

43rd



香港藝術節
Hong Kong
Arts Festival
27.2-29.3.2015



紙影院奧德賽漂流記

The Paper Cinema's

Odyssey





香港賽馬會
The Hong Kong
Jockey Club

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
香港特別行政區行政長官

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
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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
直線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

紙影院奧德賽漂流記 The Paper Cinema's Odyssey

28.2-2.3.2015



演出長約1小時15分鐘，不設中場休息
Running time: approximately 1 hour and 15 minutes with no interval

香港演藝學院
香港賽馬會演藝劇院
The Hong Kong Jockey Club
Amphitheatre, HKAPA

封面照片 Cover photograph © José Farinha

www.hk.artsfestival.org

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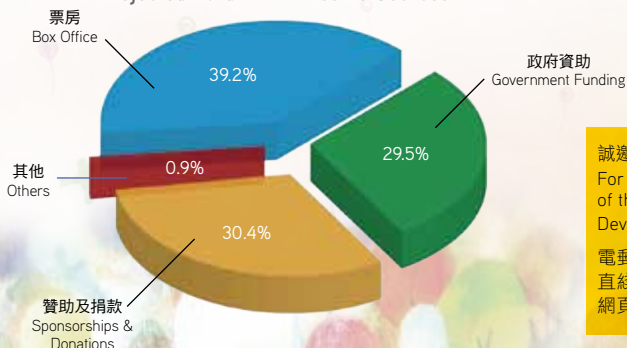
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Unauthorised photography or recording of any kind is strictly prohibited.

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

第43屆香港藝術節預計收入來源
Projected 43rd HKAF Income Sources





BUILDING A BETTER COMMUNITY

Committed to developing quality properties and enhancing people's lives, Sino Group is keen on fulfilling corporate social responsibilities and serving the community. The Group has been actively involved in various community programmes, volunteer services, green and fund-raising activities, as well as promotion of local art and culture. We are dedicated to playing a part in building a better community.

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粉紅馬天尼
28-29/3/2015



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

以妳的照片展現女性的創意與成就
Celebrate Women's Creativity and Achievements

VOICES 女 OF WOMEN 聲

攝影比賽 Photography Competition For Women · By Women

聯合國將1975年定為「國際婦女年」，40年後的今天，香港藝術節特別舉辦「女·聲」攝影比賽，鼓勵來自香港、中國大陸、台灣及澳門之女性以照片表揚女性的創意與成就。

40 years after the United Nations International Women's Year, Hong Kong Arts Festival organises the "Voices of Women" Photography Competition, a platform for women of Hong Kong, Mainland China, Taiwan and Macau to celebrate women's creativity and achievements through their photos.

得獎作品將於「女·聲」攝影展覽展出

Winning Entries will be showcased at the "Voices of Women" Photography Exhibition

8 - 17 April 2015 香港中環交易廣場中央大廳 The Rotunda, Exchange Square, Central, Hong Kong

請即參加 Submit Your Photos NOW www.hkafvoicesofwomen.org

截止日期 DEADLINE: 9 MARCH 2015

查詢 Enquiries: +852 2828 4944 電郵 Email: voicesofwomen@hkaf.org



HKAF Voices of Women Photo Campaign



香港藝術節女聲攝影活動



hkafvoicesofwomen



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藝術總監及紙偶師 Artistic Director & Puppeteer

尼古拉斯·羅寧 Nicholas Rawling

動作指導及紙偶師 Movement Director & Puppeteer

伊慕瑾·查爾斯頓 Imogen Charleston

音樂總監 Musical Director

克里斯多夫·里德 Christopher Reed

小提琴及鋸琴演奏 Violin & Saw

嘉芙蓮·曼(姬穎達) Katherine Mann (Quinta)

