

44th  香港藝術節
Hong Kong
Arts Festival
19.2-20.3.2016

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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.



香港藝術節舉辦至今，已踏入第44年。這項盛事盡顯魅力，深深吸引本地以至來自世界各地的觀眾，有助提升香港作為重要文化及創意中心的地位。

今年藝術節定必秉承這個優良傳統，再次綻放異彩。在整整一個月裏，超過1400位本地和國際藝術家為觀眾呈獻逾百場表演，節目豐富，多姿多彩。在特區政府、贊助商和各界善長協力支持下，今年藝術節展現一個璀璨的藝術世界，娛樂與創意兼備，是本地藝術家、區內及國際藝壇精英同台獻藝的好機會。

我亦欣悉，今年藝術節會繼續推出多項外展及延伸活動，包括「香港藝術節青少年之友」和「加料節目」。「香港藝術節青少年之友」是一項全年計劃，旨在提高本地中學生和大專生對藝術的欣賞能力；「加料節目」則透過「藝人談」、「後台解碼」、「大師班」及其他活動，帶領觀眾進入後台世界。

今年藝術節陣容鼎盛，精采紛呈，謹此向主辦單位衷心致賀。我深信各項節目定會令參加者和觀眾同感興奮難忘，希望大家盡情享受這次藝術之旅。

梁振英
香港特別行政區行政長官

For 44 years now, the Hong Kong Arts Festival has captivated audiences from Hong Kong and from all over the world, boosting Hong Kong's stature as a major cultural and creative hub.

This year's Festival will surely continue that inspiring tradition. The 2016 programme presents more than 1400 local and international artists in more than a hundred performances running a brim-full month. Jointly supported by the HKSAR Government, corporate sponsors and donors, the Festival showcases a wondrous world of creativity and entertainment, a welcome stage for local talent alongside illustrious regional and international stars.

There is also, I am pleased to note, an impressive range of outreach and extension activities. Thanks to the Young Friends of the Hong Kong Arts Festival, a year-long initiative designed to enrich local secondary and tertiary students' appreciation of the arts, and the Festival PLUS programmes, which gives Festival audiences entrée to the world beyond the stage, through meet-the-artist sessions, backstage tours, masterclasses and other insider events.

My congratulations to the organisers for this year's superb line-up. I have no doubt that the 2016 Hong Kong Arts Festival will prove memorable for participants and audiences alike. Enjoy!

C Y Leung
Chief Executive,
Hong Kong Special Administrative Region



歡迎各位蒞臨第44屆香港藝術節。

在此，我衷心感謝香港特別行政區政府透過康樂及文化事務署每年提供撥款、香港賽馬會慈善信託基金一直以來的支持與鼓勵，以及眾多贊助企業、機構及個人捐助者的慷慨支持。全賴各界的鼎力襄助，藝術節才能不斷發展，並每年為觀眾呈獻多元化和高質素的演藝節目，讓藝術節成為香港的文化標誌。

最後，感謝您撥冗前來欣賞本節目，希望您樂在其中。

I am very pleased to welcome you to this performance in the 44th Hong Kong Arts Festival, and thank you for making the time to be here.

I wish to thank the HKSAR Government, acting through the Leisure and Cultural Services Department, for its annual subvention; and the Hong Kong Jockey Club Charities Trust for their long standing support and encouragement. I also wish to thank the many sponsors, donors, institutions and individuals whose support is so critical in making it possible for the Festival to serve the community and the city which is its home. It is only with this support that we are able to present the quality and diversity of artists and performances which have become hallmarks of our programming and established the Festival as an icon in and for Hong Kong.

Last, but by no means least, I would like to thank you very warmly for your presence, and I wish you a very enjoyable experience at this performance.

查懋成
香港藝術節主席

Victor Cha
Chairman,
Hong Kong Arts Festival



歡迎閣下蒞臨第44屆香港藝術節。大家不妨細味台上的演出和創作者的心思，從中體會本屆主題「其後」背後的意義。

許多史詩作品，往往以個人抉擇及後果為主線，帶出宏大而深遠的主題，例如抱負、偏見、矛盾、自我實現和救贖。本屆藝術節的藝術家，為我們帶來精采而激勵人心的跨界演出，傳統創新兼具，引發無限的思想空間。

我由衷感謝所有參演藝術家，他們的才華與熱誠，為演出注入活力與靈魂，此外還要感謝協助藝術節順利舉辦的眾多機構及各界人士。更感謝您撥冗欣賞演出，希望您會喜歡您的選擇。

It is a pleasure and privilege to welcome you to the 44th Hong Kong Arts Festival, in which the idea of 'what comes after' provides a context for considering action on stage and artistic decisions of the creators whose work we present.

Personal choice and its consequences drive the narrative in many epic works containing big ideas: ambition, prejudice, conflict, actualisation and salvation. Creative choices of participating artists give us genre-bending tours de force, performances that go to the heart of cherished works, and renewal of artistic heritage and its infinite possibilities.

I am very grateful to all artists who have chosen to be in this Festival, bringing it to life with their talent and commitment. Sincere thanks also go to all who have chosen to help and support the Festival, and most of all, I thank you for choosing to be here to complete the cycle of communication which is at the heart of all performance. I hope you will enjoy all your choices!

何嘉坤
香港藝術節行政總監

Tisa Ho
Executive Director,
Hong Kong Arts Festival



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ROMA



B.zero1
CLASSIC IS REVOLUTIONARY

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月期間呈獻眾多優秀的本地及國際藝術家的演出，以及舉辦多元化的「加料」和教育活動，致力豐富香港的文化生活。

香港藝術節是一所非牟利機構，2016年藝術節的年度預算約港幣1億1千萬，當中約30%來自香港特區政府的撥款，約37%來自票房收入，而超過32%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：塞西莉亞·芭托莉、馬友友、菲力普·格拉斯、譚盾、列卡杜·沙爾、克里斯蒂安·泰利曼、古斯塔沃·杜達美、米高·巴里殊尼哥夫、蕭菲·紀蓮、奇雲·史柏西、羅伯特·威爾遜、彼得·布祿克、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、莫斯科大劇院、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，過去十年共委約及製作逾100套本地全新創作，包括戲劇、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24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」每年提供約8,000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 cultural life of the city by presenting annually in February and March leading local and international artists in all genres of the **performing arts** as well as a diverse range of **“PLUS” and educational events**.

HKAF is a **non-profit organisation**. The estimated budget for the 2016 Festival is around HK\$110 million. About 30% of its annual income comes from government funding, about 37% from the box office, and over 32% from sponsorships and donations from corporations, individuals, and charitable foundations.

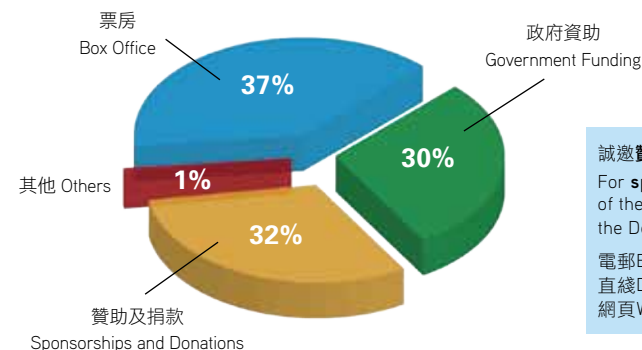
HKAF presents **top international artists and ensembles**, such as Cecilia Bartoli, Yo-Yo Ma, Philip Glass, Tan Dun, Riccardo Chailly, Christian Thielemann, Gustavo Dudamel, Mikhail Baryshnikov, Sylvie Guillem, Kevin Spacey, Robert Wilson, Peter Brook, the Royal Concertgebouw Orchestra, the Mariinsky Theatre, Bavarian State Opera, the Bolshoi Theatre, 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 has commissioned and produced over 100 new local productions in the past decade, including 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 24 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 about 8,000 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.

第44屆香港藝術節預計收入來源
Projected 44th HKAF Income Sources



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

香港藝術節 感謝

The Hong Kong Arts Festival would like to thank

BVLGARI

贊助 for sponsoring

「BVLGARI意國創意系列」之
阿歷山度·沙朗尼
《FOLK-S, 明天你還愛我嗎?》演出

the performances of
FOLK-S, will you still love me tomorrow?
by Alessandro Sciarroni
as part of the “BVLGARI Italian Creativity Series”

44th



香港藝術節
Hong Kong
Arts Festival

19.2-20.3.2016 Presents

FOLK-S

Will you still love me tomorrow?

明天你還愛我嗎?

25-26/2/2016



香港演藝學院香港賽馬會
演藝劇院

The Hong Kong Jockey Club
Amphitheatre, HKAPA



演出長約 1 小時 30 分鐘，不設中場休息
Approximately 1 hours and 30 mins
with no interval

遲到或中途離場的觀眾不得進場。

Latecomers or audience members who
leave the auditorium will not be admitted.

封面照片 Cover photograph © Matteo Maffesanti



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Please switch off all sound-making and light-emitting devices.



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www.hk.artsfestival.org

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The Hong Kong Arts Festival's Proud Partner for 44 Years & Festival Opening Sponsor



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多謝支持！ Thank You Partners!

