

41<sup>st</sup>



香港藝術節  
Hong Kong  
Arts Festival  
21.2-22.3.2013

洛桑劇院 THÉÂTRE VIDY-LAUSANNE

# 戲偶人生

## Hand Stories

創作、設計及操偶：楊輝

Design, creation, performance: Yeung Fai



# 馬會使命 樂行善行 匡助社群 不可或缺 A Force for Good in Society



- 馬會去年共繳稅：**161.7億港元\*** (約佔香港稅務局總稅收**6.8%**)
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\*截至二〇一二年六月三十日止財政年度  
For the financial year ended 30 June 2012





第 41 屆香港藝術節隆重揭幕，謹此向舉辦機構衷心致賀。

自 1973 年以來，香港藝術節展現無數藝術大師的精采演出，令市民生活更豐富多姿，也為香港注入多元創意。藝術節同時向世界展現香港底蘊深厚、活力充沛的文化面貌。

藝術節每年都得到國際頂尖藝術家來港獻藝，既為香港和世界藝壇擔當橋樑角色，也非常重視本地新銳創作和藝術家，並安排他們與各地演藝精英同台演出、競放異彩，益顯這項萬眾期待的周年盛事對香港以至世界藝壇的深遠影響和宏大貢獻。

謹祝本屆藝術節圓滿成功，各位觀眾盡享愉快難忘的藝術體驗。

香港特別行政區行政長官

A stylized, handwritten signature in black ink, consisting of several loops and strokes, representing the name John Lee.

I am pleased to congratulate the organisers for staging the 41st Hong Kong Arts Festival.

Since 1973, the Festival has introduced many great artists to audiences in Hong Kong, enriching the lives of our people and injecting creativity and diversity into our city. At the same time, the Festival has showcased Hong Kong's sophistication and dynamism to the world.

The Festival continues to present top international talent, enhancing its role as a bridge between Hong Kong and the global arts community. It is also encouraging to note the significant focus on new local productions and home-grown talent. The Festival offers an important international platform to showcase Hong Kong's creative forces alongside leading artists from around the world, adding to the impact and long term benefits of this highly anticipated annual event.

I wish this year's Festival every success and audiences a joyous and memorable experience.

A stylized, handwritten signature in black ink, consisting of several loops and strokes, representing the name John Lee.

Chief Executive  
Hong Kong Special Administrative Region



歡迎蒞臨第 41 屆香港藝術節。感謝各界的鼎力支持，令香港藝術節成為重要的國際文化盛會。

香港藝術節有賴各界夥伴，特別是藝術及文化團體，以及香港特區政府、香港賽馬會、各贊助企業、個人資助者及觀眾的慷慨支持。我亦藉此衷心感謝學生票資助計劃及新作贊助計劃之捐獻者，致力支持未來發展，培育年青觀眾及推動香港原創新作。

感謝您蒞臨今屆藝術節，您的參與誠然是藝術節成功的重要因素。

I am delighted to join the Festival team in welcoming you to the 41st Hong Kong Arts Festival, and to acknowledge the many contributions that have made the Festival the premier event in Hong Kong's cultural calendar.

Support of stakeholders, arts and cultural institutions in particular, the Government of Hong Kong SAR, the Hong Kong Jockey Club, sponsors, donors and audiences is critical in making this Festival possible. With a view to future developments and future audiences, I would like to add a special word of thanks for contributions to the Student Ticket Scheme and the New Works Scheme. Together, they help to nurture audiences of the future and to build up a body of work that will become our own canon.

Thank you very much for coming to this Festival. Your presence is paramount to its success and I do hope you enjoy the performances and programmes you have chosen.

夏佳理

香港藝術節主席

Ronald Arculli

Ronald Arculli, Chairman





歡迎閣下蒞臨第 41 屆香港藝術節。

透過欣賞一場精采演出，可領略別人如何觀看世界。今屆藝術節，我們將這種能引發共鳴的特色全面彰顯，觀眾可藉由奇幻的視覺效果、根深蒂固的偏見、語言迷宮、具爭議性的觀點，到自我反省、重新構想經典作品，探索如何理解他人的觀點。看畢節目後，我們或會對原有的觀點存疑，亦有可能獲得更清晰的啟迪。

一如往年，藝術節網羅豐富及多元化的演藝節目。我與藝術節團隊特此向一眾出色的表演者及創作人員致謝，他們在藝術節舞台上落力獻技，發揮藝術才華。亦感謝閣下蒞臨，您的參與及觀感誠然是藝術節的關鍵支柱。

香港藝術節行政總監

It is a pleasure and privilege to welcome you to the 41st Hong Kong Arts Festival.

Experiencing a great performance offers a unique opportunity to understand how someone else views the world. In this Festival, layering upon this special capacity for empathy, we explore ways of dealing with another person's point of view: from visual conundrums, through entrenched prejudice, linguistic mazes and contested perspective, to self-reflection, re-envisioning of established canon. Perhaps, as a result, our own point of view may fall open to question or come into clearer focus.

As ever, the programming content is rich and diverse. With the entire team, I would like to thank the many remarkable performers and creators who bring their talent and artistry to this Festival. We would also like to thank you for being here; your role and your perspectives are pivotal in making the Festival what it is. Enjoy!

