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Festival  
2023 蛇口戏剧节



2023年10月，经过大半年的筹备，第二届蛇口戏剧节如约而至。新一届的蛇口戏剧节将主题定为“伸展运动”，这既是对后疫情时期生活的美好期许，也是对戏剧节和新空间演艺市场的热切期待。

第二届蛇口戏剧节，我们伸展了内容架构，新增了“新写作”和“中外论坛”。在“新写作”单元，蛇口戏剧节组委会从58件投稿中挑选出了10个创意构思，进入孵蛋创作营和新写作工作坊，并与5组导师配对后完成剧本撰写，最终从中选择5部孵化剧本，交由香港演艺学院戏剧学院的专业团队进行读剧排练，并在2023蛇口戏剧节的第二周，以舞台读剧的方式向观众呈现。

在“中外论坛”单元，我们邀请英国伦敦国际默剧节、澳大利亚阿德莱德艺术节、香港艺术节、澳门艺穗节等全球重要戏剧节的意见领袖齐聚蛇口，以“新空间演艺产业前瞻”为话题，共同探讨演艺行业的发展前沿趋势，碰撞粤港澳大湾区戏剧集群与蛇口演艺小镇的灵感火花。

我们也伸展了本届蛇口戏剧节的空间范围。从海上世界片区延伸覆盖至太子湾片区、价值工厂片区，邮轮母港、马术俱乐部、古董钟表店，甚至地下办公室，都成了这一届戏剧节的表演舞台。

我们还伸展了本届蛇口戏剧节的表演形式。非遗创新戏剧、国际音乐交互、城市实景剧本杀，甚至备受年轻人喜爱的Citywalk，这些元素都以“新空间演艺”的方式呈现在蛇口片区，并与观众充分互动。

但无论如何伸展，蛇口戏剧节的基因始终不变：“新空间演艺”与“美好生活”，是我们不断探索的目标。出于对这片土地执着而长久的热爱，我们总是渴望与优秀的创作者们一起创作、一起伸展、一起生长，共同促进粤港澳大湾区与世界的艺术交流，推动演艺产业发展并使之与生活美好相融。

In October 2023, after extensive preparations spanning over half a year, the second Shekou Theatre Festival arrives as scheduled. The theme of Shekou Theatre Festival 2023 is "Go Higher, Go Further", which does not only signifies our wish for a better life in the post-pandemic era but also reflects the eager anticipation for the performing arts focusing on the site-specific performance, which is the core definition of STF's Theatre in Situ.

Shekou Theatre Festival 2023 has expanded its content structure, introducing the New Writing section and the International Forum section. In the New Writing section, the organizing committee of Shekou Theatre Festival 2023 selected 10 proposals from 58 submissions. The playwrights of these proposals were invited to our incubation camp and playwriting workshop, where they were matched with five groups of mentors to develop their proposals into finished scripts. From these scripts, five were chosen for staged reading by the Hong Kong Academy for Performing Arts, School of Drama. During the second week of Shekou Theatre Festival 2023, the staged readings of these scripts are presented to the audience.

In the International Forum section, we have gathered influential figures from major theatre festivals worldwide, including the London International Mime Festival, the Adelaide Festival in Australia, the Hong Kong Arts Festival, and the Macau Arts Festival. They have all come together in Shekou to discuss the cutting-edge trends in the performing arts industry under the theme of Theatre in Situ. This forum aims to spark creative ideas and to foster connections in the cluster of creators worldwide.

We have also expanded the spatial boundary of Shekou Theatre Festival 2023. From the Sea World area to the Prince Bay, I-Factory, Shekou Cruise Homport, Equestrian Center, Watch Tycoon, and even the underground office area of Sea World Culture and Arts Center, all these locations have become performance venues.

The performance forms also go further beyond the limit in Shekou Theatre Festival 2023. Dramas innovated from intangible cultural heritage, international audio-visual music, urban site-specific live action role-playing games, and even the popular Citywalk, all these elements are presented in Shekou in the form of Theatre in Situ, combining ample interactions with the audience.

However, no matter how high we fly and how far we go, we will always stick to the essence of Shekou Theatre Festival, which is the endless exploration on Theatre in Situ and the wellbeing of the community. Out of our enduring love and dedication to this land, we are always eager to create, expand, and grow together with talented creators. Together, we promote artistic exchanges between the Greater Bay Area and the world, drive the development of the performing arts industry, and make our daily lives spectacular.

**招商文化产业公司总经理 孙奇杰**

**Jason SUN, General Manager of  
China Merchants Culture Industry**

# 蛇口戏剧节： 走向新空间演艺

文 / 宋科

蛇口戏剧节是以“新空间演艺”为特色的戏剧节，其宗旨是突破传统剧场空间的限制，以深圳蛇口为试验场，探索城市空间与表演艺术相结合的多重可能。2022年首届蛇口戏剧节的11个新空间演艺项目分布在海上世界、南海意库、价值工厂、风华剧院等特色鲜明的蛇口城市片区。2023年第二届蛇口戏剧节在新空间演艺之外，增加了专业性和理论性更强的读剧和学术论坛板块，不仅完善了蛇口戏剧节的整体架构，也明确了新空间演艺作为戏剧节核心板块的实践性和公共性。然而，何为新空间演艺？始终是一个令人困扰的基本问题。我认为至少可从探索性、在地性和公共性三个维度进行探讨。

首先，新空间演艺（Theatre in Situ）作为一种表演艺术新理念，尚未有公认的定义和成熟的模式，这意味着新空间演艺具有较强的学术性、探索性和先锋性。其意义接近国际上所谓“特定场域表演”（Site-Specific Performance），但新空间演艺更强调演艺项目对新空间的发现和创造性利用。对于蛇口而言，新空间具有很强的城市性，类型多样，包容混杂，与城市日常生活紧密结合——这为多种类型的先锋演艺形式提供了更多可能。

其次，蛇口作为中国改革开放的原点，蕴藏着大量改革开放空间遗产，集中承载着改革开放的集体记忆，而改革开放的观念遗产，如开放包容的价值观，早已成为蛇口人所共有的文化基因。新空间演艺需要去发掘蛇口特定场地的场所精神，并以恰当的演艺形式将其呈现出来。这并不意味着表演主题和内容必须与场地历史相关，或是必须暗示改革开放的



宏大叙事，而是期待以更当代的形式和内容反映蛇口及蛇口人的内在品质，传达更为先进的价值理念，催化人与人的连接。

第三，新空间演艺是面向公众的，雅俗共赏是其追求的目标——让专业人士、爱好者、以及普通公众均能从中收获乐趣和新知。新空间演艺的场地可以

包含公共空间（美术馆、购物中心、广场、公园等）、商业性的半公共空间（咖啡馆、酒吧、创意园区等）以及非公共空间（办公室、住宅等）。其中，公共空间与商业性空间中的演艺项目能够提升空间的活力和人气，具有商业引流的作用。而非公共空间中的演艺项目具有更突出的社会进步意义——普通公众借助戏剧节有机会进入并体验平时不对公众开放的建筑与城市空间，了解城市中各种机构的运作方式以及各类人群的生存状态，有助于让城市更开放，让社会更包容，让更多人有机会分享城市发展的红利。

期待蛇口戏剧节持续探索新空间演艺，培育戏剧节品牌，培养戏剧人才，助力蛇口建设更具先行示范意义的宜居之城。

# Moving Towards Theatre in Situ

Article by SONG Ke

The Shekou Theatre Festival is a theatrical event featuring Theatre in Situ, aiming to break free from the constraints of traditional theatre spaces. It serves as an experimental ground in Shenzhen's Shekou area, exploring the multiple possibilities of integrating urban space with performing arts. The inaugural Shekou Theatre Festival in 2022 showcased 11 site-specific performance projects in Shekou's urban areas such as Sea World, Nanhai E-Cool, I-Factory, and Fenghua Grand Theater. In 2023, the second Shekou Theatre Festival expanded beyond performances, incorporating more specialized and theoretical script readings and academic forums. This not only refined the overall structure of the festival but also emphasized the practical and public aspects of Theatre in Situ as the festival's core component.

However, the question of what constitutes Theatre in Situ performance remains a persistently challenging issue. I believe it can be explored from at least three dimensions: exploratory, local, and public.

Firstly, Shekou Theatre Festival's Theatre in Situ (similar to site-specific performance, which will be discussed later), as a novel concept in performing arts, lacks a universally recognized definition and matured patterns. This implies that Theatre in Situ carries strong academic, exploratory, and avant-garde characteristics. Its significance closely aligns with the internationally known "site-

specific performance," but Theater in Situ places a greater emphasis on the creative discovery and utilization of new spaces in performing projects. For Shekou, these new spaces possess strong urban characteristics, diverse types, inclusiveness, and a close connection to daily urban life—providing more possibilities for various avant-garde performance forms.

Secondly, Shekou, as the origin of China's reform and opening-up, harbors a significant legacy of spaces associated with this historical period. It centrally embodies the collective memory of the reform and opening-up, and the ideological legacy of this era, such as open and inclusive values, has long become a shared cultural gene among the people of Shekou. Theatre in Situ needs to explore the spiritual essence of specific Shekou locations and present it in appropriate performance forms. This doesn't mean that performance themes and content must be tethered to the sites' historical context or echo grand narratives of reform and opening up. Instead, it anticipates reflecting contemporary forms and content to convey Shekou's intrinsic qualities and advance value concepts, catalyzing connections between people.

Thirdly, Theatre in Situ is oriented toward the public, aiming for a balance between sophistication and accessibility—allowing professionals, enthusiasts, and the general

public to all derive enjoyment and new knowledge. The venues for Theatre in Situ can encompass public spaces (art galleries, shopping centers, squares, parks, etc.), semi-public commercial spaces (cafés, bars, creative parks, etc.), and non-public spaces (offices, residences, etc.). Performance projects in public and commercial spaces can enhance space vitality and popularity, serving as a commercial draw. On the other hand, performance projects in non-public spaces have more pronounced social significance—providing the general public with the opportunity to enter and experience buildings and urban spaces not usually accessible, understanding the operational methods of various institutions in the city and the living conditions of various populations. This contributes to making the city more open, society more inclusive, and giving more people the opportunity to share in the dividends of urban development.

We look forward to the Shekou Theatre Festival continuing to explore Theatre in Situ, nurturing the festival brand, cultivating theatrical talent, and contributing to the construction of Shekou as a more demonstrative and livable place.

# 新写作 孵化计划 所为何来？

文 / 杨旸



2023 Shikou  
Theatre Festival

蛇口戏剧节

相较第一届蛇口戏剧节，本届新增加了一个项目：新写作孵化计划。而这又是本届戏剧节被问到最多的问题之一：写作就写作了，新写作是什么意思？想干什么？干得怎么样，真的很新吗？未来又或如何？

在这个项目设想之初，我考虑的仅仅是剧本的孵化而不是孵化什么样的剧本。所以开始我设想是邀请一些年轻的编剧来，利用蛇口戏剧节孵化的机制创作出他们感兴趣的剧本。甚至这些剧本是否符合蛇口戏剧节的最大特色——为新空间演艺而创作作品——都不是入选这个计划的先决条件也不是这些作品的最后归宿。说穿了因为我是个编剧，所以我才更希望蛇口戏剧节为编剧们敞开大门。这听起来有点夹带私货的感觉。不过纵观今天国内大多数戏剧节上活跃的都是导演和演员的身影，或许出于为编剧们抱打不平的心理，凭什么导演和演员们总是占尽先机，而不能让本就默默耕耘的编剧们得到孵化并借此发展他们才华和创意的机会呢？更何况文本孵化的成本相比舞台制作要便宜得多。最早的动机就是这么简单而朴素。

我们第一轮征集到的剧作者达到 58 位，占戏剧节征集作品的三分之一。最终我们遴选出 10 位编剧进入孵化的工作坊后，最后有五个作品被安排在戏剧节的读剧单元做了舞台呈现。虽说按照戏剧节的程序，未来将有两个文本成为之后戏剧节的新空间演艺制作的作品，但我相信所有经过此次工作坊锤炼的文本和编剧都会有其绽放光彩的机会。

新写作工作坊的最大特色可能就是导师制了。不过别误会，我这样说不是恭维蛇口戏剧节，仿佛主办方设计了一个道场，邀请来一众大神传授异能或用各自的神通加持新入道的徒儿们的意思。相反，是因为主办方和导师们有一个共同的问题需要面对，那就是：当下戏剧的困境该怎么从起点上解决，未来可能的出路在哪里？这是这届蛇口戏剧节为编剧们新推出的孵化板块最后被冠以“新写作”的由来，因为我们都有强烈的问题意识，以及寻找出路的迫切愿望。

因此，当我和戏剧节主办方确定导师人选时，我们更关注的并非是“人望”而是导师们对问题有没有切身的体会，以及在自己创作与研究中对相关问题的独到见解。在导师人选上我们有意拉开年龄和地域的差异，还特别跨界邀请了游戏领域的研究者参与。同时在工作坊的进行过程中还特别加入了“戏剧创作”的内容，不仅为编剧们拓宽视野，也希望启发编剧们在他们未来的职业生涯里找到一个更有利的位置为文本的权利辩护。

对于编剧和导师们来说“新写作工作坊”最值得的部分，我认为大家找到了可以自由交流的平等对话者。在工作坊中被孵化的不仅仅是编剧们颇有新意的作品，也有导师们对困境问题和解决之道的理解与启发。我们一起考虑什么才是“新写作”？新写作与新表演的关系是什么？假如扩张了表演的领域，那么是否可以让一个研究性的论文具有表演性？假如观演关系发生主客异位的情况，怎样在重新建立的对话基础上写文本？假如游戏直接成为戏剧的一部分甚至是戏剧性的来源时，“剧本”会不会有完全不同的形式？这些思考不是凭空进到编剧和导师们头脑中的，而是在戏剧节上真实发生的过程——像编剧们被孵化的文本《劳动者 15 分钟之家：如何制作一场简易的演出》《年轻人社死档案室》《远洋》《四海》以及其他在戏剧节上被孵化的新空间演艺作品（如《蛇口纬度·蛇尾》）等等都是很好的例子。

