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探索、创新、先锋

是深圳蛇口这片土地独特的气质

也是属于蛇口戏剧节的精神。

Exploration, innovation, and avant-garde spirit

define the unique character of Shekou, Shenzhen,

and embody the essence of the Shekou Theatre Festival.



孙奇杰 Jason SUN

招商文化总经理
General Manager,
China Merchants Cultural Industry

2022年，招商文化和演艺互联在新冠疫情之下，为戏剧创作者、演出团队与行业作出了一次大胆尝试，那就是将戏剧表演与公共空间结合起来，探索一种“新空间”的演艺方式，试图克服彼时演出市场面临的限制，并且将人们与社区联系起来。这样尝试的精神延伸成为了蛇口戏剧节的价值——为片区和周边居民提供国际化、多元的美好生活体验；为在地空间、商户提供丰富的艺术内容连接，提高空间价值；为戏剧产业提供“新空间演艺”的实验舞台，推动产业创新发展。尽管演出行业已经不再为疫情困扰，但蛇口戏剧节的核心价值目标从未改变，我们未来依然会在这个方向深耕。

本届蛇口戏剧节与前两届最大的差别之一，是我们的演出不再采用免费登记的方式对公众开放，而是开始售卖门票。蛇口戏剧节是蛇口在地精神的一种表达。蛇口是改革开放的发源地，其代表的“敢为天下先”的创新创业精神，“空谈误国、实干兴邦”的务实作风，都是蛇口戏剧节的精神基因和价值导向。前两年重在模式探索和创新实验，第三年我们更为务实地尝试用市场来检验作品质量，大部分作品是38元/张的公益价格，极少部分采用了市场化价格。

商业成功推动行业进步，这也是我们的价值观之一。我们相信，蛇口戏剧节必须能孵化出具备市场生存能力的作品，才是真正对创作者负责、对观众负责；公益并非只有免费一种方式，售票所得持续用于戏剧节的长期投入、确保其可持续发展，是一种长期思维。当然，我们仍然会保证一定比例资金支持实验性、先锋性的作品，这是一个平衡。

作为中国领先的城市和园区综合开发运营服务商，招商蛇口致力于做城市的“美好生活承载者”，在这样的价值中成长出来的蛇口戏剧节也秉承了同样的使命。戏剧作为文化内容的一种方式，在全球范围内都与美好生活结合在一起，有很多成功案例。比如国际上的爱丁堡戏剧节、阿维尼翁戏剧节，国内的阿那亚戏剧节、乌镇戏剧节，都对当地居民的获得感、城市形象与品牌提升、城市文旅消费等产生了非常巨大的正面影响。蛇口戏剧节更注重原创性、在地性，更要求作品与在地空间的充分结合，我们已经看到它有效挖掘了许多非标准化的演艺空间，每年成功吸引大量的演艺资源在本地聚集，聚集了一批大湾区的戏剧爱好者。展望未来，我们仍然有很大的提升空间，期待有一天它能成为中国最重要的戏剧节之一。

In 2022, China Merchants Cultural Industry and Performing Arts Connection took a bold step amid the pandemic by combining theatrical performances with public spaces, exploring a pioneering "site-specific performance" model. This initiative aimed not only to overcome the limitations faced by the performance industry at the time but also to reconnect people with their communities. This spirit of innovation has since become the core mission of the Shekou Theatre Festival — offering international and diverse cultural experiences to local residents, enriching community spaces and businesses with vibrant artistic content, and creating an experimental platform for the theatre industry to drive innovation. While the performing arts industry has moved beyond the pandemic's shadow, the core values of the Shekou Theatre Festival remain unchanged.

This year, one of the major differences is that, for the first time, performances are ticketed rather than free. The Shekou Theatre Festival is an expression of Shekou's local spirit. Shekou, as the birthplace of China's reform and opening-up, embodies the "dare to be first" spirit of innovation and a pragmatic approach of "actions speak louder than words," which are deeply embedded in the festival's values and DNA. While the first two years focused on experimental models and innovation, the third year takes a more pragmatic approach, using the market to validate the quality of the works. Most tickets are priced at a public price of ¥38, with a few at market rates.

We believe commercial success drives industry growth, and the Shekou Theatre Festival must be able to nurture works with market viability, as this is the true way to be responsible to creators and audiences. The revenue from ticket sales is not only a reflection of audience interest but also a reinvestment into the festival's long-term growth and sustainability. At the same time, we remain committed to supporting experimental and avant-garde

works, maintaining a balance between artistic exploration and practicality.

As one of China's leading urban and park developers, China Merchants Shekou is dedicated to providing the "Better Lives." This mission is deeply ingrained in the Shekou Theatre Festival. Globally, theatre festivals like Edinburgh International Festival and Festival d'Avignon, and domestically, festivals like Aranya Theater Festival and Wuzhen Theatre Festival, have demonstrated the power of theatre to enhance local pride, strengthen city branding, and boost cultural tourism and consumption. The Shekou Theatre Festival emphasises originality and locality, requiring productions to deeply engage with their spaces. Over the years, we've successfully activated unique and unconventional venues, attracting a wealth of performing arts resources and cultivating a loyal following among Greater Bay Area theatre enthusiasts. Looking ahead, we see significant potential for growth. One day, we hope to see the Shekou Theatre Festival stand proudly as one of China's most important theatre festivals.

PREFACE

蛇口戏剧节以新空间为题，原创孵化为核心。

2024蛇口戏剧节 孵蛋计划

4月12日 - 10月20日

新空间演艺孵化：

133 份投稿

第一阶段 **30** 位参加创作营

第二阶段 **11** 位入选

最终 **11** 个新空间演艺项目破壳而出

新写作剧本孵化：

134 份投稿

入选 **9** 位创作者参加写作工作坊

完成 **9** 部新写作剧本

最终 **4** 部剧本进行读剧制作

Shekou Theatre Festival, Exploring Theatre in Situ, Nurturing Original Creations.

STF 2024 Incubation Project

April 12 - October 20

Theatre In Situ Incubation Project:

133 Submissions Received

30 Selected for the First-Stage Incubation Camp

11 Finalists Chosen

11 New Site-Specific Performances Brought to Life

New Writing Incubation Project:

134 Submissions Received

9 Selected for the Writing Workshop

9 New Writing Scripts Completed

4 Scripts Incubated for Staged Reading

2024蛇口戏剧节

10月26日 - 11月10日

共举办 **221 场** 活动及 2 天中外论坛，其中：
107 场 新空间演艺定制演出
11 场 新写作读剧呈现
62 场 生活有戏社区活动
41 场 延伸活动
参与观众超 **10000+** 人次

小红书 #2024 蛇口戏剧节 # 话题累计 **28 万次** 浏览，
观众观演分享相关笔记 **250+** 篇

戏剧节微信小程序：
访问页面数总计 **7.9 万**
媒体报道及宣传发布数量 **100+** 篇

Shekou Theatre Festival 2024

October 26 - November 10

221 events and a two-day international forum, including:
107 Theatre in Situ performances created for Shekou,
11 staged readings from the New Writing Projects,
62 Community Carnival activities,
41 Extension Events.
Total audience: **10,000+**

On Xiaohongshu (#ShekouTheatreFestival2024)
280,000+ Views on related posts
250+ audience reviews & experience shares

STF WeChat Mini Program:
79,000 total page views
Media Coverage & Press Releases: **100+** articles

THEATRE IN SITU

新空间演艺

Theatre in Situ

空间不是背景。

它是活生生的，和表演者以及观众共同存在。

——安妮·博加特，导演

Space is not a background.

It is alive and coexists with the
performer and the audience.

by Anne Bogart, Director

2024 蛇口戏剧节： 空间魔法升级

撰稿人：水晶
原刊登于 北青艺评 2024/12/10

蛇口戏剧节在 2022 年创办伊始，就选择了一条与绝大多数戏剧节不一样的赛道：呈现的都是在这个平台上孵化的新作品或再创作作品，而不是此前已经多次演出的成熟作品；作品几乎都不是在传统形态的剧场内演出，而是在各种公共空间、室外，甚至想不到能成为演出场所的地方进行，为“新空间演艺”这一近年来备受关注的热词提供了新的现实场景。

个体表达融入日常生活

今年蛇口戏剧节办到第三届，相较于第一年的初试啼声和第二年的“摸着石头过河”，又有了“进化”。这首先表现在“新空间演艺”的定义再次拓展，对场地的突破性使用成为吸引观众的“利器”。李凝与他的“凌云焰肢体游击队”创作的《末趾 3》，将在建的地铁口附近一条少有人走的小路变成了演出场地。在这条尘土飞扬的小路上，舞者们生活化地融入了环境中，一块石头，一棵歪歪扭扭的树，一段难以攀爬的斜坡和与路面垂直的钢架梯，都成为看似天然实则被精心使用的布景。

在演出过程中，偶尔穿行的路人于在不远处头戴安全帽围观的工人，都成为这个作品真实质感的一部分。它似乎在唤醒生活在这个城市中的人们对许多熟视无睹的人与物的关心，关注身体与土地的连接，看到高楼大厦阴影中的角落，想起那些不断向上攀爬却又失败的“西西弗斯”们。李凝的这部作品就像一株从这条土路上意外长出来的神奇植物，虽然这条小路将在地铁施工结束后消失，但艺术家在这个空间里留存独特信息，将长久地留在我们的记忆当中。

在菜市场里发生的《记忆中的万花筒》，创作者同样是带着对环境的观察与认知，将个体表达推向日常生活场景。观众会拿到一个有手绘地图和日志的小本子，在若干个市场摊位之间打卡和解锁，在与食物相关的故事里，重新理解一个异乡人与城市的关系、与家庭的关系。《A3 证，查票》则把作品搬上了一辆公交车，主创说，这个作品“不是一场演出，而是一段旅程”。不相识的观众在短短 45 分钟的车程中，相互交流、共同解码蛇口的历史、人物和空间。而这辆公交车的司机也讲述了自己工作中的故事，乘客更是可以在开放的空间中自主观察与思考，换一种角度重新打量熟悉却漠视的窗外风景。

艺术丰富空间定义空间

对于空间的重新关注，让艺术作品散发出传统剧场难以抵达的异质感，反过来也丰富了空间的价值。位于蛇口赤湾工业区的“价值工厂”曾是中国最大的浮法玻璃厂，上世纪 80 年代，蛇口工业区以其先锋锐利的色彩吸引了中、美、泰三国投资建成该厂，1988 年厂房设计获得中国建筑工程鲁班奖。2009 年浮法玻璃厂撤离后，这里空置许久，直至成为深港城市建筑双城双年展馆之一，旧厂房重新焕发生机，自此更名为“价值工厂”。

这里也是激发蛇口戏剧节的艺术家们创作灵感的地方：2022 年即有 VR 作品《海·无竟》在宏伟壮观的“柱阵大厅”中进行，2023 年大型装置科幻作品《宇宙方舟 2020 之火龙眼》上演，今年更是有《公共装配场》和《日记 VII·我来给你讲个故事...》先后发生。

《公共装配场》是一个集合了电子装置、音效、舞蹈等多种元素的跨媒体艺术作品，把几十个石柱变成了高低错落的城市剪影，观众从上方俯瞰时与穿行其中时，会获得完全不同的感受。《日记 VII·我来给你讲个故事...》由香港著名舞蹈家梅卓燕和灯光设计高手李智伟联手，共同打造了一个动人的光影舞蹈剧场，手持光源的运用出神入化，用杂物、纱幕、彩色光片和简单的转台，共同讲述流浪生命的爱与痛。

更有诚意地托举新人

除了“新空间”的拓展，蛇口戏剧节另一个主要特色“孵化”，在今年也更加强化和深入。今年的评委阵容中，有司徒慧焯这样的著名戏剧导演加入，与其他 6 位评委和技术总监一起，为创作团队提供了一对一的辅导，全程跟踪作品的创排，提供建议和意见。技术总监则会根据不同团队及作品对于空间的需求，提供技术支持和建议。这两重“保险”，使得今年蛇口戏剧节作品的整体呈现质量有了明显提升，有效规避了过往两年一些年轻创作团队由于经验不足而出现的失误和风险。

对创作者的“友好”，让蛇口戏剧节孵化出来的作品越来越受到同行的关注，更容易进入演艺市场。2022 年孵化的舞蹈剧场作品《鲶鱼效应》，在戏剧节结束后不久就登陆了闽南戏曲艺术中心·青年剧展；巡游作品《行花街》受到各艺术节的欢迎。2023 年蛇口戏剧节孵化的改编自梨园戏经典的《平行时空·陈三五娘》首演后，回到福建入选 2024 年度福建省舞台艺术和美术精品工程重点项目，在多个剧场和活动中演出；同年孵化的光影偶剧《神奇动物大派对》，这两年在大湾区月月都有演出。

今年的沉浸式作品《噬梦者》，是往届孵化出的成功案例升级归来的，时长三小时，并且是本届戏剧节票价最贵的演出，在小红书等社交媒体上口碑爆棚。观众可以分不同线路打卡三个故事的 AB 面，亲历丰富多样的场景、喝到好喝的酒水，还能拿着伴手礼离开，戏剧体验和商业模式都被创作者兼顾到了。其潜力立刻就被参加戏剧节的嘉宾和演出商关注，沟通后续合作可能。

让艺术作品与城市空间建立深度连接，为创作者提供更有诚意的支持，托举新人新作浮出水面，被观众和业界认知……蛇口戏剧节“从 0 到 1”的进化论，既践行了其自身的办节理念，也推动了戏剧节作为“行业平台”的可能性。毕竟一个戏剧节不能仅仅停留在“播种”这个阶段，还需要在播种之后收获成熟和成功的作品，累积行业影响力，帮助创作者和作品放大声量，让更多的观众和业内人士看到和听到。唯有这样，才会有更多有才华的创作者加入这个平台，并努力创作出更有潜力和久远生命力的作品，实现创作者、戏剧节和产业三者之间的良性互动。



水晶 **北京**
Crystal D. **Beijing**

金融学博士，社会学博士后，从业履历跨越投资银行与文化产业两大领域。是中国当代非常有影响力的学者、独立戏剧评论人和艺术节策展人，北京大学文化产业研究院特邀授课专家。

中国大学生戏剧节最重要的创始人之一，参与策划、制作《千禧夜，我们说相声》、《暗恋桃花源》2006 大陆版、《洋麻将》等重要剧目在大陆的演出和制作，取得全国性的影响力和成绩。现为“爱丁堡前沿剧展”、“表演艺术新天地”等中国重要的艺术节策展人，2021 年发起“前滩 31 青年创艺计划”并担任艺术总监。

A PhD in finance and a postdoctoral researcher in sociology, with work experience spanning investment banking and the cultural industry. A highly influential scholar, independent theatre critic, and arts festival organiser in today's China, specially invited expert lecturer at Peking University's Institute for Cultural Industries.

Crystal D. is one of the most important founders of The Golden Hedgehog University Students' Drama Festival and has participated in the planning and production of important plays such as *Millennium Teahouse and Secret in Love for the Peach Blossom* (Spring 2006 Mainland Version), and *The Gin Game*, achieving national influence and results. She is currently an organiser for important arts festivals in China such as the Edinburgh Fringe Showcase and XINTIANDI Festival. In 2021, she initiated the "NEW BUND 31 Young Creator" and serves as its artistic director.



古英元 **澳门**
KU leng Un **Macau**

演员、导演及表演导师。先后毕业于新加坡“剧场训练与研究课程”及英国曼彻斯特大学“剧场实作（导演）”获（优异）硕士学位。自九十年代活跃于剧场，曾于英国、西班牙、新加坡、内地、港澳台三地演出。曾为香港演艺学院讲师、深圳大学师范学院艺术系副教授、澳门演艺学院戏剧学校全职教师。2020 年疫情期间“艺术外卖”项目创意策划。

An actor, director and teacher, Ku was trained in Singapore's Theatre Training & Research Programme (TTRP) and received a master's degree in Theatre Making (Directing) certified by Manchester University. He co-founded the Artistry of Wind Box Community Development Association and the Funny Old Tree Theatre Ensemble in Macau in 2012. He has worked as a drama teacher at the Escola de Teatro —School of Drama— in Macao and as an associate professor of Acting at the Faculty of Arts of Shenzhen University. He was also the project Open Sesame in 2020 during the pandemic.



邝为立 **香港**
KWONG Wai-lap **Hong Kong**

拥有三十年的艺术行政经验，曾先后出任香港城市当代舞蹈团总经理，北京现代舞团行政总监，澳门文化中心节目及市场总监，广东星海演艺发展有限公司副总经理。从 2020 年开始出任香港艺术发展局大会委员及艺术行政组主席。2015 年受香港艺术发展局委托，率领过百香港演艺管理人员及创作艺术家参与首尔演艺博览会，并在博览会里制作了为期一周的《香港新浪潮》文化推广与交流互动。2017 年制作了《香港艺术节 45 周年庆祝项目：SuperPool》，2019 年在澳门制作了《舞蹈实验室 DLP》，并于 2020、2021、2023、2024 年筹办大型群众艺术项目《香港艺术节 @ 大馆》。

Mr Kwong has served in the arts for over 30 years, as either a full-time manager or a consultant for organisations as diverse as City Contemporary Dance Company, Beijing Modern and Contemporary Dance Company, Macao Cultural Centre, Guangdong Xinghai Performing Art Development Company Limited, Shenzhen Bay Fringe Festival and Macau City Fringe Festival. He was one of the founders of the Guangdong Modern Dance Festival and the Fringe Shanghai. He served as the Marketing and PR Consultant for the Guangzhou premiere of "A Greater Pearl River Delta Cultural Cooperation Project – Love Letters". He was commissioned to be the Coordinator of "HK New Wave @ PAMS 2015" for the Hong Kong Arts Development Council. Recently, Mr Kwong has been invited to be a member of the selection committee of the incubation programmes for public places at "YAV International Youth Arts Platform" in Shenzhen. He was also the executive producer of public engagement programme Super Pool (2017) and HKartsFestival@TaiKwun (2020, 2021, 2023&2024) for the Hong Kong Arts Festival.



宋科 **深圳**
SONG Ke **Shenzhen**

哈尔滨工业大学（深圳）副教授，主要研究领域为中国现代建筑史以及深圳建筑与城市史，已在《Architectural Histories》、《Fabrications》、《建筑学报》等国内外知名学术期刊发表多篇论文。宋科于 2011 年和 2013 年获得清华大学本科和硕士学位，于 2017 年获得澳大利亚墨尔本大学博士学位。曾担任墨尔本大学兼职教师，并曾工作于多家建筑设计公司，包括新加坡 CPG 公司、清华大学设计院 Teamminus 工作室及墨尔本 LAB 事务所。

Associate professor at Harbin Institute of Technology, Shenzhen, with research interests in modern and contemporary Chinese architectural history and the history of architecture and urbanism in Shenzhen. He has published several papers in well-known academic journals such as *Architectural Histories*, *Fabrications*, and *Journal of Architecture*. Song Ke received his Bachelor's and Master's degrees from Tsinghua University in 2011 and 2013, respectively, and his Ph.D. from the University of Melbourne, Australia in 2017. He has previously worked as a part-time lecturer at the University of Melbourne and for several architectural design firms, including Singapore's CPG Corporation, Architectural Design & Research Institute of Tsinghua University Teamminus, and Melbourne's LAB Architecture Studio.



