

42<sup>nd</sup>



香港藝術節  
Hong Kong  
Arts Festival  
18.2-22.3.2014

英雄 Hero Hero Hero Hero Hero Hero Hero 英雄

MEHR THEATRE GROUP 梅爾劇團

# Amid the Clouds

亂世浮雲 伊朗篇

導演 庫埃斯塔

Director Amir Reza Koohestani

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



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香港藝術節連續舉辦42年，為香港文化生活增添姿采。在本港以至世界各地的藝術愛好者心中，香港藝術節已成為一年一度的文化盛事。

本屆藝術節的節目經過精心挑選，中西薈萃，傳統與創新俱備，正好反映香港兼容並蓄、百花齊放的文化面貌。

一如以往，本屆藝術節邀請到世界各地的知名藝術家來港獻藝。觀眾除可欣賞到精采演出，還可領略嶄新的藝術觀點，大開眼界。近年，藝術節委約本港藝術家創作不同類型的作品，質素甚高。此舉有助培育本地藝術人才，促進香港文化創意產業發展。藝術節是難得的機會，讓本港和其他地方的藝壇精英盡展才華，帶領觀眾踏上妙不可言的藝術創意之旅。

謹祝第42屆香港藝術節圓滿舉行，各位藝術家演出成功，觀眾回味無窮。

香港特別行政區行政長官

Striving to enrich the city's cultural life over the past 42 years, the Hong Kong Arts Festival has become an annual highlight for arts enthusiasts from Hong Kong and abroad.

This year's Festival programme features an eclectic mix of classical and innovative works from East and West that echo Hong Kong's diverse cultural landscape.

Once again, the Festival brings acclaimed artists from around the world to delight the audiences and offer fresh perspectives on the arts. In recent years, the Festival has commissioned a variety of high-quality local productions to nurture home-grown talent and contribute to the development of Hong Kong's cultural and creative industries. The Festival represents an important opportunity for artists from Hong Kong and abroad to realise their true potential and take the audience on a fascinating journey into the world of art and creativity.

I wish all participants and attendees a very memorable and successful 42nd Hong Kong Arts Festival.

C Y Leung  
Chief Executive  
Hong Kong Special Administrative Region

歡迎蒞臨第42屆香港藝術節。感謝各界支持，香港藝術節得以屢創佳績，節目種類與規模不斷擴展，廣獲好評。

香港藝術節的成功，有賴香港特區政府、香港賽馬會慈善信託基金、各贊助企業、機構及個人捐助者的支持，藝術及文化界同儕的支持亦不可或缺。我衷心感謝學生票捐助計劃及新作捐助計劃的捐獻者，各位的慷慨捐助不但有助培育年青觀眾，亦讓本地藝術家得以一展才華。承蒙各界夥伴支持，香港藝術節團隊必精益求精，呈獻更多精彩節目。

感謝您前來欣賞本節目，您的參與是我們向前邁進的動力。

香港藝術節主席

夏佳理



I am delighted to welcome you to the 42nd Hong Kong Arts Festival, which features an array of programmes encompassing both rising stars and great masters.

We remain committed to presenting enjoyable and entertaining works of the highest quality, and we are able to do so thanks to support from many stakeholders including the Government of Hong Kong SAR, the Hong Kong Jockey Club, corporate sponsors, institutional and personal donors. I would also like to acknowledge contributions to the Student Ticket Scheme and the New Works Scheme, which enable us to build for the future.

Special thanks are due to participating artists and to you for being part of this Festival. Your presence is paramount to its success and I hope you will enjoy the performances you have chosen.

Ronald Arculli, Chairman

Ronald Arculli

歡迎閣下蒞臨第42屆香港藝術節。

本屆藝術節歌頌英雄 — 那些為理想而獻身的人。身處五光十色的大都市，香港藝術節節目亦彰顯多元風采 — 您將在舞台上見到身穿銀甲的騎士、草莽英雄、受命運播弄的戀人、政治避難者以及一位探尋終極幻象的魔術師。同時我們也向藝術界的英雄致敬，他們以無與倫比的膽魄開疆闢土、挑戰極限，以其藝術成就豐富我們的生活，展示出非凡的人類潛能。

我由衷感謝參與演出的一眾新晉藝術家與當代名家，以及協助藝術節順利舉辦的眾多機構及各界人士。更要感謝您撥冗觀看今次演出，令英雄之旅得以圓滿。

香港藝術節行政總監

何嘉坤



It is a pleasure and privilege to welcome you to the 42nd Hong Kong Arts Festival.

This year we celebrate heroes: individuals who dedicate themselves to an ideal. As diverse as the city which is this Festival's home, they include knights in shining armour and outlawed rebels, star crossed lovers, political refugees and a magician in quest of the ultimate illusion. We also salute artist heroes, who boldly break new ground and scale extraordinary heights to enrich our lives and our shared human potential.

I am most grateful to the artists who are our partners in this Festival, whether luminaries of the day or stars in a future firmament. I am also deeply grateful to the many individuals and institutions who make this Festival possible. Above all, I would like to thank you for making time to be here with us, to complete this company of heroes.

Tisa Ho, Executive Director

Tisa Ho



# SINO ART

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## ABOUT 簡介

Dedicated to promoting local art and culture and enriching the daily lives of Hong Kong people, Sino Group initiated 'Sino Art' project in 2006. We aim to provide local and international artists opportunities to showcase their talents through art exhibitions and public art installations at Sino Group properties. To add vigour to the creative community in Hong Kong, the group sponsors multiple art and design events in town. Sino Group received the 'Award for Arts Sponsorship' for the years of 2007 and 2008, and the 'Award for Arts Promotion' of 2008 from the Hong Kong Arts Development Council.