最后大家一起玩的很开心，这一点其实对导师们更重要。导师 Dora Cheng 提出做一个导师们作品的读剧单元，用导师们的作品和被孵化的作品进行现场对话，而读剧导演由对话作品的被孵化编剧来承担。这个《你的小山洞里有一条新留言》的活动是戏剧节原来的项目中没有的。但最终它成了本次戏剧节最亮眼的延伸单元，恰恰因为这是我们变成对话者的共同创作的结晶。

对于导师们而言，除了对下一届“新写作工作坊”该怎样工作有了更清晰系的思路之外，也对“新”的代价可能是什么有所反思。今天观众们对戏剧的观感通常参照摇滚音乐会的痴迷程度来评价并追求，对于这种强调沉浸与融入的体验方式，导师何一梵提出他自己质疑，他在戏剧节第一周的公共演讲《今天为

何还需要剧场？——重探古希腊的剧场与戏剧》中，借由一个插叙表达了他对公共领域热播的剧场和书斋里上演的思想实验做了一个比较，他认为柏拉图的《对话录》就是他那个时代的“新文本写作”，是一种独特的知识分子式的对剧场的反思与应用。到哪里寻找合适的观众或者怎样培育新观众——柏拉图的新写作面对的，和今天的戏剧人面对的是同一个古老的问题。

最后我想借柏拉图在《蒂迈欧篇》(Timaeus)里对于“χώρα”(Chora)的描述，结束这篇对新写作工作坊”的回顾。对于柏拉图来说，χώρα 是赋予存在空间的空间，它是必须的但不是神圣的，因为它不稳定而且一直处在变化中。甚至它还是不可命名的，不太可能的以及不太纯粹的。可以说这是个在哲学意义上理解创造过程的起点，一个“临时的子宫”。克里斯蒂娃在她的《诗性语言的革命》中就是这样发挥的，她用了一个小节专门谈这个起点的问题，标题是“配置驱力的符号态的‘子宫间’”。而在《蒂迈欧篇》里柏拉图是这样描述这个奇妙空间：

“此外，第三种是 Khôra (χώρας)，永恒，不承认毁灭，赋予一切成住变幻的场域；感觉无法捕捉，只能靠一种不完备的推理来认知。它也很难是信念的对象，说真的，看这个东西就像在梦中看东西一样。”(柏拉图，Timaeus, 52a-b)

“……因此，让我们不要谈论它是这个生成的世界的母亲和容器，透过视觉和所有感官，以地球或空气或火或水的名义，或其任何聚集体或成分：相反，如果我们把它描述为一种看不见的、无形的、在一些最令人困惑的不可理解与最令人困惑的可理解的东西中，我们将真正描述她。”(柏拉图，Timaeus, 51a)

这就是我对“新写作”的理解，也是我对蛇口戏剧节关于“新空间演艺”所求的理解。

# Why Do We Need a New Writing Incubation Project?

Article by YANG Qian

Compared to the first Shekou Theatre Festival, this year's session has introduced a new project: the New Writing Incubation Project. This leads to some of the most frequently asked questions: What does "new writing" mean? What is the intention behind it? How is it executed, and is it genuinely innovative? Where is this heading to?

When being informed of this project, my initial consideration was merely the incubation of playscripts, not necessarily defining what kind of playscripts would be incubated. So, initially, the idea was to invite young playwrights to use the Shekou Theatre Festival's incubation mechanism to create playscripts that interest them. Even whether these playscripts align with the festival's major feature—creating works for Theatre in Situ performances—was not a prerequisite for entry into this project, nor was it the ultimate destination for these works. Essentially, as a playwright myself, I wanted the Shekou Theatre Festival to open its doors to playwrights. It might sound a bit biased, but considering that most theater festivals in China today are dominated by directors and actors, why can't we spare some spotlights for the playwrights? Why not provide opportunities for the playwrights who silently toil to have their talents and creativity developed? Moreover, the cost of playscript incubation is much cheaper than stage production. My initial motivation was as simple and straightforward as that.

We received submissions from 58 playwrights in

the first round of selection, accounting for one-third of the works collected by the festival. After selecting 10 playwrights to enter the incubation workshop, five works were ultimately presented on stage in the festival's staged reading section. Although, following the festival's procedures, two playscripts will be recommended to the future Shekou Theatre Festival as Theatre in Situ projects, I believe all the playscripts and playwrights refined through this incubation project will have their chance to shine.

The most distinctive feature of the New Writing Workshop is probably the mentorship system. However, don't misunderstand; I mention this not to compliment the Shekou Theatre Festival, as if the organizers designed a dojo, inviting a group of masters to impart extraordinary abilities or bless new disciples with their respective talents. On the contrary, it's because the organizers and mentors share a common challenge: How can the current predicament of theater be resolved from the starting point, and where might future possibilities lie? This is why this new incubation project introduced by the Shekou Theatre Festival for playwrights is ultimately named "new writing", as we all have a strong awareness of the questions and a keen desire to find the new direction for playscripts and playwrights.

Therefore, when selecting mentors in collaboration with the festival organizers, our focus was not primarily on reputation but on whether the mentors can fully understand the

issues and unique insights into related problems from their own creative and research experiences. We intentionally introduced differences in age and region among the mentor selections and even invited producers from the gaming field to participate. During the incubation project, we specifically included content on "dramaturgy" aiming to broaden the playwrights' perspectives and inspire them to find a more advantageous position to advocate for the rights of their playscripts in their future careers.

For playwrights and mentors, the most valuable aspect of the New Writing Incubation Project, in my opinion, is that everyone found equal partners with whom they could freely communicate. The incubation involved not only the innovative works of the playwrights but also the mentors' new understandings and insights into the problems and solutions. Together, we considered what "new writing" truly meant. What is the relationship between new writing and new performance? If the scope of performance is expanded, can a research paper have the qualities for a performance? If there is a reversal of the subject-object relationship between performers and audiences? How does one write a playscript based on the re-established foundation of dialogue? If a game becomes a part of or even a source of drama, would a "script" take on an entirely different form? These reflections didn't just pop into the minds of playwrights and mentors; they emerged in the real process of the festival—texts like *A 15-Minute Break: How to DIY*

*an Easy Performance, Young People's Social Death Archives, The Distance, Everywhere* and other Theatre in Situ works incubated at the festival (like *Snake Tail*) are excellent examples.

Finally, everyone had a great time playing together, which is actually more important for the mentors. Mentor Dora Cheng proposed a staged reading section featuring works by the mentors, engaging in dialogue with the incubated works. The director of the reading section was chosen from the incubated playwrights involved in the dialogue. This activity, *A New Message in Your Little Cave*, was not in the festival's project at first but ended up being the most eye-catching extension unit of the festival precisely because it was the collaborative result of all of us being involved in a same conversation.

For the mentors, besides gaining a clearer perspective on how the New Writing Workshop should function in the future, there was also reflection on what the "new" might cost. Today, audience's perceptions of theater are often evaluated and pursued based on the level of enthusiasm akin to a rock concert. Regarding this immersive and participatory experience, mentor Ho I-Fan raised his own doubts. In his public lecture during the first week of the festival, titled *Why Do We Still Need Theater Today?—Revisiting Ancient Greek Theater and Drama*, he questioned this trend by comparing it to the popularity of theater in public spaces and thought experiments performed in study rooms. He believes that Plato's "Dialogues" were the "new text writing" of his era, a unique intellectual reflection and application of theater. Where to find suitable audiences or how to cultivate new audiences—Plato's new writing faced the same ancient problem as today's theatre practitioners.

In conclusion, I want to borrow Plato's description of "χώρα" (Chora) in *Timaeus* to end this retrospective on the New Writing Incubation Project. For Plato, χώρα is the space that gives space existence. It is necessary but not sacred because it is unstable and constantly

changing. It is even unnamed, improbable, and impure. This can be seen as the starting point for understanding the creative process in a philosophical sense, a "temporary womb." Kristeva elaborates on this in her *Revolution in Poetic Language*, dedicating a section specifically to this issue, titled *The Semiotic Chora Ordering the Drives In Timaeus*, Plato describes this extraordinary space as follows:

"...and a third Kind is ever-existing Place (χώρα), which admits not of destruction, and provides room for all things that have birth, itself being apprehensible by a kind of bastard reasoning by the aid of non-sensation, barely an object of belief; for when we regard this we dimly dream..." (Plato, *Timaeus*, 52a-b)

"...Wherefore, let us not speak of her that is the Mother and Receptacle of this generated world, which is perceptible by sight and all the senses, by the name of earth or air or fire or water, or any aggregates or constituents thereof: rather, if we describe her as a Kind invisible and unshaped, all-receptive, and in some most perplexing and most baffling way partaking of the intelligible, we shall describe her truly." (Plato, *Timaeus*, 51a)

This is my understanding of "new writing," and it is also my understanding of what the Shekou Theatre Festival seeks and asks for in Theatre in Situ.

中共深圳市南山区委宣传部

Communication Department of Shenzhen Nanshan District Committee of the Communist Party of China

深圳市南山区文化广电旅游体育局

Culture, Radio, Tourism and Sports Bureau of Shenzhen Nanshan District

招商局慈善基金会

China Merchants Foundation

深圳市蛇口工业区控股股份有限公司

China Merchants Shekou Industrial Zone Holdings Co., Ltd.

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APEXONE 蛇口馆

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价值工厂  
I-Factory

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精神宣言  
Jing Shen Xuan Yan Bookstore

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境山剧场  
Mountain View Theater

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南海意库  
Nanhai E-Cool

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PLUTO

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招商蛇口游轮母港  
Shekou Cruise Homeport

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海上世界  
Sea World

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

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威廉国际马术中心  
William Equestrian

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表咖·拾光 Café  
Watch Tycoon

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2022年，蛇口戏剧节在蛇口投下一份“半岛试剂”后，蛇口便生长出属于自己的戏剧结晶。去年，来自全国各地的演出团队带着自己的作品，将理发店、商业综合体、工业园区、废旧工厂和酒吧变成了新空间演艺的试验场，通过这些当地居民们每日都会到访的地点，将社区与戏剧艺术链接起来。最为珍贵的是，一批青年艺术家们也通过这一过程，将他们的作品从无到有一点点打磨成型，获得了把概念变成现实、呈现给观众的机会。

今年的蛇口戏剧节，延续了去年的孵化模式，继续致力于扶持青年创作者，发展新空间演艺项目，并与观众一起探索更多元的戏剧形式。在公开募集方案、评委进行评审、选拔、及孵化后，共有十个新空间演艺项目获得了由戏剧节提供的制作支持，并成功在2023年蛇口戏剧节展现了第一阶段的孵化成果。

蛇口戏剧节会与创作者、专家学者、合作伙伴及观众们，一起试图超越既有的意义表现框架，努力探索与创造属于当下的声音。

After experiencing the “Lightbulb Moment” last year, Shekou has seen the development of its own theatre culture. Performance teams from all around the countries brought their own works to Shekou, and transformed the barber shop, commercial complex, industrial heritage and bar in the area into the labs of Theatre in Situ. With these venues that local residents visit everyday, the community is connected with arts. Furthermore, a group of young artists also got to practice their ideas through the incubation project initiated by Shekou Theatre Festival, and finally had the chance to present their works to the audience.

This year, the Shekou Theatre Festival continued the incubation model from the previous year. By focusing on supporting young creators and developing Theatre in Situ projects, it explored the boundary together with audiences. After the open solicitation of proposals, selection and incubation, and evaluation by expert juries, a total of ten Theatre in Situ projects received production support from the Festival and were successfully presented at the 2023 Shekou Theatre Festival.

The Shekou Theatre Festival will continually explore Theatre in Situ projects and promising creators, actively pushing the boundaries of theatre. Together with creators, experts, partners and audiences, we aim to create the unique voice belonging to this moment.

# THEATRE IN SITU

# 新空间演艺

2023 蛇口戏剧节：新空间演艺 / Shekou Theatre Festival 2023: Theatre in Situ

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。

Crystal D. is PhD in finance and a postdoctoral researcher in sociology, with work experience spanning investment banking and the cultural industry. She is also 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.

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 frontline theatre worker. He 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.



水晶  
Crystal D. 北京  
Beijing



王昊  
WANG Hao 北京  
Beijing

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.



古英元  
KU Ieng Un

澳门  
Macau

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》文化推广与交流活动。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) for the Hong Kong Arts Festival.



邝为立  
KWONG Wai-lap

香港  
Hong Kong

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 Culture Industry and Sea World Culture and Arts Center, and Chairman of Design Society Foundation.



**孙奇杰**      **深圳**  
**Jason SUN**   **Shenzhen**

哈尔滨工业大学（深圳）副教授，主要研究领域为中国现当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. Song has previously worked as a part-time lecturer at the University of Melbourne. He also worked for several architectural design firms, including Singapore's CPG Corporation, Architectural Design & Research Institute of Tsinghua University Teamminus, and Melbourne's LAB Architecture Studio.



