THIS IS

An Agreement

許思樂 Serene Hui

黃大徽 Dick Wong

異城同場
Parlance of Two

雙場。概念性作品

double-bill of conceptual performances

英語演出 Performance in English

02-04.04.2026
四Thu-六Sat 8pm

04.04.2026
六Sat 3pm

賽馬會創意藝術中心 黑盒劇場
Jockey Club Creative Arts Centre
Black Box Theatre

不設劃位。
觀眾務請準時入座，遲到須待適當時候方可進場。
演出長約共100分鐘，設有中場休息。
適合12歲或以上人士觀看。

Free Seating.
Audience members are required to arrive on time. Latecomers will only be admitted at a suitable break.
Running time of the whole performance is about 100 minutes with intermission.
Suitable for ages 12 and above.

歡迎給予意見或感想

Please share your
comments and thoughts

是概念藝術，又或是關於概念藝術的演出。
不同領域的兩位創作人，以作品對談。

黃大徽 Dick Wong –
表演藝術 - 既舞且演，亦導亦編。

許思樂 Serene Hui –
視覺藝術 - 裝置、聲音、版畫及文本。

兩位來自不同領域的創作人，分別參考視覺藝術中「概念藝術」及「達達主義」的理念，以劇場的語境與劇場的觀演形態作框架，創作出兩個同樣以英語「述說」(parlance) 作為主軸的演出。前者《This Is》，後者《An Agreement》為題，既是兩個獨立的作品，卻又微妙地契合一起，猶如通過「作品」進行的交流。

「概念藝術」在視覺藝術界無人不曉，了知當中重視語言作為媒介，去物化 (dematerialization)、低限的，僅僅通過語言定義，作為創作實踐。透過藝術的創作和接收的過程，來批判「藝術 / 作品 / 體制」的本身，從而引起自我反思。

推進到劇場，當語言不僅是掛在展牆上得光管文字，化為具時間性的「述說」演出，觀眾「被困」在劇場坐位上，共時共感地參與其中，創作人如何承接低限的策略，同時發揮表演性，去塑造一種有別於觀賞「概念藝術」展覽的體驗，擴展評論家 Michael Fried 一直反對的「劇場性」(theatricality)，引領觀眾在感知「藝術 (物) 品」以外的，自身的存在與作品時空的關係。在觀看、聆聽、接收的同時，去思考。

It is conceptual art,
or it is performance about conceptual art.

Two artists, two disciplines, one subtle dialogue

Dick Wong –
Performing Artist– performer, choreographer and director

Serene Hui –
Visual Artist – installation, sound, printmaking and text

Two artists from different fields have drawn inspiration from the radical spirits of "Conceptual Art" and "Dadaism" in visual art, to create two conceptual performances that engage with the context and spectatorship of theatre as a framework for their work. Both pieces, "*This Is*" and "*An Agreement*," primarily utilise English and explore the notion of "parlance" (the act of speaking/telling) as their primary medium. Although they are independent works, they subtly connect, facilitating a dialogue through their artistry.

"Conceptual Art" is well-known in the visual art world for its emphasis on language as a medium, dematerialization, and minimising their tools , relying on linguistic definitions as creative strategies. It critiques the essence of "art/artwork/institution" through the processes of creation and reception, sparking self-reflection.

In the context of theatre, language evolves not just a neon-light sign of text hanging on the exhibition wall, to become a time-based "embodied narrative" performance. While art historian and critic Michael Fried famously dismissed "theatricality" as the enemy of art's autonomy, both Wong and Hui embrace that kind of theatricality of breaking the absorption. They transform the theatre into a setting where language is no longer just a sign on a wall, but an embodied experience. For the audience, this is not a passive viewing of a traditional conceptual art exhibition, it is a temporal reflection.

Two artists, two disciplines, one subtle dialogue. Come and witness the space where words become action.

THIS IS

黃大徽 Dick Wong

從杜象（Duchamp）、科蘇斯（Kosuth）到勒維特（Lewitt），《This Is》借鑒視覺藝術，重新探究舞台上的時間、空間和身體。概念主義者最初對創作繪畫與雕塑的反思，將被轉化成現場演出，從而啟發思考而非促成觀看的愉悅。以極低限的方式交織，語言與影像組成了一張關乎意義的思維導圖，並不斷擴張對時間、空間及轉瞬即逝的身體的感知。

當看不見的變成看得見，我們看見的是更多，還是更少？

From Duchamp to Kosuth to Lewitt, *This Is* looks to visual art to reinvestigate time, space and the body on stage. The ethos of the conceptualists, which originated from creating and presenting paintings and sculptures, are transposed into a live performance to engage the mind rather than the eyes. An interplay between language and images, the work is like a mind map of meanings, expanding the perceptions of time, space and the ephemeral body.

When the invisible becomes visible, and answers become questions, do we see more or do we see less ?

An Agreement

許思樂 Serene Hui

An Agreement is a live work structured as a legal contract read aloud. By appropriating the formal language of institutional agreements, the work explores the complexities of communication, trust, and the relationship between artist, work, and audience. Repetition strips words of their specificity until meaning fractures; the script oscillates between poetic reflection and legal jargon, creating commentary on the nature of agreements, both personal and formal.

The work interrogates questions of responsibility and identity. Personal anecdote interrupts legal clause; poetic fragmentation interrupts bureaucratic certainty. The “parties” multiply. The roles blur. The person responsible remains uncertain.

Structured in articles and interludes, *An Agreement* exposes its own flaws, oddities, and potential for misinterpretation. Its obsessive utterances bear an affinity to the iconoclastic literary experiments of the Dada movement.

