

111藝團 Compagnie 111

What's Become of You?

一样中国人生 (Questcequetudeviens?)





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, 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 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。 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!

果是英

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 诱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.



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。

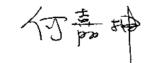
It is a pleasure and privilege to welcome you to the 44th Hong Kong Arts Festival, in which the idea of 'what comes after' provides a context for considering action on stage and artistic decisions of the creators whose work we present.

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 genrebending 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!

杳懋成 香港藝術節主席

Chairman. Hong Kong Arts Festival



何嘉坤 香港藝術節行政總監

Executive Director. Hong Kong Arts Festival

HONG KONG TOURISM BOARD







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





貢獻香港藝術節44年伙伴及藝術節開幕演出贊助 The Hong Kong Arts Festival's Proud Partner for 44 Years & Festival Opening Sponsor



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

同心同步同進 RIDING HIGH TOGETHER

藝術節閉幕演出贊助 Festival Finale Sponsor



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NG TENG FONG CHARITABLE FOUNDATION 黄廷方慈善基金











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.

「銀聯國際繽紛舞台」贊助



藝術節指定航空公司 Official Airline



藝術節指定高級用車







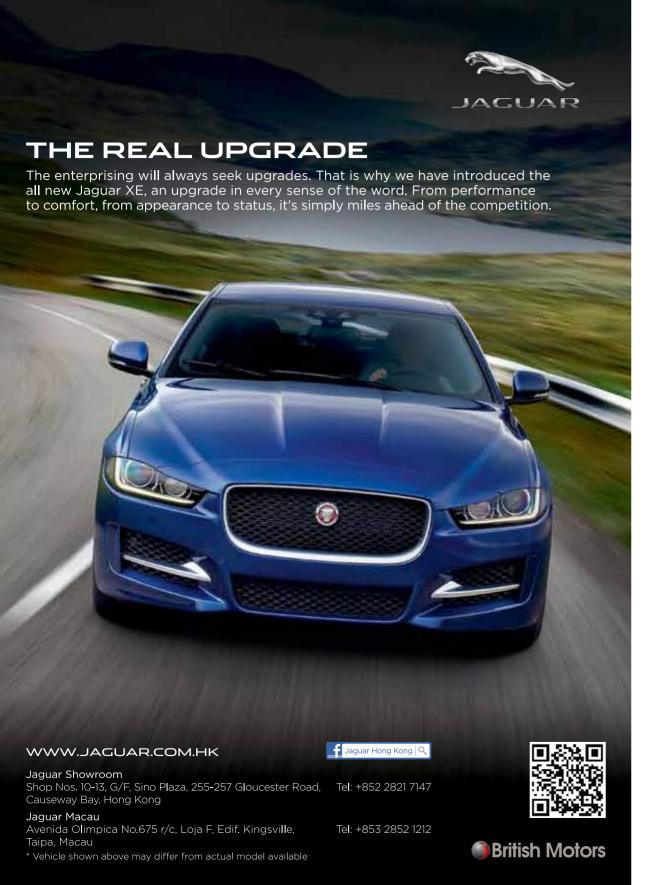


主要酒店夥伴 Major Hotel Partners









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、羅柏特·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。

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

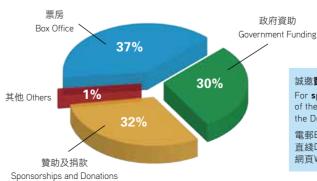
HKAF is a **non-profit organisation**. The estimated budget for the 2016 Festival is around HK\$110 million. About 30% of its annual income comes from government funding, about 37% from the box office, and over 32% from sponsorships and donations from corporations, individuals, and charitable foundations.

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.



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

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 FRAD, FHKAPA B. Phil (Hon), University of Durham Former Examiner of the Royal Academy of Dance, LRAD, AISTD

Guest Teachers

Selina CHAU (Ballet) New York University Metropolitan Opera, USA

Pierre DARDE (Ballet)
Paris Opera Ballet, France
Palucca Schule, Germany
Royal Conservatoire of The Hague,
the Netherlands

Francesco CURCI (Contemporary) Rotterdam Dance Academy, the Netherlands Ecole Supérieure de Danse de Cannes-Mougins Rosella Hightower, France

Andrei MATINKINE

(Ballet & Character)
Vaganova Ballet Academy,
St. Petersburg, Russia
BallettFörder Zentrum, Germany

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 Scholarships can be applied Accommodation can be arranged upon request

Requirements

Age between 12-20 with RAD Intermediate Foundation equivalent standard or above

Application Deadline

30 June 2016 10% Early Bird Discount before 31 May 2016

Hong Kong 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

17 Jul - 14 Aug

" government registered charity #91/3756

Information & Application

Tel: (852) 2886 3992 Fax: (852) 2567 3266 E-mail: isds@jmwballet.org

www.jmwballet.org

Sacra Inter-

















What's Become of You?

《舞轉人生》

(Questcequetudeviens?)

A piece by **Aurélien Bory** for Stéphanie Fuster **奧雷里恩·博里**為史蒂芬妮·庫斯特所創作

26-28/2/2016

● 香港大會堂劇院 Theatre, Hong Kong City Hall

演出長約1小時,不設中場休息 Running time: approximately 1 hour

> 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 © Aglae Bory



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Unauthorised photography or recording of any kind is strictly prohibited.

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









Founding Sponsor of Young Friends of the Hong Kong Arts Festival



Young Friends is an arts education and audience development programme designed to nurture local secondary and tertiary school students' interest in the performing arts. The project has reached out to over 700,000 students, and close to 141,500 students became members in the past 24 years.

The Sir Edward Youde Memorial Fund was established in 1987 through private donations from the Hong Kong community to commemorate the late Governor of Hong Kong, Sir Edward Youde. Its prime objective is to promote education and encourage research amongst the people of Hong Kong.

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

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





The Sir Edward Youde Memorial Fund has since its inception supported more than 23,195 Hong Kong students under its major award schemes. The total value of the grants awarded stands at about HK\$239.5 million. Out of a total of 2,896 recipients of scholarships and fellowships, more than 2,458 scholars and fellows have completed their studies and are now working in different fields, contributing to the well-being and development of the community.