Tisa Ho, Executive Director

香港藝術節資助來自：

The Hong Kong Arts Festival is made possible with the funding support of:



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Yasmin Levy  
Libertad Concert

9 Mar

Concert Hall,  
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*World music diva takes you on  
a journey of Latin music*

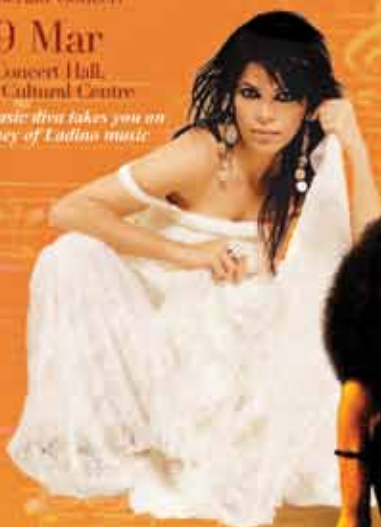


Photo credit: M. Tse

Chicago  
Symphony Orchestra  
29 Jan

Concert Hall, HK Cultural Centre

*One of the world's best is  
coming to town*



Photo credit: Andrew Lam  
and Tania Poon



Esperanza Spalding  
Radio Music Society

15-16 Mar

Concert Hall, HK Cultural Centre

*The 51st Grammy's Best New Artist  
Sensational music-making in a dynamic  
"big band" format*



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# 特別鳴謝

## Acknowledgements

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# 香港藝術節 Hong Kong Arts Festival

## 由觀眾與社會各界支持的國際藝壇盛事

1973年，首屆香港藝術節正式揭幕，至今已成為地區內舉足輕重的表演藝術節，以及亞洲區首屈一指的文化盛事。香港藝術節每年邀請享譽國際的藝術家聚首一堂，演出的節目色色俱備。在2013年，藝術節共邀請了32個海外及17個本地優秀藝術家及團體參與，為觀眾帶來逾145場精采演出，當中包括13場世界首演及17場亞洲首演。

過去曾登上藝術節舞台的知名**國際藝人及藝團**包括塞西莉亞·芭托莉、馬友友、小澤征爾、庫特·馬素爾、列卡杜·沙爾、茱麗葉·庇洛仙、奇雲·史柏西、皇家阿姆斯特丹音樂廳樂團、聖彼得堡馬林斯基劇院基洛夫樂團及合唱團、維也納管弦樂團、巴伐利亞國立歌劇院、紐約市芭蕾舞團、巴黎歌劇院芭蕾舞團、漢堡芭蕾舞團、翩娜·包殊烏珀塔爾舞蹈劇場、皇家莎士比亞劇團及北京人民藝術劇院等。

除了多次與國際藝術團體攜手委約全新作品外，藝術節亦積極委約**本地藝術家**創作戲劇、室內戲劇和當代舞蹈等新作品。不少作品在藝術節首演成功後，已在本港及海外多度重演。

藝術節銳意讓觀眾超越舞台界限，與藝術家近距離接觸，每年策劃近百項**加料節目**。透過示範講座、大師班、工作坊、座談會、後台參觀、導賞團及電影展映等活動，提高大眾對藝術的興趣及認識。加料節目經常跳出表演場地的框框，深入不同社區，於書店、公園、教堂、商場以至大街小巷裡舉行，當中更包括不少免費節目。

香港藝術節致力培養年輕一代對藝術的興趣，多年來推行眾多的**外展教育計劃**，當中**青少年之友**自1992年成立以來，曾參與活動的學生人數累計近650,000人，會員累計約120,000人。青少年之友會員除了有機會欣賞藝術節節目外，更可參加全年各式的活動，提高其欣賞藝術的能力。

香港藝術節是一所**非牟利機構**，年度預算中的約三成經費來自**香港政府的撥款**，約四成來自**票房收入**，而餘下的約三成則有賴**各大企業、熱心人士和慈善基金會的贊助和捐款**。

## An International Arts Festival Truly Supported by its Audiences and the Community

Launched in 1973, the Hong Kong Arts Festival is a major annual festival in the region and one of Asia's premier cultural events. Each year the Festival offers a broad spectrum of programmes, ranging from classical fare to cutting-edge productions. In 2013, the Festival presents over 145 performances, including 13 world premieres and 17 Asian premieres, featuring 32 ensembles or soloists from overseas and 17 from Hong Kong.

**International artists and ensembles** presented by the Festival in the past include Cecilia Bartoli, Yo-Yo Ma, Seiji Ozawa, Kurt Masur, Riccardo Chailly, Juliette Binoche, Kevin Spacey, the Royal Concertgebouw Orchestra, the Mariinsky Theatre and Valery Gergiev, the Vienna Philharmonic Orchestra, Bavarian State Opera, New York City Ballet, Paris Opera Ballet, Hamburg Ballet, Pina Bausch Tanztheater Wuppertal, Royal Shakespeare Company, and the People's Art Theatre of Beijing, to name a few.

In addition to an active programme of international co-commissions, the Festival also commissions and produces work in theatre, chamber opera and contemporary dance by **Hong Kong's own creative talent**. These productions have had successful subsequent runs both in and outside Hong Kong after the premiere season in the Festival.

Close to 100 **Festival PLUS** programmes are organised each year offering a diverse range of activities to enhance the engagement between artists and audiences: masterclasses, workshops, symposia, backstage visits, film screenings and other events. These PLUS programmes take place in performance venues and in community locations such as bookstores, parks, churches, malls and even along the streets and alleys of Hong Kong. Many are offered completely free of charge.

The Festival is also committed to promoting young people's interest in the arts. Launched in 1992, its **Young Friends (YFS)** has in the past two decades reached out to nearly 650,000 students and about 120,000 members. YFS members enjoy special access to Festival events and performances, together with year round activities.

The Festival is a **non-profit organisation**. About 30% of its annual income is covered by **government funding**, about 40% by **box office revenue**, and the remaining 30% comes from **sponsorships and donations from corporations, individuals, and charitable foundations**.

如欲贊助或捐助香港藝術節，  
請與藝術節發展部聯絡

電郵: [dev@hkaf.org](mailto:dev@hkaf.org)

直線: (852) 2828 4911/12/13

網頁: [www.hk.artsfestival.org/](http://www.hk.artsfestival.org/)

Please contact the HKAF Development Dept for sponsorship opportunities and donation details.

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# 41<sup>st</sup>



香港藝術節  
**Hong Kong  
Arts Festival**  
21.2-22.3.2013

Presents

洛桑劇院 THÉÂTRE VIDY-LAUSANNE

# 戲偶人生 Hand Stories

創作 / 設計 / 操偶：楊輝

Design / Creation / Performance: **Yeung Fai**

本場刊採用環保紙張印刷。This programme is printed on environmentally friendly paper.