這是一場以契約為骨幹的現場演繹。透過對建制語言的挪用，試圖剖析溝通、信任，以及藝術家、作品與觀眾間隱形的權力關係。當詞語被反覆咀嚼，原有的指涉功能隨之剝落，意義在碎裂中重組；文本在詩性冥想與法規邏輯之間擺盪，既是辯證，亦是對協議這一概念的評論。

作品由「條款」與「間奏」交織而成，袒露其內在的瑕疵、怪誕與誤讀的潛能。這種近乎偏執的語句堆疊，在概念上與達達主義的語言實驗產生互文共鳴。

PERFORMANCE AGREEMENT

This agreement is made at (this location) on (this date).
Entered by and between (the following parties) :

Party A. (The Artist) - shall refer to the individual contracted to produce, perform, present, or otherwise manifest the work.

Party B. (The Work) - shall refer to that which (The Artist) produces, performs, presents, or otherwise manifests.

Party C. (The Institution) - shall refer to the individual or entity who has invited and has allowed (The Artist) to produce, perform, present, or otherwise manifest the work.

Article 1: Scope of Work

(The Artist) agrees to research, write, rehearse, and create one Performance of 30 minutes of length, to be performed multiple times whenever offered a chance.

(The Artist) agrees to adjust (The Work) according to comments in terms of format and appearance in order that it shall not be against ethics, norms, landscapes, sociocultural contexts of the site including other relevant factors.

(The Artist) shall create the work according to the proposal or adjusted proposal by coordinating with (the Person Responsible), and other relevant agencies for development of (The Work) in order that (The Work) could actually be produced with respect to the proposal, budget, and scheduled timeline.

Once the agreement is signed, (The Artist) shall conform to suggestions and must handle her own ego and stay professional, she must not act emotional.

Article 2: Deliverables

(The Institution) has invited (The Artist) to create a performance in order to temporarily fill the stage of approximately 30 mins.

The work will be performed from (today/ yesterday/ the day before) to (the day after/ tomorrow/ today).

(The Work) shall contain both a narrative and performative dimension.

In the unlikely event that the audience does not attend the performance, or dislike the performance, (The Artist) maintains the obligation to deliver (The Work) in its entirety.

Should (The Artist) fail to perform due to illness, sadness, frustration, burnout, or collapse, (The Artist) agrees to reimburse costs incurred.

(The Institution) retains the right to terminate this agreement at any moment, for, any reason, with or without notice. If undesirable condition results in the following feelings: disappointment, doubt, grief, anger or exhaustion from (The Artist), she'll have to deal with her own emotions, and leave the private matter, preferably, out of the public stage.

Article 3: Remuneration

For the creation of (The Work), (The Artist) will receive a fee.

The fee may consist of: monetary compensation, exposure, networking opportunities, documentation for portfolio, or professional development. (The Artist) may not pay rent with visibility, but agrees that visibility constitutes a form of compensation.

(The Work) is a performance. It disappears the moment it ends. Unlike an artefact, it cannot be resold. (The Artist) is paid once. (The Work) is consumed. Nothing remains but memory, vaguely.

Article 4: Performance

Article 5: Body liability

(The Artist) will contract individual liability insurance to cover their accidental actions, including but not limited to, physical or psychological harm caused by the performance.

If (The Artist's) body fails - aching throat, lost of voice, fatigue, brain fog, insomnia, exhaustion, (The Artist) remains liable. The body is both the work and the risk.

Article 6 : Intellectual Property

By attending (The Performance), (The Audience) grants (The Artist) permission to transmit sound into their ears for the duration of (The Performance).

(The Artist) agrees that once spoken, (The Voice) no longer belongs to her. It will be interpreted, misinterpreted, recorded, quoted out of context, or forgotten entirely.

None of these parties may exercise rights over the space between them.

The space between is where (The Work) exists.

(The Artist) reserves the right to her intention, but retains no control over (The Voice) once it has left her body.
(The Musician) reserves the right to his composition, but retains no control over (The Sound) once it has entered the air.
(The Audience) reserves the right to their interpretation, but retains no control over what they receive.

Article 7: Termination (The End)

This agreement constitutes the entire understanding between the parties and supersedes all prior negotiations, representations, or agreements, whether written or oral.

Once the work has been read out loud by (The Artist) in front of the audience during the performance, and has been confirmed as complete and conceptual enough to be considered as (The work), (The Artist) may leave the stage, the audience, as well as the theatre, and continue her own life outside of these conditions.

創作人語 Creator's Statement

目之所及，腦之所往

文：黃大徽

一切源於與香港視覺藝術家馬琼珠的一場對話。當時我邀請她為國際演藝評論家協會 (IATC) 的網站筆談，題目是「演與展」。她引用了約瑟夫·科蘇斯 (Joseph Kosuth) 的作品《一張與三張椅子》(One and Three Chairs) 作為參考，並表示在巴黎龐畢度中心觀看其展出時，有種坐到椅子上的衝動。我對科蘇斯了解不多，只是知道這件作品的存在。交談間，她補充說：「Dick，我覺得你是一名概念藝術家。」

這句話引起了我的思考。我從未將自己視為概念藝術家，只是偶爾會被貼上這樣的標籤。作為一名舞蹈藝術家，我可能受到 90 年代後期法國「非舞蹈」(Non-Dance) 運動的啟發，但成長時期同樣深受德國舞蹈劇場 (TanzTheatre) 的影響，更不用說 70 年代美國的後現代舞了。於是我想，作為一次練習，不如探究一下這種混雜背景，看看是否能與概念藝術達成某種解析或連結，那應該會很有趣。

旅程就此展開。在網上研究了幾天後，頭上的電燈泡亮起了。是的，就表演呈現的方式而言，它們看似相距甚遠，但那種探求的精神不僅彼此共鳴，也與概念藝術契合。碧娜·鮑許 (Pina Bausch) 廣被傳頌的名言：「我感興趣的不是人們如何動，而是什麼令他／她們動起來」，實際上與科蘇斯的說法不謀而合：「我覺得我的作品或整個概念藝術所帶來的，是從『如何』(how) 到『為何』(why) 的轉變。」伊芳·瑞娜 (Yvonne Rainer) 也在不遠處，她將其舞蹈表演計畫命名為《思想是一塊肌肉》(The Mind Is a Muscle)，提醒大家智識史往往忽視了舞蹈作為探究領域的可能性，但在她的編舞作品中，肌肉確實承載了相當多的思考。

