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13-14.3.2010

葵青劇院黑盒劇場
Black Box Theatre
Kwai Tsing Theatre

演出長約2小時15分鐘，包括一節中場休息
Running time: approximately 2 hours and 15 minutes
with one interval

13.3 日場 matinee 14.3 夜場 evening

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中國 China

09 曲嘉男 Qu Jianan

澳洲 Australia

14 露絲·古連舞團 Lucy Guerin Inc

13.3 夜場 evening 14.3 日場 matinee

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Dick Wong, Takao Kawaguchi, Koichi Imaizumi



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亞太舞蹈平台

Asia Pacific Dance Platform

香港藝術節於2009年首次舉辦「亞太舞蹈平台」，促進亞太區的現代舞精英的交流，參與的藝術家與觀眾反應熱烈。2010年藝術節再接再厲，舉辦第二屆亞太舞蹈平台。來自香港、日本、澳洲、中國及柬埔寨的六位現代舞壇精英，將透過演出、工作坊及座談會，展示他們的最新創作，尋找舞蹈定義，推廣舞蹈欣賞，掀動舞蹈新思潮。

The Asia Pacific Dance Platform (APDP), initiated and curated by the HKAF to promote the creativity and dynamism of contemporary dance in the Asia Pacific region, proudly enters its second season. The APDP brings stimulating new works by six artists from four countries and five cities who also share their thoughts with the audience, presenters, dance professionals and dance critics, through a series of inspiring workshops and discussions.

10/3 三 Wed	晚上7:00 – 10:00pm	工作坊 Workshop 露絲·古連：從文字語言發展動作 Lucy Guerin : Developing Movement from Verbal or Written Material	多空間舞蹈創作室 Y-Space Studio
11/3 四 Thur	上午11:00am – 下午1:00pm	工作坊 Workshop 柬埔寨舞蹈工作坊 Cambodian Dance Workshop	嶺南大學 Lingnan University (憑柬入場 By invitation)
	晚上7:00 – 11:00pm	錄影及舞蹈工作坊 Video and Dance Workshop 攝影鏡頭下的舞動 Body Movement Through Camera	香港城市大學 City University of Hong Kong
12/3 五 Fri	下午5:00 – 晚上7:00pm	錄影及舞蹈工作坊 Video and Dance Workshop 柬埔寨舞蹈工作坊 Cambodian Dance Workshop	多空間舞蹈創作室 Y-Space Studio
13/3 六 Sat	下午2:30 – 4:45pm	演出 Performance 三支獨舞 Three Solos 《未經訓練》Untrained	葵青劇院黑盒劇場 Black Box Theatre, Kwai Tsing Theatre
	晚上7:30 – 9:45pm	演出 Performance 《高棉舞練習II》Khmeropédies II Tri_K	
	晚上9:45pm	演後座談會 Post-Performance Dialogue	
14/3 日 Sun	上午11:00am 下午1:00pm	工作坊 Workshop 曲嘉男：即興及氣氛 Qu Jianan : Improvisation and Atmosphere	多空間舞蹈創作室 Y-Space Studio
	下午2:30 – 4:45pm	演出 Performance 《高棉舞練習II》Khmeropédies II Tri_K	葵青劇院黑盒劇場 Black Box Theatre, Kwai Tsing Theatre
	晚上7:30 – 9:45pm	演出 Performance 三支獨舞 Three Solos 《未經訓練》Untrained	
	晚上9:45pm	演後座談會 Post-Performance Dialogue	

2010年3月13日星期六（日場）
2010年3月14日星期日（夜場）

Matinee, Saturday 13 March 2010
Evening, Sunday 14 March 2010

中國

曲嘉男

三支獨舞

《白菊花》

《浮出水面》

《PaA Project》世界首演

— 中場休息 —

澳洲

露絲·古連舞團

《未經訓練》

China

Qu Jianan

Three Solos

White Chrysanthemums

Surface

PaA Project World Premiere

— Interval —

Australia

Lucy Guerin Inc

Untrained

加料節目	Festival Plus
14.3.2010 (日) 夜場 演後座談會 歡迎觀眾演出留步，與創作人會面。	14.3.2010 (Sun) Evening Post-Performance Dialogue If you would like to meet the artists, please remain in the auditorium after the performance.
詳情請參閱藝術節加料節目指南，或瀏覽加料節目網站： www.hk.artsfestivalplus.org	For details please refer to the Festival Plus Booklet or go to the Festival Plus website: www.hk.artsfestivalplus.org

中國 China

曲嘉男 Qu Jianan

《三支獨舞》 Three Solos

編舞及演出

Choreographer and Dancer

曲嘉男

Qu Jianan



編舞的話

《白菊花》

文：曲嘉男

《白菊花》是我2007年11月即興創作。原定為參加德國萊比錫歐洲舞蹈節而創作的獨舞作品，在首演兩周前因為外祖父的突然辭世而中斷，喪失了所有創作激情。原先的構思也因為我感情的劇烈波動而無法匹配、繼續。當舞蹈節主辦單位在演出前最後一周致電確認作品資訊時，我看到房間裏紀念外祖父的白菊花，當即請求改換作品名稱為《白菊花》。

對方問：「名字改了，那麼音樂呢？」

「沒有音樂了。」

三天後我捧着白菊花來到萊比錫，當日即興創作了這個獨舞，該作品就「死

Choreographer's Notes

White Chrysanthemums

Text: Qu Jianan

White Chrysanthemums is an improvised piece I created in November 2007. Initially, I was creating a dance solo entry for the festival euro-scene Leipzig in Germany. However, my grandfather died suddenly two weeks before the premiere, and I lost all my creative impulse and withdrew myself from the creative process. I simply could not continue my work with the original idea because I was greatly perturbed by my sudden loss. One week before the dance festival, the organiser called me to reconfirm some information. At that moment, I saw the white chrysanthemums lying around my room in remembrance of my grandfather, and I immediately requested that the name of my piece be changed to *White Chrysanthemums*.

The man on the other side asked, "The name is changed, what about the music?"