於2016年2、3月舉行的第44屆香港藝術節邀請超過1,400位出色國際藝術家及本地演藝人才獻藝，並同時舉辦逾250項加料及教育活動。全賴各贊助機構及熱心人士的慷慨支持，我們才能夠繼續為香港觀眾呈獻一年一度的文化盛事。

香港藝術節衷心感謝每一位支持者的寶貴貢獻。

The 44th Hong Kong Arts Festival in February and March 2016 features more than 1,400 outstanding international artists and local talents in an array of exceptional performances, and organises over 250 PLUS and arts education activities. The support of our sponsors and donors plays an important role in enabling us to continue offering unique cultural experiences to audiences in Hong Kong.

We sincerely thank all our partners for their generous contribution.

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“UnionPay International Stage of Colours” Sponsor



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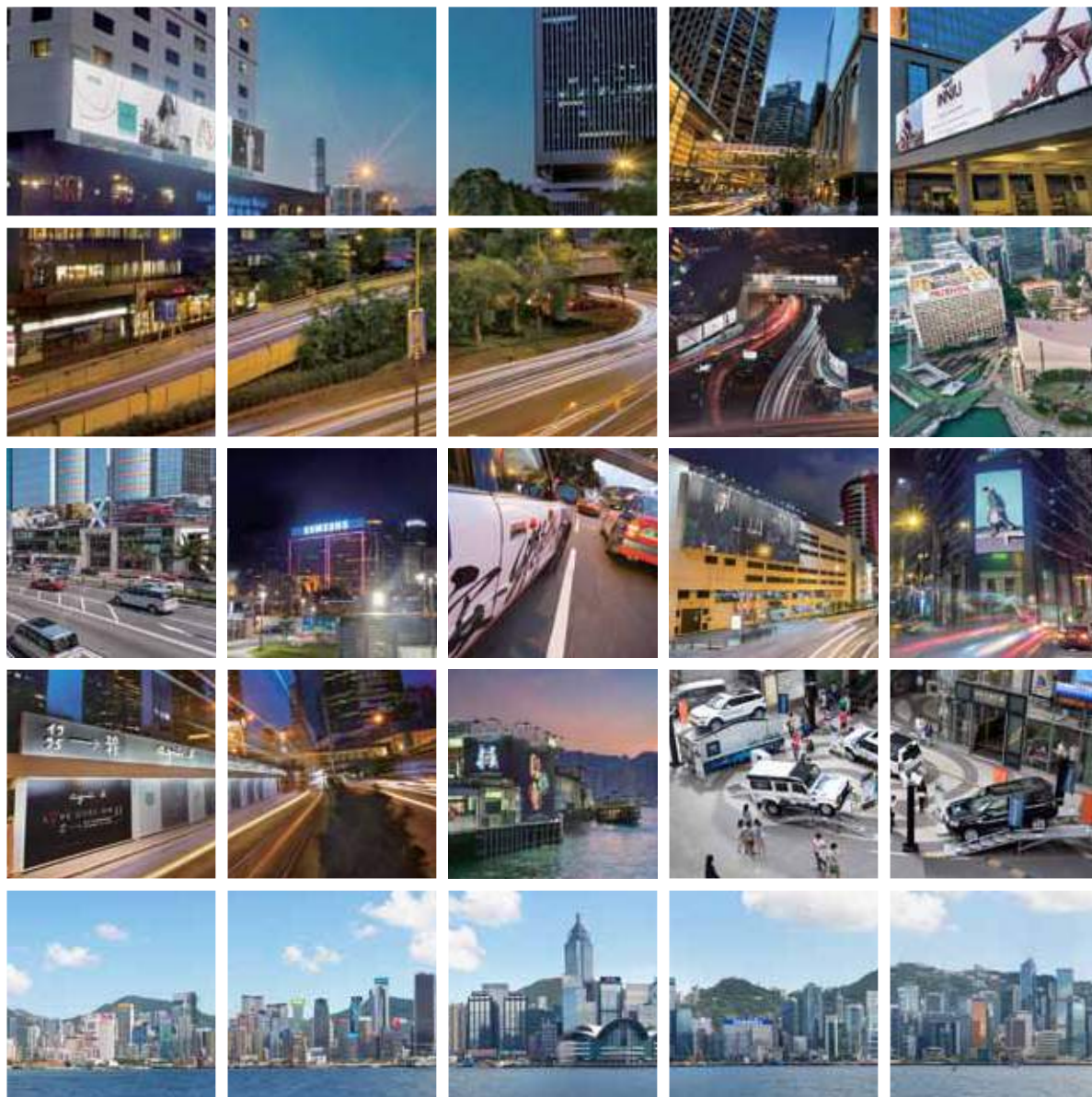
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創作及演出 Credits

創作及編排

阿歷山度·沙朗尼

舞者

阿歷山度·沙朗尼
安娜·布拉加尼奧洛
馬可·達戈斯汀
弗蘭西斯卡·福斯卡里尼
馬堤奧·蘭波尼
弗蘭西斯科·威基

音樂

巴勃羅·埃斯貝爾·利林費爾德

錄像及影像

馬堤奧·瑪菲桑迪

燈光設計

洛可·詹桑特

巡演技術支援及燈光

科西莫·馬基尼
瓦萊里婭·福蒂

服裝設計

埃托雷·隆巴迪

信心輔導

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編排顧問及選角

安東尼·里納爾迪

製作經理

瑪爾塔·莫里科

組織

班奈迪塔·莫里科

媒體辦公室

貝緹麗彩·吉翁戈

Creation & Dramaturgy

Alessandro Sciarroni

Folk-dancers

Alessandro Sciarroni
Anna Bragagnolo
Marco D'Agostin
Francesca Foscari
Matteo Ramponi
Francesco Vecchi

Original Music

Pablo Esbert Lilienfeld

Video & Images

Matteo Maffesanti

Lighting Design

Rocco Giansante

Technical Coordination & Lights on Tour

Cosimo Maggini
Valeria Foti

Costumes Design

Ettore Lombardi

Faith Coaching

Rosemary Butcher

Dramaturgical Consultant & Casting

Antonio Rinaldi

Production Manager

Marta Morico

Organisation

Benedetta Morico

Press Office

Beatrice Giongo

香港視覺藝術中心
Hong Kong Visual Arts Centre

藝術專修課程
Art Specialist Course

藝術深造課程
Advance Specialist Course



截止報名日期
Enrolment Deadline
29.2.2016

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行政

祈亞娜·法瓦

項目策劃及推廣

莉莎·基拿甸奴

編舞顧問

Tearna Schuichplattla

Administration

Chiara Fava

Project Curator & Promotion

Lisa Gilardino

Choreographic Consultant

Tearna Schuichplattla

A production of MARCHE TEATRO Teatro di Rilevante interesse Culturale - Progetto Archeo.S - System of Archeological Sites of the Adriatic Seas
Co-funded by IPA Adriatic Cross-Border Cooperation Program
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2012年6月29日於意大利安科納首演

Premiere, 29 June 2012 Ancona

Plus 藝術節加料節目

重塑擊鞋舞 Schuhplattler Renewed

阿歷山度·沙朗尼將與觀眾分享他的創作歷程。 Alessandro Sciarroni will meet the audience after the performance.

25.2 (四 Thu) 9:45-10:15pm
演出後 Post performance
免費入場 Free admission
英語主講 In English

駐節藝術家計劃 2016

The HKAF Artists-in-Residence Project 2016

阿歷山度·沙朗尼及本地傳統中國舞編舞家毛維，會指導學生學習巴伐利亞「擊鞋舞」及廣東省「英歌」兩種傳統民俗舞。學生會在韻律和節拍兩大基礎上，將兩種傳統民俗舞解構及重組，探索韻律及其變奏，再以身體為敲擊樂器，創作出融匯兩種文化的嶄新作品。學生將於2016年2月29日及3月1日於沙田大會堂兩場展演中展示他們的創意成果。

Under the guidance of Italian choreographer Alessandro Sciarroni and local Chinese traditional dance choreographer Mao Wei, students from three local schools will learn the basic steps of Schuhplattler, a Bavarian folk dance, and Ying Ge, a folk dance from the Guangdong province. Then in a process of metamorphosis, the two different cultures will be transformed and merged into a new work. All this will be done using rhythm as the basis, breaking the beats down to all possible rhythmic variations. Students then use their bodies as percussion instruments to create a new work of their own. The resulting works will be presented at two special showcases at the Sha Tin Town Hall on 29 February and 1 March 2016.

1.3 (二 Tue) 7:30pm
公開展演 Public Showcase

沙田大會堂文娛廳
Cultural Activities Hall,
Sha Tin Town Hall

公開展演 Public Showcase
(免費入場，須預先登記)
Free admission. Registration required.)