**宋科**      **深圳**  
**SONG Ke**    **Shenzhen**

- ◎ 蛇口纬度：蛇尾  
Tales of Snake Tails
- ◎ 囤积怪  
Stock Up!
- ◎ 双城恋语  
Love in the Twin Cities
- ◎ 环球音乐之旅—从蛇口出发  
Global Music Voyage, Starting from Shekou
- ◎ 神奇动物大派对  
A Party of Fantastic Animals
- ◎ 宽恕尾椎 2.0  
To Forgive the Coccyx 2.0
- ◎ 宇宙方舟 2020 之火龙眼  
Space Ark 2020\_Day 1381
- ◎ 平行时空《陈三五娘》  
'Chen San and Wuniang' in Multiple Time Dimensions
- ◎ 造美之城  
Made of Beauty
- ◎ 新与旧之间 @ 蛇口  
A Space between the New and the Old @SHEKOU

# 新空间演艺剧目

## 蛇口纬度：蛇尾 Tales of Snake Tails



### OCTOBER

27<sup>(五)</sup> - 28<sup>(六)</sup> 22:00 - 01:00

### NOVEMBER

03<sup>(五)</sup> - 04<sup>(六)</sup> 22:00 - 01:00

10<sup>(五)</sup> - 11<sup>(六)</sup> 22:00 - 01:00

海上世界片区

集合点：海上世界地铁站 A 出口

Sea World

Meeting Point: Exit A, Sea World Metro Station

主创团队

刘赫、徐奕欣、刘丹萸

Creative Team

LIU He, XU Yee, LIU Danyi

表演者

蒋文明、胡欣欣、王汉鹏、宋成钰、周悦、方巾仁、吴欣蕾

Performers

JIANG Wenming, HU Xinxin, WANG Hanpeng,  
SONG Chengyu, ZHOU Yue, FANG Jinren, WU Xinlei

有种故事，只会在深夜才开始生长。它像是潜入另一个世界，在那些光线弱的、狭小的，常被忽略的空间里，讲述我们在白天不轻易向他人讲述的个人记忆。

《蛇尾》就是这样一个故事。我们试图借用它来创造一个安全的空间，以游戏的形式作为船舶连接起每个人的故事，追寻深圳这座城市的移民者足迹。我们直接用城市的街道作为舞台演出，发挥真实空间特有的性质，让您体会每个在深圳的人身上那些关于“到来”和“离开”之间的故事。

温馨警告：在这个游戏中，您别想置身事外。

This is a story that only begins at night. Like whispers in the dark, it tells the most personal memories that would seldom be told during daytime.

*Tales of Snake Tails* is looking forward to creating a theater piece that's like the city of Shenzhen, and want to connect everyone's story through a game, tracing the footsteps of immigrants to Shenzhen. We will use the city streets as the performing venues to leverage the unique qualities of real spaces, demonstrating the story of the "arrival" and "departure" of people living here.

Warning: No one is an outsider in this game.

在这游戏中，没有人能置身事外  
NO ONE IS AN OUTSIDER IN THIS GAME





## 蛇口纬度：蛇尾 Tales of Snake Tails



### 主创团队

我们是一个因为对深圳、对戏剧、对游戏有爱而形成的小团队。创作具有深圳本土意义的故事，设计脱离传统意义的欣赏方式。目前主创成员包括刘赫、徐奕欣和刘丹萸。

### Creative Team

Our group was formed out of our love for Shenzhen, theatre and games. We want to create stories that demonstrate local significance to Shenzhen and design ways of appreciating stories out of the traditional sense. The current creative members include He Liu, Yee Xu and Danyi Liu.

作为三个深二代，我们十分关注我们共同生活的城市变得具体，在创作过程中里我们在追寻深圳这所城市的移民者足迹的同时，找到具体的人和观众分享、诉说，在各个城市角落扎根、生长一同构建每个人心中更多联结的深圳。

《蛇尾》的创作就像一场策展工作，我们找到适合的艺术家人（演员），从他们众多作品（生活片段）中寻找到的统一的社会主题，利用真实城市市场承载画框。参与者在半固定的参观线路里浏览，随意地与作品与在场的艺术家们互动。我们相信将平等的话语权给到艺术家与参与者同样重要。

项目结束后，我们收集到了参与反馈。很高兴大多数人都在故事中看到自己，也很感谢真诚给予意见的反馈，让我们更清楚这种形式的意义。

### 感谢单位

海上世界，海上世界文化艺术中心，APEXONE



## 囤积怪 Stock Up!

OCTOBER

27 (五) 28 (六) 29 (日) 16:30 / 18:40

海上世界 C 区

集合点: 望海路麦当劳前广场

Sea World, Zone C

Meeting Point: MacDonald, Wanghai Rd

主创团队

AiMe...oW 艺术团伙

Creative Team

AiMe...oW

表演者

爱丽丝儿、冼浩然、程诺

Performers

Shuyi Alice WANG, XIAN Haoran, CHENG Nuo

你喜欢囤积物品吗？这是一种病吗？当两位主创分别从心理学、经济学、社会学等角度仔细研究自己喜爱囤物的癖好开始，发现这些所有囤积物竟然只是为了证明自己的存在！于是主创决定，通过小丑表演、改造二手物品，他们要在蛇口建构“囤积怪”，建立自己的地盘！

Do you love stocking up on different things? Is it a mental disorder? The two lead creators in the production team of *Stock Up!* carefully looked into their hobby of stocking up on items from the perspectives of psychology, economics and sociology, and finally realised that all these things are just the proof of their existence! So the two decided to mark their own territory at Shekou through multiple activities such as clown performances and second-hand item transformation workshop!

买! 买! 买! 囤! 囤! 囤! 扔! 扔? 扔啥子扔哦!  
BUY! BUY! BUY! HOARD! HOARD! HOARD! THROW AWAY!  
THROW AWAY? THROW...THAT'S NOT HOW THINGS  
OUGHT TO WORK, RIGHT?





## 囤积怪 Stock Up!



### 主创团队

AiMe...oW 是一个闲散且专业的艺术创作团伙。核心成员为女巫、萨满、AI 和非人类爱好者，并以“艺术节流窜犯”等身份，游走在中国各地与欧洲各国之间。我们秉承着“开开心心玩艺术、热热闹闹好干活”的原则开展创作，艺术风格多变，但“喜爱猫猫”的核心纲领不能偏。人人平等是我们的追求，我们想通过行为、剧场、装置、服饰、美妆和二次元拯救世界。

### Creative Team

AiMe...oW is a casual but professional art gang, comprising witches, shamans, AI enthusiasts, and non-human lovers. Operating as "art festival nomads" and others, they travel between China and Europe. Their creating ethos is "enjoying art, working passionately together". While their artistic style is diverse, they never deviate from our core belief of "loving cats". Their aim is global equality, pursued through behaviours, performances, installations, costumes, makeup, and anime culture.

创作是流动的，它无法从“已知”开始，却必须要在“未知”里探索。而面对未知的时候，最需要的莫过于承担“错误”的勇气。《囤积怪》就是通过这样的勇气，在蛇口戏剧节诞生的。事实上，只有在真正与观众相遇的那一刻，我们才可能明确这是一个怎样的作品，因为观众是创作者在镜子里看到的倒影，作品就是两者之间映射关系的媒介。做一名剧场创作者是件幸运的事，通过在新空间发生的新创意，来看见他人、照见自己，共同让那一刻的“时空”留下珍贵的画面与回忆。蛇口戏剧节给予了我们权利，让本是日常的时间与空间，被雕刻成特殊的形状，定格在那里。当我们再次回到日常里，是否也会常常怀念仿若海市蜃楼般玄妙的记忆？我们会，也希望曾在那里的每个人都会。

### 感谢单位

海上世界、LOOKLIVE 来福, Aranya Theater Festival - Migrant Birds 300

## 双城恋语 Love in the Twin Cities

### OCTOBER

27 (五) 28 (六) 29 (日) 19:30 / 21:00

海上世界片区

集合点：海上世界艺术中心一楼问询处

Sea World

Meeting Point: Reception, 1F, Sea World Culture and Arts Center

主创团队

114 团队

Creative Team

Group 114

表演者

张一天、杨浩、祝佚、陈凯明

Performers

ZHANG Yitan, YANG Hao, ZHU Yi, CHEN Kaiming



两个陌生的灵魂在蛇口奇妙的相遇了，很老套、甚至很烂俗地开始了一场跨海的恋情，直到多年以后，两个已经分开的恋人又在蛇口相遇，他们也一样慨叹着、怀念着、怅惘着……一切都显得自然而顺理成章。但每一个顺理成章的故事背后又是什么呢？是我们这个“顺理成章”到极点的时代？无数的顺理成章，无数的男男女女……所以，在剧中你看到的，究竟是一男一女还是男男女女的爱恋？这需要你自己去探索，去走过 Ta 们走过的蛇口街道，去探索 Ta 们的感受、Ta 们的爱恋、Ta 们的故事。如果你要来，带好手机和耳机，让我们把现实中的顺理成章击碎，让我们把虚拟视频世界浸入现实，一起探索。探索 Ta 们，也探索自己。

In Shekou, two strangers shared a magical encounter. Then they become couple separated by an ocean. Though cliché, they write a new chapter years later in the place they met each other. Their sighs and nostalgia felt natural, but what's behind such narratives? Is it our overly "inevitable" era? Countless stories, countless males and females... Is it a man and a woman's love, or a love beyond? Dear audience, you are the one who will decide these as you explore their Shekou streets, their emotions, their tales. Bring your phone and headphones. Let's break reality's norms and blend the virtual, exploring them and ourselves.

拿起手机，戴上耳机，沿着视频里的道路前进  
GRAB YOUR PHONES, POP IN YOUR EARBUDS, THEN  
FOLLOW THE PATH IN THE VIDEO





## 双城恋语 Love in the Twin Cities



### 主创团队

114 团队是由编剧、导演、表演者、声音及媒体视觉艺术家集合在一起的戏剧与活动策划组织。我们秉承中国传统艺术的魅力，兼具西方现代艺术的基因，融合新媒体的艺术语言。与此同时，我们尊重地域文化的多元和差异，并以此为启发，展开对文化内涵的追溯，从而获得超越时代和媒介的表达，发现戏剧表演的生命力和可能性。

### Creative Team

The 114 Team is a fusion of playwrights, directors, performers, sound and visual artists. We blend Chinese traditional charm with Western modern genes and blend new media artistry. Amid regional diversity, we seek cultural essence.

**浩浩** 在演出双城恋语的那几天，当黄昏的时候，戏剧就犹如黑夜一般缓缓地占据海上世界周边的社区。开场舞蹈结束后，从海上世界走到 pluto 酒吧的那段路，我留意着身边的路人，同时也思考着自己应该如何进入角色，如同从剧场的化妆间走向舞台一样。

**张一天** 总觉得人生就是一个大大的“隐喻”，不言而喻又晦涩难懂，而这次的蛇口戏剧节给了我一次机会，用《双城恋语》打了一个小小的隐喻，虽然浅白也算有趣。我就想，到底是用蛇口做了一个象征符号，还是被蛇口做了一个象征符号呢？

**方迪** 《双城恋语》给参与观众以外的人一种擦肩而过，发现这群忙于关注手机画面入戏太深的观众。生活中入戏太深也许没人看，但戏剧里入戏太深，说明戏中是优秀的演员。video walk 有趣的点除了作品本身，同时把观众变成一群荒唐的人。

### 感谢单位

海上世界、香港艺术发展局、果然戏剧、深圳潘古纳投资控股有限公司、PLUTO

## 环球音乐之旅——从蛇口出发 Global Music Voyage, Starting from Shekou



### OCTOBER

28 (六) 19:30

南海意库·精神宣言

Nanhai E-Cool - Jing Shen Xuan Yan Bookstore

29 (日) 19:00 / 20:05

海上世界·明华轮船头广场

Sea World - Ship Bow Plaza

#### 主创团队

复兴文化 & Orchestra of Samples

#### Creative Team

Creative China Initiative & Orchestra of Samples

#### 表演者

邓稀元、胡安什、陈木、Graham Daniels、Francoise Lamy

#### Performers

DENG Xiyuan, HU Anshen, CHEN Mu, Graham Daniels, Francoise Lamy

在蛇口通过音乐遨游世界，会是什么感觉？来自国外的主创团队会结合 Orchestra of Samples（英国采样管弦乐团）已有的技术和视频采样资料，融合中国传统乐器和声音艺术，运用古代诗歌和现代说唱等形式，运用充满新意的多媒体，在蛇口现场为观众连接过去与现在、中国与世界，带来别具一格的精彩演出！

*Global Music Voyage, Starting from Shekou*, is an innovative multi-media project. It will be brought by local and overseas talents who will bring new elements as it will incorporate ancient Chinese poetry and rapping to bridge the past and the present, connecting China and the world. This dynamic performance will involve musical instruments from around the world, and musicians from China will play live music while sampled music clips from all over the world are being played on the screen!

把音乐中的大千世界，通通收进耳里  
LISTEN TO THE WORLD THROUGH MUSIC!





## 环球音乐之旅—从蛇口出发 Global Music Voyage, Starting from Shekou



### 主创团队

本节目由复兴文化和 Orchestra of Samples 联合呈现。复兴文化致力于中外音乐文化的交流与合作，助力中国文化出海。Orchestra of Samples 擅长跨界创作，在过去的 13 年间，已在全球拍摄超过 300 位音乐家的表演，虽然这些音乐家从未见过面，但在多媒体世界里，大家一起演奏，共同分享各自独特的音乐。

### Creative Team

The project is presented by the Creative China Initiative and Orchestra of Samples. The Creative China Initiative aims to enhance the collaboration between China and the rest of the world in the music and culture sectors, helping tell great Chinese creative stories. Orchestra of Samples, established in the UK, has filmed over 300 musicians worldwide in the last 13 years - from South America, Asia and the Middle-East, to North and West Africa and Europe. This project brings together these international artists to create a digital supergroup who now "play" together despite never having met in person.