鋼琴、電子樂器演奏及音效模擬 Piano, Electronics & Foley

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燈光設計 Lighting Designer

羅貝·培爾沃波爾 Rob Pell-Walpole

里斯·湯瑪士 Rhys Thomas

佈景設計 Set Designer

米高·費爾 Michael Vale

製作經理 Production Manager

馬克·蒙第 Mark Munday

技術員 Technician

托馬斯·華斯利 Thomas Wasley

紙影院、倫敦巴特西藝術中心聯合製作

A Paper Cinema and Battersea Arts Centre co-production

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紙影院 The Paper Cinema

成立於 2004 年，紙影院一向以獨樹一幟的形式進行即場動畫和音樂表演。創辦人尼古拉斯·羅寧聯同伊慕瑾·查爾斯頓以及克里斯多夫·里德巡迴演出，將紙影院的作品帶到英國各地和全世界。

紙影院完美結合各種表演形式，包括動畫、音樂、影片、戲劇，帶引觀眾領略各種故事。紙影院的藝術家們運用筆墨即場繪畫，實時投映在大銀幕上，再結合現場演奏的配樂，使視聽二者相得益彰。

The Paper Cinema perform a unique form of live animation and music. Founded in 2004 by Nicholas Rawling, with Imogen Charleston and Christopher Reed, they tour bespoke pieces around Britain and internationally.

The company uses the language of animation, music, film and theatre to lead the viewer through a variety of stories. Intricate pen and ink illustrations are manipulated in real-time in front of a live video camera and projected onto the big screen alongside the performed music, which is integral to the work.

Plus 藝術節加料節目

《奧德賽漂流記》演後談 Behind the Odyssey

紙影院的藝術家及《奧德賽漂流記》的傑出音樂家們，將親身解說他們如何將單調的紙上繪畫，加以靈巧的燈光與攝像機鏡頭控制，活靈活現地化腐朽為神奇。

2.3 (一 Mon)
演出後 Post performance

Meet the artists of the Paper Cinema and the extraordinary musicians of Odyssey. Join them to find magic in commonplace objects and learn how they breathe life into monochrome drawings on paper by clever lighting and camera control.

香港演藝學院香港賽馬會
演藝劇院
The Hong Kong Jockey Club
Amphitheatre, HKAPA

免費入場
Free admissions

駐節藝術家計劃：創作紙影院 The HKAF Artist-in-Residence Project: Creating Paper Cinema

今年香港藝術節駐節藝術家計劃邀請英國紙影院的紙偶師與音樂家到三所本地學校，傳授製作紙影院的技巧，學生將在展演中向觀眾呈獻他們的原創作品。

9.3 (一 Mon) 7:30-8:30pm

This year's Artists-in-Residence Project brings puppeteers and musicians from The Paper Cinema into three local schools where they will teach students puppetry techniques. Students will present their stories to the public in special showcase performances.

上環文娛中心演講廳
Lecture Hall,
Sheung Wan Civil Centre

免費入場，需預先登記。
Free admissions,
registration required.

法國巴黎銀行支持 2014-16 駐節藝術家計劃
The 2014-16 Artists-in-Residence Project is supported by



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



Japanese Poster Artists – Cherry Blossom and Asceticism

14.10.2014 – 30.3.2015

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故事梗概 Synopsis

《奧德賽漂流記》是詩人荷馬的史詩名著之一，紙影院以此為藍本，以即場繪畫的場景和手繪的紙偶將經典作品活現眼前。

特洛伊戰役結束了九年，奧德修斯王仍未歸家。王位懸空期間，一群求婚者覬覦奧德修斯的王位、國家，還有他忠貞的妻子。

離開國土 20 年，國王已死的謠言甚囂塵上。為什麼還未歸來？什麼時候才會回來？妻子又能苦苦堅持多久？答案在諸神手中。

The Paper Cinema's Odyssey is an interpretive live performance based on Homer's *The Odyssey*, using hand-drawn paper puppets that are brought to life through live cinema. The action is performed to originally scored music, performed and written by The Paper Cinema musicians.

Nine years after the end of the Trojan War the King, Odysseus, has still not returned home. In his absence, his house has been besieged by suitors who are after his crown, wife and lands.

Away for 20 years, rumours of his death abound. Why isn't he back? When will he be home? And will Penelope be able to keep the wolves at bay? These questions are in the hands of the Gods.



