

43_{rd}



香港藝術節
Hong Kong
Arts Festival
27.2-29.3.2015



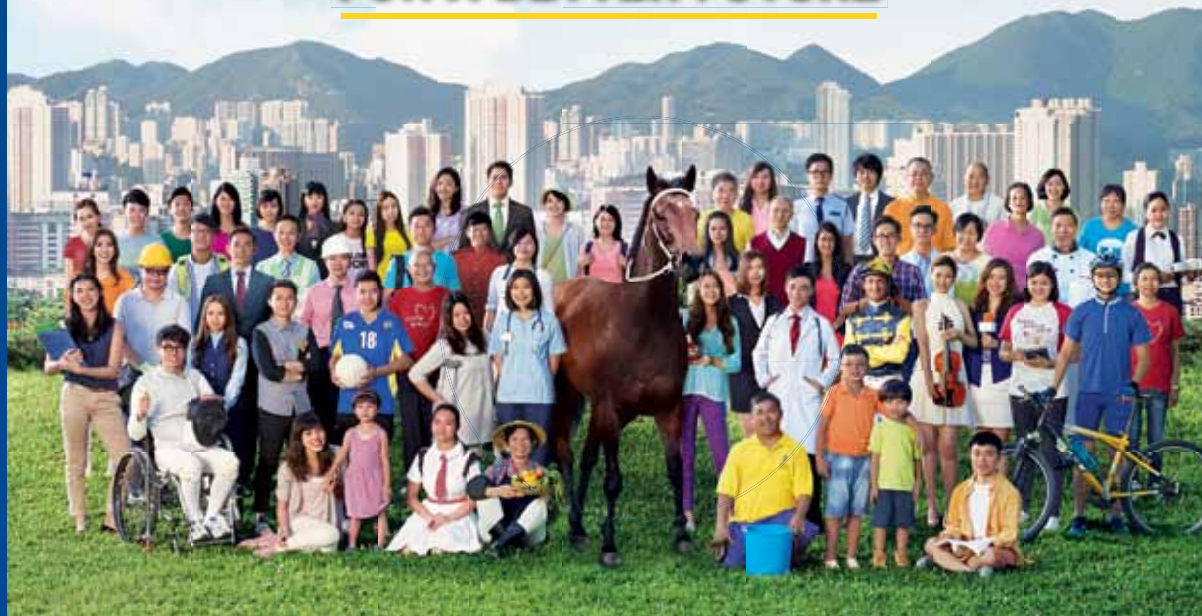
Asia Pacific
Dance
Platform VII

亞太舞蹈平台(第七屆)



香港賽馬會慶祝130週年
Celebrating the 130th Anniversary
of The Hong Kong Jockey Club

同心同步同進 共創更好未來 RIDING HIGH TOGETHER FOR A BETTER FUTURE



香港賽馬會是世界級賽馬機構，亦是全港最大慈善公益資助機構，以非牟利營運模式，將收益撥捐予慈善及社區項目，回應社會各階層需要。一直以來，馬會致力追求全球卓越成就，並同時秉承「取諸社會、用諸社會」精神，與市民「同心同步同進 共創更好未來」。

The Hong Kong Jockey Club is a world-class horse racing operator and Hong Kong's largest community benefactor. Operating as a not-for-profit organisation, the Club allocates its surplus to sustain charitable and community projects, supporting the different needs of society. Committed to global excellence and giving back to society, the Club has always been "Riding High Together for a Better Future" with the people of Hong Kong.



即掃QR條碼或瀏覽 130.hkjc.com 了解馬會130週年的活動
Scan the QR code or visit 130.hkjc.com to find out more about the Club's 130th Anniversary activities



香港藝術節於1973年首次舉辦，自此成為本港一年一度的文化盛事，整個亞太地區的藝術愛好者都翹首以待。

香港藝術節每年都邀請到國際頂尖藝術家蒞臨香港，與本地藝壇精英共同獻藝。整整一個月的精彩節目，為本地居民和遊客提供精神養分，令他們的生活更豐富多姿。

今年藝術節約有50個本地及來自世界各地的表演團體和獨立藝術家參與，為觀眾呈獻近140場表演，包羅中國戲曲、西洋歌劇、音樂、戲劇和舞蹈；此外，還特備「加料節目」，包括電影放映、工作坊及後台參觀。一如以往，我熱切期待各項節目上演，希望一睹為快。

藝術節團隊再次順利籌辦一連串陣容鼎盛的節目，謹此衷心致賀。

我相信今年香港藝術節定會令大家賞心悅目，興奮難忘。

Since 1973, the Hong Kong Arts Festival has been a highlight of the city's annual cultural calendar and a highly anticipated event throughout the region.

Each year, leading international artists and outstanding local talent come together over the course of a full month, enhancing the vitality and the quality of life of residents and visitors alike.

This year, some 50 ensembles and solo artists from Hong Kong and from all over the world will showcase nearly 140 performances in Chinese and Western opera, music, theatre and dance. And, thanks to Festival PLUS, there is more, including film screenings, workshops and backstage tours. As always, I can't wait for the shows to begin.

My congratulations to the Festival team for putting together yet another outstanding line-up.

I know you will find this year's Hong Kong Arts Festival entertaining, stimulating and entirely unforgettable.

梁振英

梁振英
香港特別行政區行政長官

C Y Leung

C Y Leung
Chief Executive,
Hong Kong Special Administrative Region



歡迎蒞臨第43屆香港藝術節。

康樂及文化事務署每年提供的撥款，是藝術節財政收入的一大支柱，在此我衷心感謝香港特區政府；同時亦感謝香港賽馬會慈善信託基金一直以來的支持與關注。藝術節得以呈獻各式各樣高質素的作品，有賴一眾贊助企業、機構及個人捐助者的慷慨支持。最後，我謹在此感謝青少年之友、藝術節捐助計劃、學生票捐助計劃及新作捐助計劃的捐獻者和贊助者，各位的捐助對這座城市未來的藝術發展非常重要。

我由衷感謝您前來欣賞本節目。藝術節的成功有賴你的參與，希望您樂在其中。

夏佳理

夏佳理
香港藝術節主席

It gives me great pleasure to welcome you to this performance in the 43rd Hong Kong Arts Festival.

I wish to thank the Government of Hong Kong SAR, acting through the Leisure and Cultural Services Department, for the annual subvention which is a mainstay of the Festival's finances; and the Hong Kong Jockey Club Charities Trust for their long term support and interest. Thanks are also due to the many generous sponsors, donors, institutions and individuals whose support enables us to present the variety and quality of work that is featured. Last but by no means least, I would like to put on record our thanks to donors and sponsors of Young Friends, the Festival Donation Scheme, the Student Ticket Scheme, and the New Works Scheme, all of which go towards ensuring a future for the arts in this city.

Most of all, I would like to thank you for your presence. Festival audiences are critical to the Festival's success, and I hope that you will find the time that you spend at the Festival entertaining and memorable.

Ronald Arculli

Ronald Arculli
Chairman,
Hong Kong Arts Festival



歡迎閣下蒞臨第43屆香港藝術節。

國際婦女年40週年之際，為頌揚撐起半邊天的女性，本屆香港藝術節為您呈獻多位熠熠生輝的演藝天后；同時在歌劇、音樂、戲劇和舞蹈作品中，亦涵蓋豐富的女性故事，當中既有虛構也有紀實，或講述女性所受的壓迫，或鼓舞她們自強不息的精神。但我們並非重女輕男，在本屆藝術節中亦不乏頂尖的男藝術家，包括近年藝術比賽中冉冉升起的年輕新星，聞名遐邇的藝術泰斗以及著名頂級大師。

誠盼各位能暢懷享受藝術節的節目。我謹代表香港藝術節團隊感謝您撥冗參與這年度藝術盛事，也感謝本屆香港藝術節表演和創作者、幕後工作人員，及所有其他支持藝術節的人士。舉辦藝術節所需的，不僅是一支團隊，更是一個廣大的社群，我們非常高興您成為這個社群的一份子。

何嘉坤

何嘉坤
香港藝術節行政總監

It is a pleasure and privilege to welcome you to the 43rd Hong Kong Arts Festival.