The 2014-16 Artists-in-Residence Project is supported by:



更多加料節目詳情及網上報名 More Festival PLUS and online registration: www.hk.artsfestivalplus.org

《FOLK-S，明天你還愛我嗎？》

FOLK-S, will you still love me tomorrow

《FOLK-S》是一個專注於時間的表演與舞蹈實踐。構思源自思考遠古的民間舞蹈，它作為流行文化現象所經歷的現代化歷程。擊鞋舞是巴伐利亞及蒂羅爾區最具代表性的舞蹈。舞蹈的名字是「拍打鞋子的人」，顧名思義指以手拍打鞋與腿腳。《FOLK-S》的構想與表演，指向一種先於經驗的遠古思想。舞蹈就是規條、專制，跟隨節奏與形式不斷變化的影像，而不是內容。節奏就是形式，以耳朵感受能量，而不是用眼睛看——「無眼的」*。所以，對於《FOLK-S》的表演者，除了現在，沒有其他時間，一種「非現在」和「非過去」的時間。就如海浪循環不斷地沖擦沙粒；同一個波浪無盡往復於同一個海岸。它是聲音。在重複中，民間素材從地理與文化背景中被抽離，得到最清晰的呈現。這些連綿的敲打動作，滲入了不規則與變奏，似乎指涉宗教儀式的意象，而在當下社會優雅而殘酷的新滅絕天使的潮流下，它們又似乎指向節慶及殉難所包含的複雜的符號體系。如此，從原本的聲效節奏中體現的民俗與普及兩種概念互為衝突，它們在當代處境下互相融合，卻又永遠為自己的存在而角力。

《FOLK-S》曾於法國塞納河聖德尼舞蹈節、意大利羅馬歐陸藝術節、巴黎秋季藝術節、巴黎序列舞蹈節、阿姆斯特丹國際夏季舞蹈節、維也納國際舞蹈節 ImPulsTanz、布魯塞爾藝術節、紐約越線節及波特蘭市的新媒體藝術節上演。

中譯 蘇國雲

FOLK-S is a performative and choreographic practice focusing on time. The work came to life through the reflection on ancient folk dances as popular phenomena that have survived contemporaneity. The Schuhplattler is a typical Bavarian and Tyrolean dance. It means "shoe batter" because the dance literally consists of hitting one's shoes and legs with one's hands. In *FOLK-S*, this dance is conceived and executed to point to a pre-existent and primitive form of thought. Dance as a rule, a dictatorship, a flux of images that follow the rhythm and the form, not the content. The form is the rhythm, the energy that is perceived through our ears, not the eyes - "eyeless". Thus, for the performers of *FOLK-S*, there is no other time than the present, a time that is not-past and not-future. It is the infinite insistence of the tide against the sand, the endless return of the same wave to the same shore. It's sound. In the repetition, geographically and culturally decontextualised, the folk material finds its clearest revelation. In this loop of percussive actions, the introduction of anomalies and variations seems to refer directly to the iconography of religious rites, to a complex system of signs evoking festivals and martyrdom, in the presence of a new, elegant and cruel Exterminating Angel. This way, the folk and the popular, abstracted from their original sonic matrix, seem to wrestle each other until they fuse with the contemporary condition, perpetually fighting for their survival.

FOLK-S has been presented in Rencontres chorégraphiques internationales de Seine-Saint-Denis, Romaeuropa Festival, Festival D'Automne and Festival Séquence Danse in Paris, Julidans in Amsterdam, ImPulsTanz Festival in Wien, Kunsten Festival des Arts in Bruxelles, Festival Crossing the Line in New York and Time-Based Art Festival in Portland.

* N. 富西尼，〈序〉，載吳爾芙《海浪》（都靈：朱利奧·埃諾迪出版社），安·奧利維亞·貝爾編，《吳爾芙的日記（第三卷）1925-30》（倫敦，1982年），2002年

The Diary of Virginia Woolf, vol. III, 1925-30, edited by Anne Olivier Bell, London 1982; "Introduzione" by N. FUSINI from *Le onde* by Virginia WOOLF, Giulio Einaudi Editore, Torino, 2002

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《FOLK-S》宣言 FOLK MANIFESTO

給重演《FOLK-S》的表演者 for the performers of a rerun of FOLK-S

現在

別跑離此處此刻

忘記過去

別想像未來

未來不會與過去相像

我們一起為愉悅起舞

我們一起生活：現在、大夥兒、

觀眾、自己以及存在的後果

實踐

演出前

自己一個人，和一組人

從頭開始學習所有舞步

花時間觀察新的表演空間

關心你的夥伴；詢問他們的感受

即使你感到厭惡，也嘗試對他們每一個微笑

與其他表演者共渡至少一刻的融洽時光

歡樂的時光可以是：

一起進食、散步、

在海中或河中游泳、

一起打掃、

一起閱讀、一起烹飪、

在酒吧相聚、

一起旅行。

演出中

保留民間舞的步法

在群舞中要同步

別創作角色，也別躲在角色後面

你會接收到外來的聲音：聆聽這些聲音

謹記：燈光聆聽；燈光聽到演出

經常留意其他表演者的舉動

表演期間隨時都可隨意離開

如有其他需要就停不下跳

如你停止跳舞，就在系統中創造異常

異常是指表演者的身體釋放出累積的力量

異常可以指一個實在的行動

或一個抽象的動作

the present

don't run away from the here and now

forget the past

don't imagine the future

and the future won't look like the past

we dance together for pleasure

we live together: the present, the group, the audience,
oneself and the consequences of being

the practice

before the performance

study from the beginning all the dance steps, on your own
and in group

make time to observe the new space of the performance

make your partners a concern of yours; ask them how
they're feeling

try to smile to each one of them, even when you'll feel sick
spend at least a moment of conviviality with the other
performers

moments of conviviality can be:
eating together, a walk,

a swim in the sea or in a river

do the cleaning together,

read together, cook together,

meeting at the bar,

travel together.

during the performance

keep the steps of the folk dance

if you're practicing the folk dance in a group keep the
synchrony

don't create characters and don't hide behind them

you will receive external sonic inputs: listen to them

remember: the light listens; the light hears the performance

always be aware of what the other performers are doing

feel free to leave the performance at any time

stop dancing if you have another need

if you stop dancing, create an anomaly in the system

an anomaly is the body of the performer that releases the
energy he has accumulated

an anomaly can be a concrete action or an abstract
movement

an anomaly can be immobility

an anomaly has to answer to a concrete need of yours

異常可以是靜止

異常必須回應你的一個實際需要

異常不能在形態上被複製，它也沒有內容

如你發現自己在複製異常，

立即重返民間舞蹈中

你與同伴只可用下列語言溝通：

hey = 注意！

hi = 你明白了嗎？

ho = 是的，我們明白了

stop = 全都停下來

表演期間嚴禁向觀眾發問

an anomaly can't be replicated in its shape and it has no
content

if you realize that you're replicating an anomaly, return
straight away to the folk dance

you can communicate verbally with your companions
only using the following:

hey = attention!

hi = did you understand?

ho = yes, we understood

stop = all stop

it's forbidden to ask questions to the audience during the
performance



重演

在重複中有喜樂

重演並非同一首歌循環不息

重演有如一首歌曲的翻唱版本

重演是暫時終止，是一躍而起，在那跳躍中

地（過去）與天（未來）勾勒出現在

重演時別將自己依附在和他一同演出的時刻。

the rerun

there's joy in repetition

a rerun is not a loop of the same song

a rerun is like the cover of a song

a rerun is a suspension, a jump, where the earth (the
past) and the skies (the future), frame the present time

don't attach yourself to the moments performed

together with the others during a rerun.

馬可·達戈斯汀、巴勃羅·埃斯貝爾、利林費爾德、
弗蘭西斯卡·福斯卡里尼、洛可·詹桑特、莉莎·基拿匈奴、
埃托雷·隆巴迪、馬堤奧·瑪菲桑迪、
馬堤奧·蘭波尼、弗蘭西斯科·威基、阿歷山度·沙朗尼

Marco D'Agostin, Pablo Esbert Lilienfeld, Francesca Foscarini,
Rocco Giansante, Lisa Gilardino,
Ettore Lombardi, Matteo Maffesanti, Matteo Ramponi, Francesco Vecchi,
Alessandro Sciarroni

中譯 梁詩敏

《FOLK-S》的敘事過程——意象、節奏與存在
Image, Rhythm and Presence –
The Narrative Process in *FOLK-S*

文：塞爾吉奧·羅加托

Text: Sergio Lo Gatto



一切從意象開展。有一些神妙的意象，從創作的靈光中閃現。有一些藝術家能夠完全沉醉於這些靈光中，於是作品的概念如實昭示，但更重要的是帶來視覺和情感上的眩暈感，以及包含各個命題的邊緣表述。這些命題產生強烈、迫切和本能的需要和動作，交織成透視的形體，成就整個作品創作的骨幹。

從意象開展

這是阿歷山度·沙朗尼向觀眾呈現的過程，其中的「遊戲規則」可作為觀眾的導引，台上台下產生嶄新的交流形式，一個完整和充滿動感的形式。《FOLK-S，明天你還愛我嗎？》是探討「傳統」這概念的萬花筒。套用法國哲學家德勒茲之言，這個創作偏向「時間－影像」的概念，而非「運動－影像」；它同時創造、破壞和重組多元空間和時間長度，直至從「空無」中構築一齣時間的戲劇。

Everything starts with an image. There are images with the extraordinary power to spring spontaneously from creative sparks. And there are artists who abandon themselves totally to these sparks, so that the concept conveyed by the chosen medium might indeed duly reveal itself, above all, giving way to a visual and emotional vertigo, to a representation whose margins potentially enclose the traces of all the arguments that may be present. These arguments will emerge bringing with them powerful, urgent and purely instinctive needs and actions, exhibiting a minutely-calculated diaphanous shape, through which can be perceived the complete outline of its creative skeleton.