**12-15.3.2013**

油麻地戲院  
Yau Ma Tei Theatre

演出長約 1 小時 10 分鐘，不設中場休息

Running time: approximately 1 hour and 10 minutes with no interval

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Photo: Swan Lake  
Summer Production 2012

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操偶  
楊輝  
彭可雷

佈景設計 / 木偶設計  
楊輝

音樂  
克林·歐佛

錄像設計  
葉怡蘭

助手  
彭可雷

燈光設計  
克里斯托弗·蓋利

顧問  
寶琳·狄莫涅

藝術顧問  
蒂埃利·道治曼

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阿德里安·加戴勒

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哲羅姆·維質內

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製作  
洛桑劇院

聯合製作  
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Puppet Manipulators  
Yeung Fai  
Yoann Pencolé

Set Designer / Puppet Designer  
Yeung Fai

Music  
Colin Offord

Video Designer  
Yilan Yeh

Assistant  
Yoann Pencolé

Lighting Designer  
Christophe Kehrlé

External Consultant  
Pauline Thimonnier

Artistic Advisor  
Thierry Tordjman

Touring Lighting Manager  
Adrien Gardel

Touring Sound & Video Manager  
Jérôme Vernez

Tour Manager  
Sylvain Didry

Producer  
Théâtre Vidy-Lausanne

Co-producers  
Théâtre Jeune Public of Strasbourg  
of CDN d'Alsace, France

Theatre des marionnettes of Geneva, Switzerland

With the support of  
Institut International de la Marionnette de  
Charleville-Mezieres, France

世界首演：2011 年 1 月 12 日，洛桑劇院

Premiere: 12 January 2011, Théâtre Vidy-Lausanne

藝術節加料節目	Festival PLUS
《戲偶人生》演後談	Behind the <i>Hand Stories</i> (Meet-the-Artist)
14.3.2013 (四) 晚上 9:10-9:40 歡迎觀眾演出後留步，與操偶師楊輝及彭可雷會面。	14.3.2013 (Thu) 9:10-9:40pm If you would like to meet Yeung Fai and Yoann Pencolé, please remain in the auditorium after the performance.
更多加料節目信息請參閱藝術節加料節目指南， 或瀏覽網站： <a href="http://www.hk.artsfestivalplus.org">www.hk.artsfestivalplus.org</a>	Find out more about Festival PLUS in the Festival PLUS Booklet or at <a href="http://www.hk.artsfestivalplus.org">www.hk.artsfestivalplus.org</a>





好戲即將登場！在憑獨腳布袋戲《京劇縮影》巡迴南歐及世界 25 載後，掌中戲大師楊輝將與我們分享他不尋常的一生——一位掌中戲大師的傳奇人生。

這是關於手的故事。自己的、父親的、兄弟的手；

關於無限小與無限大；

關於圖像與色彩；

關於不尋常之聲；

關於天使與魔鬼；

關於政治詩化的操弄；

關於傳承；

關於記憶與世代；

關於生存與命運。

配合台灣視覺藝術家葉怡蘭富有衝擊力的影像，以及澳洲作曲家克林·歐佛民族韻味濃郁的樂聲，楊輝以出神入化的操偶技術，向我們講述一段跨越幾代人的故事，細說這藝術家家族的命運沉浮，展開一個亦真亦幻的想像世界。

一段段沒有對白的表演、詩意的視覺效果以及活靈活現的音效，構成了一個個「手的故事」。它們既獨特又發人深省，從個人故事出發，卻有着普世價值。

It's about time! After 25 years of treading the globe and Navarre with his one-man show *Scenes of Peking Opera*, Yeung Fai, master puppeteer of the Chinese tradition invites us to discover the extraordinary story of his life – that of an artist of puppeteers.

It's about hands. His own. Those of his father. Those of his brothers.

It's about the infinitely small and the infinitely vast.

It's about images and colours.

It's about unusual sounds.

It's about angels and demons.

It's about political-poetic manipulation.

It's about passing something on.

It's about memory and generations.

It's about life and fate.

The intense images of Yilan Yeh (Taiwan), coupled with the ethnic sounds of Colin Offord (Australia), join the virtuosity of Yeung Fai's glove puppetry in an epic tale that spans generations.

*Hand Stories* invites us to dive into the world of an extraordinary family, to get to the heart of an imaginary realism.

Made up of a series of wordless sketches, visual poems and living sounds, these "hand stories" are unique and complex, intimate and universal.



## 創作者的話 Creator's Notes

文：楊輝

Text: Yeung Fai

我開始構思《戲偶人生》是幾年前的事，那時我正帶着家傳的《京劇縮影》在各地巡演。作為一個中國布袋戲世家的第五代傳人，同時身為家族中子承父業的最後一人，我花了些時間才決定要不要做這齣新戲，要講什麼樣的故事，以及如何來講。

我知道自己想以傳承為主題，而這齣戲要講述的不光是我們楊家的故事，還有更為廣義的中國布袋戲歷史發展。布袋戲技藝的傳承，大多是靠父教子、師授徒，一脈單傳，很容易就會斷了線。以我的家族來說，這技藝就像一束微弱的火光，好幾次差點熄滅。在我看來，即便在今日，布袋戲的絕技依舊瀕臨失傳的危險，急需想辦法讓它流傳下去，因為這文化遺產不只屬於中國人，更屬於全人類。

雖然布袋戲技藝的傳統特點從未改變，但由於每位操偶師性格各異，大時代背景也不盡相同，每一代表演者都有着自己的風格。傳統布袋戲常常和現代偶戲脫節，而《戲偶人生》則表達了這古老技藝不斷演變的過程。這就是我如何學習、領悟布袋戲，以及希望它能不斷傳承下去的想法。

*Hand Stories* first came to me years ago. At the time I was touring a show called *Scenes of Peking Opera*, a piece that had been handed down to me by my family. I am heir to five generations of Chinese glove puppeteers, and the last in a direct line of father-son puppeteers. It took me time to make up my mind to create this piece, to decide what stories I wanted to tell and how to tell them.

