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The Hong Kong Jockey Club





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,質素其高。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,



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 homegrown 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 Chief Executive Hong Kong Special Administrative Region



獻辭 Message

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,呈獻更多精采節 日。



感謝您前來欣賞本節目,您的參與是我們向前邁進的 動力。



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.



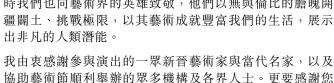






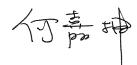
歡迎閣下蒞臨第42屆香港藝術節。

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。



撥冗觀看今次演出,令英雄之旅得以圓滿。





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



香港藝術節資助來自

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





The Hong Kong Jockey Club Charities Trust Leisure and Cultural Services Department

- EXHIBITION
- . SPONSORSHIP
- . ART EDUCATION . ART COLLECTION

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 游藝術教育活動。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」。

f sinoarthk www.sinoart.com













貢獻香港藝術節42年伙伴 The Hong Kong Arts Festival's Proud Partner for 42 Years



香港賽馬會慈善信託基金 The Hong Kong Jockey Club Charities Trust

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「瑞信新晉藝術家系列」贊助 Credit Suisse Emerging Artists Series Sponsor

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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、翩娜·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, meetthe-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

直綫 Direct Lines (852) 2828 4910/11/12 網頁 Website

www.hk.artsfestival.org/en/partner

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香港藝術節 Hong Kong Arts Festival **18.2-22.3.2014** Presents





聯合創作/導演:田戈兵 聯合創作/戲劇指導:馮程程 Director: **Tian Gebing** Dramaturg: **Vee Leong**





香港藝術節委約及製作

Commissioned and produced by the Hong Kong Arts Festival

22-23.3.2014

香港文化中心劇場 Studio Theatre, HK Cultural Centre

演出長約2小時

Running time: approximately 2 hours

粵語及普通話演出,附中文字幕

Performed in Cantonese and Putonghua with Chinese surtitles

本節目含粗俗語言及裸露場面

This production contains strong languages and nudity

All rehearsal photographs © Keith Hiro

敬請關掉所有響鬧及發光裝置,請勿擅自攝影、錄音或錄影,多謝合作。

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

網上追蹤香港藝術節 Follow the HKArtsFestival on











香港歷史博物館 HONG KONG MUSEUM OF HISTORY



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。

Showcasing about 700 rarely seen old photographs, the exhibition features the significant role of Hong Kong in the introduction of photography to China and the vicissitudes of the city since it was opened to foreign trade in the mid-19th century.

九龍尖沙咀漆咸道南 100 號

平日上午十時至下午六時 逢星期二休館(公眾假期除外)

二十元(標準票)十四元(團體票)十元(優惠票 星期三半價優惠

Hong Kong Museum of History

100 Chatham Road South, Tsim Sha Tsui, Kowloon

Opening Hours

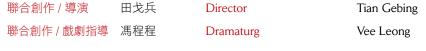
10 am - 6 pm daily

10 am - 7 pm on weekends and public holidays Closed on Tuesdays (except public holidays)

\$20 (standard) \$14 (group) \$10 (concession)

Half-price concession on Wednesdays Free Admission for Museum Pass holders

🕿 2724 9042 🛛 http://hk.history.museum



演員 Cast

王婭婻(北京)	Wang Yanan (Beijing)
鞏中輝(北京)	Gong Zhonghui (Beijing)
區俊丞(香港)	Au Chun-shing (Hong Kong)
陳秄沁(香港)	Cecilia Chan (Hong Kong)
郭嘉源(香港)	Kwok Ka-yuen (Hong Kong)
黃衍仁(香港)	Wong Hin-yan (Hong Kong)
丸仔(香港)	yuenjie MARU (Hong Kong)

創作人員 Creative Team

燈光設計	謝徴燊	Lighting Designer	Mousey Tse
音樂及音響設計、 現場音樂	黃衍仁	Music & Sound Designer, Live Musician	Wong Hin-yan
錄像設計	秦紹良	Video Designer	Ziv Chun

製作人員 Production Team

製作經理及舞台監督	陳樹培	Production Manager & Stage Manager	Johnson Chan
執行舞台監督	黎錦珊	Deputy Stage Manager	Kathryn Lai
助理舞台監督	李嘉安	Assistant Stage Manager	Lee Ka-on
錄像及字幕操作	吳小肥	Video & Surtitles Operator	Remus Ng
機電師	陳彥聰	Electrician	Chan Yin-chung
服裝主任	張凱盈	Wardrobe Mistress	Cheung Hoi-ying
攝影	冼嘉弘	Photographer	Keith Hiro





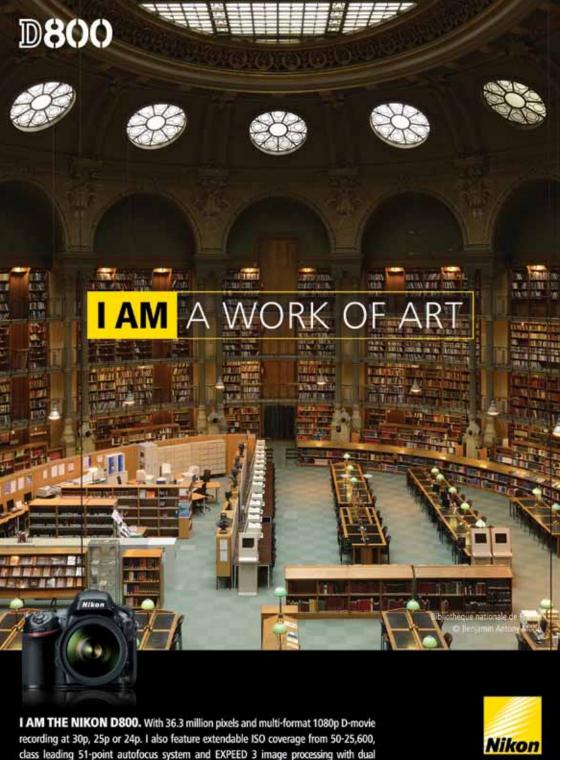
博物館通行證持有人免費入場











format storage slots. I am a work of art. www.nikon.com.hk

鳴謝 Acknowledgements

前進進戲劇工作坊 On and On Theatre Workshops

李頊珩 Hanks Li

趙伊禕 Zhao Yiyi

馮德君 Winnie Fung

梁曉端 Melissa Leung

鄭文榮 Cheng Man-wing

藝術節加料節目

《鐵馬》編作劇場工作坊

8.3.2014 (六)下午 2-5

前進進劇場

田戈兵導演與參加者一同創作、演繹《鐵 Experience the creative process of Iron Horse for 馬》,並分享創作此劇的經歷。

Iron Horse: Devising Theatre Workshop

8.3.2014 (Sat)2-5pm

九龍馬頭角道 63 號牛棚藝術村 7 號單位 On and On Cattle Depot Theatre, Unit 7, 63 Ma Tau Kok Road, To Kwa Wan

> yourself with director Tian Gebing and take part in developing the drama.