創作 Credits

作品概念、佈景設計及導演

奥雷甲恩・博里

編舞及舞者

史蒂芬妮·庫斯特

原創音樂及結他

荷西・山卓士

燈光設計

阿諾・維哈

渖唱

艾拔圖・加西亞

技術總監

阿諾・維哈

導演助理及服裝

西薇・馬古奇

佈景

皮埃爾·狄魏菲

阿諾·路卡斯

音響工程師

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音響監督

西爾維恩·拉科卡德

製作總監

佛羅倫斯·穆里斯

製作助理

瑪麗・里高朗

傳訊主任

莎拉・波洛

海外拓展

芭芭拉・素托夫

Conception, Scenography & Direction

Aurélien Borv

Choreographer & Dancer

Stéphanie Fuster

Original Music & Guitarist

José Sanchez

Lighting Designer

Arno Veyrat

Singer

Alberto Garcia

Technical Director

Arno Veyrat

Director's Assistant & Costumes

Sylvie Marcucci

Scenery

Pierre Dequivre

Arnaud Lucas

Sound Engineer

Stéphane Ley

Lighting Manager

François Dareys

Sound Manager

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Production Director

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For more Information, please contact: **MANDY WONG** +852 3759 0909



for more





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桃樂絲·杜柏蘭及弗洛·基洛,伊娃·戴雅絲(Plan Bey)協助 Dorothée Duplan and Flore Guiraud assisted by Eva Dias (Plan Bey)

111 藝團 - 奧雷里恩·博里

Production: Compagnie 111 - Aurélien Bory

Coproduction and residencies: Festival iMira! / TnBA- Bordeaux. Théâtre Vidy-Lausanne

With the help of Théâtre Garonne scène européenne - Toulouse, Scène nationale de Cavaillon, La Fabrica Flamenca -Toulouse, La Grainerie Fabrique des arts du cirque et de l'itinérance - Balma

Compagnie 111 - Aurélien Bory is under funding agreement with the Ministère de la Culture et de la Communication - Direction Régionale Midi-Pyrénées, Région Midi-Pyrénées, Ville de Toulouse, Conseil Départemental de la Haute-Garonne.

Aurélien Bory is associated artist of Le Grand T - Théâtre de Loire Atlantique / Nantes.

Aurélien Bory is invited artist of TNT - Théâtre National de Toulouse Midi-Pyrénées.

Aurélien Bory is supported artist by Le Théâtre de l'Archipel scène nationale de Perpignan.

中US 藝術節加料節目

史蒂芬尼的《舞轉人生》

What's Become of Stéphanie?

史蒂芬尼·庫斯特於演出後與 Stéphanie Fuster meets the audience after the 觀眾見面。 performance.

27.2 (六 Sat)

演出後 Post performance

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













About Compagnie 111

舞台是一個空間。它可被定義為長方形的舞台空間,並包含相等容量的空氣。這空間是唯一的媒介,裏面所有人都不能違反一般物理定律。這對我來說至關重要,因為身體和物件均無可避免的受制於地心吸力。我主張以身體與舞台,無論它們是如何地呈現,去反思這個定律。身體和物件都和地心吸力有關。我在舞台上探討的,就是個體和空間,以及構成兩者關係的各個元素。

我們的劇場將舞台理解為一個物理空間, 形體動作在此空間發生。從詞義去看,演 員(actor)演出動作(action),一部戲劇 就是一連串的動作。馬戲的演出,超乎尋常 是意料之中的,但在戲劇卻並非必然,而是 意料之外。在馬戲團,表演者本來就身懷絕 技;但在劇場,觀眾看的是凡人。舞台是一 個世界,演員佔據這個世界、這個空間,因 此問題的核心,是人在世界的位置。我的創 作以這兩個元素的互動為出發點——佈景如 世界、演員如凡人。

空間的命題帶出界限這個問題。界限是不可知的,它推動我們去發現,它包容創作的空間。我們的劇場是不同藝術形式的交滙點: 馬戲、舞蹈、視覺藝術、音樂…… 但與其在既定類型中畫地為牢,我們更重視更新固有的形式,避免被標籤化為某一特定形式,我更希望形式能夠在事物的邊緣產生。

我的作品來自不同語境。我每次與別人合作的作品,都可視為來自不同藝術領域的交集。每個作品都產生於與另一特定語境的交界:屬於一個藝術家的,或者一個地方的、一種實踐的,或者一個特定的領域……每一次,我創作的過程始終如一:我們需要把事情推向邊緣,推向驚奇之處。

文:奥雷里恩・博里

Text: Aurélien Bory

The stage is a space. It can be defined as the rectangular plane of the stage-platform and the equivalent volume of air. This space is the only medium where one cannot escape the laws of general mechanics. This particularity is important to me. Both bodies and objects are inescapably subjected to gravity. My proposition is to summon the means of the body, as well as the means of the stage, whatever they may be, to contemplate this fact. Bodies and objects both are relevant regarding gravity. The relationship between the individual and space, every single element of this

relation, is what I am interested in studying on stage.

Our theatre apprehends the stage as a physical space, where physical actions are formulated. Etymologically, the actor is performing the action. A play is a series of actions. At the circus, the extraordinary is foretold. It's not so at the theatre; it shows up by surprise. At the circus the extraordinary-being is invoked, whereas at the theatre, we come and see our fellowman. The stage is a world. The actor dwells there, in this space, and the issue is to question the place of man in the world. My starting point is the interaction between these two elements: the scenic space as a world, and the actors as the ordinary men.

The issue of space raises the question of limits. The limit is the unknown. It sharpens our craving for discovery. It embodies the place of creation. Our theatre is at the junction of different arts: the circus, dance, visual arts, music... but our concern to renew the form and the thrill to remain unlabelled are more important than belonging to a definite field. I'd rather the form emerged at the edge of things.

My work originates from different contexts. My every collaboration can be contemplated as a crossbreeding between different, converging fields. Each creation can be inscribed at the crossroad with another definite context: belonging to an artist's, or to a place, to a practice, or a particular domain... In each case, my process remains the same: we need to push things around to the fringe, at the place of wonderings.

創作札記 Director's/Creator's Note

文:奥雷里恩・博里 Text: Aurélien Bory

「 Qu'est-ce que tu deviens ?」 (你變成了甚 麼?),是一個平庸又可怕的問題;它問你 變成了甚麼。它述説時間的流逝,並確切説 明改變已發生。它質疑過去的抉擇,要求即 時的回應。它凝住改變的過程。它透露了對 被詢問者的興趣,甚至愛意,但它也可能暗 示喪失興趣或失望。它是一個警號、一個刺 點。這種提問的方式背後藏着一種絕望—— 「你變成了甚麼?」,可是盼望正正能推動 進化。它迫使我們檢視已知領域的背後,而 改變的過程將我們帶往未來與未知。

"Qu'est-ce que tu deviens?", like the English, "What's become of you?", is a question as banal as it is terrifying; it asks what you have become. It says that time has passed and that changes have occurred. It guestions the choices made, and demands an on-thespot assessment. It freezes the process of becoming, which is by nature in motion. It shows interest in the person asked, and even love, yet it can also be a sign of disinterest or disenchantment. It is a warning signal, a sting. There is despair in the way it asks, "What have you become?", yet hope is what drives evolution. It forces us to look at the known realm behind us, while the process of becoming propels us into the future, into the unknown.