在人生的成长历程中，有些经历格外难忘，今年与蛇口戏剧节的相遇于我而言，无疑属于这样的时刻。

在《环球音乐之旅》中，古代诗词和现代说唱在穿越时空中对话，不同国家的多元文化碰撞出的火花，让观众与我们共同体验中外音乐文化的融合。戏剧节的表演已落幕，我们的航程从蛇口启程后将驶向更广阔的世界。

戏剧节期间，有幸结识了许多才华横溢的评委老师和创作者们，大家真诚交流、积极互助，共同克服挑战，也分享喜悦。有朋友曾说，深圳与纽约有许多相似之处，比如多元化的移民人口、发达的科技与金融业等，非常有望成为世界艺术之都。相信蛇口戏剧节的孵化尝试为这座多元包容的城市播下了种子，经过时光的雕琢和沉淀，将会收获丰硕的果实！

### 感谢单位

海上世界、南海意库、精神宣言、飞天箜篌乐团、佳音王

## 神奇动物大派对 A Party of Fantastic Animals

### NOVEMBER

03 (五) 20:00 04 (六) 05 (日) 16:00 / 20:00

海上世界文化艺术中心

集合点：一楼问询处

Sea World Culture and Arts Center

Meeting Point: Reception, 1F

主创团队

梁婉云、卓晓丹、周琪璐

Creative Team

LIANG Wanyun, ZHOU Xiaodan, and ZHOU Qilu

表演者

梁婉云、卓晓丹、林小然、蔡佳捷、何旭锋、周慧敏、雷宇

Performers

LIANG Wanyun, ZHUO Xiaodan, LIN Xiaoran, CAI Jiajie, HE Xufeng, ZHOU Huimin, LEI Yu



生活在森林、草原或是动物园的动物，这天，却出现在现代城市中！这群误闯艺术中心的发光动物们，对人类充满了好奇。他们天真又热情地接近人类，想要模仿人与人的互动关系、行为举止和情绪神态。他们为何而来，最后又会去到哪儿呢？

Typically, animals inhabit forests, grasslands, or zoos, but now, they've ventured into our modern cities! These luminescent creatures, lost within the Sea World Culture and Arts Center, are brimming with curiosity about humans. They approach us with innocence and enthusiasm, eager to imitate our interactions, behaviours, and emotions. Why are they here, and where will their journey lead?

如果可以选择，你愿意做人还是动物？  
IF YOU HAD THE OPTION, WHICH WOULD YOU CHOOSE:  
TO BE A HUMAN OR AN ANIMAL?





## 神奇动物大派对 A Party of Fantastic Animals



### 主创团队

梁婉云 / 卓晓丹 / 周琪璐为本次创作的灵魂人物，在各自擅长的偶剧、肢体剧及装置设计等领域中不断突破自我。本次团队在创作过程中采用了极具实验性的编创手法，以及材料的多元、极致运用；在传统偶剧场的基础上，突破一贯技术和美感的限制，也加入即兴元素，让观众参与到偶剧的体验互动中。

### Creative Team

LIANG Wanyun, ZHUO Xiaodan, and ZHOU Qilu are the core figures of this creation, and they continuously work in the fields of puppetry, physical theatre and installation design respectively. This time the team will introduce experimental techniques, diverse materials, and creative thinking to the audiences and hope to break through the limitations of conventional technology and aesthetics.

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在生活中常常听到社畜这个词语，于是我们就想用畜生来自我代入。在创作的过程中莫名有种解放的感觉。原来假定人在畜生的世界就是无上的神灵，人能大声地骂畜生是废物，反而能很清晰地反思它们真的是废物吗？那么作为社畜的我们也真的就能随意被评价吗？

### 感谢单位

海上世界文化艺术中心，深圳玩家教育传播有限公司

## 宽恕尾椎 2.0 To Forgive the Coccyx 2.0

NOVEMBER

10 (五) 20:00 11 (六) 12 (日) 16:00

海上世界文化艺术中心·办公空间

集合点：一楼问询处

Sea World Culture and Arts Center – Office Area

Meeting Point: Reception, 1F

主创团队

凌云焰肢体游击队

Creative Team

The Physical Guerrillas

表演者

潘菲菲、吴欣怡、徐奕欣、王雨、张雷丘、吴坚、张久我、  
阎三元

Performers

PAN Feifei, WU Xinyi, XU Yixin, WANG Yu, ZHANG Leiqiu,  
WU Jian, ZHANG Jiuwo, YAN Sanyuan



尾椎，是区分人类与动物最显著的部位。

由尾椎衍生而出的符号与意象，形成“能指链”后便发展成为叙事身体的元语言与次生灾难的首尾衔接，构成循环  
白领们的身体被职业与办公室材料异化……

福柯所谓的“规训社会”已不能对症今日的“成就社会”（The achievement society）。成就社会是利用自由本身，因为自我盘剥比他人剥削更为有效，而这种永久的自我鞭策让我们获得成功后感到的虚空。

The coccyx, the most significant part differentiates humans from most animals.

Symbols and images generated from it can form a “signifying chain”, and then develop into narratives, cyclically connecting the metalanguage of our bodies and their secondary disasters.

The bodies of white-collar workers are alienated by their jobs and materials in the office...

We are now living in an “Achievement Society” instead of Foucault’s “Disciplinary Society”, since we are exploiting ourselves with the help of our own freedom, instead of being exploited by others. However, this perpetual self-drive leaves us feeling empty after achieving success.

时间，就像是一个尾椎与骨盆联结而成的莫比乌斯环  
TIME IS LIKE A MÖBIUS LOOP FORMED BY CONNECTING  
THE COCCYX AND PELVIS





## 宽恕尾椎 2.0 To Forgive the Coccyx 2.0



### 主创团队

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。

### Creative Team

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.

我一直在寻求凌云焰式的表演与观者之间更为根源性的合体，而不是“肢体写生”方法生成剧场或舞台表演作品段落。关于表演、观者、空间、器物、任务等几个分面求合的解决方案，在这次有了重大突破：

- 1 要思考大条件（比如观与演、空间高低），大关系之间产生的人之关系。
- 2 拍卖会可完美诠释什么叫“新空间”，一直认为空间就是物理性的，后来发现精神与心理空间，在办公室中，我发现人群就是空间：对面站着一群人，我在被围观这就是空间；交流，这就是空间。我觉得这就是一个更有意思的空间新概念。
- 3 材料、空间、人如何合体？  
办公室里有一种独立（隔音）电话亭，进去打电话就听不到了，只会看到他身体动作与表情，这与办公室里的纸张属性很像：打印一行文字，把纸翻过来，什么都看不到，但背面有光，从正面就会看到这行字，随着纸的前后移动，这行字因光线强弱而若隐若现……这与隔音电话亭的属性是相通的；人们进来打电话，就是隐匿自己内心话语的。空间、材料、人就这样三位一体合一了！

### 感谢单位

海上世界文化艺术中心，北京柒·7 Space 画廊，中国青年戏剧联盟

## 宇宙方舟 2020 之火龙眼 Space Ark 2020\_Day 1381



### NOVEMBER

04 (六) 05 (日) 19:30

价值工厂·机械大厅  
集合点：机械大厅入口处

Shekou I-Factory · The Grand Machine Hall  
Meeting Point: Entrance of the Grand Machine Hall

主创工作室  
炭叹工作室

Creative Team  
Tan Tan Studio

#### 表演者

刘坤荣、沈晶、高宁华、高嘉铭、付丽君、乐乐（狗）、杨映霞  
李建鶯、孔煦然、吴坚、应小自如、Poornima Weerasekara、  
Tetiana Demicheva、Anhelina Cherep、青芒果桑巴鼓队、  
灵升悦音古乐音疗团

#### Performers

LIU Kunrong, SHEN Jing, GAO Ninghua, GAO Jiaming, FU Lijun,  
Lele(Dog), YANG Yingxia, LI Jianyang, KONG Xuran, WU Jian,  
YING Xiao ziru, Poornima Weerasekara, Tetiana DEmicheva,  
Anhelina Cherep

这是一场链接过去、现在和未来的科幻之旅。

过去：蜕去工业的五千平米厂房，藏着曾点燃改革之火的巨龙；  
现在：一批住在蛇口的真实居民，困于宇宙方舟——等你营救；  
未来：人工智能和机器人控制着每一个人类，我们——还能走吗？

「Space Ark 2020」是由艺术家炭叹发起的系列作品，是一个不断“生长”的、公共参与性的跨学科表演艺术项目。它以社会中的特定场景空间为舞台，以普通人的真实经历为素材，以幽默、科幻的视角来讨论 2020 后人类的总体境况。

This thrilling sci-fi journey connects the past, present, and future.

Past: Within a vast 5,000-square-meter factory, stripped of its industrial history, lies a hidden dragon that once ignited the flames of reform.

Present: A group of real residents living in the Shekou area eagerly awaiting your rescue on the space ark.

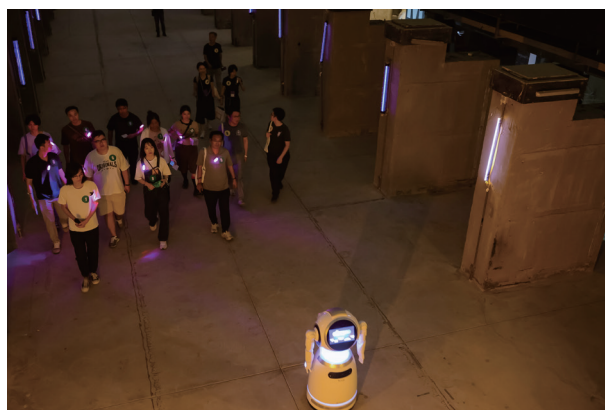
Future: Can we still break free in a world where artificial intelligence and robots control every human?

Space Ark 2020 is a series of works initiated by artist Tan Tan. It is an interdisciplinary performance project that continuously "grows" and encourages public participation. It takes specific social spaces as its stage and uses ordinary people's real experiences as source material. Through a humorous and science fiction perspective, it explores the overall condition of humanity in the post-2020 era.

飞船就要发射，你要走吗？

THE SPACE ARK IS ABOUT TO LAUNCH. ARE YOU COMING ALONG?





## 宇宙方舟 2020 之火龙眼 Space Ark 2020\_Day 1381



### 主创团队

炭叹工作室致力于创作特定场域、参与式、沉浸式的表演作品和实验影像作品。成果受邀于众多国内外重要戏剧节、艺术展、电影节。本次创作团队阵容还有著名实验音乐人李劲松、资深科技艺术策展人张海涛等，并联合多位顶尖新媒体艺术家，共同打造一个跨媒介、跨学科的共创矩阵。

### Creative Team

Tan Tan Studio is dedicated to creating site-specific, participatory, and immersive performance projects and experimental film works. They have been invited to numerous important theatre festivals, art exhibitions, and film festivals. The creative team for this new project includes renowned experimental musician Dickson Dee, acclaimed curator and art critic Zhang Haitao, and several outstanding new media artists, comprising a collaborative matrix that transcends mediums and disciplines.

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这是一场水深火热的冒险。在明知条件不具足的情况下，我还是选择背水一战——因为在这样一个充满象征意义的工业遗产中，能拥有一次“自由伸展”的机会，夫复何求？

相对我过去的作品而言，这次对在地社群的调研及与他们的互动更为深刻。首先，我邀请了价值工厂的“大侠”屈虹担任制作人，就链接起了从改革开放初期至今的蛇口记忆、与周围有趣多元的人们——“火龙”是真真切切地由“附近”的力量点燃的。另一方面，我也试图借助最新的科技力量，让飞船飞向未来——让普通人的日常也能幻化为诗意的远方。

《宇宙方舟 2020》也是一个梦——美梦与噩梦交杂，附近与远方同在。这个世界不正是如此吗？

### 感谢单位

价值工厂、易科国际、优必选科技、青芒果社区基金会、北京大学艺术学院计算艺术实验室、武汉传媒学院设计学院、冷汀洋艺术空间、北京中兴艺科技有限公司、蛇口社区基金会、蛇口社区无车日、悦音辽工作室、深圳源花科技文化有限公司

## 平行时空《陈三五娘》 'Chen San and Wuniang' in Multiple Time Dimensions



NOVEMBER

11 (六) 12 (日) 19:30

价值工厂 表咖·拾光 Cafe  
Watch Tycoon, I-Factory

主创及表演团队  
福建省梨园戏传承中心

Created & Performed by  
Fujian Province Liyuanxi Heritage Center

女主角五娘深夜不寐，思念远方的郎君陈三。随着回忆的意识流，她的脑海里不断闪现他们恋爱过程中曾经的美好时光：元宵赏花灯、绣楼投荔枝、卖身赔宝镜、留伞告白、断约盟誓……在平行时空中，舞台穿越回现实，是梨园戏演员台前幕后的辛酸与坚守。两个不同的时空，一份同样的坚持，让美丽的爱情画卷，永远延展不绝。

In the silence of the night, the heroine, Wuniang, yearns for her distant beloved Chen San. Memories of the moments they spent together emerge: admiring lanterns at the festival, casting lychees to him from her painted tower, how Chen San sold himself to pay for the mirror he deliberately broke, love confessions elicited by a dispute over an umbrella, and finally their vows. The play extends from the stage into real life, demonstrating the hard work of liyuanxi actors, whose performance echoes the beautiful love stories in ancient times.

现代人谈恋爱喂糖撒狗粮，古代人谈恋爱都在做什么？  
COUPLES NOWADAYS SHOWER EACH OTHER WITH  
OSTENTATIOUS AFFECTION, BUT HOW DID PEOPLE IN  
ANCIENT TIMES DO WHEN THEY WERE IN A ROMANTIC  
RELATIONSHIP?





## 平行时空《陈三五娘》 'Chen San and Wuniang' in Multiple Time Dimensions



### 主创团队

福建省梨园戏传承中心，“宋元南戏活化石”——梨园戏唯一的专业团体，文化部 39 家地方戏创作演出重点院团之一，全国南戏及古老剧种展演执行团队，一群坚守中国古典戏曲审美、又勇于探索中国古典戏曲无限新可能的戏剧人精神家园。

### Creative Team

Fujian Province Liyuanxi Heritage Center is a professional ensemble performing liyuanxi, a xiqu known as a "living fossil" of the Song and Yuan dynasties Nanxi (Southern Drama). This ensemble, is designated as a critical institution of the 39 Regional Theater Innovation Ensemble and performance by the Ministry of Culture, and it is a national-level performance team for Nanxi and other genres of ancient theatre. It provides a home base for young artists who boldly explore infinite possibilities while upholding Xiqu aesthetics.