藝人談一解構《鐵馬》

23.3.2014(日)下午5:15

歡迎觀眾於演出後留步,與《鐵馬》創作 者田戈兵、馮程程見面。

普通話 / 廣東話主講

更多加料節目信息請參閱加料節目指南或瀏覽網站: www.hk.artsfestivalplus.org

Meet-the-Artist -Deconstructing the Iron Horse

23.3.2014 (Sun) 5:15pm

If you would like to meet Tian Gebing and Vee Leong, creators of Iron Horse, please remain in the theatre after the performance.

In Putonghua / Cantonese

Find out more about Festival PLUS in the PLUS Programme Guide or at www.hk.artsfestivalplus.org

At the heart of the image

2014 年第 42 屆的香港藝術節,在 40 多個節目及演出團體、137 場的演出當中,就有九個由藝術節委約創作以及自主製作的節目,演出接近 40 場。從室內歌劇、當代舞蹈、遠些新戲曲,以至當代音樂,這些新戲曲,以至當代音樂,這些新化 高聚合了不同藝術界別不同當位位,從對 高級 一個數學 一個重要藝文團體在推動藝術發展上的方向。

「新鋭舞台系列」的新創作,在我們每年呈獻的新作品中佔據著特殊位置,它們由藝術節直接委約及擔任監製,從題材、劇本、創意開始,進而至創作、演出及製作人員的組合,,劇本修訂、發展,以及製作安排、宣傳推廣及營銷,甚至新劇本的出版,,實際,予以藝術創作最有效的輔助和策劃。作為獨立製作人,我們希望在香港往往倉促的創作及製作環境裏,與藝術工作者共同經營及規劃更理想的創作框架。

今年的四個「新鋭舞台系列」節目, 其實包含了五個新作品:李鎮洲導 演、韋羅莎和李穎蕾分別自編自演的 兩個短劇;新進編劇王昊然再度與陳

The 42nd Hong Kong Arts Festival features 137 performances of more than 40 programmes, nine of which are Festival commissions or productions that will be presented in 40 performances. Ranging from chamber opera, contemporary dance, theatre, innovative Beijing opera to contemporary music, these new works bring together individual artists and collaborators as well as organisations from different artistic fields, whose talent and effort shine on stage and backstage. Initiated in Hong Kong, these productions are not bound by a geographical "localness" but transcend the local identity to echo the sensibilities of Mainland China, Taiwan, Asia or even the world. This is part of HKAF's vision as an international arts festival, and the direction it has taken in making arts as a major arts organisation in Hong Kong.

The new works featured in the "New Stage Series" form a distinct position among the new productions presented by the HKAF every year. Commissioned and produced by the Festival, we support the creation of these works in every way, from the conception of production, script development, to selection of performers, creative and production teams, and oversee production arrangements, marketing and publicity, sales, and even the publication of new plays. As an independent producer working within the limits of this often hectic environment for artistic creation and production in Hong Kong, we hope to build a stronger framework with arts practitioners for the creation of new works.

曙曦導演合作的《森林海中的紅樓》; 我們首度委約的英語劇本《末族》, 由編劇楊靜安撰寫、資深英語導演莊 培德執導;還有北京與香港戲劇人田 戈兵與馮程程共同編作的《鐵馬》。 這五套作品,題材及觀點各異,旨趣 大不相同,粵語、英語、普通話三種 語境無分軒輊,藝術取向也是各走各 路,但最終都聚焦於香港、聚焦於生 活或旅居當中的人。它們寫香港各色 人等各種階層的生活、思想、感情, 其中有香港土牛土長的年青男女,有 漂泊香港的中國人,有久居香港的外 國人,還有北京人與香港人的創作對 話。五個作品加起來,構成了複雜多 元的社會面貌,拼湊成複調的香港人 群像,動人的城市即景,揭示現實背 後難以言喻的真相。

感謝所有創作人、演出者,和幕後眾 多工作人員。

The four "New Stage Series" programmes from this year feature five new works: a double bill of short plays by Rosa Maria Velasco and Santayana Li, directed by Lee Chun-chow; Red Chamber in the Concrete Forest, the second collaboration between emerging playwright Simon Wang Haoran and director Chan Chu-hei; FILTH, the first English-language play commissioned and produced by the HKAF, written by upand-coming playwright Jingan MacPherson Young and directed by veteran Englishlanguage director Peter Jordan; and Iron Horse, jointly devised by Beijing's avantgarde theatre director Tian Gebing and Hong Kong dramaturg Vee Leong. Performed in Cantonese, English and Mandarin, these five works present contrasting subjects, perspectives, objectives and artistic approaches; however, they remain focused on Hong Kong, and look at its native and expatriate inhabitants. They depict the daily life, thinking and emotion of those from different walks of life, young men and women who were born and raised in Hong Kong, Mainland Chinese becoming Hong Kongers, expatriates who have made the city their home, and the dialogue between Beijing and Hong Kong. These five works present complex and diverse facets of the Hong Kong society, weaving polyphonic images of its people and movable cityscapes that reveal the unspoken truths of reality.

We thank all creators, performers and everyone working behind the scene.

與田戈兵對談 Dialogue with Tian Gebing



這次和香港藝術節的合作是怎樣開始的?創作的題材和主題是怎樣形成的?

答:2009年,紙老虎的《酷》在香港藝術節演出,這可能是內地當代獨立劇場作品第一次獲香港藝術節邀請,意味着這個歷史悠久、亞洲最大規模藝術節的一種開放性,這是我們再次合作的基礎。後來幾年我跟蘇國雲不斷討論合作一個新作品的想法,中間經過了很長的過程,直到確定了「鐵馬」這個主題。

How did your collaboration with the Hong Kong Arts Festival (HKAF) come about? How did you come up with the subject and the theme of the play?