信和集團於2006年初展開信和藝術計劃，致力推動藝術融入生活，經常於集團旗下物業舉辦各類型展覽以及添置公共藝術作品，為本地及海外藝術家提供展出作品機會，並舉辦藝術教育活動，讓公眾對各式各樣的藝術創作多加認識和了解。此外，集團透過計劃贊助多項本地大型藝術節目及推廣創意活動，支持本港的藝術和創意發展。信和集團榮獲香港藝術發展局頒發「2007香港藝術發展獎」之「藝術贊助獎」及「2008香港藝術發展獎」之「藝術贊助獎」與「藝術推廣獎」。

 sinoarthk [www.sinoart.com](http://www.sinoart.com)



信和集團  
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# 香港藝術節

## HONG KONG ARTS FESTIVAL (HKAF)

香港藝術節於 1973 年正式揭幕，是國際藝壇中重要的文化盛事，於每年 2、3 月期間呈獻約 150 場演出及約 250 項「加料」和教育節目，致力豐富香港的文化生活。

香港藝術節是一所非牟利機構，約三成經費來自香港特區政府的撥款，約四成來自票房收入，而餘下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。

香港藝術節每年呈獻眾多國際演藝名家的演出，例如：芭托莉、卡里拉斯、馬友友、格拉斯、馬素爾、沙爾、巴里殊尼哥夫、紀蓮、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、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、翹娜、包殊烏珀塔爾舞蹈劇場、雲門舞集、星躍馬術奇藝坊、皇家莎士比亞劇團、莫斯科藝術劇院及北京人民藝術劇院等。

香港藝術節積極推介本地演藝人才和新晉藝術家，並委約及製作多套全新戲劇、室內歌劇和當代舞蹈作品，甚或出版新作劇本，不少作品已在香港及海外多度重演。

香港藝術節大力投資下一代的藝術教育。「青少年之友」外展計劃成立 23 年來，已為約 700,000 位本地中學生及大專生提供藝術體驗活動。藝術節每年亦通過「學生票捐助計劃」提供近 9,000 張半價學生票。

香港藝術節每年主辦逾百項深入社區的「加料節目」，例如示範講座、大師班、工作坊、座談會、後台參觀、展覽、藝人談、導賞團等，鼓勵觀眾與藝術家互動接觸。

HKAF, launched in 1973, is a major international arts festival committed to enriching the life of the city by presenting about 150 performances and 250 PLUS and educational events in February and March every year.

HKAF is a **non-profit organisation**, with about 30% of annual revenue from government funding, around 40% from the box office, and the remaining 30% from sponsorships and donations from corporations, individuals, and charitable foundations.

HKAF presents **top international artists and ensembles**, such as Bartoli, Carreras, Yo-Yo Ma, Glass, Masur, Chailly, Baryshnikov, Guillem, Spacey, the Royal Concertgebouw Orchestra, the Mariinsky Theatre and Valery Gergiev, Bavarian State Opera, New York City Ballet, Paris Opera Ballet, Tanztheater Wuppertal Pina Bausch, Cloud Gate Dance Theatre, Zingaro, Royal Shakespeare Company, Moscow Art Theatre, and the People's Art Theatre of Beijing.

HKAF actively promotes **Hong Kong's own creative talents and emerging artists**, and **commissions, produces and publishes new works** in theatre, chamber opera and contemporary dance, many with successful subsequent runs in Hong Kong and overseas.

HKAF invests in **arts education** for young people. In the past 23 years, our **Young Friends** has reached about 700,000 secondary and tertiary school students in Hong Kong. Donations to the **Student Ticket Scheme** make available close to 9,000 half-price student tickets each year.

HKAF organises over 100 **Festival PLUS** activities in community locations each year to enhance the engagement between artists and audiences. These include lecture demonstrations, masterclasses, workshops, symposia, backstage visits, exhibitions, meet-the-artist sessions, and guided tours.

如欲贊助或捐助香港藝術節，請與藝術節發展部聯絡。

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

電郵 Email  
dev@hkaf.org

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# 42<sup>nd</sup> 香港藝術節 Hong Kong Arts Festival 18.2-22.3.2014 Presents

MEHR THEATRE GROUP 梅爾劇團

## Amid the Clouds 亂世浮雲 伊朗篇

編劇、導演及舞台設計 Text, Director & Stage  
Amir Reza Koohestani

1-2.3.2014

香港演藝學院戲劇院  
Drama Theatre, HKAPA

節目長約 1 小時 20 分鐘，不設中場休息  
Running time: Approximately 1 hour 20 minutes, no interval

遲到者不得進場  
Latecomers will not be admitted

波斯語演出，附中、英文字幕  
Performed in Farsi with Chinese and English surtitles

封面照片 Cover photograph © Shokoofeh Hashemian

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Please switch off all sound-making and light-emitting devices. Unauthorised photography or recording of any kind is strictly prohibited. Thank you for your co-operation.

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

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- The Australian Conservatoire of Ballet (ACB)
- Beijing Dance Academy (BDA)
- \* Competitions
- \* Performances



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**Website** : [www.christineliaoballet.com.hk](http://www.christineliaoballet.com.hk) **Email**: [cliao@biznetvigator.com](mailto:cliao@biznetvigator.com)

編劇、導演及舞台設計  
庫埃斯塔

Text, Director & Stage  
Amir Reza Koohestani

### 演員 Cast

母親 / 女孩  
芭蘭·科沙里

The Mother / The Girl  
Baran Kosari

伊穆  
哈桑·馬祖尼

Imour  
Hassan Madjoooni

### 創作人員 Creative Team

音樂  
亞里·巴哈米

Music  
Ali Bahrami

燈光設計  
法什特·穆沙特古

Lighting Design  
Farshid Mosadequ

### 製作人員 Production Team

製作經理、導演助理及舞台經理  
穆罕默德·列沙·何塞沙特

Production Manager, Director's Assistant &  
Stage Manager  
Mohammad Reza Hosseinzadeh

導演助理  
馬恩·沙德里

Director's Assistant  
Mahin Sadri

英語翻譯  
華里·馬盧茲

Translation from Farsi to English  
Vali Mahlouji

中文字幕  
曾逸林

Chinese Surtitles  
Zeng Yilin



尤德爵士紀念基金  
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Memorial Fund



## Founding Sponsor of Young Friends of the Hong Kong Arts Festival 22 Years of Continuous Support

Young Friends is a project aimed at promoting the arts to students in Hong Kong. The project has reached out to nearly **680,000** students, and about **130,000** students became members in the past 22 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.

**The Sir Edward Youde Memorial Fund Council currently operates the following award schemes:**

- Fellowships and Scholarships for Overseas Studies;
- Fellowships and Scholarships for Local Studies;
- Awards for Disabled Students;
- Prizes for Outstanding Senior Secondary School Students;
- Medals for Outstanding Performers at Public Examinations;
- Awards for Self-Improvement for Working Adults; and
- Outstanding Apprentice Awards



The Sir Edward Youde Memorial Fund has since its inception supported more than **21,827** Hong Kong students under its major award schemes. The total value of the grants awarded stands at about **\$225.9** million. Out of a total of **2,824** recipients of scholarships and fellowships, more than **2,309** scholars and fellows have completed their studies and are now working in different fields, contributing to the well-being and development of the community.