This Festival is resplendent with brilliant Divas, marking the 40th anniversary of International Women's Year and celebrating the half of humanity that holds up half the sky. It is replete with stories of women: in fiction and fact, in stories of oppression and empowerment, in opera, music, theatre and dance. And to maintain the balance of Yang and Yin, the Festival also features a splendid parade of Maestros: young talent crowned in recent competition, great artists of major stature, and doyens of established eminence.

We trust that you find much to enjoy, and thank you for making the time to be here. With the entire team, I would like to thank the wonderful performers and creators who take part in this Festival, the many people who work behind the scenes, and yet others who make contributions in so many different ways. It takes more than a team to make a Festival, it takes a community. We are very glad and grateful that you are part of this community.

Tisa Ho

Tisa Ho
Executive Director,
Hong Kong Arts Festival

貢獻香港藝術節43年伙伴及藝術節開幕演出贊助
The Hong Kong Arts Festival's Proud Partner for 43 Years & Festival Opening Sponsor



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多謝支持！ Thank You Partners!

2015年之第43屆香港藝術節邀請近1,500位優秀藝術家為香港觀眾呈獻137場演出，
亦舉辦超過200場加料節目及教育活動。

我們衷心感謝所有贊助機構和熱心人士的大力支持，使我們可以繼續邀請世界
頂尖藝術家來港獻藝、培育本地演藝人才、促進國際文化交流，並為孩子和青少年
提供豐富多元的優質藝術教育活動。

The 43rd Hong Kong Arts Festival in 2015 presents around 1,500 of the world's best artists
in 137 performances, and organises well over 200 PLUS and arts education activities.

We sincerely thank all our sponsors and supporters, whose generous support enables us to
continue to bring top international artists to Hong Kong, nurture local talents, encourage
cultural exchange and provide quality arts education to the younger generation.

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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**140場演出**及逾**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**，2015年藝術節的年度預算約港幣1億1千2百萬，當中接近三成來自香港特區政府的撥款，約四成來自票房收入，而餘下的逾三成則來自各大企業、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：塞西莉亞·芭托莉、荷西·卡里拉斯、馬友友、菲力普·格拉斯、庫特·馬素爾、列卡杜·沙爾·米高·巴里殊尼哥夫、蕭菲·紀蓮、奇雲·史柏西、羅伯特·威爾遜、皇家阿姆斯特丹音樂廳樂團、聖彼得堡馬林斯基劇院、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、柏林劇團及中國國家話劇院等。

香港藝術節積極與本地演藝人才和新晉藝術家合作，每年委約及製作多套由知名及新晉藝術家參與的全新戲劇、室內歌劇、音樂和舞蹈作品，並同步出版新作劇本，不少作品更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」成立23年來，已為逾700,000位本地中學生及大專生提供藝術體驗活動。藝術節近年亦開展多項針對大、中、小學學生的藝術教育活動，並通過「學生票捐助計劃」每年提供逾8,500張半價學生票。

香港藝術節每年主辦一系列多元化並深入社區的「**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 140 performances and over 250 PLUS and educational events** in February and March every year.

HKAF is a **non-profit organisation**. The estimated budget for the HKAF in 2015 is around HK\$112 million, with just under 30% coming from government funding, around 40% from the box office, and over 30% from sponsorships and donations from corporations, individuals, and charitable foundations.

HKAF presents **top international artists and ensembles**, such as Cecilia Bartoli, José Carreras, Yo-Yo Ma, Philip Glass, Kurt Masur, Riccardo Chailly, Mikhail Baryshnikov, Sylvie Guillem, Kevin Spacey, Robert Wilson, the Royal Concertgebouw Orchestra, the Mariinsky Theatre, Bavarian State Opera, New York City Ballet, Paris Opera Ballet, Tanztheater Wuppertal Pina Bausch, Cloud Gate Dance Theatre, Zingaro, Royal Shakespeare Company, Berliner Ensemble, and National Theatre of China.

HKAF actively promotes **Hong Kong's own creative talents and emerging artists**, and commissions, produces and publishes new works in theatre, chamber opera, music 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 over 700,000 secondary and tertiary school students in Hong Kong. A variety of arts education projects targeted at primary, secondary, and tertiary school students has been launched in recent years. Donations to the Student Ticket Scheme also make available more than 8,500 half-price student tickets each year.

HKAF organises a diverse range of **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.

誠邀贊助或捐助香港藝術節；詳情請與藝術節發展部聯絡。
For **sponsorship opportunities and donation details** of the Hong Kong Arts Festival, please contact the Development Department.

電郵Email | dev@hkaf.org
直綫Direct Lines | (852) 2828 4910/11/12
網頁Website | www.hk.artsfestival.org/en/support-us

43rd 香港藝術節
Hong Kong Arts Festival
27.2-29.3.2015 Presents

Asia Pacific Dance Platform 亞太舞蹈平台

芮孝承 Hyoseung Ye
韓國 Korea

《足跡》 *Traces*

靄舞劇場 HORSE
台灣 Taiwan

《兩男關係》 *2 Men*

5-7.3.2015

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



演出長約1小時45分鐘，包括一節中場休息
Running time: approximately 1 hour and 45 minutes including one interval

封面照片 Cover Photographs: Hyoseung Ye © Sinae Choi
Horse © 陳藝堂

www.hk.artsfestival.org

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

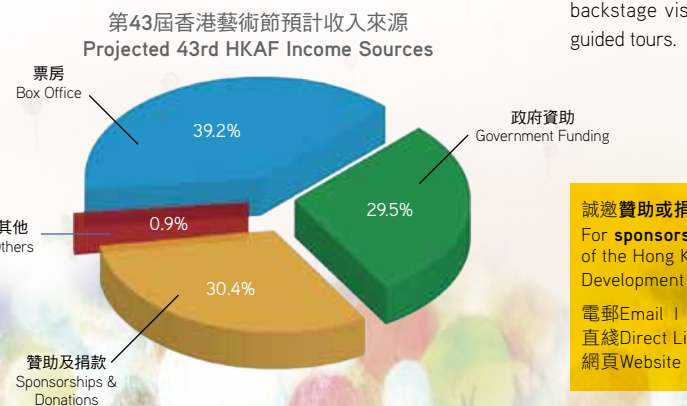


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www.sino.com



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Celebrate the 43rd Hong Kong Arts Festival
全力支持第43屆香港藝術節

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頂尖大師 世界級舞樂盛宴

Gustavo Dudamel and the
Los Angeles Philharmonic
杜達美與洛杉磯愛樂樂團

19/3/2015

Bobby McFerrin –
波比·麥非年 –
spirtymall
13/3/2015

Gala Flamenca
星耀佛蘭明高
28/2/2015

Pink Martini
粉紅馬天尼
28-29/3/2015



王仁曼芭蕾舞學校

JEAN M. WONG SCHOOL OF BALLET
...where great dancers have begun since 1960



Hong Kong International Summer Dance School 香港國際暑期舞蹈課程

Course Director

Jean M. WONG, BBS
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B. Phil (Hon), University of Durham
Former Examiner of the
Royal Academy of Dance, LRAD, AISTD