In 2009, Paper Tiger Studio's *Cool* was staged at the HKAF. It was probably the first production of contemporary independent Chinese theatre being featured at the festival. It also represented a level of openness on the part of HKAF, which is one of the longest-running and biggest in Asia. This was the basis on which we renewed our collaboration. In the following years, So Kwok-wan and I continued to discuss creating a new work together. It was a very long process until we arrived at the theme of "iron horse".

《鐵馬》 這個名字是什麼意思?

答:「鐵馬」在內地就是指隔離墩、 鐵柵欄這些,是城市裏分配、區隔、 界定空間關係和人群距離的必需物 件,通常是用水泥、鐵管等冰冷強 硬的材料鑄成。有一次聽香港朋友 說起這些東西在香港的叫法:鐵馬, 立刻有種不一樣的感覺,那些生硬 冰冷粗糙之物忽然被啟動。

這個作品的主題和想討論的問題是什麼?

怎麼想到找馮程程來一起創作這個 作品?在和她的接觸中,您覺得她 是個怎樣的創作者?

答:我們是由香港藝術節介紹一起 創作這個作品。我跟她基本上一見 如故,有説不完的話題。我的印象 中,她是一位瞭解劇場,並對香港

What's the meaning of the name *Iron Horse*?

In the mainland, "iron horse" refers to road blocks and mills barriers, which are essential tools used for separating, isolating, and defining spatial relationship and distance between people in a city. They are usually made of cold and hard materials like cement and iron pipes. On one occasion, I heard from a friend from Hong Kong that these tools are called "iron horses" there. In that moment, I came to have a different feeling about these cold, hard and rough objects that came to life in my mind.

What's the theme of the play, and what are the issues it seeks to examine?

When So Kwok-wan and I discussed collaborating on a production, we decided that it would be a work about Hong Kong. Since 1997, Hong Kong has gone through tremendous changes. We shared a sense of urgency about the city, which was the impetus for our collaboration. As for why "iron horse" specifically: Hong Kong may be the most "iron horse-dense" city in the world. The barrier brings one to the notions of border, ports, prohibition, blockage, permission, crowd, commercial purchase, activism as well as and the transcendence of system and ideology. It also covers Hong Kong's history, and the distance between Hong Kong and mainland China. As such, we think Iron Horse may be interpreted as a highly Hong Kong text.

What prompted you to invite Vee Leong to co-write the play with you? From your

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有着很深鄉愁的創作者。她給我很 大幫助,不僅對於我瞭解香港的劇 場,還有這個城市的今生前世,以 及現實的危機和焦慮。

您之前的作品,嘗試了好些不同的 創作形式,比如環境劇場「特別空間作品」,或者是「紙上觀念劇場」。 這次的作品想要用什麼樣的方式來 創作呢?

您的作品都和現實生活有很緊密的關係,您覺得目前香港的現實中,可以去捕捉的最強烈的東西是什麼?

答:從 07 年到現在,我去過香港很多次,每次都有不同的觸動,這些觸動應該説都很強烈。香港本身就是一個超強感受體,集萬般寵愛、萬般無奈於一身。超密集而雜亂的視覺圖像,特別的地緣和歷史身世,後資本和後集權意識形態的拼接和

encounter with her, what kind of creator do you think she is?

The HKAF introduced us. Once we connected, Leong and I were kindred spirits who had endless things to talk about. I see her as an artist who has a solid understanding of theatre, and who is deeply nostalgic for Hong Kong. She has helped me a great deal in understanding not only Hong Kong's theatre, but also the past and present, the crises and worries of the reality of Hong Kong.

You have explored different artistic approaches in your previous works, such as "Special Space Production" in environmental theatre, and "Ideological Theatre on Paper". What artistic approach will you take this time?

It's a mouthful: Non-fictional Fictional Theatre. It is related to the "investigative" theatre I experimented with two years ago. Through the act of "investigation", theatre is freed from its institutionalised intellectual discourse and reborn as a new field of its own. A work is "non-fictitious" when it is devoid of literary elements, confronting the scene and its material at their most authentic. To me, this confrontation alone doesn't constitute the whole of theatre. It calls for a reconstruction involving the body and the material, the result of which is a re-fictionalisation that follows non-fiction. Simply put, what has always attracted me is how theatre and reality detach from and rewrite each other. This is the most creative part of the process.

Your works are closely connected to real life. In your view, what is the strongest facet of the reality of Hong Kong that may be captured today?

Since 2007 I have been to Hong Kong many times, and I am moved by the city in different

混搭介面。好像世界上所有的愛恨情仇、欲望和不安都可以一次次循環往復的投放張貼、並從這個狹小之地彈出,令人窒息又自由自在,萬箭穿心又心花怒放。今年是馬年,我們要做一個叫做《鐵馬》的戲劇,這個巧合讓人遐想,這個鐵和這個馬將把我們引向何處?

您的劇場強調現場的創作而非編劇的文本,強調演員和表演者。這次的演員,有香港的,也有北京的,他們的文化背景不同,劇場經驗不同,所受的表演訓練也不同。您希望他們碰撞出怎樣的火花?

ways upon each visit. They are very strong feelings. Hong Kong in itself is a powerful sensor, as it is the subject of both a great deal of love and hopelessness. It is an extremely dense and chaotic visual image. With its special geopolitical and historical status, the city is a patchwork of post-capitalism and post-centralisation. Every emotion, desire, and misgiving may be perpetuated into and then delivered from this tiny place. The city is both suffocating and liberating, heartbreaking and exhilarating. As this is the Year of Horse and we are going to put on a show named Iron Horse, the coincidence has tickled the fancies of many. Where will the "iron" and the "horse" lead us?

Your theatre focuses on improvisation over the script, placing the emphasis on the actors and performers. As the cast of *Iron Horse* come from Hong Kong and Beijing, they come from different cultural backgrounds, theatrical experience and performance training. What kind of chemistry do you hope to see between them?