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音樂與影像之平衡

A Pivot between Music and Image

與尼古拉斯·羅寧對談 Interview with Nicholas Rawling

首先，在眾多可改編為劇場的作品裏，為何選擇《奧德賽漂流記》？

這個故事是由倫敦巴特西藝術中心一名監製提議的，他說我們擅長處理有關妖怪和旅行的敘事。而事實上我們真的很喜歡這個故事，因為它探討了家庭、愛情、關懷和諒解的本質，而故事情節又不失精彩。

迄今為止，你們的表演時間最長是 40 分鐘，是甚麼促使你們今次創作更長篇的作品？

我們一直打算創作劇情片，並為此積極尋找情節環環相扣的長篇敘事作題材。過往我們曾製作短片和實驗電影，但劇情片還是頭一遭。那時我們的信念是，「『紙影院』要名符其實，就必須製作劇情片」。後來在籌備過程中，我們發現《奧德賽漂流記》在電影研究裏一直被奉為電影三幕劇結構的圭臬，這是有趣的巧合，也是我們創作劇情片的好開始。

劇場要在 70 分鐘內圓滿呈現荷馬史詩《奧德賽漂流記》的神髓，目標着實很高。您在開展計畫後有顧慮嗎？

開展製作後，我們發現《奧德賽漂流記》的文本其實是很靈動的，它不是單純文本，而是世代相傳的口述史詩，隨講者的記憶及與台下聽眾的互動而流動改變。這樣一來，內容的取捨成為我們主要的難題——有人曾問我，改編後的作品會否長達四小時；也有人擔心觀眾觀賞超過 45 分鐘就會沒耐性了。現在我們很滿意表演的長度，但對某些刪減了的情節，還是有割愛之感。當然，我們很

First, of all the works you could have chosen to adapt for stage, why *The Odyssey*?

It was suggested to us by a producer at Battersea Arts Centre, because "we are good at monsters and traveling". But we took it because we really liked the story; looking at the intimate nature of family, love, care and understanding, but with a ripping good yarn.

Until *The Odyssey*, all the performances you created had been at most 40 minutes. What inspired the move to a longer piece?

We were looking for a longer interlocking narrative to make a feature film, previously we had made shorts and experiment films, but not a feature – the question for us at that point was "if we are The Paper Cinema, we should make a feature." The interesting synchronicity of our choice is that as we made the show we found out that *The Odyssey* is taught in film studies as the basis of the three-act structure for film – what a great place to start.

It's pretty ambitious to tackle all the magic of Homer's *Odyssey* in just 70 minutes. Did you have any reservations about the project once you got started?

Once we had cracked that the text was moveable, that it wasn't just a text, but an oral story that has been told years before and since, from memory expanding and contracting depending on the storyteller and their audience. Then the main problem was editing – at one point I was asked if it was going to be four hours long, also someone worried that audiences wouldn't want to sit for more than 45 minutes to see it. We are happy with its length, but sad for the parts we had to leave out. And the main reservation was of course getting it finished, and well.

What are some of the major ways The Paper Cinema's *Odyssey* differs from Homer's *Odyssey*, particularly in terms of plot points and characterisation?

The main difference is that we tell it mute – with visuals and music, rather than by the poetry of words, as in Homer. We hope to have the poetry in our tone, line and

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努力要完成整個故事，以及令結局的意義圓滿。

在劇情、人物塑造和其他方面上，「紙影院」的《奧德賽漂流記》與荷馬的原著有什麼重大分別？

最大的分別是敘事媒介。我們沒有講故事的人，也沒有旁白和對話，全程以影像和音樂演繹，取代荷馬所用的詩歌和文字。在劇場裏，我們希望透過氣氛、線條和動作表達原作的詩意，而我們改篇的重點也落在表現家庭和內裏各人的關係——丈夫排除萬難，只為回家與妻子團聚；妻子獨力支撐家庭，守候丈夫回來，而他們的兒子正日漸長大。與此同時，外面還有妖怪環伺。