**Young  
Friends**  
Hong Kong Arts Festival  
香港藝術節青少年之友

製作  
梅爾劇團

聯合製作  
維也納藝術節及  
比利時布魯塞爾藝術節

劇團及巡演經理  
皮埃爾·利斯

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Mehr Theatre Group

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Wiener Festwochen,  
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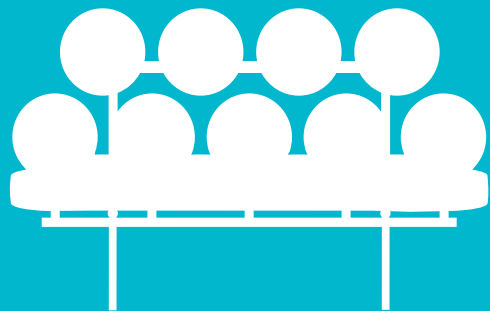
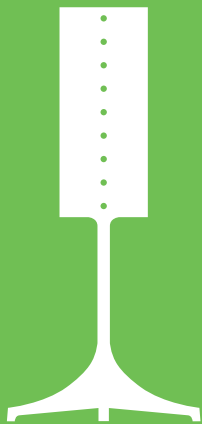
《亂世浮雲》的劇本撰寫於2004年倫敦皇家宮廷劇院的「國際新進編劇駐場計劃」期間，並在2005年5月首演於比利時布魯塞爾藝術節。

*Amid the Clouds* was written in 2004 during a residency at the Royal Court Theatre in London in the frame of "The 2004 International Residency for Emerging Playwrights" and created at the Kunstenfestivaldesarts in May 2005.



© Shokoofeh Hashemian





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Herman Miller

An exhibition of the Vitra Design Museum, Germany.  
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Herman Miller International, Asia Pacific.

有種聲音能刺破寂靜的黑夜。

這聲音聽起來很原始，彷彿發自肺腑，自古已然存在。

這聲音滿載異鄉客的記憶，他們被逼離鄉背井，流落到言語不通的地方。這聲音就是《亂世浮雲》發出的呼聲。

編劇兼導演庫埃斯塔嘗試以波斯的傳統敘事節奏，道出了難民營的殘酷現實。他採用地道、不加修飾、濃縮的手法表達現代處境，留下思想的空間，讓核心的敘事呈現。

台上放置了一個注滿水的大水缸，伊穆和辛娜就在此相遇，前往他們的「應許之地」。

辛娜懷有身孕，希望前往英倫海峽的彼岸，在當地產子並尋求庇護。

伊穆極力擺脫殘暴回憶，身心俱疲。

一次旅程，迫使二人面對自己的本相。

There exist voices that can pierce the still night.

They seem visceral and primitive; resonating from the dawn of time.

These voices are laden with the memories of people forced off the land on which they live; forced to continue in a place unknown to them, in a language strange to them. These are the voices that speak in *Amid the Clouds*.

In this piece, author and director Amir Reza Koohestani blends the rhythms of Persian narrative tradition and the stark reality of a refugee camp. He does so in an attempt to convey the contemporary situation in his native, unadorned and concentrated way; giving space for that which is central: the birth of narrative.

On stage stands a large water-filled tank and it is here that Imour and Zina meet, both on their way to the Promised Land.

Zina is pregnant, hoping to give birth and seek asylum on the opposite side of the English Channel. Imour is consumed by his attempt to silence the atrocious memories that haunt him.

Their flight forces them both to confront who they really are.



# African Tales by Shakespeare

## 莎士比亞—非洲故事

Artistic Director/ Director 藝術總監及導演: Krzysztof Warlikowski

三個莎劇英雄被推倒、被解剖  
驚異的演出挑戰觀眾底線  
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\$180 - 480 學生 Student \$90 - 190

波蘭語演出，附中、英文字幕  
Performed in Polish with English and Chinese surtitles  
**Recommended for ages 18 or above**  
This production contains nudity, smoking scenes and scenes that some audiences may find disturbing

主辦者保留更換節目、表演日期、時間及表演者權利  
Programme details and artists are subject to change.

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## 伊朗戲劇—傳說的隱喻

## Iranian Theatre as a Metaphor of Legends

導演庫埃斯塔受訪於 2005 年布魯塞爾藝術節期間

Interview of Koohestani conducted in 2005 for the Kunstenfestivaldesarts in Brussels, Belgium

在國際伊朗戲劇節期間，人們對戲劇興致勃勃，票房前大排人龍，觀眾蜂擁入場，究竟戲劇在伊朗社會中意味甚麼？它發揮了公開演說的功能嗎？還是其功能正在於戲劇藝術本身？

這種盛況均見於伊朗的電影及音樂節。對觀眾而言，人龍是該演出受歡迎程度的首個驗證，即使對戲劇、音樂及短片界新晉的業餘演出亦是一樣。我認為這情況在伊朗尤甚，伊朗在當今世界的處境，促成了藝術的政治和社會功能。戲劇作為其身處時代的特色，非但能反映當下的社會，還較其他藝術形式更能在相關的社會中觸發行動及增強思想。其他視聽媒介，例如音樂、電影、電台和電視均須迎合大眾，受投資回報的利潤鞭策，因此不能對社會深切剖析。至於代表性的藝術如繪畫和雕塑，它們受制於其抽象和精英化的語言，難以表達當今伊朗社會發生的事。戲劇說着一種符號式的語言，帶着傳說的隱喻，具有與觀眾現場互動而產生對人類理想化的形象。當作品創作時觀眾就在那裏並親身參與其中。正因如此，戲劇對其背景能容許更宏大和深刻的分析，觀眾不會陷進常見於抽象藝術的詮釋

During the Fajr festival one can see that people have enormous interest in theatre. People queue up for tickets; audiences flock to the shows. Can one describe what theatre means to the Iranian society? Has it the function of public speech or does its function lie in the art itself?

