

香港藝術節
Hong Kong
Arts Festival
27.2 - 25.3.2007



35th

聖獸舞姬



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香港文化中心大劇院
Grand Theatre
Hong Kong Cultural Centre

SACRED MONSTERS

聖獸舞姬

演出長約1小時15分鐘，不設中場休息

Running time: approximately 1 hour and 15 minutes with no interval

藝術總監／編舞／舞者
Artistic Director,
Choreographer and Dancer

艾甘·漢
Akram Khan

舞者
Dancer

蕭菲·紀蓮
Sylvie Guillem

8 演出／創作／製作 Credits

10 戲劇指導的話 Dramaturge's Notes

18 特稿 卡塔克舞：無限開放的印度古典舞
Feature: Kathak – an open-ended
classical Indian dance form

22 艾甘·漢 Akram Khan

26 蕭菲·紀蓮 Sylvie Guillem

35 創作及製作人員簡歷
Creative and Production Biographies

為了讓大家對這次演出留下美好印象，請切記在節目開始前關掉手錶、無綫電話及傳呼機的響鬧裝置。會場內請勿擅自攝影、錄音或錄影，亦不可飲食和吸煙，多謝合作。

To make this performance a pleasant experience for the artists and other members of the audience, PLEASE switch off your alarm watches, MOBILE PHONES and PAGERS.

Eating and drinking, unauthorised photography and audio or video recording are forbidden in the auditorium. Thank you for your co-operation.



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藝術總監／編舞／舞者

艾甘·漢

舞者

蕭菲·紀蓮

特邀編舞

林懷民

(蕭菲·紀蓮之獨舞)

高里·沙瑪·崔帕西

(艾甘·漢之獨舞)

作曲

菲利普·謝柏德

燈光設計

米奇·君圖

佈景設計

針生康

服裝設計

伊藤慶

戲劇指導

佳·古治

編舞助理

妮高萊泰·拉菲里素娃

監製

法魯克·喬迪里

製作經理

法比安娜·碧契奧利

音響工程

曼努·哥拉辛尼

樂師

菲利普·謝柏德(大提琴)

雅莉絲·斯路意特(小提琴)

科特·林克(敲擊)

法希姆·瑪沙(男聲)

茱麗葉·范彼特甘(女聲)

Artistic Director, Choreographer and Dancer

Akram Khan

Dancer

Sylvie Guillem

Additional Choreography

Lin Hwai-min

(Sylvie's solo)

Gauri Sharma Tripathi

(Akram's Kathak solo)

Composer

Philip Sheppard

Lighting Designer

Mikki Kunttu

Set Designer

Shizuka Hariu

Costume Designer

Kei Ito

Dramaturge

Guy Cools

Choreographic Assistant

Nikoleta Rafaelisova

Producer

Farooq Chaudhry

Production Manager

Fabiana Piccioli

Sound Engineer

Manu Corazzini

Musicians

Philip Sheppard (cello)

Alies Christina Sluiter (violin)

Coordt Linke (percussion)

Faheem Mazhar (vocals)

Juliette Van Peteghem (vocals)

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艾甘·漢舞蹈團 Akram Khan Company

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演後藝人談 Meet-the-Artists (Post-Performance) 2.3.2007 (五 Fri)

歡迎觀眾演出後留步，與表演者會面。

If you would like to meet the performers, please stay behind in the auditorium after the performance.

聖獸舞姬

文：佳·古治

「我是一個古典舞者，受的是古典舞訓練，但我不能說我的『宗教』是一種風格、一套技巧或一個傳統。我能夠說的是，無論我跳什麼風格，我表演的『場所』予人的感覺極像一處『神聖之地』。舞台……彷彿一個怪獸……我的聖獸。」

蕭菲·紀蓮

聖獸，神聖的怪物，於十九世紀的法國，首次有人用這名稱形容舞台明星（如莎拉·伯恩哈特），作為一個顛倒眾生的巨星別號。從此誕生了當代藝術界和體壇的偶像明星，被觀眾和傳媒奉若神明。

《聖獸舞姬》是當今舞壇兩大紅星蕭菲·紀蓮和艾甘·漢的互相輝映。可是明星也有晦暗一面。為了不使擁躉失望，不得不設法變得完美、積極、樣樣皆精……再容納不下失敗、缺憾，也無法表達自己的真情實感。這神明似的地位變成了醜惡畸形、不近人情的束縛。大家小時候都有類似經驗：得順從身邊的成人、家長和老師的心願，要不負所望……或多或少，所有孩子都是「聖獸」。

《聖獸舞姬》的構思來源，其中之一是蕭菲·紀蓮和艾甘·漢互相分享童年回憶。兩人都是小小年紀踏上舞台，經歷十分相似。然而令他們今次攜手合作的，不單是可堪比擬的職業背景和兒時經驗；儘管兩人明顯深受古典舞蹈薰陶，並仍然很珍惜這個傳統，但他們都同樣銳意實驗，渴望推陳出新，找尋更個人的表達方式，發出自己的聲音。

「這是截然相反的二分。一個是古典世界之所在，給予你傳統和歷史，還有紀律，這是十分神聖也極富靈性的事。而另一場所是當代世界，給你的是一個科學實驗室，讓你得以聽見自己的聲音，為你帶來無數的發現和可能。對我來說，處於這兩個世界都伸手可及的位置，就是最佳場所。我不想在任何一個地方逗留太久。我總是像網球一樣，從一邊轉動到另一邊，而我最喜歡的就是剛好處在中間，擦網而過的一刻。在這個地方我最愜意。」

— 艾甘·漢

印度思想以濕婆代表嚴謹的古典風格，他又是（男性）權力和理智的象徵，舞蹈上以直線表示；而克利什那則是印度教中最富有人性的神祇，更具備探究和反叛精神，行事以情感為中心，動作上多以劃圓為主。

蕭菲·紀蓮和艾甘·漢兩人的舞蹈生涯和他們所願意承擔的藝術風險，跟克利什那的不羈性格如出一轍。但他們也可以像史諾比漫畫中查理·布朗妹妹莎莉一樣，經常會突然間感受到成人的重壓。或者反過來說，身為成人的我們，要保持孩童的天真好奇，也是一種挑戰。

艾甘·漢為了創作《聖獸舞姬》，集合了一群國際精英，將東西方的知識共冶一爐。

印度的高里·沙瑪·崔帕西負責編排艾甘·漢的傳統卡塔克獨舞。台灣雲門舞集的編舞家林懷民替蕭菲·紀蓮創作一段「莎莉」獨舞，讓她從中探索亞洲人如何追求完美，並從自身的脆弱找出力量所在。

斯洛伐克的女舞者妮高萊泰·拉菲里素娃不僅是蕭菲·紀蓮的後備，更是整個過程的創作夥伴。

英國作曲家菲利普·謝柏德領着一群多才多藝的樂手進入景色各異的音樂天地；他們有比利時的茱麗葉·范彼特甘，德國的科特·林克，巴基斯坦的法希姆·瑪沙和澳洲的雅莉絲·斯路意特。