你們是怎樣走在一起成立「紙影院」的？

最先是克里斯多夫邀請我以影像演繹他創作的音樂，然後伊慕瑾便將我的作品反轉，製成紙木偶與視像。我們便是以這種反轉的模式一路走來，其間得到很多出色創作者的幫助。

你們是否仍在用紙張和舊紙盒製作紙板動畫？那些紙偶具體是用甚麼材料製成的？

我們採用的製作材料包括紙張、鉛筆、印度墨、西洋書法筆、畫刷、影印材料、膠水和紙皮箱。其他材料還有木質飲料攪棒、膠奶樽和朱古力包裝紙。

有評論認為「紙影院」的表演概念比較類近動畫，而不是劇場。為何你們要選擇劇場形式，而不索性製作動畫電影？

現場音樂和表演是「紙影院」的靈魂所在，我們覺得整個劇場應該掌握音樂與視像的完美平衡，呈現即時交感的奧妙。當我們體會到現下從事的這種藝術形式



© José Farinha

movement. The main focus of our version is looking at family and their relationship – a husband's efforts to get home to his wife and a wife's efforts to hold out till her husband returns while their son grows up. There are still monsters.

How did The Paper Cinema originally come together?

By Chris asking me to make visual what his music sounded like and with Imogen turning what I made upside down. We have been looking at things upside down ever since – with the help of many other good makers.

Are the cutouts still made from paper and old cereal boxes? What materials exactly go into making the puppets?

Yes. Paper, pencils, Indian ink, dip pens, brushes, photocopies, glue, cereal boxes. Other materials are wooden drink stirrers, plastic milk bottles and chocolate wrappers.

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的底蘊，頓時覺得年青時所看的動畫、電影及漫畫全都相形見绌了。但這個表演好玩的地方，在於觀眾可以在現場欣賞技藝精湛的演奏。動畫電影固然是很好的媒介，只是性質截然不同，製作方面也有不同的挑戰。對我們來說，現場表演的即時性是整個劇場的原動力，大家共坐一室，同時同地感受劇場的威力。

在我看來，似乎小型劇場最能發揮「紙影院」的理念。若在較大的舞台上演，你們擔心效果會失真嗎？

過去多年我們在表演規模上作了多項嘗試和調整，劇場觀眾由十人至5000人、畫面由十呎至100呎不等。在大舞台的設置上，最重要是將所有物事放大，吸引並且聚焦觀眾的注意力。我確實覺得如果觀眾人數眾多，他們可能未必能觀賞每個情節和細節——比如紙偶的操作和音樂特效等。但根據以往我們收到的觀眾回應，他們說不介意湊近觀看，也會主動詢問其他觀眾。

翻看過往作品的片段，看見你們要同時兼顧現場音樂、音響效果、操縱紙偶和視像投影，過程似乎殊不輕易。過往的表演裏你們曾否有失誤？

上演紙劇場像是表演轉碟雜技，要一心多用，兼顧很多因素。這是我們的工作，一定要這樣做，因為這是現場表演的要求和本質。我們當然有過意外和失誤，但因事先有準備和彩排，觀眾不會輕易發現。意外在表演裏時會發生，其中有兩次印象特別深刻。有一次，觀眾的咳嗽聲被即場錄音並重複回放出來；另一次則有捲心菜跌在台上！兩次我們都要強自忍笑，繼續專注演出。

中譯 李凱琪

Some would say your performances are based off animation concepts more than theatrical ones. Why not simply make an animated film rather than a stage show?

Our work is based in live music and performance, it sits on a balance, a pivot between music and image – a call and response. In understanding what we were doing we found ourselves opening up a misspent youth of watching animations, films and reading comic books. But it sits on the magic of watching someone playing a guitar like ringing a bell – it would be great to make animated films but this would be a different animal with different challenges. But for us it is the nature of live performance that is the drive, being in the room, a communal experience.

The concept of The Paper Cinema seems, at least to me, to be best suited to more intimate spaces. Are you afraid something might be lost on a larger stage?