This also happens with Fajr's film and music festivals. For visitors, lengthy queues are the first hallmark of a show's popularity. It applies to even amateur performances by young newcomers of theatre, music or short film. I think in Iran more than anywhere else, because of the country's situation in today's world, art accomplishes a greater political and social function. Particularly theatre, which is a distinctive feature of its own epoch and cannot only mirror the society of its time but also, more than any other art form, be motion-triggering and thought-enhancing inside the related society. Other audio-visual media like music, cinema, radio and TV appeal to mass audiences and are anguish-driven over profit on capital investment; therefore they cannot be deeply analytical about society. Unlike representational art such as painting and sculpture whose abstract, elitist language makes them stutter when it comes to expressing and showing what is really happening in today's Iranian society. Theatre has a semiotic language, a metaphor of legends, with an idealistic

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和評論的巨網中。當今伊朗戲劇的其中一項最大成就便是和公眾建立了共同語言。

你的作品《亂世浮雲》充滿神秘主義元素，青年男子的牧民母親在水中誕下兒子一幕尤甚，與此同時，兩年青年人前往英國卻是現實的處境。你是從哪裏得到靈感的呢？是從神話還是現代？你如何把兩者融合？

一切開始猶如一場天真幻想裏的遊戲。自小我便喜歡幻想那些英雄角色從故事裏走出來，披上盔甲、頭盔和所有用具後騎上馬匹，進入德黑蘭其中一條車水馬龍的大街之後會發生甚麼事情。如果我當時把這個故事寫下來，它可能會是一齣糟透的情景喜劇。然而時間強調了它悲劇的那一面。在現今這個世界，神話傾向把自身和其目標改革、消滅。我最初把這個意念運用於《玻璃上起舞》，隨之而來的效果是苦澀和尖刻的。到了《亂世浮雲》，一切都不同了。我想說出我的國家發生甚麼事，因此我採用我們歷史中那些陳舊的角色，同時謹記主旨是有關移民，最後我到了為著尋找溫暖氣候而不斷遷徙的游牧部落，而這就是我的角色的故事，他們同樣要越過歐洲的綠草原、高山和河谷才能抵達應許之地。這演出是關於現今的人在尋找快樂的過程中，面對自己的身分和過去。

你的劇場極端簡樸和集中，這是很原創的一種劇場，帶着黑暗的一面。你能夠描述你是如何做到這種如此特別的劇場形式嗎？

image of human beings because of the live relationship with its audiences. The audience are present and participating at the very moment the work is created. Because of this, theatre allows a greater and deeper analytical view of its background, without entrapping the audience in a web of interpretations and commentaries common to abstract art. One of the greatest successes of today's theatre in Iran has been the gain of a lingua franca with audiences.

**Your play, *Amid the Clouds*, is rich in mystical elements – especially in the character of the nomad mother of the young man who gave birth to his son in the water. At the same time, it is a realistic situation – two young people on their way to England. Where did you get the inspiration for the play? From the myths, or from modern times? How do you “mix” both elements?**

Everything started out like a game in a childish fantasy. Since my childhood, I've liked to imagine what could happen if the characters of epic stories I was reading stepped out, rode their horses in armour suits, helmets and all the paraphernalia, into one of those traffic jammed avenues of Tehran?! If I had written this project at that time, it could have been a wrecked comedy of circumstances. But time emphasised the tragic side of it. In today's world, myths are inclined to reform, annihilate themselves and their own goals. I first used this idea in *Dance on Glasses* and the ensuing effect was bitter and caustic. With *Amid the Clouds*, everything was different. I wanted to tell what happened to my country, so I tried to use old dusty characters of our own history, while keeping in mind that the main project was about migration; thus I got to the nomadic tribes, always on the move in search of a warmer climate and that was the

我必須承認我是逼不得已的。在伊朗設拉子的初期，當我決定要成為專業劇作家的時候，我除了有寫奇怪故事的能力和一班準備就緒的演員外便一無所有。我們既沒有資金也沒有排演場地，沒辦法下只得以最少的道具和配飾工作，因此話劇基本上建立在演員和戲劇本身，強調它們過於其他舞台元素。《玻璃上起舞》亦然，然而考慮到觀眾會抗拒這種形式，我嘗試加入現實的調節來詮釋劇中的寂靜和敘事風格，例如：整個故事是以某年輕男子和他的醫生在電話談話的語氣演繹，儘管我喜歡以直接的方式說故事，但我仍不得不改用發生在兩個角色之間的文字遊戲，好讓觀眾能接受那寂靜。在接著的《前世今生》中我走得更遠，該劇除了貫徹《玻璃上起舞》的寂靜外，演員更是直接向觀眾敘事。然而我在重寫劇本時儘管保留該劇的結構，最終還是把對話寫得更吸引和實在些。到了《亂世浮雲》一切都不同了，我想它非常接近我心目中最理想的戲劇形式，那寂靜（雖然它是關於移民，關於一群人從一處地方搬到另一處地方）、直接，以及演員面對大眾時長篇獨白的運用完全保留了。對白並沒有任何修飾，因此故事的開展成了唯一的焦點。

你是設拉子梅爾劇團的導演，請描述梅爾劇團的緣起、架構、成員以及你的計劃。你的作品和其他劇院和劇團有何不同？

成立劇團的決心和它的核心萌芽於同名的演出工作坊，在那裏，我們不單

story of my characters. They too had to travel through the green pastures of Europe, over mountains, valleys and flowing rivers to reach the Promised Land. It's a show about today's human beings facing their identity and their past in their search of happiness.

**Your theatre is one of extreme bareness and concentration. It is a very original form of drama, with a dark side. Can you describe how you achieve this very specific theatrical form?**

I must confess that I have been forced into this form rather than choose it. At the beginning in Shiraz, when I decided to become professional, I had nothing but my ability to write strange stories and a group of well-prepared actors. We had neither money nor a rehearsal space, so we were obliged to work with a minimum of props and accessories; thus the play was built basically on the actors and the drama itself, emphasising them all the more from other stage elements. Ditto in *Dance on Glasses*. But fearing rejection of this form by the audience I tried to make sense of the stillness and the narration style by giving it a realistic modulation. For instance, the whole story is narrated in a conversational tone over the phone, between a young man and his physician. Though I preferred to tell the story in a direct manner, I was obliged to use word games occurring between two characters in order to make the stillness bearable for the audience. In my following show, *Recent Experiences*, I have tried to go further on and despite the same stillness of *Dance on Glasses* prevailing here too, this time, actors are narrating directly to the audience. Despite this, in rewriting the text I have tried to make the dialogue more attractive and more tangible while keeping the basic structure of the play. But everything has been different with *Amid the Clouds*. I think that here, I got

## 影 藏 歲 月 Images Through Time : Photos of Old Hong Kong 香港舊照片 18.12.2013 - 21.4.2014



透過約七百幀珍貴歷史圖片，介紹香港在攝影術傳入中國過程中的重要地位，以及香港自十九世紀中葉開埠後滄海桑田般的轉變。

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嘗試戲劇演出的新方式，也嘗試尋找導演和編劇的新風格。初時劇團很明顯受演員影響，他們對不同種類的劇場表演如何賦予角色和人們真實感各有不同意見。過了不久，正如我之前所述的，劇團在導演和編劇範疇碰上新的體驗，演員得以檢討和改變其個人風格。當下我們着力表達現今不同國界和國籍的人的狀況，把他們的慾望的瞬間和無路可走時的悔疚呈現在舞台上。

中譯：吳智欣

pretty close to my own idealistic form of theatre. In this play, the stillness (though it is about migration, about a group moving from one place to another), the directness and the use of lengthy monologue, with narrators facing the public, remain intact. The dialogue is stripped of any decoration; thus, the unfolding of the story becomes the exclusive focus.