孙奇杰 深圳
Jason SUN Shenzhen

毕业于北京大学，拥有法学学士、经济学学士双学位；复旦大学管理学院EMBA，现任深圳招商文化产业有限公司总经理，深圳市设计互联文化艺术基金会理事长。

Received a double degree (Bachelor of Law and Bachelor of Economics) from Peking University and graduated from the EMBA program of Fudan University, Mr Sun is the incumbent General Manager of China Merchants Cultural Industry, and the Chairman of Shenzhen Design Society Culture and Arts Foundation.



司徒慧焯 香港
Roy SZETO Hong Kong

1990年毕业于香港演艺学院戏剧学院导演系，随即加入电影圈。在徐克的电影工作室工作，之后曾转职电视台，也创立过动画制作公司、电影制作公司等。

直至2006年9月成为香港话剧团驻团导演为止，是香港戏剧界少数拥有丰富影视制作及创作经验的导演。曾任香港演艺学院戏剧学院之副教授（导演系主任）。

至今，他参与过不少大型演出，包括《雪狼湖》、《漫步人生路》、《须根 show2》、《男亲女爱》、《德龄与慈禧》等，其中导演的作品超过一百部。2022年执导了《求证》并刚刚完成了第111部作品《天下第一楼》。2024年更与上海话剧艺术中心合作《西游》，并在校内完成以黑泽明电影为题材的《三四郎》。

Roy Szeto is a distinguished Hong Kong director graduated from the Hong Kong Academy for Performing Arts' School of Drama in 1990 with a degree in directing. He began his career in the film industry, working at Tsui Hark's Film Workshop, and later transitioned to television. Szeto also founded animation and film production companies, showcasing his versatility across media.

In September 2006, Szeto became the resident director of the Hong Kong Repertory Theatre, bringing with him a wealth of experience in film and television production. He has also served as an associate professor and Head of Directing at the Hong Kong Academy for Performing Arts' School of Drama.

Throughout his career, Szeto has been involved in numerous large-scale productions, including *Snow. Wolf. Lake*, *Slow Walk On Life's Road*, *The Mustache Show 2*, *War of the Genders* and *DeLing and CiXi*, directing over 100 works. In 2022, he directed *Proof* and completed his 111th production, *The Top Restaurant*. In 2024, Szeto collaborated with the Shanghai Dramatic Arts Centre on *Journey to the West* and directed *Sanshiro*, inspired by Akira Kurosawa's films.



王昊 北京
WANG Hao Beijing

舞台技术总监、剧院与文旅顾问、制作人

由一线舞台工作入行，进入场馆规划、技术设计与应用、节目制作及运营管理行业，深入掌握演艺项目的空间设计与舞台技术应用精髓。曾为多个大型剧院群提供舞台技术顾问服务，并曾负责多个大型演艺项目的技术总监及执行制作人工作。

Stage technical director, Theater and Culture & tourism consultant, producer.

Entering into the industry of venue planning, technical design and application, program production and operation management after working as first-line worker in the theater, Wang has provided stage technology consulting services for multiple large theater groups, and have served as technical director and executive producer for many large-scale performing arts projects.



莫赋斌 香港
Benny MOK Hong Kong

毕业于香港演艺学院舞台及技术管理系，主修舞台管理。曾与不同艺团合作，包括演戏家族、7A班戏剧组、一条裤剧团、香港舞蹈团、香港中乐团、香港康乐及文化事务署，香港艺术节等，主要范畴为制作管理、场地技术管理及项目统筹等，现为自由身舞台工作者。

Graduated from the Hong Kong Academy for Performing Arts with a major in Stage Management. Has collaborated with various arts groups, including Performing Family, 7A Drama Group, Pants Theatre Production, Hong Kong Dance Company, Hong Kong Chinese Orchestra, the Leisure and Cultural Services Department, and the Hong Kong Arts Festival. Specializes in production management, venue technical management, and project coordination. Currently works as a freelance stage practitioner.

以新空间为特色的新创作品

- ◎ 日记 VII·我来给你讲个故事.....
Diary VII · The Story of.....
价值工厂 — 幻影 show 场
- ◎ 记忆中的万花筒
I Remember...
南油海鲜批发市场
- ◎ 低人工梦工厂
Dreamless Machine,
Useless Class
海上世界汇港购物中心 (二期)
- ◎ 我爸死了
My Dad is Dead
海上世界文化艺术中心 — 金字塔广场
- ◎ 靓女·好嘢!
GOOD! GIRL!
前海 NEEDO 空间
- ◎ 公共装配场
Public Assemble
价值工厂 — 机械大厅
- ◎ A3 证, 查票
Ticket, Please
蛇口·爱榕园公交站
- ◎ 未趾 3
The Little Toe v3.0
价值工厂 — 后街

蛇口戏剧节过往已孵化作品的升级版

- ◎ 噬梦者
Dream Cycle
时间广场
- ◎ 蛇口纬度: 獏鸣
Tales of Consumed Dreams
海上世界片区

蛇口戏剧节原创剧本作品

- ◎ 四海
Seahigh
价值工厂 — 美术馆

特邀单元

- ◎ 转念之间
A Mind Apart
壹间·槟榔园
- ◎ 声·聚
Congregation
海上世界片区



演出时间 10.25 - 10.27
演出时长 约 90 分钟
演出地点 价值工厂后街

Date Oct 25 - Oct 27
Duration approx. 90 minutes
Location I-Factory, Back Street

主创团队
 导演 / 编剧: 李凝
 演员 / 主创: 潘菲菲、黄文敏、张艺峰、张梦晨、李昊、沐沐

Creative Team
 Director/Playwright: LI Ning
 Actor/Creators: PAN Feifei, HUANG Wenmin, ZHANG Yifeng, ZHANG Mengchen, LI Hao, Mumu

**每个人都是一根末趾，
你和世界有摩擦吗？疼吗？**

末趾，人类脚掌最末端的那根小趾，属于身体最边缘部位之一，它与行走、与鞋子的关系，它自身的寓意，它的舒适与否，常常引申为我们与家庭、单位、世界的关系。

而行走与开拓的意象紧密关联，这与蛇口的符号意义以及叙事不谋而合！

作为中国改革开放最初区域，蛇口真如末趾之于身体；其位置及地理形状也几乎对应了这一概念。我们将把这些有趣的想法拓展融汇一炉，通过肢体演出的形式，在价值工厂后街呈现出一场“夹缝中的演出”！

**Everyone is the little toe.
Do you feel the friction between you and the world? Does it hurt?**

The little toe, at the very end of the human foot, belongs to one of the most marginal parts of the body. Its relationship with walking, with shoes, its own meaning, its comfort or not... Often extends to our relationship with our family, our work, and the world. The imagery of walking and pioneering is closely related, which coincides with the symbolic meaning and narrative of Shekou! As the first area of China's reform and opening-up, Shekou is really like the end of the toe to the body; Coupled with its location, the geographical shape almost corresponds to this concept. We'll blend these ideas into a creative melting pot, staging a "Fringe in the Cracks" performance in the backstreet of I-Factory!

凌云焰肢体游击队

凌云焰肢体游击队，是在剧场表演和公共空间表演领域做出不凡战绩的创作团队。由艺术总监李凝带领，曾受邀参加最具人气和口碑的各大公共艺术节，比如：法国奥利亚克情境艺术节、阿维尼翁戏剧节、比利时根特艺术节、丽江 COART 亚洲艺术节、乌镇国际戏剧节、深港城市建筑双城双年展 (UABB)、纽约创新中国节等。其作品的独特风格及极具冲击力的现场演出，为观众带来与传统戏剧迥异的享受与体验，同时引发热议，带来社会影响及新闻关注价值。

The Physical Guerrillas

The Physical Guerrillas is a creative team with remarkable success in theatre and public space performances. Led by Artistic Director Li Ning, The Physical Guerrillas had been invited to participate in a wide range of popular and acclaimed art festivals, such as Festival International de Théâtre de Rue d'Aurillac, Festival d'Avignon, Gent Feesten, COART Asian Youth Art Scene, Wuzhen Theatre Festival, UABB and Creative China Festival. Their unique style and impactful live performances provide audiences with brand new experiences and enjoyment unlike traditional theatre, sparking heated public discussions, making The Physical Guerrillas an influential and noteworthy organisation.

STF2024

今年蛇口戏剧节最好玩的是.....
The most interesting thing of STF2024...

凌云焰肢体游击队

我宣布，今年蛇口戏剧节最佳女演员是凌云焰剧团一岁半的沐沐女士！
Here I announce that the best actress of this year's STF goes to the 1.5-year-old Ms Mumu!

今年在蛇口戏剧节遇到的最大挑战是.....
The biggest challenge during STF2024 is...

“你们要看就好好看！别大声嚷嚷！信不信我上去削你啊！”——老李被旁边工地的工人们围观喧哗激怒了...
"Watch quietly, or I'm coming over!"— This is Lao Li, fired by the noisy construction workers...

还有什么想说的吗？
Any other comment?

我们演出的那条土路刚演完就开始整修了。我们也离开了，期待大家重走并帮我看看：我们那些脚还生长在树上吗？谢谢！
The dirt road we performed on was renovated right after we left. If you visit, let me know—are our feet still growing on the trees? Thanks!



新空间演艺剧目
STF2024 Theatre in Situ



末趾 3
The Little Toe V 3.0



巨型货轮离港远去，而生活还在这里，四面海水围了过来，明天你是否还如常从梦中醒来？

《四海》关于城市，也祭奠青春，是与诗人许立志跨越时空的对话。2014年，流水线工人许立志在写下两百多首诗后，结束了自己年仅24岁的生命。他定时发送的一条动态“新的一天”，留给了这个他离开后的世界。新的一天，依旧有来自四面八方的年轻人意气风发地踏上城市这片热土；新的一天，城中村依旧距离市中心有十万八千里远；新的一天，月亮依旧不从防盗窗的铁栏杆经过；新的一天，一颗螺丝掉在地上依旧不会引起任何人注意……

2024年，导演黄素怀（新加坡），联合当代剧场竺彦民（香港）、影像创作李语谦（杭州）、民族民间舞金梦姣（吉首）、以及作曲人陈彦君（广州），在2023蛇口戏剧节孵化剧本的基础上，深化创作。以文字、身体、气味、声音和影像等不同媒介，在深圳地标性工业遗址浮法玻璃厂里，共同塑造一个调动不同感官体验的当代现场。

演出时间 10.25 - 10.27
演出时长 约 60 分钟
演出地点 价值工厂美术馆

Date Oct 25 - Oct 27
Duration approx. 60 minutes
Location I-Factory Art Museum

主创团队
 编剧 / 导演 / 制作人: 黄素怀
 助理导演: 竺彦民
 演员: 金梦姣
 音乐设计: 陈彦君
 影像设计: 李语谦
 舞台监督: 姜思达

Creative Team
 Playwright/Director/Producer: HUANG Suhuai
 Assistant Director: CHUK Edwin Yin Man
 Actor: JIN Mengjiao
 Music Designer: Kate CHAN
 Video Designer: LI Yuqian
 Stage Manager: JIANG Sida

As the giant cargo ship departs, life remains here, Surrounded by the encroaching sea, will you wake up from your dreams as usual tomorrow?

Seahigh is a meditation on cities and a requiem for youth—a dialogue that transcends time and space with the poet Xu Lizhi. In 2014, after penning over 200 poems, Xu, a 24-year-old assembly line worker, took his own life. His final post, "A new day," was left behind for the world he departed. In this new day, young people from all corners of the country continue to flock to the city, full of ambition and vitality. The urban villages remain as distant from the city center as ever. The moon still never passes through the iron bars of the burglar-proof windows. A screw falling to the ground still goes unnoticed.

In 2024, Director HUANG Suhuai (Singapore), in collaboration with contemporary theatre artist Chunk Yin Man (Hong Kong), visual creator LI Yuqian (Hangzhou), ethnic folk dancer JIN Mengjiao (Jishou), and composer Kate Chan (Guangzhou), have expanded upon the original script incubated in STF 2023. Together, they employ a range of media—text, body, scent, sound, and imagery—to create an immersive, multi-sensory experience within the iconic industrial sites of the I-Factory in Shenzhen.

平原工作室

平原工作室由艺术家黄素怀设立。通过展览、剧场和驻地项目，艺术活动策划等，平原工作室支持创作和调研，推动跨学科和跨文化交流，并积极参与社区发展。

Plain Studio

Plain Studio was founded by artist Huang Suhuai. It supports creative work and research through exhibitions, theatre productions, residency programs, and curated art events. The studio is dedicated to promoting interdisciplinary and cross-cultural exchanges while actively contributing to community development.

STF2024

今年蛇口戏剧节最好玩的是……
The most interesting thing of STF2024...

每周演出结束后的天台聚会！是很好的对其他艺术家表达兴趣和倾慕的机会。
Rooftop gatherings after each performance – a perfect chance to connect with and admire fellow artists.

今年在蛇口戏剧节遇到的最大挑战是……
The biggest challenge during STF2024 is...

剧场制作本身就包含了无数挑战。
Theatre production itself is filled with endless challenges.

还有什么想说的吗？
Any other comment?

蛇口戏剧节是一个南方之火。它尝试戏剧节的另一种模式；包容多元的创作者和创作形式；搭建起内地和香港艺术界的桥梁。生根于深圳这个实干且勤劳的土壤里，又不失戏剧节的视野和温度，我对它的未来有很大的期待。
The Shekou Theatre Festival is a fire from the south, reimagining the theatre festival format. It embraces diverse creators and connects the arts communities of the Chinese Mainland and Hong Kong. While rooted in Shenzhen's pragmatic spirit, it never loses sight of theatre's broader vision. I see it as a transformative process, challenging conventions and opening doors to endless possibilities. I eagerly anticipate its future.





演出时间 10.25 - 11.9
演出时长 约 180 分钟
演出地点 海上世界片区

Date Oct 25 - Nov 9
Duration approx. 180 minutes
Location Sea World Area

主创团队
 刘赫、刘斌、周子倾、方巾仁、胡欣欣、曹睿芝

Creative Team
 LIU He, LIU Bin, ZHOU Ziqing, FANG Jinren, HU Xinxin, CAO Ruizhi

演出者
 胡欣欣、谭潇、刘文倩、王宇晨、王芬静、方巾仁、王璇、曲明亮

Performers
 HU Xinxin, TAN Xiao, LIU Wenqian, WANG Yuchen, WANG Fenjing, FANG Jinren, WANG Xuan, QU Mingliang

如同闯入了他人的人生转折点中，你们将与剧中人一同在夜晚中行走，在未如中探索，直到你也成为剧中人。

獏是一种以梦为食的动物。那么在故事中，谁是獏？那位追逐梦想的演员，还是接受现实的工作人员们，混迹蛇口夜里的人们，还是深圳？

《獏鸣》是《蛇口纬度》是系列作品之一。基于在地文化创作，在真实空间环境中，以演员与参与者一同发展的行动，串联起对于本地社会讨论的议题与思考。

Just like stepping into the turning points of other people's lives, you walk through the night, venturing into the unknown and encountering the unexpected until you find yourself becoming part of the story.

A baku is an animal that feeds on dreams. So who is the baku in the story? Is it the actor who chases his dream? The crew who accepts reality? The people who mingle in the night in Shekou? Or is it...Shenzhen?

Tales of Consumed Dreams is part of a series called Tales of Shekou. Based on local culture and created in a real space environment, the actions developed by the actors and the participants link up issues and thoughts about the local society.

刘赫

刘赫是握手三零二艺术中心成员，策展人、游戏设计师。他擅长以城市文化与游戏性作为创作方式，讲述发生在身边的在地文化，并且以策展与游戏设计的思路创作参与形式。目前作品包括游戏式城市文化作品《蛇口纬度系列》、《古城探秘系列》、《蛇口探秘系列》。

LIU He

LIU He is a member of Handshake 302 Art Center, curator, and game designer. He is experienced in using urban culture and gameplay as a way of creating to tell the local culture that is happening around him, and he creates participatory forms with the idea of curating and game design. LIU He's works include game-based urban culture works *Tales of Shekou*, *Ancient City Mystery Series*, *Shekou Mystery Series*.

STF2024

今年蛇口戏剧节最好玩的是.....
 The most interesting thing of STF2024...

刘赫

是从免费演出变成售票演出。售票后观众的视角和态度和过去完全不同，迎接新的挑战和思路真的非常有意思。虽然还可以做得更好.....
 It's the shift from free to ticketed events--the audience's perspective and attitude totally shifted because of this. It's been exciting to embrace these new challenges and ideas. Of course, there's definitely room to improve...

今年在蛇口戏剧节遇到的最大挑战是.....
 The biggest challenge during STF2024 is...

是从免费演出变成售票演出。需要重新思考观众的需求和期待，这很需要新的思维模式和逻辑，和过往的创作方式不一样。
 It's the shift from free to ticketed shows. We had to rethink the audience's needs and expectations, which really called for a new mindset and logic, different from how we approached things before.

还有什么想说的吗？
 Any other comment?

是从免费演出变成售票演出。我很期待也很担心付费模式，一方面我们也被消费习惯影响着，但也可以说，一方面我们影响着市场的消费习惯。
 It's the shift from free to ticketed shows. I'm excited yet anxious about the pay-for-entry model. On one hand, we're influenced by consumer habits, but on the other, we're shaping the market's consumption habits too.



新空间演艺剧目
STF2024 Theatre in Situ



蛇口纬度：獏鸣
Tales of Consumed Dreams



演出时间 10.26 - 10.27
演出时长 约 45 分钟
演出地点 南油海鲜批发市场

Date Oct 26 - Oct 27
Duration approx. 45 minutes
Location Nanyou Seafood Wholesale Market

主创团队
 概念 / 编剧 / 导演: 欧阳佩珊
 联合编剧: 梁乐瑶
 执行制作 / 演员: 周凯伦
 美术设计: 林梓钊
 舞台监督: 蔡佳捷

Creative Team
 Concept/Playwright/Director: AO IEONG Pui San
 Co-Playwright: Yo LEONG
 Executive Producer/Performer: Helen CHAU
 Art Designer: Thomas LAM
 Stage Manager: CAI Jiajie

记忆碎片就洒落在人声鼎沸的菜市场里, 犹如万花筒内的浮光碎片般, 旋转、散开、再重组。

观众将收到一份日记, 走进菜市场, 拼凑出只有你能看见的独特灵魂故事。日记里书写着有关于她的故事。她曾经以为, 这是她与别人的故事, 但原来这是她与自己的故事..... 这是一场以文字为主导的自主体验, 你可能不会发现任何表演者, 但或许在你身边出现的每一位, 都是表演者。

Fragments of memory were scattered in the bustling vegetable market, like floating fragments in a kaleidoscope, spinning, scattering, and reorganizing.

Audience members will receive a diary and step into the marketplace, piecing together a unique story of the soul that only you can see. The diary tells her story. She once believed it was a story between her and others, but soon realized it was a story about herself... This is a text-driven, self-guided experience where you might not encounter any performers, yet perhaps everyone around you is part of the performance.

欧阳佩珊

独立艺术策划及创作人, 致力推广社区艺术及非传统剧场演出项目。近年她与新空间演艺相关的作品有: 澳门城市艺穗节《土地戏法》剧本创作、《穗内有萃—单元策展〈又看·佑汉〉》系列项目创作者及制作人等。

AO IEONG Pui San

An independent artistic producer and creator who is committed to promoting community arts and non-traditional theater performance projects. In recent years, works related to site-specific performance include: dramaturg of Court Theatre: *Land Act* of the Macau City Fringe Festival, creator and curator of the series of projects *Crème de la Fringe: lao Hon*, etc.

STF2024

今年蛇口戏剧节最好玩的是.....
The most interesting thing of STF2024...