I knew I wanted to talk about passing on the legacy, and that this piece would be both the story of my family, the Yeung family, and the more universal and atemporal story of Chinese puppetry. This handing down of skills from father to son, from teacher to pupil, is an extremely fragile link, and in the case of my family it is a light that has often been in danger of being extinguished. Even today this body of knowledge is under threat and there is, in my mind, an urgent need to pass on this cultural heritage that is not specifically Chinese, but belongs to everyone.

The traditional features of glove puppetry have remained unchanged, but each puppeteer adds his own touches to the art, influenced by his character and the particularities of his time. Traditional puppetry is too often disassociated from contemporary puppetry, and *Hand Stories* shows how this ancient craft is constantly changing. That's how I learnt and experienced the art, and how I hope it will be passed on to future generations.



## 中國傳統布袋戲一窺

布袋戲是一種用布偶表演的中國地方戲劇，大約起源於十七世紀明末清初的福建一帶，流行於閩南語系地區，包括泉州、漳州、廣東潮汕地區及中國南方其他地區，後隨泉州、漳州等地的居民傳入台灣。

傳統布袋戲就像中國戲曲的縮影，許多劇目、人物及服飾都直接取自傳統戲曲的大舞台。布袋戲偶也分為生、旦、淨、末、醜、雜等角色，而正如戲曲演員，許多戲偶也畫有臉譜，臉譜顏色依角色性格而定：黑臉代表剛直，青臉代表妖邪，紅臉代表忠誠。戲偶的服飾同樣有特定含意，象徵角色所屬社會階層，比如王公貴族的錦袍繡有飛禽走獸、奇花異卉，而平民的衣裳則粗簡樸素。與戲曲不同的是，大部分布袋戲只說不唱，全靠唸白來進行對話及表現人物心理。

傳統布袋戲通常在木製戲台表演，戲台裝飾精美但空間狹窄，多數只在廟會、慶典等特定場合演出。現代布袋戲則在發展中

演變出很多新表演形式，如上世紀五十至七十年代盛行於台灣的金光布袋戲，以連續劇形式播出的電視布袋戲，以及在劇院演出的、有特製佈景及聲光效果的內台戲。布袋戲的後場配樂在過去的幾十年間也有很大轉變，現在的音樂除了傳統的南管和潮調，還經常加入京劇、東瀛及西洋元素。

然而，操偶師始終是布袋戲的靈魂。每場演出中，操偶師不單要操縱主要戲偶，還要包攬所有口白。其助手則負責操縱其他戲偶，在幕後給戲偶換裝，以及處理舞台相關事宜。操偶師要操控戲偶表現複雜精細的動作，如械鬥、肉搏、飲酒、寫字等，而且要使每個角色的動作各有特色。技藝精湛的操偶師，還能操縱戲偶做出喘息、跳舞、甩髮辮等五花八門的動作，讓沒有表情變化的戲偶能以肢體語言生動地表達情感。

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## A Look at Traditional Chinese Glove Puppetry

A type of Chinese opera using cloth puppets, glove puppetry (*budaixi*) is believed to have originated in Fujian Province in China in the 17th century; it was transported to Taiwan by immigrants from the Quanzhou and Zhangzhou areas of Fujian Province. It has been traditionally practiced in the Min Nan-speaking areas including Quanzhou, Zhangzhou, the Guangdong region of Chaoshan and other parts of southern China.

Traditional glove puppetry can be seen as “Chinese opera in miniature”, since many of its themes, characters and costumes are taken directly from the big stage. The main characters consist of the male leads (*sheng* and *mo*), female lead (*dan*), supporting male role (*jing*), clown (*chou*), and miscellaneous other roles (*za*). As with operatic characters, the face of each puppet is coloured according to its personality, with black indicating a rough and uncultured character, green signifying a sinister and diabolical character, and red representing a loyal and honest soul. The costumes worn by puppets are symbolic and they indicate the traditional social class a character belongs to. For instance, the aristocrats dress in garments embroidered with animals, birds and flowers, while the commoners wear plain and simple attire. Glove puppetry differs from opera in that there is no singing in most glove puppet shows, in which the characters’ motives and emotions are conveyed through monologue and dialogue.

Traditional glove puppet shows are staged on narrow and highly ornamented wooden platforms, and they are often performed on special occasions such as temple openings and festivals. As a contemporary art form, glove puppetry has evolved into such new forms as “golden light” puppetry (a popular form of glove puppet shows from the 1950s through the 1970s in Taiwan), televised puppetry, and commercial theatre with special stage settings, sound and lighting effects. The music used in glove puppetry has also changed considerably in the past decades. Beyond traditional *nanguan* music and Chaozhou-styled ballads, a wide range of musical genres from Beijing opera to Japanese and Western pop are featured in glove puppet shows today.

The magic of the puppeteer, however, remains the key element of any glove puppet performance. During each show, the puppet master handles all voices and the main puppets, while an assistant handles the secondary puppets, behind-the-scene costume changes and stage related matters. The puppeteer must learn how to manipulate puppets to perform complex actions such as fighting with weapons, hand-to-hand combat, drinking and writing, and ensure that each puppet does so in its distinctive style. A skilled puppeteer makes use of an assortment of postures, gestures and actions, like puffing and blowing, dancing, and swinging the pigtail to convey the characters’ feelings.