亡」和「什麼才是生命中最有價值的東西？」兩個主體進行深度思考與自問，舞台上的所有道具均取自下榻賓館房間和隨身日用行李。

《白菊花》最後獲得該舞蹈節第一名。

《浮出水面》

音樂 黑慾望樂隊
 銀色錫安山樂隊

燈光設計 彼得·特哈默

游走於不同文化間，
不斷被它們所吞噬，
但又一次次地不被接受，
將我吐出，

有時我覺得自己像被夾在牆中游泳，
兩面明晃晃地展示着各自的不同，
都不屬於我。

浮出水面喘口氣。

《PaA Project》

給香港的一點驚喜，
不能說太多。

“There will be no music.”

Three days later, I arrived in Leipzig with some white chrysanthemums; and created this solo improvisation work that same day. In this work, I did some soul-searching and pondered two issues — “death” and “what is the most valuable thing in life?”. All the props used on stage were taken from the my hotel room and my luggage.

White Chrysanthemums won first prize for Best German Dance Solo in the festival.

Surface

Music Noir Désir
 A Silver Mt Zino

Lighting Designer Peter Thelhamer

I find myself swimming between different cultures,
And constantly being swallowed by them.
Somehow, I am being constantly rejected,
They spit me out again and again.

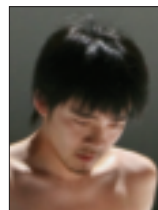
Sometimes, I feel like I'm swimming between
two walls,
With both sides flaunting their dazzling differences,
But I belong with neither.

Let me surface to take a breath.

PaA Project

A little surprise for Hong Kong,
can't say too much.

曲嘉男 Qu Jianan



旅歐編導、舞者、自由身藝術家曲嘉男，任教奧地利布魯克納私立大學舞蹈系，主授當代舞技巧。他1985年2月生於山東濟南。先後就讀於上海舞蹈學校芭蕾舞系，奧地利布魯克納私立大學舞蹈系當代舞專系。畢業後曾演出瑞士聖加侖劇場，奧地利x.IDA當代舞團及艾迪達·邦恩現代舞團作品，曾與菲利普·艾利、查理斯·萊恩漢、安德烈亞·博爾、露絲·布魯爾斯、麗絲·京、基斯·哈寧、菲利普·范許科爾、艾利奧·格維西等編舞家合作演出。2005年起開始獨立創作，至今發表了十多部當代舞蹈、表演、錄影作品及行為藝術，2005年自編獨舞《他來了》獲奧地利維也納首屆舞蹈編導大賽金獎，2007年自編獨舞作品《白菊花》獲得2007年德國/萊比錫歐洲舞蹈節最佳德意志獨舞獎。

Born in Shandong, China, and based in Austria, Qu Jianan trained in classical ballet at the Shanghai Dance School from 1996 to 2003. He later moved to Linz to study contemporary dance at the Anton Bruckner Private University, graduating with a master's degree. As a dancer, he has worked with choreographers worldwide including Philip Egli, Chris Haring, Charles Linehan, Andrea Boll, Rose Breuss, Liz King, Filip Van Huffel, Elio Gervasi and Catherine Guerin. He has also worked with dance companies such as Switzerland's Konzert und Theater St Gallen, and Austria's x.IDA Dance Company and Editta Braun Company.

According to Qu, his choreographic works are semi-improvisational, which is the key element in dance performance that always fascinates him. His choreographic works have been performed at major dance festivals including ImpulsTanzFestival Vienna 2006, festival euro-scene Leipzig 2007, Szene Bunte Wähne Festival Vienna 2007, Internationales Tanztheaterfestival Graz 2008, Tanz Festival 638 Kilo, Tanz und andere Delikatessen 2008, Schächpir-Festival Linz 2008, St Pölten Festspiele 2008 and Burgenländische Tanztage 2009.

In 2007 Qu was awarded the first prize for Best German Dance Solo in festival euro-scene Leipzig for his solo work, *White Chrysanthemums*. In 2006, he received the top choreography prize of the first Szene Bunte Wähne Choreographie-Wettbewerb in Vienna. Since 2007, Qu has been teaching contemporary dance technique and repertoire at the Anton Bruckner Private University.

加料節目	Festival Plus
14.3.2010 (日) 上午11:00 – 下午1:00 曲嘉男舞蹈工作坊： 即興及氣氛 如何通過身體動作來營造氣氛？ 曲嘉男將分享他的即興舞蹈概念及方式，並透過互動遊戲與參加者共同探索身體與意念的關係。 適合舞蹈學生及舞蹈工作者。 參加者無需專業舞蹈經驗。 地點：多空間舞蹈創作室 名額：15 費用：\$100 英語/普通話	14.3.2010 (Sun) 11:00am – 1:00pm Qu Jianan Dance Workshop: Improvisation and Atmosphere This workshop offers participants methods and concepts to develop and direct their own improvisations. Qu will share with participants how he creates atmosphere through body movement. Participants are encouraged to explore the relationships between body and mind through interactive games. For dance students and dance practitioners. Professional dance experience not necessary. Venue: Y-Space Studio No of participants: 15 Fee: \$100 In English/Putonghua
詳情請參閱藝術節加料節目指南，或瀏覽加料節目網站： www.hk.artsfestivalplus.org	For details please refer to the Festival Plus Booklet or go to the Festival Plus website: www.hk.artsfestivalplus.org

澳洲 Australia

露絲·古連舞團 Lucy Guerin Inc

《未經訓練》

Untrained



演出及製作

編舞/導演

露絲·古連

舞者/表演者

拜倫·佩里、東尼·漢密爾頓

視覺藝術家/表演者

西蒙·歐巴札尼克、羅斯·高特

音樂

德寶·雷默特

製作經理

馬修·史葛

監製

米凱拉·考文垂

Credits

Choreographer/Director

Lucy Guerin

Dancers/Performers

Byron Perry, Antony Hamilton

Visual Artists/Performers

Simon Obarzanek, Ross Coulter

Music

Duplo Remote

Production Manager

Matthew Scott

Producer

Michaela Coventry

編舞的話

文：露絲·古連

《未經訓練》質疑一齣表演中值得看的元素到底是什麼。這齣實驗舞作有四個演員：兩個專業舞者及兩個未受舞蹈訓練的視覺藝術家。有別於傳統舞蹈，演員並非熟習動作後做出機械化的表演，而是依不同的設定完成一系列的任務。每個表演者都按照一連串指令表演。由於身體情況、專業背景的不同，他們會對指令做出不同反應，從而揭示了他們的身體特質，更讓人能窺探到他們的性格及其對作品的詮釋方法。