欧阳佩珊

主题从第一阶段, 到创作营, 再到实体创作时发生了很大转变, 并且确认内容后再想呈现形式的时候, 发现好多可能性! The idea evolved drastically through each phase, and once the content was set, endless possibilities emerged for its presentation!

今年在蛇口戏剧节遇到的最大挑战是.....
The biggest challenge during STF2024 is...

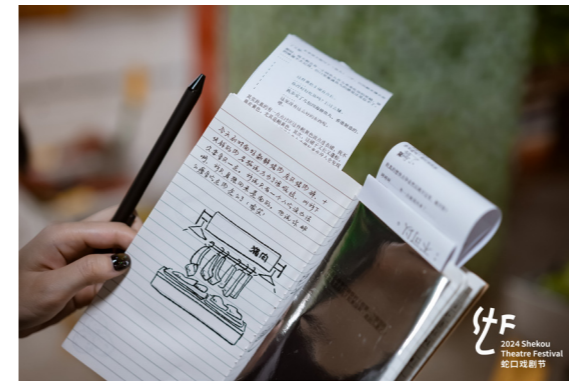
把内容和场地做结合吧.....想找一个有食材的地方做演出, 因为故事是关于食物、记忆和家庭情感的, 但也要兼顾到菜市场这个地方给观众带来的既有观感。 It's connecting the story with the setting—I want to find a place tied to food felt natural since the piece is about food, memory, and family, but I also had to consider audiences' fixed perceptions of markets.

还有什么想说的吗?
Any other comment?

希望蛇口戏剧节会开拓越来越多的城市空间, 让观众对蛇口有更多不一样的感受! hope the Shekou Theatre Festival explores more urban spaces, offering audiences fresh perspectives on Shekou!



新空间演艺剧目
STF2024 Theatre in Situ



记忆中的万花筒
I Remember...



在城市中，公共空间如迷宫般交织，钢筋水泥的巨构不断向上堆叠、膨胀。在这样复杂的城市结构里，人类在建筑与物件的隐蔽隙缝中穿行。

在这样的时空之下，城市构成空间，而城市中的事件则定义了时间。摩天大楼工地上脚手架里传来的“哐当”声好似城市的鼓组，敲击出新的日日夜夜。但音乐是属于人类的词汇，钢筋铁锤碰撞的声音只是城市运行过程中的表针跳动声——它让城市的画卷得以留下痕迹，却从不流露出一点思绪。

《公共装配场》便以这样的城市时空为灵感，在玻璃工厂遗址中为观众开启一场不休止的声光交互演出。在五天内，场地内的演员、行人、空间、物件都可能成为表演者，我们将一起进入流动的城市，自由探索或是偶遇表演发生，城市与我们相互塑造。

演出时间 10.30 - 11.3
演出时长 持续5天的装置展演及特殊时段演出
演出地点 价值工厂 机械大厅
Date Oct 30 - Nov 3
Duration Five days of exhibition and special segment performances
Location The Grand Machine Hall, I-Factory

主创团队
 导演 / 构作 / 交互设计: 徐子钦
 声音总监 / 空间设计 / 交互设计: 雷宏才
 肢体编创 / 表演者: 蔡雨晨
 文本编剧: 金希然
Creative Team
 Director/Dramaturg/Interactive Designer: XU Ziqin
 Sound Director/Spatial Design/Interactive Designer: LEI Hongcai
 Choreographer/Performer: CAI Yuchen
 Scriptwriter: JIN Xiran

In the city, public spaces weave a labyrinth of steel and concrete. Amid this complexity, people navigate the hidden gaps between buildings, uncovering hidden mysteries.

In this city, the physical environment shapes space, while events define time. The clanging at a skyscraper site becomes the city's rhythm, a backdrop to daily life. Yet, while music conveys human emotion, the sound of steel and hammer is just the city's mechanical ticking, leaving no emotional trace. Public Assemble draws from this urban experience, presenting a dynamic audio-visual performance in the remains of a glass factory. Over five days, actors, passersby, spaces, and objects within the venue may all become performers. Together, we explore and interact with the city, creating spontaneous performances as the city evolves with us.

模块化剧场

「Modular Theatre 模块化剧场」是由专注于声音和空间，算法和叙事两个创作者徐子钦与雷宏才一起创立的交互与表演性系列产品，同时也是他们正在开发的模块化叙事平台。模块化剧场尝试拆解叙事结构，构建一个开放且可扩展的物件表演系统，使观众能够轻松参与或构建以声音、光线和交互为中心的表演，并基于集群模式探索其自组织和不断演化的可能性。

Modular Theatre

Modular Theatre is an interactive performance series by XU Ziqin and LEI Hongcai, focusing on sound, space, and narrative. It aims to deconstruct traditional narratives and create an open, expandable performance system. This platform allows audiences to engage with and create performances involving sound, light, and interaction, exploring self-organization and continuous evolution.

STF2024

今年蛇口戏剧节最好玩的是.....
The most interesting thing of STF2024...

模块化剧场

在天台排队蹭吃蹭喝！和大家开心聊天，以及看到演艺互联的朋友们搬过来的那个这辈子没见过的史诗级尺寸披萨 moment。Queuing on the rooftop for free food and drinks! Enjoying happy chats with everyone and witnessing the moment that friends at PAC brought that epic-sized pizza!

今年在蛇口戏剧节遇到的最大挑战是.....
The biggest challenge during STF2024 is...

价值工厂机械大厅晚上疯狂的蚊子.....
The crazy mosquitoes in the I-Factory Machine Hall at night...

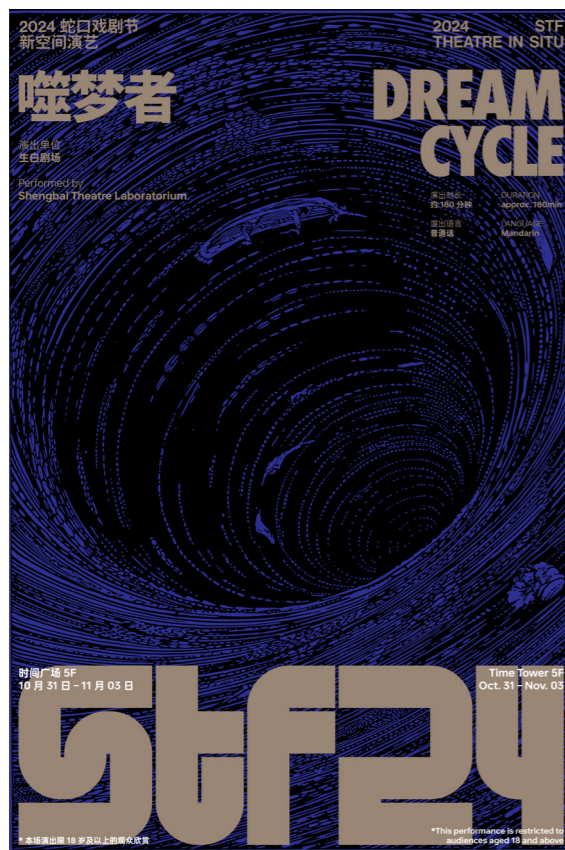
还有什么想说的吗？
Any other comment?

有机会还想来，因为蛇口戏剧节准备的吃的都好好吃因为确实做到了很大胆、先锋与包容的戏剧节，爱来，争取多来！I'd love to come again if I get the chance, because the food at the Shekou Theatre Festival is amazing...just kidding this is not the only reason — the most important thing is STF really lives up to being a bold, avant-grade, and inclusive festival. Really love it and will try to come back more often!



新空间演艺剧目
STF2024 Theatre in Situ

公共装配场
Public Assemble



你还记得曾经的那个梦吗？
那个梦已经实现了吗？
或是它已经在你的生活中走失.....

每个人都拥有软肋，这是人的弱点，也让人成为人。然而，当一个人的身上背负了足够多的软肋，会变成怎样？软肋不再是脆弱而是日常，日常最容易被遗忘。一件名叫「麻木」的铠甲被披上身，人仿佛变得无坚不摧，也变得不再像是一个人——这就是噬梦者。

这一天，你作为受邀来到 Dream House 的客人，在观赏完噬梦者珍藏的梦境之后，是否愿意交换出你的美梦，是否愿意留在 Dream House 里，陪伴噬梦者，成为噬梦者？

2024 年，蛇口戏剧节再度孵化《噬梦者》升级版，剧情升级焕新。联合台北电影节合作作曲家、调香品牌、餐厅、精酿酒吧及红酒酒庄，五感体验拉满，为您带来三小时超沉浸之旅。

演出时间 10.31 - 11.3
演出时长 约 180 分钟
演出地点 招商时间广场

Date Oct 31 - Nov 3
Duration approx. 180 minutes
Location China Merchants Time Tower

主创团队

艺术总监: 钟向霖
制作人: 大耳
导演: 邱泓钧
编剧: 杨雅茜
舞台监督: 陈梦莹
灯光设计: 洗浩然
舞美设计: 吴悠、闭浩楠、陈果
音乐设计: 林子杰
服装设计: 陆韵
道具设计: 邹铖
游戏设计: 何啟杰
演员: 米立、周明媚、蔡晓蓝、王联明、赵静雨、谭泽鹏、徐嘉蔚
执行制作: 李阳, 杨雅茜
导演助理 / 纪录片导演: 邹铖
短视频宣传: 邱国涛、杨雅媛

Creative Team

Artistic Director: ZHONG Xianglin
Producer: Da Er
Director: Max CHIU
Playwright: YANG Yaqian
Stage Manager: CHEN Mengying
Lighting Designer: XIAN Haoran
Set Designers: WU You, BI Haonan, CHEN Guo
Music Designer: Lin Tzu CHIEH
Costume Designer: LU Yun
Props Designer: ZOU Cheng
Game Designer: HE Qijie
Cast: Mili, ZHOU Mingmei, CAI Xiaolan, WANG Lianming, ZHAO Jingyu, TAN Zepeng, XU Jiawei
Executive Producers: LI Yang, YANG Yaqian
Assistant Director / Documentary Director: ZOU Cheng
Short Video Promotion: QIU Guotao, YANG Yayuan

**Has that dream now been fulfilled,
Or has it already gotten lost in your life?**

Everyone has a soft spot. it's a person's weakness, and it's what makes them human. The weaknesses no longer remain vulnerabilities but become part of everyday life, and everyday life is the easiest to forget Encased in a suit of armor called "Numbness," a person appears invincible but loses their humanity in the process—this is the Dream Eater.

Today, as a guest invited to the Dream Hotel, after witnessing the Dream Eater's cherished dreams, would you be willing to trade away your weaknesses and soft spots? Would you choose to stay in the Dream Hotel, accompany the Dream Eater, and become a Dream Eater yourself?

In 2024, the upgraded version of Dream Cycle returns to the Shekou Theatre Festival, featuring an enhanced and refreshed storyline. Collaborating with composers from the Taipei Film Festival, fragrance brands, restaurants, craft beer bars, and wineries, it delivers a full-spectrum sensory experience, offering you a three-hour journey of ultimate immersion.

生白剧场

「生白」之名取自于《庄子·人间世》，「瞻彼闾者，虚室生白，吉祥止止」，清静心灵自会生发明亮，吉庆福祥也就自然降临了。这与我们表演理念暗合，也是我们成团的美好愿望。

Shengbai Theatre Boratorium

Shengbai Theater's name comes from Zhuangzi's "The World of Man," symbolising that purity of heart leads to clarity, which in turn brings blessings. This philosophy guides our performances and reflects our aspirations for our troupe.

STF2024

今年蛇口戏剧节最好玩的是.....
The most interesting thing of STF2024...

生白剧场

今年为了作品的落地更换了许多场地，最终来到无边空间对面的时间广场。一次在演出中，我突然觉得，小小的《噬梦者》在看着逐渐成长的自己，而我也同样在看着长大了一点的自己，这好像是一种宿命的安排。
This year, we moved through many spaces, finally settling at Time Tower, across from Boundless Classics. During a performance, I suddenly saw the small Dream Cycle watching its grown self, while I, too, watched the version of me that had evolved. It felt like destiny.

今年在蛇口戏剧节遇到的最大挑战是.....
The biggest challenge during STF2024 is...

在一整层毛坯里从无到有地完成了一部三个小时的戏。
Created a three-hour play from scratch in an entire floor of unfinished venue.

还有什么想说的吗？
Any other comment?

希望《噬梦者》的成长能够继续，而我们会永远拥有取得胜利的信念。
I hope the growth of The Dream Cycle continues, and we will always have faith in our journey to success.

联名合作

香味联名: Insider Lab
酒品联名: Bar Choice、TAGSIU、多菲酒庄

Partnered with

Scent Partner: Insider Lab
Wine Partner: Bar Choice, TAGSIU, Fattorie dei Dolf



新空间演艺剧目
STF2024 Theatre in Situ



噬梦者
Dream Cycle



演出时间 11.1 – 11.3
演出时长 约 60 分钟
演出地点 海上世界文化艺术中心 3 楼 · 金字塔广场

Date Nov 1 – Nov 3
Duration approx. 60 minutes
Location Pyramid Square, 3F, Sea Word Culture and Arts Center

一场父亲的葬礼，揭开一个普通中国家庭沉默面具背后的情感暗涌。

《我爸死了》将欧洲的面具剧场表演技术与一段中国式的家庭情感故事相结合。在海上世界文化艺术中心金字塔广场充满神圣庄严的空间里，营造一场温情、思辨与魔幻的葬礼。在葬礼现场，一段段父亲与家人的生前故事逐一铺开，或支离破碎或温馨动人。爱与恨、生与死、原谅与救赎，我们该如何成为一家人，从而探讨家庭中永恒的金字塔——亲情。

A father's funeral unveils the silent emotions behind the mask of an ordinary Chinese family.

My Dad Is Dead combines European mask theatre techniques with a Chinese story of family emotion. In the sacred and solemn space of the Pyramid Square at Sea World Art Center, it creates a funeral that is warm, reflective, and magical. At the funeral site, the stories of the father and his family unfold piece by piece, sometimes fragmented, sometimes heartwarming. Love and hate, life and death, forgiveness and redemption—how do we become a family? This performance explores the eternal pyramid of family affection.

主创团队

编剧 / 导演: 陈胜宇
 共创演员: 罗涣涣、何昕、张薛俊楠
 面具制作总监: 何昕
 舞台监督 / 剧本顾问: 陈诗威
 音乐设计 / 现场音乐: 盘振宁
 舞美设计: 邹颖
 灯光设计: 冼浩然、沈悦
 灯光执行: 沈悦
 面具戏剧顾问指导: Matteo DESTRO (意大利)
 原创面具授权: 何昕、陈胜宇、Gen Papadopoulos (澳大利亚)、Amandine Nezcureuil (法国)、Gilad Shabtay (以色列)

敞门戏剧

敞门戏剧是国内首家专注于小丑艺术与面具剧场教学与创作的戏剧工作室。其代表剧作包括小丑戏《兵马俑没有俑》、《咕咕嘎呀》、《哩啦噜马戏团》、环境剧场《游园惊蛰》等。其剧目曾多次入围乌镇戏剧节、深圳艺穗节、大凉山国际戏剧节等知名戏剧节。

Open Door Theater

Open Door Theatre is the first theatre studio in China that focuses on the teaching and creation of clown art and mask theatre. Their representative plays include clown play *No Terracotta Warriors*, *Gu Gu Ga Ya*, *Li La Lu Circus*, environmental theater *Awakening of Insects* and so on. His plays have been nominated for many times for Wuzhen Theatre Festival, Shenzhen Fringe Festival, Daliangshan International Theatre Festival, and other well-known theatre festivals.

STF2024

今年蛇口戏剧节最好玩的是.....
The most interesting thing of STF2024...

有钱有人有场地，有爱有梦有陪伴。
Having resources, people, and a venue—along with passion, dreams, and companionship.

敞门戏剧

今年在蛇口戏剧节遇到的最大挑战是.....
The biggest challenge during STF2024 is...

艺术无价，创作有价。
Art is priceless, but creation comes at a cost.

还有什么想说的吗？
Any other comment?

蛇口戏剧节明年要更赞哦！
Shekou Theatre Festival will be even better next year!

Creative Team

Playwright/Director: CHEN Shengyu
 Collaborative Actors: LUO Huanhuan, HE Xin, ZHANGXUE Junnan
 Mask Production Director: HE Xin
 Stage Manager/Script Consultant: CHEN Shiwei
 Music Designer/Live Music: PAN Zhenning
 Stage Designer: ZOU Ying
 Light Designer: XIAN Haoran, SHEN Yue
 Lighting Technician: SHEN Yuan
 Mask Theatre Consultant & Director: Matteo DESTRO (Italy)
 Original masks used in this performance are licensed by HE Xin, CHEN Shengyu, Gen PAPAPOULOS (Australia), Amandine NEZCUREUIL (France), Gilad SHABTAY (Israel)



新空间演艺剧目
STF2024 Theatre in Situ



我爸死了
My Dad is Dead





演出时间 11.8 - 11.10
演出时长 约 60 分钟
集合地点 蛇口·爱榕园公交站

Date Nov 8 - Nov 10
Duration approx. 60 minutes
Meeting point Airongyuan Bus Station, Shekou

主创团队
导演: 吴坚
制作: 郑雪柔
戏剧构作: 陆思名
舞台监督: 程诺
演员: 陈子然
司机: 吴俊

Creative Team
Director: Roland (WU Jian)
Producer: ZHENG Xuerou
Dramaturg: LU Siming
Stage Manager: CHENG Nuo
Actor: CHEN Ziran
Driver: WU Jun

Note: This is NOT a performance!

It is a journey that breaks the routine bus ride, and pulling passengers out of their usual commute. Your senses will reawaken as you see, listen, and express in new ways. You'll pick out the signs and symbols that interest you and hear stories from others. In Ticket, Please, creators turn an ordinary bus into an interactive space, transforming a routine commute into a temporary forum for shared stories and experiences. The ride gains new meaning through this collective interaction. As the bus moves from station to station, you are the editor of your experience, and creating a unique memory during this journey. This experience will become a seed that buried in your heart to spark curiosity for future travels of your life.

吴坚 & 呆房子

吴坚是凌云焰肢体游击队成员，涉足导演、编剧、演员等多个角色，专注于探索空间自主叙事的可能性。他认为剧场能重新定义人们对生活的主动描述。目前，吴坚在深圳发起了野生剧场实验。呆房子是一个专注于大湾区播客群体向上发展的性感组织。相信声音的力量，通过助力在地主播，共创大湾区播客新生态。

Roland & NumbHouse

Roland (WU Jian), a member of The Physical Guerrillas, is a versatile creator involved in directing, writing, and acting. His work focuses on exploring the narrative potential of environments and believes theatre can redefine how people actively describe life. He is currently leading a wild theatre experiment in Shenzhen. NumbHouse, an organization dedicated to podcast development in the Greater Bay Area, believes in the transformative power of sound to drive real change and supports local podcasters in creating a new podcast ecosystem.

STF2024

今年蛇口戏剧节最好玩的是.....
The most interesting thing of STF2024...

吴坚 & 呆房子

是做采访，以及和具体的人建立联系的过程。在建立联系的过程中，时常可以获得灵感，来补充自己的匮乏。
The interviews and connecting with real people—it's in those moments that inspiration sparks, filling the gaps within yourself.

今年在蛇口戏剧节遇到的最大挑战是.....
The biggest challenge during STF2024 is...