Starting with Imagery

This is the process Alessandro Sciarroni presents to the gaze of his audience and at the same time, with precise "rules of the game" that the audience itself can use as a detonator, the complete, fully dynamic shape is created in a fresh communion between stage and stalls. *FOLK-S, will you still love me tomorrow?* is above all an arabesque on the concept of tradition, a scenic composition that favours the "time-image" over the "movement-image" in the words of Gilles Deleuze, a visual body that creates,

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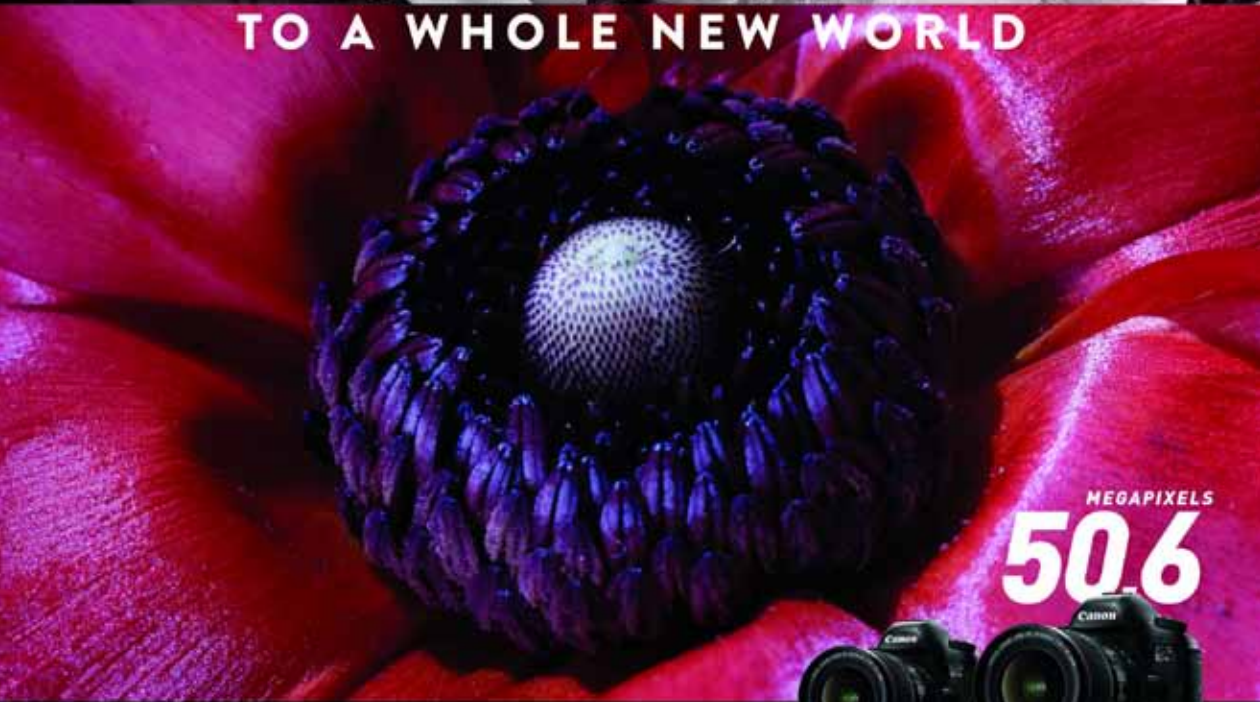


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靜止和移動的意象一向是沙朗尼創作的起點。曾經是演員的他熱愛表演藝術，從攝影和文學中汲取靈感。《FOLK-S》靈感來自薩姆·泰勒·伍德拍攝美國作曲家魯弗斯·溫萊特的一個鏡頭，後者身著傳統的蒂羅爾服裝，站在中產階級情調的神聖白色的室內。短馬褲、厚厚的羊毛及膝襪配合一個舒適輕鬆的姿勢，溫萊特既抽離又熱切，照片聚焦他與世俗潛在的隔閡。這位意大利籍的攝影家如此解釋：「我覺得這影像足以對現今產生強大影響。」對於他，能夠打開觀眾感知而不流於俗套的一個法門，便是勇於把顯而易見的元素放在不屬於它們的背景中，從而打破人們的預期和先入為主的想像，大膽地對規範重新定義。這是藝術家向影像和聯想投降和進行轉移的效果，迴避了完全理性的闡述，並逐漸向某個要求和執念作出回應。

從節奏到動作

《FOLK-S》裏，六位舞者圍成圓圈，從語文學的角度展現巴伐利亞擊鞋舞的圖案（及其變化）。這種蒂羅爾區傳統民族舞非常費力，舞者以雙手拍打身體及腳上的皮鞋，發出具節奏感、綿密和進取的聲音，一邊歡迎觀眾入座，一邊透過樸實的表演強調其源遠流長的歷史。

沙朗尼的創作既不受節目形式與時長限制，也不是想「挑戰觀眾，純粹研究一下如何使人筋疲力竭」，而是圍繞視覺的根本論證。《FOLK-S》的高強度體力勞動充滿象徵意義和諷喻，當中的視覺語言和觀眾的全情投入，使表演幾乎成為觀眾自己的個人經驗，切實體現傳統的傳承與延續，甚至永垂不朽的可行性（從而問出「明天你還愛我嗎？」）。

若藝術表演完全遵從規範，舞台和觀眾則各安其位，攜手完成正式、完美又尋

destroys and recrystallizes cells of various dimensions and durations, until it builds a drama of time from nothingness.

The still or moving image is always the starting point for Sciarroni's work; he used to be an actor, loves performance art and draws inspiration from photography and literature. In the case of *FOLK-S*, he took a shot by Sam Taylor-Wood portraying the American singer-songwriter Rufus Wainwright, framed in the sacred whiteness of a bourgeois interior, wearing traditional Tyrolean costume. Short breeches, thick, woollen knee socks and a comfortable, relaxed pose, detached and earnest, centred in his potential estrangement. "I felt that this image could have a powerful impact on the present day", the Italian artist then explained, for which one of the keys, capable of opening wide the spectator's perception, yet without relying on prefabricated categories, is the courage to place sensible elements in contexts where they do not belong, shattering expectations and preconceived shapes within a radical redefinition of codes. This happens because the reaction of this artist to images and suggestions is a kind of surrender, a removal plot that evades a completely rational elaboration, and instead happens as a gradual response to a request, to an obsession.

From Rhythm to Movement

In *FOLK-S*, a group of six performers gather in a circle undertake an absolutely philological performance of a pattern (and its variations) of the Schuhplattler Tanz, an exhausting Tyrolean traditional dance based on striking the body and the shoes with the hands. The dance produces rhythmic, rigorous and aggressive sounds, welcoming the audience as they take their seats, as well as emphasising by its ingenuous performance the age of the tradition and its faraway origins. Going well beyond minimal spectacle and durational performance, Sciarroni invents a third way: not a "challenge to the spectator, nor a simple study on how to wear out the body", but a radical argument around the concept of vision, incarnate in high-level, physical work that, in a symbolic and allegorical way, stages the passing of a tradition and its opportunity to endure longer, and even indefinitely (hence the question "Will you still love me tomorrow?") simply through visual suggestion and the complete participation in what becomes here, to all intents and purposes, an experience. Within the boundaries of those arts sitting entirely within the codes, stage and stalls

常的旅程，卻有可能削弱藝術與觀者之間關鍵的眩目感。沙朗尼正打破常規，迸發萬千創意火花：「我在試着破解一個謎團。我嘗試找出一個會使人共鳴的答案，並把它變成創作和面向觀眾表演的慾望。而我會繼續在舞台上與觀眾一起尋找這個答案。」。

《FOLK-S》的敘事過程直接促進其分享過程。舞者遵從一種嚴謹卻又帶點自由的無聲信仰，信仰的規則並非既定教條，而是一系列對動作的規範，動作可以是開放式結構，也可以具實驗性質。當藝術關係的感染力大得可以洗滌心靈，時間和空間就變得觸手可及。以語義學考慮，不斷重複的舞步成為節奏的產物，擾亂時間和空間，造就另一個脫離常規的次元。

舞者與觀眾的共同存在

舞者之間的互動始於單一、持續的高度專注，集中以肌肉與汗水在肢體活動中重構過程本身。表演者演奏的音樂，以及外界躁動着發出的聲音，使得舞者的互動更具深度和層次，並互相激活。腳步聲一響起（由利林費爾德混錄原創樂曲與作品集，但開放隨機選曲），舞者的圓圈便如巨獸之口，開開合合，歇力深呼吸。呼吸之中，台下觀眾雖從未踏上舞台，卻已參與了某種儀式、某種催眠、某種難以在嚴謹的舞動中領略的共情。

與詹姆士·喬伊斯、《柏林亞歷山大廣場》的阿爾弗雷德·德布林和《海浪》的維吉尼亞·吳爾芙等作家爆發式敘事相似，以極端手法處理舞台語言會重新定義整個時間結構，創造另一個框架。這種扭曲既是一種形式上的細膩詩意，卻又粉碎了形式，衝破一切傳統規範。正如《海浪》的文本，作者借由描述光線在浪花上緩緩移動來營造垂直的框

are comfortably in place in their own roles, complicit in a common journey to formal perfection, while still running the risk of attenuating a possible, and perhaps necessary critical vertigo between art and those enjoying it. In this case, the code is instead programmed to explode into a thousand splinters of creativity: "I am setting out to resolve an enigma," asserts Sciarroni, "from creation to presentation to the audience, in which I am trying to make this same desire for a solution resonate. And the search continues on the stage, with the spectators."