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## 楊輝 Yeung Fai

佈景設計 / 木偶設計 / 操偶  
Set Designer / Puppet Designer / Puppet Manipulator

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1964 年生於中國，布袋戲世家第五代傳人。布袋戲是中國最古老的傳統民間藝術之一。其父是布袋戲大師，在文革期間遭迫害。

楊輝現定居巴黎，是當地知名布袋戲表演家及製偶大師。逾 20 年來攜獨腳偶戲《京劇縮影》巡演世界各大偶戲藝術節，足跡遍及亞洲、南北美洲和歐洲。曾參與眾多電影和電視節目，並於漳州木偶藝術學校任教多年，現於法國沙勒維爾 - 梅濟耶爾的國家木偶學校培訓年輕操偶師。

2004 年，楊輝參與格萊高利·卡依的《六月雪》（改編自關漢卿《感天動地竇娥冤》），指導 20 多隻戲偶的操縱及監督戲偶製作，該劇假法國斯特拉斯堡青年劇場演出。次年，他再度與卡依合作，與一眾藝術家聯合製作《唐吉訶德》中的戲偶。該劇於斯特拉斯堡青年劇場首演，使用的戲偶（布袋戲偶及日本木偶「文樂」）全部於中國設計及製造。2006 至 2009 年間，楊輝參與了卡依導演的《奧德賽》三部曲。

Born in China in 1964, Yeung is the fifth generation of a family of Chinese puppeteers. The art of puppetry is one of the oldest traditional Chinese folkloric arts. Yeung was trained by his father, grand master of Chinese Puppetry who was persecuted during the Cultural Revolution.

Today Yeung lives in Paris, where he is an established master of puppetry and maker of puppets. He has toured his one-man show *Scenes of Peking Opera* in major puppetry festivals worldwide for over 20 years, taking it to Asia, North and South America and Europe. He has taken part in numerous films and television shows, and has spent many years teaching at the Zhangzhou School of Puppetry. He now teaches young puppeteers in the National School of Puppetry Arts in Charleville-Mézières, France.

In 2004 he participated in Grégoire Callies's stage adaptation of Guan Hanqing's *Snow in Midsummer* for the Théâtre Jeune Public at Strasbourg, directing the manipulation of over 20 puppets whose creation he also oversaw. In 2005 he and a team of artists made the puppets for *Don Quixote*, a Théâtre Jeune Public premiere directed by Grégoire Callies. All the puppets – both glove puppets and held puppets (bunraku) – were designed and made in China. Between 2006 and 2009 he participated in three plays, *Odyssey 1-2-3* directed by Grégoire Callies.





## 克林·歐佛 Colin Offord

音樂  
Music

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歐佛身兼歌手、作曲家、多種樂器演奏者、樂器發明者、劇場音樂設計師及視覺藝術家。自 1976 年在悉尼沃特斯畫廊的首次亮相以來曾巡演澳洲及其他國家。曾代表澳洲參加各種文化交流活動，包括：奧克蘭和愛丁堡舉行的英聯邦藝術節，澳洲和西班牙的世界博覽會，於摩納哥舉行的申奧活動及歐洲、東南亞等地的文化交流訪問。

歐佛合作過的藝術家及藝術團體包括：澳洲原住民藝術家馬修·杜爾、澳洲藍調傳奇克里斯·芬尼、台灣原住民歌手胡德夫、澳洲音樂家卡爾文·韋爾奇、唢呐演奏家郭進財、葡萄牙法朵歌手盧拉·佩納、比利時小提琴家伯特·范拉西姆、土著樂團「鴨嘴獸」、編舞家阿庫·卡多戈、潔德·杜威及台北舞蹈空間舞團等。

歐佛的音樂作品涵蓋劇場、電影、數字媒體、舞蹈、馬戲、視覺藝術展覽等多種領域，其中包括：《山水》、《世上不可能存在的真相》及《雨中的舞者》。

Offord is a singer, composer, multi-instrumentalist, inventor of original instruments, designer of musical theatre pieces and visual artist. Since his first public performance at Watters Gallery, Sydney in 1976, Offord has performed his music throughout Australia and worldwide. Offord has represented Australia at Commonwealth Arts Festivals in Auckland and Edinburgh, World Expo in Australia and Spain and for the Sydney 2000 Olympic bid in Monaco and on many cultural exchange tours throughout Europe and Southeast Asia.

Offord has collaborated with a wide range of international artists including Tharawal Aboriginal Matthew Doyle, Australian Blues legend Chris Finnen, Taiwanese Aboriginal singer Kimbo Hu Te Fu, Australian musician Calvin Welch, Suona virtuoso Guo Jin Chai, Portuguese Fado singer Lula Pena, Flemish violinist Bert van Lathem, and Platypus, Paul Jarman's indigenous fusion group. His dance collaborations include Aku Kadogo, Jade Dewi and Taipei Dance Forum.

Offord has composed works for theatre, film, digital media, dance, circus and visual art exhibitions. Among them are *Dancing Brush*, *L'improbable Verite du Monde* and *Danseurs de la Pluie*. He has also written music for short features and documentary films.



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## 葉怡蘭 Yilan Yeh

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1969年生於台灣，現定居澳洲昆士蘭省麥克利島，媒體藝術家及策展人，曾於台灣數間大學任教。葉怡蘭的創作焦點之一是以傳統道家視角重新審視現代藝術、媒體和文化活動。她的影像裝置作品《山水》融合了道家思想、傳統中國山水畫、中國書法及西方美學。

2004年，她開始與音樂家兼視覺藝術家克林·歐佛合作，獲法國斯特拉斯堡紐帶劇場委約創作了電影音樂會《距離的暴政》。該作品結合歐佛和葉怡蘭的影像及1923年電影《無期徒刑》，獲澳洲影音館支持。2005年為歐佛在台北皇冠藝術節作品《島到島》任助理製作及視覺設計。

葉怡蘭最新作品《無常》是一系列為特定場地打造的环境作品，把建築和自然環境轉化成由影像和聲音構成的世界，已在澳洲多處展出。

Born in Taiwan in 1969, Yeh now lives in Macleay Island, Queensland, Australia. Yeh is a media artist and curator and she has taught in universities in Taiwan. A key focus of Yeh's work is the re-evaluation of contemporary artistic, media, and cultural practices perceived through the Taoist traditions. Her video installation *Dancing Brush* presents a fusion of the principles of Taoism, traditional Chinese landscape paintings and calligraphy with Western aesthetics.