感恩深圳蛇口戏剧节，给了我们梨园戏这个古老剧种追求无限新空间可能的又一次机会！这个世界不缺乏创造，缺乏的是让人勇敢去探索的机遇。我想蛇口戏剧节，以及平行时空《陈三五娘》，对于我们而言就是这样的意义非凡。作为戏剧节有史以来的第一个戏曲团队、第一个公办剧团，我们的压力山大。整个创作过程如同破茧成蝶一般，艰辛却回味无穷。大家对这个戏的喜爱，超出我们的预期！九百年的“南戏活化石”又多了一种可能性，这无疑给了我们青年传承团队以一针强心剂。我们坚信平行时空《陈三五娘》，一定是梨园戏现代传承发展探索的重要作品。感谢深圳这座可以激发出无限创造力的城市，感谢戏曲艺术的前辈们一代代的传承！不是我们有多棒，是我们站在了巨人的肩膀上！

### 感谢单位

价值工厂、表咖·拾光 Cafe

## 造美之城 Made of Beauty

### NOVEMBER

10 (五) 11 (六) 12 (日) 20:00

威廉国际马术中心  
William Equestrian

主创团队  
Miss Bondy 私密小房间

Creative Team  
Miss Bondy's Utopia

表演者  
Miss Bondy、鼎鼎、Pauline、超勇

Performers  
Miss Bondy, Ding Ding, Pauline, Chao Yuan



粉红泡泡、裙子、高跟鞋，还有口红、黑丝网袜加大露背，这些是美吗？造美之城邀请你一同研究美的万物论，带着尖酸刻薄逃离世界的纷扰；先把道德和理智放一边，用你的选票决定什么是美，用挑剔改变世界。

But what's the definition of beauty? Are pink bubbles, skirts, high-heels, lipsticks, black fishnet tights, and backless dresses stand for beauty?

This time, Made by Beauty invites everyone to study the THEORY OF BEAUTY. You can be picky, you can be mean, you can be irrational...let's say GOODBYE to the "decent" world, and vote for your definition of beauty today!

即使这个世界尽是狗屁倒灶的事情，还是要美美的呀～啾咪  
ALTHOUGH THIS WORLD IS FULL OF STUFF AND  
NONSENSE, WE SHOULD NEVER FORGET TO  
DEMONSTRATE OUR BEAUTY!





## 造美之城 Made of Beauty



### 主创团队

Miss Bondy 私密小房间是创作者袁一豪透过变装皇后表演形式所延伸的创作面向，企图在变装皇后的表演形式下解构世界的种种约定俗成，并不断扩展表演的边界。袁一豪毕业于台湾戏曲学院京剧学系。曾接受铃木忠志及 Etienne Decroux 身体训练，并参演过法国阳光剧团核心团员 Shaghayegh Beheshti 所执导的《镜花转 Kaleidoscope》（首演及重演）。曾与舞者刘沛麟共创《刘 Bon 学堂 I》——第一次，并正在创作《刘 Bon 学堂 II》——礼义廉耻。

### Creative Team

Miss Bondy's Utopia is the creation extension of creator UN lat Hou's drag queen performance. UN aims to deconstruct the social norms and extend the limit of performing arts with the form of drag queen performance.

UN lat Hou, graduated from the Department of Beijing Opera at Taiwan College of Performing Arts, has received physical training from Tadashi Suzuki method and Etienne Decroux corporeal mime, and participated in *Kaleidoscope* directed by Shaghayegh Beheshti (including the premier and later sessions). Un also co-created *Lau Bon Academy I - The First Time* along with dancer LAO Pui Lon, and they are now creating *Lau Bon Academy II - Way to be Nice*.

变装元素是 Miss Bondy 私密小房间这个系列的核心，而《造美之城》是继《刘 Bon 学堂》后再一次在蛇口戏剧节发表的作品，两个演出与其说是作品，它们更像是趟冒险，在变装和戏剧的边缘中探索，探索浮夸华丽背后的悲伤，探索叛逆高傲后的孤寂，试着捉紧变装表演中潜藏着的暗涌，那份在炫目之中挑衅世界的力量。

RuPaul 说过：“我们都是赤裸地出生，其余的都是变装。”是的，我们都在变装，变人模人样的装、变阿谀奉承的装、变圆滑做人的装，而我们都习惯否认这件事，除了 Drag，她们大方地高傲地自信地变装，长该长的刺、骂该骂的话、比该比的中指，人生苦短、世间冷暖，地球全人类都应该多多向 Drag 们学习，让彼此都活得畅快点！

### 感谢单位

威廉国际马术中心

## 新与旧之间 @ 蛇口 A Space between the New and the Old @SHEKOU

NOVEMBER

10 (五) 11 (六) 12 (日) 19:30 / 21:00

招商蛇口邮轮母港·时光长廊  
集合点：招商蛇口邮轮母港四楼

Shekou Cruise Homeport ·Times Gallery  
Meeting Point: 4F, Shekou Cruise Ship Homeport

主创及表演者  
冯兆恒

Created and Performed by  
FONG Jason



您可曾想过，如果没有时间，历史、现在、未来将没有分别，同时存在。《新与旧之间 @ 蛇口》采集蛇口当地的人与事，揉合了历史、当下与幻想。结合魔术手法，以物件剧场的形式带出喻意，透过虚幻来创造超真实。我们发出提问：在新与旧不断交替的世界之中游走，是否就可以找到永恒不变的价值？

Do you know that the past, present and future will be the same and happen together if time doesn't exist? *A Space between the New and the Old @Shekou* will gathers the people and their stories at Shekou, combining the past, present, future and imagination. The creators also integrate magic show and object theatre to evoke the hidden messages, as well as creating a surreality. Can we eventually reach the eternity after wandering the space between the new and the old?

人不能两次走进同一条河流  
YOU CANNOT STEP INTO THE SAME RIVER TWICE





## 新与旧之间 @ 蛇口 A Space between the New and the Old @SHEKOU



### 主创团队

冯兆恒自称是一位艺术家、魔术师和多元化创作者。他的工作重点是通过表演技巧、物件、哲学和美学结合成一种感官错觉。“我不喜欢欺骗别人，也就是说，如果有人期待看魔术表演，我的节目就会让人失望”。

### Creative Team

Jason Fong is an artist, magician and multi-faceted creator. His work combines showmanship, objects, philosophy and aesthetics into a sensory illusion. Some basic elements in a magic show bother him: "I don't like to deceive people; that is, if someone is expecting to see a magic show, my show will be a disappointment."

首次将《新与旧 @ 蛇口》带到蛇口，作为一个物件剧场，既想要展现出物件的意思，又想利用魔术以及肢体诉说故事，再配合空间使用，无疑是有一定难度。

这次一共上演了6场，再加上1场试演，由试演场开始，不断听取多方的意见，不断修改，不断思考。为更贴近观众，从澳门的故事转为蛇口的版本。原以为深圳观众都了解以前蛇口的故事，乃至在剧本的撰写上不用太刻意描述，留给观众思考空间，到试演后，发现结局未有完善，因此再次修改，并在接连场次中，加入更多的道具，以协助故事的完整性。

### 感谢单位

邮轮母港、滚动傀儡另类剧场、破艺术工作室

剧本创作通常是制作戏剧的第一个环节，对于新空间演艺来说也不例外。2023 蛇口戏剧节新写作剧本单元设立的目的是提供有意投身剧场编剧者一个平台，为他们提供业内专业导师的指导与资源，最终通过读剧方式在蛇口戏剧节面向公众进行呈现。

本届蛇口戏剧节从四月份开始向公众募集新写作剧本方案，经过两轮筛选、一次孵蛋创作营和一次写作工作坊，于八月份确定了最终入选名单，并进入正式读剧制作流程。最终，有五位剧本创作者及他们的作品入选，由香港演艺学院戏剧学院进行了读剧呈现。

蛇口戏剧节会持续与合作伙伴一起，为敢于创新的戏剧创作者提供发展及作品呈现的机会。

Playwriting is usually the first procedure to create a play, and this is the same for site-specific performances. The aim of Shekou Theatre Festival 2023: New Writing is to promote playwrights who want to take up the writing for site-specific performances through providing the guidance of experienced playwright mentors and the resources needed to bring their scripts alive, and finally present their works through staged reading at Shekou Theatre Festival.

This year's Shekou Theatre Festival initiated the calling for New Writing proposals in April. After two rounds of examination, an incubation camp and two New Writing workshops, the final playscript list was confirmed in August and the playscripts were put into formal staged reading production process. In November, 5 playscripts were selected and presented by the School of Drama of The Hong Kong Academy for Performing Arts in the Shekou Theatre Festival 2023.

Shekou Theatre Festival will continue to collaborate with partners to provide opportunities for innovative playwrights in terms of professional development and work presentation.

# New Writing

# 新写作剧本





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，作为一个成功有为的“斜杠青年”，杨阡的作品还曾获两届中国曹禺戏剧文学奖。2004年杨阡和朋友们一起创建的深圳市胖鸟剧团，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 School of Architecture & Urban Planning at Shenzhen University, member of Shenzhen Nanshan Shekou Community Foundation council, winner of two Cao Yu Drama Literature 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*.



杨阡  
YANG Qian

深圳  
Shenzhen

台北艺术大学戏剧学系副教授、PhD 英国威尔斯大学 Aberystwyth 著作《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 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.



何一梵  
HO I-Fan

台北  
Taipei

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.



程月旻  
Dora Cheng

柏林  
Berlin

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 Sichuan University with a degree in Journalism, she studied playwriting at 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 Sinophone Drama 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*.



胡璇艺  
HU Xuanyi

北京  
Beijing

游戏制作者，研究者，译者，就职于腾讯 NExT Studios 进行创意游戏孵化工作，「Gameplus 游戏+」研究创作计划、跨界游戏研究创作工作坊制作人，独立媒体实验室「落日间」主理人，播客《落日间》主播，知乎游戏 / 游戏设计 / 单机游戏话题优秀回答者，游戏研究网络 (Game Scholars Network) 成员，有独立作品《写首诗吧》《剑入化境 Sword Zen》《时间的形状 The Shape of Time》(IGF 2022 Nuovo Award Honorable Mentions) 等。

Game developer, researcher, and translator working at Tencent NExT Studios, focusing on creative game incubation projects.

Involved in the "Gameplus Game+" research and creation plan, the cross-disciplinary game research and creation workshop producer.

In charge of the independent media lab "Sunset", and the host of the podcast "Sunset".

Top contributor in the fields of gaming, game design, and single-player games on Zhihu, a member of the GameScholars Network, and the creator of independent works such as *Write a Poem*, *Sword Zen: Entering the Realm*, *The Shape of Time* (IGF 2022 Nuovo Award Honorable Mentions), and more.

游戏制作人，毕业于纽约大学游戏设计专业，作品《Unheard 疑案追声》《双子 Gemini》多次获得 Indiecade, SXSW 等奖项提名。任 IGF, GWB 等国内外独立游戏大赛评委，曾任清华大学，上海交大，中国传媒大学游戏设计专业企业导师。

Zhang Zhechuan is a game producer who graduated from New York University with a major in game design. His works, including *Unheard and Gemini*, have been nominated for awards at events such as Indiecade and SXSW multiple times. He has served as a judge for domestic and international independent game competitions such as IGF and GWB, and has been a corporate mentor for game design majors at prestigious institutions like Tsinghua University, Shanghai Jiao Tong University, and the Communication University of China.



叶梓涛  
YE Zitao

上海  
Shanghai



张哲川  
ZHANG Zhechuan

上海  
Shanghai

- ◎ 劳动者 15 分钟之家：如何制作一场简易演出  
A 15min Break: How to DIY an Easy Performance
- ◎ 年轻人社死档案室  
Young People's Social Death Archive
- ◎ 四海  
Everywhere
- ◎ 机械眼睛和人工心脏  
Mechanical Eyes and Artificial Heart
- ◎ 远洋  
The Distance

Staged Reading

读剧呈现



想象一下，你的门铃响了。门外是你多年未见的熟人，他站着，不说话，眼神闪烁。你不知道他为什么会来，你也不知道他是怎么找到你的。但所有的观众都知道，如此，一出戏开始了。

**劳动者15分钟之家：  
如何制作一场  
简易演出**  
剧本创作：刘钊  
导演：周伟泉  
**A 15MIN BREAK: HOW TO DIY  
AN EASY PERFORMANCE**

海上世界文化艺术中心 2F 公教空间  
11/04 (六) 15:00 - 15:45

EDU Studio, 2F,  
Sea World Culture and Arts Center  
11/04 SAT 15:00 - 15:45

把大象装进冰箱，一共分三步。制作一场演出，也只需要三步：找到“渴望”，决定“想要”，然后想一个“好办法”。这是一本简单实用的工具书，以寓教于乐的方式教会您如何在生活里制造一场“演出”。并且随册附赠例子小故事“劳动者 15 分钟之家”，故事讲述了一个无业青年的改造社会之路。

We only need three steps to put an elephant in a fridge, and we also only need three procedures to produce a performance: 1. Identify what you desire. 2. Decide what you really want. 3. Find out how to achieve it. This is a simple but practical how-to guide for producing a performance in your daily life, with the principle of “do it in a fun way”. We also provide a story *A 15min Break: How to DIY a Easy Performance*, a story of how a jobless young man reshapes the society, as the an example.

NOV. 04 (六)

15:00 - 15:45

海上世界文化艺术中心 2F 公教空间

EDU Studio, 2F, Sea World Culture and Arts Center

**表演者**

张兆聪子、田宇

**Performers**

ZHANG Zhao Congzi, TIAN Yu

**剧本创作：刘钊**

剧场工作者，毕业于上海戏剧学院，导演系硕士。导演作品：《维罗妮卡的房间》、《黎明之街》，文本创作《现代洞穴》获 2022 乌镇青年竞演特别关注奖。

**导演：周伟泉**

毕业于香港演艺学院戏剧学院，主修导演，现职戏剧学院，并修读导演系硕士。

**Playwright: LIU Zhao**

Theatre worker, graduated from Shanghai Theatre Academy, Master in Directing. Liu's works include *Veronica's Room*, *Yoake no Machi de*, and *Modern Cave*, which Liu was responsible for the script writing. He received The Special Recognition Award of the Emerging Theatre Artists Competition at Wuzhen Theatre Festival 2022.