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會面

我在圖盧兹遇上史蒂芬尼: 菲斯特, 那是在 她去西維爾全身投入佛蘭明高以前的事。 我被她獨特的觸覺、奇妙的性格和她激烈 而徹底的選擇所感動:她放棄所有,全情投 入。她在那裏逗留8年,學習當一個排練導 師,然後拜名師門下,成為舞者。她學有所 成回來,請我為她創作一個演出。我首先想 到的,是舞蹈與我作品中所探討的空間問題 並不對應。然後我改變了主意。這當然會有 分歧。但分歧同樣出現在她的事業上;她決 定面對屬於另一種文化的藝術,她可以説是 以外來者的身份來學習佛蘭明高舞。我漸漸 意識到自己希望去描摹她的一幅肖像,一幅 舞台肖像。想像舞台上的空間猶如她職業生 涯各方面的呈現,想像她的舞動源自內心的 情感紛陳。佛蘭明高、荷西・山卓斯的結他 和艾拔圖 · 加西亞的演唱同在台上, 但從另 一方面看,這是一個尋找自我的女性,她活 出自我,她生,她死。

The Meeting

I met Stéphanie Fuster in Toulouse, before she left for Seville to immerse herself completely in flamenco. I was touched by her special sensitivity, her amazing personality, the radical nature of her choice: to abandon everything in order to devote herself to it completely. She stayed there for eight years learning to be a répétitrice, then a dancer with the greatest names in dancing. She came back with her dance and asked me to write a show for her. I first thought that that was out of keeping with the areas of my work, which is mainly geared to the question of space. Then I changed my mind. There was of course a divergence. But that divergence was also present in her career; she who had decided to confront an art belonging to another culture, who had the status of an intruder in a symbolic discipline. I gradually realised that it was her portrait I wanted to do. A stage portrait. To imagine the space on stage which is that of her career in other climes, and to imagine her dancing, which is that of her inner, emotional range. Flamenco is there, certainly, with José Sanchez on the guitar and Alberto Garcia singing, but in a different context, that of a woman in search of herself, who is emancipated, who lives and who dies.



佛蘭明高新一章 A New Flamenco Story

在《舞轉人生》,法國導演及劇場空間建築師奧雷里恩·博里描畫了史蒂芬尼·菲斯特的佛蘭明高舞者肖像。菲斯特與有思想的舞裙共舞,在狹小的排練室裏,和暗黑的四方淺水池上傾情獨舞,她把生命和藝術鴻縮,變成一個述說外在和內在空間的關係的作品,它講述佛蘭明高孤獨的熱情,以及生存的掙扎。約翰·雅靈斯窩夫採訪了史蒂芬尼·菲斯特與奧雷里恩·博里,談論有關《舞轉人生》的創作過程。

問:約翰·雅靈斯窩夫

答:導演 奥雷里恩·博里(奥) 編舞及舞者 史蒂芬尼·菲斯特(史)

作為一個佛蘭明高舞者指的是甚麼?它實際 上是甚麼?

奥:它不是一個舞台。它連跟着一個團體或老師上課也不是。佛蘭明高舞者大部分時間只是獨自在狹小的教室,一間小得可憐的排練室練習。而我想要的正是這些——真正的佛蘭明高。

我在1995年認識史蒂芬尼。當時我根本不在劇場工作。她在大學唸法律,但她放棄一切搬到西維爾,奮不顧身地投進佛蘭明高的世界。8年來她每天都獨自在排練室練習。然後,她為了成為優秀舞者,跟隨知名佛蘭明高舞者——伊斯雷爾·卡勒凡工作。

10年以後,她於 2006年回到法國並得悉我成為了導演。她看了我的作品,我也看了她的舞,我們甚至一起排練了一星期,但最後我說:「史蒂芬尼,你是個出色的舞者,但我不能和你一起創作,因為我不知該怎麼做,我沒用過佛蘭明高。」可是,我記着我所看過的——她的舞蹈。

文:約翰·雅靈斯窩夫 Text: John Ellingsworth

In Questcequetudeviens? (What's Become of You?), the French director and architect of theatrical space Aurélien Bory creates a portrait of flamenco dancer Stéphanie Fuster. Dancing against a dress with a mind of its own, from within the confines of a tiny studio, and through a dark square of shallow water, Fuster's life and art are transfigured in a piece that speaks of the relationship between the outside and the inside space, the lonely passion of flamenco, and our struggle to exist. John Ellingsworth talks to Stéphanie Fuster and Aurélien Bory about the creation of Questcequetudeviens?

Q: John Ellingsworth
A: Aurélien Bory (AB), Director
Stéphanie Fuster (SF), Choreographer & Dancer

What does it mean exactly to be a flamenco dancer? What is the reality of this?

AB: It is not the stage. It is not even having lessons with a group or a teacher. Most of the time it is to be alone in a very small studio, a very small and sad and poor studio, training. And so I wanted this – real flamenco.

I met Stéphanie in 1995. At that time I wasn't even working in theatre. She was studying law in the university, but then she quit everything to move to Seville, and to go deeply into the flamenco world. For eight years she worked every day alone in a studio, and then to become a great dancer she worked with Israel Galván – one of the most famous flamenco dancers.

More than ten years later, in 2006, she was back in France and she discovered that I had become a director. She saw my show, and at the same time I saw her dance, and we even worked one week together, but at the end of this week I said, "Stéphanie, you're a fabulous dancer, but I can't make anything with you because I have no idea how – I'm not working with flamenco." But then, I kept in mind what I'd seen – her dance.



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2年後,我知道我想做甚麼:我希望與史蒂芬尼合作,利用舞蹈和空間為她造像。我想探討內在空間,因為舞蹈是走向一個人內在的路徑。我不想說她人生的故事,我希望作品的劇場元素側重她的經歷和特別的抉擇——放下原有生活的一切、到西維爾投身佛蘭明高。這是個重大的決定。她在西維爾時,每天都問自己這個問題:

你變成了甚麼?