In 2004 she began collaborating with musician and visual artist Colin Offord, and the partnership culminated in a film-concert *Tyranny of Distance* commissioned by the Théâtre du Maillon at Strasbourg. With the support of Screen-sound Australia, the work combines Offord's and Yeh's videography with the images of the 1923 film *For the Term of His Natural Life*. She also worked as production assistant and visual designer on Offord's project *Island to Island* for the Crown Theatre Festival of Taiwan in 2005.

Her ongoing project *Transience* is a series of immersive, site specific performance events which transform the architectural and natural environment into transitory worlds of images and moving sounds.

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## 彭可雷 Yoann Pencolé

助手 / 操偶

Assistant / Puppet Manipulator

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彭可雷於 1997 至 2005 年間致力學習多種技藝，包括：表演、形體表演、小丑戲、滑稽戲及傀儡戲。2005 年進入法國沙勒維爾 - 梅濟耶爾國際木偶學校，修業三年，鑽研偶戲藝術。合作過的藝術家有：布魯諾·里昂奈、圓頂劇團的馬西穆·舒斯特、光學故障劇團的加文·格洛佛及法國戲劇導演、喜劇演員亞蘭·高特雷。

彭可雷是萊斯圖埃勒劇團和祖斯維克斯劇團的演員和操偶師，並參與過法國街頭木偶劇團皇家豪華劇團的演出。2006 年，他自導自演了單人傀儡劇《一切都好》（改編自葛利斯蘭著作）。

彭可雷曾在格萊高利·卡依導演的《奧德賽 2》中擔任手偶師，還參演過亞蘭·高特雷指導的傀儡 / 物件劇場《迦百農》。現與楊輝一起任教於沙勒維爾 - 梅濟耶爾國家木偶學校。

Between 1997 and 2005, Pencolé dedicated himself to training in a wide range of disciplines from acting, movement (with Catherine Dubois at the Samovar), clown (with Ma-rie Bout and Lory Leshin), jesting (with Marie Bout) to puppetry at the Théâtre d'Objet (with Arnaud Louski-Pane and Marie Bout). In 2005 he entered the Ecole National Supérieure des Arts de la Marionnette de Charleville-Mézières (ESNAM) and studied the art of puppetry for three years. He has worked with artists such as Bruno Leone, Massimo Schuster (Théâtre de l'Arc en Terre), Gavin Glover (Faulty Optic), and Alain Gauté.

Pencolé works with the companies Restouelle and Zusvex as an actor and puppeteer. He has also worked in the latest Royal de Luxe show. In 2006 he directed and acted in the one-man puppet show *Tout va très bien* (Everything's Fine) based on the text by Perrine Griselin.

Pencolé worked as a glove puppeteer on *Odyssey 2* directed by Grégoire Callies. He also acts in a devised piece using clown work and theatre of found objects, *Capharnaüm*, directed by Alain Gauté. He is now teaching with Yeung Fai in the National School of Puppetry Arts.

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1973年創立的香港藝術節是地區內舉足輕重的表演藝術節以及亞洲區首屈一指的文化盛事。香港藝術節極需要各界人士的慷慨支持，以繼續呈獻國際和本地藝術精英的精彩節目、委約和製作原創作品，並發展年青藝術觀眾。「**藝術節捐助計劃**」籌集的款項將會投放於藝術節最需要支持和發展的項目。

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Young Friends is aimed at increasing students' exposure to the performing arts. The scheme has reached out to nearly 650,000 students, and about 120,000 students became members in the past 21 years.

The Sir Edward Youde Memorial Fund was established in 1987 through private donations from the Hong Kong community to commemorate the late Governor of Hong Kong, Sir Edward Youde. Its prime objective is to promote education and encourage research amongst the people of Hong Kong.

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《蕭紅》三幕室內歌劇 <i>Heart of Coral</i> - A chamber opera after the life of Xiao Hong	作曲：陳慶恩 文本：意珩 導演：黎海寧 Music by Chan Hing-yun Libretto by Yan Yu Directed by Helen Lai		CHT	1-3/3	8:15pm
中國國家京劇院 — 老旦名劇選演 China National Peking Opera Company - The Artistry of <i>Lao Dan</i>			CHCH	7, 8/3	7:30pm
《粵歷油麻地 — 三代同台大戲》 In Yau Ma Tei - A Legacy of Cantonese Opera	龍貫天、阮兆輝、新劍郎、李奇峰與眾新晉演員		YMT	7-10/3 9, 10/3	7:30pm 2:15pm
《沙灘上的愛因斯坦》 <i>Einstein on the Beach</i>	羅伯特·威爾遜與菲力普·格拉斯四幕歌劇 An opera in four acts by Robert Wilson and Philip Glass		CCGT	8/3 9/3 10/3	6:30pm 6:30pm 2pm
中國國家京劇院《慈禧與德齡》 China National Peking Opera Company - <i>Empress Dowager Cixi and Princess Deling</i>	編劇：何冀平 導演：毛俊輝 By He Jiping Directed by Fredric Mao		APAL	9, 10/3	7:30pm
拿波里聖卡洛歌劇院《呷醋丈夫》 San Carlo Theatre, Naples - <i>Il Marito Disperato</i>	音樂：占瑪勞莎 Music: Domenico Cimarosa		APAL	15, 16/3	7:30pm
拿波里聖卡洛歌劇院《茶花女》 San Carlo Theatre, Naples - <i>La Traviata</i>	音樂：威爾第 Music: Giuseppe Verdi		CCGT	19, 21, 23/3	7:30pm