在準備、派發任務及表演者在要求下努力表現自己的過程中，作品顯示出其意義和張力。

表演者需充分運用其肢體語言、性格特點、幽默感、表演技巧，還要付出努力。表演令演員及觀眾中閃現火花，使作品結構豐富、活力十足。最終，令觀眾對本作產生不同的理解，也對表演藝術有新的認識。

Choreographer's Notes

Text: Lucy Guerin

Untrained questions our ideas about what is worth watching in a performance. It is a dance experiment where two dancers and two visual artists with no dance training, execute a series of tasks in the context of a performance. It is not a dance in the traditional choreographed sense where dancers learn set movements and do the same thing every time they perform it. Each performer responds to a list of written instructions. Depending on their physical histories and whether they have a dance background or worked in visual art, their responses to the instructions are different, essentially revealing their physical natures and to a degree, their personalities and the way they approach their work.

The meaning and intensity of the work is revealed in the build-up and ordering of the tasks, and in the efforts of each performer to articulate himself within this framework, through physicality, personality, humour, skill and effort. There is an overall arc of experience for performer and audience which gives structure and dynamism to the work. We finally arrive at a different understanding of the performers we are watching and change our expectations of a performance.

《未經訓練》於墨爾本藝術空間的文化實驗室創作。

《未經訓練》及露絲·古連舞團獲維多利亞州藝術中心、澳洲藝術理事會、墨爾本藝術空間及海倫·麥克弗森信託基金資助。

Untrained was developed in the Culture Lab through Arts House-The City of Melbourne.

Untrained and Lucy Guerin Inc are supported by Arts Victoria, the Australia Council for the Arts, Arts House-The City of Melbourne and the Helen Macpherson Smith Trust.

露絲·古連舞團 | Lucy Guerin Inc

露絲·古連舞團是編舞家露絲·古連於2002年在墨爾本創立，以發表她的新創作。舞團成員不多，以技巧高超和大膽創新聞名，致力於挑戰舞蹈藝術、擴展現代舞。

作品經常糅合聲音、錄像、音響、文字、工業式的設計以及古連流暢的編舞。

舞團為澳洲的舞蹈贏得聲譽，它對編舞練習的計劃性研究對澳洲舞蹈影響頗深。該研究通過年度演出《小空間創作》為墨爾本新銳編舞提供創作平台。舞團還透過「首映」項目贊助初稿作品的演出，為當地及國際藝人舉辦工作坊，特別專題活動及維持駐團藝術家計劃。

Lucy Guerin Inc is a Melbourne-based Australian dance company established in 2002 to produce new work by choreographer Lucy Guerin. Renowned for the skill and audacity of its small group of performers, the company is committed to challenging and extending the art of contemporary dance. A typical production might involve voice, video, sound, text and industrial design as well as Guerin's lucid choreography.

Lucy Guerin Inc is a major influence on the identity of Australian dance. Much of this stems from the company's programmatic research into choreographic practice through *Pieces for Small Spaces*, its annual curated programme for emerging choreographers in Melbourne. The company also sponsors studio showings of first-draft works through its *First Run* presentations, offers workshops with local and international artists, presents one-off special events and maintains an artist-in-residence programme.

www.lucyguerin.com

露絲·古連 Lucy Guerin

編舞
Choreographer



露絲·古連現居墨爾本，1982年畢業於澳洲阿德萊德表演藝術中心，在紐約七年為不同舞團演出。她曾獲來自世界各地的委約，如澳洲、丹麥、英國、日本，還有柏林文學節、鹿特丹舞蹈節和巴里殊尼哥夫白橡園舞集。歐洲、亞洲和美國都曾上演她的作品。

古連獲獎無數，如2000年所獲悉尼麥爾表演藝術獎，及法國巴諾雷國際編舞比賽導演獎。2007年，她憑作品《結構與悲傷》獲得澳洲「休息室」最佳編舞獎、荷普曼最佳舞作獎，以及一項澳洲舞蹈獎。

Melbourne-based Lucy Guerin graduated from the Centre for Performing Arts in 1982. She spent seven years in New York dancing with several dance companies. She has received commissions from dance companies in Australia, Denmark, the UK, Japan, and from festivals like The Berlin Literature Festival, Dance Works Rotterdam and Mikhail Baryshnikov's White Oak Dance Project. Her works have been seen in Europe, Asia and the US.

Guerin has won numerous awards, including the Sidney Myer Performing Arts Award in 2000, and the French Prix d'auteur from the Rencontres Choreographiques Internationales de Bagnolet. In 2007, her work *Structure and Sadness* won an Australian Green Room Best Choreography Award, a Helpmann Best Dance Work Award and an Australian Dance Award.

羅斯·高特 | Ross Coulter

視覺藝術家/表演者 Visual Artist/Performer

羅斯·高特2007年以一等美術榮譽學士的佳績於維多利亞藝術學院畢業。同年他的電影短片《當你兩腳懸空》於墨爾本國際電影節首映。他的作品曾於倫敦當代藝術學會、澳洲特維德河畫廊、墨爾本聯邦廣場及新西蘭Te Tuhi藝術中心展出。

高特於2007年獲法國文化協會獎，2006年獲維多利亞國家藝廊信託獎，2005年獲斯特拉·迪爾格鼓勵獎及最佳錄影作品獎。

In 2007 Ross Coulter completed his Bachelor of Fine Art at the Victorian College of the Arts with first class honours. That same year his short film *When Your Feet Don't Touch The Ground* premiered at the Melbourne International Film Festival. His work has been exhibited at the Institute of Contemporary Art in London; the Tweed River Regional Art Gallery; Federation Square Melbourne; and Te Tuhi, New Zealand.

Coulter has received several awards including the Alliance Française Award in 2007, the National Gallery of Victoria Trustees Award in 2006, the Stella Dilger Encouragement Award and the Best Video Art Work Award in 2005.