和各方组织沟通的过程是今年戏剧节最大的挑战！再次感谢团队成员，和每一个愿意参与和提供帮助的朋友。
The biggest challenge this year was coordinating with various organizations! Grateful to the team and everyone who participated or offered support.

还有什么想说的吗？
Any other comment?

吃喝快乐！
Cheers to good food and great vibes!



新空间演艺剧目
STF2024 Theatre in Situ



A3证, 查票
Ticket, Please





你敢说你现在是一个人，而不是披着人皮的机器？

在一年一度的自助机器考核日中，商场开门营业前却有几台自助机器突然出现故障。临时被召唤的工厂杂工们被要求进入机器内核工作。工人只要被评审员评分不合格，就会有解雇的危险。在这场演出中，观众将化身评审员，游走在商场内，体验各式“自助机器”的服务并进行评分，决定机器的考核结果和工人的命运……

演出时间 11.8 - 11.10
演出时长 约 60 分钟
演出地点 海上世界·汇港购物中心 (二期)

Date Nov 8 - Nov 10
Duration approx. 60 minutes
Location Sea Word - Gateway 2

主创团队

编导 / 舞美: 梁顺裕
技术总监 / 舞美: 张伟杰
音效设计: 黄学熙
监制: 黄嘉莹

Creative Team

Director/Set Designer: Sam LEONG
Technical Director/Set Designer: Kenneth CHEONG
Sound Designer: Kevin WONG
Producer: Kathy WONG

演员

王诗琳、高帅、李嘉怡、张昱琳

Performers

Burger WONG, Gary GAO, Janessa LI, ZHANG Yulin

Do you dare claim a soul beneath that skin, or are you but a machine in human guise?

On the annual "Automated Machine Evaluation Day," a shopping mall faces a crisis as several self-service machines malfunction just before opening. Factory workers, summoned at the last minute, are tasked with repairing the machines from the inside, with the threat of immediate dismissal if the evaluators find their work unsatisfactory. Audience members step into the role of evaluators, roaming the mall to experience and assess the various "self-service machines." Knowing that their ratings will determine the outcome of the machines' evaluations and the workers' fates, how will they perform their jobs?

破艺术工作室

来自澳门的表演团体“破艺术工作室”，其理想是突破个人创作界限，拼凑共构心中艺术。工作室近年多以跨界合作，探索剧场的形式美学，思考剧场的当代可能。以艺术连结社会，反思生活，重塑艺术与社会的相互关系。

Po Art Studio

Po Art Studio, a performance group from Macau, whose vision is pushing the boundaries of individual creation and piecing together a shared vision of art. In recent years, Po Art Studio has actively engaged in cross-disciplinary collaborations, exploring the aesthetics of theatrical form and contemplating the contemporary possibilities of theater. They use art as a bridge to connect with society, reflecting on life and reshaping the interrelationship between art and society.

STF2024

今年蛇口戏剧节最好玩的是……
The most interesting thing of STF2024...

破艺术工作室

是看着作品从一个想法逐渐成真的过程。每一次的调整和反馈，都是一次新的挑战。我们需要让其他人理解自己的创意和概念，还要与商场的不同部门进行沟通，就像在玩游戏闯关一样，未必一下子打 Boss，但就是要不停累积。
It's about watching an idea take shape, step by step. Every adjustment, every piece of feedback is a fresh challenge. Like a game, you may not beat the boss right away, but each stage builds momentum—and that's the thrill of creating.

今年在蛇口戏剧节遇到的最大挑战是……
The biggest challenge during STF2024 is...

感受挣扎，面对困难。
Feel the struggle, face the challenge.

还有什么想说的吗？
Any other comment?

阿波罗 11 号登月前也是经历了无数次的失败。如果只关注结果，就会无视每一个作品在过程中所经历的跌倒与爬起。感谢戏剧节的各位陪伴我们一起跌倒，并在旁边拉我们一把。
Apollo 11's moon landing came after countless failures. Focusing only on the outcome overlooks the falls and recoveries each work goes through during its journey. Big thanks to the theatre festival crew for stumbling with us and lending a hand when it mattered.



新空间演艺剧目
STF2024 Theatre in Situ

低人工梦工厂
Dreamless Machine, Useless Class



我
小时候是爸妈的女儿
长大了是别人的太太
生育后是孩子的妈妈
两鬓斑白变成人家的阿嬷

我
到底何时才能成为真正的我？

在粤语地区，“靓女”这一称呼背后的定义包含了社会对一名“好”女性的看法。但冲破世俗的性别框架，“靓女”到底是谁呢？为什么一定要成为“靓女”？“好”的定义是什么呢？“靓女”就一定要“好”的吗？

在本次演出中，主创团队“一个玩子”从这问题出发，结合人工智能大语言模型与多媒体技术，将经典文学与宗教作品中的两位重要女性角色——林黛玉与玛莉亚——带到演出现场。象征着封建时代下东方女性的林黛玉，与身负着男性对完美女性想象的圣母玛莉亚，在穿越时空后，会如何回答来自现代的问题，会碰撞出怎样的火花？我们又如何去理解不同时代规范与准则的变迁？

演出时间 11.8 – 11.10
演出时长 约 40 分钟
演出地点 NEEDO 空间

Date Nov 8 – Nov 10
Duration approx. 40 minutes
Location NEEDO

主创团队
导演 / 编舞 / 服装设计 / 文本设计 / 表演者: 金晓霖
戏剧构成 / AI 角色训练 / 声音及影像设计: 汪圆清
文本设计 / 表演者: 杨莹映
技术支援总监 / 灯光设计: 刘诗豪
项目经理: 梁嘉慧
技术统筹: 刘诗豪
AI 声纹: 胡悦然

Creative Team
Director/Choreographer/Costume Designer/Text Designer/Performer: Alexis KAM
Dramaturg/Text Designer/Sound and Video Designer: WANG Yuanqing
Text Designer/Performer: Anna LEONG
Technical Support Director/Lighting Designer: LOW Shee Hoe
Project Manager: Bobo LEONG
Technical Coordinator: LOW Shee Hoe
AI Voiceprint: HU Yueran

|
**As a child, I was my parents' daughter,
When I grew up, I became someone's wife.
After giving birth, I became my child's mother,
And now, with silvered hair, I am someone's grandmother**
|
Ask myself, when will I finally become who I truly am?

When you hear “Leng Lui,” which means a beautiful woman in Cantonese, and “Ho Yea”, meaning something impressive or well-done, does it imply that beauty must also be accompanied by approval or excellence? When breaking free from conventional gender norms, who truly is the “Leng Lui”? Why aspire to be a “Leng Lui”? What defines being “good”? And is it okay not to fit these standards?

In this performance, AWPlanet (Macau x Beijing) explores the true meaning of “Leng Lui” using LLM, multimedia, drama, and physical theatre. The team brings Lin Daiyu and the Virgin Mary to the stage, contrasting Eastern and Western ideals of women. They explore how these iconic figures respond to modern beauty and value standards, questioning whether we enjoy more freedom today or are still bound by changing norms. Through their responses, we gain insights into shifting societal expectations of women.

一个玩子

一个玩子是由汪圆清和金晓霖发起成立于 2014 年的艺术工作室。其作品涵盖舞蹈、摄影、实验短片、新媒体、视觉 & 平面设计、及电子乐等多个领域，力图用多维度的视角探索创作的可能性。

AWPlanet

Founded by Dynamic Wang and Alexis Kam in 2014, AWPlanet is an art studio that explores dance, visual design, photography, experimental films, and new media from a multi-dimensional.

STF2024

一个玩子

今年蛇口戏剧节最好玩的是.....
The most interesting thing of STF2024...

是思考如何连结空间与作品之间的关系。空间如何给予创作带来全新的养分？我们又如何理解这种联系，以及非传统剧场空间的观演关系。这些全新的角度都令我拥有全新的创作思路和感受，并为《靓女·好嘢》下一阶段的创作带来更多的可能性。
It's about exploring the connection between space and the work itself. How can space provide fresh inspiration for creation? How do we understand this relationship and the dynamic between performance and audience in non-traditional theatre spaces? These have given me fresh creative insights and feelings, opening up more possibilities for the GOOD! GIRL!'s future development.

今年在蛇口戏剧节遇到的最大挑战是.....
The biggest challenge during STF2024 is...

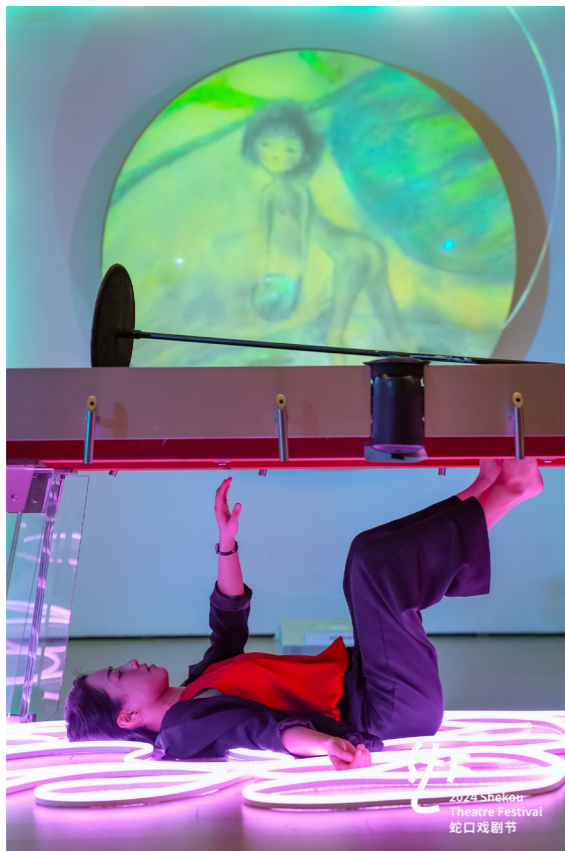
最大的挑战莫过于如何在非剧场式空间当中打造一个全新的观影空间。如何让观众进入这些有日常生活属性的空间后依然能脱离日常，慢慢进入到作品中？对于空间使用、情节铺排和转接，都要花大量时间研究思考。虽然这些都是十分艰巨的挑战，但这有趣的经历打破了我习以在安全的剧场空间当中的思考。
The biggest challenge is crafting a new viewing experience in non-theatrical spaces. How can we help the audience step out of the ordinary and immerse themselves while these spaces are actually part of their daily life? This demands deep thought on space, plot, and transitions. Though daunting, it pushed me beyond the comfort of traditional theatre.

还有什么想说的吗？
Any other comment?

每一次的创作都是一次冒险与探索，最有趣的从来不是结果，而是过程，而我想这才是孵化平台的可贵性，因为还在发展的作品令人兴奋。期待《靓女·好嘢》这个作品在未来与更多的观众朋友们见面，一起来聊聊何为「靓女」？而你又想做一名「靓女」吗？
Every creation is an adventure, with the process being the most exciting part. That's the beauty of incubation platforms—celebrating works in progress. I can't wait for GOOD! GIRL! to meet more audiences and spark conversations about what it means to be a "good girl."

感谢单位
风临山海舞蹈制作

Acknowledgment
HKDance/FLSH



STF
2024 Shekou
Theatre Festival
蛇口戏剧节



好遗憾，在人类的城市，你们的生存和消失平常的如后巷那一袋袋垃圾厨余，没有一点声音。

《日记 VII·我来给你讲个故事.....》是香港著名舞蹈家梅卓燕的《日记》系列作品之一，以她与流浪猫的故事通过文字、光影、声音，糅合如水的身段及身体印记，书写多年来与流浪猫同行的经历，反思生命感知。本作品以小喻大，由人与流浪猫的故事反映家、国、流徙和移民等近年大众关心的话题。整个作品的编排匠心独运，身体动作或是使用道具的举手投足间充满真实澎湃的情感，呈现对主题思想的深刻演绎。

演出时间 11.8 - 11.10
演出时长 约 60 分钟
演出地点 价值工厂机械大厅
Date Nov 8 - Nov 10
Duration approx. 60 minutes
Location The Grand Machine Hall, I-Factory

主创团队
 编舞 / 演出: 梅卓燕
 灯光设计: 李智伟

Creative Team
 Choreography/Perform: MUI Cheuk Yin
 Lighting Design: LEE Chi-Wai

It's a pity that your presence and absence in the city's life are as unnoticed and silent as discarded kitchen waste in an alley.

Diary VII·The Story Of..... is the latest chapter in choreographer Mui Cheuk Yin's *Diary project*. It is through her stories with stray cats through text, images, sounds, and agile movement to find subtle parallels between feline traits and her own philosophy of life. In this piece, she uses this encounter between human beings and stray cats as a metaphor, she moves smoothly into exploring significant social issues such as home, country, diaspora, and emigration in her solo performance *Diary VII*. Her central ideology has developed in depth through exquisite choreography, each movement expressing, sometimes with her body sometimes with props, authentic, deeply heartfelt emotions.

The Diary Series is Mui's lifelong dance theatre project that started in 1986. *Diary VII·The Story Of.....*, at her 60 in 2021, was a record of her feelings about feeding stray cats for thirty years, and her enlightenment of home, human connection and life through these special experiences.

梅卓燕

舞蹈家梅卓燕一直活跃于本地及国际舞坛，以“游走于传统与现代，东方与西方”的风格驰名国际，因其对香港舞蹈的投入和贡献，数度获颁香港舞蹈界多个重要奖项。梅卓燕 1986 年开始编演舞蹈剧场《日记》系列。在《日记 VII·我来给你讲个故事.....》(2021) 中，60 岁的她在记录她 30 年照顾流浪猫的感受，由此感悟什么是家、关系和人生。

MUI Cheuk Yin

Mui is an internationally renowned solo artist and dance ambassador for Hong Kong. Her work focuses on exploring human emotions and relationships. Her choreography has a distinctive aesthetic voice and, while contemporary, often incorporates Chinese elements. Her unwavering commitment and passion to strive for the best in dance has earned her numerous honors from the Hong Kong community.

STF2024

今年蛇口戏剧节最好玩的是.....
The most interesting thing of STF2024...

梅卓燕

最好玩的地方就是不以剧场为剧场，走入街道废墟、住家、职场、花店.....利用在地的环境营造不可替代的氛围。
Rather than utilizing traditional theaters as performance spaces, we venture into streets, ruins, homes, workplaces, and flower shops... By harnessing the unique characteristics of the local environment, we create an irreplaceable atmosphere.

今年在蛇口戏剧节遇到的最大挑战是.....
The biggest challenge during STF2024 is...

能否驾驭所选的空间，挑选出最合适的元素特质，创造独特性的语言。
Being able to navigate the chosen space, discerning the most compatible elements and characteristics, and creating a unique language.

Supported by







演出时间 10.30 - 11.3
演出时长 约 60 分钟
演出地点 壹间·槟榔园

Date Oct 30 - Nov 3
Duration approx. 60 minutes
Location Apartment One-Bingle Yuan

期待与你一同梳理这许多个「一念之间」，从而找到转念的可能.....

近年，没有剧本的实境真人电视秀十分流行，而沉浸式剧场《转念之间》则是一个虚拟实境剧场体验。以往习惯透过屏幕当观众的你，这次将置身一个公寓里面，借虚拟实境的技术模糊时间、地点及人物，去体验一对恋人的自白。《转念之间》的故事将会透过许多个“一念之间”的片段，拼贴出一个非线性的故事。期待你会与创作团队一同梳理这许多个“一念之间”，从而找到转念的可能。

为了突破传统戏剧制作模式，本次活动邀请到了跨媒介的创作人组建制作班底。以创作类舞蹈小剧场的陈家蔚携手多媒体艺术家打边炉工作室，在形体创作演员们的助力下，将会为观众带来非凡独特的剧场体验。

By rephrasing those moments, hopefully you can find a second thought.....

A Mind Apart - "An Immersive Theatre Experience with Virtual Reality"

In recent years, unscripted reality TV shows have become highly popular. A Mind Apart, however, offers a different take—an immersive theatre experience that blends virtual reality. This time, instead of watching through a screen, you will find yourself inside an apartment where time, space, and identities blur through VR technology, allowing you to witness the intimate confessions of a couple. The story unfolds through multiple fleeting moments, creating a non-linear narrative. As you engage with these moments, we invite you to explore the possibility of a shift in perspective, together with the creative team.

To break away from traditional theatre production, this show brings together cross-disciplinary artists. Led by Butoh-inspired theatre maker KIWI CHAN and the multimedia art group DABINLO LAB, with the support of physical theatre performers, the production promises an extraordinary and unique immersive experience.

制作人 Producer / 导演 Director
 陈家蔚 KIWI CHAN

多媒体艺术家 Multi-media Artist
 打边炉创作室 Dabinlo Lab

拍摄、剪辑及声景设计 Filming, Editing & Sound Design
 谢振声 Jantzen TSE Chun-sing

互动程式设计 Interactive Programme Design
 陈荣声 Alvin CHAN

编剧 Script Writer
 陈乐怡 Maxine CHAN、陈家蔚 KIWI CHAN

作曲 Composer
 李倩彤 LEE Seen-tung

布景及道具设计 Props & Set Designer
 陈岱昕 Dawn CHAN

灯光设计 Lighting Designer
 黎子瑜 LAI Tze-Yu

服装设计 Costume Designer
 周蓝 CHOW Nam

创作演员 Creative Performer
 陈昊霆 Rauv CHAN、梁海颐 Alysa LEUNG

技术顾问 Technical Consultant
 AΦE (Aoi and Esteban)

陈家蔚

陈家蔚毕业于香港中文大学文化研究系硕士，现为自由身艺术文化项目制作人及创作人，涉足实验剧场、类舞蹈创作及中小型音乐会。2018年创立工作室 KIWI & ZENZERO STUDIO，并于2021年成立非牟利艺术团体“一与异作邦”，主力策划及制作文化艺术相关项目。

STF2024

把作品搬入蛇口的新空间，我的感想是.....
 Bringing the work into Shekou's new space, my thoughts are...

谢谢蛇口戏剧节让我有机会在一个公寓空间内修改这个三年前的作品。由于作品的部分内容无法在这次短促的制作期内重做，但在公寓空间中呈现这个作品，场域的特色既是限制也是框架，让我能够因地制宜优化观演体验。
 Thanks to the Shekou Theatre Festival for allowing me to revisit this three-year-old piece in the unique setting of an apartment. While the tight production schedule didn't allow for a complete rework of the content, presenting it in this space, the space's challenges and limitations became a framework, inspiring me to refine and enhance the audience experience.

我最喜欢蛇口的地方是.....
 My fav part of Shekou is...

戏剧节团队的热诚与毅力，感谢他们在背后努力协调，这种协作模式让我可以放心创作。
 The theatre festival team's passion, perseverance, and coordination, which allowed me to create with peace of mind.

还有什么想说的吗？
 Any other comment?

谢谢这个平台和机会，让我完成了三年前的未了心事。这段经历也给了我新的动力去探索 VR Theatre 这一新的表演形式。
 Thank you for the opportunity to complete an unfinished project from three years ago. This experience has inspired me to explore VR Theatre.

场域布景及道具设计 Site-specific Set & Props Designer
 陈家驹 Rufus CHAN

平面设计 Graphic Design
 吴芷麟 Tsz-Lun GAW

制作经理 Production Manager
 雷晴 Jade LUI

文本编辑及翻译
 郭静蕻 Victoria KWOK、罗丽霞 Iris LAW

制作助理 Production Assistants
 蔡咏诗 CAI Yong Shi、区朗妍 Alva AU、何鸿祥 Greg HO

Kiwi CHAN

Kiwi Chan graduated from The Chinese University of Hong Kong with a Master of Arts in Inter-cultural Studies in 2013, And is now an independent project producer and creator mainly focusing on experimental theatre, Butoh-inspired works and small and mid-scale concerts. She established KIWI & ZENZERO STUDIO in 2018 and founded a non-profit arts group STAR & DUST COLLECTIVE in 2021, with a commitment to arts project curation and production.