We have over the years always tried to experiment with scale whether playing to ten or 5000 people or a screen size of ten foot or 100 foot, inside and outside. With larger stages it is a case of amping everything up, catching the audience and bringing down into tight focus. I do feel that maybe a large audience has less chance to see all that we are doing – puppet manipulation and musical tricks, but from feedback they say they crane in to look and ask question of fellow audience members.

Watching some clips of your previous work, it looks like quite a juggling act to get the live music, sound effects, puppetry and filming to come together. Have you ever dropped the ball, as it were?

It is always like spinning plates, we have job to do and we do it – but it is the nature of live performance. The simple answer is yes – but with rehearsal the audience shouldn't notice. Sometimes these things happen, two notable mishaps where: audience cough getting recorded in a live loop and a cabbage bounding on stage! Both times we had to fight back the laughs and carry on.



尼古拉斯·羅寧
Nicholas Rawling

藝術總監及紙偶師
Artistic Director & Puppeteer

羅寧於1973年生於英國多塞特。他完成伯恩茅斯藝術大學的平面設計課程後，又在雪莉·帕克藝術學校讀了基礎課程，隨後再在坎特伯雷的肯特藝術設計學院攻讀美術。1996年，羅寧完成學業，四處遊歷，期間接觸過平面設計、版畫的工作，還當過園丁和園藝保育。2004年，羅寧與伊慕瑾·查爾斯頓和克里斯多夫·里德開始組織紙影院。

Born and raised in Dorset from 1973, Rawling attended the local art college first specialising in graphic design at BPCAD School of Film & TV, followed by a foundation course at Shelly Park, Bournemouth. He then went on to study fine art at Canterbury The Kent Institute of Art Design before wandering off into the world in 1996. Between wanderings he worked, among other jobs, as a graphic designer, printmaker, gardener and conservationist. In 2004 he started developing what would become The Paper Cinema along with Imogen Charleston and Christopher Reed.



伊慕瑾·查爾斯頓
Imogen Charleston

動作指導及紙偶師
Movement Director & Puppeteer

查爾斯頓在英國多塞特長大，出生在熱愛創作的家庭，從小就開始畫畫、玩黏土和聽音樂。她曾在雪莉·帕克藝術學校讀書，又當過電工學徒。修讀應用藝術及設計期間，查爾斯頓學習過吹製玻璃，以及陶藝。另外，她又涉獵攝影及絲網印刷。她同時是位音樂家，演奏銅管樂器和小號。查爾斯頓興趣廣泛，學識豐富，為紙影院的發展及表演方式帶來多樣變化。

Charleston grew up on the Dorset coast, with a very creative family that encouraged her to draw, work with clay and play music. After leaving school she went to study at the Shelly Park Art School, and went on to complete an apprenticeship in electronics. A graduate in Applied Art & Design, where she specialised in free blown glass and ceramics, Charleston dabbles in photography and screen printing and is also a musician, playing brass and trumpet. This multidisciplinary approach has been key to the development and synesthetic performance techniques of The Paper Cinema's live animation style.



克里斯多夫·里德
Christopher Reed

音樂總監
Musical Director

音樂人暨作曲家里德來自英國西南部，在紐卡素大學攻讀爵士樂和作曲，畢業後從事音樂教育。里德彈奏結他及多種樂器，並會透過電子樂器，創作不同節拍格調的歌曲。他的創作風格結合多種音樂元素，包括爵士樂、交響樂、美洲及日本嬉哈音樂、流行結他、電子樂，以及即興創作和現場配樂。里德曾為紙影院六部作品配樂，還為不同單位創作音樂，設計音效，包括布里斯托奧域劇團、列斯 Carriageworks 劇院、英國演奏版權協會基金會、第四台以及「未來短片」。

A musician and composer from the South West, Reed studied jazz and composition in Newcastle before working as a music teacher. A guitar player and multi-instrumentalist who uses electronics to create rhythm and texture, his compositional style is informed by a musical journey that has included jazz groups, symphony orchestras, Americana, Japanese hip hop, guitar pop, electronica, improvisation and live soundtracks. Reed has collaborated on six scores for The Paper Cinema and has also produced music and sound design for Bristol Old Vic, The Carriageworks Leeds, PRS Sound Foundation, Channel 4 and Future Shorts.