Guest Teachers

Andrei MATINKINE (Ballet & Character)
BalletFörderZentrum Nürnberg, Germany

Juan EYMAR (Ballet)
The Zurich Ballet, Switzerland

Jorge MARTINEZ (Contemporary)
Introdans, Holland

Additional faculty will be announced at a later date

Course Content

Ballet, Repertoire, Pointe, Pas de deux, Character,
Contemporary or Jazz

2-day gala performance at the end of the course at
The Grand Theatre, Hong Kong Cultural Centre
Scholarships can be applied

Accommodation can be arranged upon request

Requirement

Age between 12-20 with Royal Academy of Dance
Intermediate Foundation equivalent standard
or above

Application Deadline

20 June 2015

10% Early Bird Discount – before 31 May 2015

HK International Summer Dance School (ISDS)
is supported by The Tsinforn C. Wong Memorial Scholarship*
and is organized by the Jean M. Wong School of Ballet
* government registered charity #91/3756

Information & Application

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Sponsors



亞太舞蹈平台 (第七屆) Asia Pacific Dance Platform (VII)

香港藝術節於 2009 年首次舉辦「亞太舞蹈平台」，促進亞太區內現代舞精英的交流，亦把區內舞蹈新潮流介紹給香港及海外觀眾。2015 年第七屆亞太舞蹈平台邀請來自韓國、台灣及香港的四位創作人及舞者，透過演出、工作坊及演後藝人談，繼續尋找舞蹈定義，推廣舞蹈欣賞，掀動舞蹈新思潮。

The Asia Pacific Dance Platform (APDP), initiated and curated by the HKAF to promote creativity and dynamism of contemporary dance in the Asia Pacific region, proudly enters its seventh season. This year, the APDP presents stimulating new works by four artists from Korea, Taiwan and Hong Kong who will also share their thoughts through inspiring workshop and discussions.

Plus 藝術節加料節目

轟舞劇場舞蹈工作坊 Dance Workshop with HORSE

2.3 (一 Mon)

邂逅舞者：亞太舞蹈平台 Dialogue with Hyoseung Ye and HORSE

6.3 (五 Fri) 演出後 Post-performance

歡迎觀眾於演出後留步，與韓國編舞與舞蹈家芮孝承以及台灣第一全男子舞團轟舞劇場對話。

Meet Korean dancer-choreographer Hyoseung Ye and HORSE, the all-male dance troupe from Taiwan after the performance.

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

英語主講。免費入場。
In English. Free admission.

芮孝承舞蹈工作坊 Dance Workshop with Hyoseung Ye

7.3 (六 Sat) 11:00am - 12:30pm

韓國編舞與舞蹈家芮孝承將與參加者近距離交流，分享他的經驗及舞技。

Hyoseung Ye will share his experience and techniques with participating dancemakers.

香港文化中心排演室 GR3
Rehearsal Room GR3,
HK Cultural Centre

費用 Fee: \$180
英語主講
In English

詳情及網上報名 For details and online registration: www.hk.artsfestivalplus.org

韓國 Korea

芮孝承 Hyoseung Ye

《足跡》 *Traces*

編舞及舞者 Choreographer & Dancer

芮孝承 Hyoseung Ye

燈光設計 Lighting Designer

李泳旭 Younguk Lee

音樂 Music

安東尼與約翰遜 《跛子與海星》

Cripple and the starfish by Antony and the Johnsons

蕭邦 升 C 小調第七號圓舞曲

Waltz No 7 in C-sharp minor by Frédéric Chopin

服裝設計 Costume Designer

金玟住 Minju Kim

《足跡》是芮孝承的自傳式獨舞作品，透過蒼勁有力而不失詩意的動作，描述他離鄉背井的艱苦生活。

舞台中央，舞者迷失自己，勉力吃喝，最後嘔吐大作。他敞開胸膛，以喚醒被繃緊焦躁的舞蹈弄至麻木的身體。接下來，緩慢柔和的蕭邦奏鳴曲響起，輕輕安撫受傷的舞者。他一手按在心上，一手直指天空，終於尋得光明。強壯的手臂和身體回復柔軟，宛如重獲新生。

首爾韓國表演藝術中心及 Arko 藝術劇院聯合製作。

2011 年於韓國首演。

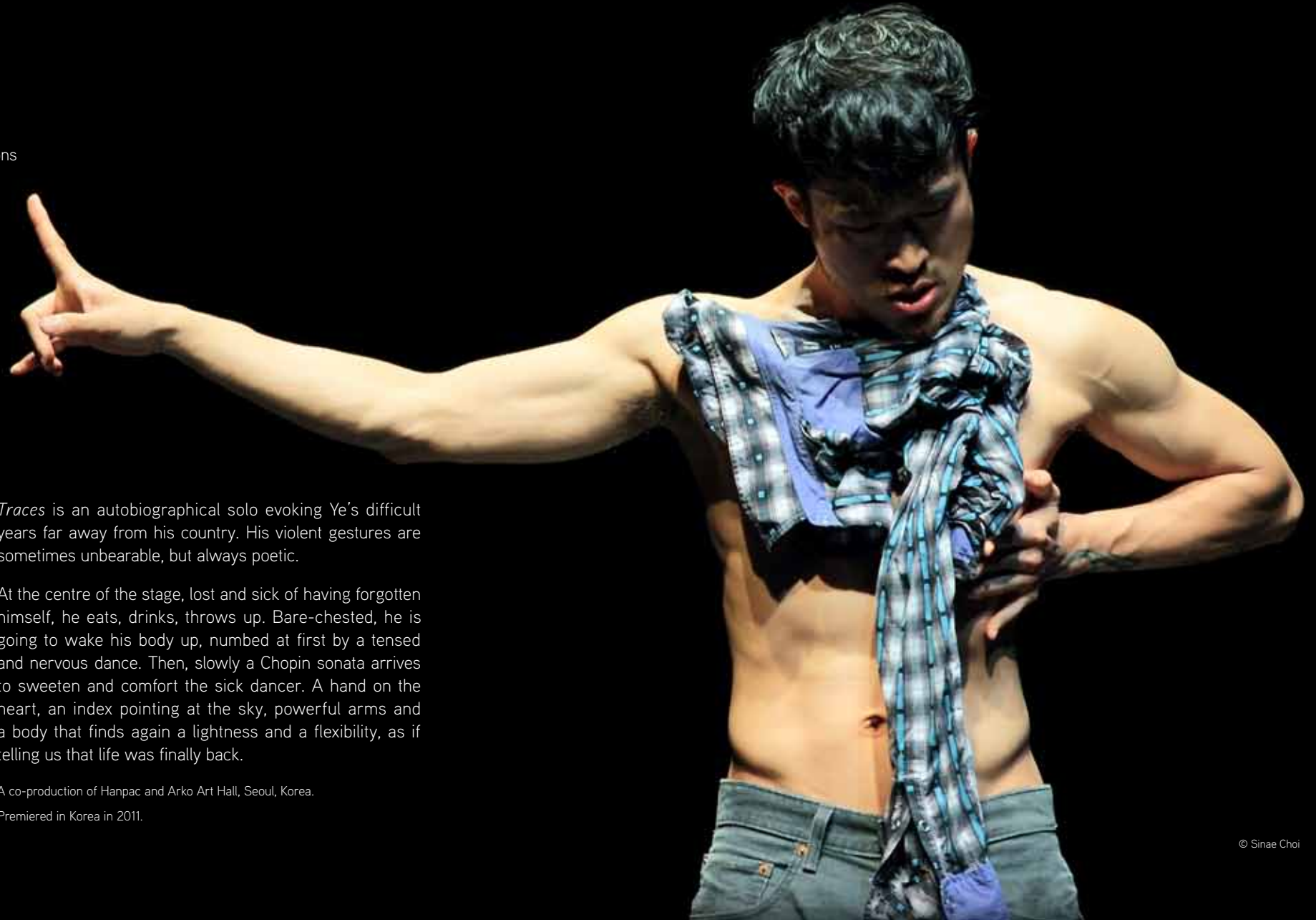
中譯 陳逸宜

Traces is an autobiographical solo evoking Ye's difficult years far away from his country. His violent gestures are sometimes unbearable, but always poetic.