芝加哥交響樂團 Chicago Symphony Orchestra	指揮：馬捷爾 Conductor: Lorin Maazel		CCCH	28/1 29/1	8pm
幻想古提琴室樂團 Phantasm viol consort	高音古提琴 / 總監：羅倫斯·德雷福斯 Treble viol / Director: Laurence Dreyfus		APAA	22/2 23/2	8:15pm 4pm
香港中樂團「樂旅中國 VII」 Hong Kong Chinese Orchestra - Music about China VII	指揮：閻惠昌 Conductor: Yan Huichang		CHCH	23/2	8pm
布列頓百歲誕辰紀念音樂會 Die Konzertisten - The Britten 100 Project	演出 Featuring: Die Konzertisten 合唱團 指揮：米高·賴恩 Conductor: Michael Ryan		APAC NLG YLTA	23/2 26/2 16/3	8:15pm 7:30pm 7:30pm
羅浮宮音樂家古樂團 Les Musiciens du Louvre Grenoble	指揮：馬克·明柯夫斯基 Conductor: Marc Minkowski		CCCH	1/3	8pm
荷迪·薩巴爾《人的聲音》 Jordi Savall - <i>Les Voix Humaines</i>	古大提琴獨奏會 Viola da gamba recital		CHCH	2/3	8pm
艾班另一面 The Other Ebène	艾班另一面爵士六人組 The Other Ebène six-piece Jazz band		APAA	1/3	8:15pm
艾班四重奏 Quatuor Ebène			APAA	2/3	8:15pm
拉爾夫·拉特鋼琴獨奏會 Ralph van Raat Piano Recital			APAA	3/3	5pm
馬田·霍羅斯特單簧管獨奏會 Martin Fröst Clarinet Recital	鋼琴：約翰·霍羅斯特 with Johan Fröst, piano		APAA	4/3	8:15pm
朴星吉鋼琴獨奏會 Piao Xingji Piano Recital			APAA	6/3	8:15pm
吳懷世與黃家正長笛鋼琴音樂會 Wilson Ng and KaJeng Wong Flute and Piano Recital			APAA	7/3	8:15pm
米凱·路迪《圖畫展覽會》 Mikhail Rudy - <i>Pictures at an Exhibition</i>	多媒體鋼琴獨奏會 Piano recital with animations		STA	9/3	8pm
雅絲敏·利維 Yasmin Levy	世界音樂演唱會 World music concert		CCCH	9/3	8:30pm
澳洲室樂團 Australian Chamber Orchestra	藝術總監：李察·托尼提 Artistic Director: Richard Tognetti		CHCH	14, 15/3	8:15pm
艾斯佩蘭薩·斯伯丁 Esperanza Spalding - <i>Radio Music Society</i>	爵士音樂會 Jazz music concert		CCCH	15, 16/3	8pm
澳洲室樂團《珊瑚礁》 Australian Chamber Orchestra - <i>The Reef</i>	多媒體音樂會 Chamber concert with film		CHCH	16/3	4:30pm 8:15pm

音樂	香港小交響樂團・笙弦 Hong Kong Sinfonietta	音樂總監 / 指揮：葉詠詩 Music Director / Conductor: Yip Wing-sie	CHCH	17/3	8pm
	《我的第一個四季》 <i>My First Four Seasons</i>	親子音樂會 A narrated concert	NDA	20/3	8pm
	魯杜斯華夫斯基四重奏 Lutoslawski Quartet		APAA	21/3	8:15pm
	拿波里聖卡洛歌劇院《非凡威爾第》 San Carlo Theatre, Naples - <i>Viva Verdi</i>	指揮：羅拔圖・阿巴度 Conductor: Roberto Abbado	CCCH	22/3	8pm
	戈蘭・布列葛維奇與婚喪喜慶樂隊《吉卜賽香檳派對》 Goran Bregovic Wedding and Funeral Orchestra - <i>Champagne for Gypsies</i>		CCCH	23, 24/3	8pm
戲劇	英國國家劇團《一僕二主》 National Theatre of Great Britain - <i>One Man, Two Guvnors</i>	編劇：李察・賓 By Richard Bean	APAL	15-17, 19-23/2 16, 17, 23/2	7:30pm 2:30pm
	1927 劇團《怪誕城的動物與孩子》 1927 - <i>The Animals and Children Took to the Streets</i>	多媒體動畫音樂劇 A cinematic musical	CHT	21-24/2 23, 24/2	8:15pm 3pm
	11 圈《反斗先生》 Circle of Eleven - <i>LEO</i>	雜技獨腳戲 A one-man show combining circus and theatre	CCST	28/2-3/3 2/3	8:15pm 3pm
	《中式英語》 <i>Chinglish</i>	編劇：黃哲倫 導演：雷・西爾弗曼 By David Henry Hwang Directed by Leigh Silverman	APAL	1-6/3 2,3/3	8pm 3pm
	The TEAM《美國夢險號》 The TEAM - <i>Mission Drift</i>	音樂劇場 Musical theatre	CHT	6-9/3 9/3	8pm 3pm
舞蹈	《爆・蛹》 <i>Blast</i>	編劇：王昊然 導演：陳曙曦 By Wang Haoran Directed by Chan Chu-hei	CCST	8-11/3 9, 10/3	8pm 3pm
	洛桑劇院《戲偶人生》 Théâtre Vidy-Lausanne - <i>Hand Stories</i>	創作 / 設計 / 操偶：楊輝 Designed, created and performed by Yeung Fai	YMT	12-15/3	8pm
	《屠龍記》 <i>Smear</i>	編劇：黃詠詩 導演：李鎮洲 By Wong Wing-sze Directed by Lee Chun-chow	CHT	14-17, 19-24/3 16, 23/3	8pm 3pm
	中國國家話劇院《青蛇》 National Theatre of China - <i>Green Snake</i>	改編 / 導演：田沁鑫 Adapted and directed by Tian Qinxin	APAL	21-24/3 23, 24/3	8pm 3pm
	美國芭蕾舞劇院 American Ballet Theatre 藝術總監：凱文・麥肯齊 Artistic Director: Kevin McKenzie	精選舞薈 Dance Gala  《羅密歐與茱麗葉》 <i>Romeo and Juliet</i> 編舞：麥克美倫 Choreographer: Sir Kenneth MacMillan	CCGT	21-23/2 27, 28/2 1/3	7:30pm 7:30pm 2:30pm
舞蹈	神氣舞團《信靠》 Compagnie La Baraka - <i>NYA</i>	編舞 / 藝術總監：阿布・拉格 Choreographer / Artistic Director: Abou Lagraa	APAD	22, 23/2 23/2	8pm 2pm
	優獸舞團《足跡》 Fabulous Beast - <i>Rian</i>	導演 / 編舞：Michael Keegan-Dolan Director / Choreographer: Michael Keegan-Dolan	KTТА	1, 2/3 3/3	8pm 3pm
	莫米克斯舞蹈奇藝坊《四季狂想曲》 MOMIX Dance Theater - <i>Bothanica</i>	藝術總監：摩斯・潘德頓 Artistic Director: Moses Pendleton	CCGT	12-15/3 16/3	7:30pm 2:30pm
	亞太舞蹈平台 V Asia Pacific Dance Platform V		KTTB	15-17/3	8:15pm
	香港賽馬會當代舞蹈平台系列 The Hong Kong Jockey Club Contemporary Dance Series		CCST	21-24/3 23, 24/3	8:15pm 3pm