The reason I focus on improvisation has to do with the corporality of theatre. As I mentioned investigative theatre earlier, I see my work with the actors as an important part of the investigation. It is a part I don't want to lose. I don't want theatre to be merely a literary illusion. That our actors come from different backgrounds isn't a problem for me. I always say that I don't train any actors, since they have all been well trained by the institutions and places they came from. All I need to do is to put them in the right places. Actors from Beijing and Hong Kong work together on this project. There are certainly differences between them. In fact, they are different actors every time they rehearse. That's the most meaningful aspect of theatre. which I really look forward to it.



香港藝術節 Hong Kong Arts Festival 27.2-29.3.2015

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身體就是文本 The Body is the Text

馮程程 Vee Leong



《鐵馬》的基本元素是身體,也為 北京和香港這兩個地方的戲劇交流 提供了特別的意義。

這個戲,看身體。看演員的身體有多少表達力和創造力。看表演能量能否從「最懂演戲的頭部」擴散至全身。看身體如何跟思考一起舞動。看身體如何在台上打動觀眾。看香港資員和北京演員各自的身體習性。看香港主流表演訓練系統以外所造

The fundamental element of *Iron Horse* is the body, which also lends special significance to the theatrical exchange between Beijing and Hong Kong.

This play puts the focus on the body. On the expressiveness and creativity of the actors' bodies. On whether the energy of the performance can spread through the body from the mind. On how the body dances with the brain. On how the bodies on stage can touch the audience 就的可能。也看香港人的身體,內地人的身體。

香港的身體,感覺輕浮、細碎,帶點拘謹。點到即止是一種實用主義。沒有「必要」把能量再拉開,因為東西隨手就可以拿得到,想去為因,也為一轉眼就去得到。不流一滴得到,一早被説成是禮節,值得不要理性,要溫和,值得守大學,不要爭先恐後。為彼此提供的知性準備。

也許是因為這一點,每當香港人「被碰撞」、「被更緊密」,我們便會 有文化衝擊。

也許是因為這一點,香港演員在台 上的爆發力總是不夠。

在台上看到的演員「身體訓練」, 也同樣是源於我們的文化和時代的 「身體訓練」。與田戈兵導演和「紙 老虎」一起發掘身體的可能,其實 也是在發掘我們身處這個城市,活 着的其他可能。

為什麼要尋找那些可能?因為身體愈來愈受不了它的腦袋。腦袋裏的理性、溫和,被偷換成「安定繁榮」的打手。同一時間,街頭上幾多點體被一重又一重的排斥、阻隔實抑、監視、模塑。腦袋説它其實下。愈來愈受不了自己的身體。刻之下面交鋒的準備。

On the respective physiques of Hong Kong and Beijing actors. On the possibilities that lie beyond the mainstream performance training in Hong Kong. On the bodies of Hong Kong people, and the bodies of Mainland Chinese.

The bodies from Hong Kong feel light, fragmented and slightly reserved. Doing just enough is a kind of pragmatism. There is no "need" to stretch one's energy when they can get whatever they want at their fingertips, or go wherever they want to be in the blink of an eye. No sweat at all. Reserve is regarded as propriety, a calmness that warrants praise. People are told to be sensible and mild, to follow the rules and not to vie to be the first. Keeping a healthy distance from one another is an awareness that is essential to living in a metropolis.

This may be why Hong Kong people experience cultural shock whenever they are "bumped into" or "brought closer" to another.

This may be why Hong Kong actors are not as powerful as they should be when they go on stage.

The "body training" of actors we see on stage is also one that originates from our culture and our time. Exploring the possibilities of the body with director Tian Gebing and Paper Tiger Studio is also discovering other possibilities offered by living in this city.

Why should we look for these possibilities? It's because the body has grown tired of the brain. The rationality and mildness in the brain are superseded as absolute moral tenets and cultural boundaries. Meanwhile, how many bodies on the street have been rejected, isolated, repressed, watched, and





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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.

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- Prizes for Outstanding Senior Secondary School Students;
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- 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.









這一方面,來自北京的偏鋒戲劇前 輩,就像高舉「木馬屠城」美學的 前東德大導 Frank Castorf,或者以 身體打游擊的白俄羅斯自由劇團, 他們在「反抗」這一課,比我們更 有經驗,更有閱歷,對於身體與意 識如何被單向思想所籠罩有更透徹 的了解。我們自當與時並進,把握 學習機會,在劇場內外,爬上鐵馬, 前仆後繼,與街頭的軀體連線,尋 找擲地有聲的另類話語。身體就是 文本。

moulded over and over again? The brain, on the other hand, says it is becoming fed up with the body. Here and now, in the face of the regime, the body cannot but be prepared to engage in a full-blown war against the brain.

In this respect, our predecessors in avantgarde theatre from Beijing follow a similar vein as former East Berlin director Frank Castorf, the upholder of the "Trojan Horse" aesthetics, and the Belarus Free Theatre who fought the guerrilla war with nothing but their bodies. In regards to "resistance", they are much more experienced and have more thorough insights into how the body and consciousness are clouded by a one-way ideology. We have to keep up with the time and seize every learning opportunity. On or off stage, we have to climb over the iron horses, march relentlessly on, and connect with the bodies on the street to search for a ringing alternative discourse. The body is the text.



田戈兵 Tian Gebing

聯合創作 / 導演 Director

劇場導演、獨立製作人。1997年創立紙老虎戲劇工作室(紙老虎),並主持了該工作室的所有演出計畫。1998年開始一系列的創作活動和作品,較早的開始嘗試視覺藝術和劇場現場,以及非劇場方式的混合創作。

2011 年,紙老虎建立了自己的劇場空間,並主持戲劇節「裝傻」。早期作品包括《北京藍》、《殺手不太冷及高雅藝術》及《酷》。 其作品巡演於上海、北京、東京、柏林、慕尼克、蘇黎世、阿姆斯特丹等多個城市和藝術節,還有很多街頭演出。2009 年到 2011 年,紙老虎在比利時安特衛普的芒提劇場做藝術駐地項目,創作了安特衛普三部曲——《安特衛普之腰》、《誤讀》和《安特衛普的群眾》。最近正發展一個大型戲劇研究項目《群眾:非常高興》,此專案獲北京歌德學院支持,與德國慕尼黑室內劇院合作,將於 2014 年十月在慕尼黑克新劇季作開幕演出。

A theatre director and independent producer, Tian founded the Paper Tiger Theatre Studio ("Paper Tiger") in 1997 and directed all its performance projects. From 1998 onwards, Tian has created an array of productions about contemporary life in the Mainland. He was a pioneer in incorporating nontheatrical approaches into visual arts and theatre production.