開始時我腦海有一個畫面:把一個箱子置於 舞台中央,那就是她的排練室。在演出裏 面,它是個貨櫃,她被困在裏面跳舞,因為 我們在外頭,所以那看來很奇怪。我們只能 透過窗戶看見她,那是一個很奇怪的空間, 和我想在作品創造的內/外空間對話完全相 連。

這個演出有三部分,在箱子裏的這部分,即第二部分,是人們印象最深刻的。這部分有很深刻的東西。第一部分,史蒂芬尼把玩的不是真裙子;第三部分,則是她在水中跳舞。那並非清澈的水,而是暗黑、骯髒的水,但它同時已很美麗。所有這些都是為史蒂芬尼的舞蹈增加阻礙。在水中跳佛蘭明高實在不太可能,因為太滑她會跌倒;在這小箱裏跳舞實在不太容易,因為她不能盡展所長。

另外,裙子不是真的,所以才與它搏鬥。我希望把困阻置於她的舞蹈中,看看能產生有甚麼。這個表演有佛蘭明高的表演,但我想創作很不同的、更具戲劇感的東西。當我們在巴黎演出這個作品時,有位女士在演後向我們道謝,她説:「我想告訴你一件事。在演出中的那個女人是我。我就像她。」她讓我明白這正正是我想創作這個作品的原因。這是一個女子的寫照,但它同時叩問更大的問題——關於佛蘭明高、藝術,和內在世界與外在世界的關係。這是內在與外在之間有關存在的角力。

After two years, I knew what I wanted to do: I wanted to take Stéphanie and make a portrait using dance and space. The idea was to talk a little about the inside space, as dance is a kind of path into the interior of a person. I didn't want to tell the story of Stéphanie's life, but I wanted to lean some of the dramaturgy on it and on this very special choice she made – to leave everything and dedicate herself to flamenco. It was a very big decision, and in Seville every day Stéphanie asked herself this question:

Qu'est-ce que tu deviens? What's become of you?

At the start I had this image of a box in the middle of the stage – a little box which is her dance studio. In the performance it's a shipping container. She's stuck in it dancing, and it's strange because we're outside – we only see her through a window. It is a very strange space, and completely connected with the inside/outside dialogue I wanted to create in the piece.

The show has three parts, and this part in the box, the second part, is the one that people remember the most. There is something in this part that is very deep. In the first part Stéphanie is playing with a dress, which is not a real dress, and in the third part she's dancing in water. It's not clean water; it is dark water, dirty water, but it also has a kind of beauty. In all this my point was to put obstacles in front of Stéphanie's dance. It's not really possible to dance in water, to do flamenco dance, because it's very slippery and she could fall. It's not possible to dance in this little box, because you can't see her ability.

And the dress is not real so it is a struggle with the dress. I wanted to present obstacles to Stéphanie's dance to see what emerged. There's some flamenco in this show, but I wanted to make something very different, something more theatrical. When we presented the show in Paris there was a woman at the end who came to say thank you, but also she said, "I want to tell you something. This woman in the show is me. I am like this woman." So she gave me – she told me – exactly the reason why I wanted to make a show like this. It is a portrait of a woman, but at the same time there is space for larger questions about flamenco and art and the relationship between the inside world and outside world. Inside and outside, this fight to exist.

史蒂芬尼,為甚麼你決定搬到西維爾去學習 佛蘭明高?你做這個決定時在想甚麼?

史:佛蘭明高打從開始就令我著迷。它貼切地回應我對表達的需要,也是一種結合強烈情感、音樂和身體感受的藝術。我跑到西維爾學習,去呼吸佛蘭明高家鄉的空氣,去擁有這種藝術。在那裏,佛蘭明高每天都在更新,它是日常生活的一部分。所有佛蘭明高藝術家都會住在安達魯西亞,不論他們是舞者、歌手或結他手。當時我感覺到自己正潛進佛蘭明高世界;我渴望它吞沒我,在我身上留下印記。我打開了通向未知的大門,放開本來的人生。

你記得和奧雷里恩創作《舞轉人生》的第一 天或第一個星期嗎?你們在排練室做了些甚 麼?

史:佛蘭明高是一種很靜態的藝術,一種專注於空間和身體的藝術。樂手和舞者經常靠得很近,彼此能量集中直到爆發出來。奧雷里恩希望保護佛蘭明高的語言、精髓,但同時將它帶到新的環境——將它置於開放空間;或者完全相反的非常狹小的空間,以此製造真空、靜謐,激化佛蘭明高的力量。這個過程的第一步,是去打破「歌、結他、舞」合一的巨大結構,一開始這樣做真的令人很不安。

這個演出的創作過程和你平常做的很不同嗎?你覺得自己對舞蹈或佛蘭明高有新的體會嗎?

史:創作過程當然和傳統的佛蘭明高很不同,後者有無可避免的符號、節奏和結構。 用即興、重複和抽離傳統的佛蘭明高創作, 令我在動作和藝術詮釋上更自由,並擴闊 了我對佛蘭明高的視野。即使有些技巧是我 從前在其他表演用過的(尤其是以色列·卡 勒凡的作品),奧雷里恩的指導,他那聆聽

Stéphanie, why did you decide to move to Seville to pursue flamenco? What was in your mind when you made this choice?

SF: Flamenco fascinated me right from the start. It was an immediate response to my need for expression, an art combining strong emotional, musical and physical sensations. I went to Seville to learn, to breathe the air in flamenco's homeland, and to make the art my own. Flamenco is renewed there every day; it is part of everyday life. Living in Andalucia is something all flamenco artists must do, whether they are dancers, singers or guitarists. I felt that I was diving into the art; I wanted it to overwhelm me, to leave its mark on me. I was also opening a door to the unknown and letting go of another life

Can you remember the first day or the first week that you spent working with Aurelien on *Questcequetudeviens?* What did you do in the space?

SF: Flamenco is a very static art, an art of spatial and physical concentration. The musicians and dancers are always very close to each other in the space, and the energy is concentrated until it becomes explosive. Aurelien wanted to protect the language, the essence, of flamenco, but to bring it into new contexts – to put it in open spaces, or on the contrary very restrictive ones – to create a vacuum, a silence, where the flamenco would be intensified. The first stage in this process was to destabilize and separate the monolithic block of "song-guitar-dance". It was very unsettling, at first.

Was the creation process for this show very different from how you would ordinarily create work? Do you feel as though you discovered anything new about dance or flamenco?

SF: The creation process was of course very different to that of traditional flamenco, where the existing codes, rhythm and structures are all unavoidable. The use of improvisation, the repetition, and the decontextualisation of flamenco has given me a greater freedom in my movement and my interpretation of the art, and has expanded my own vision of flamenco. Even though some of the techniques we used were present in the shows I'd worked on before (notably those with Israel Galván), Aurélien's direction – his way of listening





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作品和在腦裏組織不同部分的方法,創出了 新的可能性,給予我想像力和解放了我的舞 蹈。

用不同物體創作, 在終幕加入一潭淺水, 顛覆佛蘭明高裏「重心」和「控制」的概 念,它令我更深入理解自己舞蹈中暫止、放 鬆和「休止」的動作。我發現,重新發現, 佛蘭明高毋須敘事也能説話;無論我們明白 與否,它都有話向我們說。奧雷里恩利用素 材,像一個畫家,畫出他的世界。

這或許不正確,但我視佛蘭明高為計會藝 術,而你是這個演出的唯一舞者。為甚麼你 決定創作一支獨舞?