The narrative process enabled by *FOLK-S* acts directly on the sharing process. The group of dancers respects a strict, but in some way liberating a religion of silence, whose dictates do not consist of fixed dogma, but are collected rules of movement used as an open structure, an experimental module in which space and time become permeable dimensions, through the cathartic action of a powerful relationship. In a strict semantic device, the looped repeats of the steps make a purely rhythmic element, and dislocate the joints of time and space, moving towards another, unconventional dimension.

Co-existence of Dancers and Audience

The interaction of the dancers – joined by a single, steady and attentive focus in which muscles and sweat restore the procedure itself from the physical event – is rendered complex and multi-layered by the addition of music played by the performers themselves, signals from an outside world pulsing and evolving meanwhile, together forming reactive agents: at the sound of the footsteps – handled by Pablo Esbert Lilienfeld mixing original pieces and repertoire, but also open to a random selection – the circle opens and closes like a huge animal, breathing deeply and uneasily. And it is in these breaths that the spectator's participation happens, never carried onto the stage, but involved in a kind of ritual, hypnotic journey, an empathic process not normally known for such strict ways of moving.

Not unlike some forms of explosive narrative, such as those of James Joyce, Alfred Döblin in *Berlin Alexanderplatz* or in fact Virginia Woolf in *The Waves*, the opportunity to handle scenic language in such an extreme way leads to a complete redefinition of the whole time dimension, forming an alternative framework, a distortion which is both delicate poetics in its form and yet fractures the form itself, shattering every convention. As in the

架，間接映襯小說人物只有獨白而非對話。在擊鞋舞的表演裏，台上表演者與台下觀眾共同創造藝術關係，舞步的一再重複卻顛倒了這種關係——當時間從自相矛盾的暗礁一邊越到另一邊，即「非現在」到「非未來」，時間觀念會逐漸模糊。

因此，表演結構放棄了所有限制時長、缺乏新意的實驗，而是讓演出時間入侵生活的時間，要求觀眾給予一種特別寶貴的關注，即他們自己的存在。

節錄自 2014 年布魯塞爾藝術節《FOLK-S，明天你還愛我嗎？》場刊中的一文，作者塞爾古奧·羅加托。

中譯 方可怡

text of *The Waves*, in which the English author describes how light moves slowly over the front of the wave, thus introducing a vertical frame, tangential to the monologues of the characters who never really speak to each other, the relationship which in the Schuhplattler dance is created between the performers on the stage and the audience watching, distorted by the repetition of the steps – ensures that time grinds to a halt in passing between the two sides of the paradoxical reef: "non-present" and "non-future".

And thus the structure abandons every sterile experiment on duration, and showtime invades lived time, asking the audience for a specific and precious quality of attention. Their presence.

Excerpted from *FOLK-S* by Sergio Lo Gratto, originally published in the house programme of *FOLK-S, will you still love me tomorrow?* in 2014 Kunsten Festival Des Arts.



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阿歷山度·沙朗尼

Alessandro Sciarroni

創作及編排、舞者

Creation & Dramaturgy, Folk-dancer

意大利藝術家沙朗尼活躍於表演藝術，有多年視覺藝術和劇場研究經驗，作品曾於各地上演，包括 21 個歐洲國家、美國、加拿大、巴西、烏拉圭和阿拉伯聯合酋長國。曾參與的大型藝術節和活動包括：里昂國際雙年舞蹈節、布魯塞爾國際藝術節、維也納國際舞蹈節 ImPulsTanz、威尼斯雙年展、巴黎秋季藝術節、巴黎 104 藝術中心序列舞舞蹈節、阿布達比藝術博覽會和阿姆斯特丹夏日舞蹈節。作品亦在巴黎龐畢度中心和羅馬 21 世紀美術館展出。

沙朗尼的作品曾於多個網絡亮相，旨在推廣當代舞蹈和藝術家跨界流動，如歐洲舞蹈創作網絡 Antibodies Explorations、Aerowaves 和多年合作的計劃 Modul Dance，參與的 19 個舞團來自 15 個不同國家。過去數年，他積極參與眾多歐洲項目和駐地研究，如「編舞對話」（2010）、「編舞漫遊」（2011）、研究性別和性傾向的歐洲舞蹈項目「表演性別」（2014）和「移民屍骸」（2014-15）。「移民屍骸」是研究和編舞項目，以移民為主題進行創作，鼓勵群眾反思移民對歐洲和加拿大社會的文化影響。

沙朗尼獲傑出表演藝術計劃支持，作品由馬格劇院和眾多國際機構聯合製作，如帕薩諾德爾葛拉帕鎮／當代舞台藝術中心、里昂國際雙年舞蹈節／舞蹈之家、巴塞隆納花市劇院、特倫托表演藝術製作中心和沙朗尼任藝術總監的「聖體協會 e_C.C.00#」。2015 年，他獲委任為羅馬芭蕾舞團聯合編舞。

沙朗尼獲獎無數，包括 2013 年評論人網絡獎、2013 年 Marte 大獎、普拉劇場節（克羅地亞）最佳演出獎、2012 年《舞蹈與舞蹈人》雜誌最佳新晉藝術家獎和 2008 年新人獎。

Sciarroni is an Italian artist active in the performing arts with several years of experience in visual arts and theatre research. His works have been performed in 21 European countries, the US, Canada, Brazil, Uruguay, and the United Arab Emirates. He has taken part in major festivals and events as the Biennale de la Danse in Lyon, Kunstenfestivaldesarts in Brussels, ImPulsTanz-Vienna International Dance Festival, the Venice Biennale, the Festival d'Automne and the Festival Séquence Danse at 104 in Paris, Abu Dhabi Art Fair, Juli Dans Festival in Amsterdam. He has exhibited his work at the Centre Pompidou in Paris and the MAXXI Museum in Rome.

His works were presented within circuits and networks for the diffusion of contemporary dance and artists mobility such as Antibodies Explorations, Aerowaves, and Modul Dance, a multi-year co-operation project which involves 19 European dance houses from 15 different countries. Over the years he took part in many European projects and research residences as *Choreographic Dialogues* (2010), *Choreoroam* (2011), *Performing Gender* (2014), a European project on gender and sexual orientation, and *Migrant Bodies* (2014-15), a research and choreography production project which aims to promote reflections and creations on the theme of migration and its cultural impact on the European and Canadian societies.

Sciarroni is supported by the Advancing Performing Arts Projects (APAP) – and his shows are produced by Marche Teatro in collaboration with international co-producers such as the Comune di Bassano del Grappa / Centro per la Scena Contemporanea, the Biennale de la Danse / Maison de la Danse de Lyon, the Mercat de les Flors-Graner / Barcelona, Centrale Fies and the Association Corpocelste_C.C.00# of which he is artistic director. In 2015, Sciarroni was appointed Associate Choreographer of Ballet of Rome.

His awards include Premio Rete Critica 2013, Marte Award 2013, Best Performance in Puff Festival de Pola in Croatia, Best Emerging Artist in *Danza & Danza Magazine* 2012, and Prize "Nouve Sensibilit " 2008.



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安娜·布拉加尼奧洛
Anna Bragagnolo

舞者
Folk-dancer

布拉加尼奧洛是舞者和表演家，2011至2013年間與意大利當代劇團 Anagor 合作，創作了一系列舞蹈。2014年，她獲邀參與《你不知道自己有多幸運》，與阿歷山度·沙朗尼攜手於蒙多諾沃和意大利威尼斯國際當代舞蹈藝術節演出，並於盧森堡「香蕉工廠創意編舞中心」演出《躍動：反思舞蹈》。

2010年起，她在多間學校教授戲劇及舞蹈，如意大利特雷維索的莫雷洛基金會。獎項包括2008年最終入圍獎、2009年特別紀念獎、2010年威尼托斯塔比爾劇院最終入圍獎、2013年世界希斯利奧城堡大獎和2013年企業城市大獎。

Bragagnolo was a dancer, performer and author of scores of movement with the Italian contemporary theatre company Anagor from 2011 to 2013. In 2014 she was selected to take part in *You don't know how lucky you are*, a project with Alessandro Sciarroni at Mondo Novo, International Festival of Contemporary Dance, Venice, Italy, and the project E-motional rethinking dance at Creation Center Choreographic Bananefabrik, Luxembourg.

Since 2010 she has taught theatre and dance in various schools such as Fondazione Morello in Treviso, Italy. Her accolades include Finalist Prize Extra 2008, Special Mention Prize Scenario 2009, Prize Finalist Off/Teatro Stabile del Veneto 2010, Prize Hystrio Castel dei Mondi 2013, and Prize Città Impresa 2013.