隨著更多問題浮現，事情變得有趣起來：如果我用概念藝術的精神來建構一場演出，會發生什麼事？我如何將源自展示物件的意識形態轉化為現場行動？從永久性轉到瞬時性，有哪些部分需要轉置、協商與妥協？

我回到出發點，即科蘇斯的《一張與三張椅子》並深入鑽研。一張椅子、一張椅子的照片、一張放大了的印刷字典定義，這種並置看似平平無奇，卻能觸動最不具好奇的頭腦：對，那什麼才是椅子？這件作品的簡潔就像提出一個不需要問號的問題，且挑釁但不具對抗性。它也超越了定義的概念，引發我後續無數的追問，例如：椅子還能是什麼？我們在什麼樣的語境下討論椅子？每一個觀看作品的個體本身是否就是一個框架？我可以一直問下去。如是，一個作品的名字誕生了：《This Is》(這是)。那是一個肯定但未完成的句子，適用於任何事物，就像科蘇斯這件作品的概念——基本上可以用任何東西替換那件物件。

作品名字可以是開放的，但主題不行。下一步是決定要談論什麼。在 YouTube 上，我看到一段科蘇斯的訪談，他談到了自己與建築的關係，以及藝術家對抗市場的責任。在回應如何處理語言時，他說：「……我當時在建構恆真式 (tautologies)，我想創作那些『談論自身』的作品。」談論自身的作品——在這種情況下，還有什麼比「以表演去談論表演本身」更好呢？我總是用「表演」(performance) 而非「舞蹈」(dance) 來描述我的作品，這能擴展創作、演出與觀賞的想像。我也相信，觀眾對於技巧與美感的預期也會隨之調整。這恰好與概念主義不謀而合，概念主義之所以誕生，正因為當時有些藝術家不滿繪畫和雕塑變得過於裝飾性和工藝化。

一個名為《This Is》的名字，一場關於表演自身的表演，隨之而來就是文本了。過去二十年，語言一直是我作品中不可或缺的一部分。就此而言，我發現自己與概念藝術站在同一陣線。科蘇斯在其開創性論文《哲學之後的藝術》(Art After Philosophy, 1969) 中寫道：「概念藝術最純粹的定義，是對『藝術』概念基礎的探究，正如其演變至今的含義。」我將「藝術」一詞替換為「表演」，並寫了一段獨白，每一行都以「This is」開始。這段獨白是由我思考表演時記下的關鍵字連構而成：光、空間、黑暗、身體、表演者、舞台、聲音、動作、靜止、時間、真實、觀眾、觀看、感知、聯想、想像、語境化。

在排練文本時，我一度無法決定該現場演說還是用錄音。同時，這段獨白的「枯燥感」也讓我感到困擾。我再次上網搜尋，結果索爾·勒維特 (Sol LeWitt) 為我解了圍。作為概念藝術的另一位支柱人物，勒維特於 1967 年在《藝術論壇》(Artforum) 發表了《關於概念藝術的段落》(Paragraphs on Conceptual Art)。他指出：「關注概念藝術的藝術家，其目標是使作品在知性上讓觀眾感興趣，因此，他通常會希望作品在情感上變得枯燥。」我採納了他的提議，決定讓獨白在整個表演過程中以旁白 (voiceover) 形式出現。與現場說話相比，旁白製造了距離感。這件作品處理的是「意義」，而意義屬於知性層面，因此情感上的枯燥是必然的。

舞台上有一張桌子。有些人可能會納悶為什麼。這最初是為了呼應科蘇斯的椅子而產生的一個隨興想法。椅子幾乎立刻讓我想起桌子。第二個想法是，我確實需要舞台上有一個物件來協助闡述我的理念。一個平凡的物件，但因其能帶動聯想與想像而具有「表演性」，且與那些關鍵字息息相關。桌子可以是舞台，也可以是舞台上的舞台。而桌子的下方與上方，可以是空間（場館）中的空間。它也可能有助於引發動作與行為。

《This Is》在首演前一週完成。除了彩排，最後一週的時間，都花在進行最後一輪網上研習，為可能與觀眾進行的交流作好準備。索爾·勒維特在《關於概念藝術的段落》中完全說出我的心聲：「不同的人會以不同的方式理解同一件事。藝術家無法控制觀眾感知作品的方式。」

那是 1967 年說的話。在過去的 59 年，作者與觀眾之間的關係發生了怎樣的演變？而數位技術的出現，又為這種關係帶來了哪些更新的視角與論述？

這篇文章是關於一個創作過程。索爾·勒維特說過：「如果藝術家貫徹到底，將其想法轉化為可見的形式，那麼過程中的所有步驟都很重要。想法本身即便沒有視覺化，也與任何成品一樣是藝術品。所有介入的步驟——隨筆、草圖、繪圖、失敗的嘗試、模型、研究、思考、對話——都令人感興趣。那些展示藝術家思考過程的部分，有時比最終成品更有趣。」

我衷心希望這個思考過程能引起你的興趣。

AI 翻譯，經原作者修輯

創作人語 Creator's Statement

A Journey into Seeing

By Dick Wong

It started from a conversation with Ivy Ma, a Hong Kong visual artist whom I invited to talk about "performing and exhibiting" for the website of IATC (International Association of Theatre Critics). She cited *One and Three Chairs*, a work of Joseph Kosuth, as a reference and expressed her desire to sit on the chair while viewing the exhibition in Pompidou Centre, Paris. I don't know much about Joseph Kosuth but I do know the work. While we talked, she also added: "Dick, I think you are a conceptual artist."

It got me thinking. I have never considered myself a conceptual artist. Just that I am labelled as one every now and then. As a dance artist, I might be inspired by the Non-Dance movement of France in the late 90s, but equally I am influenced by German Tanz Theatre in my formative years, not to mention post-modern dance from the United States in the 70s. Then I thought to myself, as an exercise, maybe it's interesting to investigate such a hybrid background and see if there is a resolution or even any linkage to conceptual art.