At the centre of the stage, lost and sick of having forgotten himself, he eats, drinks, throws up. Bare-chested, he is going to wake his body up, numbed at first by a tensed and nervous dance. Then, slowly a Chopin sonata arrives to sweeten and comfort the sick dancer. A hand on the heart, an index pointing at the sky, powerful arms and a body that finds again a lightness and a flexibility, as if telling us that life was finally back.

A co-production of Hanpac and Arko Art Hall, Seoul, Korea.

Premiered in Korea in 2011.



43rd



香港藝術節
Hong Kong
Arts Festival
27.2-29.3.2015

The Bulgari Stage for
Voices of Women
寶格麗璀璨妙韻

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Celebrate Women's Creativity and Achievements

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芮孝承
Hyoseung Ye

編舞及舞者

Choreographer & Dancer



1974年生於首爾，於慶熙大學學習古典、當代及韓國傳統舞蹈，25歲時加入首爾當代舞蹈團。其後在法國參與卡洛琳·卡爾遜的舞蹈計劃，並在比利時與亞蘭·普拉特合作，參與創作芭蕾舞C之B舞團的作品《憐憫！》、《晚禱》和《斷章取「藝」》。

2011年，芮孝承重返韓國發展編舞事業，編出自傳之作《足跡》（2011）和《混沌》（2013），並與來自芭蕾舞C之B的四位拍檔馬菲奧·德塞涅·拉威爾、愛麗·塔斯·羅斯·麥哥馬克及羅密歐·魯納共同創作新舞蹈。

2013年12月，芮孝承的團隊創作了《筋疲力盡》，由七位舞者和五位樂手傾情演出。他更獲索契冬季奧運會委託，為2014年3月的閉幕式最後一幕編舞。

Born in Seoul in 1974, Ye studied traditional, classical and contemporary dance at Kyung Hee University. At 25, he joined Seoul Contemporary Dance Company, and later took part in a project with Carolyn Carlson in France. In Belgium he worked with Alain Platel, participating in the creation of Les Ballets C de la B - *vsprs, pitié!* and *Out of Context*.

In 2011, he moved back to Korea to pursue a career in choreography. He created the autobiographical solo *Traces* (2011), *Chaosmos* (2013), and embarked on a new creation with four of his partners from Les Ballets C de la B (Mathieu Desseigne Ravel, Elie Tass, Ross McCormack and Romeu Runa).

In December 2013, Ye's studio presented *I'm so tired*, a piece for seven dancers and five musicians. Ye was chosen to choreograph the finale of the closing ceremony of the Sochi Winter Olympics in March 2014.

中譯 陳逸宜

芮孝承與李泳旭機票費用贊助 The flight of Hyoseung Ye and Younguk Lee is supported by

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羈舞劇場 HORSE

《兩男關係》2 Men

共同創作 Collaborators

林奕華、陳武康、蘇威嘉

Edward Lam, Chen Wu-kang, Su Wei-chia

舞者 Dancers

陳武康、蘇威嘉

Chen Wu-kang, Su Wei-chia

音樂創作與鋼琴演奏 Music/Pianist

李世揚 Lee Shih-yang

技術總監 Technical Director

劉家明 Liu Chia-ming

燈光設計 Lighting Designer

陳昭郡 Chen Chao-chun

舞台設計 Set Designer

黃日俊 Huang Jih-chun

服裝設計 Costume Designer

鄧宇芳 Teng Yu-fang



© 陳長志 Chang Chih CHEN

羈舞劇場的作品一向以集體創作為特色，每個演出又都含有一定程度的即興創作。《兩男關係》由林奕華、陳武康與蘇威嘉共同創作，從兩個最熟悉彼此的男人出發，探討兩男之間的幽微情感。以學長、學弟相稱的陳武康和蘇威嘉，相識 15 年，兩個玩伴與工作夥伴長期累積下來的情感複雜微妙，親密以外，有時也暗藏互相競爭的對手關係。林奕華的加入增添了新鮮刺激，其精準細膩的目光，為兩男之間的微妙關係提供豐富的切入視角，讓兩男打破以往從肢體元素開展動作的慣性，轉而從心理層面出發。因着這名第三者的介入與引導，兩

2 Men is a collaborative creation between Edward Lam and choreographers Chen Wu-kang and Su Wei-chia. Starting with the premise of "two men who are most familiar with each other," Chen and Su who have known each other for 15 years, and over time, the emotional build-up between the two playmates/colleagues has become complicated and subtle. Aside from a shared intimacy, their relationship also sometimes has an undercurrent of mutual competitiveness. Their collaboration with Edward Lam brings in a new source of stimulation. With his trademark precision and intricacy, Lam provides a rich entry point into the various flavours of the relationship between the two men. This new point of view liberates the two performers from their habit of developing movements

男開始發掘自我與彼此，過程雖然相當撕裂且艱辛，然而經過思考與重新整理，他們能夠認真看見彼此的關係，從中再衍生出身體互動。

在音樂方面，《兩男關係》承襲羈舞劇場近年來對聲音的開放實驗態度，與即興鋼琴家李世揚合作，大膽採用預置鋼琴。李世揚充滿活力與爆發力的演奏，讓演出激盪出更多火花。

《兩男關係》結構明確而意涵豐富，也因為真實，所以動人。

首演於 2012 年 4 月 19 日，台北國家戲劇院實驗劇場。

from physical elements, and turns them towards a psychologically-based starting point.

Music-wise, HORSE furthers its open-minded experimentation of sound design in recent years, and collaborates with improvisational pianist Lee Shih-yang in the daring use of the prepared piano device. Lee's energetic, explosive piano work most certainly ups the ante on the experimental nature of the two artists' performance.

Premiered on 19th April 2012 at Experiment Theatre of the National Theatre, Taipei.

兩男與兩難 —— 林奕華談創作中的《兩男關係》 Two Men, Too Hard: Edward Lam on *2 Men*



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兩男

我跟他們過往的合作往往是他們協助我做我的作品，有時我會想可不可以我幫他們做一個舞蹈作品？這個就是最早的契機。

作品主題該是什麼？我覺得要從他們本身出發。

男生跟男生之間，往往覺得最理想的境界就是甚麼都不用講，看一看彼此就都知道大家在想什麼。但對我而言很多時候這種「識英雄重英雄」的默契或者情誼也是一種保護色。因為沒有經過一個聆聽彼此，或開發彼此平常不會掛在嘴邊的心事的時候，你怎麼知道他還有哪些你不知道的東西，包括他自己可能都不知道的自己？

Two Men

Often my collaborations with them involved their helping me create my works. Sometimes I thought: Could I help them create a dance piece? That was the initial inspiration.

What should the theme be? That I felt had to come from them.

Between two guys, it's often felt that the most ideal relationship is when you don't even need to speak; just a look at each other and you both know what you're thinking. Yet often this kind of "manly" connection or friendship may simply be a protective shield. Without having really listened to each other open up, how could you know what else there is about him that you don't know? And that includes things he might not even know himself.