史: 視平你説的「社會藝術」指的是甚麼。 的確,佛蘭明高在文化和歷史上有其社會 功能。它的節奏源遠流長,尤其來自礦場 和田野勞動;它連繫宗教假期和節日,例如 受難周和鬥牛節,以及日常生活的活動…… 另一方面,佛蘭明高源自社會上最邊緣的群 體:流放者、勞動者,它構成了他們中間一 部分人的身份,成為一種解放的方法。可 是,在有着相同的社會規範、根源、文化和 意念的群體裏,它也一直是個人表達的方 法。同時,樂手的伴奏詮釋全賴舞者的性格 才得以成立。舞者會尋求最個人的方法去表 達自己。當然你可以説任何藝術家都會這樣 做,但觀看佛蘭明高時,你所追尋的真實一 刻,就是你看見藝術背後那個男人或女人的 瞬間。在這點上,奧雷里恩提議創作一個肖 像,一語道破佛蘭明高的本質。我個人並不 覺得《舞轉人生》是獨舞。儘管它這個肖像 專為舞蹈服務,但別忘記我們也有舞台調 度、燈光,和結他手荷西·山卓十與歌手艾 拔圖・加西亞的音樂。

to the work and threading each part of it together in his mind - created an open field of possibility that fed my imagination and released my dance.

The work with objects, and the presence, in the final scene, of the shallow pool of water as a destablising element, challenged the notions of anchoring and control that underpin flamenco and led me to a greater understanding of suspension, release and the act of "breaking" in my dance. I discovered and rediscovered that flamenco can speak without a narrative; it speaks to us whether we know it or not. Aurélien took the material and, like a painter, delivered his vision.

I think of flamenco (perhaps incorrectly...) as being a social art, but in this show you're the only dancer. Why did you make the decision to create a solo?

SF: It all depends on what you mean by a "social art". But yes, culturally and historically flamenco has a social function. It has a long history in rhythmic work, particularly the labour done in mining areas but also the work in the fields; it is connected to religious holidays and festivals such as the Holy Week and the Feria, and to the events of everyday life... On the other hand it has its origins in the most disadvantaged social groups - exiles, labourers - and for some of them it became an element of identity, or a means of release. However, flamenco has always been a means for the individual to express themselves within a group that shares the same codes, roots, culture, and ideas. When the dancer expresses themselves the musicians are accompanists, and their interpretation is made possible by the personality of the dancer. The dancer will seek to express themselves in the most personal way possible. Of course you can say that about any artist, but when you go to see flamenco this is the moment of truth that you look for: the moment when you see the man or woman behind the art. In this. Aurélien's proposition to create a portrait is a perfect metaphor for what flamenco can be. Personally I don't see Questceauetudeviens? as a solo. Even if it is a portrait that serves and follows the dance itself, there is also the staging, the lighting, and the music of the guitarist José Sanchez and the singer Alberto Garcia.

Excerpted from an interview with Stéphanie Fuster at 2014 London International Mime Festival and an interview with Aurélien Bory at 2013 Festival Circa in Auch, France, both by John Ellingsworth.



© Aglaé Bory

奥雷里恩·博里 Aurélien Borv

作品概念、佈景設計及導演

Conception, Scenography & Direction

博里出生於 1972 年,於 2000 年在圖盧茲成立並領導 111 藝團至今。他發展出一種混合不同表演藝術形式(包括劇場、雜技、舞蹈、視覺藝術和音樂)的形體劇場。作品巡迴世界各地演出,早期作品包括《計劃 B》(2003)、《增減無限》(2005)、《機器人幻想曲》(2009)、《橡膠幾何》(2011)。在 2007 年他與中國大連的藝術家一起創作了《七巧板》,並於 2015 年秋天首演。

博里受舞蹈啟發,在《勃起》(2003)和《加時賽》(2006)中指導編舞家皮埃爾·里加爾。他接下來兩套作品以女性寫照為題——為佛蘭明高舞者史蒂芬尼·庫斯特 創作《舞轉人生》(2008);為日本舞者伊藤郁女創作《Plexus》(2012)。期間,他在2004年以作品《布》見證丹吉爾雜技團出道,而9年後則再受摩洛哥雜技啟發創作了《方位角》參與2013年歐洲文化之都:馬賽-普羅旺斯。

在 2014 年他為 Vincent Delerm 音樂會《平行戀人》創作佈景,並為 巴黎的「白畫之夜」創作裝置 - 表演《機器人幻想曲》。在 2015 年,他為圖盧茲市政廳劇院兩齣歌劇製作擔任導演和場景設計:巴 托克·貝拉的《藍鬍子的城堡》及路易吉·達拉皮科拉的《囚徒》。 他受喬治·佩雷克之作品所啟發,目前正創作新作《物種空間》 (2016)。

博里在 2008 年獲創作無界限 (Créateur sans frontières) 獎杯。《舞轉人生》獲提名 2014 年奧利花獎最佳舞蹈新製作。

Born in 1972, Bory directs Compagnie 111 founded in 2000 and located in Toulouse. He develops a physical theatre that is a crossbreeding between different, converging fields in the performing arts including theatre, circus, dance, visual arts and music. His shows have toured internationally, and his earlier works include *Plan B* (2003), *Plus ou moins l'infini* (2005), *Sans objet* (2009) and *Géométrie de caoutchouc* (2011). In 2007 he created *Les sept planches de la ruse* with artists from Dalian in China, which premiered in the autumn of 2015.

Also inspired by dance, Bory directed the choreographer Pierre Rigal in *Erection* (2003) and *Arrêts de jeu* (2006). Then he conceived two portraits of women: *Questcequetudeviens?* (2008) for the flamenco dancer Stéphanie Fuster (2008) and *Plexus* (2012) for Japanese dancer Kaori Ito. For Marseille-Provence 2013, European Capital of Culture, he created *Azimut* inspired by the Moroccan acrobatics, nine years after *Taoub* (2004), the show which saw the launch of the Acrobatic Group of Tangier.

In 2014 he created the scenography of Vincent Delerm's concert *Les Amants Parallèles*, and, for the Nuit Blanche in Paris, he created the *Sans objet* installation-performance. In 2015, he oversaw for Theater of the Capitol in Toulouse the direction and scenography of two operas: Béla Bartók's *Bluebeard's Castle* and Luigi Dallapiccola's *Il prigioniero*. He is working on a new show, *Espèce d'Espace* (2016), inspired by Georges Perec's work.

In 2008 Bory was the recipient of the Créateur sans frontières (Creator without borders) trophy. *Questcequetudeviens?* was nominated for the Best New Dance Production in the Olivier Awards 2014.