From there, the journey began. A light bulb moment came after days of online research. Yes, they might look far apart in the way a performance is presented, but somehow the spirit of inquiring not only resonates with each other but also with Conceptual Art. "I'm not interested in how people move, but what moves them", as the most famous quote of Pina Bausch goes, is actually in sync with Joseph Kosuth's saying: "What I feel my work introduced, or conceptual art in general, was a shift from how to why." Yvonne Rainer is not far away. She named her program of dance performances *The Mind Is a Muscle*, which serves as a reminder that intellectual history has often overlooked dance as an area of inquiry but in her choreographic works, muscles do quite a bit of thinking.

Things started to get interesting when more questions sprung up: what would happen if I used the ethos of conceptual art to construct a performance? How do I translate an ideology which originates from displaying objects into a live act? Perpetuity vs ephemerality, what is there to transpose, negotiate and compromise?

I returned to the point of departure, namely Kosuth's *One and Three Chairs* and delved deeper. A chair, a photographic image of the chair, a blown-up definition of chair from a dictionary, the juxtaposition seems almost banal, but it triggers the least inquisitive mind: right, so what is a chair? The simplicity of the work is like asking a question without having to use a question mark, and provoking without confronting. It also goes beyond the notion of definition as I have so many questions to follow up, for instance, what else can a chair be? Under what context do we talk about chairs? Is every single individual looking at the work a context in herself or himself? I can go on and on and on. It was then that a title emerged: *This Is*. An affirmative but unfinished sentence which is applicable to everything, just like the idea of this particular Kosuth's work, where one can basically substitute the object with anything.

A title can be open ended but the subject matter cannot. The next step is to decide what to talk about. On YouTube, I came across an interview of Kosuth where he discusses his relationship with architecture and the responsibility of the artist to work against the market. In response to how he deals with language, he said: "... I was constructing tautologies, I want to make works which talk about themselves." Works which talk about themselves - in this case what's better than talking about performance itself? I always use performance over dance to describe my works. It would expand the scope in creating, performing and spectating. I believe this shift also adjusts the audience's expectation for mere technique or beauty. This happens to coincide with conceptualism, which came into existence because some artists were dissatisfied with the fact that paintings and sculptures had become much too ornamental and crafty.

A title called *This Is*. A performance about itself. It's time to move on to text. In the last 20 years, language has been an integral part of my work. In this regard, I found I am on the same side with Conceptual Art. In his seminal essay Art After Philosophy (1969), Kosuth wrote: "The purest definition of conceptual art would be that it is inquiry into the foundation of the concept 'art', as it has come to mean." I replaced the word 'art' with 'performance' and composed a monologue with 'This is' opening every line. The monologue is constructed from the fundamental keywords I jotted down when thinking of performance: light / space / darkness / body / performer / stage / sound / movement / stillness / time / real / audience / seeing / perceiving / associating / imagining / contextualizing.

While rehearsing the spoken text, at one point I couldn't make up my mind whether to perform it live or by recording tracks. At the same time, the 'dryness' of the monologue began to bother me. I went on to the internet to do more research and Sol Lewitt came to my rescue. Another pillar of conceptual art, Lewitt published an essay titled Paragraphs on Conceptual Art in Artforum in 1967. He stated: "It is the objective of the artist who is concerned with conceptual art to make his work mentally interesting to the spectator, and therefore usually he would want it to become emotionally dry." I followed his proposition and decided that the monologue would be a voiceover throughout the performance. In comparison to live-speaking, voiceover creates distance. The piece works on 'meaning', and meaning is a mental thing, hence emotional dryness is inevitable.

A table sits on stage. Some may wonder why. It started as a whimsical thought in response to Kosuth's chair. A chair brings a table to mind almost instantly. Furthermore, I do need an object on stage to help illustrate my idea. An ordinary object that can be 'performative' in the way it brings association and imagination, and nonetheless relevant to the keywords. A table can be a stage and a stage on a stage. And below and above a table can be a space within a space (the venue). It might also help to evoke movement and action.

This Is was completed one week before the premiere. Beyond rehearsals, I spent that final week researching for the last round to prepare for any possible deliberation with the audience. Sol Lewitt's words in Paragraphs on Conceptual Art echoed my own thoughts: "Different people will understand the same thing in a different way. The artist has no control over the way a viewer will perceive the work."

That was 1967. How has the relationship between author and spectator evolved in the last 59 years? And how has the emergence of digital technologies brought newer perspectives and discourses to that relationship?

This essay is about a creative process. Sol Lewitt said: "If the artist carries through his idea and makes it into visible form, then all the steps in the process are of importance. The idea itself, even if not made visual, is as much a work of art as any finished product. All intervening steps—scribbles, sketches, drawings, failed work, models, studies, thought, conversations—are of interest. Those that show the thought process of the artist are sometimes more interesting than the final product."

I sincerely hope that this thought process interests you.

創作人語 Creator's Statement

An Agreement

文：許思樂 Serene Hui

茲此，簽署各方謹此確認、保證並不可撤銷地同意，本協議所載之一切義務、陳述及承諾，概於任何其後之修訂、解除或情況重大變更後仍具約束力，而未能履行者，均屬違約，須受相關管理機關全權酌情裁定其後果。

這個複雜的句子裡藏著某種意思。我們還是簽署了，往往在出事之後才細讀。

《An Agreement》從這裡開始：不是從某個具體內容，而是從遭遇那種語言的體驗——一種設計作為單向止續而非雙向溝通的語言。法律術語的運作，製造了一種特定的癱瘓：文字在技術上可讀，但功能上卻不盡明確。權威得足以迫使簽署，模糊得難以保護（其中一方或）雙方。簽署，代表同意潛在的異議已經解決——或者說，接受「異議」被掩埋於例行程序之中。合約不承認衝突，只吸納了它。