Many guys say they're close with other guys. Despite this "intimacy" they claim, they are usually still not comfortable with anything tactile. My work is to challenge this, and to allow the sides they don't know about each other to

很多男生們說跟別的男生很親密，但他們說的親密還是有一些彼此不願意碰撞的地帶。我的工作就是要挑釁他們這一塊，讓他們沒有被彼此認識的一面通過這次合作被發掘出來。看看有着這樣的友誼、同門關係的兩個男生，在生活上有着緊密的接觸的脈絡下，還有甚麼是可以去探索、發展的？

因為兩個男性的關係，有時也是某一種兩難：他們如何感受自己跟另一個男生的親密，多與少都會受到其他人（社會）的看法所左右或抑壓。

兩難

我排每一齣戲都需要跟演員有互相認識的過程。要演員站到眾目睽睽的舞台上，做各種事情，有時候好像一場脫衣舞。當演員要把內在呈現，而那又不是他熟悉的一塊的話，他就會很在意別人的眼光，會有所保留，尤其是男生。因女生在表達情感上往往有一種特權。男生很多時候沒有辦法瞭解自己柔軟的部分，以至他跟女朋友或者親密女性的關係，包括媽媽，都會有困難的時候。

我覺得武康跟威嘉是互補的，他們可以在一起工作是完全可以理解的。我覺得武康知道有一些威嘉的東西是他想有的，同樣威嘉也是。這個作品最後不只要看到這個互補，要能看到他們的矛盾才更有趣。

因為是天馬行空的去想，我就想，這次不如不要由「跳舞」開始，做什麼都好，

be exposed through this collaboration. What else can be explored, uncovered from this friendship, this relationship between two guys, who have maintained close daily contact?

A relationship between two men is sometimes a challenge too: how they feel about their intimacy with another man is often influenced or suppressed by other people's (or society's) view.

Too Hard

For each performance I put on, first comes a process of allowing the actors to get to know each other. To have actors standing on stage in front of a staring audience, doing all sorts of things, it can sometimes feel like a striptease. If actors must present something from deep within, and it's not something they are familiar with, they will be very conscious of being watched, and become more reserved – especially for men. Women generally have the privilege of expressing their emotions. Men very often have no idea how to connect with their soft side, which may extend to pose challenges in close relationships such as those with girlfriends and mothers.

I think Wu-kang and Wei-chia complement each other. It's fully understandable how they can work together. I feel as though there are certain things Wei-chia has that Wu-kang wants, and vice versa. In the end, this work is not just to see the complementary relationship; what's more interesting is to see their conflicts.

Since it is up to me to decide what the theme would be, I think how about this time we don't start with "dance" – make it anything but dance. One day, at the rehearsal space I saw a pair of badminton racquets and instantly saw the potential in them. Badminton looks like it's gentle and soft, but in fact toughness hides behind the feathery softness. It's almost like dance, and there is a high malleability and variability to it, which can offer good drama, if handled well. For example, when is there really

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就是不要跳舞。有一天，我在排練場看到一雙羽毛球拍，我便看見這支作品的發展空間。羽毛球看起來比較柔軟，但它其實柔中有剛，剛中有柔，感覺有點像舞蹈，又有着很高的可變性跟多面性，而種種變化又能提供戲劇性，如果能好好的處理，例如，什麼時候真有一個球在打，什麼時候是虛擬的打，什麼時候是其他元素的加入，便成了另一層的表演跟觀看的趣味，同時構成兩男與兩難關係的比喻：接納和抗拒之間，和諧與對立之間，自我與成全之間，隱藏與表達之間，面對與逃避之間，羨慕與妒忌之間，依賴與競爭之間，外表與內心之間，肉體與心靈之間，思想與行為之間，理智與情感之間，Romance 與 Bromance 之間，冷靜與激情之間，現代與古典之間，極簡與繁瑣之間，屌與雞婆之間，愛與恨之間，2 與 1 之間，1 與 0 之間。

a shuttlecock to hit, and when does one only pretend to hit? And when do the other elements come in? These add another layer of visual interest to the performance, at the same time making an analogy of the relationship between the two men: between acceptance and resistance, harmony and contradiction, self-serving and sacrifice, hiding and expressing, facing and avoiding, envy and jealousy, dependence and competition, appearance and heart, body and soul, thoughts and action, sense and sensibility, romance and bromance, calm and passion, modern and classic, simplicity and complexity, awesome and annoying, love and hate, couple and single, giver and taker.

Translated by D T



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羈舞劇場 HORSE



羈舞劇場成立於 2004 年 12 月，為台灣首個全男子舞團，其不受拘束的創作風格以及精準的舞蹈肢體表現，展現了獨樹一幟的舞蹈劇場風格。

憑藉詼諧與深度並具的《速度》，羈舞劇場於 2008 年獲頒第六屆台新藝術獎——表演藝術類大獎。2011 年壯闊迴盪的大型環境劇場作品《繼承者》三部曲以及 2012 年的《兩男關係》，皆相繼入圍台新藝術獎（表演藝術類）十大。2013 年，《兩男關係》更在德國第五屆庫爾特尤思編舞大獎中獲得冠軍及最受觀眾歡迎獎。在未來，羈舞劇場期望繼續抱持開放的創作態度，發掘當代舞蹈藝術的有機面向。

Founded as Taiwan's first all-male dance company in December 2004, HORSE has established a distinctive profile with delicate physical movements and unrestricted creativities. For their production *Velocity*, HORSE received the Performing Arts Award of the Year in Taishin Arts Awards 2008.

The artistic policy of HORSE is to provide a platform for the creative expression of Taiwan's dance artists. By regularly staging works of Taiwanese choreographers as well as commissioning international artists to set pieces for the company, HORSE aims to create a fertile ground for mutual stimulation and to establish a repertoire of "changeable", "multi-faceted" and "diverse" styles.

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陳武康
Chen Wu-kang

編舞及舞者
Choreographer & Dancer

12 歲開始習舞，保送進入國立藝術專科學校舞蹈科，於 1999 年獲得舞躍大地舞蹈創作比賽金牌獎，2001 年獲國家文化藝術基金會獎金助赴紐約進修，同年加入紐約舞蹈機構 Ballet Tech，翌年成為獨舞者，並與編舞家艾略特·費爾德展開長期合作關係。2004 年，與一群舞蹈愛好者創立羈舞劇場。2005 年在創團首演《M_Dans》中創作並演出「誰」，2006 年為作品《樓梯》創作及演出「回憶」，參與創作及演出的作品有《速度》、《骨》、《正在長高》、《我》、《M_Dans 2010》、《繼承者》及《兩男關係》。2009 年擔任聽障奧運開幕式舞蹈設計。

Chen was born in Kaohsiung, Taiwan and started dancing at 12. At 16, he was offered a place in the National Taiwan College of Arts, and in 1999 he won the Gold Medal in Taiwan's Council of Cultural Affairs "Creative Dance Competition."

After graduation, he received an award from Taiwan's National Culture and Arts Foundation to study in New York. Chen joined Eliot Feld's Ballet Tech Company in 2001 where he became a soloist the following year. In 2004, he co-founded HORSE and created *Who* and *Memories* for the company. In 2007, he choreographed and performed in *Velocity*, which was awarded the Taishin Arts Award for 2008, and was invited to the Joyce Theater in New York the following year. HORSE has toured to Guangzhou, Shanghai, Singapore and Dusseldorf. Chen continues to perform with Eliot Feld's MANDANCE PROJECT in New York as well as serving as artistic director for HORSE in Taiwan.