合作視覺設計的有日本舞台佈景師針生康，服裝設計師伊藤慶和芬蘭燈光設計師米奇·君圖。

我自己嘛，這是我繼《零度》之後，第二次參與艾甘·漢和另一舞壇巨星進行的複調對話。它再次堅定了我的信念：舞台是一個獨特場所，去表達自我，包括「神聖」和「獸性」的一面。

「當我處於一個地方，置身當代舞壇，我會覺得自己無從觸及更高遠之處，感覺不到一點靈性；而當我完全浸淫於古典舞的世界，又覺得自己沒有走向外面的自由。因此，對我來說，最美妙的地方就是一個能同時接觸到這兩個世界的場所。」

— 艾甘·漢

「這是一幅蕭菲肖像：她是個脆弱的孩子，也是親手掌握命運的鬥士。」

— 林懷民，2006年5月



「我說不出來的，會以舞蹈出之：
我跳不出來的，會以歌唱出之：
我唱不出來的，會告訴你知。」
(引用希迪·拉比·徹卡奧維的話)

SACRED MONSTERS

by Guy Cools

"I am a classical dancer. I have been trained as a classical dancer, but I cannot say that my 'religion' is a style, a technique, or a tradition. What I can say is, that the 'place' where I perform, whatever style I perform, feels strongly a 'sacred place'. The stage... a monster... my sacred monster."

Sylvie Guillem

Sacred Monsters. Monstres Sacrés. The term was used for the first time in France in the 19th century as a nickname for the big stars of the theatre, such as Sarah Bernhardt. It marks the birth of contemporary stardom in which the icons of the arts and sports worlds are given divine status by their audience and the media.

Sacred Monsters is first and foremost the meeting and exchange of two such 'stars' of the present day dance world: Sylvie Guillem and Akram Khan.

But there is also a flip side to stardom. Having to live up to the expectations of your audience to be perfect, positive, good (at)... There is no more room for failure, imperfection, to express one's real feelings and emotions. The divine status becomes inhuman, monstrous.

The latter being an experience we all share when, as children, we had to live up to the expectations of the adults around us: our parents, our teachers... To some extent, all children are 'sacred monsters'.

As one of the sources for *Sacred Monsters*, Sylvie Guillem and Akram Khan exchanged some of their childhood memories. Both having started their professional careers



at a young age, they shared similar experiences. But it is not only the similarities in their professional past and childhood that bring them together in this project. Although both are clearly formed within and nurtured by a classical tradition which they still value, they also have in common a desire to experiment, to renew their knowledge, to find a voice which is more personal, their own.

“It is the dichotomy of the opposites. One place, which is the classical world, offers you tradition, history. It offers you discipline, something very sacred and spiritual, too. And the other place, the contemporary, offers you a science laboratory. It offers you your voice to be heard. It offers you numerous discoveries and possibilities. To be in a position where you can reach out to both, is the best place to be for me. I don’t want to be in any one place for too long. I am always moving, like a tennis ball, from one side to the other and my favourite moment is when I am just in the middle, just above the net. That is the place where I feel most happy.”

Akram Khan

Within Indian thought, the rigidity of the classic idiom is represented by Shiva, who represents (male) authority, the mind, and is danced in straight lines, whilst Krishna, the most human of the Indian gods has a more questioning and rebellious nature, lives out of the heart centre and prefers to be represented with circular movements.

Both the careers of Sylvie Guillem and Akram Khan and the risks they like to take as artists, identify with Krishna’s playful nature. But they can also find themselves back in the character of ‘Sally’, Charlie Brown’s little sister who often suddenly experiences the weight of the adult. Or the opposite, how we as adults are challenged to keep the state of wonder of the child.

To create *Sacred Monsters*, Akram Khan has assembled a team of international collaborators bringing together and bridging the knowledge of East and West:

Indian Gauri Sharma Tripathi, choreographing Akram Khan’s traditional *Kathak* solo.

Taiwanese choreographer Lin Hwai-min (of Cloud Gate Dance Theatre) creating the solo



'Sally' for Sylvie Guillem in which she explores the Asian approach to perfection, finding strength in her vulnerability.

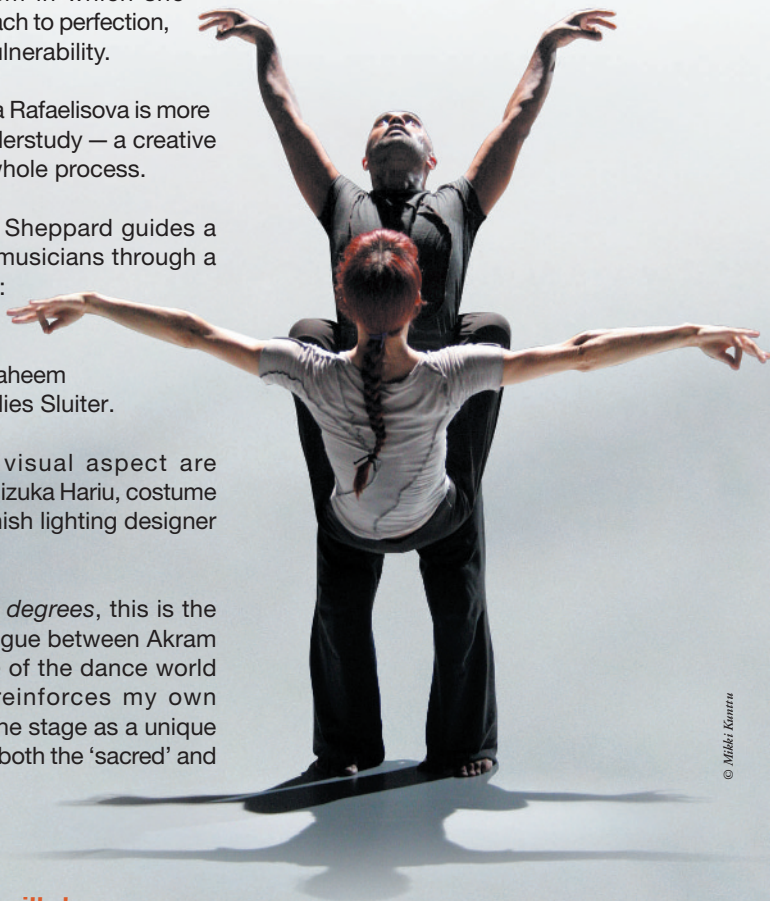
Slovakian dancer Nikoleta Rafaelisova is more than Sylvie Guillem's understudy — a creative partner throughout the whole process.

British composer Philip Sheppard guides a multi-talented group of musicians through a diverse musical universe:

Belgian Juliette Van Peteghem, German Coordt Linke, Pakistani Faheem Mazhar and Australian Alies Sluiter.

Collaborating on the visual aspect are Japanese set designer Shizuka Hariu, costume designer Kei Ito and Finnish lighting designer Mikki Kunttu.

As for myself, after *zero degrees*, this is the second polyphonic dialogue between Akram Khan and another *étoile* of the dance world that I accompany. It reinforces my own conviction and belief in the stage as a unique place to express oneself, both the 'sacred' and the 'monster'.