文本以樂譜 (score) 形式寫成，包含條款、間奏、當事人、細則，並認真對待這個命題：制度性語言作為是一種治理形式，緩慢而程序化。官僚式的語言不會關心你對當中例寫的條件有何感受。它只要求你同意。

《An Agreement》挪用了這種文體，並將其朗讀。令我感興趣的，是當這種語言被朗讀出來時會發生什麼狀況——當自己身體由喉嚨發出官腔式的話語。或許有些身體機能會開始失靈。

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我不是從劇場或表演藝術的專業角度去創作這個作品。我過往的創作實踐包括裝置、物件與聲音、版畫與文字——也可說是某種話語的譜號。往往是藉由生活經驗、歷史敘事、人類學式的語言研究出發，展開探問。我關注社會上有哪些聲音得以被聽見、而哪些則不然，其背後的社會文化條件如何。創作這個作品時，我有時會想像自己作為表演者的身份轉換，就像某人同意了某簽證條件，從而進入一個不太聽懂當地語言的陌生國度。

這文本表面上審視的是作為當代藝術家，實際上或隱密地「被要求」着什麼——不是明確例出的條文，而是一種積累起來的、一種不言而喻的條款：需要展現自己、需要有明確見解、需要專業、需要情緒穩定、需要有生產力。這些條款從不曾出現在任何合約裡，因為每個藝術家在未被問及之前，早就同意了。

但這個作品不只是關於藝術家，它亦關乎協議本身的結構，也就是說：關乎每一個曾經簽署過合約的人。到底誰的聲音在宣讀合約？一個同意成為表演者的視覺藝術家，一個同意保持彈性的工人，還是一個同意讓自身成為品牌的個體。

這也是這個作品，可以無數形式呈現，而不失本身的意義。Sol LeWitt 提出，概念是製造作品的機器，執行從屬於指令——因此這文本落到其他人手中，仍能存活或執行。《An Agreement》建立在這個前提之上，意味著只要你能夠在條款中找到共鳴，這份合約亦包括了你在內。那些打斷法律語言的軼事章節，是對觀眾的邀請。

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Anne Carson 書寫性別歷史研究中，有關聲音失序，追溯了女性作為說話主體，如何一再被要求調節、壓抑、順從。合約恰好能夠呈現這種順從：它把人轉化為當事方，把感受轉化為責任，把聲音轉化為一個簽名。

同樣地，Brandon LaBelle 書寫聲音作為一種社會與空間實踐，描述口腔如何作為是一種政治場所——不只是在生產語言，而是在協商自身在特定秩序中的身份立場。每一個發言都帶著不被允許說出的話、帶著必須被塑造成主流的音素、帶著在成形之前已被吞嚥的思想。《An Agreement》的朗讀表演試圖讓這種協商被聽見——合約作為一種有效地將身體轉化為功能性的存在。透過去傳釋及演繹合約內容——甚至在過度傳釋及演繹，在重複又重複之中，意義被轉化——這個作品嘗試尋找 Mladen Dolar 所稱的「剩餘物」：當意義從言語中退減後，剩下的只是沒帶意義的人聲存在於空氣之中。

重複並不總是強調，有時反倒消耗。Gertrude Stein 的創作就建立於此：長時間重複的詞語會停止指涉，開始只是發生——像天氣、像低吟、像被朗讀至聽起來，既非英語也非法律、而是某種非言語之物。Stein 稱之為「持續的當下」。令我感興趣的，是那個敘述中被省略的部分：疲憊。

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在某個時刻，這個文本直接指向觀眾的身份，指涉那觀演行為的無聲協議：準時到達、將電話靜音、鼓掌、觀看而不被看的存在。即使沒有明文規定，早已約定俗成。有別於大部分當代藝術展覽，那種開放和隨意的觀賞形式，表演語境將觀眾綁縛在一種線性的時間空間——一種關於在場與注意力的共同約定，作為觀眾默許的約定。

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與 hirsk 的合作模式是相輔相成的。透過聲音技術，作品探索一把聲音究竟是現場還是錄製、從而使它配合或衝擊作品中的概念。什麼是現場？當發出的聲音，混進空氣之後，那又是屬於誰的聲音？ hirsk 在閒讀文本的同時，視聲音為物料，而非僅僅是意義——噪音、節奏、干擾，一種被聆聽接收過後，殘餘在空氣中的聲學物質，語言作為質感與重量的可塑性可以如何推展。hirsk 以聲音介入，同時在閒讀和解構文本，與我處理文本自身進行的解構，平行地展現。聲音 (sound) 與人聲 (voice) 之間，呈現為一種兩者依存的表演。

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有一部分的我同時亦在尋找某種失效的美學 (aesthetics of failure)——不是因故障或錯誤的失敗，而是其行政性意義上的失效：對預期或被要求的行動的不協調或違和。協議未被履行的狀態。當條件未被實現，當承諾的「在場」未能被完滿，這種現象又會揭示出什麼？

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Nonperformance（名詞）——未被履行的狀態或事實。未能或拒絕履行某一條件、承諾或期望。

Failure（名詞）——對預期或要求行動的疏忽或遺漏。不能運作的行為或狀態。欠缺成功。

創作人語 Creator's Statement

An Agreement

By Serene Hui

> *The undersigned parties hereby acknowledge, warrant, and irrevocably agree that all obligations, representations, and undertakings set forth herein shall remain binding notwithstanding any subsequent amendment, dissolution, or material change in circumstance, and that failure to perform shall constitute a breach subject to consequences as determined at the sole discretion of the relevant authority.*

Somewhere in that sentence is a meaning. We signed it anyway and only re-read it in close when something happens.

This is where *An Agreement* begins: not with a particular content, but with the experience of encountering its language - a language designed less to communicate than to foreclose. Legal jargon operates by producing a specific kind of paralysis: the text is technically readable but functionally opaque, authoritative enough to compel signature, ambiguous enough to protect not always both sides. The act of signing is to agree that potential disagreement has already been resolved - or rather, to accept its burial beneath formality. The agreement does not acknowledge conflict, it absorbs it.