蘇威嘉
Su Wei-chia

編舞及舞者
Choreographer & Dancer

國立藝術專科學校舞蹈科畢業。2004 年底與陳武康、周書毅、楊育鳴等人共同創立羈舞劇場，現出任團長，參與創作及演出《M_Dans》、《樓梯》、《速度》、《骨》、《正在長高》、《我》、《繼承者》、《兩男關係》。2008 年集體創作作品《速度》獲得第六屆台新藝術獎—表演藝術類大獎。2009 年擔任台北聽障奧運開幕式舞蹈設計。2008 年起獲紐約舞蹈機構 Ballet Tech 邀請，參演舞蹈家艾略特·費爾德的作品：《The Spaghetti Ballet》、《Tongue & Groove》及《三幕中場休息芭蕾 Zeppo》系列 I、II、III。

Su graduated from National Taiwan College of Arts. He co-founded HORSE in 2004, and has created numerous works for the company including: *M_Dans*, *Stairs*, *Velocity*, *Bones*, *Growing Up*, *I*, *Successor* and *2 Men*. In addition to working with HORSE, Su has performed with Taipei Ballet, Kaohsiung City Ballet and the Taipei-based Century Contemporary Dance Company. He has twice been invited to choreograph for Taiwan's Asian Young Choreographers Project. In 2008, he was invited to perform with Ballet Tech in New York in a ballet by Eliot Feld called *The Spaghetti Ballet*. Feld has also choreographed two solos for Su.

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林奕華
Edward Lam

共同創作
Collaborator

曾在前麗的電視及電視廣播有限公司擔任編劇。進念·二十面體創始團員之一。1989至1995年在倫敦居住期間組成非常林奕華舞蹈劇場，在倫敦、布魯塞爾、巴黎與香港發表舞台創作。1994年憑電影《紅玫瑰白玫瑰》獲台灣金馬獎最佳改編劇本獎。回港後致力推動舞台創作，編導超過50齣作品。2010年及2012年分別憑《男人與女人之戰爭與和平》與《紅娘的異想世界之在西廂》獲上海現代戲劇谷「壹戲劇大賞」年度最佳導演獎。1997年起先後於香港大學、香港浸會大學及香港演藝學院出任講師。

Lam was a screenwriter for Rediffusion Television and TVB, and is a founding member of Zuni Icosahedron. He lived in London from 1989 to 1995, during which he formed the Edward Lam Dance Theatre, staging dance performances in London, Brussels, Paris and Hong Kong. In 1994, he won the Taiwan Golden Horse Award for Best Adapted Screenplay with *Red Rose, White Rose*. After returning to Hong Kong, he began developing stage creations, writing and directing more than 50 pieces. He won Best Director in the Shanghai One Drama Awards in 2010 and 2012 with *Man and Woman, War and Peace* and *The Doppelgänger*. Since 1997, he has been lecturing at the University of Hong Kong, Baptist University and Hong Kong Academy for Performing Arts.



李世揚
Lee Shih-yang

音樂創作與鋼琴演奏
Music / Pianist

台灣新銳鋼琴家，涉足劇場及電影配樂，也是即興樂團「卡到音」（Caught Up In）召集人，該團首張專輯《四字成語》獲文化部第三屆金音獎兩項殊榮（最佳爵士專輯、最佳爵士單曲）。合作過的音樂家包括日本第一代即興鼓手豐住芳三郎、作曲家金·柯曼、伊利諾作曲家埃里克·羅伯特、林達爾教授、哥斯達黎加聲音藝術家杜宏安、薩巴斯提安·卡波坦、馬修·柯辰保、發比恩·托雷斯、克勞斯·布魯、旅加二胡演奏家兼作曲家董籃、若池敏弘及金光亮平等。亦有與詩人、畫家、劇場及當代舞團等作跨界別演出。

Lee is the founder and co-leader of the improvisation group Ka Dao Yin (a.k.a. Caught Up In), whose debut album *Four Characters* won the "Best Jazz Album" and "Best Jazz Track" in Taiwan Golden Indie Music Award 2012. Lee has performed with various classical and avant-garde musicians from Taiwan, and international artists as Sabu Toyozumi from Japan, Fred Van Hove from Belgium and others. Lee has also cooperated with poets, painters, theatres like Shakespeare's Wild Sisters Group, and contemporary dance groups like HORSE, T.T.C. Dance, and others.

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CENTER STAGE KOREA

2016 Call for Proposals

Center Stage Korea (CSK), operated by Korea Arts Management Service (KAMS), is an international market development grant program whose mission is to support and promote the presentation of Korean performing arts on the international stage.

Center Stage Korea partners with presenters, performing arts centers, theatres, and others staging Korea-focused performing arts programs.

Eligible Projects

- ▶ A single festival or venue presenting a Korea-focused program featuring multiple Korean performing artists/companies
- ▶ A tour arrangement featuring one or more Korean performing artists/ companies with co-presenters (partner organizations) in several venues
 - The project must occur between March 2016 and January 2017.

Who Can Apply

- ▶ International promoters/presenters of festivals, performing arts centers, and networks

Required Documents

- ▶ Completed KAMS proposal application
- ▶ Additional documents or visual materials demonstrating previous projects

Grant Terms

- ▶ The Center Stage Korea grant provides assistance with transportation costs, such as international flights and cargo fees.
 - Once a proposal is selected, the artists will receive the funds directly.

Submission Period

- ▶ 2015. 9. 1. ~ 11. 30.

How to Submit

- ▶ By email: csk@gokams.or.kr
 - Subject line: Center Stage Korea ~
 - [name of country / name of organization]
- ▶ Korea Arts Management Service csk@gokams.or.kr

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- ▶ Korea Arts Management Service csk@gokams.or.kr