安東尼·漢密爾頓 | Antony Hamilton

舞者/表演者 Dancer/Performer

安東尼·漢密爾頓於悉尼、珀斯及紐約受訓。1999年起在澳洲及海外演出，效力過的舞團包括：澳洲當代舞蹈劇場、Kage肢體劇場、出奇舞及露絲·古連舞團。

漢密爾頓兼任編舞，曾獲出奇舞、北方舞蹈團、維多利亞藝術學院、快舞舞團及兇猛舞團的委約。2009年他憑2008年的作品《單線藍色火焰》榮獲兩項「休息室」獎，分別為佈景/時裝設計獎及概念/實現獎。其他所獲獎有：2005年「休息室」最佳男舞者獎及2009年荷普曼最佳男舞者獎。

Antony Hamilton trained in dance in Sydney, Perth and New York. Since 1999 he has worked in Australia and abroad with the Australian Dance Theatre, Kage Physical Theatre, Chunky Move and Lucy Guerin Inc.

As choreographer, he has received commissions from Chunky Move, Dancenorth, The Victorian College of the Arts, Stompin and Rogue. In 2009 Hamilton received two Green Room Awards for Set and/or Costume Design and Concept/Realisation for his 2008 creation *Blazeblue Oneline*.

Hamilton also won the Green Room Award for Best Male Dancer in 2005, and the Helpmann Award for Best Male Dancer in 2009.

西蒙·歐巴札尼克 | Simon Obarzanek

視覺藝術家/表演者 Visual Artist/Performer

西蒙·歐巴札尼克1968年生於以色列，現居墨爾本，曾在莫納殊美術館及凱倫·德巴利美術館舉辦個人畫展，還參加過多次匯展，如維多利亞國家美術館及紐約麥克韋斯畫廊舉辦。

歐巴札尼克在聖吉達林頓現代藝術中心獲得墨爾本機場創新獎亞軍。他的作品更被多間澳洲博物館收藏，包括坎培拉國家肖像館、墨爾本維多利亞國家藝術館、悉尼電力博物館及黃金海岸市立美術館。

Melbourne-based Simon Obarzanek was born in Israel in 1968. He has held solo exhibitions of his art work at the Monash Gallery of Art and the Karen Woodbury Gallery. He has also taken part in numerous group shows such as those held by the National Gallery of Victoria and the Mike Weiss Gallery, New York.

Obarzanek won the Second Melbourne Airport Innovators Award (2008) at Linden Centre for Contemporary Arts, St Kilda and his work is held in several Australian public collections including the National Portrait Gallery, Canberra; the National Gallery of Victoria, Melbourne; the Powerhouse Museum, Sydney; and the Gold Coast City Art Gallery.

拜倫·佩里 | Byron Perry

舞者/表演者 Dancer/Performer

拜倫·佩里於維多利亞藝術學院畢業，曾於澳洲、歐洲及美國演出，合作過的藝術家、藝團包括：道格拉斯·懷特、李華倫、南妮·哈莎、出奇舞、保羅·霄文、諾頓、露絲·古連舞團、菲利普·亞當斯、羅伊·紐森、姬蒂·錢皮恩、安東尼·漢密爾頓及姬蒂·丹布若。

佩里曾多次獲「休息室」獎及澳洲舞蹈獎提名，2005年獲勞力士創藝推薦資助計劃獎提名。2006年榮獲澳洲舞蹈獎突出男舞者獎及「休息室」最佳男舞者獎。

A graduate of the Victorian College of the Arts, Byron Perry has toured Australia, Europe and the US developing and performing roles with Douglas Wright, Leigh Warren, Nannette Hassall, Chunky Move, Paul Selwyn Norton, Lucy Guerin Inc, Phillip Adams, Lloyd Newson, Kate Champion, Antony Hamilton and Kate Denborough.

Perry is a multiple nominee for both the Green Room and Australian Dance Awards and in 2005 was nominated for the Rolex Mentor and Protégé Arts Initiative. In 2006 he received an Australian Dance Award for Outstanding Performance by a Male Dancer and won the Green Room Best Male Dancer Award.

2010年3月13日星期六（夜場）
2010年3月14日星期日（日場）

Evening, Saturday 13 March 2010
Matinee, Sunday 14 March 2010

柬埔寨

艾曼紐爾·甫安

《高棉舞練習II》

Cambodia

Emmanuèle Phuon

Khmeropédies II

— 中場休息 —

— Interval —

香港、日本

黃大徽、川口隆夫、今泉浩一

《Tri_K》世界首演

英語及日語演出

Hong Kong and Japan

Dick Wong, Takao Kawaguchi, Koichi Imaizumi

Tri_K World Premiere

Performed in English and Japanese

加料節目	Festival Plus
13.3.2010 (六) 夜場 演後座談會 歡迎觀眾演出留步，與創作人會面。	13.3.2010 (Sat) Evening Post-Performance Dialogue If you would like to meet the artists, please remain in the auditorium after the performance.
詳情請參閱藝術節加料節目指南，或瀏覽加料節目網站： www.hk.artsfestivalplus.org	For details please refer to the Festival Plus Booklet or go to the Festival Plus website: www.hk.artsfestivalplus.org

柬埔寨 Cambodia

艾曼紐爾·甫安 Emmanuèle Phuon

《高棉舞練習II》

Khmeropédies II



All production photographs © Anders Jiras

演出及製作

編舞

艾曼紐爾·甫安

舞者

森·莎提雅、徹·真克迪亞
崇萬·蘇達徹維、馮·索希普

音樂

伊夫·蒙丹 《三顆小音符》

Tep Monorom dance 柬埔寨傳統舞蹈

拉威爾 F大調弦樂四重奏
演奏：
艾默生四重奏

德布西 小夜曲及終曲，
D小調大提琴
奏鳴曲
演奏：占德隆

Credits

Choreographer

Emmanuèle Phuon

Dancers

Sam Sathya, Chey Chankethya
Chumvan Sodhachiv, Phon Sopheap

Music

Yves Montand

Tep Monorom dance

Maurice Ravel

Claude Debussy

*Trois Petites Notes de
Musique*

Cambodian classical
dance repertoire

String Quartet in F
Performed by
Emerson Quartet

*Serenade and Finale from
Cello Sonata in D minor*
Cellist: Maurice Gendron

被摧毀的新建築 《巴比倫對講機》
 Tiny Toones 《金邊，你可好？》
 被摧毀的新建築 《虹彩彼岸》

Tiny Toones的說唱音樂：
 節拍：花生
 歌詞及演唱：Vy Chamroeun
 Kong Piseth (JR)