The text was composed as a score, comprising articles, interludes, parties, clauses, and takes seriously the proposition that institutional language is itself a form of governance, slow and procedural. The bureaucratic form does not ask how you feel about its conditions. It asks for your agreement.

An Agreement appropriates this form and reads it aloud. What interests me is what happens to that language when it is spoken aloud, when a body is made to produce the institution's words from its own throat. Perhaps something will start to fail.

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I did not come to this work from theatre or performance. My practice moves through installation, objects and sound, printmaking and text - the scored instruction. They usually begin from sustained inquiry into lived experience, historiography, linguistic anthropology, and the structural conditions under which certain voices are heard while others are not. With this work, I sometimes imagine that I arrived at the position of a performer the way one arrives at a foreign country having agreed to the visa conditions in a language one reads imperfectly.

The score examines what being a contemporary artist actually or secretly demands - not its stated terms, but the unstated ones that accumulate around any agreement: to be present, to be legible, to be professional, to manage one's affect, to deliver. These terms do not appear explicitly in any contract, because everyone already agreed to them - before anyone asked.

But the work is not only about the artist. It is about the structure of the agreement itself, which is to say: everyone who has ever signed one. Whose voice speaks the contract? A visual artist asked to be a performer. A worker asked to be flexible. A body asked to be a brand.

This is also the sense in which the work could land in numerous forms without losing itself. Sol LeWitt proposed that the idea is the machine that makes the work, that execution is subordinate to the instruction - thus the score survives any single realisation. *An Agreement* is built on this premise, which means it belongs equally to any identity that recognises itself in its clauses. The personal anecdotes that interrupt the legal language are invitations to substitution.

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Anne Carson, writing on the gendered history of the unruly voice, traces how the speaking female subject has been consistently required to modulate, suppress, and perform compliance. An agreement is among the more elegant instruments for this: it converts the person into a party, the feeling into a liability, the voice into a signature.

Similary, Brandon LaBelle, writing on the voice as a social and spatial practice, describes how the mouth is always already a political site - not merely producing language but negotiating the terms of one's legibility within a given order. Every utterance carries within it the traces of what was not permitted to be said, what had to be shaped to a dominant phoneme, what got swallowed before it could form. The score of *An Agreement* tries to make this negotiation audible, the agreement is chosen precisely because it is the form that most efficiently converts the body into a function. By inhabiting it fully - over-inhabiting it, repeat and transform it past the point of meaning - the work attempts to search for what Mladen Dolar calls "the remainder": the sound that persists when sense has been subtracted from speech, the voice that keeps insisting on existing without quite meaning anything.

Repetition does not always emphasise, sometimes it erodes. Gertrude Stein built her practice on this: words repeated long enough stop signifying and begin simply occurring, like weather, like a hum, like a clause read aloud until it sounds like neither English nor law but something pre-semantic. Stein called it the "continuous present." I am interested in what is left out of that account: the exhaustion.

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At some point the score also turns outward. One part addresses the audience directly, drafting the silent agreement that governs any act of attending a performance: to arrive on time, to silence the phone, to applaud, to watch without being watched. These are never written, they are understood. Unlike the open, permeable rituals of a contemporary art exhibition, the performance context binds its audience into a linear time space - a shared contract of presence and attention, the assumed performance of the audience.

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The collaboration with hirsk is constitutive. Through sound technologies, there are questions of whether a voice is present or recorded, how it multiplies or fractures the work. What is live? Whose voice is it, once it has entered the air? hirsk approaches sound as material rather than mere meaning - noise, rhythm, interference, the acoustic residue of a space that has heard things before and holds them, treating language as texture and weight. The musician reads against the score, introducing sonic interruption as a parallel form of the textual interruption the script performs on itself. Between voice and sound, the work produces something neither produces alone.

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A part of me is also searching for an aesthetics of failure - not failure as risk, but failure in its most administrative sense: the neglect or omission of expected or required action. The non-performance of the agreement. What is revealed when the condition goes unfulfilled, when the promised presence does not quite arrive?

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Nonperformance (n.) — The state or the fact of not being performed. Failure or refusal to perform, or fulfil a condition, a promise or an expectation.

Failure (n.) — The neglect or omission of expected or required action. The action or state of not functioning. Lack of success.

TOTO
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THIS IS

概念及演出
Concept & Performance

黃大徽
Dick Wong

新聞系畢業生，九十年代中於出版界變節，全身投入表演藝術，既舞且演亦導亦編。

2004 年獲香港藝術節委約創作《B.O.B.*》，首演後發展成兩個不同版本於歐亞十國巡演，當中包括巴黎的法國國家舞蹈中心，倫敦的沙德勒井劇院及柏林的八月國際舞蹈節等等。

2009 年於東京完成的《1 + 1》，其後獲邀到巴黎卡地亞現代博物館及神戶國際舞蹈節演出。

2010 年獲選為巴黎黑克雷國際文化交流中心駐村藝術家，並於巴黎城市劇院 (Theatre de la Ville) 協辦的國際舞蹈大賽 Danse Elargie 中擔任評委。同年與日本編舞川口隆夫及電影導演今泉浩一聯合創作《Tri_K》，隨後三年足跡遍及東京、神戶、金澤、香港、里斯本、貝洛奧里藏特及聖保羅。

2011年獲德國 In Transit 國際藝術節委約，於柏林世界文化中心首演《Be Me》。

2014 年，由進念二十面體委約，於新視野藝術節上演與邢亮聯合創作及演出的《無 | 雙》。

2015 年，以香港四代舞者為題創作的《舞士列傳》，於香港文化中心劇場上演。

2016 年首演的《春之祭》，隨後一年獲台北國家兩廳院新點子舞展邀演，並於澳門石頭公社的「肢體／解構」系列中上演獨舞版本。

2018 年香港藝術發展局藝術家年獎 (舞蹈) 得主。

近作包括《This Is》(2024) 及自傳式舞台作品《W.T.F.》(2026)。

除舞台作品外，亦致力於策演及創作研究計劃，曾合作的團體包括城市當代舞蹈團、進念二十面體、香港舞蹈聯盟、不加鎖舞踊館及香港演藝學院等等。

A graduate of Journalism, Dick Wong left the publishing industry in the mid 90s to pursue a career in contemporary dance and theatre.