© Mikki Kunttu

**"What I can't say, I will dance
What I can't dance, I will sing
What I can't sing, I will tell you."
(paraphrasing Sidi Larbi Cherkaoui)**

**"When I am in one place, the contemporary dance world,
then I feel I can't reach somewhere higher; there is
no sense of spirituality; and when I am entirely in the classical world,
I feel, I have no freedom to reach out there;
so the most beautiful place for me to be is a place
where I can reach both worlds at the same time."**

Akram Khan

**"This is a portrait of Sylvie: a vulnerable child and a warrior who holds her
fate in her own hands."**

Lin Hwai-min, May 2006

Kathak 卡塔克舞

無限開放的印度古典舞
an open-ended classical Indian dance form

印 度的卡塔克舞是印度八大古典舞之一，歷史悠久，起源於印度文學傳統中兩大史詩《羅摩衍那》和《摩訶婆羅多》。「卡塔」意為故事，「卡塔克」即說故事的人。理想的卡塔克能歌善舞，懂演默劇，通曉音樂，擅長敲擊樂器，能面面俱到的掌握一場舞蹈演出。

簡言之，他是個多才多藝的說書人、舞者兼音樂家。數百年來，卡塔克舞已發展成一項獨舞藝術。它源於宗教，是印度教廟內的表演藝術；它從廟宇走向蒙兀兒帝國宮廷，進入宮廷仕女（被人誤稱妓女）的沙龍，然後在英國人結束其統治後冒出，成為受過教育、備受尊敬的中產階級引以為傲的古典藝術，這個過程頗不尋常。

過去一世紀，北方邦首府勒克瑙宮廷和拉賈斯坦邦的印度土邦，主要是首府齋浦爾的宮廷，對卡塔克舞大力栽培，從此誕生了兩個獨立流派。勒克瑙流派細膩纖巧，姿態優美，着重抒情；齋浦爾流派則強調舞蹈的嚴謹技巧和時間的微妙變化。

這兩個流派的國寶級大師幾乎都已作古，只有勒克瑙派的老前輩庇祖·瑪

One of the eight classical dance forms of India, *Kathak* dance has a hoary past. Its origins are traced to the literary references of the two great Indian epics – the *Ramayana* and the *Mahabharata*. *Katha* means a story. One who tells a story is called a *kathak*. An ideal *kathak* is one who can sing, dance, enact mime, knows music, can play percussion instruments, and has an admirable command over several aspects which go into the making of a dance performance.

In short, he is a versatile storyteller and a dancer/musician. Over the centuries *Kathak* dance form developed as a solo art. Its roots are in religion, as a performing art in the Hindu temples. Its journey from the temples to the Mughal court, to the salons of the courtesans, the *tawaifs* (mistakenly termed as prostitutes), and after British rule was over in India, its emergence as a classical art, worthy of practice by the educated and respected middle class gentry, is phenomenal.

During the past century *Kathak* as a dance form was nurtured in the courts of the Lucknow *nawabs* and Hindu principalities in Rajasthan, mainly in Jaipur. Out of this two independent schools of *Kathak* emerged. The Lucknow school has delicacy, beauty of bodily movements and a lyrical quality, whereas the Jaipur school lays stress on the vigorous aspects of dance and on the intricacies of time.

The national treasures and great masters of both the schools have almost passed away, barring the doyen

文：遜尼·高泰里博士
by Dr Sunil Kothari

哈拉傑依然健在。不過，那些在印度獨立期間和之後從學於勒克瑙派大師的舞者，如艾奇漢·瑪哈拉傑、森布·瑪哈拉傑和拉丘·瑪哈拉傑，都能繼承衣鉢，令勒克瑙派吐氣揚眉。

同樣，齋浦爾派中，受教於申達·柏拉薩、賈拉與娜拉揚·柏拉薩等大師的人，也秉承優良傳統，光耀該派門楣。

卡塔克舞作為一種活力充沛的舞蹈藝術，正與日俱長，汲取新意，消化各種不同養份，但依然維持其本色，具有鮮明特性。直立的站姿，單足趾尖旋轉，腳步變化，複雜的節奏，自如的即興，與敲擊樂手的完美配合、沒有預先設限但一切都循規蹈矩的演出，都是卡塔克舞獨樹一幟的地方。

卡塔克舞從印度北部馬圖拉地區的迴旋舞（拉沙里拉斯舞）獲得靈感，發展了自己的群舞。在蒙兀兒王朝，舞蹈重心由表情豐富的舞蹈，轉向純粹舞蹈和變化多端的技巧，但也融會了以表情為主，伴隨歌曲表演的舞蹈成份，其中以舞者的面部表情反映細膩入微的情感，印度語稱之為「阿比那亞」。

among the Lucknow dancers Pandit Birju Maharaj. However, those who received training during and after the independence of India from the great maestros of the Lucknow school, like Achhan Maharaj, Shambhu Maharaj and Lachhu Maharaj, have kept the flag of their school flying high.

Similarly from the Jaipur school those who studied under the great teachers like Sundar Prasad, Jailal and Narayan Prasad, have also upheld the integrity of the Jaipur school. Being a dynamic art and dance form it is constantly growing, acquiring new aspects, assimilating various diverse elements, but retaining its essential core and salient features. The vertical stance, the pirouettes, the footwork, the complicated rhythms, spontaneous improvisation, perfect rapport with the accompanying percussionist, the open-ended quality of a performance, but strictly governed by the grammar, all are salient features of *Kathak*.

Drawing inspiration from the *Rasalilas*, the circular dances performed in the Mathura region in the northern part of India, *Kathak* has developed a group choreography. During the Mughal rule, the emphasis moved from expressional dance to pure dance and versatility. But it also incorporated expressional dances performed to accompanying songs in which the face of a dancer mirrored the subtlest nuances, called *abhinaya*.

With the passage of time, *Kathak* crossed national borders and has moved to distant lands coming into

隨着時間推移，卡塔克舞已跨越國界，走向遙遠的國度，與其他文化接觸，並找到新的擁護者，培養了代表人物，這些人又為卡塔克舞注入當代人的感情。卡塔克舞作為不設限的開放形式，具有一種驚人能力，可以令自己適應其他形式，卻依然保持自己的根本氣質。今天，卡塔克舞已從一隅之地走向全球，在大師和當代傑出編舞家手上以革新姿態出現，一個又一個新的舞者，仿如神之化身，正拿它來試驗探索，藉此大顯身手。

contact with other cultures. It has found new votaries, exponents, who are also shaping *Kathak* with contemporary sensibilities. As an open-ended form, it has an amazing ability for adapting itself to other forms, and yet retaining its basic temperament, *mizaz*.

Today the *Kathak* dance form has gone from being local to become global. It has in the hands of great masters and gifted contemporary choreographers received innovative treatment, is being experimented with and is seen in its new avatar or incarnation.

遜尼·高泰里博士是國際知名的印度古典舞(包括卡塔克舞)權威，現任南亞世界舞蹈聯盟亞太地區的副主席，定居於印度新德里。

Dr Sunil Kothari is an internationally acknowledged authority on Indian classical dance forms, including *Kathak*. He is currently Vice President, South Asia, World Dance Alliance Asia Pacific. He is based in New Delhi, India.