© Fabien Ferrer

史蒂芬妮·庫斯特 Stéphanie Fuster

編舞及舞者

Choreographer & Dancer

菲斯特出生於 1973 年,在圖盧茲受伊莎貝·蘇拉影響開始學習佛蘭明高。她接着在西維爾跟隨不同的著名導師訓練了 8 年,當中包括馬諾羅·馬林。她曾與多位編舞家合作,如伊斯雷爾·卡勒凡(《電》 及《機械女友》)與唐·加路斯·利歷達(《移居》及《較高佛蘭明高》)。

回到圖盧茲後,菲斯特於 2006 年創立專注教學和創作的舞蹈學校 La Fabrica Flamenca。於 2007 年,她與維辛迪·柏度在《塔馬里特沙發》合作。

奧雷里恩·博里為她創作的《舞轉人生》是首個完全以她的舞蹈為中心的演出。

Born in 1973, Fuster was initiated into flamenco by Isabel Soler in Toulouse. She then trained for eight years in Seville with acclaimed instructors including Manolo Marin. She has worked with various choreographers, such as Israel Galván (*Galvanicas* and *Maquinas viejas*) and Juan Carlos Lerida (*Immigration* and *Taller Flamenco*).

After returning to Toulouse, in 2006 she created La Fabrica Flamenca, a studio dedicated to dance instruction and creation. In 2007 she worked with Vicente Pradal in *Le Divan du Tamarit*.

Questcequetudeviens? by Aurélien Bory is the first show devoted entirely to her dancing.



© E. Artigas

荷西·山卓士 José Sanchez

原創音樂及結他

Original Music & Guitarist

山卓士自6歲開始玩結他,在8歲時決定要成為職業結他手。10年後他獲普瓦圖-夏朗德青年藝術家獎學金,離開學校到格拉納達學習佛蘭明高結他。他其後錄製 首張大碟,並定期在音樂會及藝術節上公開表演。

之後,他為丹尼埃爾·瑪蒂的劇作《地球之吻》(2006),以及與史蒂芬尼·庫斯特和亞爾拔多·加西亞合作的演出《與他們共渡的週末》、《佛蘭明高奧德賽》(2008)和《舞轉人生》創作音樂。

Sanchez started playing the guitar at six and decided to become a professional guitarist at eight. He quit school ten years later and went to study flamenco guitar in Granada after obtaining a scholarship for "Young Talents from Poitou-Charentes". He then recorded his first album and performed regularly in public at concerts and festivals.

Since then, he has written music for the play *Le baiser de la terre (The Kiss of the Earth)* (2006) by Danielle Marty, and the shows created in collaboration with Stéphanie Fuster and Alberto Garcia: *A Week-end with Them, Odissea Flamenca (Flamenco Odyssey)* (2008) and *Questcequetudeviens? (What's Become of You?).*



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艾拔圖・加西亞 Alberto Garcia

演唱

Singer

加西亞定期和頂尖西班牙藝術家表演,如古羅·費爾南德斯、El Extremeño、拉菲 爾·德卡門,並為多個著名結他手及舞者的演出伴唱。他曾參與印度舞者露卡米 妮·查打寺的作品《天地之間》。

他近期與年青佛蘭明高鋼琴家拉菲爾·柏度表演。維辛迪·柏度邀請他參與自己 的演出由荷西·馬奈爾·加奴·路柏斯改編的舞台劇《塔馬里特沙發》。之後, 加西亞特別為巴黎法蘭西喜劇院為期3個月的限定節目,創作及表演《葉瑪》。

Garcia performs regularly with top Spanish artists like Curro Fernandez, El Extremeño, Rafael de Carmen, and accompanies many musical creations performed by renowned guitarists and dancers. He participated in the creation of Entre ciel et terre (Between heaven and earth) by Indian dancer Rukmini Chatterjee.

He recently performed with the young flamenco pianist Rafael Pradal. Vicente Pradal invited him to perform in his show El Divan del Tamarit, staged by José Manuel Cano Lopez, followed by Yerma, created and performed for a three-month stint at the Comédie-Française in Paris.

場刊中譯 徐詠殷

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	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 - Simon Boccanegra 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
Tiring	音樂 MUSIC				سان <u>ہ</u> ≈ ≈
	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	СССН	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・卡爾姆、 與香港管弦樂團聯合演出	Rufus Wainwright - Prima Donna A Symphonic Visual Concert Conductor: Joana Carneiro With the Hong Kong Philharmonic Orchestra	СССН	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 Noseda conducts Verdi, Shostakovich and Prokofiev Conductor: Gianandrea Noseda	СССН	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 - St Matthew Passion 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·涅翠柯與尤西夫·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 - Watermusic Artistic Director: Lars Ulrik Mortensen	CHCH	17/3	8:15pm
	拉斯・尤歴・摩頓臣古鍵琴獨奏會 藝術總監:拉斯・尤歴・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
e di li	柏林廣播電台合唱團	Rundfunkchor Berlin human requiem	HKU-LYH	2-3/3	8:00pm
in.	爵士樂 / 世界音樂 Jazz / World	l 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"	СССН	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 - 菲臘·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				<u> </u>
III	亞太舞蹈平台(第八屆) 古住妮《右一左一》: 羅斯・麥克科馬克《力的重量》	Asia Pacific Dance Platform VIII Gu Jiani: Right & Left; Ross McCormack: The Weight of Force	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	FOLK-S, will you still love me tomorrow? Creation and Dramaturgy: Alessandro Sciarroni	APAA	25-26/2	8:00pm