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Programme Calendar

節目時間表

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

寶格麗璀璨妙韻 The Bulgari Stage for Voices of Women

歌劇 / 戲曲 OPERA / CHINESE OPERA					
粵劇《鶯鶯淚》 藝術總監：李奇峰	Cantonese Opera - <i>Lovers' Tears</i> Artistic Director: Danny Chi Kei Li	STA YLTA	8/3 15/3	2:30pm 2:30pm	
經典復興：粵劇戲寶傳承篇 藝術總監：李奇峰	Classics Revisited: Cantonese Opera Treasures Artistic Director: Danny Chi Kei Li	YMTT YLTA	12, 13/3 14/3	7:30pm 7:30pm	
莫斯科大劇院歌劇團《沙皇的新娘》 音樂及文本：林姆斯基 - 高沙可夫	The Bolshoi Opera - <i>The Tsar's Bride</i> Music and Libretto: Nikolai Rimsky-Korsakov	CCGT	20/3 21/3 22/3	7:30pm 7:30pm 2:30pm	
寶馬會本地菁英創作系列《大同》 文本：陳耀成 作曲：陳慶恩 導演：鄧樹榮 指揮：廖國敏 香港藝術節委約及製作	Jockey Club Local Creative Talents Series <i>Datong: The Chinese Utopia</i> Libretto: Evans Chan Music: Chan Hing-yan Director: Tang Shu-wing Conductor: Lio Kuokman Commissioned and produced by Hong Kong Arts Festival	CHT	20-22/3	8:00pm	
浙江小百花越劇團 新版《梁山伯與祝英台》 團長：茅威濤 導演：郭小男	Zhejiang Xiaobaihua Yue Opera Troupe <i>The New Butterfly Lovers</i> Artistic Director: Mao Weitao Director: Guo Xiaonan	APAL	24, 25/3	7:30pm	
浙江小百花越劇團 《二泉映月》 團長：茅威濤 導演：郭小男	Zhejiang Xiaobaihua Yue Opera Troupe <i>The Moon Doubled in the Second Spring</i> Artistic Director: Mao Weitao Director: Guo Xiaonan	APAL	27/3	7:30pm	
浙江小百花越劇團 《五女拜壽》 團長：茅威濤	Zhejiang Xiaobaihua Yue Opera Troupe <i>Five Daughters Offering Felicitations</i> Artistic Director: Mao Weitao	APAL	28/3 29/3	7:30pm 2:30pm & 7:30pm	
古典音樂 CLASSICAL MUSIC					
泰利曼與德累斯頓國家管弦樂團	Christian Thielemann and the Staatskapelle Dresden	CCCH	27/2 28/2	8:00pm 6:00pm	
香港中樂團「樂旅中國 IX」 指揮：閻惠昌	Hong Kong Chinese Orchestra - Music about China IX Conductor: Yan Huichang	CHCH	28/2	8:00pm	
威廉·克里斯蒂、庭院之聲學堂 獨唱家與繁花古樂團	William Christie and Le Jardin des Voix Academy Soloists with the Orchestra of Les Arts Florissants	CHCH	3/3	8:15pm	
馮大維鋼琴獨奏會	David Fung Piano Recital	STA	5/3	8:00pm	
法比奧·比昂迪小提琴演奏會	Fabio Biondi Violin Recital Paola Poncet, harpsichord	APAC	6/3	8:15pm	
趙成珍鋼琴獨奏會	Seong-Jin Cho Piano Recital	CHCH	6/3	8:15pm	
歐洲嘉蘭古樂團	Europa Galante	CHCH	7/3	7:30pm	
音樂總監 / 小提琴：法比奧·比昂迪	Music Director / Violin: Fabio Biondi				
滙豐《弦繫香港》音樂會	HSBC <i>A Hong Kong Story Concert</i> Hong Kong Chinese Orchestra Conductor: Yan Huichang	CCCH	12/3	8:00pm	
香港中樂團 指揮：閻惠昌					
米凱·路迪與馬克·夏卡爾 《音樂的色彩》	Mikhail Rudy & Marc Chagall - <i>The Sound of Colours</i>	YLTA CHCH CHCH	13/3 14/3 15/3	8:00pm 8:15pm 3:00pm	
杜希金三重奏	Trio Dushkin David Fung, piano Dennis Kim, violin Jonah Kim, cello	CHCH	13/3	8:15pm	
鋼琴：馮大維 小提琴：金珍秀 大提琴：金約拿					
杜達美與洛杉磯愛樂樂團	Gustavo Dudamel and the Los Angeles Philharmonic	CCCH	19, 20/3	8:00pm	
聲音劇場 藝術總監：保羅·希利亞	Theatre of Voices Artistic Director: Paul Hillier				
《新與舊的家庭觀》	<i>Family Values - Old and New</i>	CHCH	25/3 26/3	8:00pm 8:00pm	
《帕特 80 x 8》慶祝帕特 80 生辰音樂會	Arvo Pärt – <i>80 by 8</i> , Pärt at 80 celebration concert				
卡華高斯與佩斯音樂會	Kavakos and Pace Recital	CCCH	27/3	8:00pm	
小提琴：卡華高斯 鋼琴：佩斯	Leonidas Kavakos, violin; Enrico Pace, piano				
香港小交響樂團與曼高娃	Hong Kong Sinfonietta & Plamena Mangova	CHCH	28/3	8:00pm	
音樂總監 / 指揮：葉詠詩 鋼琴：曼高娃	Music Director / Conductor: Yip Wing-sie Piano: Plamena Mangova				
狄杜娜朵《戲劇女王》	Joyce DiDonato: <i>Drama Queens</i>	CCCH	6/5	8:00pm	
音樂總監 / 小提琴：德米特里·辛柯夫斯基 與金蘋果古樂團聯合演出	Music Director / Violin: Dmitry Sinkovsky With Il Pomo d'Oro				
爵士樂 / 世界音樂 Jazz / World Music					
赤腳女聲	Barefoot Divas	CCCH	7/3	8:00pm	
波比·麥非年 <i>spirityouall</i>	Bobby McFerrin - <i>spirityouall</i>	CCCH	13/3 14/3	8:00pm 8:00pm	
卡珊卓·威爾遜	Cassandra Wilson - <i>Coming Forth By Day: A Celebration of Billie Holiday</i>	CCCH	21/3 22/3	8:00pm 8:00pm	
世界音樂週末營 - 拉米加斯女子樂團	World Music Weekend - Las Migas	CHT	27/3	8:00pm	
佛蘭明高音樂	Flamenco				