**Director: CHOW Wai Chuen**

Chow is study in master degree program in The Hong Kong Academy for Performing Arts, major in directing. His works include *Rashomon*, *Faustus*, *City on the Sand of Time*, *Journey to TaiO*.





**刘钊** 时隔一段时间，再回过头来看蛇口戏剧节和与之而生的创作，有一种在“预想之外”的感觉。让事情自然地发生，交流，从预期到诞生，让一个熟悉而又陌生的人敲开自己的门，去重新认识本该熟络却又因机缘巧合相遇的另一个自己。在前期的交流、中间的创作、最后的呈现中，很多很多思绪和信息在身体里流淌。那是一种难得的“预想之外”。



“我不知道为什么自己会有这么多古怪的行为和想法。我羡慕那些看起来很酷的大人，ta 们是不哭的人，是小猫小狗的主人，也不用整天拿塔罗牌占卜前世爱人的去处。我的问题是：怎么成为一个大人呢？”

"I don't know why I have so many weird behaviours and thoughts. I envy those adults who seem so cool; they don't cry, they own cats and dogs, and they don't spend their days trying to figure out where their lovers in the past lives are using tarot cards. My question is: How can I be an adult?"

NOV. 04 (六) 16:00 - 17:30

海上世界文化艺术中心 2F 公教空间

EDU Studio, 2F, Sea World Culture and Arts Center

表演者

殷姿、邓振炫

Performers

YAN Chi, DENG Zhenxuan

剧本创作：陆思名

跨学科创作者和资深尴尬症患者，最近主要在探索喜剧和纪录剧场的创作。本科毕业于俄亥俄州立大学艺术管理专业，辅修戏剧。她现在是西雅图多语实验剧团戏有 (Yun Theatre) 的驻团编剧。

导演：冯嘉辉

2018年毕业于香港演艺学院戏剧学院，主修导演。

执导作品有：大细路剧团《砵砵车的一生》、香港话剧团《白头宫女》、黄子澄策划《杏仁豆腐心》、影画戏《人间蒸发》、不日上演《危楼》、香港演艺学院《火脸》、罗湖国际青年戏剧月《三姐妹和哥哥与一只蟋蟀》。现为大细路剧团驻团导演。闲时热爱弹吉他，听音乐。

Playwright: LU Siming

Cross-disciplinary creator, easily embarrassed, currently exploring the creation of comedy and document theatre. LU got her bachelor degree at the Art Administration program at The Ohio State University and minored in Theater. She is now the resident playwright at the multilingual experimental theater, Yun Theatre, in Seattle.

Director: FUNG Near

Graduated from the Hong Kong Academy for Performing Arts, School of Drama in 2018, majoring in Directing. Now working as a resident director for the Jumbo Kids Theatre.



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**陆思名** 如我最初在作品提案中所写到的，我不是一个很有经验的编剧。创作像独自在大海中行船，不知道岸在哪里也不知道什么时候会到达，我信心不多。“社恐”是大家看完剧本、演出之后会提到的，其实这种特性也贯穿了整个过程，怎么和导师互动 / 怎么和不熟的朋友讨论这个话题 / 怎么和演员沟通 / 怎么和观众交流，这些都让我感到紧张，正式演出的时候也躲在角落闭着眼睛。奇妙地，我最终安全落地了，在和大家一次次的交谈中体会到了探险的乐趣。



《四海》是一个深圳故事，也是一个青春故事，亦是剧作者素怀与诗人许立志跨越时空的对话。

来自四面八方的年轻人意气风发地踏上城市这片热土，没想到城中村距离市中心有十万八千里远；月亮从不从防盗窗的铁栏杆经过；一颗螺丝掉在地上不会引起任何人注意……

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

*EVERYWHERE* is a story of Shenzhen, a tale of youth, and also a dialogue between playwright Huang Suhuai and poet Xu Lizhi across time and space.

Young people from everywhere set foot in this bustling city with great vigor, never imagining that the dormitory would be miles away from the city center; the moon would never pass through the security window bars; and a dropped screw wouldn't cause anyone's attention.

The massive cargo ship have left the harbour, but life continues here. The seawater is approaching, will you still wake up from your dream tomorrow as usual?

NOV. 05 (日)

15:00 - 15:40

海上世界文化艺术中心 3F 境山剧场  
Mountain View Theatre, 3F,  
Sea World Culture and Arts Center

**表演者**

谭元野、蒋婷

**Performers**

TAM Yuanye, JIANG Ting

**剧本创作: 黄素怀**

跨领域艺术家，持续进行视觉艺术、平面设计和剧场创作。自2014年开始创作剧本以来，她有超过十个作品在新加坡公演，包含原创和翻译剧本以及儿童剧场。同时她也发表过一些小说、散文和诗歌。

**导演: 许英邦**

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。

**Playwright: HUANG Suhuai**

Suhuai is a multi-disciplinary artist who continually works in visual arts, graphic design and theatre. Since she started writing plays in 2014, she has had more than ten theatre works staged in Singapore, including original and translated scripts, as well as children's theatre. In addition, Suhuai has also published a number of essays, novels and poems.

**Director: XU Yingbang James**

Xu Yingbang James is currently pursuing a Master's degree in Directing at the Hong Kong Academy for Performing Arts, focusing on contemporary theatre representations of classic texts and their societal connection. His directorial works, including *A Lost Dream In The Wind*, *The Maids*, *Medea*, and *The Web*. have been featured at events like the Shenzhen Nanshan Drama Festival, Wuhan New Youth Drama Festival, and Guangzhou College Drama Festival. He has also acted in multiple productions.



**黄素怀** 我是一个跨媒介的艺术创作者，不同创作形式让我对剧场有不一样的感受。

六月来到深圳参与孵蛋计划的十天，让我对这座城市有了很多感受，《四海》从这里孕育而生。

《四海》的起点是方法论。作为编剧，我总想着文本怎么利用更多剧场里的不同元素——音响、灯光、投影、演员的身体等——这些我们在戏剧排演中通常被称之为“二次创作”的东西。我认为每一个媒介都是文本，携带内容，应该被利用起来，成就作品，进入“一次创作”。

孵化过程让我和许多有才华的创作者们密切交流，他们带着理解和温情给了我很多支持。最后的读剧活动也带给我许多关于当代剧场的反思，让我重新认识到戏剧文本的意义。



一个机器人想成为人，他选择了当一名演员，他为此对抗世界。五十年后，世界已被机器人所主导，此时一个人想成为机器人，他也选择了当一名演员，他以此显示自己的顺从。人越来越像机器，机器越来越像人。但其实整个世界就是一台机器，无时无刻都在轰鸣运转，对抗和顺从，哪个才能有更好的结果？又或者，一切还有另外的答案？

Fifty years ago, a robot wants to become human, so he decides to be an actor to fight against the world for his dream.

Fifty years later, the world is dominated by robots. At this point, a human chooses to be an actor in order to show his compliance on his way of becoming a robot. While humans and machines are increasingly similar to each other, we should never forget that the world is just like a huge machine, constantly humming and functioning.

To resist, or to comply, which is the better solution? Or perhaps there these are not the only options?

NOV. 05 (日) 16:00 - 16:40

海上世界文化艺术中心 3F 境山剧场  
Mountain View Theatre, 3F,  
Sea World Culture and Arts Center

#### 表演者

许英邦、叶君博、张兆聪子

#### Performers

XU Yingbang, IP Kwanbok, ZHANG Zhao Chogzi

#### 剧本创作：吴鹏飞

重庆大学电影学院研究生，青年戏剧导演和编剧。常驻杭州。戏入围过乌镇戏剧节青年竞演、嘉年华，北京棱镜戏剧节，北京青年戏剧节。想去更远的地方，看更多更好的戏。

#### 导演：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。

#### Playwright: WU Pengfei

Postgraduate student at the Meishi Film Academy of Chongqing University. Youth theatre director and playwright, resident in Hangzhou. Wu's works were selected for the Emerging Theatre Artists' Competition and the Outdoor Carnival of Wuzhen Theater Festival, Beijing MINI Theatre Festival and Beijing Fringe Festival. His motto is "travel further for more and better performances".

#### Director: IP Kwan Bok Michael

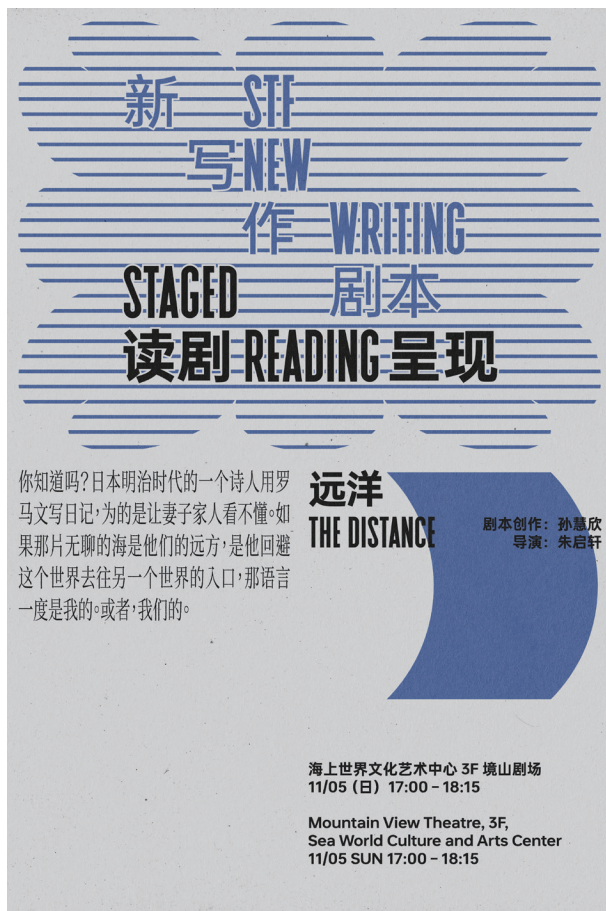
Michael received his MFA in Drama at the Hong Kong Academy for Performing Arts, majoring in Playwriting. He is currently a freelance theatre worker, and has previously worked as Resident Teaching Artist at Chung Ying Theatre, as well as Creative Directors of Theatre Noir and Semantic Theatre. He has 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.



**吴鹏飞** 这个作品是我写作 AI 命题的第三个剧本。虽然是科幻的背景，但比起冰冷的论文式的东西，我选择试图让大家能够想象到的未来和当下社会的某些现象相挂钩，然后再超前一点点，实现某种绮丽的想象。这样可以使作品离大家近一点，让观众和作品产生连结对于我而言是很重要的事情。

写作的过程当然很痛苦，但创作过程中顿悟时刻是无比美妙的，足以抵消很大一部分痛苦。有时候我真的觉得，创作的时候不是我在创作作品，而是作品在教我怎样重新去理解这个世界。

关于 AI 的作品最近这段时间涌现得挺多的，可能大家都是和我一样，受到年初 chatGPT 横空出世的刺激吧，想做出一点什么作为回应。《机械眼睛和人工心脏》是我做的回应，我觉得对于这个命题，对于当下，我找到了我想要的答案。



你知道吗?日本明治时代的一个诗人用罗马文写日记,为的是让妻子家人看不懂。如果那片无聊的海是他们的远方,是他回避这个世界去往另一个世界的入口,那语言一度是我的,或者,我们的。

远洋  
THE DISTANCE

剧本创作: 孙慧欣  
导演: 朱启轩

海上世界文化艺术中心 3F 境山剧场  
11/05 (日) 17:00 - 18:15

Mountain View Theatre, 3F,  
Sea World Culture and Arts Center  
11/05 SUN 17:00 - 18:15

这是发生在三个关系并不密切的人之间的一件小事,复杂的是他们各有隐瞒:关于他们到底是谁。对自我的掩饰,可能是未曾察觉,可能是不愿承认,也可能是一种选择。

This is a small matter that happens among three individuals who aren't particularly close, and what makes it complicated is that each of them had secrets - secrets about who they truly were. The concealment of one's true self could be unintentional, a reluctance to admit, or a conscious choice.

NOV. 05 (日) 17:00 - 18:15

海上世界文化艺术中心 3F 境山剧场  
Mountain View Theatre, 3F,  
Sea World Culture and Arts Center

#### 表演者

朱梓澧、杜艳珊、黄凯汶

#### Performers

CHU Tszfung, TO Yimshan, WONG Hoiman

#### 剧本创作: 孙慧欣

论文工人, 写作爱好者, 《马丁的早晨》忠实观众。

#### 导演: 朱启轩

毕业于香港演艺学院戏剧学院, 主修导演

作品包括《想不到戏剧节 2023—在家动物园》、《想不到戏剧节 2022—IN/OUT: 99% Understanding》、《编剧工场 12—男汤》、戏剧艺术硕士毕业研究作品《李老师, 早安》论坛剧场、潘惠森—昆虫系列读剧分享会《在天台上冥想的蜘蛛》选段 (2021)、校际戏剧节《Shall We Talk》音乐剧 (2021) (编剧及填词) 等。

#### Playwright: SUN Huixin

Research labourer, writing enthusiast, dedicated audience of Martin Martin.

#### Director: CHU Hin Matthew

Graduated from the Drama School of the Hong Kong Academy for Performing Arts in 2023, majoring in directing.

Some of his directorial works include Unthinkable Drama Festival 2023 - *At Home at the Zoo*, Unthinkable Drama Festival 2022 - *IN/OUT: 99% Understanding*, Playwright's Studio 12 - *Men in the Bathhouse*. HKAPA MFA in Drama (Drama and Theatre Education) Graduation Thesis Project - Forum Theatre: *Good Morning, Miss Lee*, IATC *Spiders in Meditation* (Excerpt), and the inter-school drama festival musical *Shall We Talk* (2021) where he served as a playwright and lyricist, among others.