Akram Khan

艾甘·漢



甘·漢在英國當今同輩編舞家中享負盛名。1974年生於倫敦，孟加拉裔，七歲習舞，受業於卡塔克舞大師普拉塔·帕華門下。

Akram Khan is one of the most acclaimed choreographers of his generation working in Britain today. Born in London into a family of Bangladeshi origin in 1974, he began dancing at the age of seven. He studied with the great *Kathak* dancer and teacher Sri Pratap Pawar and became his disciple.

艾甘·漢之後學習現代舞，有一段時期參與安·德麗莎·迪姬爾斯美嘉以布魯塞爾為基地的X組編舞實驗室的創作，並於1990年代開始獨舞演出，創作一直是古典卡塔克舞與現代作品兼備，著名作品包括《寶麗萊腳》(2001)、《浪人》(2002)和《第三目錄》(2005)。

2002年8月他成立了自己的舞蹈團，最出名的作品包括《如果》(與藝術家安列茨·卡普和作曲家涅廷·索尼合作，2003年於香港藝術節公演)、《媽》(2004)(七舞者、四樂手，連同名作家漢尼夫·古里殊寫的文本，贏得2005年南岸表演獎)和《零度》(2005)(與舞者希迪·拉比·徹卡奧維，雕刻家安東尼·戈姆里及作曲家索尼合作，莎德威斯劇院首演)。

他曾任倫敦南岸中心駐場編舞家，後成為該中心的聯繫藝術家，直至2005年4月。艾甘·漢是首位享有此地位而非音樂家的藝術工作者，期間與庇祖·瑪哈拉傑和普拉塔·帕華合演了一場，並再次與作家古里殊一起創作了為成熟女性寫的《閒話之神》。現任莎德威斯劇院聯繫藝術家。

近作之一《變奏》是與倫敦小交響樂團合作，是音樂家史提夫·萊克70歲誕辰誌慶之作，2006年3月於科隆首演後巡迴歐美。2007年艾甘·漢將為雲門舞集創作新舞。

艾甘·漢獲獎無數，包括耶伍特基金編舞獎(2000)、舞評家協會之最佳現代編舞獎(2002)、柏林國際動感舞蹈獎之最有前途新秀獎(2004)及南岸表演獎(2005)；2004年獲德蒙霍特大學頒授榮譽文學博士，表揚他對英國藝術界的貢獻；2005年獲頒英國MBE勳銜，嘉許他對舞蹈藝術的貢獻。

Following later studies in contemporary dance and a period working with Anne Teresa de Keersmaeker's Brussels based X-Group project, he began presenting solo performances of his work in the 1990s, maintaining his commitment to the classical *Kathak* repertoire as well as modern work. Among his best-known solo pieces are: *Polaroid Feet* (2001), *Ronin* (2003) and *Third Catalogue* (2005).

In August 2002, he launched his own company. Among his most notable company works are *Kaash* (2002) – a collaboration with artist Anish Kapoor and composer Nitin Sawhney, which was featured in the 2003 Hong Kong Arts Festival; *ma* (2004), created for seven dancers, four musicians and accompanied by a text from the acclaimed writer Hanif Kureishi, for which he received a South Bank Show Award (2005); and *zero degrees* (2005), a collaboration with dancer Sidi Larbi Cherkaoui, sculptor Antony Gormley and composer Nitin Sawhney, which premiered at Sadler's Wells.

As Choreographer-in-Residence and later as an Associate Artist at the South Bank Centre, he presented a recital with Pandit Birju Maharaj and Sri Pratap Pawar, and a *God of Small Tales*, a piece for mature women for which he again collaborated with the writer Hanif Kureishi. Khan remained an Associate Artist at the South Bank Centre until April 2005, the first non-musician to be afforded this status, and is currently an Associate Artist at Sadler's Wells.

One of his recent projects, *Variations*, was a collaboration with London Sinfonietta to celebrate the 70th birthday of Steve Reich. It premiered in Cologne in March 2006 and toured to Europe and the US. In 2007, he will create a new work for the Cloud Gate Dance Theatre.

Akram Khan has been the recipient of numerous awards, including the Jerwood Foundation Choreography Award (2000); 'Best Modern Choreography' from the Dance Critics' Circle (2002); the International Movimentos Tanzpreis (2004) for 'Most Promising Newcomer in Dance'; and a South Bank Show Award (2005). In 2004 he received an Honorary Doctorate of Arts from De Montfort University for his contribution to the UK arts community, and in 2005, was awarded an MBE for his services to Dance.

A black and white portrait of Sylvie Guillem. She has long, dark hair with bangs and is looking directly at the camera. Her right hand is resting on her chin, and her left hand is raised near her face, with fingers slightly spread. The background is dark.

Sylvie Guillem

蕭菲·紀蓮

蕭菲·紀蓮生於巴黎，原本是體操運動員，希望問鼎奧運，11歲時與其隊友進入巴黎歌劇院的芭蕾舞校改善姿勢，卻從此改變志向。她學芭蕾舞時深受老師喜愛，在學校的演出中已嶄露頭角。16歲加入巴黎歌劇院芭蕾舞團，一路扶搖直上，每次在年度晉升比賽中都能勝出。

Born in Paris, Sylvie Guillem began as a gymnast with Olympic hopes, but at 11 when she and her group attended the Paris Opera's ballet school to polish her presentation, she switched ambitions. The teachers accepted her with delight and already as a student she attracted attention in the school performances. Joining the Paris Opera Ballet company at 16, she raced up the hierarchy, winning promotions every year in the annual competitions.

加入舞團第三年開始時，初任該團藝術總監的魯道夫·雷里耶夫在首個作品《雷蒙達》中，讓她演出一個小角色。隨著雷里耶夫製作更多不同節目，她的演出機會也陸續有來。1984年12月，19歲的紀蓮剛晉升為首席芭蕾舞員，便首次主演《天鵝湖》，散場前雷里耶夫當眾宣佈，把她擢升為舞團的明星舞者。隨後幾年，許多客席編舞家都讓她發揮才華，包括威廉·科西、莫里斯·貝撒、卡露·雅米泰治、謝洛美·羅賓斯和約翰·紐邁亞。影響尤其深遠的經驗，是參與羅伯特·威爾遜的簡約主義作品《聖塞巴斯蒂安之殉道者》。

然而，由於巴黎歌劇院不肯修改合約，對她接受外國的邀約演出造成不便，紀蓮遂於1988年退出舞團，改以倫敦為根據地。她跟英國皇家芭蕾舞團簽了客席合約，除了演出經典舞碼，也主演過艾斯頓的《茶花女》（蕭菲是繼瑪歌·芳婷後演這女主角的第一人）、麥米倫的《茱麗葉》和羅賓斯的《音樂會》。因她渴望演出更多不同類型的角色，激發了皇家芭蕾舞團製作，由麥斯·艾克編舞的《卡門》和科西編舞的《赫曼·舒馬曼》、《步法文本》和新近的《最初文本》。

為了增加演出不同舞目的機會，紀蓮巡迴世界，與不同舞團合作，包括由羅斯蒂斯拉夫·扎哈羅夫編舞、基洛夫芭蕾舞團製作的《伯切沙賴之泉》（她選擇演繹劇中的悍妻莎里瑪，而非浪漫的波蘭公主烏蘭諾娃），還有由艾妮絲·德米利編舞、美國芭蕾舞劇院製作的《秋河傳說》。貝撒為她創作了三套芭蕾舞作品，又在其兩部名作《波雷羅舞曲》和《春之祭》中找她演出。她與電影工作者法蘭絲

Rudolf Nureyev, who had been appointed artistic director of the company as she began her third year, gave her a small role in his debut production, *Raymonda*, which was quickly followed by others as he continued diversifying the repertoire. In December 1984, aged 19, Nureyev appointed her Étoile, star dancer, coming on stage at the end of her first *Swan Lake* to make the announcement publicly.