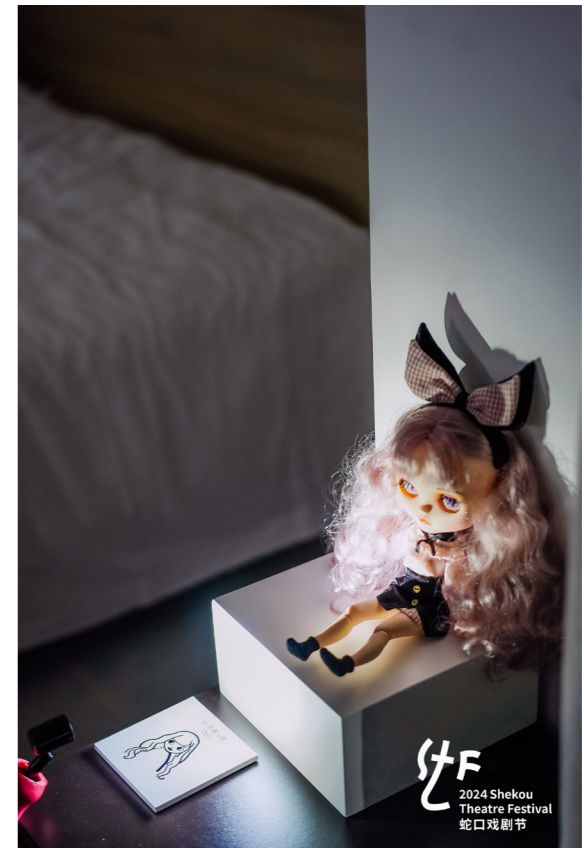
陈家蔚

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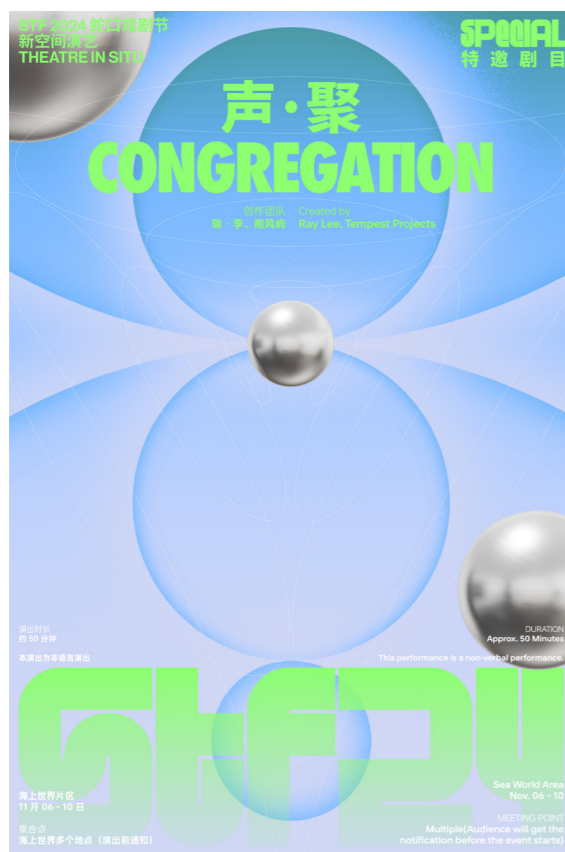
 香港藝術發展局
 Hong Kong Arts Development Council



新空间演艺·特邀单元
Theatre in Situ · Special Stage



转念之间
A Mind Apart



你能沿着正确的方向让银球保持“快乐”吗？
作为回报，银球将带领你进行一次声波旅行，最终带你抵达神秘的终点……

《声·聚 Congregation》由英国著名声音装置剧场艺术家 Ray Lee 和国际艺术厂牌「抱风屿 Tempest Projects」共创的全新版本户外沉浸式声音艺术表演。这是一场空间和声音的游戏，让一个声波球带你去一个秘密的地方，你唯一的指引，是音乐。这个球似乎有自己的思想，陪伴、指引着观众，穿越你熟悉和不熟悉的空间。被唤醒的银球被观众小心翼翼捧在手心里，用“开心”、“悲伤”、甚至“愤怒”的声音指引着方向。你能沿着正确的方向让银球保持“快乐”吗？作为回报，银球将带领你进行一次声波旅行，最终带你抵达神秘的终点。在那里，一个一个独自出发的银球会相遇，共同谱出一曲齐鸣共振的音乐。

演出时间 11.6 - 11.10
演出时长 约 60 分钟
演出地点 海上世界片区

Date Nov 6 - Nov 10
Duration approx. 60 minutes
Location Sea World Area

Can you keep the silver sphere "happy" as it follows the right path?
In return, the sphere will lead you on a journey through waves of sound, guiding you to a mysterious final destination...

Congregation is a groundbreaking outdoor immersive sound art performance co-created by renowned British sound installation artist Ray Lee and the international arts collective Tempest Projects. This new version invites you to engage in a dynamic interplay of space and sound, where a sonic sphere guides you to a secret destination, with music as your only compass. The sphere, seemingly endowed with its own consciousness, accompanies and directs you through familiar and unfamiliar spaces alike. As you hold the awakened silver sphere delicately in your hands, it will use sounds of "joy," "sorrow," and even "anger" to steer you in the right direction. Can you keep the sphere "happy" as you journey along the correct path? In return, the sphere will lead you on an auditory adventure, ultimately guiding you to a mysterious destination. There, each individual sphere will converge, collectively creating a resonant symphony of unity and harmony.

Ray Lee

瑞·李 (Ray Lee) 是一位屡获殊荣的英国作曲家和艺术家，主要创作领域为户外艺术项目，并且擅长在作品中融入声波，在环境中用看不见的力量创造出特别的氛围。他曾因其高度创新的音乐剧场作品《伊索美特里博物馆》(Ethometric Museum) 而被英国学院歌曲作者、作曲家及作词家奖 (BASCA) 评为 2014 年的“年度作曲家”。他的沉浸式作品在全世界范围内广受好评，《声·聚》是其在 2019 年起进行国际巡演的项目。此外，Lee 亦兼任牛津布鲁克斯大学的音乐艺术教授。

Ray Lee

Ray Lee, the creator, is an award-winning British composer and artist, renowned for his outdoor art projects where he masterfully blends sound waves to conjure invisible forces that transform the environment. His innovative work Ethometric Museum earned him the BASCA 2014 Composer of the Year award for its groundbreaking approach to musical theatre. Lee's immersive works have been showcased worldwide, with his Congregation starting its international tour in 2019.

STF 2024

把作品搬入蛇口的新空间，我的感想是……
 Bringing the work into Shekou's new space, my thoughts are...

能够将《声·聚》带到蛇口真的很令人兴奋，我也很高兴发现这部作品在截然不同的文化环境中受到大家的欢迎和喜爱。
 It was really exciting to bring Congregation to Shekou and I was delighted to discover that the work is well received and enjoyed in a very different culture from my own.

Ray Lee

我最喜欢蛇口的地方是……
 My fav part of Shekou is...

我很喜欢和本地的戏剧团队一起合作。他们对我很热情，而且不停地带我品尝没见过的食物和饮料！
 I loved working with the local team from the theatre. They made me feel so welcome and were constantly giving me new food and drinks to try!

还有什么想说的吗？
 Any other comment?

蛇口戏剧节实在是非常可贵的戏剧节，因为它倡导新的戏剧形式和不同的戏剧思维方式。我们需要更多像蛇口这样的戏剧节！
 Shekou Theatre Festival is so valuable because it champions new types of theatre and different ways of thinking about theatre. We need more festivals like Shekou!



新空间演艺 · 特邀单元
Theatre in Situ · Special Stage



声·聚
Congregation

RE ADING

新写作剧本

New Writing

试过了。失败了。没关系。
再试一次。再度失败。失败得更好。

——萨缪尔·贝克特，编剧

Ever tried. Ever failed. No matter.
Try again. Fail again. Fail better.

by Samuel Beckett

摸石过河的新写作 ——2024 蛇口戏剧节新写作单元观察

王嘉俊

我曾在云南乡村见过一个孩童间的游戏，他们从河的一岸下去，赤脚踩着湿润的石头，走到对岸。规则是每块石头最多只踩一次，走过石头最多的人获胜。我记得那对泛白的小脚最靠近岸边的时刻，女孩左右张望，直到确认再没有石头可供踏足，才骄傲地抬起脚，向前迈去。

2024 年蛇口戏剧节新写作孵化单元，我作为写作者参与了六月的线下工作坊，七八月的线上交流和剧本写作，并在十一月到蛇口观看读剧呈现。年前我有机会和新写作的五位导师以及演艺互联的总监张显静以电话访谈的形式短暂交流，结合我个人的观察和搜集到的资料形成本文。

“摸着石头过河”。访谈时，这个形容不止一次出现，我也愿意借此形象来描述我看到的蛇口新写作。

未知水域上的五块石头：更具操作性的“新”

新写作的“新”是什么？这是理解新写作最直接的问题。用导师杨旸的话说，“新”是定义的未完成。我们无法归类某种东西，但它的确又与过去所见的不尽相同，于是称为新。这便是新写作期待看到的文本——与过去所见不同的，具有实验性的文本。

这种概念是否只是宣传的噱头，能不能有效地启发写作？想要摆脱这种疑虑，新写作需要更操作化的方式。

把写作推向未知是新写作导师的方案。导师胡璇艺希望找到有问题意识而不是带着答案来的写作者；导师何一梵会用戏剧构作的工作方式挑战写作者已有的设计，走向不确定的剧本发展。某种程度上就是要拆掉写作者找好的桥梁，逼迫他们来到未知的水域，寻找新的方式。

拆除后若无建设，写作者面对茫茫无所依凭的水域也会无所适从。23年后，为了“真的玩儿新写作”，导师何一梵建议五位导师各自提出一个方向，更具体切实地对新写作做出探索。于是当 24 年的写作者们来到河边，五块石头显露出来。写作者们不一定踏上这些石头，但确定发生的效果是，有五个石头作为参照，写作者们更容易分辨哪里是未踏足的石头哪里是已存在的桥樑，并产生摸石过河的冒险倾向。

这样更具操作性的“新”，使 24 年新写作的作品有了更强的实验气质。

与此同时，操作化也带来一种担忧，即当五个导师提出方向后，新写作变成五选一“命题作文”的可能。

灵活规则下具体的人：弱化的结构性力量

新写作要拒绝任何一种结构性或制度性的文化生产，但其本身又包含选拔机制和组织方式，那如何避免意图离开既有规则的新写作形成另一套限制性规则呢？让具体的人显现，这是我 24 年参与新写作最明显的感受。

导师团是新写作单元的设计者，但他们不构成一个自治运转

的系统，而是以鲜明的个人形象出现。他们迥异的表达方式和性格特征不断迫使我注意塑造他们观念的社会环境和个人经验，并提醒我这里不是人隐藏在系统后面进行知识再生产的演讲厅，而是与具体的差异性的人交流互动以获得新想法的工作坊。

这种结构性的弱化归功于作为新写作单元发起人并找到其他几位导师的杨旸创造生态多样性的意图。提及新写作导师团他谈到一个生态学的描述：“多重界面相交的地方、共同性最少的地方、环境最脆弱的地方才是生物多样性最丰富的地方”。几个导师在戏剧观念和对新写作的理解上的差异性使严密的系统无从建构，他们不追求达成一致，而是对权力关系嗅觉敏感，有意识地开辟对话的空间，避免出现压迫性的话语。

导师 Dora 谈到在表述观点前加上“作为某某”，即呈现出观念背后人所处的位置；导师沙皮狗认为更平等更放松的交流中更有启发。结构性弱化，具体的人浮现，于是写作者能感受到似乎所有东西都是松动的，那些规范性的描述可以被改变、值得去沟通、理人去反思，而不被视为规训。

弱化结构性似乎避免了更操作性的方案成为规训的问题，但依赖具体的人缺少制度性的保障暗示出 24 年蛇口新写作样貌的一种偶然性。

偶然的景观

更操作性的新写作方案和弱化的结构性力量是我认为 24 年蛇口新写作一对重要的策略，它们让新写作发生在微观互动的层次上，互动的质量决定了蛇口新写作的效果。

平等开放的互动机会主要依靠导师的自我觉察和写作者的主动争取，而非制度性的保障；写作者选择不同的导师、采用不同的互动策略可能产生对新写作完全不同的观感；没有明显的结构性作为缓冲，导师状态的波动、观念的变化也就直接反应到整个新写作单元。具体的人作为变量，让 24 年新写作像是一种偶然的景观。

我们长时间在岸上，偶然，在河中。说是摸石过河，但有些人打心底爱着的，是一一次次在水里摸到石头的喜悦。

蛇口戏剧节制作人张显静说，“每一年蛇口的东西都很不一样，这种状态虽然不稳定，但我觉得是比较好的状态，每一年都有新意。”这或许是从制作方，到导师团，到创作者，在蛇口戏剧节里蔓延开来的气质——对实验的兴趣，对“新”的欢迎，对规训和无聊的拒斥。

女孩踏上岸的那一步，没有庄严，没有神圣，甚至没有过多胜利的欢欣。她潦草地结束岸上的行程，飞快地回到出发的地方。目光闪亮。



程月旻
Dora CHENG

柏林
Berlin

多语剧作家，剧场艺术家。她出生在中国南京，毕业于上海戏剧学院戏剧文学系和伦敦艺术大学温布尔顿艺术学院舞台美术系。现工作居住在柏林，北京和上海。她的剧作关注女性的自我意识发展，以及哲学定义下的不同现实之间的裂缝。创作剧本：《火山灰》、《冰孔雀》、《虚拟人物》、《顿悟》等。

Graduated from the Department of Drama and Literature at the Shanghai Theatre Academy and Visual language of Performance at Wimbledon College of Art, University of Arts London, Dora Cheng now works as Chinese, English and German trilingual playwright and theater artist in Berlin, Beijing and Shanghai. Her plays focus on the development of female and queer self-awareness, as well as the cracks between different definitions of realities in philosophical means. Her previous works include: *Ejected*, *Defrost the peacock*, *Virtual*, *Epiphany*, etc.



何一梵
HO I-Fan

台北
Taipei

台北艺术大学戏剧学系副教授、PhD 英国威尔斯大学 Aberystwyth。著有《莎士比亚不做事》（台北远流出版公司出版）、《剧场叙事学：剧本分析的七个命题》（台北扬智文化出版）。两个女儿的爸爸，没被社会污染太多的中年人。

Associate professor of Taipei University of the Arts, PhD graduated from the University of Aberystwyth, author of *Things Shakespeare Never Did*, (publisher: Yuan-Liou Publishing), *Theatre narratology: seven theses of play analysis* (publisher: Yang-Chih Book). Father of two daughters, a middle-age person who hasn't been too tainted by the banal world.



胡璇艺
HU Xuanyi

上海
Shanghai

剧场工作者，睡不好的工作室成员。毕业于四川大学新闻系，台湾大学戏剧研究所，师从纪蔚然和童伟格。曾获第二届泛华青年剧本大赛首奖，入选英国皇家宫廷剧院国际新写作项目，获第六届华语戏剧盛典最佳青年编剧奖，创作剧本：《一种旁观》、《狗还在叫》、《霹雳》、《我和我私人的新华字典》等。

Hu Xuanyi, 1994, a theater worker, primarily works as a playwright. After graduating from The Sichuan University with a degree in Journalism, she studied playwriting at The National Taiwan University, trained by Chi Wei-Jan and Tong Wei-ger. She founded the Sleepyless-Ensemble with He Qi. She has won the first prize of 2nd World SinfhphoneDrama Competition of Young Playwrights, had been selected in the International Playwrights Program which is held by the Royal Court Theater and won the best Young Playwright Award at the 6th Chinese Theater Awards. Currently works: *The Bysider Game*, *Still Barking*, *The Cat*, *Me and My Private Xinhua Dictionary*.



杨阡
YANG Qian

深圳
Shenzhen

深圳市胖鸟剧团艺术总监、深圳大学建筑学院客座教授、蛇口社区基金会理事、南山区戏剧家协会副主席。2004年杨阡和朋友们一起创建的深圳市胖鸟剧团，被媒体认为是代表深圳实验戏剧的城市名片。作品有《故意伤害》、《香槟与蚝的浪漫史》、《相逢尴尬时》等。

Art Director of Fat Bird Theatre in Shenzhen, visiting professor of the School of Architecture & Urban Planning at Shenzhen University, member of Shenzhen Nanshan Shekou Community Foundation council, and winner of two Cao Yu Drama Awards. In 2004, YANG co-founded Fat Bird Theatre, which is regarded as the symbol of Shenzhen's experimental theatre. His works include *Intentional Injury*, *The Romantic Story of Champagne and Oyster* and *Embarrassing Moments*.



刘圣雨 广州
LIU Shengyu Guangzhou

落日间合伙人，游戏制作人，跨媒介创作者，写作者，原1200bookshop品牌总监，毕业于圣安德鲁斯大学，正在探索电子游戏与文学、电影、声音的深层融合。主要作品有：《最后五分钟》（2016，短片，导演）；《记忆之场》（2021，短篇小说集，主编）；《山》（2022，多媒体作品，深圳“质流交迭展”），《缀段耳语》（2024，视觉小说，游戏制作）……

Sunset Partner, game producer, cross-media creator, writer, former brand director of 1200bookshop, and graduate of University of St Andrews, currently exploring the deep integration of video games with literature, film, and sound.

Main works include: *The Last Five Minutes* (2016, short film, director), *Fields of Memory* (2021, short story collection, editor), *Mountain* (2022, multimedia work, "Intersection of Matter" exhibition, Shenzhen), and *Whispers in Fragments* (2024, visual novel, game producer).

新写作剧本合办单位
Co-organiser of the STF New Writing Project

香港演艺学院戏剧学院
The Hong Kong Academy for Performing Arts, School of Drama

戏剧，是人类表达力的核心部分，主宰着人类的沟通方式和身份。香港演艺学院戏剧学院是香港戏剧发展的一股重要力量，深信其在东南亚独特的地位，能为这艺术形式注入洞见，发展和培养不凡的创意和一流的艺术家的，为大陆、香港和以外地区的文化环境带来新气象。戏剧学院借着培训演员、导演、编剧和戏剧导师，致力推动、发展和培养戏剧、表演、艺术的价值和重要性。学生毕业后从事相关的戏剧工作，亦为社会和戏剧专业带来明显的改变。

Drama is at the very heart of human expression, its communication and identity. The School of Drama believes that its unique position in South East Asia offers an insight into this artform that will both inform and develop significant creativity and distinctive artists to engage with and feed the cultural community of Hong Kong, the Mainland and beyond. The School of Drama strives to be an incubator, catalyst and repository of the values and importance of the dramatic, and performative arts and expresses this in the nurturing of actors, directors, playwrights and teachers who will function as practitioner-artists making a tangible difference to their community and their chosen discipline.