節目二編舞: 蔡穎 文		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
解日一編書: 林治、 天慈里 第日二編書: 林治、 天慈里 第日三編書: 本部	ı	概念、舞美及導演:奧雷里恩·博里	(Questcequetudeviens?) Conception, scenography and direction: Aurélien Bory	СНТ	27/2	8:00pm
### Sieging Beauty Artistic Director (Foreregarpher Nacho Duato Music Pyotr liyick Tchaikovsky 1973 7.30pm		節目一編舞:林波、黃銘熙 節目二編舞:蔡穎、黃翠絲及毛維、楊浩 節目三編舞:藍嘉穎、陳曉玲、梁儉豐、	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,	CCST CCST	11/3; 13/3	8:15pm; 3:00pm 8:15pm 8:15pm; 3:00pm
New Stage Series: Chinese Lesson 原理信用		《睡美人》 藝術總監 / 編舞:納曹・杜亞陶	The Sleeping Beauty Artistic Director/ Choreographer: Nacho Duato	CCGT	18/3	7:30pm
勝漢、編制: 影智燮 助理編制: 影智燮 Director/ Playwright. Chan Kwun-fee 27-28/2 300pm	in.	戲劇 THEATRE				<u></u>
(大嘴巴)		導演 / 編劇:鄧智堅	Director/ Playwright: Tang Chi-kin	CCST		
(小戦争) 場演及決性:華倫天・建恩斯 北方布夫劇場、後寝・布祿克的《戦場》 事演及政能:後得・布祿克的《戦場》 事演及政能:後得・布祿克的《戦場》 事演及政能:後得・布祿克的《戦場》 野海漢及政能:後年・交馬克白》 原著:莎士比亞 関語・伊建・文斯蒂安 野枯榮歳融工作室(馬克白》 原著:莎士比亞 関語 大工程 (東京白) 東京		《大嘴巴》	BigMouth	CCST		
北方布夫劇場 彼得・布祿克的《戦場》 導演及及編:彼得・布祿克的 節樹樂戲劇工作室《馬克白》 原著:珍土比亞 原著:珍土比亞劇團 莎士比亞的「王與國」系列 演演及及編:歌樹長 皇家莎士比亞劇團 莎士比亞的「王與國」系列 廣著:夏洛蒂・勃朗特 原著:夏洛蒂・勃朗特 原著:夏洛蒂・勃朗特 海演、逐級前。應姓 新華 原著:夏洛蒂・勃朗特 一方でとは了、一方では、「大田田田田田田田田田田田田田田田田田田田田田田田田田田田田田田田田田田田田		《小戰爭》	SmallWaR	CCST	4/3	8:15pm
爾樹榮戲劇工作室《馬克白》 原著:莎士比亞 関演及及級語:節樹榮 中で在は自和 dadpete by Tang Shu-Wing Theatre Studio Macbeth Written by William Shakespeare 関連及及級語:節樹榮 皇家莎士比亞劇團 莎士比亞的「工典國」系列 関演:花蕾格里・多蘭 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 環源:莎莉・庫克森 日本 Based on the nove by Charlotte Bronte Director: Sally Cookson ## MUSIC THEATRE 優人神鼓臭柏林廣播電台合唱園《愛人》 音樂館:伊由:指揮:克利斯提安・佐斯特 関演:劉若瑪 一世 Chr 19-20/3 3.00pm 3.00pm 4-6/3 7.30pm 8.12-13/3 2.00pm 8		北方布夫劇場 彼得・布祿克的《戰場》 導演及改編:彼得・布祿克、	Théâtre des Bouffes du Nord - Peter Brook's <i>Battlefield</i>	CCST	16-19/3	8:15pm
茶子比亞的「王與國」系列 場演:格雷格里・多蘭 布里斯托爾老域劇團及英國國家劇院 (新寶文) 原著:夏洛蒂・勃朗特 場演:莎莉・康克森 田田		鄧樹榮戲劇工作室《馬克白》 原著:莎士比亞	Tang Shu-Wing Theatre Studio <i>Macbeth</i> Written by William Shakespeare	CHT		
《簡愛》 原著:夏洛蒂·勃朗特 導演:莎莉·庫克森 Based on the novel by Charlotte Bronté Director: Sally Cookson ##四 / 劇場 DANCE / THEATRE 實馬會本地菁英創作系列《炫舞場》		莎士比亞的「王與國」系列	King and Country	APAL	8-13/3	7:30pm
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 Director: Tang Wai-kit Choreographer: Shing Mak Music: Day Tai THE Playwright: Matthew Cheng Music: Day Tai E供劇場 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 Director: Liu Ruo-yu THE PLAY CIRCUS 芬茲・帕斯卡劇團《真相奇幻坊》 編導:丹尼爾・芬茲・帕斯卡 Written and directed by Daniele Finzi Pasca CCGT 20/2 7:30pm 20-21/2 2:30pm ##界限雜技團《大動作》		《簡 愛》 原著:夏洛蒂·勃朗特	Great Britain co-production <i>Jane Eyre</i> Based on the novel by Charlotte Brontë	APAL		
### Pige : 野健傑 編劇: 鄭國偉編舞: 麥秋成 音樂: 戴偉 Director: Tang Wai-kit Choreographer: Shing Mak Playwright: Matthew Cheng Music: Day Tai 3:00pm	in.	舞蹈/劇場 DANCE / THEATRE				<u></u>
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 湖京: 劉若瑪	-3446	導演:鄧偉傑 編劇:鄭國偉	Director: Tang Wai-kit Playwright: Matthew Cheng	KTT-AUD		
音樂總監 / 作曲 / 指揮:克利斯提安・佑斯特 Director/Composer/Conductor: Christian Jost 場演:劉若瑀 Director: Liu Ruo-yu 発柱技 CIRCUS 芬茲・帕斯卡劇團《真相奇幻坊》 編導:丹尼爾・芬茲・帕斯卡 Written and directed by Daniele Finzi Pasca CCGT 20/2 7:30pm 20/2 2:30pm 20/		音樂劇場 MUSIC THEATRE				<u> </u>
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 La Verità (The Truth)19/2		音樂總監 / 作曲 / 指揮:克利斯提安·佑斯特	Music Director/Composer/Conductor: Christian Jost	CCGT		
編導:丹尼爾·芬茲·帕斯卡 Written and directed by Daniele Finzi Pasca CCGT 20/2 7:30pm 2:30pm 無界限雜技團《大動作》 Circa Opus 11/3 7:30pm 海演:亞朗·列夫席茲 Director: Yaron Lifschitz CCGT 12/3 7:30pm 2:30pm 4:30pm 2:30pm 5:30pm 3:30pm 3:30pm 4:30pm 3:30pm 3:30pm 4:30pm 3:30pm 4:30pm 3:30pm 4:30pm 3:30pm 4:30pm 3:30pm 3:30pm 3:30pm 4:30pm 3:30pm 3:30pm 4:30pm 4:30pm 3:30pm 3:30pm 4:30pm 3:30pm 4:30pm 3:30pm 4:30pm 3:30pm 4:30pm 3:30pm 4:30pm 4:30pm 3:30pm 4:30pm 4:30	in.	雜技 CIRCUS				
導演: 亞朗·列夫席茲Director: Yaron LifschitzCCGT12/37:30pm音樂總監及演奏: 德布西弦樂四重奏Musical Director and Performed by: Debussy String Quartet12/32:30pm飛機馬戲團《鋼琴傻俠》Circo Aereo & Thomas Monckton - The Pianist11/38:15pm由托馬斯·蒙克頓及桑諾·西爾文諾伊寧創作Created by Thomas Monckon and Sanna SilvennoinenCHT12/33:00pm				CCGT	20/2	7:30pm
由托馬斯·蒙克頓及桑諾·西爾文諾伊率創作 Created by Thomas Monckon and Sanna Silvennoinen CHT 12/3 3:00pm		導演:亞朗·列夫席茲	Director: Yaron Lifschitz	CCGT	12/3	7:30pm
				CHT	12/3	3:00pm