In 2011, Paper Tiger established its own theater space and organized a drama festival "Play the Fool". Its early works include *Beijing Blue, The Killer Is Not Cool & High Art* and *Cool.* The works have toured many cities such as Shanghai, Beijing, Tokyo, Berlin, Munich, Zurich, among others. From 2009-2011, under an art residency program at Monty Theater, Antwerp, Tian Gebing created Antwerp Trilogy, which includes *The Waist of Antwerp, Misreading* and *The Mass of Antwerp.* The last piece of the trilogy is now being developed into a large theatrical research project *The Masses: Very Happy.* The project is supported by The Goethe Institute, Beijing, and in collaboration with Munich Kammerspiele. The premiere is in October 2014.



馮程程 Vee Leong

聯合創作/戲劇指導 Dramaturg

畢業於香港中文大學新聞及傳播學院及英國倫 敦大學金匠學院戲劇系,早年為傳媒工作者, 近年全身投入劇場編劇、文學指導及導演工 作,以牛棚為創作基地。2006年起積極引介 歐陸新文本,推動與歐陸當代劇場之交流。曾 翻譯及搬演英國莎拉·肯恩、邱琪兒、奧地利 耶利內克等劇作家作品,包括《渴求》(2006) 及《遠方》(2010,獲第三屆小劇場獎最佳導 演提名)。同時致力連結中港台實驗戲劇網絡, 曾為台北黑眼睛跨劇團及莫比斯圓環創作公社 擔任編導,近作包括《守夜者》(2012台北華 山藝術生活節)。2012年《誰殺了大象》巡演 香港及台北(獲選台北牯嶺街小劇場最佳年度 演出)。2013年擔任英國卡迪夫 Chapter Arts Centre 駐場藝術家,展演劇作英語版本。作品 巡演廣州、上海、北京等地。

Leong graduated from the Chinese University of Hong Kong, and Goldsmiths College, University of London. She is a playwright, dramaturg and theatre director. Her works have been presented in Mainland China, Taipei, Macau, and the UK. Her latest work, Who Killed the Elephant, toured Hong Kong and Taipei in 2012 and the Mainland in 2013. Winner of Best Performance 2012 from Guling St. Theatre, Who Killed the Elephant was restaged in English at Chapter Arts Centre, Wales. Her other recent directorial works include: Caryl Churchill's Far Away (2010, nominated for Best Director at the 3rd Hong Kong Theatre Libre Awards). Alexandra Wood's The Eleventh Capital (2011) and Peter Handke's Offending the Audience (2011). She also wrote Lives of P (2012), an adaptation of Fernando Pessoa's The Mariner and other poems for Taipei Huashan Living Arts Festival 2012.



王婭婻 Wang Yanan

舞者、編導。畢業於北京舞蹈學院古典舞系,曾在東方歌舞團擔任主要演員。屢獲全國舞蹈、舞劇比賽大獎。1999-2009 年與生活舞蹈工作室合作演出多個劇場作品,並於國內外獎。 2004 年創立樂澀舞蹈工作室,主要作品有《樂澀 1》、《樂澀 2》、《虛擬愛情》等,並在有《樂澀 1》、《樂澀 2》、《虛擬愛情》等,並在為出。她獲荷蘭 Deon 基金會「青年編導充流傳事案支持,與法國視覺藝術家、音樂家及德國舞者合作並獲歌德學院邀請演出。2001 年至今參與紙老虎所有工作和演出。2010 年和2011 年,受歐洲歐羅巴利亞藝術節邀請,與田戈兵先後赴安特衛普和布魯塞爾作駐地研究、交流,並創作了《誤讀》系列作品。

A graduate from the Department of Chinese Classical Dance at Beijing Dance Academy, Wang has taken up principal roles in Dongfang Song and Dance Troupe. From 1999 to 2009, she performed in many theatre productions in collaboration with Living Dance Studio and toured several art festivals at home and abroad, winning top prizes in a number of competitions including the Zurich Theatre Festival, In 2004, she founded the Le Se Dance Studio and presented such productions as Le Se 1, Le Se 2, and Virtual Love. She later joined the Young Choreographers Project funded by Doen Foundation, Netherlands, and Chin-A-Moves project, an exchange programme for young artists from the Mainland and Europe to work with French visual artists and musicians and German dancers. She was also invited to give a performance at Goethe Institut. Wang has performed in all Paper Tiger productions since 2001. In 2010 and 2011, Wang was invited by Europalia Arts Festival, along with Tian Gebing, to carry out research and exchanges in Antwerp and Brussels. It was during their time there that the Misreadina series was conceived.



鞏中輝 Gong Zhonghui

身兼舞者和編導。2006年畢業於北京舞蹈學院編導系現代舞班,2006年起與紙老虎合作至今,參與紙老虎《酷》、《朗誦》、《極度不清晰》、《狂人日記》等作品創作及演出,巡演於國內外多個城市和藝術節。他所編導的獨立創作有《鄉村醫生》、《推敲》及《談突風生》等。他曾先後與生活舞蹈工作室、北京現代舞團,及其他國內外藝術家合作,「科隆一北京一毛髮專案、《37度8》、《心像》、《24節氣》、《春之祭》等,是國內跨界舞蹈學院、和當場場創作的表演藝術家。鞏氏曾先後在上海舞蹈學校、無錫藝校、河北傳媒大學舞蹈學院、北京現代音樂學院國際舞蹈學院任教。

Gong has worked with Paper Tiger since 2006. He has taken part in the production and performance of stage plays such as Cool, Reading, Extremely Unclear, and Diary of a Madman, and has toured many arts festivals at home and abroad. Independent works choreographed by Gong include Village Doctor, Guessing, and In the River. Gong is a performing artist of cross-disciplinary dance and contemporary theatre in China. He has worked with Living Dance Studio, Beijing Modern Dance Company, and many artists from the Mainland and around the world. He has been involved in productions such as china-hairconnection Beijing-Koln, 37.8 degrees, Image of the Heart, 24 Solar Terms, and The Rite of Spring. Gong has taught at Shanghai Dance School, Wuxi Art School, Department of Dance of Hebei Institute of Communications, and School of International Dance of Beijing Contemporary Music Academy.