**You are the director of the Mehr Theatre Group of Shiraz. Please describe the Mehr Theatre Group – its origin, its structure, its members and also your plans. How is your work different from the work of other theatrical institutions or companies?**

The will of being a group and the core of it was drawn out of an acting workshop of an identical name. There, while experimenting new ways in theatrics, we tried to find a new style of directing and dramaturgy as well. At the beginning, everything was clearly under the influence of the group's performers who had various views over different types of theatrical performances; basically it was about giving verisimilitude to the characters and the people in the show. After a while and as I elaborated on the previous question, the group came upon new experiences in the field of directing and dramaturgy, which ensued in the review and the evolution of the actors' personal style. For now, we are centred on expressing and showing the situation of today's human being, notwithstanding borders and nationalities, to stage brief moments of his desires and his regrets while coming to a dead end.

Source: [theatre-contemporain.net](http://theatre-contemporain.net)

Translated from French into English by Flora Yeghousians





庫埃斯塔  
Amir Reza Koohestani

編劇、導演、舞台設計  
Text, Director & Stage

庫埃斯塔於 1978 年 6 月 8 日生於伊朗設拉子，16 歲開始在當地報章發表短篇故事。他於 1995 年修讀導演及電影學課程，並創作了兩部未完成的電影。短暫從事表演後，他專注創作戲劇作品《那天不會來》（1999 年）及《低訴的故事》（2000 年），後者於德黑蘭第 18 屆國際伊朗戲劇節演出，廣獲好評。

隨著第三部作品《玻璃上起舞》（2001 年）巡迴演出了四年，庫埃斯塔開始在國際間建立起聲譽，得到多位歐洲劇場總監及多個藝術節支持。接連多部戲劇作品，包括《前世今生》（2003 年，原作者是加拿大作家娜迪亞·洛斯和雅各·雲）、《亂世浮雲》（2005 年）、《乾涸的血與新鮮蔬菜》（2007 年），以及《四重奏：北方之旅》（2008 年）等，均在歐洲獲得好評。

庫埃斯塔曾受多間劇院委約創作，包括德國科隆劇院委約編寫及演出《單人房》（2006 年），以及法國貝桑松劇院委約，與日本導演平田織佐及法國導演西拉維·莫利斯聯合創作的《烏托邦？》，於法國、日本表演。

Koohestani was born on June 8 1978 in Shiraz, Iran. At 16 he began to publish short stories in local newspapers. He studied directing and cinematography in 1995 and created two unfinished films.

After a brief stint as a performer, he devoted his time to writing his first plays: *And the day never came* (1999), which was never performed and *The Murmuring Tales* (2000), which received critical acclaim at the 18th International Fajr Theatre Festival in Tehran.

His third play, *Dance on Glasses* (2001), was in tour for four years. It earned Koohestani both international notoriety as well as support from several European theatrical artistic directors and festivals. In the following years he created *Recent Experiences* (adapted from the original text by Canadian writers Nadia Ross and Jacob Wren, 2003); *Amid the Clouds* (2005); *Dry Blood and Fresh Vegetables* (2007) and *Quartet: A Journey North* (2008), all of which receiving critical acclaim in Europe.

Koohestani was commissioned by the Schauspielhaus in Koln to write and stage *Einzelzimmer* (2006), and by the Nouveau Théâtre de Besançon, with Japanese director Oriza Hirata and French director Sylvain Maurice, to create *Des Utopies?* (2009) which was on tour in France and Japan.

留學曼徹斯特數年後，庫埃斯克於 2009 年 7 月返回德黑蘭，創作《一月八日你在何處？》，在歐洲、巴西、日本等地公演。2011 年 10 月，庫埃斯克改編了契訶夫的《伊萬諾夫》，在德黑蘭公演多個星期，獲伊朗劇作家及評論家協會 2011 年最佳劇場製作獎。

2012 年 2 月，庫埃斯塔與曼尼·夏希希聯合創作《受之有道》，憑此劇本奪得 2012 年柏林國際電影節 NETPAC 獎。2012 年 9 月，他將添·高治的《英格蘭》改編成《第四牆》，於德黑蘭上演逾百場。

2013 年，庫埃斯塔受法國馬賽國際戲劇節委約，創作最新劇作《時間錯失》。

庫埃斯塔是首位連續兩年獲得伊朗最佳劇場製作獎的導演（《伊萬諾夫》2011 年及《第四牆》2012 年）。

After several years of studying in Manchester, Koohestani returned to Tehran in July 2009 and created the play *Where were you on January 8th?*, which went on tour in Europe, Brazil, Japan, and other countries.

In October 2011, Koohestani created the adaptation of *Ivanov* by Anton Chekhov, which was performed in Tehran for several weeks. The play was awarded Best Theatre Production of the Year 2011/2012 by the Society of Theatre Authors & Critics of Iran.

In February 2012, *Modest Reception*, co-written by Koohestani and actor and film director Mani Haghighi, won the Netpac Award at the 2012 Berlin International Film Festival. In September 2012, he created *The Fourth Wall*, adapted from the play *England* by Tim Crouch. The production was staged over 100 times in an art gallery in Tehran.

In 2013, Festival actOral in Marseille (France) commissioned Koohestani to write and stage a new play, *Timeloss*.

Koohestani is the first director who received two awards for the Best Theatre Production of the Year in Iran (*Ivanov*, 2011 and *The Fourth Wall*, 2012).