Over the next few years many visiting choreographers put her into their creations, including William Forsythe, Maurice Béjart, Karole Armitage, Jerome Robbins and John Neumeier. Especially influential was the experience of creating Robert Wilson's minimalist *Le Martyre de St Sébastien*.

However, because the Opera's administration would not change her contract to make it easier for her to accept invitations abroad, in 1988 she resigned and made London her main base. With a guest contract at the Royal Ballet, besides the classics, her roles have included Ashton's *Marguerite and Armand* (Sylvie was the first one to dance Marguerite after Fonteyn), MacMillan's *Juliet* and Robbins's *The Concert*. Her wish for a wider range inspired the Royal Ballet productions of Mats Ek's *Carmen* and Forsythe's *Herman Schmerman*, *Stepstext* and the new *Firsttext*.

Travelling worldwide to perform with many companies, she took further opportunities to enlarge her repertoire, including Rostislav Zakharov's *Fountain of Bakhchisarai* for the Kirov Ballet (choosing to play the tough wife Zarema, not Ulanova's romantic Polish princess) and Agnes de Mille's *Fall River Legend* with American Ballet Theatre. Béjart created three ballets for her and cast her in two of his most famous works, *Bolero* and *The Rite of Spring*. Collaborations with the film maker Francoise Va Han have documented parts of her career and included her own improvisations, also a solo for her, *Blue Yellow*, commissioned from the independent British choreographer Jonathan Burrows.

娃·瓦漢合作，拍下她部份的演出生涯，包括她的即興創作及委約獨立英國編舞家喬納森·巴魯斯為她度身編排的一個獨舞《藍黃》。

紀蓮對現代舞深感興趣，曾探索過德國表現主義先鋒瑪麗·韋曼的《夏之舞》和《女巫之舞》，並於1998年海牙一個實驗節目中重演這兩個獨舞作品。不過，同年她被當時芬蘭國家芭蕾舞團總監祖馬·烏天能說服，重新演繹經典芭蕾舞劇《吉賽爾》，目的是想恢復原來的故事邏輯，令其農村背景更合情理。這個有趣的製作於赫爾辛基和巴黎上演，後經整理，再由米蘭史卡拉芭蕾舞團於紐約大都會劇院、高文花園、洛杉磯、西班牙和意大利各地巡演。

紀蓮未來的動向大抵如此。但目前她似乎放棄了傳統古典芭蕾舞，致力現代舞。2003年12月她與舞者米高·納恩、威廉·特里維特和編舞家羅素·馬利芬合作《碎落》，以及其他獨舞和雙人舞。這又讓四人再度合作，成就全馬利芬作品展，包括一個為她重編的獨舞作品，不僅於莎德威斯劇院上演兩舞季，還巡迴法國、日本、意大利、瑞士及德國。這次合作又促成2005年與馬利芬的二度攜手，帶來紀蓮的新獨舞及與馬利芬的雙人舞《推》。之後怎樣，誰知道？不過，有這麼一位銜頭眾多（獲頒法國國家騎士勳章、法國國家功績勳章、法國文學藝術勳章和英國榮譽司令勳章），獨創一格的舞者——蕭菲·紀蓮在，相信舞壇無論如何都不會缺乏新意。

此介紹由英國著名舞評家
約翰·波斯富撰寫

Guillem's interest in modern-dance choreography led her to experiment with two solos by the German expressionist pioneer Mary Wigman, *Summer Dance* and *The Witch's Dance*, which she showed in an experimental programme at The Hague in 1998. In contrast, that same year she was persuaded by Jorma Uotinen, then director of the Finnish National Ballet, to stage her own new production of one of the oldest classical ballets, *Giselle*. Her purpose, she said, was to restore the logic of the narrative and set it in a more plausible village context. The interesting result was performed by the Finnish company in Helsinki and Paris, and then reworked for the Ballet of La Scala, Milan, who showed it at the New York Met, Covent Garden, in Los Angeles and on Spanish and Italian tours.

Maybe this is an indication of possible future activities, but for the present Guillem seems largely to have given up traditional classical ballet, in favour of modern choreography. Her current activities began in December 2003 when she collaborated with the dancers Michael Nunn and William Trevitt and the choreographer Russell Maliphant on a creation, *Broken Fall*, and other solo and duet works. This led, again with Nunn and Trevitt, to an all-Maliphant programme including a reworked solo for her, given in two seasons at Sadler's Wells, as well as in France, Japan, Italy, Switzerland and Germany. And in turn that has led to a second Maliphant collaboration with two further premieres in 2005, another solo for her and the duet for Guillem and Maliphant, *Push*. After that, who can tell – but it is impossible to believe that the dance world will lack a strong input of whatever sort from the unique and much decorated (Chevalier de la Légion d'Honneur, Officier dans l'Ordre National du Mérite, Officier des Arts et Lettres, and in Britain an honorary CBE) Sylvie Guillem.

Sylvie Guillem's profile is written by John Percival,
a renowned British dance critic

林懷民
Lin Hwai-min編舞(蕭菲·紀蓮之獨舞)
Choreographer
(Sylvie Guillem's solo)

雲門舞集創辦人兼藝術總監林懷民，是享譽國際的編舞家，經常向亞洲傳統文化汲取靈感素材，創作形式新穎及富有當代氣息的舞蹈，深受國際評論家讚賞。最新系列「行草三部曲」於2006年香港藝術節作國際首演。

林懷民在港台獲獎無數。2000年，歐洲舞蹈雜誌將林氏選為「二十世紀編舞名家」，國際芭蕾舞雜誌將他列為「年度人物」；里昂雙年節譽之為「最佳編舞家」。2005年，獲《時代》雜誌選為「亞洲英雄人物」；2006年獲國際表演藝術協會頒予「傑出藝術家獎」。

他導演的歌劇有於奧地利演出的《羅生門》和台北演出的《托斯卡》。2004年，他的《煙》由瑞士蘇黎世芭蕾舞團重演。從2000年開始，他擔任「新舞台新舞風」藝術總監，邀請國際傑出前衛舞團和藝術家到台灣演出。2006年便包括謝洛姆·貝爾。

Founder and Artistic Director of Cloud Gate Dance Theatre of Taiwan, Lin Hwai-min is an internationally renowned choreographer. Lin often draws from traditional Asian culture for inspiration to create works with innovative forms and contemporary relevance, which have been highly acclaimed by international critics. His most recent work, *Cursive: A Trilogy*, had its international premiere at the 2006 Hong Kong Arts Festival.