製作
 仙露表演藝術

攝影
 約翰·文克

本作品第一部份於2008年形成於美國加州巴利殊尼哥夫白橡園舞蹈中心的工作坊，由霍華吉爾曼基金會及亞洲文化協會贊助。2009年三月於金邊首演，獲亞洲文化協會及洛克菲勒基金會贊助。

Einsturzende Neubauten *Walkie-Talkie Babylon*
 Tiny Toones *Phnom Penh Sai Sa Bok*
 Einsturzende Neubauten *Somewhere Over the Rainbow*

Note on original rap music by Tiny Toones:
 Beats: Peanut
 Lyrics and Singers: Vy Chamroeun
 Kong Piseth (JR)

Producer
 Amrita Performing Arts
 (www.amritaperformingarts.org)

Photographer
 John Vink

The first phase of this work grew out of a workshop that took place at the Baryshnikov White Oak Dance Center in the US state of Florida in August 2008 with generous support from the Howard Gillman Foundation and the Asian Cultural Council. The premiere of the work in Phnom Penh in March 2009 was made possible by generous support from the Asian Cultural Council and the Rockefeller Foundation.

加料節目	Festival Plus
柬埔寨舞蹈工作坊 編舞艾曼紐爾·甫安與高棉古典舞大師薩芙亞將扼要介紹高棉古典舞的風格特色，並由《高棉舞練習II》演出者教授高棉古典舞中男、女及猴子角色的舞步動作。 導師：《高棉舞練習II》舞者 11.3.2010 (四) 上午11:00 – 下午1:00 地點：嶺南大學 合辦：嶺南大學 12.3.2010 (五) 下午5:00 – 晚上7:00 地點：多空間舞蹈創作室 詳情請參閱藝術節加料節目指南，或瀏覽加料節目網站： www.hk.artsfestivalplus.org	Cambodian Dance Workshop Choreographer Emmanuèle Phuon and Senior Master Sam Sathya give an overview on Cambodian court dance, followed by a class led by performers of <i>Khmeropédies II</i> , covering basic gestures and movements of the male, the female and monkey roles. Tutors: Performers of <i>Khmeropédies II</i> 11.3.2010 (Fri) 11:00am – 1:00pm Venue: Lingnan University Co-presented with Lingnan University 12.3.2010 (Fri) 5:00 – 7:00pm Venue: Y-Space Studio For details please refer to the Festival Plus Booklet or go to the Festival Plus website: www.hk.artsfestivalplus.org

編舞的話

文：艾曼紐爾·甫安

《高棉舞練習》(Khmeropédies)是由「高棉」(Khmer)和法國作曲家薩蒂的作品《裸體舞曲》(Gymnopédies)兩個字組成的。

本作品把傳統的高棉舞蹈語言放到新的環境中，以不同的表達方式傳達不同的主題，令其盡可能地遠離原有模式，卻仍然保持其特質。

《高棉舞練習II》在金邊創作，情節關於一位扎根於傳統的年長舞蹈名家和她的三位年輕學生。三個學生充滿好奇，渴望嘗試新的技巧。

身為柬埔寨現代舞者，我把整個作品當作個人經歷的分享。我很好奇這兩種舞蹈形式將如何碰撞，也正在利用舞蹈這一世界共通的語言，尋找新老兩種表達形式間的對話，希望能滿足年輕一代的好奇心。他們將創作出自己的舞蹈語言，在舞蹈中找到表達的自由……

Choreographer's Notes

Text: Emmanuèle Phuon

Khmeropédies is a merger of the words Khmer and Gymnopédies, a reference to Satie, and is intended to mean exercises in Khmer style.

The basic idea for the work is to take Khmer classical dance vocabulary and change its context, to apply it in different ways and to different themes, and to push it as far as possible from its original form and yet to keep it recognizable.

Khmeropédies II which was developed in Phnom Penh is about the dialogue between an “older” star dancer and teacher, rooted in traditions and her three young students who are curious and want to experiment with other techniques.

I envisioned this whole thing as a process of sharing my experience as a contemporary dancer with my country of origin. I am interested in seeing where and how these two forms of dance will meet. I am searching for a dialogue between new and old ways of expression, using dance as the language we have in common. I hope that this will contribute to feeding the curiosity and will of the new generation, who will then create their own vocabulary... a freedom of speech through dance...

艾曼紐爾·甫安 Emmanuèle Phuon

編舞
Choreographer



法柬混血兒艾曼紐爾·甫安現居比利時布魯塞爾。她五歲起隨柬埔寨皇家舞劇團習舞，1975年與母親移居曼谷，16歲立志成為舞者，前往法國阿維儂深造。1986年於巴黎國立舞蹈學院畢業，次年前往紐約。1989至1994年效力依拉莎·蒙地舞團，1995至2001年效力巴里殊尼哥夫白橡園舞集，曾與不同的舞蹈家合作。《高棉舞練習II》是甫安第二個編舞作品，亦是三部曲之一，《高棉舞練習I》是為舞者昆迪肯編的獨舞作品，2007年4月在紐約巴里殊尼哥夫藝術中心演出。

French-Cambodian Emmanuèle Phuon lives in Brussels, Belgium. She started her training with the Royal Ballet of Cambodia at age five. In 1975, she moved to Bangkok with her mother where she lived until she decided to become a dancer and left for Avignon, France at 16. There she studied and graduated from the Conservatoire National de Danse in 1986. She went to New York in 1987 and performed with the Elisa Monte Dance Company from 1989 till 1994, the Baryshnikov White Oak Dance Project from 1995 till 2001 and has worked with many different choreographers. *Khmeropédies II* is her second choreography and will be part of a larger project in three sections. The first, *Khmeropédies I*, a solo for dancer Kunthea Ken was performed in New York in April 2007 at the Baryshnikov Arts Center.