爵士樂 / 世界音樂 Jazz / World Music					
世界音樂週末營 - 韓風樂韻	World Music Weekend - Korean Music - Jeong Ga Ak Hoe & Su:m	CHT	28/3	3:00pm	
世界音樂週末營 - 韓國清唱 X 佛蘭明高跨界音樂會 情歌樂會與拉米加斯女子樂團成員	World Music Weekend - Pansori meets Flamenco Jeong Ga Ak Hoe & musicians from Las Migas	CHT	28/3	8:00pm	
粉紅馬天尼	Pink Martini	CCCH	28/3 29/3	8:00pm 8:00pm	
戲劇 THEATRE					
貝克特三部曲 《非我》/《落腳聲》/《搖籃曲》 導演：沃爾特·阿斯姆斯 演出：莉莎·德萬	Three short Samuel Beckett plays <i>Not I / Footfalls / Rockaby</i> Director: Walter Asmus Performer: Lisa Dwan	APAD	25-28/2 1/3	8:15pm 5:00pm	
《打擂台》 導演：亞歷山大·戴夫連特	Ontroerend Goed and The Border Project - <i>Fight Night</i> Director: Alexander Devriendt	CCST	26-28/2; 28/2; 1/3	8:15pm 3:00pm	
合拍劇團《獅子男孩歷險記》 導演：克萊夫·孟德斯 及 詹姆士·伊特曼	Complicite - <i>Lionboy</i> Director: Clive Mendus & James Yeatman	APAL	27/2 28/2 1/3	7:30pm 2:30pm & 7:30pm 2:30pm	
紙影院《奧德賽漂流記》 藝術總監及紙偶師：尼古拉斯·羅寧 音樂總監：克里斯多夫·里德	The Paper Cinema's <i>Odyssey</i> Artistic Director & Puppeteer: Nicholas Rawling Musical Director: Christopher Reed	APAA	28/2; 1/3 2/3	3:00 pm & 8:00 pm 8:00 pm	
都柏林城門劇院《傲慢與偏見》 改編：詹姆斯·麥克斯韋 導演：艾蘭·斯坦福	The Gate Theatre - <i>Pride and Prejudice</i> Adapted by James Maxwell Revised and Directed by Alan Stanford	APAL	5-8/3, 11- 15/3 7, 14, 15/3	7:30pm 2:30pm	
小偶影院《雞蛋星球》 藝術總監 / 演出：艾維·薩哈爾	PuppetCinema - <i>Planet Egg</i> Artistic Director / Performer: Zvi Sahar	STCA	13/3 14/3	8:00pm 3:00pm & 8:00pm	
		APAA	15/3	5:00pm	
甘迪尼雜技團《落地開花》	Gandini Juggling - <i>Smashed</i>	CCST	17-21/3 22/3	8:15pm 3:00pm & 8:15pm	
新銳舞台系列：《烏合之眾》 編劇：喻榮軍 導演：鄧偉傑 香港藝術節委約，與上海話劇藝術中心聯合製作	New Stage Series: <i>The Crowd</i> Playwright: Nick Yu Director: Tang Wai-kit Commissioned by Hong Kong Arts Festival, Co-produced with the Shanghai Dramatic Arts Centre	CCST	27/3 28-29/3	8:15pm 3:00pm & 8:15pm	
《金蘭姊妹》 編劇 / 製作顧問：李恩霖 編劇：黃詠詩 導演：司徒慧焯 香港藝術節委約及製作	<i>The Amahs</i> Playwright / Production Consultant: Roger Lee Playwright: Wong Wing-size Director: Roy Szeto Commissioned and produced by Hong Kong Arts Festival	CHT	28/2; 1, 3-8, 10-15/3 1, 7, 8, 14/3	8:00pm 3:00pm	
舞蹈 DANCE					
星耀佛蘭明高 演出：安東尼奧·卡納萊斯、卡諾斯·羅德里基、赫蘇斯·卡蒙納、卡林美·阿馬亞	Gala Flamenca Performers: Antonio Canales, Carlos Rodríguez, Jesús Carmona, Karime Amaya	CCGT	26-27/2 28/2 1/3	7:30pm 7:30pm 2:30pm	
亞太舞蹈平台（第七屆） 羣舞劇場《兩男關係》；芮孝承《足跡》	Asia Pacific Dance Platform VII HORSE: <i>2 Men</i> ; Hyoseung Ye: <i>Traces</i>	CCST	5, 6/3 7/3	8:15pm 3:00pm	
荷蘭國家芭蕾舞團《仙履奇緣》 編舞：克里斯多夫·惠爾頓	Dutch National Ballet - <i>Cinderella</i> Choreographer: Christopher Wheeldon	CCGT	12-14/3	7:30pm	
香港賽馬會當代舞蹈平台 節目一編舞：李思聰及王丹琦、盛偉信 節目二編舞：馮樂恒、黃靜婷 節目三編舞：曹德寶、李德、徐奕捷、黃俊達、黃翠絲、黃碧琪、袁勝倫 香港藝術節委約及製作	The Hong Kong Jockey Club Contemporary Dance Series Programme 1 by Justyne Li & Wong Tan-ki, Wayson Poon Programme 2 by Victor Fung, Chloe Wong Programme 3 by Hugh Cho, Li De, Ivy Tsui, Ata Wong, Tracy Wong, Rebecca Wong, Allen Yuan Commissioned and produced by Hong Kong Arts Festival	CCST	12, 15/3 13, 14/3 14, 15/3	8:15pm 8:15pm 3:00pm	
莫斯科大劇院芭蕾舞團《巴黎火焰》 編舞：阿列克塞·羅曼斯基 現場伴奏：莫斯科大劇院樂團	The Bolshoi Ballet - <i>The Flames of Paris</i> Choreographer: Alexei Ratmanský With the Bolshoi Orchestra	CCGT	24/3 25, 26/3	7:30pm 7:30pm	
莫斯科大劇院芭蕾舞團《珠寶》 編舞：巴蘭欽 現場伴奏：莫斯科大劇院樂團	The Bolshoi Ballet - <i>Jewels</i> Choreographer: George Balanchine With the Bolshoi Orchestra	CCGT	28/3 29/3	7:30pm 2:30pm & 7:30pm	
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電影 FILM	
2, 8, 16/11/2014	《法老的女兒》 <i>The Pharaoh's Daughter</i>
30/11; 6, 14/12/2014	《舞姬》 <i>La Bayadère</i>
11, 17, 25/1	《愛之傳說》 <i>The Legend of Love</i>
1, 7, 14, 15/3	《胡桃夾子》 <i>The Nutcracker</i>
5, 11, 12, 18/4	《天鵝湖》 <i>Swan Lake</i>
19/4; 9, 10/5	《羅密歐與茱麗葉》 <i>Romeo and Juliet</i>
21, 27/6; 5/7	《伊凡大帝》 <i>Ivan The Terrible</i>
歌劇 / 戲曲 OPERA / CHINESE OPERA	
27/2-29/3	藝術節展覽：康有為面面觀 HKFA Exhibition: <i>Datong</i> and The World of Kang Youwei
11/3	傳承粵劇經典 Passing the Torch in Cantonese Opera
13/3	執導現代歌劇 Staging a New Opera
15/3	歌劇作曲解碼 Composing for <i>Datong</i>
15/3	「新音樂·新構思」座談會 "New Music, Fresh Ideas": a Discussion Hosted by Evans Chan
21/3	《沙皇的新娘》後台解碼 Designing <i>The Tsar's Bride</i>
21/3	《大同》演後談 Meet the Faces of <i>Datong</i>
22/3	烏托邦之後台解碼 Utopia Backstage
22/3	《大同：康有為在瑞典》放映座談會 <i>Datong: The Great Society -</i> In Search of a Modern Utopia
26/3	中國戲曲的視野 —— 與茅威濤對談 Future of Chinese Opera
音樂 MUSIC	
27/2	艾瑪的音樂之旅 Kapelle for Kids
27/2-29/3	「女·聲」攝影活動 "Voices of Women" Photography Campaign
28/2	德累斯頓國家管弦樂團大師班 Orchestra Masterclass by Staatskapelle Dresden
3/3	威廉·克里斯蒂與繁花古樂團大師班 Masterclass with William Christie and Les Arts Florissants
6/3	赤腳女聲 —— 喜樂的泉源 Barefoot Divas - Living with Joy
7/3	相約法比奧·比昂迪 Meet Fabio Biondi
11/3	以樂為生 On Music as a Profession
12/3	杜希金三重奏：音樂道路的迷思 Trio Dushkin: A Case Study on Today's Working Musicians
13/3	杜希金三重奏演前導賞及示範 A Listening Guide to the Shostakovich and Tchaikovsky Trios by Trio Dushkin
14/3	波比·麥非年大師班 The Bobby McFerrin Masterclass
14/3	與米凱·路迪對話 In Dialogue with Mikhail Rudy
15/3	邂逅 Lady Day Lady Day Live

音樂 MUSIC	
16/3	米凱·路迪鋼琴大師班 Piano Masterclass with Mikhail Rudy
20/3	洛杉磯愛樂主席兼行政總裁 —— 博爾達分享藝術管理心得 Meeting Deborah Borda - President and CEO of Los Angeles Philharmonic
27/3	佛蘭明高的韻律 Flamenco, The Rhythm
28/3	卡華高斯小提琴大師班 Violin Masterclass by Leonidas Kavakos
28/3	當韓國清唱遇上佛蘭明高 When Pansori Meets Flamenco
舞蹈 DANCE	
25/2	佛蘭明高舞蹈之談 Flamenco, The Dance
28/2	佛蘭明高舞蹈工作坊 Dance Flamenco
2/3	舞劇場舞蹈工作坊 Dance Workshop with HORSE
6/3	邂逅舞者：亞太舞蹈平台 Dialogue with Hyoseung Ye and HORSE
7/3	芮孝承舞蹈工作坊 Dance Workshop with Hyoseung Ye
13/3	再續《仙履奇緣》Rebooting <i>Cinderella</i>
14/3	《仙履奇緣》的奇幻世界 The Magic of <i>Cinderella</i>
14/3	荷蘭國家芭蕾舞團大師班 Dutch National Ballet Masterclass
14, 15/3	與本地當代舞蹈家對談 The Hong Kong Jockey Club Contemporary Dance Series - Post-performance Dialogue
27/3	莫斯科大劇院芭蕾舞大師班 Mastering Ballet with the Bolshoi
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27/2	與德萬對話 In Conversation with Lisa Dwan
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28/2	《打擂台》演後談 Fighting for Your Attention
1/3	媽姐的故事 The Amahs' Stories
2/3	《奧德賽漂流記》演後談 Behind the Odyssey
5, 12/3	《金蘭姊妹》演後談 Sisterhood of Old Hong Kong
6/3	《傲慢與偏見》演後談 Staging <i>Pride and Prejudice</i>
7/3	珍·奧斯汀的世界 The World of Jane Austen
12/3	《雞蛋星球》工作坊 Playing With Puppets?
13, 14, 15/3	《雞蛋星球》演後談 Landing on Planet Egg
18/3	小偶進社區（公開展演） Puppetry Close to Home (Public Showcase)
19/3	解讀《落地開花》 <i>Smashed Revealed</i>
20/3	雜耍基礎工作坊 Juggling Fundamentals
21/3	香港藝術節戲劇論壇 The HKAF Theatre Forum
28/3	《烏合之眾》演後談 When is a Herd not a Herd?
電視特備節目 FESTIVAL ON TV	
11, 18, 25/1; 1, 8/2	藝術節節目精選 Festival Programme Highlights

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