區俊丞 Au Chun-shing

2012 年畢業於香港演藝學院戲劇學院,獲頒藝術學士(榮譽)學位,主修表演。校內憑《施卡本的詭計》獲優異演員獎。在校獎項包括迪士尼獎學金、匯豐銀行慈善基金——香港與內地學生交流獎學金、李寶椿慈善信託基金獎學金及 Colin George Prize。現為自由身演員《安丞曾參與的舞台演出包括:天邊外劇團《安蒂岡妮》、同流《許三觀賣血記》及《山羊》(重演)及 W 創作社《開關係》。他亦曾參與電影《家有韓事 2009》拍攝。

Au graduated from Hong Kong Academy for Performing Arts (HKAPA) with a Bachelor of Fine Arts (honours) in 2012, majoring in Performance. At school, he was awarded Outstanding Actor for his performance in *The Tricks of Scapin*. He was the recipient of Disney Scholarship, HKSAR-Mainland Exchange Scholarship funded by The Hongkong Bank Foundation, Li Po Chun Charitable Trust Fund Scholarships and Colin George Prize. Currently a freelance actor, Au has participated in stage productions including *Antigone* by Theatre Horizon, *Chronicle of a Blood Merchant* and *The Goat* by Wedraman, and *Open Relationship* by W Theatre. He has also starred in *All's Well, Ends Well* 2009.



陳秄沁 Cecilia Chan

2012年畢業於香港演藝學院戲劇學院(藝術學士,主修表演)。在學期間,曾獲2011-2012年度優異演員獎、三度獲得優秀學生獎、香港特別行政區政府獎學金(2009-2012),以及多個學院獎學金。

在校演出包括《書籍》、《六個尋找劇作家的角色》、《拉維妮亞的葬禮》、《The Women》、《擋不住的偷情》等。校外演出包括李益聰製作《Rabbit Hole》、方外無式《原塑》、前進趙劇工作坊《讀劇沙龍 Aftertaste》、焦媛實驗劇團《鄧麗君》、《金鎖記》(首演)、三角關係《交換。生活》、BHT Theatre《垃圾》、春天實驗劇團《孫中山革命前傳》、一條褲製作《篤數帝國》等。陳氏現為「方外無式」創團成員、自由身演員及戲劇導師。

Chan graduated from HKAPA in 2012 with a Bachelor of Fine Arts (honours), majoring in Acting. During her study in HKAPA, she was awarded Outstanding Actress (2011-2012), Outstanding Student (2008, 2009 & 2011), HKSAR Government Scholarship (2009-2012), Dean of Drama Scholarship, The Society of APA Scholarship and Liberal Arts Scholarship.

Performances in HKAPA included *The Book, Six Characters in Search of an Author, Dying Lavinia, The Women* and *Out of Order.* Chan was actively involved in different theatre productions outside of HKAPA including: *Rabbit Hole* by Lenny's Production, *The Shape of Things* by K.O. The Box, *Teresa* and *The Golden Cangue* by Perry Chiu Experimental Theatre, *Who Are You? Who Am I?* by Trinity Theatre, *Useless* by BHT Theatre, *Raising Sun - A Musical* by Spring-Time Stage Productions, *Enron* by Pants Theatre Production, among others. Chan is the founder of theatre group K.O. The Box and now works as a freelance actress and drama tutor.



郭嘉源 Kwok Ka-yuen

獨立藝術家、導演、編舞、形體演員。2009 年受聘香港何鴻毅家族基金為「敢動!」身體 教育計劃導師,曾赴台灣雲門舞集舞蹈教室接 受相關培訓。2013年分別獲繳到台灣苗栗老 家和澳門藝穗節發表環境舞蹈作品《打開一座 山》和《大人之繪本》。2012 年在牛棚藝術村 策劃首個環境合作計劃 《關於環境舞蹈,我說 的其實是…》。同年開始接觸舞踏,參與舞踏 作品有《好奇的魚》(編舞:Katura Kan)和《猴 園記》(編舞:Yuko Kawamoto)。最近於香港 浸會大學、香港中文大學、東華三院等機構任 教不同課程。近期演出及創作包括:《沙兵馬 將》、《葉子片片》(澳門巡演)、《十七個可 能或不可能發生在 2012 的戲劇場景》(香港及 廣州巡演)等。曾任小息 Littlebreath 聯合藝術 總監(2009-2011)。

An independent artist, director, choreographer and performer of physical theatre, Kwok was Co-Artistic Director (2009-2011) of the arts group, Littlebreath. In 2013, he created two important sitespecific dance works Open the Mountain and Peeka-Boo, which were staged in Taiwan and Macau Fringe Festival. In 2012, he curated his first sitespecific collaboration What I Dance with When I Do the Environmental Dance, which was staged in Cattle Depot Art Village. Since 2012 he has been actively engaged in Butoh training and performed in a few Butoh projects including Curious Fish (directed by Katura Kan) and The Garden Monkey (directed by Yuko Kawamoto). In 2009. Kwok was the tutor of Leap! Body Movement Programme organised by The Robert H. N. Ho Family Foundation and received pre-job training at Cloud Gate Dance School in Taiwan. Recently he has taught at the Hong Kong Baptist University and the Chinese University of Hong Kong, as well as for Tung Wah Group of Hospitals. His recent works include Whispering Leaves (Macau tour), 17 Scenarios Likely & Unlikely to Happen in 2012 (Hong Kong and Guangzhou tours).



丸仔 yuenjie MARU

行為藝術家、即興舞者、藝術工作坊導師,亦 從事編舞、劇場、繪畫、文字和裝置藝術創 作。著有個人作品集《丸仔拉符呃拾年行為藝 術 1999-2009》。劇場方面,他曾參演「多空 間」舞作《身體、空間與身份 IV》(2011)、 「瘋祭舞台」年度作品《過·渡》(2007)、撞 劇團及亞洲相遇 Asia Meets Asia 的多個劇目, 並為前進進戲劇工作坊的第一代「i-D 兒女」 (1997)。現為「舛一卌人 Danotcers」、丸仔 與無間舞者、作動 Make and Move、社區文化 發展中心共生舞團藝術總監,並且是身隨意舞 Kongtact Square 幹事成員之一。2012 年於南美 哥倫比亞波哥大格雷羅藝術學院隨 Alito Alessi 修畢 DanceAbility 教師證書課程,乃亞洲目前 僅有兩名 DanceAbility 認證教師之一。2013 年 於台北及香港兩度隨 Nancy Stark Smith 修習 The Underscore o