馬可·達戈斯汀
Marco D'Agostin

舞者
Folk-dancer

舞者馬可·達戈斯汀訓練於也米·哥達門下，其後跟隨如泰比·馬田等舞蹈家研習不同舞蹈技巧。他曾為劇場編導克勞迪婭·卡斯特魯奇（拉斐爾·聖齊奧劇社）的作品《Homo turbae》及舞蹈家艾瑞絲·埃雷茲的作品演出。

自2010年起，達戈斯汀開始透過國際計劃，如聯同阿姆斯特丹 SNDO 學校合辦的《CD16》，發展他以研究為基礎的舞作。著名舞作包括《中提琴》（2010年獲頒 Premio Gd'A Veneto 獎）、《Spic & Span》（2011年獲頒「特別表揚劇本獎」）、《讓睡龍躺下》（2012年獲頒 Premio Prospettiva Danza 獎）。最近作品《一切都好》於2015年首次公演。

D'Agostinis has trained as a dancer with mentors as Yasmeen Godder, and furthered his choreographic skills with artists including Tabea Martin. He has performed for artists like Claudia Castellucci of Societas Raffaello Sanzio (*Homo turbae*) and Iris Erez.

Since 2010 he has been developing his choreographic research-based work through international projects such as CD16 in partnership with SNDO School in Amsterdam. Notable choreographic works include *viola* (winner of Premio Gd'A Veneto 2010), *Spic & Span* (winner of Segnalazione Speciale Premio Scenario 2011), *let sleeping dragons lie* (winner of Premio Prospettiva Danza 2012). His most recent work, *Everything is ok*, premiered in 2015.



學生票捐助計劃籌得的所有款項，均全數用作資助本地全日制學生以半價優惠購買藝術節門票。為了讓更多年輕人欣賞藝術節的高質素表演，培養他們對表演藝術的興趣，我們需要您的協助！

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Francesca Foscari

舞者

Folk-dancer

福斯卡里尼是獨立編舞家及舞者，2009年開始創作獨立作品，處女作《卡拉什》獲邀參與「抗體 XL」和2010年千瓦藝術節。2011年，她聯合製作及演出了《福斯卡里尼·那典及達哥斯丁呈獻：潔淨無暇》。2012年憑《會唱歌的骨頭》奪得第17屆 MASDANZA 國際當代舞蹈節最佳獨舞獎，《加那利群島》亦成為「抗體 XL」和 Aerowaves 網絡精選。2013年與舞團「祖母」一同獲得平衡獎最佳舞者後，她與莎拉·域杜路維克斯攜手合作首齣三部曲作品《從前》，並邀請了雅絲敏·高道特合作製作《勇敢的禮物》(2014)。福斯卡里尼現與舞者安德列亞·柯斯坦佐·馬丁尼攜手製作新作《不對稱的呼喚》。

An independent choreographer and dancer, Foscari started creating her own works in 2009. Her first creation *Kalsh* was selected by Anticorpi XL and Kilowatt Festival 2010. In 2011 she co-created and performed in *Spic & Span* by foscari : nardin : dagostin. In 2012 *Cantando sulle ossa* won the Best Solo at the 17th edition of Masdanza International Dance Festival, and *Canary Islands* was selected by the networks Anticorpi XL and Aerowaves. After winning the Equilibrio Award 2013 as Best Performer with *Grandmother*, the first work in the trilogy *Once Upon a Time*, created with Sara Wiktorowicz, she invited Yasmeen Godder to collaborate with her on *Gut Gift* (2014). She is working on a new piece, *La Vocazione all'Asimmetria*, with the dancer Andrea Costanzo Martini.



馬堤奧·蘭波尼

Matteo Ramponi

舞者

Folk-dancer

蘭波尼是獨立表演者和藝術家。2001至2006年間他曾與意大利實驗劇團 Lenz Rifrazioni 合作。2007年起他參演了阿歷山度·沙朗尼的主要作品(《你的女孩》、《牛仔》、《FOLK-S》)。他是意大利表演者及製作人祈亞娜·貝爾薩尼(2011年意大利 Prospettiva 舞蹈獎優勝者)項目「家譜」的其中一名合作夥伴，又於其2014年電影《奇刀》中初次以演員身份登上大銀幕。

2015年他再次於《晚安偷窺狂》中與貝爾薩尼合作。他參演了阿歷山度·沙朗尼的近代《極光》(2015)。他是達·戈斯汀的《讓睡龍躺下》(2013)的燈光設計。

Ramponi is an independent performer and artist. He worked with the Italian experimental theatre company Lenz Rifrazioni between 2001 and 2006. Since 2007 he has performed in the major works of Alessandro Sciarroni (*Your Girl*, *Cowboys*, *FOLK-S*). He is one of the collaborators with Italian performer and maker Chiara Bersani (Winner of Premio Prospettiva Danza 2011) in the project Family Tree, and in the 2014 film *Miracle Blade*, in which Ramponi makes his debut as a film actor.

In 2015 he joined Bersani again in the production of *Good Night Peeping Tom*. He performed in Alessandro Sciarroni's recent work *Aurora* (2015). He created the lighting design for D'Agostin's *let sleeping dragons lie* (2013).

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弗蘭西斯科·威基

Francesco Vecchi

舞者

Folk-dancer

威基是一名演員及表演者，生於意大利雷吉歐艾米里亞。於 STED 戲劇學院修習音樂和戲劇，畢業後赴國際劇場人類學學院及羅馬 Eliseo 劇場深造。

他於「地下小劇場」與其導演佩特羅·巴比納合作了數年。他也曾與費洛倫查·曼尼、隆戈尼·安傑洛、法朗高·齊費里尼等導演，以及與舞台劍擊編舞倫佐·穆蘇梅西·格歷高修習，並於 2005 年完成修業。他現參與音樂製作，並與瑪拉·卡夏尼合作。

Vecchi is an actor and performer born in Reggio Emilia, Italy. After graduating at the STED theatre academy, studying music and theatre, he studied at the International School of Theatre Anthropology and Eliseo Theater in Rome.

He worked for several years for Teatrino Clandestino Company and with its director Pietro Babina. He has also worked with directors like Fiorenza Menni, Angelo Longoni, Franco Zeffirelli and with the stage fencing choreographer Renzo Musumeci Greco with whom he graduated in 2005. He now works in music production and collaborates with Mara Cassiani.



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利林費爾德生於馬德里，自 2005 年起一直創作視聽及舞蹈／表演作品。近期作品入選了「歐洲聲浪舞蹈網絡」，並在國際上演。他曾參與 Choreoroam Europe (2011) 和 Performing Gender (2013) 等項目。他以音樂人、舞者和助理的身份與阿歷山度·沙朗尼以及其他來自德國、瑞士和西班牙的編舞合作，也從事音樂劇和電影等藝術範疇。沙朗尼於馬德里康普頓斯大學修讀視聽傳播，並分別於馬德里的 Real 舞蹈學院和創意音樂學校研習當代舞與音樂。

Born in Madrid, Lilienfeld has been creating audiovisual and dance/performance work since 2005. His recent works have been selected by the European network Aerowaves and presented internationally. He has been involved in such projects as Choreoroam Europe (2011) and Performing Gender (2013). He collaborates as a musician, dancer and assistant with Alessandro Sciarroni as well as other choreographers in Germany, Switzerland and Spain. He also works in such art forms as musical and film. He studied audiovisual communication at the Universidad Complutense de Madrid, contemporary dance at the Real Conservatorio Profesional de Danza and music at the Escuela de Música Creativa in Madrid.

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馬堤奧·瑪菲桑迪
Matteo Maffesanti

錄像及影像
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瑪菲桑迪是導演、錄像製作師及表演者。他曾與國內外劇團、錄像藝術及電影界的先鋒藝術家合作，如歐拉蒂沃·車托·露西·卡殊和安德烈·塞格雷。自2011年起，他以錄像藝術家身份與多位編舞家及表演者合作，包括阿歷山度·沙朗尼和弗蘭西斯卡·福斯卡里尼。他亦是「集體電梯碉堡」的創辦人，與其共同製作了《鞋》。

最近，參與的兩個藝術項目，包括以表演家身份與編舞家及舞者蒂斯亞那·波菲合作由妮歌·塞勒指導的視覺演出《VOR》，及以錄像藝術家身份與表演家祈亞娜·伯珊尼合作的獨立電影《神奇的刀刃》。

Maffesanti is a director, video maker and performer. He has worked with some of the pioneers in the national and international theatre, video art and movie scene including Horacio Czertock, Lucy Cash, and Andrea Segre. As a video artist he has been collaborating with choreographers and performers as Alessandro Sciarroni and Francesca Foscari since 2011. He is also the founder of Collettivo Elevator Bunker, with which he created the performance *Shoe*.

In more recent times he has been involved in two artistic projects: as performer he created, with the choreographer and dancer Tiziana Bolfe, *VOR*, a visual performance with the supervision of Nicole Sailer; as video artist he collaborated with the performer Chiara Bersani in the independent movie *Miracle Blade*.