 香港賽馬會藝萃系列 The Hong Kong Jockey Club Series  
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CHT	香港大會堂劇院 Theatre, HK City Hall
KTТА	葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre
KTTB	葵青劇院黑盒劇場 Black Box Theatre, Kwai Tsing Theatre
NDA	北區大會堂演奏廳 Auditorium, North District Town Hall
NLG	南蓮園池 Nan Lian Garden
STA	沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall
YLTA	元朗劇院演藝廳 Auditorium, Yuen Long Theatre
YMT	油麻地戲院 Yau Ma Tei Theatre



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特別節目 SPECIAL		其他 Others	
「與頂尖文化領袖對話」香檳午餐會 Champagne Luncheons with Leading International Arts CEOs		27/1	銅管樂大師班 Mastering Brass
29/1	領導者的影響力 Leadership and Leverage	21/2	幻想古提琴室樂團古提琴大師班 Viol Masterclass with Phantasm
20/3	傳統與革新 Tradition and Transformation	2/3	艾班四重奏弦樂大師班 Quatuor Ebène Masterclass for Strings
歌劇 / 戲曲 OPERA / CHINESE OPERA		5/3	拉爾夫·拉特鋼琴大師班 Piano Masterclass by Ralph van Raat
粵歷油麻地 Opera Treasures of Yau Ma Tei		7/3	電影《被遺忘的天籟》 Film: <i>Ladino - 500 Years Young</i>
12/2012-3/2013	粵劇教育計劃 Cantonese Opera Education Project	戲劇 THEATRE	
3, 9, 10/3	「薪火代代傳」講座 Talks: Passing the Torch	世界劇場面面觀 Global Theatre	
8-10/3, 15-17/3	「藝遊油麻地」導賞團 Yau Ma Tei Cultural Walk	17/2	《一僕二主》演後談 Two Guvnors First Hand
10/3	粵劇髮飾工作坊 Accessorising Cantonese Opera	22/2	與 1927 劇團演後對話 Post-performance Dialogue with 1927
威爾第歌劇全方位 All About Verdi's Operas		23/2	《一僕二主》後台解碼 Behind the Scenes of a Smash Hit Comedy
1-3/2013	威爾第介紹講座及工作坊 Verdi Introductory Talk & Workshop	24/2	後台參觀怪誕城 The Animals and Children Backstage
13/3	石倚潔美聲大師班 Bel Canto with Yijie Shi	1/3	《反斗先生》幻像的藝術 The Art of Illusion
完全威爾第歌劇電影系列 Tutto Verdi Film Series		3/3	中式英語交流會 Exchanging the Chinglish
12/1	《奧貝爾托》Oberto, Conte di San Bonifacio	7/3	《美國夢險號》演後談 Staging the American Dream
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19/1	《一日國王》Un giorno di regno	16/3	《屠龍記》演後談 The Might of the Pen
20/1	《遊吟詩人》Il trovatore	23/2	劇場與動畫工作坊 Integrating Performance and Animation Workshop
26/1	《弄臣》Rigoletto	舞蹈 DANCE	
27/1	《倫巴第人在第一次十字軍中》 I lombardi alla prima crociata	舞蹈點滴 About Dance	
2/2	《假面舞會》Un ballo in maschera	22/2, 1/3	與凱文·麥肯齊對話 Meet Kevin McKenzie
3/2	《法斯塔夫》Falstaff	23, 24/2	美國芭蕾舞劇院大師班 American Ballet Theatre Masterclass
解構愛因斯坦 Decoding Einstein		2/3	《羅密歐與茱麗葉》後台之旅 Behind the Scenes at Romeo & Juliet
28/2	電影《菲力普·格拉斯——鏡中遊》 Film: Philip Glass: Looking Glass	16/3	舞蹈奇藝後台之旅 MOMIX Revealed
6/3	電影《絕對威爾遜》Film: Absolute Wilson	16/3	亞太舞蹈平台演後藝人談 Meet the Artists of the Asia Pacific Dance Platform
9/3	「藝術與技術的完美結合」講座 Restaging Einstein on the Beach: Artistic and Technical Theatre in Collaboration	17/3	「舞動的表象與空間」工作坊 Surface and Space of Movements Workshop
其他 Others		23, 24/3	與本地當代舞蹈家對話 The Hong Kong Jockey Club Contemporary Dance Series Post-performance Dialogue
23/2	蕭紅：她的人生與作品 Xiao Hong: Her Life and Her Work	駐節藝術家計劃 The Artists-in-Residence Project	
2/3	《蕭紅》創作分享 Heart of the Matter	10/2012-3/2013	舞入校園 Dance into Schools
10/3	京劇演前講座 Beijing Opera: a Pre-performance Talk	23/2	現代舞 x Hip Hop 示範講座 Contemporary Dance x Hip Hop Lecture Demonstration
10/3	京劇製作後台之旅 Backstage of a Beijing Opera	電視特備節目 FESTIVAL ON TV	
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