希素·米勒斯
Hazel Mills

鋼琴、電子樂器演奏及音效模擬
Piano, Electronics & Foley

米爾斯是後龐克搖滾樂組合「加法機器」的領唱，同時也是紙影院的樂手，曾與不同音樂人合作，包括冰金樂團的威爾·古格里、羅西音樂的色士風手安迪·馬凱、BBC 無線電音樂工場的馬克·柯亞斯、Portishead 樂隊的阿德里安·阿特利。米爾斯曾接受鋼琴和歌唱技巧正統訓練達十年，其後對其他種類的音樂產生濃厚興趣，例如類比合成器鍵盤、60年代的德國搖滾 Krautrock、80年代的鼓機，以及現場的節奏循環和音樂採樣。在伯明翰大學修讀表演及視覺藝術期間，米爾斯對史提夫·萊許和莫頓·費爾德曼的美國簡約音樂感興趣，她的首張個人唱片《蝴蝶》也明顯融入了簡約音樂風格。

In between fronting her post-punk outfit Adding Machine and performing with The Paper Cinema, Mills collaborates with musician including Will Gregory (Goldfrapp), Roxy Music's saxophonist Andy Mackay, Mark Ayres (The BBC Radiophonic Workshop) and Portishead's Adrian Utley. Since deviating from 10 years of classical training in piano and voice, Mills has developed a passion for analog synths, 60s Krautrock, 80s drum machines and live looping/sampling. While studying Performing & Visual Arts at The University of Birmingham she developed an interest in the American Minimalism of Steve Reich and Morton Feldman, evident in her debut solo EP *Butterfly*.

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嘉芙蓮·曼（姬穎達）
Katherine Mann (Quinta)

小提琴及鋸琴演奏
Violin & Saw

姬穎達是位倫敦音樂人，能演奏多種樂器，以及作曲和即興演奏。她亦有參與紙影院《奧德賽漂流記》的音樂創作。姬穎達曾為不同歌手的專輯錄製現場音樂，包括樂團「女收藏者」、樂隊菲利普·賽爾威（電台司令）、創作歌手棒棒仙女、馬克斯·托利華、企鵝咖啡館樂團、帕特里克·沃爾夫。除此之外，姬穎達也為影視及劇場作品作曲。她是音樂組織「拘留之樂」的創辦人之一，另外亦非常支持「鐵窗之樂」，經常與這組織合作。

Quinta is a multi-instrumentalist, solo artist, composer, session player based in London and co-wrote the music for *The Paper Cinema's Odyssey*. Her current and previous live recording projects include Collectress, Philip Selway (Radiohead), Bat for Lashes, Marques Toliver, Penguin Café, and Patrick Wolf. She also composes for TV, film, and theatre, is co-founder of Music in Detention, and is a long-term collaborator and fan of Music in Prisons.

倫敦巴特西藝術中心 Battersea Arts Centre



巴特西藝術中心是音樂劇《傑里·斯普林格：歌劇》的誕生地，以及紐約實境劇場 Punchdrunk 於倫敦首次公演場地，不僅培育出很多有天賦的藝術家，也是英國創新藝術作品的重要搖籃。中心與勇於突破傳統劇場形式的藝術家合作，創作過程往往不以劇本為起點。中心的表演跨越各種體裁和範疇，挑戰觀眾的世界觀，並通過不斷實驗，愈趨成熟。

巴特西藝術中心推出了名為 Scratch 的計劃，藝術家可提早在構思作品時，便公開試行創作概念，收集觀眾意見。紙影院的《奧德賽漂流記》就是該計劃下的節目之一。

The birthplace of *Jerry Springer the Opera* and the first London venue to present Punchdrunk, Battersea Arts Centre (BAC) nurtures talented emerging artists and is renowned for making some of the most cutting-edge new work in the UK. BAC works with artists who question traditional forms of theatre and make work that often doesn't start life with a script. Theatre that blurs genres, challenges our view of the world and thrives on experiment.