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芭蘭·科沙里  
Baran Kosari

母親 / 女孩  
The Mother / The Girl

科沙里 1985 年生於伊朗德黑蘭，父母是導演洛珊·班尼蒂瑪及製片人亞哈傑爾·科沙里。

科沙里畢業於 Soureh Academy，首部作品為《世上最好的爸爸》(1991 年)。她曾多次參演母親執導的電影，包括《Narges》(1991 年)、《藍領巾》(1994 年)、《五月小姐》(1997 年)、《爛心城市》(2000 年)，以及記錄片《我們的時代》(2001 年)。她曾獲德黑蘭 Fajr 電影節 Crystal Simorgh 獎，2007 年憑藉電影《靜脈注射》獲提名亞太影展最佳女演員。

劇場方面，科沙里曾參演阿茲達·哈傑恩執導的《鏡後》(1997 年)，並多次參演庫埃斯塔的作品，包括《亂世浮雲》及《四重奏：北方之旅》，在歐洲獲得好評。

Kosari was born on 17 October 1985 in Tehran, Iran. She is the daughter of director Rakhshan Bani Etemad, and film producer Jahangir Kosari.

Kosari graduated from Soureh Academy and made her acting debut in *The Best Papa of the World* (1991). She has appeared in a number of her mother's films including *Narges* (1991), *The Blue Scarf* (1994), *The May Lady* (1997), *Rain and Landsman* episode (from Kish Stories episode, 1998), *Under The Skin Of The City* (2000) and *Our Times* (documentary, 2001). For her performance in *Mainline*, she was nominated for the Best Performance by an Actress at the 2007 Asia Pacific Screen Award.

As a theatre actress she has performed in *Over the Mirror* (1997), directed by Azita Hajian; *Amid the Clouds* (2006) and *Quartet: A Journey North* (2007), both directed by Amir Reza Koohestani and successfully staged in Europe.



哈桑·馬祖尼  
Hassan Madjooni

伊穆  
Imour

馬祖尼身兼導演、演員、舞台設計及大學講師，並為里夫劇場的創辦人。除了契訶夫及莎士比亞的作品，他亦曾製作多位伊朗劇作家的作品，執導作品屢獲殊榮。

馬祖尼曾與庫埃斯塔多次合作，包括《亂世浮雲》、《四重奏：北方之旅》、《伊萬諾夫》及《時間錯失》。2005 年憑《亂世浮雲》獲蘇黎世戲劇節演出獎。馬祖尼除了在德黑蘭藝術大學任教，亦帶領伊朗多個演戲及導演工作坊。2010 年憑《一抓盧布》獲評伊朗劇評人協會最佳劇場導演獎。

Madjooni is a theatre director, actor, stage designer, university professor and founder of the Leev Theater Group. He has staged many classics by Anton Chekov and Shakespeare, along with works by renowned Iranian playwrights. As a director, he has won various awards for his productions.

As an actor, Madjooni frequently collaborates with theatre director Amir Reza Koohestani (*Amid the Clouds*, 2006; *Quartet: A Journey North*, 2007; *Ivanov*, 2011; *Timeloss*, 2013). For his performance in *Amid the Clouds*, Madjooni won the acting award at the 2005 Zürcher Theater Spektakel Festival. In addition to teaching at the Art University of Tehran, he has conducted various acting and directing workshops in Iran. In 2010, Madjooni was named Best Theatre Director of the Year by the Critics Association of Iran's Theatre House awarded him as the Best Theatre Director of the Year for his play *For a Fistful of Rubles*.

簡歷中譯：王翠屏



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香港青苗粵劇團 — 文武新一代 Hong Kong Young Talent Cantonese Opera Troupe	《穿金寶扇》 <i>The Gilded Fan</i>	YMTT	14, 15/3	7:30pm 2:15pm
Romance and Martial Arts	《武松》 <i>Wu Song the Tiger Killer</i>	STA	16/3	2:30pm
《天鵝武士前傳》音樂會 <i>Before Brabant</i>	音樂與文本：莊祖欣 指揮：廖國敏 Music & Libretto: Jeffrey Ching Conductor: Lio Kuokman	APAA	18/3	8:15pm
薩翁林納歌劇節 — 華格納《羅恩格林》 Savonlinna Opera Festival - <i>Lohengrin</i> by Richard Wagner	音樂與文本：華格納 Music & Libretto: Richard Wagner	CCGT	21/3 23/3	7pm 3pm
科隆愛樂樂團 Guerzenich Orchestra Cologne	指揮：馬庫斯·史坦茲 Conductor: Markus Stenz	CCCH	18/2	8pm
瑪利亞芝傲·皮莉斯與蘇格蘭室樂團 Maria João Pires with the Scottish Chamber Orchestra	首席指揮：羅賓·提賽弟 Principal Conductor: Robin Ticciati	CCCH	20, 21/2	8pm
約翰·歐康納鋼琴獨奏會 John O'Connor Piano Recital		TWTA CHCH	22/2 24/2	8pm 8pm
香港中樂團「樂旅中國 VIII」 Hong Kong Chinese Orchestra - Music about China VIII	指揮：閻惠昌 Conductor: Yan Huichang	CHCH	22/2	8pm
亞夫迪娃鋼琴獨奏會 Yulianna Avdeeva Piano Recital		APAA	27/2	8:15pm
朴惠允與科利安·奧歷小提琴鋼琴音樂會 Hyeyoon Park and Florian Uhlig Violin and Piano Recital		APAA	28/2	8:15pm
香港小交響樂團與葛羅夫納 Hong Kong Sinfonietta & Benjamin Grosvenor	音樂總監 / 指揮：葉詠詩 Music Director/ Conductor: Yip Wing-sie	CHCH	28/2	8pm
格里哥利·波特 Gregory Porter		CCCH	28/2, 1/3	8pm
柯迪凡托合奏團 Ensemble Cordevento	十七世紀的流行音樂 Popular Music from the 17th Century	APAA	1/3	8:15pm
森姆·李與好友音樂會 Sam Lee & Friends		APAA	3, 4/3	8:15pm
費沙爾與布達佩斯節日樂團 Iván Fischer & the Budapest Festival Orchestra	小提琴：雷諾德·卡普森 with Renaud Capuçon, violin	CCCH	6, 7/3	8pm
魔法鋼琴與蕭邦短篇 Magic Piano & The Chopin Shorts	鋼琴：李嘉齡、黃蔚園 with Colleen Lee & Wong Wai-yuen, piano	CHCH TMTA	7, 8/3 8/3 9/3	8pm 3pm 2:30pm
倫敦交響樂團 London Symphony Orchestra	指揮：丹尼爾·哈丁 Conductor: Daniel Harding	CCCH	8/3	8pm
匿名四人組 Anonymous 4	恩典與榮耀 Grace & Glory	CHCH	11/3	8pm
瑪德琳·碧露 Madeleine Peyroux		CCCH	12/3	8pm
卡華高斯·佩斯與貝多芬 Kavakos, Pace & Beethoven	小提琴：卡華高斯 鋼琴：佩斯 Leonidas Kavakos, violin; Enrico Pace, piano	CCCH	13/3	8pm
麥克勞克林與第四空間樂隊 John McLaughlin & The 4th Dimension		CCCH	14/3	8pm
赫克托·奧利維拉管風琴獨奏會 Hector Olivera Organ Recital		CCCH	15/3	3pm
和諧花園古樂團 Il Giardino Armonico	音樂總監、笛及蕭姆管：喬凡尼·安東尼尼 Music Director, Flute and Chalumeau: Giovanni Antonini	CHCH	14, 15/3	8:15pm
琉森節日弦樂團 Lucerne Festival Strings	藝術總監：丹尼爾·多特思 Artistic Director: Daniel Dodds	CHCH	20, 21/3	8:15pm
羅伯特·豐塞卡 YO 音樂會 Roberto Fonseca 'YO'		CCCH	21/3	8pm
《形象香港》 <i>Images of Hong Kong</i>	也斯詩作命題音樂會 A concert of new works inspired by Ya Si's Poetry	CHT	21, 22/3	8pm
薩翁林納歌劇節 — 歌劇盛宴 Savonlinna Opera Festival - Gala Concert	指揮：亞理·海邁萊伊寧 Conductor: Jari Hämäläinen	CCCH	22/3	8pm