Lin has been awarded numerous prizes in Taiwan and Hong Kong. In 2000, Lin was featured as the 'Choreographer of the 20th Century' by *Dance Europe*, one of the 'Personalities of the Year' in the *Ballettanz Yearbook*, and cited as the 'Best Choreographer' at the Lyon Biennial Festival. He was celebrated by *Time* magazine as one of 'Asia's Heroes' in 2005, and honoured by the International Society of Performing Arts (ISPA) with the 'Distinguished Artist Award' in 2006.

Lin Hwai-min's opera direction credits include *Rashomon* in Austria and *Tosca* in Taipei. In 2004, his production *Smoke* was restaged by Zurich Ballet. Since 2000, Lin has served as the Artistic Director of the Novel Hall New Dance Series, introducing internationally renowned avant-garde groups and artists to dance lovers in Taiwan. Jerome Bel was introduced in 2006.

高里·沙瑪·崔帕西
Gauri Sharma Tripathi編舞(艾甘·漢之獨舞)
Choreographer
(Akram Khan's solo)

崔帕西是備受讚揚的卡塔克舞表演者，編舞家及教師。自小受母親帕瑪·沙瑪親自訓練，對提倡卡塔克舞不遺餘力。她成立了自己的舞團ANKH，以獨舞者身份於英國及世界各地演出，包括皇家節日劇院，皇家艾爾拔劇院及基默博物館。她於地方劇院教授東南亞舞蹈，並在南岸中心編舞，作品包括《逃走》。作品多與各種流派的舞者和現場樂手合作，涉及領域有劇場、商業、南亞及主流藝術文化等。

Gauri Sharma Tripathi is an acclaimed *Kathak* performer, choreographer and teacher. Trained by her mother Guru Padma Sharma, Tripathi has been an exponent of *Kathak* dance from her childhood. Through her company, ANKH, she has performed in the UK and internationally as a soloist including engagements at the Royal Festival Hall, the Royal Albert Hall and the Musée Guimet. She is a teacher in South Asian dance at the Place Theatre as well as producing choreographed pieces like *Escapade* at the South Bank Centre. Her work is characterised by collaborations with a wide range of dance artists and musicians, and live performance in a range of theatrical, commercial, South Asian and mainstream arts and cultural contexts.

菲利普·謝柏德 Philip Sheppard

作曲家／大提琴 Composer/Cellist

謝柏德是倫敦英國皇家音樂學院大提琴教授，也是教育原理科的高級講師，兼任倫敦皇家音樂學校客席講師，並負責為聖馬田學院及紐約哈林中心的年輕樂手策劃教育項目。

謝柏德專業演奏大提琴已有30年，參與過各種演出，包括英國廣播電台的逍遙音樂會及格斯頓貝里音樂節。灌錄過多張唱片，合作過的古典及爵士樂作曲家有奧利華·克努森、基夫·提帕特和約翰·阿當斯。

他跟當代音樂淵源甚深，最近合作的有史葛·獲加、Oasis、大衛·寶兒、Pulp和Unkle。他剛創作並灌錄了一首大型獨奏與管弦樂作品，又與傑維斯·科加一起為《哈利波特與火焰杯》即興獨奏電影配樂。

Philip Sheppard is Professor of Cello at the Royal Academy of Music, London, as well as a senior lecturer in the Principles of Education. He is also a guest lecturer at the Royal College of Music in London and directs education projects for the Academy of St Martin in the Fields and the Harlem Centre for young musicians in New York.

Sheppard has been performing as a professional cellist for 30 years. He has performed at venues as diverse as the BBC Proms and the Glastonbury Festival, and has made many recordings with classical and jazz composers such as Oliver Knussen, Keith Tippett and John Adams.

He has a deep involvement with contemporary music, and has recently collaborated with Scott Walker, Oasis, David Bowie, Pulp and Unkle.

Sheppard has just written and recorded a major solo and orchestral project. He has recently improvised soundtrack solos for *Harry Potter and The Goblet of Fire* in collaboration with Jarvis Cocker.



米奇·君圖 Mikki Kunttu

燈光設計 Lighting Designer

歐洲當今最搶手的燈光設計師之一，除了當代舞，也參與音樂、歌劇、電視和設計工作。君圖曾與編舞家泰盧·薩利能、佐瑪·烏奧廷、卡路連·卡爾遜和手風琴家金莫·普佐能等知名藝術家合作。近作包括2006年波士頓芭蕾舞團的《卡門》、2005年艾甘·漢和希迪·拉巴·徹卡奧維的《零度》、2004年泰盧·薩利能舞團的《借光》、波士頓芭蕾舞團的《睡美人》、2003年丹麥皇家芭蕾舞團的《曼儂》。自泰盧·薩利能舞團成立以來，君圖一直與他合作。2005年，君圖獲芬蘭藝術局頒發為期五年的獎助金。

Mikki Kunttu is currently one of the most sought after lighting designers in Europe. In addition to contemporary dance, he also works in music, opera, television and design. Kunttu has collaborated with various renowned choreographers, such as Tero Saarinen, Jorma Uotinen and Carolyn Carlson, and accordionist Kimmo Pohjonen. His latest works include *Carmen* (Boston Ballet 2006), *zero degrees* (Akram Khan and Sidi Larbi Cherkaoui, 2005), *Borrowed Light* (Tero Saarinen Company, 2004), *Sleeping Beauty* (Boston Ballet, 2004) and *Manon* (The Royal Danish Ballet 2003).

Kunttu has collaborated with Saarinen since the Tero Saarinen Company's foundation. In 2005, he was awarded a five-year grant by the Arts Council of Finland.



針生康 Shizuka Hariu



佈景設計 Set Designer

針生康自幼習舞，學跳芭蕾舞。2000年獲東京理科學大學建築系碩士學位，2002年獲日本文部省獎學金，到英國的中央聖馬丁藝術與設計學院攻讀博士課程，研究當代舞蹈表演空間。2003年協助比利時佈景師雅·維斯威韋特製作於布魯塞爾國家歌劇院上演的《報復》和羅薩斯舞蹈團演出的《即興精釀》。

隨後她為數個當代舞蹈團負責佈景製作。2005年獲日本POLA藝術基金頒發年青藝術家助學金以完成博士學位，並在英國及比利時發展其設計事業。

Shizuka Hariu has studied dance and ballet from childhood. She obtained a Master's degree in Architecture from the Tokyo University of Science in 2000.

In 2002 Hariu was awarded a fellowship from the Japanese Government Agency for Cultural Affairs, and carried out a research project on contemporary dance performance space at Central Saint Martins College of Art and Design for her PhD. Simultaneously, she assisted Belgian scenographer Jan Versweyveld with *I Due Foscari* at La Monnaie and *Bitches Brew* for ROSAS in 2003.

