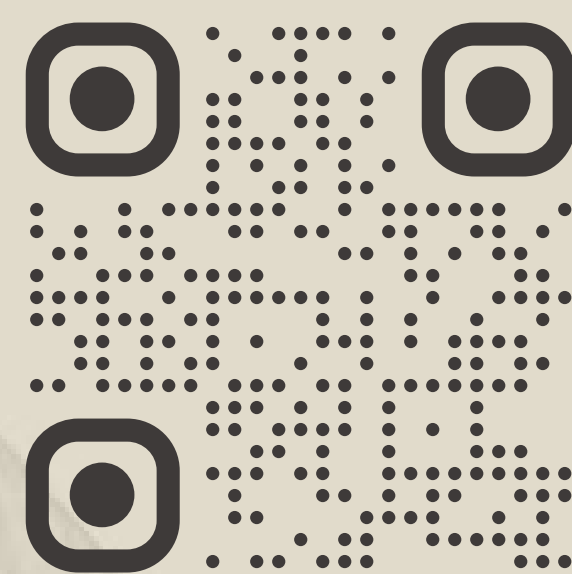
Fung currently is a freelance theatre sound designer. His recent works include HKREP on *After Life*, HKREP on Screen: *Ambiguous* and *Songs at Crossroads* by Hong Kong Repertory Theatre; *Second Thought* by Class 7A Drama Group Limited; *TALES OF THE CITY* a new song cycle by Musical Trio; *Crime and Punishment* by Hong Kong Arts Festival; *The Truth About Lying* (Dayo Wong Tze-wah x Carina Lau Ka-ling)etc.

He won the ‘Best Sound Design’ award from Hong Kong Federation of Drama Societies in 2014 and was nominated for the “Best Sound Design’ award in 2016 (*The Government Inspector The Musical*), 2024 (*Scapin in jiānghú, Chap. 2023*) and 2025 (*The Truth About Lying* and *After Life*).

電子問卷 EKCC Questionnaire

請點擊二維碼填寫電子問卷，你的寶貴意見有助我們提升節目質素及場地服務。

Your feedback is invaluable to us and helps us improve our programmes and venue services. Please fill in the e-questionnaire by clicking the QR code.

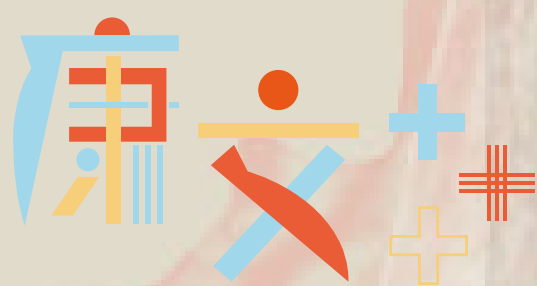


備註 Remarks

- 如遇特殊情况，主辦機構保留更換表演者及節目的權利。
 - 本節目及場刊所載的內容並不反映康樂及文化事務署的意見。
 - 場刊資料由表演者提供。
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- The presenter reserves the right to substitute artists and change the programme should unavoidable circumstances make it necessary.
 - The programme as well as the content and information contained in this house programme do not represent the views of the Leisure and Cultural Services Department.
 - House programme information is provided by the artists.

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追蹤康文+++

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