The Paper Cinema's Odyssey was created through BAC's unique Scratch process. Scratch allows artists to test ideas early on in the creative process and get audience feedback.

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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 A Hong Kong Story Concert 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	
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 – 80 by 8, Pärt at 80 celebration concert				
卡華高斯與佩斯音樂會	Kavakos and Pace Recital Leonidas Kavakos, violin; Enrico Pace, piano	CCCH	27/3	8:00pm	
小提琴：卡華高斯 鋼琴：佩斯					
香港小交響樂團與曼高娃	Hong Kong Sinfonietta & Plamena Mangova Music Director / Conductor: Yip Wing-sie Piano: Plamena Mangova	CHCH	28/3	8:00pm	
音樂總監 / 指揮：葉詠詩 鋼琴：曼高娃					
狄杜娜朵《戲劇女王》	Joyce DiDonato: <i>Drama Queens</i> Music Director / Violin: Dmitry Sinkovsky With Il Pomo d'Oro	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					
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 spirityouall	Bobby McFerrin - spirityouall	CCCH	13/3 14/3	8:00pm 8:00pm	
卡珊卓·威爾遜	Cassandra Wilson - Coming Forth By Day: A Celebration of Billie Holiday	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	World Music Weekend - Pansori meets Flamenco	CHT	28/3	8:00pm	
情歌樂會與拉米加斯女子樂團成員	Jeong Ga Ak Hoe & musicians from Las Migas				
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	
CCGT 香港文化中心大劇院 Grand Theatre, HK Cultural Centre CCCH 香港文化中心音樂廳 Concert Hall, HK Cultural Centre CCST 香港文化中心劇場 Studio Theatre, HK Cultural Centre CHCH 香港大會堂音樂廳 Concert Hall, HK City Hall CHT 香港大會堂劇院 Theatre, HK City Hall APAL 香港演藝學院歌劇院 Lyric Theatre, HKAPA APAA 香港演藝學院香港賽馬會演藝劇院 The Hong Kong Jockey Club Amphitheatre, HKAPA	APAC 香港演藝學院音樂廳 Concert Hall, HKAPA APAD 香港演藝學院戲劇院 Drama Theatre, HKAPA YMTT 油麻地戲院 Yau Ma Tei Theatre STA 沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall STCA 沙田大會堂文娛廳 Cultural Activities Hall, Sha Tin Town Hall YLTA 元朗劇院演藝廳 Auditorium, Yuen Long Theatre				

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電影 FILM

2, 8, 16/11/2014	《法老的女兒》The Pharaoh's Daughter
30/11;	
6, 14/12/2014	《舞姬》La Bayadère
11, 17, 25/1	《愛之傳說》The Legend of Love
1, 7, 14, 15/3	《胡桃夾子》The Nutcracker
5, 11, 12, 18/4	《天鵝湖》Swan Lake
19/4; 9, 10/5	《羅密歐與茱麗葉》Romeo and Juliet
21, 27/6; 5/7	《伊凡大帝》Ivan The Terrible

歌劇 / 戲曲 OPERA / CHINESE OPERA

27/2-29/3	藝術節展覽：康有為面面觀 HKFA Exhibition: Datong 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 Datong
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 The Tsar's Bride
21/3	《大同》演後談 Meet the Faces of Datong
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 Datong: The Great Society - 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 Cinderella
14/3	《仙履奇緣》的奇幻世界 The Magic of Cinderella
14/3	荷蘭國家芭蕾舞團大師班 Dutch National Ballet Masterclass
	與本地當代舞蹈家對談 The Hong Kong Jockey Club Contemporary Dance Series - Post-performance Dialogue
14, 15/3	
27/3	莫斯科大劇院芭蕾舞大師班 Mastering Ballet with the Bolshoi

戲劇 THEATRE

27/2	與德萬對話 In Conversation with Lisa Dwan
28/2	合拍劇團面面觀 Method and Process of Complicite
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 Pride and Prejudice
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》Smashed Revealed
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;	藝術節節目精選
1, 8/2	Festival Programme Highlights

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