In 2004, he was commissioned by the Hong Kong Arts Festival to create *B.O.B.**, which was later developed into two versions and toured extensively in Europe and Asia, including Centre National de la Danse (Paris), Sadler's Wells Lilian Baylis Theatre (London) and Tanz Im August (Berlin).

In 2009, he completed *1+1* in Tokyo, which was later presented in Cartier Fondation Paris and Kobe International Dance Festival.

In 2010, he was chosen as a laureate of the French International Residence Programme at Recollets. During his stay in Paris, he was invited to be a jury at Danse Élargie, an international dance competition co-presented by Theatre de la Ville. The same year he teamed up with Japanese choreographer Takao Kawaguchi and film director Koichi Imaizumi to present *Tri_K*, which subsequently toured to Tokyo, Kobe, Kanazawa, Lisbon, Hong Kong, Sao Paulo and Belo Horizonte.

In 2011, commissioned by the In Transit Festival, he premiered *Be Me* in Berlin's Haus der Kulturen der Welt.

Notable works in recent years include *The Rite of Spring* (2016), which was invited to Taipei National Theatre's Innovation Dance Series (2017), *This Is* (2024) and *W.T.F.* (2026).

"Artist of the Year (Dance)" in the Hong Kong Arts Development Awards 2018.

An avid practitioner in curating and devising creative research projects, he has collaborated with numerous organizations including Hong Kong Dance Alliance, Unlock Dancing Plaza, City Contemporary Dance Company, Zuni Icosahedron and Hong Kong Academy for Performing Art.

dick_can_dance

An Agreement

概念及演出
Concept & Performance

許思樂
Serene Hui

許思樂是穿梭於荷蘭與香港的藝術家，其實踐以研究為核心，涵蓋裝置、聲音、版畫及文本。許氏透過地理距離觀照個人經驗，探究「意義生成」及其門檻背後的社會政治影響。她藉由「錯位」的本體轉換，將社會慣例與語言歧義轉化為對當代系統的抵抗與批判。近期項目《虎頭鐵釘尾》獲2025年泰國雙年展委約創作，作品穿梭於私密與歷史之間：以家族私史為引，延伸至冷戰地緣政治的歷史縱深。

許氏的作品曾於紐約福特基金會畫廊(Ford Foundation Gallery)、比利時Kunsthalle Mechelen、鹿特丹TENT、香港大館當代美術館等機構展出。她亦獲多個駐留及獎助計劃支持，包括亞洲文化協會(紐約)、韓國國立現代美術館(MMCA)及Casino Display(盧森堡)。自2023年起，其創作持續獲荷蘭蒙德里安基金會(Mondriaan Fonds)資助。

Serene Hui is an artist based in the Netherlands and Hong Kong. Working across installation, sound, printmaking, and text, she uses the geographical distance from her own lived experiences as a critical lens, she investigates how meaning is made and who has access to making it.

Her practice is invested in language at its limits - censored, untranslatable, or transformed as it passes through systems of power and bodies of mediation. Her current project *Tiger's Head, Nail's Tail* is presented at the Thailand Biennale 2025, the work moves between the intimate and the historical: family histories open onto Cold War geopolitics.

Serene's works have been shown at the Ford Foundation Gallery, New York; Kunsthalle Mechelen; Tai Kwun Contemporary, Hong Kong; TENT Rotterdam, among others. She has participated in fellowships and residencies such as Asia Cultural Council, New York; MMCA Korea; Casino Display, Luxembourg. Her artistic practice has been awarded with the Artist Grant by Mondriaan Fonds, The Netherlands since 2023.

clokserene

聲音創作及演出
Sound & Performance

hirsk

香港土生土長的製作人、現場電子音樂人。畢業於美國伯克利音樂學院，主修電子音樂製作及聲音設計。曾於慕尼黑Frameworks Festival、上海超級草莓音樂節、新加坡Baybeats Festival等國際音樂節演出。2021年，憑首張個人專輯《noista/gia 噪噪噪噪切》(派樂黨唱片)獲第32屆金曲獎「演奏類最佳專輯製作人獎」。兩年後，受邀擔任第34屆金曲獎評審團成員。

近年積極跨足劇場與跨媒介創作，擔任音樂總監及聲音設計，包括林俊浩執導的《Living Up / 嗆to Death》系列(原創音樂及現場聲音設計)、《自由空間樂團：再現黃色魔力樂團》，以及電子踢躂舞蹈劇場《The Next Movement》。

Hong Kong electronic producer and live performer hirsk, Berklee College of Music graduate, major in Electronic Music Production & Sound Design. Performed at Frameworks Festival (Munich), Strawberry Music Festival (Shanghai), Baybeats Festival (Singapore). Won Best Album Producer (Instrumental) at the 32nd Golden Melody Awards for debut album noista/gia. Later served on the 34th Golden Melody jury.

Recent theater credits as music director/sound designer include *Living Up / 嗆 to Death*, *Freespace Ensemble: Yellow Magic Orchestra Reimagined*, and electronic tap dance theatre *The Next Movement*.

hirsk_

監製
Producer

黎蘊賢
Orlean Lai

先後成立 orleanlaiproject 及 No Discipline Limited，以策劃人、監製及創作人的角色持續策動不同形式的混種協作，邀請不同媒介創作人進行跨境實驗，探索不同展現方式的可能，模糊藝術類型框框、媒界的分野。

她特別著迷於跨媒體式 (intermedia) 的構作。她策劃的劇場創作，喜歡引介視覺／媒體／聲音藝術家走入劇場，試圖誘發脫離傳統「劇場」思維的作品發生，開闊劇場的想像和可能性。同時又喜歡將媒體與表演性的協作探索，延伸跨越表演、展覽、場域特定、社群參與等項目。

黎氏為 2016 年為亞洲文化協會年度獎助金得主。

Orlean Lai successively established orleanlaiproject and No Discipline Limited. In the role of curator, producer and creator, she continues to initiate different forms of hybrid collaborations, inviting creative talents across disciplines to conduct cross-domain experiments together, exploring possibilities in different presentation formats, blurring the boundaries between art genres and mediums.