洛可·詹桑特
Rocco Giansante

燈光設計
Lighting Design

詹桑特曾為 Lenz Rifrazioni 設計燈光。他獲選入讀倫敦大學金匠學院製作系文學碩士課程後，進修電影音效設計。除了是電影和表演藝術的自由工作者，他也為專門製作猶太電影和紀錄片的倫敦猶太文化中心聯合指導電影製作工作坊。

自2011年起，他定居耶路撒冷，並在當地參與了一系列圍繞身份與歷史的藝術項目。他是耶路撒冷希伯來大學的哲學博士候選人，研究興趣包括葡萄牙新浪潮、以色列電影、後政治意大利電影、巴迪歐及電影，以及當代現場藝術表演。

Giansante worked for Lenz Rifrazioni as a lighting designer. Selected for the Master of Arts in Filmmaking at Goldsmiths College, he moved to London to study sound design for film. While working as a freelancer in film and the performing arts, he also co-directed the filmmaking workshop of London Jewish Cultural Centre, dedicated to the production of films and documentaries of Jewish interest.

Since 2011, he has lived in Jerusalem where he is involved in a series of artistic projects focusing on identity and history. He is a Doctor of Philosophy candidate at the Hebrew University of Jerusalem. His research interests include the Portuguese Nouvelle Vague, Israeli cinema, post-political Italian cinema, Badiou and cinema, and contemporary live art performances.



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埃托雷·隆巴迪 Ettore Lombardi

服裝設計

Costumes Design



隆巴迪創意洋溢，涉足烹飪、教育、劇場及時裝等多個領域。2008年起，他專注時裝，一方面以自由工作者身份活動，另一方面與 Max Mara 和 Coccinelle 合作，擔任商品展示設計、顧問及形象設計。2006年起，他成為阿歷山度·沙朗尼的顧問，負責劇作的形象設計、佈景設計及服裝設計。

Lombardi has been developing his creativity through kaleidoscopic experiences in different fields such as cooking, education, theatre and fashion. Since 2008 he has focused on fashion, working both as a freelancer and with enterprises such as Max Mara and Coccinelle as a visual merchandiser, consultant and stylist. Since 2006 he has worked as a styling, scenery and costumes consultant for the creations of Alessandro Sciarroni.

莉莎·基拿甸奴 Lisa Gilardino

項目策劃及推廣

Project Curator & Promotion



基拿甸奴是一名現場藝術管理人員、監製及策劃。她曾為 Lenz Rifrazioni 主責宣傳及國際關係，她也於 2011 年出任意大利帕爾馬 Natura Dei Teatri 藝術節的總經理及節目人員。2011 年她獲選參與為藝術節監製和策劃而設的一年培訓工作坊項目「藝術節實驗室」。其後她獲邀出任芬蘭赫爾辛基的波羅的海戲劇節駐節策劃，發展自己的項目《捕夢網》。2011 年起她以自由經理人身份與 Motus、阿歷山度·沙朗尼及凱蒂亞·朱利安尼等藝術家合作。2013 年起她曾在意大利和海外為藝術家舉辦有關宣傳現場藝術項目的策略及方法工作坊。

Gilardino is a live arts manager, producer and curator. She has been responsible for the promotion and international relations of Lenz Rifrazioni, and she was general manager and programmer at Natura Dei Teatri Arts Festival from 2011 to 2011 in Parma, Italy. In 2011 she was selected as a participant of the one-year training workshop project Festival Lab for festival producers and curators. She was subsequently invited to Festival Baltic Circle in Helsinki, Finland as a curator in residence to develop her project *Dreamcatchers*. Since 2011 she has worked as a freelance manager for artists including Motus, Alessandro Sciarroni and Katia Giuliani. Since 2013 she has given workshops in Italy and abroad to artists on strategies and practices to promote live arts projects.

中譯 梁詩敏、陳逸宜

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Programme Calendar
節目時間表

歌劇 / 戲曲 OPERA / CHINESE OPERA

都靈皇家劇院《父女情深》 作曲：威爾第 指揮：羅拔圖·阿巴度 導演、佈景與服裝：西爾瓦諾·布索堤	Teatro Regio Torino - <i>Simon Boccanegra</i> Composer: Giuseppe Verdi Conductor: Roberto Abbado Direction, Sets and Costumes: Sylvano Bussotti	CCGT	26/2 28/2 1/3	7:30pm 2:30pm 7:30pm
北京京劇院 張君秋青衣名劇選 主演：王蓉蓉	Jingju Theater Company of Beijing - The Artistry of Zhang Junqiu Featuring: Wang Rong Rong	CHCH CHCH STTH STTH	24-25/2 26/2 27/2 28/2	7:30pm 2:30pm 7:30pm 2:30pm
粵劇《李太白》 藝術總監 / 主演：尤聲普	Cantonese Opera <i>Li Bai: The Immortal Poet</i> Artistic Director and Leading Performer: Yau Sing-po	CHCH	10-11/3	7:30pm

音樂 MUSIC

都靈皇家劇院 威爾第與華格納歌劇盛宴 指揮：羅拔圖·阿巴度	Teatro Regio Torino Verdi and Wagner Opera Gala Conductor: Roberto Abbado	CCCH	27/2	8:00pm
樂旅中國 X 中樂無疆界	Music About China X Chinese Music without Bounds	CHCH	27/2	8:00pm
魯弗斯·溫萊特 - 《首席女聲》交響樂視聽音樂會 指揮：祖安娜·卡麗朵 與香港管弦樂團聯合演出	Rufus Wainwright - <i>Prima Donna</i> A Symphonic Visual Concert Conductor: Joana Carneiro With the Hong Kong Philharmonic Orchestra	CCCH	1/3	8:00pm
都靈皇家劇院 諾斯達的威爾第、 蕭斯達高維契及普羅科菲夫 音樂總監：詹安德列亞·諾斯達	Teatro Regio Torino Nosedà conducts Verdi, Shostakovich and Prokofiev Conductor: Gianandrea Nosedà	CCCH	3/3 4/3	8:00pm 8:00pm
萊比錫聖多馬合唱團與萊比錫布業 大廳樂團《聖馬太受難曲》 指揮：戈特霍德·施瓦茨	Thomanerchor Leipzig & Gewandhausorchester Leipzig - <i>St Matthew Passion</i> Conductor: Gotthold Schwarz	CCCH	5/3	7:00pm
創意間的親暱 2016 五週年精選回顧音樂會	The Intimacy of Creativity 2016 Five Year Retrospective Concert	CHT	6/3	4:00pm
安娜·涅琴柯與尤西夫·伊瓦佐夫演唱會 指揮：雅達·比雅米尼 與香港管弦樂團聯合演出	Anna Netrebko and Yusif Eyvazov in Concert Conductor: Jader Bignamini With the Hong Kong Philharmonic Orchestra	CCCH	8/3	8:00pm
林志映與金多率小提琴與鋼琴音樂會 小提琴：林志映 鋼琴：金多率	Ji-young Lim and Dasol Kim Violin and Piano Recital Violin: Ji-young Lim Piano: Dasol Kim	CHCH	12/3	8:00pm
德布西弦樂四重奏－法式美饌	Debussy String Quartet French Music	CHCH	14/3	8:00pm
哥本哈根協奏團《水之樂章》 藝術總監：拉斯·尤歷·摩頓臣	Concerto Copenhagen - <i>Watermusic</i> Artistic Director: Lars Ulrik Mortensen	CHCH	17/3	8:15pm
拉斯·尤歷·摩頓臣古鍵琴獨奏會 藝術總監：拉斯·尤歷·摩頓臣	Lars Ulrik Mortensen Harpsichord Recital Artistic Director: Lars Ulrik Mortensen	APAC	18/3	8:00pm
梅尼可夫的蕭斯達高維契鋼琴獨奏會	Alexander Melnikov plays Shostakovich	CHCH	19/3	7:30pm
柏林廣播電台合唱團	Rundfunkchor Berlin <i>human requiem</i>	HKU-LYH	2-3/3	8:00pm

爵士樂 / 世界音樂 Jazz / World Music

雲雀大樂隊	Fanfare Ciocarlia	CCCH	20/2	8:00pm
Orquesta Buena Vista Social Club ® - “ADIÓS TOUR”	Orquesta Buena Vista Social Club ® - “ADIÓS TOUR”	CCCH	10/3 11/3 12/3	8:00pm
法圖瑪他·迪亞華拉與羅伯特·豐塞卡	Fatoumata Diawara and Roberto Fonseca	CCCH	26/2	8:00pm
德布西弦樂四重奏－巴赫至爵士 鋼琴：尚·非羅·柯拉德-尼芬 低音大提琴：尚·路易·雷森福	Debussy String Quartet Bach to Jazz Piano: Jean-Philippe Collard-Neven Double Bass: Jean-Louis Rassinfosse	CHCH	15/3	8:00pm
麗莎·費雪與大指揮棒樂隊	Ms. Lisa Fischer & Grand Baton	CCCH	19/3	8:00pm
世界音樂週末營	World Music Weekend			
弦琴東西風——小提琴與維那琴 南北印度弦琴二重奏——維那琴與西塔琴 莎維娜·欣娜圖與薩洛尼卡春天樂隊	Strings Attached – Violin & Veena Jugalbandhi – Veena & Sitar Savina Yannatou & Primavera en Salonico	CHT	4/3 5/3 5/3	8:00pm 3:00pm 8:00pm

舞蹈 DANCE

亞太舞蹈平台（第八屆） 古佳妮《右一左一》； 羅斯·麥克科馬克《力的重量》	Asia Pacific Dance Platform VIII Gu Jian: <i>Right & Left</i> ; Ross McCormack: <i>The Weight of Force</i>	KTT-BBT	4/3 5/3 5/3	8:15pm 3:00pm 8:15pm
《FOLK-S，明天你還愛我嗎？》 創作及編排：阿歷山度·沙朗尼	<i>FOLK-S, will you still love me tomorrow?</i> Creation and Dramaturgy: Alessandro Sciarroni	APAA	25-26/2	8:00pm