香港演艺学院 戏剧学院工作人员表

指导老师

郑传军 Terence CHANG
张艺生 Alex CHEUNG

技术及设计人员

制作经理：李佳琳 Nickole LI JIALIN
助理制作经理 / 执行舞台监督：张晴 CHONG Trini
空间及服装顾问：LAU Tsz Long Yanki
灯光设计：王晋希 Kenny WONG
舞台监督：刘恩妮 Annie LIU
助理舞台监督：周焕欣 Candice CHOW

以叙述为主的写作

- ◎ 无法归类 *
Uncategorisable* 谭元野
- ◎ 蛛丝 *
The Thread* 侯亦岚
- ◎ 王氏 季诗敏
- ◎ 五浊 王家浚
- ◎ 检票员的第 10000 天日记 赵芸

多语言写作

- ◎ :::乌鸦 * 杨西悦
::: Crow*
- ◎ 把苍蝇编织进红色巨网 lea

与元素相关的写作

- ◎ 派对 * 孙慧欣
Go Together*

戏剧与游戏的写作

- ◎ The Board Meeting Joanna Liu

具有 * 标识者，由香港演艺学院戏剧学院进行舞台读剧呈现。其余作品由导师及创作者共创，于《在百慕大正中央建一艘小船》中读剧呈现。



沉默是如此安全，但聆听声音、追随声音、交换声音、发出声音，又是一种本能。

你停留在他的频率，听到他讲述的寓言：作为最聪明的鹦鹉，灰鹦鹉学会了主人教授的所有声音，彼此唱和，过着平淡的生活。作为最聪明的鹦鹉，灰鹦鹉伴随电台声音生长出了主人未曾教授的、自己的声音，变成了令人厌恶的异类，平淡的生活出现裂痕。主人容忍、搁置、漠视灰鹦鹉的变化，灰鹦鹉服从、佯装、保持从前的形态，直到电台派对成为契机，他们终于面对真实的联结与冲突。

日期 11.8 – 11.10
时长 60 分钟
地点 海上世界文化艺术中心 B1 办公区
语言 普通话

Date Nov 8 – Nov 10
Duration 60 minutes
Location B1 Office Area, Sea World Culture and Arts Centre
Language Madarin

演出者 王联明，廖律平（米立），蔡晓蓝，丁泊宇

Performers WANG Lianming, LIAO Luping, CAI Xiaolan, DING Boyu

Silence feels so safe, yet listening to sound, following it, exchanging it, and finally making it—this, too, is instinct.

You tune into his frequency and hear his fable unfold: As the most intelligent parrot, the Grey Parrot mastered all the sounds taught by its owner, harmonising and living a mundane life. But as the most intelligent parrot, it grew its own unique voice alongside the radio broadcasts—one not taught by the owner, but one that became an unsettling anomaly, fracturing its once tranquil existence. The owner tolerates, postpones, and ignores the Grey Parrot's transformation, while the parrot conforms, pretends, and maintains its former self. Until the radio party becomes a turning point, and they finally confront the raw connection and conflict.

剧本创作 孙慧欣
读剧导演 钟向霖

孙慧欣

艺术学博士，青年教师，已完成舞台剧本有京剧《虞美人》、话剧《远洋》。2023 年蛇口戏剧节新写作项目孵化创作者。在《派对》中，想要回应生活、链接生活，并探索表现生活的另一种戏剧文本的可能。

钟向霖

现就读香港演艺学院 MFA 导演专业。生白剧场联合创始人，Ikarus Stage Arts 成员，避难营成员。师从吴熙，曾前往欧丁剧场以及 Philippe Gaulie 学校学习。导演作品：《先生，你好》、《飞鱼》系列、《行花街》、《阿嬷的夏天》、《超凡之旅》等。

编剧创作手记

有一次坐出租车的时候，司机放着老式调频电台节目，电台中轻松愉悦的话题、眼前糟糕的交通和我脑袋里烦人的工作同时存在，带来了神奇的混乱效果。作为播客节目的重度听众，这一年我强烈感受到了声音凸显的空间立体性；同时，这似乎也是一种关于「眼前之物」和「心中之物」冲突的比喻。我试图在剧本中寻找一种格式，表现这种感官同步但不同维度的碰撞。于是我将剧本横向写作，将听觉与视觉构建为有待沟通的两个时空；最终，隔绝分裂的时空在剧场派对中聚拢，世界重新合为一体，带来宁静，以及新的世界。我完全不确定这样的想法是否可行，但蛇口戏剧节总是给疯狂的想法提供土壤。去年离开后，我非常想念这里。就像毕业之后回去看母校一样，我很想回蛇口去见一见这里的导师和朋友们，所以我带着《派对》回来了，也带着期待把它交给了读剧导演向霖。

Script by **SUN Huixin**
Directed by **ZHONG Xianglin**

SUN Huixin

Doctor of Arts and education practitioner. Huixin has brought to life stage works such as the Chinese opera *Yumeiren* and the play *The Distance*. In 2023, she was an incubated playwright for the Shekou Theater Festival's New Writing Project. Through her work *Go Together*, Huixin aims to respond to and reflect on life, forging a connection with it while exploring the potential for creating alternative theatrical texts that authentically represent lived experiences.

ZHONG Xianglin

Currently pursuing an MFA in Directing at the Hong Kong Academy for Performing Arts. Co-founder of Shengbai Theater, member of Ikarus Stage Arts, and participant in the Refugee Camp. Studied under Wu Xi and attended the Odin Theatre and Philippe Gaulie School for further training. Directing works include: *Hello, Sir*, *the Flying Fish series*, *Big Joy Party*, *Grandma's Summer*, and *Extraordinary Journey*.

Playwright's Notes

One time, I was in a cab when the driver had an old-school FM radio show playing. The lighthearted chatter from the radio, the frustrating traffic outside, and the work stress swirling in my head all coexisted, creating a strange, almost magical chaos. As an avid listener of podcasts, I've become acutely aware of how sound carves out a three-dimensional sense of space. At the same time, this layering of realities—what's right in front of you versus what's occupying your mind—felt like a metaphor for something deeper. I wanted to capture this collision of simultaneous but dimensionally distinct experiences in my script. So, I wrote *Party* with a horizontal structure, treating sound and vision as two separate timelines struggling to communicate. Eventually, these fractured realities converge at a theatrical party, where the world stitches itself back together, bringing both a sense of peace and the possibility of something new. I have no idea if this approach actually works—but if there's anywhere to test a wild idea, it's the Shekou Theatre Festival. I missed this place so much after last year—like visiting your alma mater after graduation. I wanted to come back, see my mentors and friends, and share *Party* with them. So here I am, handing it over to director Xianglin, and looking forward to seeing where it goes.



新写作剧本·读剧呈现
New Writing · Staged Reading



派对
Go Together



一个看不见的女生，一个看不见未来的女生，一只飞不出去的乌鸦，一间长满眼睛和嘴巴的屋子。白天的时间在变长，气温在回升，一切都 很 平静

“咚！”
好像有什么撞在了窗户上。兰循声摸过去——羽毛，柔软，温暖。
好像是一只鸟。

自称“花鸟艺术家”的乌乌住进了兰的屋子，她们照顾飞不出去的乌鸦，她们同吃同住，她们共同生活。兰拥有一份在大公司做 AI 工程师的工作，她的生活，目标明确，简洁高效。虽然是视障人士，但她显然已经不太需要他人的帮助便可以自如地生活。
兰出去上班，乌乌留在家里。
好安静，家里好安静。
兰下班回家，乌乌依旧无人可以对话。
好安静，家里好安静。
直到乌鸦开始说话，直到乌乌再也说不出话

我打开鸟笼，但不敢打开纱窗
你不走吗？
它望着我

它不走
它也不走

新写作剧本·读剧呈现
New Writing · Staged Reading

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日期 11.8 – 11.10
时长 60 分钟
地点 海上世界文化艺术中心 3F 307c 展厅
语言 普通话 / 汉语盲文

Date Nov 8 – Nov 10
Duration 60 minutes
Location Exhibition Hall 307c, 3F Sea World Culture and Arts Centre
Language Mandarin/Mandarin Chinese Braille

演出者 蒋婷、星怡、张兆聪子

Performers JIANG Ting、CINNY XING、ZHANG Zhaocongzi

A girl who cannot see, a girl who cannot see the future, a crow that cannot fly, and a room full of eyes and mouths. The daytime is getting longer, the temperature is rising, and everything is calm.....

“Thud!”

It sounded like something hit the window. Lan felt her way towards the sound—feathers, soft, warm.
It seemed to be a bird.

The self-proclaimed “Floral and Bird Artist” Wu Wu moved into Lan’s home. They cared for the caged crow, shared meals and living space, and coexisted. Lan, an AI engineer at a major company, led a life that was clear, concise, and efficient. Though visually impaired, she managed to live independently with little need for assistance.

Lan went to work while Wu Wu stayed at home.
It was so quiet, the house was so quiet.
When Lan returned from work, Wu Wu still didn’t have anyone to talk to.
So quiet, the house was so quiet.
Until the crow began to speak, and Wu Wu could no longer utter a word...

I opened the birdcage but hesitated to open the window screen.
Aren’t you leaving?
It looked at me.

It won’t leave.
It just won’t leave.

剧本创作 **杨西悦**
读剧导演 **许英邦**

杨西悦

杨西悦，戏剧导演 / 编剧 / 演员，现居上海。
盘上海 × 歌德开放空间驻地艺术家，作品见于南锣鼓巷戏剧节、北京酷儿影展、阿姆斯特丹独立电影节等。她选取生活中真实的素材，却让演出的事物“看似真实”，以作品展现生活“清醒梦”一般的本质。近期创作研究方向关注视障、女性、酷儿及厂矿子弟。杨西悦持有上海戏剧学院戏剧与影视学的硕士学位，重庆大学德语专业的本科学位。

许英邦

许英邦，毕业于重庆大学表演专业，曾访学于俄罗斯舞台艺术学院；现就读香港演艺学院，主修戏剧导演硕士。创作方向聚焦于经典文本的当代剧场表达，探索与社会的联系；个人导演作品包括《海风中遗散的旧梦》、《女仆》、《美狄亚》、《网》等，作品曾受邀展演于深圳南山戏剧节、武汉青年戏剧节、广州大学生戏剧节等。亦以演员身份参与《海达·高布乐》、《伪君子》、《阳台》等演出。

编剧创作手记

这次在「多语言」的创作上我采用了盲文。
其实在写这个剧本之前我有做过一个戏，那个戏的初衷不是为了关怀或服务于视障者，只是我在编导的过程中发现，好像这个戏在视觉上不是很主要的，声音反而是作品里面是比较重要的元素。那段时间我正好在参与一些视障的一些公益活动，就想到或许可以邀请一些视障的朋友，来观赏看看。于是我们邀请了大概有 50 或 60 个人左右来观看，并收到了很好的反馈。作为视障者，他们是很需要有一些不同的娱乐活动的。所以我想到或许可以在戏剧作品中能够更多的涉及到这个群体。
我发现戏剧发展的方向是很朝着一个视觉很丰富的方向在走的。但是如果说往另一个方向走，完全抛弃视觉更注重其他感官的接受的话，应该也是蛮有意思的方向。所以就有了这一次的创作。
希望这一次的观众在我的作品中，能看见他们不曾看见的世界。

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:::乌鸦
::: Crow

Script by **YANG Xiyue**
Directed by **XU Yingbang James**

YANG Xiyue

YANG Xiyue is a theatre director/screenwriter/actress, currently resides in Shanghai. Her works have been featured at the Nanluoguxiang Theater Festival, Beijing Queer Film Festival, Amsterdam Independent Film Festival, and others. She selects real materials from life, but makes the things she performs “seem real”, using her works to showcase the essence of life as a “lucid dream”. She was in residence at PAN Shanghai x Goethe Open Space Flash Residency. Her recent creative research focuses on visually impaired individuals, women, queer individuals, and factory descendants. Yang Xiyue holds a master’s degree in Theatre and Film Studies from Shanghai Theatre Academy and an undergraduate degree in German from Chongqing University.

XU Yingbang James

XU Yingbang James, graduated from Chongqing University with a major in Acting and had studied at the Russian State Institute of Performing Arts. He is currently pursuing a Master’s degree in Directing at the Hong Kong Academy for Performing Arts. His creative focus lies in the contemporary theatre representation of classic texts and their connection with society. His directorial works include *A Lost Dream In The Wind*, *The Maids*, *Medea*, and *The Web*. His productions have been invited for performances at events such as the Shenzhen Nanshan Drama Festival, Wuhan New Youth Drama Festival, and Guangzhou College Drama Festival. He has also participated as an actor in productions like *Hedda Gabler*, *Tartuffe*, and *The Balcony*.

Playwright’s Notes

For this project, I incorporated Braille into the multilingual elements of the work.
In a previous play, I noticed that sometimes visuals weren’t central—sound was far more significant instead. Around that time, I was involved in activities with the visually impaired and invited 50 to 60 to experience the play. Their incredible feedback made me realize how much this community values diverse entertainment, inspiring me to explore their needs further.
Theatre often leans on visuals, but what if we prioritised other senses instead? This thought shaped my new work. Through it, I hope audiences can discover a world they’ve never seen before.





我好似打咗个电话，唧唧唧唧，半梦半醒间，唧唧唧唧声，好似条就断嘅线咁。

女人约少男到酒店内谈心，暧昧的角力下蕴藏着巨大的危机。床上的硝烟，三种坠落，两人被困，一通电话。房间内从天而降的蛛丝究竟从何而来？

日期 11.9 – 11.10
时长 60 分钟
地点 海上世界文化艺术中心 2F 公教空间
语言 粤语（配以中文字幕）

Date Nov 9 – Nov 10
Duration 60 minutes
Location EDU Studio, 2F, Sea World Culture and Arts Centre
Language Cantonese with Chinese subtitles

演出者 陈晓欣、雷卓熙

Performers CHAN Hiu Yan, LUI Cheuk Hei

It's like I made a phone call. Beep, beep, beep, beep. In that half-awake, half-asleep state, the beeping sound feels like a line is about to drop.

A woman invites a young man to a hotel for a deep talk. Beneath their ambiguous power play, a looming crisis brews. War on the bedsheet. Three falls, two people trapped, and one phone call. Where did the spider silk that descended from above in the room come from?

剧本创作 侯亦岚
 读剧导演 叶君博

侯亦岚

现就读于香港演艺学院戏剧学院戏剧艺术硕士，主修编剧。除了写剧本，她还写小说与诗，曾经获得香港青年文学奖。近期，她致力探索文字与跨界合作的可能性，相关作品包括：香港新概念艺术节 2023《Keep Quiet》、非关舞蹈祭 2023—当代舞蹈艺术节《Unfold the Thinking》。

叶君博

香港演艺学院戏剧学院硕士毕业，主修编剧。现为自由身剧场工作者，过去曾任中英剧团驻团戏剧导师，Theatre Noir 及原剧团创作总监，亦曾任前线小学教师多年，创作与教学经验丰富。目前主要为社区剧场编写剧本并兼任导演，服务对象包括儿童、长者、退休人士、复原人士及妇女组织等。

编剧创作手记

在这次的写作里，我是从空间去主导想象，然后牵引剧中的两个角色。那通电话就像一条蜘蛛丝，在房间内纠缠，再摊开。在选择「以叙事为主」的写作时，我很受其中一句话触动：「把观众当成朋友一样去说故事」。这次的故事，我尝试描写三种坠落——关系的、权力的、肉体的。这个故事灵感是源自一次坐地铁的经验，我在人来人往的车厢内，瞥见荧幕的一则新闻。这时候我在思考人与人的距离。下车了，仍然在想。我相信文本有开放的力量。文本自身可以是沟通的场所。这次是剧本孵化计划，编剧的声音也能在排练室内参与，这是一个宝贵的沟通过程。真实的危险，是没有行动的欲望，这一次，我想邀请大家来感受作品所编织的网。

Script by **HAU Yik Laam**
 Directed by **Michael IP**

HAU Yik Laam

Hau Yik Laam, is currently pursuing an MFA in Drama (Playwriting) at the Hong Kong Academy for Performing Arts. Her creative work spans plays, novels, and poetry, and she is a recipient of the Hong Kong Youth Literary Award. Recently, Hau Yik Laam has been exploring cross-disciplinary collaborations. Her recent projects include *Keep Quiet* at the Hong Kong New Concept Arts Festival 2023 and *Unfold the Thinking* at the DANCELESS Complex 2023 – Contemporary Dance Festival.

Michael IP

IP Kwan Bok Michael, received his MFA in Drama at the Hong Kong Academy for Performing Arts, majoring in Playwriting. He is currently a freelance theatre worker, and has previously worked as Resident Teaching Artist at Chung Ying Theatre, as well as Creative Directors of Theatre Noir and Semantic Theatre. He has been a primary school teacher for years and possessed extensive experience in teaching. He now mainly writes for and directs community theatre which serves children, the elderly, retirees, people in recovery and women's organisations.

Playwright's Notes

In this piece, the space itself guided my writing, shaping the actions of two characters. A phone call became like a spider's thread, tangling and unraveling within the room. Inspired by the idea of "telling the story as if the audience were your friends," I explored three forms of falling—emotional, hierarchical, and physical. The story's spark came during a subway ride, watching fleeting news flashes amid the crowd and reflecting on the distance between people. Even after leaving the train, the thought lingered. I believe text is a space for communication, and through this incubation program, the playwright's voice joined the rehearsal room—a valuable collaboration. The real danger lies in losing the desire to act. This time, I invite everyone to step into the web the story weaves.





我想我并没有能力讲述他人的故事，只能阐述自己。

我一直在思索，思索一种形式，如何说一段故事。一个人物、一把声音、一段文字、一则寓言。由轻到重，或快或慢。我想要回答一个问题，但问题仍不明晰。如何将许多问题归纳总结出一个明确的方向。仿佛在猜谜语。

我想我并没有能力讲述其他人的故事，只能阐述自己。

不断地写，改写，重写，续写。

认识自己到底是怎样的一个人。

日期 11.9
时长 60分钟
地点 海上世界文化艺术中心 3F 境山剧场
语言 粤语 / 普通话 / 英语 / 法语

Date Nov 9
Duration 60 minutes
Location Mountain View Theater, 3F, Sea World Culture and Arts Centre
Language Cantonese/Mandarin/English/French

演出者 谭元野、蒋婷、余子颖、梁锷尧

Performers TAM Yuen Ye, JIANG Ting, YU Tsz Wing, LEUNG Kwan Yiu

I don't think I'm capable of telling other people's stories. I can only speak for my own.

I've been pondering, pondering a form,
How to tell a story, to share a norm.
A character, a voice, a piece of text,
A fable that weaves, with meaning perplexed.
From light to heavy, or swift to slow,
I seek to answer a question, though it eludes me so.
How to distill many queries into one clear path,
Like guessing a riddle, evoking a laugh.
I feel I lack the power to tell others' tales,
Only my own story, where my truth prevails.
Constantly writing, revising, rewriting anew,
To understand truly what kind of person I am.