MARU is a live performance artist and art workshop facilitator. Since 1995 he has been working in installation art, and he explores in different art media such as writing, theatre, dance and happenings. He is a jamer in contact improvisation and environmental improvisation dance. He had his debut solo performance in 1999, and voyaged into performance art and live art. He calls his works "MARULIVEART" which touches on subjects as love, human being, social issues and environment. He has performed in Mainland China, Macau, Taiwan, South Korea, Japan, Thailand, Singapore, Malaysia, Indonesia, Myanmar, Germany, Switzerland, Austria, UK and New York. His book vuenjieMARULIVEARTenYears Performances was published in 2010. He is currently the artistic director of the post-modern dance group Danotcers and Symbiotic Dance Troupe of Centre for Community Cultural Development in Hong Kong. He earned the DanceAbility Teacher Certification in 2012.



黄衍仁 Wong Hin-yan

音樂及音響設計、現場音樂 Music & Sound Designer, Live Musician

表演者、行動者、音樂人。

Wong is a performer, man of action and musician.

謝徵桑 Mousey Tse

燈光設計 Lighting Designer

2007 年畢業於香港浸會大學人文學課程,獲文學士(榮譽)學位;2011 年畢業於香港演藝學院藝術學士(榮譽)學位課程,主修舞台燈光設計,獲藝術(榮譽)學士學位。2009至 2010 年期 間於 Pacific Lighting (HK) Ltd. 實習。2010 年獲 Strand Lighting (Asia) Ltd. 獎學金到法國 Domaine de Boisbuchet 修讀聲音及空間課程。2011 年憑校內舞蹈作品《Clique》及《Tea House》獲校內最佳燈光設計,並獲得Electronics Theatre Control Ltd. 獎學金到布拉格舞台設計四年展交流。

燈光設計作品包括:第39屆香港藝術節《回收旖旎時光》、第九屆廣東現代舞周《聲·相》、前進進戲劇工作坊《誰殺了大象》(2012年香港首演、台北第五屆女性戲劇節演出、2013年中國大陸巡迴演出)、「成博民x方祺端」《眾聲喧嘩()》等。 現為自由身舞台燈光設計師。

Tse graduated from Hong Kong Baptist University in 2007 with a Bachelor of Arts (honours) in Humanities. He obtained his Bachelor of Fine Arts from HKAPA in 2011, majoring in Theatre Lighting Design. He was an intern at Pacific Lighting (HK) Limited from 2009 to 2010. In 2010 he was awarded a scholarship from Strand Lighting (Asia) Limited to study a sound and space programme at Domaine de Boisbuchet in France. In 2011, his dance work *Clique* and

Tea House were awarded The Best Lighting Design at HKAPA. He received a scholarship from Electronics Theatre Control Limited for an exchange tour to Prague Quadrennial 2011.

Tse has lit a number of stage plays including *Recycling Times* featured in the 39th Hong Kong Arts Festival, *Sound Scape* featured in the 9th Guangdong Dance Festival, *Who Killed the Elephant* (premiere in Hong Kong in 2012; performance in the 5th Taiwan Women Theatre Festival; Mainland tour in 2013) by On & On Theatre Workshop; and *Heteroglossia* () by Cheng Bomin x Fang Qiduan. Tse is currently a freelance stage lighting designer.

秦紹良 Ziv Chun

錄像設計 Video Designer

自由身媒體工作者,從事舞台投影設計、宣傳錄像製作及平面設計等工作。近年投影設計作品包括:三角關係《快樂無罪》系列、《勁金歌曲》系列、《愈痛愈美麗》、《B+人生》;香港舞蹈節 2013《單城》;香港舞蹈聯盟《香港舞蹈年獎》2012 及 2013;前進進新文本運動《漂流》;香港兒童音樂劇團《Romeo & Juliet 2.0》、《Alice in Wonderland JR.》;香港創樂團《Sound Shocking》;一路青空《一千零一夜》。宣傳錄像製作包括:W創作社《小人國 4》、《紅海人藍海戰》、《開關係》、《愛是雪》;一舖清唱《夜夜欠笙歌》;香港舞蹈團《花木蘭》;鄧樹榮戲劇工作室《打轉教室》等。

Chun is a freelance media designer, who also works on video projection design for theatre production, promotion trailer editing and graphic design project. Recent video works in theatre include Trinity Theatre's Shall We Ha series, On and On Theatre Workshop's And Then, I Float..., Radiant Theatre's One and the Only Night. Promotion trailer editing work includes W Theatre's Little Hong Kong 4, Hong Kong Dance Company's The Legend of Mulan; and Tang Shuwing Theatre Studio's Detention.

陳樹培

Johnson Chan

製作經理及舞台監督

Production Manager and Stage Manager

2006 年畢業於香港演藝學院,主修舞台管理。 曾參與多個藝術節,例如第 40 屆香港藝術節 的《示範單位》和《香港式離婚》,及第 41 屆 香港藝術節的《屠龍記》。現為自由舞台工作 者。

Chan graduated from HKAPA in 2006, majoring in Stage Management. He has worked on such productions as *Show Flat* and *The Truth About Lying* (40th Hong Kong Arts Festival) and *Smear* (41st Hong Kong Arts Festival). He is currently a freelance theatre practitioner.

黎錦珊 Kathryn Lai

執行舞台監督

Deputy Stage Manager

畢業於香港演藝學院,主修舞台管理。畢業後於康文署藝術節辦事處任助理節目主任。曾參與2007特殊奧運開幕典禮及香港回歸十周年學院巡迴。近期參與製作包括:第41屆香港藝術節《蕭紅》、香港芭蕾舞團《青蛙王子》、法國五月《「卡巴萊」瘋狂盛宴》、全劇場《亡靈之境》、Laptop Orchestra《電器公司》、城市當代舞蹈團《終望西九》等。

Lai graduated from HKAPA, majoring in Stage Management. After graduation, she took up the post of Assistant Programme Officer of The Fesitval Office of Leisure and Cultural Services Department, and worked on the 2007 Special Olympic World Summer Games Opening Ceremony and The Academy HKSAR 10th Anniversary European Tour. Her recent engagements include Heart of Coral (41st Hong Kong Art Festival), Frog Prince (Hong Kong Ballet), Cabaret des Années Folles (Le French May), Spiral of Life (All Theatre), Electric Company (Laptop Orchestra) and Journey to the West (CCDC).