- 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
- BVLGARI 意國創意系列 BVLGARI Italian Creativity Series
- 銀聯國際繽紛舞台 UnionPay International Stage of Colours

韓國國家劇團：韓國國家舞蹈團《墨香》 編舞：尹星珠	National Theater of Korea - National Dance Company of Korea <i>Scent of Ink</i> Choreographer: Yun Sung-joo	APAL	26-27/2	8:00pm
111 藝團《舞轉人生》 概念、舞美及導演：奧雷里恩·博里 舞者及編舞：史蒂芬尼·庫斯特	Compagnie 111 - <i>What's Become of You?</i> (Questcequetudeviens?) Conception, scenography and direction: Aurélien Bory Dance and Choreography: Stéphanie Fuster	CHT	26/2 27/2 28/2	8:00pm 8:00pm 3:00pm
香港賽馬會當代舞蹈平台 節目一編舞：林波、黃銘熙 節目二編舞：蔡穎、黃銘絲及毛維、楊浩 節目三編舞：藍嘉穎、陳曉玲、梁儉豐、 徐奕捷、黃美玉、丘展誠	The Hong Kong Jockey Club Contemporary Dance Series Programme 1 by Lam Po, Ronny Wong Programme 2 by Cai Ying, Tracy Wong & Mao Wei, Yang Hao Programme 3 by Blue Ka-wing, Gabbie Chan, Kenny Leung, Ivy Tsui, Rebecca Wong Mei-yuk, James Yau	CCST CCST CCST	10/3; 12/3 11/3; 13/3 12/3; 13/3	8:15pm; 3:00pm 8:15pm 8:15pm; 3:00pm
俄羅斯聖彼得堡米克洛夫斯基芭蕾舞團 《睡美人》 藝術總監 / 編舞：納曹·杜亞陶 音樂：柴可夫斯基	Mikhailovsky Ballet - <i>The Sleeping Beauty</i> Artistic Director/ Choreographer: Nacho Duato Music: Pyotr Ilyick Tchaikovsky	CCGT	17/3 18/3 19/3	7:30pm 7:30pm 7:30pm

戲劇 THEATRE

新銳舞台系列：《論語》 導演 / 編劇：鄧智堅 助理編劇：陳冠而	New Stage Series: <i>Chinese Lesson</i> Director/ Playwright: Tang Chi-kin Assitant Playwright: Chan Kwun-fee	CCST	25-28/2 27-28/2	8:15pm 3:00pm
《大嘴巴》 導演及演出：華倫天·達恩斯	<i>BigMouth</i> Direction & Performance: Valentijn Dhaenens	CCST	1-3/3 5/3	8:15pm 6:00pm
《小戰爭》 導演及演出：華倫天·達恩斯	<i>SmallWaR</i> Direction & Performance: Valentijn Dhaenens	CCST	4/3 5/3	8:15pm 2:30pm
北方布夫劇場 彼得·布祿克的《戰場》 導演及改編：彼得·布祿克、 瑪麗·伊蓮·艾斯蒂安	Théâtre des Bouffes du Nord - <i>Peter Brook's Battlefield</i> Directed and adapted by Peter Brook and Marie-Hélène Estienne	CCST	16-19/3 19-20/3	8:15pm 3:00pm
鄧樹榮戲劇工作室《馬克白》 原著：莎士比亞 導演及改編：鄧樹榮	Tang Shu-Wing Theatre Studio <i>Macbeth</i> Written by William Shakespeare Directed and adapted by Tang Shu-wing	CHT	16-20/3 19-20/3	8:00pm 3:00pm
皇家莎士比亞劇團 莎士比亞的「王與國」系列 導演：格雷格利·多蘭	The Royal Shakespeare Company - King and Country Directed by Gregory Doran	APAL	4-6/3 8-13/3 12-13/3	7:30pm 7:30pm 2:00pm
布里斯托爾老域劇團及英國國家劇院 《簡愛》 原著：夏洛蒂·勃朗特 導演：莎莉·庫克森	A Bristol Old Vic and National Theatre of Great Britain co-production <i>Jane Eyre</i> Based on the novel by Charlotte Brontë Director: Sally Cookson	APAL	18-20/2 20-21/2	7:30pm 2:00pm

舞蹈 / 劇場 DANCE / THEATRE

賽馬會本地菁英創作系列《炫舞場》 導演：鄧偉傑 編劇：鄭國偉 編舞：麥秋成 音樂：戴偉	Jockey Club Local Creative Talents Series <i>Danz Up</i> Director: Tang Wai-kit Playwright: Matthew Cheng Choreographer: Shing Mak Music: Day Tai	KTT-AUD	5-7, 9-12/3 6, 12-13/3	8:00p m 3:00pm
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音樂劇場 MUSIC THEATRE

優人神鼓與柏林廣播電台合唱團《愛人》 音樂總監 / 作曲 / 指揮：克利斯提安·佑斯特 導演：劉若瑤	U-Theatre & Rundfunkchor Berlin <i>LOVER</i> Music Director/Composer/Conductor: Christian Jost Director: Liu Ruo-yu	CCGT	5/3 6/3	8:15pm 8:15pm
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雜技 CIRCUS

芬茲·帕斯卡劇團《真相奇幻坊》 編導：丹尼爾·芬茲·帕斯卡	Compagnia Finzi Pasca <i>La Verità</i> (The Truth) Written and directed by Daniele Finzi Pasca	CCGT	19/2 20/2 20-21/2	7:30pm 7:30pm 2:30pm
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無界限雜技團《大動作》 導演：亞朗·列夫席茲 音樂總監及演奏：德布西弦樂四重奏	Circa <i>Opus</i> Director: Yaron Lifschitz Musical Director and Performed by: Debussy String Quartet	CCGT	11/3 12/3 12/3	7:30pm 7:30pm 2:30pm
飛機馬戲團《鋼琴俊俠》 由托馬斯·蒙克頓及桑諾·西爾文諾伊寧創作	Circo Aereo & Thomas Monckton - <i>The Pianist</i> Created by Thomas Monckon and Sanna Silvennoinen	CHT	11/3 12/3 12/3	8:15pm 3:00pm 8:15pm

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CCCH	香港文化中心音樂廳 Concert Hall, HK Cultural Centre	APAD	香港演藝學院戲劇院 Drama Theatre, HKAPA
CCST	香港文化中心劇場 Studio Theatre, HK Cultural Centre	YMTT	油麻地戲院 Yau Ma Tei Theatre
CHCH	香港大會堂音樂廳 Concert Hall, HK City Hall	STA	沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall
CHT	香港大會堂劇院 Theatre, HK City Hall	STCA	沙田大會堂文娛廳 Cultural Activities Hall, Sha Tin Town Hall
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APAA	香港演藝學院香港賽馬會演藝劇院 The Hong Kong Jockey Club Amphitheatre, HKAPA	KTT-BBT	葵青劇院黑盒劇場 Black Box Theatre, Kwai Tsing Theatre
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30/01	諸聖堂古蹟導賞遊 Guided Tour of All Saints' Cathedral
13/02	鹽田梓文化遊 Yim Tin Tsai Heritage Walk
9, 16, 23, 30/01	本地聖樂作品欣賞 Local Church Music Encounter
14/12/2015 - 19/03/2016	「創造中…」攝影活動 "Creativity In Action..." Photography Campaign
11/03	皇家莎士比亞劇團藝術總監 — 格雷格里·多蘭：莎士比亞四百年 Gregory Doran - Artistic Director of RSC: Shakespeare 400 Years
歌劇 / 戲曲 OPERA	
22/01	《父女情深》演前必修課 Simon Boccanegra "Know Before You go"
21/02	淺談京劇張派《望江亭》 Decoding Zhang Junqiu's Riverside Pavilion
27/02	都靈皇家劇院：歷史與建築 Teatro Regio Torino: History and Architecture
28/02	北京京劇院後台解碼 Beijing Opera Close-up
28/02	《父女情深》— 布索堤的藝術 Simon Boccanegra - the Art of Sylvano Bussotti

音樂 MUSIC	
15/02	《我就嚟是歌手》20 Feet from Stardom
17/02	《首席女聲》— 一部歌劇的故事 Prima Donna - The Story of an Opera
20/02	繽紛銅管樂派對 Discovering the Brass Beast
28/02 - 1/03	國際作曲家高峰會 International Composers' Summit
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2/03	舞台上的安魂曲 Requiem on Stage
3/03	談威爾第《安魂彌撒曲》 Verdi's Requiem: A Masterpiece
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27/02	史蒂芬尼的《舞轉人生》 What's Become of Stéphanie?
5/03	聚焦舞者 - 編舞 Focus on Dancer - Choreographers
07, 11/03	對談街舞 Get talkin'
12, 13/03	香港賽馬會當代舞蹈平台 The Hong Kong Jockey Club Contemporary Dance Series
20/03	美的國度 A Kingdom of Beauty

電影 FILM	
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16/04, 23/04, 15/05	《威尼斯商人》The Merchant of Venice
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