米蘭史卡拉歌劇院芭蕾舞團《吉賽爾》 Teatro alla Scala Ballet Company (La Scala Ballet) <i>Giselle</i>	編舞：尚·卡羅利·朱爾斯·佩羅特 Choreographer: Jean Coralli - Jules Perrot	CCGT	18-21/2 22/2	7:30pm 2:30pm 7:30pm
崔莎·布朗舞蹈團 Trisha Brown Dance Company	編舞：崔莎·布朗 Choreographer: Trisha Brown	APAL CWDP	21, 22/2 24/2	8pm 1pm 4:30pm
蘇格蘭芭蕾舞團《仙凡之戀 搖滾激情篇》 Scottish Ballet - <i>Highland Fling</i>	導演 / 編舞：馬修·伯恩 Director and Choreographer: Matthew Bourne	STA	21-23/2 23/2	7:30pm 2:30pm
季利安作品 Kylworks	編舞：尤里·季利安·米高·舒馬卡 Choreographer: Jiri Kylián, Michael Schumacher	KTТА	26, 27/2	8pm
俄羅斯莫伊謝耶夫舞團 Igor Moiseyev State Academic Ensemble of Popular Dance (Russia)		CCGT	27, 28/2, 1/3 2/3	7:30pm 2:30pm
艾甘·漢舞蹈團《思想伊戈：百年春之祭》 Akram Khan Company - <i>iTMOi</i> (in the mind of igor)	藝術總監及編舞：艾甘·漢 Artistic Director and Choreographer: Akram Khan	CCGT	6, 7/3	8:15pm
翩娜·包殊烏珀塔爾舞蹈劇場 《死而復生的伊非格尼》 Tanztheater Wuppertal Pina Bausch <i>Iphigenia in Tauris</i>	導演 / 編舞：翩娜·包殊 Director and Choreographer: Pina Bausch	CCGT	12-15/3	7:30pm
香港賽馬會當代舞蹈平台系列 The Hong Kong Jockey Club Contemporary Dance Series	節目一編舞：邢亮、黃靜婷、楊浩 Programme 1 by Xing Liang, Chole Huang, Yang Hao 節目二編舞：黃磊、楊浩、林俊浩 Programme 2 by Huang Lei, Yang Hao, Ivanhoe Lam	CCST	13, 15/3 16/3 14, 16/3 15/3	8:15pm 3pm 8:15pm 3pm
亞太舞蹈平台（第六屆） Asia Pacific Dance Platform VI	編舞：李仁秀、蘇亞塔·戈爾·謝欣 by Insoo Lee, Sujata Goel, Xie Xin	KTTB	13, 14/3 15/3	8pm 3pm
北歐舞新風 Nordic Waves	編舞：古尼拉·海爾布隆、伊蓮娜·皮里恩 by Gunilla Heilborn, Elina Pirinen	CCST	18/3	8pm
《茉莉小姐》 <i>Mies Julie</i>	編劇 / 導演：艾瑤·花柏 Written and Directed by Yaël Farber	APAD	18-23, 25-27/2 22, 23/2	7:45pm 3pm
布利斯托爾老域劇團暨 南非木偶劇團《仲夏夜之夢》 Bristol Old Vic in association with Handspring Puppet Company - <i>A Midsummer Night's Dream</i>	原著：威廉·莎士比亞 導演：湯·莫里斯 by William Shakespeare Directed by Tom Morris	CHT	21-23, 25-28/2 22, 23/2	8pm 3pm
《森林海中的紅樓》 <i>Red Chamber in the Concrete Forest</i>	編劇：王昊然 導演：陳曙曦 Written by Wang Haoran Directed by Chan Chu-hei	CCST	28/2, 1-3/3 1, 2/3	8:15pm 3:15pm
中國國家話劇院《羅密歐與朱麗葉》 National Theatre of China - <i>Romeo and Juliet</i>	導演：田沁鑫 編劇：雷婷 Directed by Tian Qinxin Adapted by Lei Ting	APAL	1, 2/3 1/3	8pm 3pm
梅爾劇團《亂世浮雲》（伊朗篇） Mehr Theatre Group - <i>Amid the Clouds</i>	文本 / 導演：庫埃斯塔 Text/ Stage: Amir Reza Koohestani	APAD	1, 2/3	7:45pm
《子彈捕手》 <i>Bullet Catch</i>	導演 / 演出：羅布·德拉蒙德 Directed & performed by Rob Drummond	CCST	5-8/3 8/3	7:45pm 3pm
女戲 1+1 <i>Girl Talk</i>	編劇：韋羅莎·李穎蕾 導演：李鎮洲 Written & performed by Rosa Maria Velasco and Santayana Li Directed by Lee Chun-chow	CHT	5-9/3 9/3	8:15pm 3pm
《水滸 108 之終極英雄 — 蕩寇誌》 <i>108 Heroes III</i>	改編：張大春 導演 / 主演：吳興國 Adapted by Chang Ta-chuan Directed & performed by Wu Hsing-kuo	APAL	14-17/3	8pm
《末族》 <i>FILTH</i>	編劇：楊靜安 導演：莊培德 Written by Young Jingan Directed by Peter Jordan	CHT	14-19/3	8pm
華沙新劇團《莎士比亞 — 非洲故事》 Nowy Theatre - <i>African Tales by Shakespeare</i>	藝術總監及導演：瓦里科夫斯基 Artistic Director/Director: Krzysztof Warlikowski	APAL	22, 23/3	3pm
《鐵馬》 <i>Iron Horse</i>	導演：田戈兵 戲劇文本：馮程程 Director: Tian Gebing Dramaturg: Vee Leong	CCST	22, 23/3 23/3	8:15pm 3:15pm