Since then, she has worked as a scenographer for several contemporary dance companies. In 2005, she was awarded another young artist grant from POLA Arts Foundation, Japan, to complete her PhD and develop her design work in the UK and Belgium.

伊藤慶 Kei Ito



服裝設計 Costume Designer

伊藤慶初於東京擔任平面設計師，後轉事服裝設計。先後就讀文化服裝大學及英國中央聖馬丁藝術與設計學院。過去14年，伊藤經營自己的服裝及舞台服裝設計室。1998年推出一個裝飾品品牌，名為「永在雲霄」。

她的展覽包括「里辛工藝中心展」(1999)、「頹廢」(1999)、「紙上」(2000)、「雙重視景」(2003)、「出入口」(2004)、「工藝設計中心展」(2005)。曾為艾甘·漢舞蹈團的《零度》(2005)和《變奏》(2006)設計服裝，其他合作過的舞團有尤蘭迪·史耐夫劇場舞蹈團、娜奧美·穆托舞團、都柏林卡里普索劇團、泰梅諾計畫、說書人劇團和諾定咸的沙拉曼達·坦頓舞團。

Kei Ito started working in Tokyo as a graphic designer and then switched to fashion design, first studying at Bunka Fashion College and then Central Saint Martins College of Art and Design. For the last 14 years Kei has run her own fashion and costume studio and in 1998 she established an accessory label called Always Sky Above.

Her exhibitions include Ruthin Craft Centre (1999), Decadence (1999), On Paper (2000), Double Vision (2003), Import Export (2004), and Centro de Artesania e Desenho (2005).

She has designed costumes for *zero degrees* (2005) and *Variations* (2006) by the Akram Khan Company, Yolande Snaith Theatre Dance, Naomi Mutoh Dance, Calypso Theatre Company Dublin, Temenos Project, Story Tellers Theatre Company and Salamada Tanden Nottingham.

佳·古治 Guy Cools

戲劇指導 Dramaturge

古治接受過戲劇指導訓練，自1980年代起在佛蘭德斯參與促進當地舞蹈的新發展。先從事舞蹈評論，1990年代起擔任比利時根特市藝術中心的戲劇與舞蹈總監，曾與多個國際舞團合作。擔任舞蹈議會副主席時，對佛蘭德斯地區的舞蹈文化政策貢獻良多。

他曾在法蘭克福、杜塞爾多夫、威尼斯和蒙特利爾策劃舞蹈節目，並出任蒙特利爾藝術廣場的藝術顧問。他離開根特的藝術中心，全身投入戲劇指導工作，合作過的有高恩·奧古斯能(芭蕾C之B)、希迪·拉比·徹卡奧維、艾甘·漢·丹尼爾·迪斯勞耶(蒙特利爾)、利亞·哈拉奇(塞浦路斯)、莎拉·鳩奇(洛杉磯)、安娜貝爾·薛萊坎斯(比利時)等；此外，古治重拾以往喜歡的工作，在比利時、加拿大、英國、德國和希臘等地，從事教學、出版、主持工作坊及演講。

Having trained as a dramaturge, Guy Cools became involved with the new developments in dance in Flanders from the 1980s, initially as a dance critic and from 1990 onwards as theatre and dance director of Arts Centre Vooruit in Ghent, Belgium. In that capacity he was responsible for a large number of co-productions and collaborations with a variety of international dance companies. As vice president of the Dance Council he contributed to the cultural policy towards dance of the Flemish Community.

He has curated dance events in Frankfurt, Dusseldorf, Venice and Montreal and acts as an artistic consultant for Place des Arts, Montreal. He left Vooruit to dedicate himself full-time to production dramaturgy with Koen Augustijnen (Les Ballets C de la B), Sidi Larbi Cherkaoui, Akram Khan, Danièle Desnoyers (Montreal), Lia Haraki (Cyprus), Sara Wookey (Los Angeles), Anabel Schellekens (Belgium) and to return to his old passions of teaching, writing, giving workshops, lecturing and publishing in Belgium, Canada, the UK, Germany and Greece.



妮高萊泰·拉菲里素娃 Nikoleta Rafaelisova

編舞助理 Choreographic Assistant

拉菲里素娃1992年畢業於捷克布拉迪斯拉發的舞蹈學院，後加入斯洛伐克國家劇院。其後進入布達佩斯的瑪格也節日芭蕾舞團，布拉格室內芭蕾舞團和布拉迪斯拉發舞蹈團。1999年與揚·杜洛維合作，於斯洛伐克的新舞台演出《在你墓上》；2001年起與比利時的米雪·安娜·迪梅舞團合作。2004年3月加入艾甘·漢舞蹈團演出《媽》。

Nikoleta Rafaelisova graduated from the Dance Conservatory in Bratislava in 1992, and then joined the Slovak National Theatre. In the following years she danced with the Magyar Festival Ballet in Budapest, the Prague Chamber Ballet and the Bratislava Dance Theatre. In 1999 she worked with Ján Durovck on the project *...on your graves* at the New Theatre in Slovakia. Since 2001 she has been a collaborator in the Michele Anne de Mey company in Belgium. Nikoleta Rafaelisova joined the Akram Khan Company in March 2004 to perform in *ma*.



法魯克·喬迪里 Farooq Chaudhry



監製 Producer

喬迪里生於巴基斯坦。1986年畢業於倫敦當代舞蹈學校，從事各類與舞蹈有關的行業，包括當代舞、歌劇、電影、流行曲錄像及音樂劇等。1988年獲頒亞洲成就獎，表揚其舞蹈貢獻。1990年代初移居歐洲，先後於德荷法比等國工作。1998年返回倫敦，翌年完成城市大學藝術管理碩士學位。2000年8月與艾甘·漢合夥成立艾甘·漢舞蹈團，此後一直擔任該團監製。目前是英國藝術局之文化領袖計畫的「項目領袖」，也是DCMS舞蹈論壇的成員。

Farooq Chaudhry was born in Pakistan. After graduating from the London Contemporary Dance School in 1986 he worked in a variety of dance mediums including contemporary dance, opera, film, pop videos and musical theatre.

In 1988 he was awarded an Asian Achievement Award for his work in dance. In the early 1990s he moved to Europe where he worked in Germany, Holland, France and Belgium. In 1998 he moved back to London and completed an MA in Arts Management from City University in 1999.

He then teamed up with Akram Khan with whom he set up the Akram Khan Company in August 2000. He continues to work with Akram Khan as his Producer. He is also currently a 'Project Champion' for the Arts Council of England's Cultural Leadership Programme as well as member of the DCMS Dance Forum.

法比安娜·碧契奧利 Fabiana Piccioli



製作經理 Production Manager

碧契奧利於羅馬大學修讀哲學。1999至2002年於羅馬及布魯塞爾當舞蹈員，其後於羅馬歐洲節擔任技術統籌及製作經理。2005年加入艾甘·漢舞蹈團。

Fabiana Piccioli studied Philosophy at University La Sapienza di Roma. From 1999 to 2002 she worked as a dancer in Rome and Brussels. She was then Technical Coordinator and Production Manager at the Romaeuropa Festival from 2002 to 2004. She joined the Akram Khan Company in 2005.