**孙慧欣** 与“新写作”的其他四部作品相比，《远洋》是一个相对更传统的剧本：我依旧试图把想表达的东西放置在一个故事里去交给观众接受。这或许来自一种传统写作教学下的惯性，作者要编织现实的素材，真实的人物，合理的情节……然而它们在被开放为剧场的空间里，是以另一种方式呈现的，包括编织一切的作者本人。创作营之后，我想得更多的是：为什么不可以？——关于演剧的形式，关于创作的方法；紧接着也会带来另外的思考：为什么会这样，以及怎样才能成立？基于导师们“你想要表达什么”、“你擅长写作什么”、“你的人物代表什么”、“怎样构想剧场空间”的逼问/剖析/循循善诱下，《远洋》最终采取了这样的形式，而我从头至尾地重走了一遍创作之路，得出了更令人（至少更令自己）愉悦的答案。

论坛单元为本届蛇口戏剧节的新增板块，中国当代非常有影响力的学者、独立戏剧评论人和戏剧节策展人水晶担任论坛主席。论坛设置了丰富多样的活动和主题，邀请了国内外的知名嘉宾分享成功经验；与业内专家、观察者一同就新空间演艺产业的现状与未来进行了多维度探讨；同时为创作者和新空间运营者提供对话平台，探索将来的合作机会。

论坛期间，所有活动均对外开放，观众可随时落座旁听。希望借由此次论坛，为广大戏剧爱好者提供了解著名国际艺术节的机会，同时，也令大家对新空间演艺如何发展到今天的样貌有一个较为全面的认识。

STF Theatre in Situ International Forum is a new section of this year's Shekou Theatre Festival, chaired by Crystal D., a very influential contemporary Theatre scholar in China, who is also an independent theatre critic and festival curator. The Forum set up various activities and comprehensive themes, invite well-known practitioners from home and abroad to share successful experiences, conduct diverse discussions on the current situation and future of the site-specific performance industry with experts and observers in the field, and established a platform for creators, designers and operators to interact and explore future collaboration opportunities

This year's Forum is open to the public, allowing the audience to drop-in at any time and to know more about the famous international art festivals around the world. The Forum also provides an opportunity for the attendees to have a more comprehensive understanding of the development site-specific performance.

THEATRE IN SITU 新空间演艺  
中外 INTERNATIONAL  
论坛 FORUM

# 新空间演艺 产业前瞻

海上世界文化艺术中心 3F 境山剧场  
11/11 (六) 10:00 - 12:00, 14:00 - 18:00

# ENVISIONING SITE-SPECIFIC PERFORMANCE

Mountain View Theatre, 3F, Sea World Culture and Arts Center  
11/11 SAT 10:00 - 12:00, 14:00 - 18:00

**地点** 海上世界文化艺术中心三楼境山剧场

**时间** 11/11 (六)  
10:00 - 12:00, 14:00 - 18:00

**Location** Mountain View Theatre, 3F  
Sea World Culture and Arts Center

**Date** NOV 11 SAT  
10:00 - 12:00, 14:00 - 18:00

**主题** 新空间演艺产业前瞻

**Topic** ENVISIONING  
SITE-SPECIFIC  
PERFORMANCE







上午 MORNING		11月11日 (六) Nov. 11th Saturday
9:30	签到 Registration	
10:00 – 10:20	开幕致辞 Opening Address	
10:20 – 10:40 主题发言 Keynote Speech	宏观视角下的新空间演艺产业观察 Observations on the Site-Specific Performance Industry from a Macro Perspective	水晶 Crystal D.
10:40 – 10:55 主题演讲 Keynote Speech	爱丁堡艺术节——通过杰出的艺术与世界重聚 Edinburgh Festivals - Reuniting the World Through Great Art	Dom Hastings
10:55 – 11:10 嘉宾对谈 Dialogue	艺术节展、新空间演艺与城市更新 Arts Festivals and Exhibitions, Performing Arts in Non-Conventional Theatre Spaces and Urban Renewal	Dom Hastings / 孙奇杰 Jason SUN / 水晶 Crystal D.
11:10 – 11:40 主题演讲 Keynote Speech	伦敦国际默剧节，正在改变人们对戏剧的认知，不断吸引 新的观众 London International Mime Festival - Changing the Perception of What Theatre Can be and Reaching New Audiences	Helen Lannaghan
	香港艺术节，城市与艺术家如何共创 Hong Kong Arts Festival, How the City and Artists Co-Create	苏国云 SO Kwok Wan
11:40 – 11:55 嘉宾对谈 Dialogue	一个艺术节的自身定位与使命感 A Festival's Self-Positioning and Sense of Mission	Helen Lannaghan / 苏国云 SO Kwok Wan / 水晶 Crystal D.
11:55 – 12:00	总结回顾&下午预告 Summary Review & Preview	水晶 Crystal D.
<b>全体合照 &amp; 午休</b> <b>Group Photo &amp; Lunch Break</b>		

下午 AFTERNOON		11月11日 (六) Nov. 11th Saturday
13:30	签到 Registration	
14:00 – 14:10 【论坛专刊】 特别环节 Special Session	新空间：创意、实验与狂欢 Theatre in Situ: Creativity, Experimentation and Carnival	王炜 WANG Wei / 林洁 LIN Jie
14:10 – 14:45 主题演讲 Keynote Speech	艺术市场如何与艺穗节产生交集——阿德莱德艺穗节的国际艺术市场 Honey Pot是通过何种机制取得成功 How an Arts Marketplace Intersects with a Fringe Festival – What Mechanisms are Used to Drive the Success of Adelaide Fringe’s International Arts Marketplace - Honey Pot	Andy Beecroft
	澳门城市艺穗节“全城舞台、处处观众、人人艺术家” Macao City Fringe Festival “All Around the City, Our Stages, Our Patrons, Our Artists”	许国权 HUI Koc Kun
14:45 – 15:00 嘉宾对话 Dialogue	艺术节是如何拓展城市中的演艺新空间的 How Festivals Expand New Spaces for Performing Arts in Cities	Andy Beecroft/ 许国权 HUI Koc Kun / 宋科 SONG Ke
15:00 – 15:35 主题演讲 Keynote Speech	慷慨与合作——Aurora Nova 的成功故事 Generosity & Collaboration - the Success Story of Aurora Nova	Wolfgang Hoffmann
	城市作为剧场 The City as Theatre	陈恬 CHEN Tian
15:35 – 15:50 嘉宾对话 Dialogue	“外力”如何介入艺术、支持艺术创作 How “Outside Forces” Intervene in the Arts and Support Artistic Creation	Wolfgang Hoffmann / 陈恬 CHEN Tian / 褚云 CHU Yun
15:50 – 16:05 案例分享 Case Sharing	麓湖Looklive社区共创 Luxelakes Looklive Community Co-Creation	褚云 CHU Yun
16:05 – 16:20 案例分享 Case Sharing	蛇口演艺小镇 Shekou Performing Arts Harbor	罗倩倩 Angela LUO
16:20 – 16:35 案例分享 Case Sharing	《蛇口戏剧节-孵蛋计划》对新空间的探索 ‘Shekou Theatre Festival - Incubation Program’, Exploring Theatre in Situ	邝为立 KWONG Wailap
16:35 – 16:50 案例分享 Case Sharing	上海表演艺术新天地 Shanghai Xintiandi Festival	水晶 Crystal D.
16:50 – 17:05 案例分享 Case Sharing	In-BOX空间舞台作品《经海山》简介 Introduction to the In-BOX Space Stage Production ‘Mountain-Seaing’	王昊 WANG Hao
17:05 – 17:25	新空间演艺创作者分享 Case Sharing by STF Theatre in Situ Creators	主持人：古英元 KU Ieng Un 创作者：曾龙 ZENG Long / 刘赫 LIU He / 爱丽丝儿 Alice WANG
17:25 – 17:45	观众交流互动 Audience Interaction	主持人：杨旸 YANG Qian & 袁鸿 YUAN Hong
17:45 – 18:00	总结回顾 Summary Review	水晶 Crystal D.
	<b>结束</b> Close	

从“摹仿”到“策展”：城市项目——当代德国一种新型跨界戏剧  
林彦

Play! Play! Play! 数字时代的戏剧、表演、和游戏  
叶梓涛

特定场域空间戏剧与沉浸体验——帕梅拉·霍华德的舞台艺术  
宋牧原

试论特定场域戏剧中的观演关系特性  
赵健、孔维伟

现场复制到界面搭载——从技术视角看线上戏剧审美突破  
卢李响

舞台美术视域下沉浸式演艺空间的建构路径研究  
王奥泽

探索新空间演艺：以港澳剧场作品《闪亮摇曳的雪》和《我想行开吓》为例  
黄允岑

沉浸式舞剧，沉浸了什么？——赵梁沉浸式舞剧《神人畅》观后  
陈语

确定性的消解与阈限的生成——从草台班《青年史》看新空间演艺的真实性建立  
赵君仪

城市文化空间视域下北京演艺新业态的发展机遇  
蔡雅娇、李玥

入选文章刊登于2023蛇口戏剧节与《广东艺术》杂志联合出版的《新空间演艺中外论坛专刊》

From Immitation to Curation: City Project-A New Type of Interdisciplinary Theatre in Germany

LIN Yan

Play! Play! Play! Theatre, Performance and Gaming in the Digital Era

YE Zitao

Site-Specific Theatre and Immersive Experience: the Scenography of Pamela Howard

SONG Muyuan

A Brief Discussion on the Performer-Audience Relations in Site-Specific Performances

ZHAO Jian, KONG Weiwei

Measuring the Aesthetics Online Theatre's Breakthrough from a Technical Perspective: From Live Performance Duplication to Interface Construction

LU Lixiang

A Studies into the Construction of Site-Specific Performance Space under the Perspective of Set Design

WANG Aoze

Taking *Lift Left Life Live* and *The Sparkling and Swaying Snow*: Two Exploratory Case Studies on Site-Specific Performance in Hong Kong and Macau

HUANG Yuncen

What Does the 'Immersive' Means When We Talk about Immersive Dance Theatre? – Post-Perfromance Anaylsis of ZHAO Liang's Immersive Dance Theatre *Harmony Between the God and Humans*

CHEN Yu

The Collapse of Certainty and the Emergence of Threshold: Examining the Authenticity Establishment in *Youth in History* by Grass Stage

ZHAO Junyi

Development Opportunities for Beijing's New Performing Arts Formats in the Urban Cultural Space Perspective

CAI Yajiao, LI Yue

Selected articles are published in the "Theatre in Situ International Forum Special Issue" by 2023 Shekou Theatre Festival and Guangdong Art Magazine.

**《囤积怪》工作坊及派对**  
**Stock Up! - Workshops and the Party**
**小丑表演体验工作坊**  
**To Be a Clown - Clowing Experience Workshop**
**OCT. 13 (五)** **19:30 - 21:00**

 海上世界文化艺术中心 2F 公教空间  
 EDU Studio, 2F, Sea World Culture and Arts Center

**小丑表演工作坊**  
**To Be a Clown - Clown Performance Workshop**
**OCT. 14 (六) - 15 (日)** **9:00 - 12:00** **14:00 - 17:00**

 冷汀洋艺术空间  
 Lingtingyang Art Space

**二手物品改造工作坊**  
**Second-hand Items Transformation Workshop**
**OCT. 21 (六)** **15:00 - 18:00**

 海上世界文化艺术中心 2F 公教空间  
 EDU Studio, 2F, Sea World Culture and Arts Center

**夜光小丑派对**  
**Clown Party Night**
**OCT. 28 (六)** **20:30 -**

 海上世界文化艺术中心滨海栈道  
 Sea World Culture and Arts Center

**《双城恋语》表演创意工作坊**  
**Love in the Twin Cities:**  
**Innovative Performance Workshop**
**OCT. 29 (日)** **15:00**

 南海意库 Space (精神宣言书店正对面)  
 Nanhai E-Cool Space (Near Jing Shen Xuan Yan Bookstore)

**《神奇动物大派对》偶剧体验工作坊**  
**Party of Fantastic Animals -**  
**Puppetry Workshop**
**OCT. 14 (六) - 15 (日)** **10:00 - 17:00**

 海上世界文化艺术中心 2F 公教空间  
 EDU Studio, 2F, Sea World Culture and Arts Center

**《宽恕尾椎 2.0》身体探索工作坊**  
**To Forgive the Coccyx**  
**Body Workshop - "With Your Coccyx"**
**OCT. 15 (日)** **OCT. 22 (日)** **OCT. 29 (日)** **NOV. 05 (日)**
**15:30 - 17:30**