剧本创作 **谭元野**
读剧导演 **张凯婷**

谭元野

自由身演员。毕业于香港中文大学中国语言及文学系并取得学士（荣誉）学位，副修文化研究。现就读香港演艺学院戏剧学院戏剧艺术硕士，主修编剧。养了一只猫，名唤「菩提」。除此之外，没有什么成就。

张凯婷

毕业于香港演艺学院戏剧学院，主修导演。一岛剧场始创人。凭《夜莺玫瑰》获 IATC(HK) 剧评人奖年度导演奖提名及第 14 届香港小剧场奖最佳导演提名。凭《一切从海浪开始》获乌镇戏剧节青年竞演小镇奖最佳个人表现奖。近期导演作品包括香港演艺学院 EXCEL《奋青乐与路》2024 音乐剧、一岛剧场《蚂蚁上树》、香港话剧团《夜莺玫瑰》、2022 蛇口戏剧节《某天我们一起走》。

编剧创作手记

我过往写过一些传统剧本，或者是尝试去讲述别人的故事，但是我发现到最后都会回归到我自我的过去的一些经历当中。而我今年刚好 25 岁，我把 25 岁的自我重新打碎，重新进行阅读，像是一种对自我的一次文本分析，它当中包含了很多对自我最深层的憎厌和矛盾，还有很多不自洽的部分。这其实暴露了很多我个人在生活当中不曾展示给其他人看的另一面。这些阴暗面在我的文字当中是全部都无法隐藏的，它具有一种野性，同时也十足的真诚。我觉得这是女性身上独有的生命力以及活力。恰巧，这一次我的导师和读剧导演都是女性，她们非常的可爱，会给我很多不一样的想法和安全感。我觉得，这种支持是非常重要的，是有力量的。

Script by **TAM Yuen Ye**
Directed by **Becca CHEUNG**

TAM Yuen Ye

TAM Yuen Ye, freelance actor, Bachelor of Arts (Honorary) graduated from the department of Chinese Language and Literature The Chinese University of Hong Kong and minored in Cultural Studies. TAM is currently attending the postgraduate programme of Master in Fine Arts in Drama and is majored in Playwriting. She has a cat called "Bodhi". The above is bascially what she is.

Becca CHEUNG

Graduated from The Hong Kong Academy for Performing Arts (HKAPA) School of Drama, majoring in Directing. Founder of The Isle Theatre. She was nominated for The IATC (HK) Critics' Awards - The Director of the Year and The 14th Hong Kong Theatre Libre Award for Best Director for *Rose of Nightingale*. She won The Most Outstanding Artist in Wuzhen Theatre Festival Emerging Theatre Artist's Competition. Recent directing works include *Sing Out 2024* by HKAPA Excel; *The Rising Ants* by The Isle Theatre; *Rose of Nightingale* by The Hong Kong Repertory Theatre; *Let's Have a Stroll on an Autumn's Day* at Shekou Theatre Festival 2022.

Playwright's Notes

I have previously written some traditional scripts or attempted to tell others' stories, but I found that in the end, they always circle back to my own past experiences. This year, I happen to be 25 years old, and I've shattered the idea of my 25-year-old self, re-reading it anew. It feels like a textual analysis of myself, containing deep-seated feelings of self-loathing and contradictions, along with many inconsistencies. This actually reveals a side of me that I have never shown to others in my life. These darker aspects are impossible to hide in my writing; they possess a wildness and an undeniable sincerity. I believe this is a unique vitality and energy found in women. Coincidentally, my mentor and the director of the reading are both women. They are incredibly lovely and provide me with many different ideas and a sense of security. I feel that this kind of support is very important and powerful.



新写作剧本·读剧呈现
New Writing · Staged Reading

无法归类
Uncategorisable

2024 蛇口戏剧节
新写作剧本：
读剧呈现

2024 NEW WRITING
STAGED READING STF

风暴 翻江倒海，但 不会 停歇。
我们 时而休憩，却 不会 昏睡。
让我们 在百慕大 正中央
建造 一艘 属于我们 的小船。

The storm rages on, never ceasing.
We may rest at times, but we will not
fall into a deep sleep. Let us build a
small boat that belongs to us right in
the heart of Bermuda.

在百慕大正中央 建一艘小船

CRAFT AND BOAT IN THE MIDDLE OF BERMUDA TRIANGLE

11月09日：我与我的私人经验
11月10日：我们与人类共同历史

Nov. 09: My Story and Myself
Nov. 10: Our Shared History with Humanity

策划 程月旻 Dora Yuemin Cheng
参与者 季诗敏、Joanna、赵芸、lea、王嘉俊、
侯亦岚、孙慧欣、杨西悦、谭元野
指导 杨旸、何一梵、程月旻、胡璇艺、沙皮狗

地点 海上世界文化艺术中心 2F 公教空间

STF24

新写作剧本·读剧呈现
New Writing · Staged Reading

策划 程月旻

参与者 季诗敏、Joanna、赵芸、lea、王嘉俊、侯亦岚、孙慧欣、
杨西悦、谭元野

指导 杨旸、何一梵、程月旻、胡璇艺、刘圣雨

表演者 李晓龙、黎瑾、王子怡、林莉莎

日期 11月9日 10:00 I. 我与我的私人经验
11月10日 10:00 II. 我们与人类共同历史

地点 海上世界文化艺术中心 1F 玻璃空间

Curator Dora CHENG

Participants Ji Shimin, Joanna, ZHAO Yun, lea, WANG Jiajun,
HAU Yik Laam, SUN Huixin, YANG Xiyue, TAM Yuen Ye

Mentors YANG Qian, HO I-Fan, Dora CHENG, HU Xuanyi, LIU Shengyu

Performers LI Xiaolong, LI Jin, Pearl WANG Ziyi, LIN Lisa

Date Nov 9, 10:00 I. My Story and Myself
Nov 10, 10:00 II. Our Shared History with Humanity

Location Glass Space, 1F, Sea World Culture and Arts Centre

去年，蛇口戏剧节举办了一个叫做“你的小山洞里有一条新信息”的读剧单元，是邀请去年入选的创作者们来朗读导师自己“压箱底”的剧本片段。这个单元里，参与者们不仅能体会到导师们在创作方面的思考，剧本创作者也体验了身份转变的过程——在面对导师的剧本时，他们变成了剧本呈现者。在构建读剧演出的过程中，碰撞产生了更多的可能性。

今年的导师及创作者共创读剧呈现单元使用入选了新写作剧本孵化的作品。在阅读同侪创作的剧本时，所有参与者都能够直面创作时流露出的脆弱，以及对社会、对自己和未来的迷惘。新写作导师 Dora 说，我们希望能保护他们的脆弱，因为我们并不孤独。

但在新写作孵化的风雨飘摇中，导师们不想直接提供一艘诺亚方舟，而是希望参与者们能共享这种脆弱，看到每个人的脆弱里面有哪些东西时可以互相关照的。就像一群八爪鱼一样，希望他们可以连接彼此伸出去的手，能够自己产生一个新的网络，自己产生自己的群体，自己产生一群作者的声音，最后能自己修建出来一艘船。认识自己到底是怎样的一人。

这艘小船属于 2024 年蛇口戏剧节新写作孵化的所有写作者。Ta 们创造的声音剥开空气和水的壳，去往天空和海底。

Last year, the Shekou Theatre Festival introduced a unique reading session titled "A New Message in Your Little Cave." This special program invited playwrights from the New Writing incubation project to read excerpts from scripts that their mentors. It was a rare opportunity for participants to experience their mentors' depth and maturity in storytelling while also stepping into a new role—as presenters of their mentors' scripts. This shift in identity sparked fresh insights and created new possibilities in the collaborative process of staging a reading. This year, the Mentor-Creator Co-Creation Reading Session takes a different turn. It features scripts that entered the New Writing Incubation program. By engaging with their peers' work, participants are invited to confront the vulnerability, which can also be found in the participants' scripts, inherent in the creative process, as it reflects doubts about society, themselves, and the future but also the shared fragility of storytelling. As mentor Dora Cheng aptly put it, "We aim to protect their vulnerability because we are never truly alone."

In the stormy seas of new writing incubation, the mentors chose not to offer a ready-made Noah's Ark. Instead, they encouraged participants to embrace and share their fragility, recognizing what could be nurtured within it. Like a school of octopuses extending their tentacles to connect with one another, the hope is for these creators to weave their own network—a collective voice of writers building their own ship, not to escape, but to explore uncharted waters together.

This small boat belongs to all the writers involved in the 2024 Shekou Theatre Festival's new writing incubation program. The voices they create peel away the shells of air and water, reaching for the sky and the depths of the sea.

在百慕大正中央建一艘小船
Craft and Boat in the Middle of Bermuda Triangle



新写作剧本·读剧呈现
New Writing · Staged Reading



在百慕大正中央建一艘小船
Craft and Boat in the Middle of Bermuda Triangle

FORUM

中外论坛

International Forum

论坛主题 Topic

聚焦：沉浸式演艺的现在与未来

Focus: the Present and Future of Immersive Performing Arts

FORUM

空间与在场

——2024 蛇口戏剧节中外论坛有感

李茜 中央戏剧学院戏剧管理系主任、教授、博士生导师
段小芮 中央戏剧学院硕士研究生（在读）

空间，这一概念自古以来便始终受到人们的广泛关注。早在几千年前，老子在其著作《道德经》中便深刻指出：“埏埴以为器，当其无，有器之用。凿户牖以为室，当其无，有室之用。”这段话揭示了空间“有”与“无”之间的辩证关系，体现了老子对空间本质特性的深刻哲思。

时至今日，随着社会的发展和科技的进步，空间概念的内涵和外延已变得无比丰富。我们对空间的认知与思考也早已不再局限于其物理形态，而是拓展至前所未有的广度与深度，涵盖了空间所承载的社会关系、文化实践以及人类行为的丰富内涵。我们与空间之间存在着一种相互依存的关系：空间在塑造着我们的生活方式和思维方式的同时，我们也通过不断改造空间的方式，改变并丰富着我们的生活内容和质量。

“2024 蛇口戏剧节中外论坛——沉浸式演艺的现在与未来”正是对“塑造城市文化空间”主题探讨的一次积极回应。论坛现场通过主题发言、圆桌对谈和问答的形式，完成了一场因空间而生的思维碰撞。发言嘉宾和观众们围绕“空间和演艺之间的互为我我关系”“演艺新空间的艺术追求与市场效益的孰重孰轻”“万物皆可沉浸的批判与思辨”等一系列极具深度和广度的主题展开热烈讨论。整体而言，可以从三个方面进行回顾：

首先是关于由“空间”本体引发的讨论，“非在场不可得”是本次论坛给我留下的最为深刻的印象。从艺术探索的角度来看，沉浸式演出力图打破传统剧场的观演关系，在此过程中，观众成为构建演出不可或缺的一部分。这种转变不仅是一种艺术态度的转变，更是一种社会实践的进步。可以说，以沉浸式演出为代表的新空间演艺，重塑了观者的主体地位，强调了个体化、互动式的体验方式，构建出“非在场不可得”的独特感受。在当今电子媒介触手可及的环境下，现场感显得弥足珍贵，它为人们提供了回归真实的可能。同时，有嘉宾指出，在沉浸式演出中，“空间并非唯一关键要素”，如何使空间成为戏剧展开的“场所”，成为戏剧意义构建的重要媒介，是“空间”重获身份的核心所在。因此，在沉浸式演出的创作过程中，

创作者们必须综合考量空间、剧情、角色与观众等多重因素，从而将观众包裹，用“场所”唤起情感共鸣，使观众体验到超越日常生活的独特艺术感受。

其次是关于沉浸式演出的“破”与“立”。本次论坛所讨论的戏剧理念的革新、空间形态演变以及观演关系的变化本质上都是涉及到“破”和“立”，沉浸式演出的“破”，在于它彻底打破了传统剧场的观演关系，“立”则在于它重新定义了剧场空间和演出形态；这种“破”的过程实质上是对剧场本质与观众体验的一次深刻重构，而“立”的过程不仅丰富了艺术的表达方式，也拓展了艺术的边界与可能性。在论及沉浸式演出的未来发展和趋势时，嘉宾和观众们都提到了沉浸式演出所面临的挑战，比如：如何处理艺术和商业的关系、如何处理叙事和观众互动的关系，这些问题的回答都需要在辩证关系中把握艺术发展的规律，在艺术的“自律”与“他律”中寻求突破。

最后，本届论坛对艺术的讨论最终回归至对“人”本的关怀。在论及沉浸式演出发展的社会功能时，有嘉宾认为“沉浸式演出的归宿是公共艺术”——沉浸式演出强调观众参与，鼓励观众在戏剧空间中进行自我探索和情感体验，这种交互性与公共艺术强调的公共性、艺术性、在地性不谋而合；也有观点认为“沉浸式戏剧的功能之一是通过其独特的演出形式引发人们对当地社会问题的反思和关注”——通过模拟或重构社会情境，创造了一种非对抗性的交流平台，促使观众在情感共鸣中反思自我与周遭世界的联系，从而在潜移默化中增进对社会问题的理解与共情能力。以上都体现出艺术作为社会疗愈与文化批判工具的独特价值，这也意味着演艺空间不再仅仅是艺术表演的载体，更成为城市文化空间的重要组成部分，通过强调观众参与、创造公共艺术氛围，沉浸式演出正在为城市的文化发展与社会进步贡献着重要的力量。

在本届论坛的圆桌会谈环节，与会者聚焦于当前沉浸式演艺产业的最新发展态势，展开了富有深度的对话交流。近年来，沉浸式演艺产业的迅猛崛起使得“万物皆可沉浸”成为广泛共识，本次会谈从城市化进程加快对城市空间更新的要求、新

的观演模式赋予观众“平权意识”、演出市场自身开拓的需求等方面对“沉浸式”热潮背后的深层原因进行探讨。在讨论过程中，各位嘉宾依托自身丰富的行业实践经验，不仅谈论了艺术创作原则，更针对沉浸式演艺这一新兴演出模式提出了新的观察。例如，沉浸式演员的心理健康问题，鉴于沉浸式剧场对演员情感投入和身体表现的高要求，其心理健康状态直接影响到表演的真实性和观众的沉浸体验；因此，关注并维护演员的心理健康，也成为产业持续健康发展的重要因素。此外，剧场技术问题与演员互动、叙事构建同样是沉浸式剧场发展的关键问题，在技术飞速迭代的时代如何精准筛选技术、如何有效运用技术、如何更好实现技术与艺术美学的深度融合等问题都需要在未来产业发展中不断实践创新。最后，有嘉宾提到，“在研究技术与知识之外，还应重视总结与方法”，这一观点也是本次会谈的意义所在：通过汇聚学界与业界的多元智慧，实现市场与观众、平台与人才、创作与资本之间的有效连接，为沉浸式演艺产业的繁荣发展提供发展经验与实践指导。

嘉宾们畅所欲言，观众们积极参与，形成了平等交流的良好氛围。与过往论坛以嘉宾为主导的现场特色不同，本届论坛呈现出更为自由和平等且年轻态的特点，构建出一种开放、包容且多元的文化场域。

与北方城市相比，蛇口的初冬气候温暖湿润，这里的演艺活动似乎也拥有了更多的可能。可以预见，在未来的日子里，蛇口的演艺“空间”将继续在艺术领域发挥重要作用，并助力城市的文化建设。而蛇口戏剧节中外论坛的成功举办，也为这一领域的交流与合作提供更为多元的可能。

论坛主席 CHAIR



水晶 Crystal D.
中国独立戏剧评论人 / 戏剧节策展人 / 学者
Independent Theatre Critic / Arts Festival Organizer / Scholar

主办方 HOST



孙奇杰 Jason SUN
招商文化总经理
General Manager, China Merchants Cultural Industry



张显静 CHANG Hsien Ching
招商文化演艺互联总监
Director, Performing Arts Connection Department of
China Merchants Cultural Industry

论坛嘉宾 GUESTS *按照姓氏首字母顺序排列
*Listed alphabetically by last name



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Drama Specialist,
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Conor DOYLE
《不眠之夜》导演 / One Hundred 公司创始人、艺术总监
Director (UK), 'Sleep No More' /
Founder & Artistic Director, One Hundred



ALEI 罗琼 LUO Qiong
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Curator / Director / Artistic Director & Founding
Member, Self-Media 'Yi Wen Li'



Matt RUNHAM
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上海 Pi Studio 露工作室联合创始人
Co-founder, Pi Studio (Shanghai)



司徒慧焯 Roy SZETO
香港导演 / 编剧 / 蛇口戏剧节评审
Director (Hong Kong) / Scriptwriter / Jury Member of
2024STF



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PhD in Fine Arts / Deputy Dean & Associate Professor,
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Ray LEE
英国作曲家 / Oxford Brookes University 声音艺术教授
Composer (UK) / Professor, Oxford Brookes University



李佳 Li Jia
制作人 / 一台好戏 (长沙) 文化传媒总经理
Producer / General Manager, Focustage (Changsha)



翁世卉 WENG Shihui
国际艺术厂牌“抱风屿 Tempest Projects”创始人
Founder, Tempest Projects (Shanghai)



杨小乱 YANG Xiaoluan
戏剧自媒体“剧场摩天轮”主理人
Manager, Self-Media 'Theatre Go Round'



李佳 Li Jia
开心麻花华南总部基地副总经理
Deputy General Manager, Mahua FunAge (South China)



李茜 Li Qian
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喻荣军 YU Rongjun
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上海话剧艺术中心艺术总监
Dramatist / National Level Scriptwriter / PhD in Fine Arts /
Vice President, SMG LIVE / Artistic Director, Shanghai Dramatic
Arts Center



袁鸿 YUAN Hong
蛇口戏剧节观察员 / 独立制作人 / 艺术节策展人
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李艳 LI Yan
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General Manager, 1862 Fashion Artistic Center (Shanghai)



李梓诚 LI Zicheng
深圳爪马戏剧 / 爪马世界创始人
Founder, Zhuama Drama & Drama World (Shenzhen)



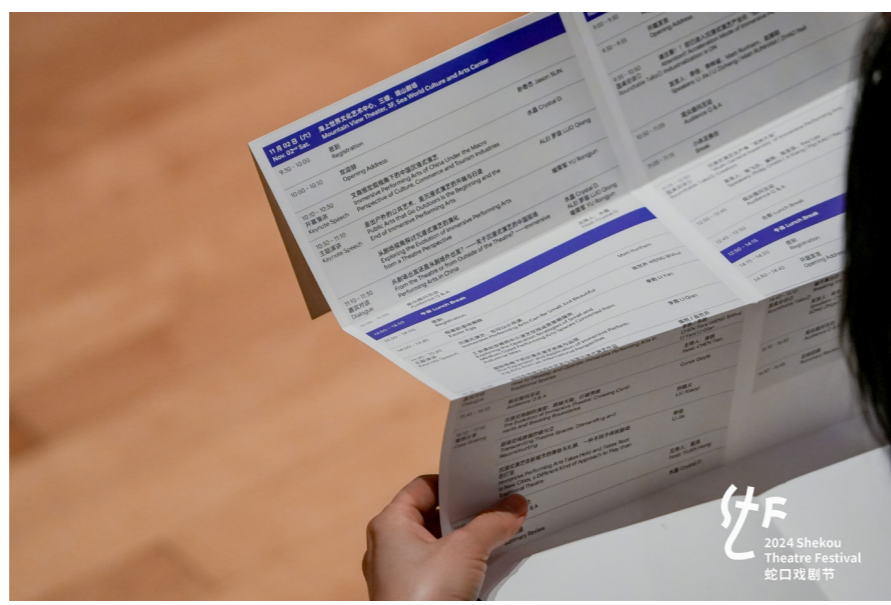
赵娜莉 ZHAO Nali
中国电影美术学会会员 / 电影 / 舞台美术指导 / 跨界艺术家
Member, China Film Art Direction Academy
Film & Stage Art Director / Crossover Artist