曼努·哥拉辛尼 Manu Corazinni



音響工程 Sound Engineer

哥拉辛尼1990年於比利時的廣播藝術學院畢業，同年加入著名電影後期製作公司L'Equipe製作室。1992年成為自由工作者，為布魯塞爾電訊公司和Canal+等公司工作。1995年移居美國，2000年加入馬克·莫里斯舞蹈團，成為音響監督；2002年返回比利時，與芭蕾C之B、藍方形、音樂廳和艾甘·漢舞蹈團等合作。

「我的目標是讓來看表演的觀眾獲得強烈而愉快的聽覺經驗。」

Emanuele Corazinni graduated in 1990 from the Institute of Broadcasting Arts in Louvain-La-Neuve, Belgium. The same year, he started working at Studio L'Equipe, a leading company in film post-production. In 1992, he became a freelancer working for companies such as Télé-Bruxelles and Canal+. In 1995, Corazinni moved to the US and in 2000 joined the Mark Morris Dance Group as their sound supervisor. In 2002, he returned to Belgium and has worked with Les Ballets C de la B, Blue Squares, Music Hall and the Akram Khan Company.

"My Goal is to bring an intense and pleasurable sound experience to the audience who comes to our shows."

雅莉絲・斯路意特 Alies Christina Sluiter

小提琴 Violinist

作為即興小提琴家，斯路意特樂於創作及表演各種音樂。過去七年，她研習爵士和古典傳統音樂，並完成電影作曲碩士學位。曾為15部短片、一部長片，以及多首委約作品和舞台作品創作。

2005年得到澳洲電影委員會和駐柏林的澳洲大使館資助，成為「柏林天才校園」的作曲家。2004年6月憑《子彈》的配樂贏得墨爾本地下電影節的最佳音響大獎。她曾與多位藝術家合作演出並灌錄唱片，包括涅廷・索尼、大衛・曉夫郭和休・傑克曼。2006年隨《零度》巡迴演出，並將繼續灌錄由澳洲藝術協會贊助的新唱片《圖畫盒樂隊》。

2007年斯路意特將擔任史提芬・克拉克編寫、涅廷・索尼作曲之新製作《摩訶婆羅多》的音樂總監。個人網頁<http://www.myspace.com/thepictureboxorchestra>

As an improvising violinist, Alies Christina Sluiter enjoys composing and performing a wide range of music. Over the last seven years, she has studied in the jazz and classical traditions towards completing her Master of Arts in Screen Composition. She has composed for 15 short films and one feature film as well as many commissioned works and theatre productions.

In 2005 she was invited to attend the Berlinale Talent Campus as a composer funded by the Australian Film Commission and Australian Embassy in Berlin. In June 2004 she won the best sound award at the Melbourne Underground Film Festival for her score to *Bullet*.

She has performed and recorded with many artists including Nitin Sawhney, David Helfgott and Hugh Jackman. In 2006 Sluiter toured with the production *zero degrees* and will continue recording an album of her new music project *The Picture Box Orchestra* funded by the Australia Council for the Arts.

In 2007 Sluiter will be the Musical Director for *Mahabharata*, written by Stephen Clarke with music composed by Nitin Sawhney. For Alies Sluiter's latest demo, check out <http://www.myspace.com/thepictureboxorchestra>



科特・林克 Coordt Linke

敲擊樂 Percussionist

林克在杜塞爾多夫的舒曼古典音樂學院研習鼓樂和敲擊樂，然後當上樂手、作曲家、舞蹈和劇場的錄影藝術家。

近作包括根據伊芙蓮・格蘭的童年經驗而製作的《從內心演奏》，曾參與的製作包括徹卡奧維的《光陰似箭》(芭蕾C之B)及艾甘・漢舞蹈團的《零度》。2002年起替曼海姆國家劇院工作，並教授他從印度和日本音樂汲取靈感後自創一格的節奏技巧。

Coordt Linke studied drums and percussion at the Robert-Schumann Conservatory for Classical Music in Dusseldorf, before going on to work as a musician, composer and video artist for dance and theatre. His recent productions include *Playing From the Heart* based on the childhood of Evelyn Glennie.

Linke is currently working on Cherkaoui's *Tempus Fugit* by Les Ballets C de la B and *zero degrees* by the Akram Khan Company. He has worked with the National Theatre of Mannheim since 2002, and also teaches his own unique rhythm technique inspired by Indian and Japanese music.



法希姆·瑪沙 Faheem Mazhar

歌手 Vocalist

瑪沙來自巴基斯坦拉合爾，得到法魯克·佩維茲·帕拉斯和喬特·古蘭·阿里·漢指導唱法。曾擔任巴基斯坦電視台和電台的古典歌手和作曲家；近來與納希·賽德奎舞蹈團及英國皇家芭蕾舞團合作，並為數齣電影和紀錄片製作音樂，也有灌錄自己的作品《祖國》、《棱鏡》、《Sham Ke Baad》（一種烏爾都語詩歌）。目前於伯明翰音樂學院任教。

瑪沙一直參與艾甘·漢所有古典卡塔克獨舞作品。

Faheem Mazhar from Lahore, Pakistan, has been trained under the tutelage of Ustad G A Farooq, Ustad Pervez Paras and Ustad Chote Ghulam Ali Khan. He has worked for Pakistan Television and Radio Pakistan as a classical singer and composer. Mazhar has most recently worked with Nahid Siddiqui and Company, The Royal Ballet and for several films and documentaries as well as recording his own work, *My Mother Land*, *Taxila*, *Prism* and *Sham Ke Baad* (Urdu *ghazals*), a kind of poetry in Urdu languages.

He is currently teaching at UCE Birmingham Conservatoire. Mazhar has collaborated with Akram Khan on all his classical *Kathak* solos.



茱麗葉·范彼特甘 Juliette Van Peteghem

歌手 Vocalist

1983年生於比利時布魯塞爾，自小學習唱歌，先後於布魯塞爾及巴黎跟從其母希絲汀·勒布特及意大利民族音樂學家喬凡娜·瑪里尼習藝。1990年於布魯塞爾森林學院修習音樂理論、鋼琴、舞蹈、馬戲和戲劇。

范彼特甘曾參加多個青年戲劇節，以及與比利時導演伊莎貝爾·普瑟爾合作。最近參加了登山大賽節的四重唱音樂會，在法國波爾多與希迪·拉比·徹卡奧維拍檔。這次演出是她與艾甘·漢舞蹈團首次合作。

Juliette Van Peteghem was born in Brussels, Belgium, in 1983. Since childhood she has attended singing lessons and workshops with her mother, Christin Leboutte, and the Italian ethnomusicologist Giovanna Marini in Brussels and Paris. In 1990 she studied music theory, piano, dance, circus and theatre at the Academy of Forest in Brussels.

She has participated at numerous youth theatre festivals and worked with the Belgian director Isabelle Pousseur. Most recently she was a singer in the Quatuor concert for the festival Les Grandes Traversées: Sidi Larbi Cherkaoui in Bordeaux, France. This is her first collaboration with Akram Khan's company.



場刊中譯：昌明