 海上世界文化艺术中心 - 办公区域  
 Sea World Culture and Arts Center - Office Area

#### 今天为何还需要剧场？——重探古希腊的剧场与戏剧

**Why Do We Still Need Theatre Today: Rediscovering the Theatres and Their Venues of Ancient Greece**

主讲人  
何一梵

Speaker  
HO I-Fan

OCT. 28 (六) 10:00 - 12:00

海上世界文化艺术中心 2F 公教空间  
EDU Studio, 2F, Sea World Culture and Arts Center

#### 戏剧游戏——一起玩起来!

**LET'S PLAY! Trying Theatre Games**

主讲人  
古英元

Speaker  
KU Ieng Un

OCT. 29 (日) 10:00 - 12:30

海上世界文化艺术中心 2F 公教空间  
EDU Studio, 2F, Sea World Culture and Arts Center



#### 你的小山洞里有一条新留言 I

**A NEW Message in Your Little Cave I**

策划人  
程月旻

Curator  
CHENG Dora

主讲人  
杨旸、何一梵、胡璇艺、程月旻、叶梓涛

#### 你的小山洞里有一条新留言 II

**A NEW Message in Your Little Cave II**

Speaker  
YANG Qian, HO I-Fan, HU Xuanyi, CHENG Dora, YE Zitao

围读共创  
吴鹏飞、陆思名、黄素怀、孙慧欣、爱丽丝儿

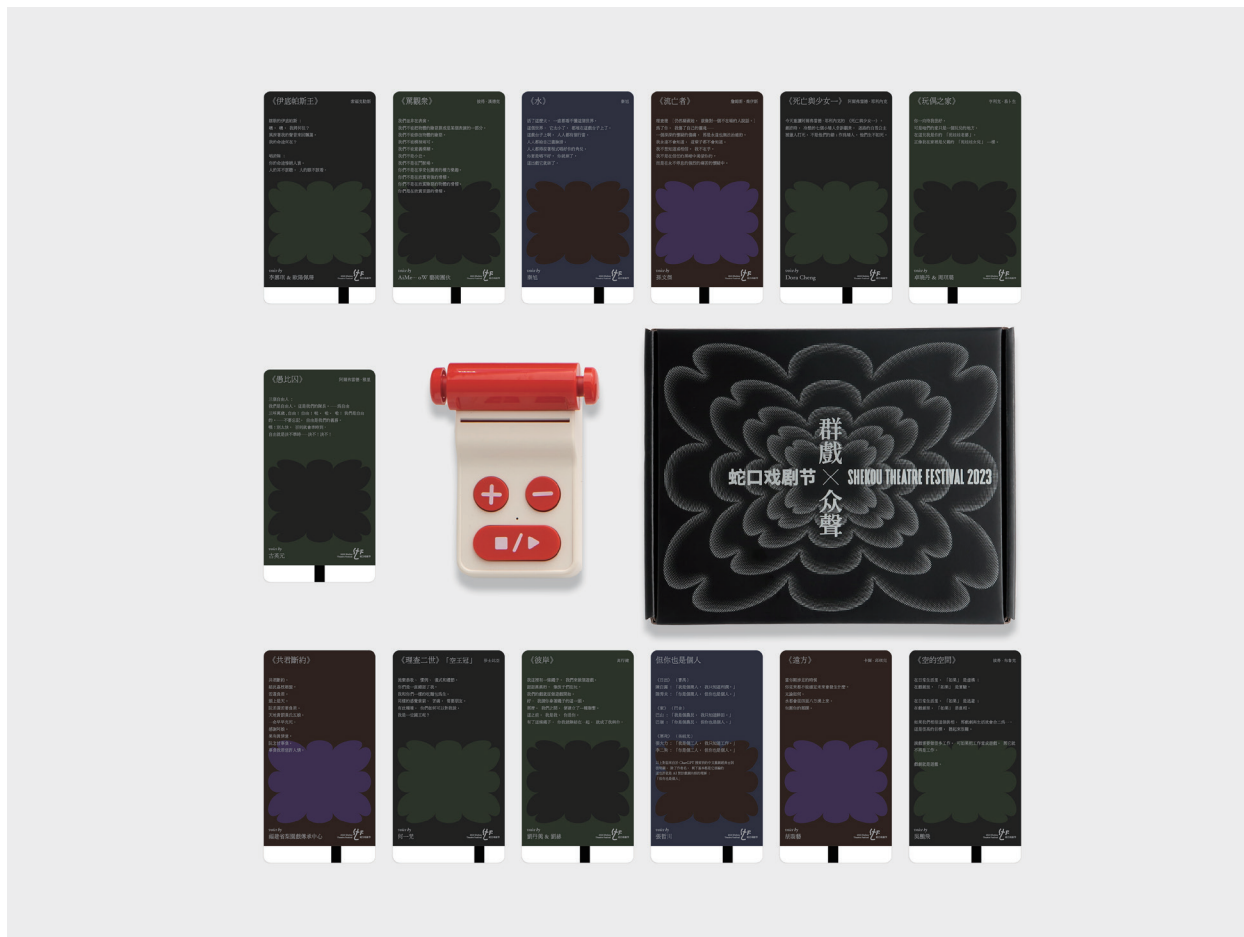


Reading with  
WU Pengfei, LU Siming, HUANG Suhuai, SUN Huixin, Shuyi Alice WANG

NOV. 04 (六) 10:00 - 12:00

NOV. 05 (日) 10:00 - 12:00

海上世界文化艺术中心一楼 1F 玻璃空间  
Glass Space, 1F, Sea World Culture and Arts Center



本届戏剧节表演和剧本都有独立的呈现单元，而带有沉浸感的声音元素是否也能拎出来以某种形式实现，去丰富和延展蛇口戏剧节的感观结构？筹备阶段就循此线索思考，历时两个多月，一款基于声音的创意衍生品，最终以戏剧节的礼物纪念发行。蛇口戏剧节设计团体 Scov & 13，也同我们聊了聊产品背后的故事。

While the Theatre in Situ and New Writing segments of the Shekou Theatre Festival 2023 spotlight two distinct facets of theatre—performance and playscripts—a crucial element is also highlighted through a unique souvenir: the STF Sound Box. We sat down with the STF design team, Scov & 13, to delve into the narrative behind this creation.

### 联邦走马 X 蛇口戏剧节 2023

产品概念源于熟识的品牌联邦走马。他们既有的声音盒子产品更像是一款声音玩具：只需将载有音频的纸卡，如 CD 般插入复古的装置，Lo-Fi 质感的声音随即传出。独特便利，神秘有趣，完美匹配蛇口戏剧节的气质。当下就一个想法，邀请本届所有戏剧人参与录制，共同达成一种声波层面上的群戏。全国首款戏剧主题的声音盒子就此启动。

进一步的，要发出怎样的“戏剧之声”呢？

孵化是蛇口戏剧节永恒的关键词，各路戏剧人都在这里从 0 到 1 创作剧目，但其实直到活动结束后，大家对评委、导师和剧团的了解也相当有限，希望借助声音卡片让大家多抖落一些心声和性情。以此拟定“同一与差异”的创作策略。同一是在共同命题下去获取多样的表达——基于一定专业窥探和开拓戏剧视野的心理，号召大家朗读一段自己喜欢或想要推荐的戏剧文本；差异是无规则释放个性能量的小彩蛋——以纯粹的娱乐视角，去贴近舞台下的真实鲜活的个体。每个戏剧单位都分配到一张声卡，按“同一与差异”对应 AB 两面录制音频，也可以看作是一体两面的“声”展运动。

值得一提的是，声音盒子是整个戏剧节最先启动的子项目，它涉及前期策划、预算核定申请、24 组戏剧单位的沟通、48 段声音的创作录制及调整、24 张声音卡片的设计及多轮校对、盒体的包装设计，装置和声音卡片的测试核定……内容庞杂，耗时日久。除了感谢所有评委、导师和剧团的倾力配合，也必须佩服演艺互联的真诚，对于仅仅是戏剧节旁枝末节的一个周边，就投注了极大的热情和心力，换作其他主办方这是难以想象的。最后的出品虽略有技术瑕疵，但终究是一次充满勇气和意志的集体尝试。明年又会玩些什么呢，尽管期待。

### One Villain and 49 Horses X Shekou Theatre Festival 2023

The concept for the Shekou Theatre Festival Sound Box stems from the established brand One Villain and 49 Horses. Even before we embarked on designing this souvenir, the brand had already introduced a Sound Box product. Users can insert "Sound Cards", featuring recorded sounds, into the Sound Box, creating an engaging experience with Lo-Fi texture recordings. We found that this toy-like, enigmatic, and captivating product harmonizes perfectly with the spirit of the Shekou Theatre Festival. This laid the foundation for the development of a theatre-themed Sound Box. Our vision was to invite everyone at the Shekou Theatre Festival 2023 to contribute their recordings and collectively create a "play" with sound.

So, what sounds should we capture?

Incubation remains the eternal theme of the Shekou Theatre Festival, where imaginative ideas transform into reality. However, audiences often lack insight into our jury, mentors, and theatre groups. Hence, we envisioned the Sound Box and Sound Cards as a medium for them to share hidden messages with the public. When assigning recording tasks, participants were asked to capture different types of information on the two sides of the Sound Cards: on the A-side, participants recorded excerpts from playscripts they adore or wish to recommend, aiming to broaden listeners' perspectives from a professional standpoint; on the B-side, we encouraged everyone involved in the festival to record anything they wanted—literally anything! This side of information allows listeners to sense the unique and vibrant personalities behind the performances they witness (note: considering the unconventional nature of Shekou Theatre Festival, the term "stage" might not apply).

It's worth noting that the Shekou Theatre Festival Sound Box is the first sub-project produced in this year's STF. It involved an extensive list of preparatory tasks, including budgeting, communication with 24 participating groups, collecting and editing 48 recordings, designing and proofreading 24 Sound Cards, and testing the final recordings. We extend our gratitude to all the jury, mentors, and theatre groups that contributed to the production. We also appreciate the hard work of the organiser, Performing Arts Connection. They invested an unimaginable amount of time and energy into developing this souvenir, showcasing their meticulous attention to every detail of the festival. While there is still room for technical improvements in this Sound Box, it stands as a courageous and precious endeavor by everyone on the production team. What will we do next year? I am eagerly looking forward to it.

## 蛇口戏剧节制作团队 STF 2023 Production Team

<b>蛇口戏剧节新空间演艺评委</b> <b>STF Theatre in Situ Committee</b> 按照中文姓氏首字母排列 Listed alphabetically by last name	水晶、古英元、邝为立、宋科、孙奇杰、王昊 Crystal D., KU Ieng Un, KWONG Wailap, SONG Ke, Jason SUN, WANG Hao
<b>蛇口戏剧节新写作剧本导师</b> <b>STF New Writing Mentors</b> 按照中文姓氏首字母排列 Listed alphabetically by last name	程月旻、何一梵、胡璇艺、杨旸、叶梓涛、张哲川 CHENG Dora, HO I Fan, HU Xuanyi, YANG Qian, YE Zitao, ZHANG Zhechuan
<b>蛇口戏剧节首席观察员</b> <b>STF Chief Observer</b>	袁鸿 YUAN Hong
<b>蛇口戏剧节制作统筹</b> <b>STF Producer</b>	张显静 CHANG Hsien Ching
<b>演艺互联制作与宣传团队</b> <b>Performing Arts Connection Production and PR Team</b>	林紫玲、徐欢、沈忱、蒋亮、刘倩楠、李沙洲、苑临楠、冯璧琦、 李一霖、李浪尘、陈海 LIN Ziling, XU Huan, SHEN Chen, JIANG Liang, LIU Qiannan, LI Shazhou, YUAN Linnan, FENG Biqi, LI Yilin, LI Langchen, CHEN Hai
<b>蛇口戏剧节平面设计</b> <b>STF Graphic Design</b>	Scov & 13
<b>蛇口戏剧节实习   STF Intern</b>	吴欣蕾、周名翊、陈思娃、宋颖慧 张美林、何雨婷、李奕心、邹依桐 WU Xinlei, ZHOU Mingyi, CHEN Siwa, SONG Yinghui, ZHANG Meilin, HE Yuting, Li Yixin, ZOU Yitong
<b>蛇口戏剧节小程序设计</b> <b>STF Mini Program Design</b>	深圳市青鸟林文化传媒有限公司 Qing Niao Lin Cultural Company
<b>蛇口戏剧节影像设计及记录</b> <b>STF Video Production Team</b>	深圳市四度立方文化传播有限公司 Story Farm
<b>蛇口戏剧节摄影 STF Photography</b>	尹英 MC YIN
<b>蛇口戏剧节志愿者</b> <b>STF Volunteers</b>	王骅、陈丽、陈寅生、陈玉香、邓焯、丁君影、高萍、高嵩、李娟、 梁金彩、林小静、刘春珍、刘玲、盘爱群、邵春艳、魏淑华、吴 曼瑞、吴燕琼、向原连、杨仿华、叶宇辉、余清 WANG Hua, CHEN Li, CHEN Yinsheng, CHEN Yuxiang, DENG Ye, DING Junying, GAO Ping, GAO Song, LI Juan, LIANG Jincal, LIN Xiaojing, LIU Chunzhen, LIU Ling, PAN Aiqun, SHAO Chunyan, WEI Shuhua, WU Manrui, WU Yanqiong, XIANG Yuanlian, YANG Fanghua, YE Yuhui, YU Qing

<b>指导老师</b> <b>Mentor</b>	司徒慧焯、潘诗韵、郑传军 SZETO Roy, POON Janice, CHANG Terence
<b>助理监制 &amp; 剧场构作</b> <b>Assistant Producer &amp; Dramaturgy</b>	常岫 CHANG Olivia
<b>制作经理</b> <b>Production Manager</b>	李佳琳 LI Nickole
<b>灯光设计 &amp; 执行舞台监督</b> <b>Lighting Designer &amp; Executive Stage Manager</b>	王晋希 WONG Kenny
<b>技术经理</b> <b>Technical Manager</b>	江芷晴 KONG Zandra
<b>服装及道具顾问 &amp; 助理舞台监督</b> <b>Costume and Props Advisor &amp; Assistant Stage Manager</b>	刘址朗、林钰浠 LAU Yanki, LAM Jessie
<b>舞台监督</b> <b>Stage Manager</b>	刘恩妮 LIU Enni
<b>巡演助理 &amp; 助理舞台监督</b> <b>Tour Assistant &amp; Assistant Stage Manager</b>	韩馥蔓 HAN Fuman

**指导单位**

中共深圳市南山区委宣传部  
深圳市南山区文化广电旅游体育局  
深圳市蛇口工业区控股股份有限公司

**鸣谢**

招商局慈善基金会  
设计互联文化艺术基金会

**出品**

招商文化

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演艺互联

**支持**

招商商管  
海上世界  
南海意库

**新写作剧本合办单位**

香港演艺学院戏剧学院  
大湾区共同家园青年公益基金

**Supervising Organisations**

Communication Department of Shenzhen Nanshan District Committee of the Communist Party of China  
Culture, Radio, Tourism and Sports Bureau of Shenzhen Nanshan District  
China Merchants Shekou Industrial Zone Holdings Co., Ltd.

**In Support of**

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Performing Arts Connection

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Nanhai E-Cool

**Co-organisers of New Writing Project**

Hong Kong Academy for Performing Arts, School of Drama  
Greater Bay Area Homeland Youth Community Foundation

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2023