李嘉安

Lee Ka-on

助理舞台監督

Assistant Stage Manager

畢業於香港演藝學院,主修藝術、項目及舞台管理,現為自由身舞台工作者。近期參與演出:新加坡實踐劇場 x 甄詠蓓戲劇工作室《阿 Q 後傳》,前進進戲劇工作坊《金龍》。曾於台北藝術三節實習。「癮起創作」成員之一。

Lee graduated from HKAPA, majoring in Arts, Event and Stage Management. She is currently a freelance theatre practitioner. Her recent engagements include *The Story After Ah Q* by The Theatre Practice (Singapore) x O Theatre Workshop and *The Golden Dragon* by On & On Theatre Workshop. She also worked as an intern at the Taipei Arts Festival.

Translated by Colin Wong

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《天鵝武士前傳》音樂會 Before Brabant	音樂與文本:莊祖欣 指揮:廖國敏 Music & Libretto: Jeffrey Ching Conductor: Lio Kuokman	A DA A	18/3	8:15pm
薩翁林納歌劇節 — 華格納《羅恩格林》 Savonlina Opera Festival - Lohengrin 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	СССН	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	СССН	20, 21/2	8pm
約翰·歐康納鋼琴獨奏會 John O'Conor 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	СНСН	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・奥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	СНСН	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	СНСН	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・奥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	СНСН	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》 Images of Hong Kong	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: Jiří Kylián, Michael Schumacher	KTTA	26, 27/2	8pm
俄羅斯莫伊謝耶夫舞團 Igor Moiseyev State Academic Ensemble of P		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 《死而復生的伊菲格尼》 Tanztheater Wuppertal Pina Bausch Iphigenia in Tauris	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
《茱莉小姐》 Mies Julie	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 - A Midsummer Night's Dream	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》 Red Chamber in the Concrete Forest	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 - Romeo and Juliet	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 - Amid the Clouds	文本 / 導演:庫埃斯塔 Text/ Stage: Amir Reza Koohestani	APAD	1, 2/3	7:45pm
《子彈捕手》 Bullet Catch	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 Girl Talk	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》 108 Heroes III	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》 FILTH	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 Teatr - African Tales by Shakespeare	藝術總監及導演:瓦里科夫斯基 Artistic Director/ Director: Krzystof Warlikowski	APAL	22, 23/3	3pm
《鐵馬》 Iron Horse	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

▼ 香港賽馬會藝粹系列 The Hong Kong Jockey Club Series ▼ 信和集團藝萃系列 Sino Group Arts Celebration Series

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	展覽 EXHIBITION	12/3	「表演與互動」工作坊 Acting and Interacting
18/2-23/3		12/3	異域風情舞蹈工作坊 Exotica by Sujata Goel
	電影 FILMS		從葛路克到舞蹈歌劇 From Gluck to Dance-opera
	《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》 Die Meistersinger von Nürnberg	15/3	與魯茲·佛斯特對話 Conversations with Lutz Förster
18/1	《唐懷瑟》Tannhäuser	15, 16/3	與本地當代舞蹈家對談 The Hong Kong Jockey Club Contemporary
	歌劇/戲曲 OPERA / CHINESE OPERA		Dance Series Post-performance Dialogue
1/3 9/3	林家聲談《武松》Lam Kar-sing Talks <i>Wu Song</i> 「技巧與挑戰」聲樂工作坊	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
	Contemporary Vocal Singing: Techniques and Challenges	23/3	《羅恩格林》後台解碼 Behind Lohengrin
	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 Mies Julie
18/2	齊來認識《阿爾卑斯交響曲》	22, 23/2	《仲夏夜之夢》後台解碼 Puppets Backstage
.0,2	Ohren-auf! An Alpine Symphony for Kids	27/2	改編莎士比亞 Adapting Shakespeare
23/2	約翰·歐康納鋼琴大師營 John O'Conor's Piano Boot Camp	1/3	《森林海中的紅樓》演後談 Return of the Dynamic Duo
28/2	亞夫迪娃鋼琴大師班 Yulianna Avdeeva Piano Masterclass	2/3	《羅密歐與朱麗葉》座談 Talking About <i>Romeo & Juliet</i>
2/3	牧童笛大師班	7/3	《子彈捕手》互動演後談 Speeding Bullet
5/3	Reinventing the Humble Recorder	7/3	《女戲 1+1》演後談 About the Girls
·	大號大師班 Tuba Masterclass with Jósef Bazsinka	8/3	《鐵馬》編作劇場工作坊 Iron Horse: Devising Theatre Workshop
8, 9/3	魔法鋼琴演前講座 Making of Magic Piano	11/3	華麗與悲壯的戰爭 — 傳奇水滸 108 講座 Rockin' Chinese Opera
10/3	無伴奏合唱大師班 Coaching A Cappella	15/3	《末族》: 漂泊香港
11/3	當代舞指揮之道 Conducting for Dance II	17.70	After FILTH: Rootless in Hong Kong
14/3 19/3	管風琴大師班 The Art of Organ Playing 室樂團大師班	16/3	《水滸 108》後台參觀 Backstage Pass to 108 Heroes III
	Coaching Chamber Orcheatra 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		特備節目 SPECIALS
Z4/Z	Alternative Spaces of Trisha Brown - Early Works	8, 15/3	「香港 — 動態的詩歌」漫步遊(中上環街道)
26/2	《最後的第一次觸動》中的悖論 The Paradox of <i>Last Touch First</i>		Hong Kong - Poetry in Motion (Streets of Central & Sheung Wan)
27/2	米高·舒馬卡舞蹈大師班 Dance Masterclass by Michael Schumacher	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)
1/3	莫伊謝耶夫民族服飾 Moiseyev's Ethnic Costumes	19/3	藝術節座談會:組織架構與成功 HKAF Symposium: Structure and Success
6/3	《思想伊戈:百年春之祭》演後談 iTMOi Post-performance Dialogue		電視特備節目 FESTIVAL ON TV
11/3	身「心」舞動工作坊 Movement Workshop with Xie Xin	12,19,26/1; 2,9/2/2014	藝術節節目精選 Festival Programme Highlights





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