DAY 1

11月02日(六) 海上世界文化艺术中心, 三楼, 填山剧场 Nov. 02 nd Sat. Mountain View Theater, 3F, Sea World Culture and Arts Center		
9:30 - 10:00	签到 Registration	
10:00 - 10:10	欢迎辞 Opening Address	孙奇杰 Jason SUN
10:10 - 10:30 开幕演讲 Keynote Speech	文商旅宏观视角下的中国沉浸式演艺 Immersive Performing Arts of China Under the Macro Perspective of Culture, Commerce and Tourism Industries	水晶 Crystal D.
10:30 - 11:10 主题演讲 Keynote Speech	走出户外的公共艺术, 是沉浸式演艺的开端与归途 Public Arts that Go Outdoors Is the Beginning and the End of Immersive Performing Arts	ALEI 罗琼 LUO Qiong
	从剧场视角探讨沉浸式演艺的演化 Exploring the Evolution of Immersive Performing Arts from a Theatre Perspective	喻荣军 YU Rongjun
11:10 - 11:30 嘉宾对话 Dialogue	从剧场出发还是从剧场外出发? ——关于沉浸式演艺的中国现场 From the Theatre or from Outside of the Theatre? ——Immersive Performing Arts in China	水晶 Crystal D. ALEI 罗琼 LUO Qiong 喻荣军 YU Rongjun
11:30 - 11:50	观众提问互动 Audience Q & A	主持人: 水晶 Host: Crystal D.
12:00 - 13:30 午休 Lunch Break		
13:30 - 14:00	签到 Registration	
14:00 - 14:20	惊喜彩蛋待揭晓 Easter Egg	Matt Runham
14:20 - 15:20 主题演讲 Keynote Speech	沉浸式演艺, 也可以小而美 Immersive Performing Arts Can Be Small, but Beautiful	翁世卉 WENG Shihui
	工业遗址改建的中小演艺空间运营策略探究 Exploring the Operation Strategies of Small and Medium-Sized Performing Arts Spaces Converted from Industrial Sites	李艳 LI Yan
	国际视角下的沉浸式演艺拓展与运用 The Expansion and Application of Immersive Performing Arts from an International Perspective	李茜 LI Qian
15:20 - 15:45 嘉宾对话 Dialogue	如何在传统空间中开发与运营沉浸式演艺作品 How to Develop and Operate Immersive Performing Arts in Traditional Spaces	陈恬 / 翁世卉 李艳 / 李茜 CHEN Tian / WENG Shihui LI Yan / LI Qian
15:45 - 16:10	观众提问互动 Audience Q & A	主持人: 陈恬 Host: CHEN Tian
16:10 - 17:10 案例分享 Case Sharing	沉浸式戏剧的演变: 跨越大陆, 打破界限 The Evolution of Immersive Theatre: Crossing Continents and Breaking Boundaries	Conor Doyle
	剧场空间跨越的破与立 Transcending Theatre Spaces: Dismantling and Reconstructing	刘晓义 LIU Xiaoyi
	沉浸式演艺在新城市的落地与扎根, 一种不同于传统剧场的打法 Immersive Performing Arts Takes Hold and Takes Root in New Cities, a Different Kind of Approach to Play than Traditional Theatre	李佳 LI Jia
17:10 - 17:50	观众提问互动 Audience Q & A	主持人: 袁鸿 Host: YUAN Hong
17:50 - 18:00	总结回顾 Summary Review	水晶 Crystal D.

DAY 2

11月03日(日) 海上世界文化艺术中心, 二楼, 公教空间 Nov. 03 rd Sun. EDU Studio, 2F, Sea World Culture and Arts Center		
9:00 - 9:30	签到 Registration	
9:30 - 9:35	开幕发言 Opening Address	张显静 CHANG Hsien Ching
9:35 - 10:50 圆桌会谈① Roundtable Talks①	请注意!! 您已进入沉浸式演艺产业化“狂飙”模式 Attention!! Acceleration Mode of Immersive Performing Arts Industrialization is ON	主持人: 林洁 Moderator: LIN Jie
	发言人: 李佳、李梓诚、Matt Runham、赵娜莉 Speakers: LI Jia / LI Zicheng / Matt RUNHAM / ZHAO Nali	
10:50 - 11:05	观众提问互动 Audience Q & A	
11:05 - 11:15	小休及换台 Break	
11:15 - 12:30 圆桌会谈② Roundtable Talks②	沉浸式演艺生产者“武林大会” “Wulin General Assembly” of Immersive Performing Arts Creators	主持人: 司徒慧焯 Moderator: ROY SZETO
	发言人: 陈飞历、冀翔、高圣芸、Ray Lee Speakers: Philip CHAN / Ji Xiang / Pipi KAO / Ray LEE	
12:30 - 12:45	观众提问互动 Audience Q & A	
12:45 - 12:50	合影 Lunch Break	
12:50 - 14:15 午休 Lunch Break		
14:15 - 14:30	签到 Registration	
14:30 - 14:40	开幕发言 Opening Address	张显静 CHANG Hsien Ching
14:40 - 16:10 圆桌会谈③ Roundtable Talks③	撞开舞台的“第四面墙”, 让我们聊聊吧 Breaking the “Fourth Wall” of Stage, Let’s Talk	主持人: 袁鸿 Moderator: YUAN Hong
	发言人: 陈恬、陈国慧、李茜、林洁、宋之歌、杨小乱 Speakers: CHEN Tian / Bernice CHAN / LI Qian / LIN Jie / SONG Zhige / YANG Xiaoluan	
16:10 - 16:50	观众提问互动 Audience Q & A	
16:30 - 16:45	总结回顾 Summary Review	水晶 Crystal D.





Shekou Theatre Festival 2024 蛇口戏剧节



论坛现场
Forum Photos

EVENTS

延伸活动

Extension Events

蛇口戏剧节在呈现精彩演出的同时，也致力于为参与者提供多元的戏剧体验，这便是每年蛇口戏剧节延伸活动板块的由来。今年的延伸活动，不仅有蛇口戏剧节剧目的延伸，有对戏剧本身机制的探索，还有打破第四面墙后的对谈，以及对城市与文化主题的深入探索。通过不同的透镜，参与者可以更加深入地了解戏剧节中的剧目、了解戏剧背后手持灵感火炬的创作者和从业者。

对于蛇口戏剧节和戏剧本身而言，这些延伸活动就好像一道通往后台、创作者案头和排练厅的小门。你是否愿意伸出手，推开这扇门？

The Shekou Theatre Festival not only presents spectacular performances but also strives to provide participants with diverse theatrical experiences. This is the essence of the festival's annual extension events. This year's extension programmes go beyond the performances themselves, exploring the very mechanisms of theatre, offering conversations that break the fourth wall, and diving deeper into themes of urbanity and culture. Through these different lenses, participants can gain a richer understanding of the festival's plays, as well as the creators and practitioners who carry the torch of inspiration behind the scenes.

For the Shekou Theatre Festival, these extension events are like a small door leading to the backstage, the creators' desks, and the rehearsal rooms. Will you reach out and open it?

戏剧大师班
Master Class

司徒慧焯、陈淑仪、黄俊达
Roy SZETO, Suk-yea CHAN, Ata WONG

“你是哪里的本地人”创作工作坊
Creative Workshop – Where Are You From

平原工作室 Plain Studio

意大利面具大师戏剧沙龙
Theatre Salon with Italian Mask Maestro

Matteo DESTRO

解锁你的创造力：戏剧游戏
Unlocking Your Creativity:
Play of Drama

古英元 KU Ieng Un

《公共装配场》装置互动展览
Public Assemble Interactive Exhibition

模块化剧场 Modular Theatre

「城市文化的前世今生」系列讲座一：怎样城市？如何文化？
The Past and Present of Cities Lecture 1: Shaping Cities, Defining Cultures

茹国烈 Louis Kwok Lit YU MH

七个写作日工作坊
Creative Workshop – 7 Writing Days

欧阳佩珊 AO IEONG Pui San

物件声音工作坊
Creative Workshop – Combining
Sound and Items

模块化剧场 Modular Theatre

「城市文化的前世今生」系列讲座二：城市文化之路怎么走？
The Past and Present of Cities Lecture 2: Path to Urban Culture

茹国烈 Louis Kwok Lit YU MH

COMMUNITY

生活有戏

Community Carnival

蛇口戏剧节自成立伊始，便以城市为线索。在蛇口熙熙攘攘的街道里，居民步调变成了演员的灵感，市井喧嚣中流淌出剧本，街道化身演出空间……看似日复一日的日常，滋养了蛇口戏剧节的无数创作者，同样，蛇口戏剧节也融入社区的脉络，变成了蛇口生活的一部分。

今年的蛇口戏剧节，在向观众呈现精彩演出的同时，也联合在地单位的独家系列活动，串联起山海秘境、街巷食肆、文娱展演、邻里人情，五官大开地展现蛇口。

在蛇口这个大舞台里，让我们一起邂逅源自于生活的戏剧吧！

Since its beginning, the Shekou Theatre Festival has drawn inspiration from the city itself. On Shekou's bustling streets, the rhythm of daily life becomes the spark for performers, the lively chatter weaves into scripts, and the streets transform into vibrant stages. What seems like everyday routines has fueled countless creators, while the festival itself has become a cherished part of Shekou's community heartbeat.

This year, the Shekou Theatre Festival goes beyond amazing performances to collaborate with local partners on an exclusive lineup of events. Together, they connect hidden coastal gems, bustling street eats, cultural showcases, and warm neighborly moments, bringing Shekou to life in a feast for the senses.

In this grand city stage, let's come together and discover the drama born from everyday life!

去您店里玩玩
Let's Go To Your Place!

海上世界片区 Sea World Area

“我可以抱你吗？”——触觉游戏 with 皮皮
“Can I Hug You?” — A Tactile Play Session with Pipi
@ 白浪咖啡 blanche coffee

TAS 万圣节特别表演
TAS SPECIAL HALLOWEEN PERFORMANCE
@Terrace 露台餐吧

TAKEOUT COMEDY 英文脱口秀开放麦
TAKEOUT COMEDY English Open Mic
@The flames 炙焰餐吧

MAO 万圣派对 2224 | 剧情派对新玩法
MAO Halloween 2224 | An Immersive Storytelling Party
@MAO Livehouse 深圳



南海意库片区 Nanhai E-Cool

「我向空中抛了枚二分钱币」艺术家互动体验
"I Tossed a Two-Cent Coin Into The Air" — Interactive Art Experience
@PETITREE ART

meeting jazz·爵士乐队盲盒 & STF 特调
meeting jazz: Surprise Jazz Band Show & STF Signature Cocktails
@meeting jazz

Ruby 秋季音乐会
Ruby Autumn Concert
@Ruby 瑰宝酒店 Ruby Columbus Hotel

万圣节南瓜插花
Halloween Pumpkin Floral Workshop
@ 花至 Flower Coming

艺术下午茶
Afternoon Tea with Arts
@ 花至 Flower Coming

戏剧沙龙① | 我们为什么爱看戏剧?
Theatre Salon ①: Why Do We Love Watching Plays?
@ 精神宣言书店 Jingshenxuanyan Bookstore

精品手冲咖啡杯测
Pour-Over Coffee Tasting
@ 查丽咖啡 Charlie's Café

时光剧场: 装置与即兴戏剧中的记忆宝盒 With For U 剧团 & 青芒果社区
Theatre of Time: Memory Boxes in Installations & Improvised Plays with For U Theatre&Mango·G
@ 种梦潮流艺术 D.M.G. Academy

舞动工作坊——治愈不开心 with Oopslab 哇塞实验室
Move & Heal: Dance Workshop with Oopslab
@ 南海意库 Nanhai E-Cool Space

G&G 创意社区 G&G Creative Community

电影 | 放肆做梦
Film | Let Us Dream
@NOOS·Bar

东角头片区 Dongjiaotou Area

简笔画解锁“生活有戏”套餐
Community Carnival Set and Simple Sketching
@EB 出空间 ExitBabylon Coffee Space

花园城片区 Garden City Area

牛排体验课
Steak Experience Class
@ 肉工房 The Butchery House

来我家坐坐
Welcome To My Home!

海上世界文化艺术中心 Sea World Culture and Arts Center

日出内观流 | 赴一场海上日出 with 深圳优胜美地瑜伽
Inside flow with sunrise over the sea with YOGASUMMIT
@ 海上世界文化艺术中心户外台阶 SWCAC Outdoor Stairs

乐见美好·秋日音乐会 | 晴天骑士乐队
Sunny Tunes: Autumn Concert with Sunshine Knights Band
@ 海上世界汇港一期下沉音乐广场 Seaworld Gateway | Sunken Music Plaza

塞格利亚异域风格舞蹈秀 with 又佳
Seglia Exotic Style Dance Show
@ 海上世界汇港一期下沉音乐广场 Seaworld Gateway | Sunken Music Plaza

海上世界第六届歌手大赛 with 一颗糖青年
6th Seaworld Singing Contest with CANSTO
@ 海上世界·水秀广场前 Seaworld Fountain Plaza



一起在蛇口走走 Let's Take A Walk @SHEKOU

蛇口 Shekou Area

ChillCool 海上世界桨板

Chillcool Paddleboarding

@SWCAC 前海城 SWCAC Sea Area

池宗骑行咖啡——蛇口休闲骑

IKESO Coffee - Leisure Cycling Event

@ 蛇口 Shekou

漫游蛇口 Day&Night with charlotte 陈

A Tour of Shekou's Day&Night with charlotte Chen

@ 蛇口 Shekou

走读蛇口——可持续生活探索

Shekou Walk Tour - An Exploration of Sustainable Life

@ 四海小区 SayHi 客厅 Sihai Complex SayHi Living Room

游走蛇口——打工人的 n 个浪漫瞬间 with 老舅沙

Wander in Shekou - A Series of Romantic Moments for Wage Earners with LAOJIUSHA

@ 蛇口 Shekou



向可能性致敬

Honour
the Possibilities

STF2024
MERCH

无论身处何方，无论在戏剧的何片土地上耕耘，始终无法回避的是对自我和对戏剧本身的突破精神，以及对延续戏剧的丹心一寸。许多戏剧大师都认为，这些可贵的品质让戏剧人得以不断探索艺术和社会的边界，在推陈出新中造就出斑斓的戏剧图景。今年的蛇口戏剧节通过这些凝结了大师思想的周边，在与戏剧同行的路上，向戏剧的无限可能性致敬。

No matter where we are or in what corner of the theatrical world we cultivate our craft, one thing remains unavoidable: the spirit of breakthrough—both within ourselves and in the very essence of theatre—and the unwavering devotion to preserving its legacy. Many great masters of theatre have shared the belief that it is these precious qualities that empower theatre practitioners to continually explore the frontiers of art and society, creating vibrant and multifaceted theatrical landscapes through innovation. This year, the Shekou Theatre Festival, through these carefully curated items inspired by the wisdom of these masters, honours the boundless possibilities of theatre as we walk alongside it.



**Holy Actor
STF24 Tote Bag**

格洛托夫斯基谈及神圣演员 (Holy actor)：“演员如果把自己设定为某种挑战，公然地掷向公众，在极端、反常和狂乱的亵渎行径中将自己的保护面具摘下，赤裸裸地揭露自己，那么，他可能使得观众也能采取类似的自我揭露行动。如果他不展现他的身体，而是毁灭它、烧毁它，让肉体服从于任何的内在脉动，那么，他即不再出卖身体，而是把肉身做为神圣的祭品：他演出‘受难’，迹近于神圣。”你是神圣演员嘛？不一定，但现实世界中谁又不是呢？

As Grotowski refers to the term “Holy actor”, he states: “If the actor, by setting himself a challenge publicly challenges others, and through excess, profanation and outrageous sacrilege reveals himself by casting off his everyday mask, he makes it possible for the spectator to undertake a similar process of self-penetration. If he does not exhibit his body, but annihilates it, burns it, frees it from every resistance to any psychic impulse, then he does not sell his body but sacrifices it. He repeats the atonement; he is close to holiness.” Are you an holy actor? Not necessary – but then again, who isn't in the real world?

“aaa”
STF24 T-shirt

格洛托夫斯基在《迈向贫穷剧场》中，除“贫穷剧场”外还提出另一主张“表演作为一种逾越的行动”（performance as an act of transgression）——“我们为何关心艺术？为了跨越我们的边界，超越我们的局限，填满我们的空虚——实现我们自己。这不是一种状况，而是个过程，让我们里面阴暗的部分缓缓地变得透明起来。在这种与个人之真实的挣扎中，在这种剥夺生命之面具的奋斗中，剧场以其百分之百肉身的觉知力，对我而言，一直是个挑衅之域，可以借由逾越视域上、情感上和判断上的陈腔滥调而挑战自己和观众。”

在逾越中挑战既定是蛇口戏剧节的本色，孵化难说完美，冒险必带争议，但还是期待表演散场后，能获得你伸出的大拇指“The performance was aaa”。

In his book Towards a Poor Theatre, Grotowski, in addition to the concept of the “Poor Theatre,” also proposed another idea: “performance as an act of transgression” – “Why are we concerned with art? To cross our frontiers, exceed our limitations, fill our emptiness - fulfil ourselves. This is not a condition but a process in which what is dark in us slowly becomes transparent. In this struggle with one’s own truth, this effort to peel off the life-mask, the theatre, with its full-fleshed perceptivity, has always seemed to me a place of provocation. It is capable of challenging itself and its audience by violating accepted stereotypes of vision, feeling, and judgment.”

In transgression lies the challenge to the established—this is the essence of the Shekou Theatre Festival. The incubation may fall short of perfection, and risk inevitably invites controversy, yet we still hope that when the performance ends, it earns your thumbs-up: “The performance was aaa”.





**“Write On”
STF24 Notebook**

这是送给戏剧人及戏剧爱好者的一份礼物，用以捕捉日常或潜心创作。封底的一小段语意共勉：“戏剧是世界上唯一一种这样的社会建制，它垂危 4000 年但迄今未断气。让戏剧继续活下去，需要坚韧不拔、忠贞不渝的人。”

期望你是这样的人，期望有更多的灵光落在纸面上。

This is a gift for those who live and breathe theatre—a vessel to seize the fleeting moments of the everyday or to dive deep into the soul of creation. May the words on the back cover serve as a shared whisper of inspiration: “The theater is the only institution in the world which has been dying for four thousand years and has never succumbed. It requires tough and devoted people to keep it alive.”

May you be such a soul, and may more fleeting sparks find their way onto the page.

以上衍生品可前往海上世界文化艺术中心一楼艺术商店购买，或洽询 +86 180 2536 2723

The above merchandise are available at the SWCAC Store or by contacting +86 180 2536 2723 via phone for inquiries.

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2024 蛇口戏剧节指定用酒
STF2024 Official Wine Partner 多菲酒庄（意大利托斯卡纳）
Fattorie dei Dolfi (Toscana IGT)

2024 蛇口戏剧节合作场地
STF2024 Venue Partners 海上世界
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I-Factory
时间广场
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南油海鲜市场
Nanyou Seafood Wholesale Market
壹间·槟榔园
Apartment One · Binglang Yuan
前海 NEE DO
Qianhai NEE DO
招商街道
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新写作剧本导师 Mentors for the STF NEW Writing Project	程月旻、何一梵、胡璇艺、刘圣雨、杨阡 Dora Yuemin CHENG, HO I-Fan, HU Xuanyi, LIU Shengyu, YANG Qian <i>*Arranged alphabetically by Mandarin pinyin spellings</i>
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首席观察员 Chief Observer	袁鸿 YUAN Hong
观察员 Observers	国际演艺评论家协会（香港） International Association of Theatre Critics (Hong Kong)
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新写作剧本合作单位 Co-organiser of the STF New Writing Project	香港演艺学院戏剧学院 School of Drama, Hong Kong Academy for Performing Arts
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www.shekoutheatrefestival.com
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演艺互联公众号



蛇口戏剧节小程序