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 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 香港演藝學院歌劇院 Lyric Theatre, HKAPA 香港演藝學院香港賽馬會演藝劇院 The Hong Kong Jockey Club Amphitheatre, 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 KTT-BBT 葵青劇院黑盒劇場 Black Box Theatre, Kwai Tsing Theatre KTT-AUD 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre HKU-LYH 香港大學陸佑堂 Loke Yew Hall, The University of Hong Kong

APAC 香港演藝學院音樂廳 Concert Hall, HKAPA



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	特備節目 SPECIALS
9, 16, 23/01	音樂與教堂之旅 Music & Church Tour
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 -	「創造中・・・」攝影活動 "Creativity In Action" Photography Campaign
19/03/2016	
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 <i>Riverside Pavilion</i>
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》一布索堤的藝術 Simon Boccanegra - the Art of Sylvano Bussott
	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 <i>Prima Donna</i> - 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
29/02	安魂曲再生 Reviving Requiem
2/03	舞台上的安魂曲 Requiem on Stage
3/03	談威爾第《安魂彌撒曲》 <i>Verdi's Requiem</i> : A Masterpiece
4/03	張均量敲擊樂大師班 Pius Cheung Percussion Masterclass
4/03	印度音樂大千世界 The Infinite World of Indian Music
5/03	管風琴大師班 Organ Masterclass
6/03	指揮合唱團 Conducting Choirs
13/03	與鋼琴家金多率見面 Meet Pianist Dasol Kim
14/03	德布西弦樂四重奏大師班 Debussy String Quartet Masterclass
16/03	醉人爵士樂 Gin & Jazz
18/03	彼得·斯比斯基大師班 Peter Spissky Chamber Music Masterclass
18/03	梅尼可夫鋼琴大師班

	戲劇 THEATRE
26/02	今日教育 Education Today
2. 4/03	華倫天・達恩斯:千面一人
2, 4/03	Valentijn Dhaenens: Man of Many Faces
5/03	文化對話的意念 The Idea of Cultural Dialogue
5/03	跟劇場大師踩鋼線 Walking the Tightrope
6/03	冥想·禪意 The Zen of Meditation
11/03	解讀莎士比亞 Interpreting Shakespeare for Contemporary Audiences
13/03	成王之路 From Prince to King
17/03	形體《馬克白》Staging Macbeth
18/03	生之問 Profound Questions about Life
	雜技 CIRCUS
18/02	雜技樂園 Circus Wonderland
20, 21/02	達利之夢 Dalí's Dreamscapes
09/03	小丑世界 Clowning Around
12/03	蕭斯達高維契緣起 Why Shostakovich?
12/03	無界限健身體驗 Circa Fit
	舞蹈 DANCE
25/01	韓國傳統舞蹈的美學規範 The Aesthetics of Korean Dance
27/01	韓國傳統舞蹈的體驗:工作坊 1 Basic Steps to Korean Dance: Class 1
28/01	韓國傳統舞蹈的體驗:工作坊 2 Basic Steps to Korean Dance: Class 2
25/02	重塑擊鞋舞 Schuhplattler Renewed
26/02	《墨香》-舞衣背後 Costuming Scent of Ink
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
10/01, 22/05	电影 FILIVI 《曼儂》 Manon
17/01	《 茶花女》 La Traviata
24/01	《遊吟詩人》 II Trovatore
28/02, 19/03	《理察二世》Richard II
10/04	《安娜·波萊娜》Anna Bolena
16/04,	《威尼斯商人》The Merchant of Venice
23/04, 15/05	
17/04	《波希米亞生涯》La Boheme
24/04, 15/05	《浮士德》Faust

請捐助藝術節! Donate to the Festival!

香港藝術節 Hong Kong Arts Festiva 19.2-20.3.2016

香港藝術節在過去 10 年創下以下佳績:

The Hong Kong Arts Festival has achieved the following results in the past 10 years:

14,000 士 藝術家來自 artists from 56 個國家及地區 countries and regions





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Festival PLUS activities

85,000十 張半價學生票 half-price student tickets 在過去24年,「青少年之友」已為 Young Friends reached **700,000+**

學生提供藝術體驗活動 students in the past 24 years

創立於1973年的香港藝術節,一直致力呈獻國際和本地藝術精英的 精采節目、委約和製作原創作品、策劃加料節目及培育年輕觀眾。 您的揭款將會投放於藝術節最需要支持和發展的項目。

無論捐款數額多少,我們都衷心感謝您的支持!

Launched in 1973, the Hong Kong Arts Festival is dedicated to staging high quality performances, commissioning original creations and reaching out to the community through PLUS activities and arts education programmes. Your donation will contribute to areas needing the most support.

Donations of any amount will help and are greatly appreciated!

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*支持「藝術節捐助計劃」 to support the **Festival Donation Scheme**

*捐款港幣\$100或以上可憑收據申請扣税。 *Donation of HK\$100 or above is tax-deductible.

捐款港幣\$2,500或以上,將於2016年香港藝術節的官方網站及閉幕演出後於報紙刊登之鳴謝廣告上獲得鳴謝。

Donations of HK\$2,500 or above will be acknowledged in the 2016 Festival website and in the "Thank You" ads in major newspapers after the Festival Finale.

屆時我/我們希望以下列名字獲得鳴謝(請選擇適用者): I / We would like to be acknowledged as (please √ the appropriate box):

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請填妥表格,連同抬頭為**香港藝術節協會有限公司**的劃線支票,寄回香港灣仔港灣道二號12樓1205室香港藝術節協會發展部收。

Please return this completed form, together with a crossed cheque made payable to Hong Kong Arts Festival Society Limited, to Development Department, Hong Kong Arts Festival Society Ltd, Rm 1205, 12/F, 2 Harbour Road, Wanchai, Hong Kong.

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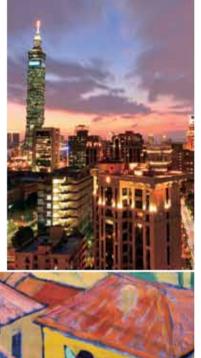
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□ 我希望以電郵收到藝術節的資訊 I would like to receive Festival information via email. □ 我希望以郵遞方式收到藝術節的資訊 I would like to receive Festival information by post.
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The UOB Art Academy was launched in April 2015 in celebration of UOB Hong Kong's 50th anniversary.

The UOB Art Academy embraces 3 corporate social responsibility focuses: art, children and education. Making art more accessible to the community and nurturing local artists through 4 initiatives - the workshops / panel discussions, family art, contest-cum-exhibitions and mentorship. The activities are designed for children with special needs and those from less privileged backgrounds.

For further details, please visit www.UOBArtAcademy.com.hk.