She is particularly fascinated with intermedia constructions. In her theatre productions, she likes to introduce visual / media / sound artists into the theatre, attempting to elicit works that depart from the conventional "theatre" mindset within the theatre context, thereby broadening the imagination and possibilities of the theatre. At the same time, she also likes to expand the intermedial performativity into various practices, across performance, exhibition, site-specific works and community engaged projects and more.

Orlean was the recipient of the Asian Cultural Council Fellowship in 2016.

計劃統籌（行政）
Project Coordinator (Admin)

蕭朗宜
Lorin Siu

自由業工作者，遊走於社區藝術、影像、紀錄、劇場藝術行政之間。

畢業於香港中文大學人類學學士，現以影行者成員身份參與不同社區／社群團體藝術活動。她曾製作民族誌錄像文章 (video essay)《樹下絹流》，於 2024 年獲「見邑——年青教學藝術家培訓計劃」資助，發起「絹流餘印」項目以延續對（新）棚仔的關注。她亦曾參與香港藝術節 @ 大館 2024《那些巨大的與微小的》中《微小的》記憶導賞團——故事盒子偶劇演出，其後繼續發展故事，改編成《城之根》。

近年參與不同劇場行政、統籌、宣傳文案書寫及編輯工作，包括 No Discipline Limited《點石成液》及「Platform Undefined」創作人召集計劃、西九演藝 x 漂流部落 @Jing Wong Creations《當世界與你為敵》、大館表演藝術季：SPOTLIGHT 2025《異步同曲》等。

Freelancer navigating community arts, visual media, documentary, and theater arts administration. Siu holds a Bachelor of Arts in Anthropology from The Chinese University of Hong Kong, and currently participates as a member of v-artivist in various community art initiatives. She produced the ethnographic video essay *Silky River Under the Trees*, and organised the Pangjai-art-reconnect project funded by Art-is-land Young Teaching Artist Incubation Programme in 2024 to continue exploring the (new) Pangjai community. She also participated in the Hong Kong Arts Festival @ Tai Kwun 2024 the tiny little things memory tour of *the big things and the tiny little things* production — co-creating her original puppet story box, which later further developed into a short puppetry piece *The Root of City*.

She has also engaged in various theater administration, management and coordination, promotional copywriting and editing roles, including No Discipline Limited's No Time to Die and *Platform Undefined*, WestK Performing Arts x The Drifters@Jing Wong Creations: *When the World is Your Enemy*, and the Tai Kwun Performing Arts Season: SPOTLIGHT 2025's Fugue of Two Shores.

燈光及執行舞台監督
Lighting Designer and
Deputy Stage Manager

賴詠珊
Bie Lai

參與各個舞蹈藝術節，擔任燈光設計及技術統籌。包括愛丁堡藝穗節 2023 至 2025、阿德萊德藝穗節 2025、香港比舞 2022 及 2024。

畢業於香港演藝學院，主修舞台燈光設計 。燈光設計作品包括：西九單人表演藝術節：黃大徽《W. T. F.》、曾詠暉《THETA △》、大館品嘗藝術《夜漫遊》、香港藝術節 2024「聚焦當代阿拉伯」系列《回》&《寂靜的形狀》、Neo Dance HK《一個人共舞》、慕尼黑 SPIELART 藝術節 2023《誰殺了大象》、不加鎖舞蹈館《品品》、前進進戲劇工作坊《在新的一天，我們繼續往理想前進》等。

Lai participated in different art festivals including Edinburgh Festival Fringe 2023 to 2025, Adelaide Fringe 2025, Hong Kong Dance Exchange 2022 and 2024. Lai holds a BFA in Lighting Design From The Hong Kong Academy for Performing Arts, she has designed for dance and theatre.

Her theatre works include *W.T.F.* (WestK Solo Fest: Dick Wong Tai-fai), *THETA*。(Tsang Wing Fai), *Awake Awhile* (Tai Kwun The Hearth), *The Contours Of Silence & Resonance* (Hong Kong Art Festival), *Solo Together* (Neo Dance HK), *Who Killed The Elephant* (SPIELART 2023 Theatre Festival), *Six Mouths* (Unlock Dancing Plaza), *On a New Day* (On & On Theatre Workshop).

舞台監督
Stage Manager

吳紫靈
Ng Tsz-ling

劇場自由人，舞台後的修行是為了遇見真正的自己。

As a nomad of the theatre, the practice of theatre is the way to find our true selves.

創作 / 製作團隊 Creative/Production Team

THIS IS

概念及演出 Concept & Performance

黃大徽 Dick Wong

An Agreement

概念及演出 Concept & Performance

許思樂 Serene Hui

聲音創作及演出 Sound & Performance

hirsk

表演 / 聲音指導及額外錄音 Performance/Voice Coach & Additional Recording

Gold Mountain

監製 Producer

黎蘊賢 Orlean Lai

計劃統籌（行政） Project Coordinator (Admin)

蕭朗宜 Lorin Siu

燈光及執行舞台監督 Lighting Designer and Deputy Stage Manager

賴詠珊 Bie Lai

舞台監督 Stage Manager

吳紫靈 Ng Tsz-ling

舞台技師 Stage Crew

姚光順 Keith Yiu

平面設計 Graphic Designer

郭健超 Pollux Kwok

化妝師 Make-up Artist

蔣嘉華 Clara Chiang

特別鳴謝 Special thanks

葉珮君 Step Ip

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