森·莎提雅 | Sam Sathya

舞者 Dancer

莎提雅生於1969年，1981年始學習傳統舞蹈的女性角色，1988年完成學業並於次年成為傳統舞蹈老師。莎提雅是舞蹈學院的明星舞者，在所有文化藝術部的柬埔寨史詩《羅摩衍那》的演出中扮演希塔的角色，包括吳哥窟羅摩衍那節上的演出。莎提雅在知名柬埔寨編舞家蘇比玲·錢·薩比洛的多個現代古典舞作中擔任首席舞者，包括《幽冥王子》（改編自莎士比亞名著《奧賽羅》）、《移民季》以及《黑夜女神的之女》（改編自莫扎特的《魔笛》）。莎提雅曾代表柬埔寨舞者亮相當地及國際會議，她亦曾為數個傳統舞作編舞，並表演現代舞作。

Sam Sathya was born in 1969 and started learning classical dance majoring in the female role in 1981. She finished training in 1988 and became a classical dance teacher a year later. Sathya is a star dancer at the School of Dance. She performed the role of Seda (Sita) in the Cambodian Ramayana epic in all of the Ministry of Culture and Fine Arts' performances including the Ramayana Festival at Angkor Wat. Sathya was lead dancer in the contemporary classical dance pieces by the renowned Cambodian choreographer Sophiline Cheam Shapiro including *Samritchak* (a re-interpretation of Shakespear's *Othello*), *Seasons of Migration*, and *Pamina Devi* (a re-interpretation of Mozart's *Magic Flute*). She has represented Cambodian dancers in international and local conferences and workshops. She has choreographed a number of classical dance works and performed in a number of contemporary dance pieces.

徹·真克迪亞 | Chey Chankethya

舞者 Dancer

真克迪亞六歲起學習傳統舞蹈，後入讀皇家藝術學院，2005年獲文學士學位。真克迪亞是柬埔寨最優秀的舞者之一，參加過無數個世界各地的演出，並獲頒加利福尼亞大學洛杉磯分校編舞藝術管理獎學金。她創立了羅盤舞團，並擔任藝術指導，為探索現代舞語言提供平台。

Chey Chankethya started her classical dance training at age six. She attended the Royal University of Fine Arts, obtaining her bachelor's degree in 2005. As one of Cambodia's best classical dancers,

Kethya has performed and participated in numerous dance workshops worldwide. She was awarded a Choreography Arts Management fellowship by the University of California, Los Angeles (UCLA). Kethya also founded Trey Visay (Compass), a contemporary dance initiative to explore and create contemporary dance vocabulary.

崇萬·蘇達徹維 | Chumvan Sodhachivy

舞者 Dancer

蘇達徹維1994年起學習柬埔寨傳統舞蹈，不僅熟習女性及男性角色，還精通民間舞蹈及皮影戲。由她編舞的傳統舞蹈《Soryakheat Chankheat》在2007年的第一屆Rencontres Internationales de Theatre戲劇節上演。其後她獲委編了現代舞作《水之大師》，於2008年同一戲劇節演出。蘇達徹維還參與過不同的美、歐、亞洲的演出、藝術節及工作坊。

Chumvan Sodhachivy began training in Cambodian classical dance in 1994. She was trained in both the male and female roles, and also in folk dance, and Cambodian large shadow puppetry. Her classical dance *Soryakheat Chankheat* was featured in the first Rencontres Internationales de Theatre 2007 festival. She was then commissioned to choreograph a contemporary work *Water Master* by the same festival in 2008. She has participated in exchange programmes, festivals and workshops in the US, Europe and throughout Asia.

馮·索希普 | Phon Sopheap

舞者 Dancer

索希普接受傳統舞蹈中公猴角色的訓練，1997年他還與泰國傳統舞大師皮契特合作，創作了《新版猴子與巨人》，在新加坡及馬來西亞的藝術節中上演。索希普與印尼舞者及編舞馬丁尼·密羅陀一道參與工作坊，基於傳統舞蹈對現代舞蹈進行探索。他創作了現代舞作《猴子的面具》，2007年於新加坡藝術市場演出。最近他參演了加拿大編舞Peter Chin的新作《傳送隱形人》，此作已於加拿大、柬埔寨及新加坡公演。

Phon Sopheap was trained in the monkey role of classical male masked dance. In 1997 he participated in the creation of *Revitalizing Monkeys and Giants* with Thai choreographer Pichet Klunchun which featured at festivals in Singapore and Malaysia. Sopheap has participated in workshops with Miroto Martinus, an Indonesian dancer and choreographer, exploring contemporary dance based on traditional models. He created a contemporary piece *A Monkey's Mask*, which was staged at the June 2007 Singapore Arts Mart. Most recently he was featured in the new work *Transmission of the Invisible* by Canadian choreographer Peter Chin which has performed in Canada, Cambodia and Singapore.

Tiny Toones

音樂 Music

Tiny Toones在2004年由美國歸來的KK創建，組織的目標是教青少年跳嘻哈舞，為他們提供尋夢的出發地。Tiny Toones現在已在俄羅斯市場設立了專門的活動中心，教授藝術、舞蹈、音樂、英語、高棉語及電腦知識，為金邊及附近愈千名青少年提供教育。

Tiny Toones was founded in 2004 by KK an American returnee. The group's mission is to provide at risk youth a place to reach their dreams through the learning of hip-hop. Tiny Toones now has a dedicated drop-in centre at Toul Tom Pong teaching art, dance, music, English, Khmer and computer literacy to more than 1000 children in and around Phnom Penh.