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CHCH	香港大會堂音樂廳 Concert Hall, HK City Hall	KTTB	葵青劇院黑盒劇場 Black Box Theatre, Kwai Tsing Theatre
CHT	香港大會堂劇院 Theatre, HK City Hall	CWDP	中西區海濱長廊（近金鐘添馬公園）
APAL	香港演藝學院歌劇院 Lyric Theatre, HKAPA		荃灣和 Western District Promenade, Tamar Park, Admiralty
APAA	香港演藝學院香港賽馬會演藝劇院 The Hong Kong Jockey Club Amphitheatre, HKAPA	TWTA TMTA	荃灣大會堂演奏廳 Auditorium, Tsuen Wan Town Hall 屯門大會堂演奏廳 Auditorium, Tuen Mun Town Hall
APAD	香港演藝學院戲劇院 Drama Theatre, HKAPA		



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展覽 EXHIBITION		12/3	「表演與互動」工作坊 Acting and Interacting
18/2-23/3	與藝術共成長 Grow with the Arts	12/3	異域風情舞蹈工作坊 Exotica by Sujata Goel
電影 FILMS		14/3	從葛路克到舞蹈歌劇 From Gluck to Dance-opera
26/10; 3, 10, 24/11/2013, 22/3/2014	《3D Matthew Bourne 新天鵝湖》 Matthew Bourne's <i>Swan Lake 3D</i>	14/3	邂逅舞者：亞太舞蹈平台（第六屆） Encountering Choreographers of APDP VI
7/12	《紐倫堡的名歌手》 <i>Die Meistersinger von Nürnberg</i>	15/3	與魯茲·佛斯特對話 Conversations with Lutz Förster
18/1	《唐懷瑟》 <i>Tannhäuser</i>	15, 16/3	與本地當代舞蹈家對話 The Hong Kong Jockey Club Contemporary Dance Series Post-performance Dialogue
歌劇 / 戲曲 OPERA / CHINESE OPERA		17/3	國際當代舞蹈論壇 — 從北歐到香港 International Contemporary Dance Forum (ICDF) - from Nordic Countries to Hong Kong
1/3	林家聲談《武松》Lam Kar-sing Talks <i>Wu Song</i>	23/3	《羅恩格林》後台解碼 Behind <i>Lohengrin</i>
9/3	「技巧與挑戰」聲樂工作坊 Contemporary Vocal Singing: Techniques and Challenges		
音樂 MUSIC		戲劇 THEATRE	
16/2	與蕭邦有個約會 A Date With Chopin	21/2	《茱莉小姐》演後談 Adapting <i>Mies Julie</i>
18/2	齊來認識《阿爾卑斯交響曲》 Ohren-auf! <i>An Alpine Symphony</i> for Kids	22, 23/2	《仲夏夜之夢》後台解碼 Puppets Backstage
23/2	約翰·歐康納鋼琴大師營 John O'Connor's Piano Boot Camp	27/2	改編莎士比亞 Adapting Shakespeare
28/2	亞夫迪娃鋼琴大師班 Yulianna Avdeeva Piano Masterclass	1/3	《森林海中的紅樓》演後談 Return of the Dynamic Duo
2/3	牧童笛大師班 Reinventing the Humble Recorder	2/3	《羅密歐與朱麗葉》座談 Talking About <i>Romeo &amp; Juliet</i>
5/3	大號大師班 Tuba Masterclass with József Bazsinka	7/3	《子彈捕手》互動演後談 Speeding Bullet
8, 9/3	魔法鋼琴演前講座 Making of Magic Piano	7/3	《女戲 1+1》演後談 About the Girls
10/3	無伴奏合唱大師班 Coaching A Cappella	8/3	《鐵馬》編作劇場工作坊 <i>Iron Horse: Devising Theatre Workshop</i>
11/3	當代舞指揮之道 Conducting for Dance II	11/3	華麗與悲壯的戰爭 — 傳奇水滸 108 講座 Rockin' Chinese Opera
14/3	管風琴大師班 The Art of Organ Playing	15/3	《末族》：漂泊香港 After <i>FILTH</i> : Rootless in Hong Kong
19/3	室樂團大師班 Coaching Chamber Orchestra	16/3	《水滸 108》後台參觀 Backstage Pass to 108 <i>Heroes III</i>
舞蹈 DANCE		23/3	解構《鐵馬》 Deconstructing the <i>Iron Horse</i>
24/2	舞台外的崔莎·布朗 — 早期作品演出 Alternative Spaces of Trisha Brown - Early Works		
26/2	《最後的第一次觸動》中的悖論 The Paradox of <i>Last Touch First</i>		
27/2	米高·舒馬卡舞蹈大師班 Dance Masterclass by Michael Schumacher		
1/3	莫伊謝耶夫民族服飾 Moiseyev's Ethnic Costumes		
6/3	《思想伊戈：百年春之祭》演後談 <i>iTMOi</i> Post-performance Dialogue		
11/3	身「心」舞動工作坊 Movement Workshop with Xie Xin		
特備節目 SPECIALS		8, 15/3	「香港 — 動態的詩歌」漫步遊（中上環街道） Hong Kong - Poetry in Motion (Streets of Central & Sheung Wan)
		8, 15/3	「香港 — 動態的詩歌」漫步遊（九龍城街道） Hong Kong - Poetry in Motion (Streets of Kowloon City)
		19/3	藝術節座談會：組織架構與成功 HKAF Symposium: Structure and Success
電視特備節目 FESTIVAL ON TV		12, 19, 26/1; 2, 9/2/2014	藝術節節目精選 Festival Programme Highlights

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