香港、日本 Hong Kong and Japan

黃大徽、川口隆夫、今泉浩一

Dick Wong, Takao Kawaguchi, Koichi Imaizumi

Tri_K



© 田口弘樹

演出及製作

概念及表演

黃大徽、川口隆夫、今泉浩一

燈光設計

中山奈美

音響、視覺設計

和田翼

音樂製作、編集

PEixe-elétrico

服裝

北村教子

舞台監督

尾崎聰

行政

後藤美紀子

聯合製作

香港藝術節

川口隆夫計劃

贊助 with support from

The Saison Foundation THE SAISON FOUNDATION

The EU-Japan Fest Japan Committee



Tokyo Metropolitan Government and Tokyo Metropolitan Art Space

Credits

Conceived and performed by

Dick Wong, Takao Kawaguchi, Koichi Imaizumi

Lighting Designer

Nami Nakayama

Audio-visual

Tzvasa Wada

Video Sound Editing

PEixe-elétrico

Costumes

Noriko Kitamura

Stage Manager

So Ozaki

Management

Mikiko Goto

Co-producers

Hong Kong Arts Festival

Takao Kawaguchi Project

《Tri-K》成員來港之機票由日本國際交流基金提供
Tri-K members' flights to Hong Kong is provided by



節目介紹

《Tri_K》是兩位日本人和一位中國人身體的對話，探索男人——作為雄性和人類——在世界中的位置。三位演員根據自己的實際觀察、對彼此異同點的探索，以各自的專長、技巧和知識，將舞蹈、文字、戲劇和電影拼接成一齣多媒體作品。

About the programme

Tri_K is a dialogue of the body between two Japanese and one Chinese, and tells how a man — being human and male — finds his place in the world. Based on actual observations and explorations of their similarities and differences, and taking advantage of their different expertise, skills and knowledge, they create a multi-dimensional collage of dance, text, drama and film.

鳴謝 Acknowledgement

CCDC Dance Centre

加料節目	Festival Plus
錄影及舞蹈工作坊	Video and Dance Workshop
11.3.2010 (四) 晚上7:00 – 11:00pm 攝影鏡頭下的舞動 《Tri_K》主創成員川口隆夫與今泉浩一將引領參加者審視他們如何融合現場演出與錄像，又會分享他們對鏡頭下現場演出的看法，指導參加者透過鏡頭以客觀的角度發展動作素材。	11.3.2010 (Thu) 7:00 – 11:00pm Body Movement Through Camera Kawaguchi and Imaizumi will provide participants an insight into their approaches towards the integration of live performance with media — a tool used in the making of the new work <i>Tri_K</i> . They will share their views about the communication of live action through the camera lens and guide participants in developing their own stock movements from an objective point of view.
導師：川口隆夫、今泉浩一 地點：香港城市大學康樂樓6樓R6052室	Tutors: Takao Kawaguchi, Koichi Imaizumi Venue: Rm R6052, 6/F, Amenities Building City University of Hong Kong
合辦：香港城市大學	Co-presented with City University of Hong Kong
詳情請參閱藝術節加料節目指南，或瀏覽加料節目網站： www.hk.artsfestivalplus.org	For details please refer to the Festival Plus Booklet or go to the Festival Plus website: www.hk.artsfestivalplus.org

一月某七天

文：黃大徽

1) 當語言僅僅是高低起伏的旋律，好的時候它動人如歌，壞的時候卻像身患感冒又坐在嘈雜的餐廳。在一次討論中，有人轉過頭來對我說起了日語，就好像我能聽懂似的。我屏住呼吸，靜靜聆聽，並一度點了點頭。我以為我聽懂了——這在合作中並不是一個好的開始。

2) 從我的頭腦到我的嘴巴，從我的思想到我的身體……從我想說的到我說了的……從我想成為的我現在身為的……從我所說的到你聽的……在翻譯中遺失的東西能否再找得回？也許永遠都不能夠。但這難道不是你與我之間最奇妙最有趣的關係？我們，必須在翻譯中迷失。

3) 柯德莉·夏萍、嘉莉斯·姬莉、伊莉莎白·泰萊。翁倩玉、陳美齡、歐陽菲菲。山口百惠、櫻田淳子、森昌子。川口隆夫、今泉浩一、黃大徽。究竟，誰是誰？

4) 森下排練室的大堂內，兩個人一邊休息一邊談話。片刻的寂靜出現，只有咀嚼聲、吸煙聲、肚子的咕咕聲和心跳聲。幾個小時以後，房間另一端的綠色沙發上，就會響起陣陣鼾聲。空氣抖動了起來，一位穿着皮毛大衣的清潔女工以慢動作般的速度走了進來。隆夫坐在我旁邊，目光散漫地望着眼前空氣中的一片虛空，面色憂鬱而凝重。驀然我想起了多年前的自己。浩一還沒有到。和服、婚紗、水手服、黑色西裝以及裏屍袋都靜靜在那裏等待。最後限期也是。

Seven Days in January

Text: Dick Wong

1) When a language becomes nothing more than melody, it sings like a song on a good day; and on a bad day, it is like having the flu and sitting in a noisy restaurant. In the midst of a discussion, someone turned around and spoke to me in Japanese as if I knew the language. I held my breath, listened and at one point I nodded. I thought I understood – not exactly a good start to a collaboration.

2) From my head to my mouth, my mind to my body... from what I wanted to say, to what I said... from what I wanted to be, to what I am... from what I said, to what you wanted to hear... can what is lost in translation ever be found again? Probably not. But isn't that one of the most interesting things between you and me? Lost in translation is a must.

3) Audrey Hepburn, Grace Kelly, Elizabeth Taylor. Judy Ong, Agnes Chan, Au-yeung Fei Fei. Momoe Yamaguchi, Sakurada Junko, Masako Mori. Takao Kawaguchi, Koichi Imaizumi, Dick Wong. Who is who?

4) Momentary silence in a conversation while resting in the lobby of Morishita Studio. Sound of food chewing versus the sound of cigarette sucking. Stomach gas versus heartbeats. In a few hours, on the green sofa across the room, someone will be snoring. Air waves. The cleaning lady in a fur coat walked by in time stretching speed. Sitting next to me, Takao stared blankly with his eyes focused on an empty spot. Melancholy on his face, something I identified with years ago. Koichi has yet to arrive. The kimonos, the white wedding dress, the sailor school uniform, the dark suits and the body bags were all waiting. So was the deadline.

5) Differences we have, uncertain we remain but very soon, united we must be. 15 minutes to 7pm, 23 hours and 24 days since I arrived, the work



5) 我們各有不同，我們心存疑慮，但很快，我們就必須齊心協力起來。差15分鐘下午7點，我來到後的24天23小時，作品即將問世。緊張情緒在堆積，腎上腺素在狂湧，兩手掌心在滲汗。當疑惑時，便堅定信念。讓我們堅定信念：我們必將發光發熱，激起火花。

6) 情感釋放。情感釋放。情感釋放。情感釋放。情感釋放。情感釋放。情感釋放。情感釋放。情感釋放。情感釋放。情感釋放。情感釋放。

7) 領導者還是跟從者，請擇其一；忠於自我還是保持形象，請擇其一；愛抑或尊重，請擇其一；一個對兩個，三個對世界。《Tri_K》的旅途在繼續。

is about to greet the world. Tension is mounting, adrenalin is rushing and hands are sweating. When in doubt, make believe. Let's make believe that out there we will shine and inspire.

6) Emotional discharge. Emotional discharge. Emotional discharge. Emotional discharge. Emotional discharge. Emotional discharge. Emotional discharge. Emotional discharge. Emotional discharge. Emotional discharge. Emotional discharge. Emotional discharge.

7) Leader or follower, choose one. Honesty or self-image, choose one. Love or respect, choose one. One against two. Three against the world. The journey of *Tri_K* goes on.



左起：黃大徽、川口隆夫、今泉浩一

From left: Dick Wong, Takao Kawaguchi, Koichi Imaizumi

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黃大徽 | Dick Wong

表演者、舞者、編舞
Performer/Dancer/Choreographer

黃大徽，新聞系畢業生，大學時代開始學習舞蹈。畢業後進入出版業，但九十年代中期轉而投身表演藝術。身為演員和編舞，曾合作的藝團有：進念·二十面體、非常林奕華、三分顏色及人山人海等。

2004年獲香港藝術節委約創作的《B.O.B.*》，首演後發展成兩個不同版本，於曼谷、巴黎、柏林、新加坡、比利時勒芬、倫敦、瑞士弗里堡及華沙上演。2010年，黃大徽獲選為巴黎黑克雷國際文化交流中心的駐村藝術家。

A journalism graduate, Dick Wong began dance lessons while in college. After graduation, he pursued a career in publishing but in the mid-1990s decided to enter the performing arts. As an actor, performer and choreographer, he has worked with Zuni Icosahedron, Edward Lam Dance Theatre, Three Colors and People Mountain People Sea.

In 2004, he was commissioned by the Hong Kong Arts Festival to create *B.O.B.**. After its premiere, the piece was developed into two different versions (*The Rough Cut* and *The Final Cut*) touring Bangkok, Paris, Berlin, Singapore, Leuven, London, Fribourg and Warsaw. Dick Wong is laureate of Paris' International Residence Programme at Recoletts 2010.

<http://www.bodyobody.blogspot.com>

川口隆夫 | Takao Kawaguchi

表演者、舞者、編舞
Performer/Dancer/Choreographer

表演者及編舞川口隆夫以東京為基地。1991至1995年與吉福敦子共同創立獨立舞團ATA，1996年加入日本多媒體藝體「蠹貨」，2000年起活躍於獨立創作獨角戲。目前，川口與日本現代舞者及編舞白井剛、「蠹貨」的燈光設計師藤本隆行合作。他現正創作為特定場地製作的獨角戲系列《完美人生》，2008年5月在芝加哥上演，同年8月在東京隅田川演出，《下個完美人生》則於2009年8月在日暮里演出。

此外，川口還是1995至1999年東京國際同志電影節的總監。2003年，他把英國導演戴力·渣文書關於色彩的論文《色品》譯成日語。

Takao Kawaguchi is a Tokyo-based performer and choreographer. From 1991 to 1995, he co-ran the independent dance group, ATA Dance with Atsuko Yoshifuku. In 1996 he joined the Japanese multimedia performance company Dumb Type, and since 2000 has been active in independent solo projects. Currently, Kawaguchi is collaborating with Japanese contemporary dancer/choreographer Tsuyoshi Shirai and Dumb Type's lighting designer Takayuki Fujimoto. He is also working on his solo, site-specific performance series *A Perfect Life* which ran in Chicago, on Tokyo's Sumida River and in Nippori, Tokyo.

Takao Kawaguchi was also the director of the Tokyo International Lesbian and Gay Film Festival from 1995 to 1999. In 2003, he translated British filmmaker Derek Jarman's essay on colours *Chroma* into Japanese.

<http://kawaguchitakao.com>

今泉浩一 | Koichi Imaizumi

演員、編劇、獨立電影人
Actor/Scriptwriter/Independent filmmaker

今泉浩一在東京恐怖劇場開始演藝生涯，從1990年起演出過逾100齣日本粉紅（浪漫情色）電影，也為三齣成功的同志情色電影寫過劇本。

1999年，今泉參與創立「懔映畫+音響」公司，開始了獨立電影製作，同年發表導演處女作《洗手間裏的天使》，2002年又導演了《淘氣的男孩們》。2004年製作了《新幹線上的同志物語》，2007年導演了《初戀》。他所有的電影均獲世界各地的國際電影節播映。新作《完全家族》將於第34屆香港國際電影節世界首演。

今泉也演出了川口隆夫的作品《世界的中心》，該作於2000年下一波舞蹈節演出。

Koichi Imaizumi started his career as a performer in Tokyo Grand-Guignol, a theatrical performance company. Since 1990, he has appeared in over 100 primarily “pink” (Japanese romantic porn) films. He also wrote the screenplays for three successful gay porn films.

In 1999, he co-founded “habakari-cinema + records” which marked the start of his independent filmmaking. He made his directorial debut in 1999 with *Angel in the Toilet*, followed by *Naughty Boys* in 2002. In 2004, he produced *Queer Boys* and *Girls on the SHINKANSEN* (Bullet Train), and in 2007 *Hatsu-koi* (First Love). All his films have been shown at international film festivals worldwide. His new work *The Family Complete* will be premiered at the 34th Hong Kong Film Festival.

Imaizumi also performed in Takao Kawaguchi's production, *The Centre of the World*, presented at the Nextwave Dance Festival in 2000.

<http://www.shiroari.com/habakari/>