

45th  香港藝術節
HONG KONG
ARTS FESTIVAL
16.2-18.3.2017

In the moment 此時此地

Tanztheater Wuppertal
Pina Bausch

Café Müller and The Rite Of Spring

翩娜·包殊烏珀塔爾舞蹈劇場
《穆勒咖啡館》及《春之祭》



同心同步同進 共創更好未來

RIDING HIGH TOGETHER
FOR A BETTER FUTURE



香港賽馬會是世界頂級賽馬機構，亦是致力為社會謀福祉的非牟利企業，為香港創造可觀的經濟及社會價值。馬會是香港最大的單一納稅機構，亦為全球最大慈善公益機構之一，並提供有節制博彩，協助政府打擊非法賭博。馬會與市民「同心同步同進 共創更好未來」。

The Hong Kong Jockey Club is a world-class racing organisation dedicated to community betterment. As a not-for-profit enterprise the Club generates substantial economic and social value for Hong Kong. It is Hong Kong's largest single tax payer and one of the world's largest charity and community donors. Through its responsible wagering, the Club also assists the Government in combatting illegal gambling. The Club is always "riding high together for a better future" with the community.



香港藝術節45周年誌慶，謹此衷心致賀。自1973年以來，這項盛事每年為觀眾帶來整整一個月的豐富節目；各項戲劇、舞蹈、音樂、歌劇和多媒體表演多姿多彩，令人目不暇給。每年藝術節，以至藝術節的每項表演都展現藝術家的精湛造詣和演出熱誠，帶領觀眾進入璀璨迷人的藝術世界。

香港藝術節不但讓香港的藝術創作人才在國際舞台盡顯光芒，同時亦有助提升香港的藝術文化中心形象。

今年的藝術節目繽紛多元，經典與當代作品兼備，本地和國際藝術家一同獻藝，精彩紛呈。欣悉今屆藝術節將安排三個特備節目，包括由三藩市歌劇院與香港藝術節聯合製作的《紅樓夢》，以慶祝香港特別行政區成立20周年，萬眾期待。

除了世界級表演節目，今年的藝術節還會再舉辦多項外展活動，供市民參與，其中「香港藝術節青少年之友」計劃有助提升學生的藝術欣賞能力，而「加料節目」如工作坊、後台參觀和大師班等活動，則讓觀眾了解節目的創作過程，是難得的經驗體會。

過去45年，香港藝術節發展千里，成績驕人，殊堪讚許。謹此祝願藝術節及各項演出繼續綻放異彩，再創高峰。

梁振英
香港特別行政區行政長官



It gives me great pleasure to congratulate the Hong Kong Arts Festival on the occasion of its 45th anniversary. Since 1973, the Festival has been enriching and delighting audiences with an annual, month-long programme brim-full of theatre, dance, music, opera, multimedia and much more. Each year, and with every show, it brings to Hong Kong a world of splendour – the art and the passion of performance.

No less important, the Festival puts a bright international spotlight on Hong Kong's creative talents, while enhancing this city's image as a flourishing centre for arts and culture.

This year's Festival programme embraces both the classic and the contemporary, from Hong Kong and from around the world. And I am delighted that the 20th anniversary of the establishment of the Hong Kong Special Administrative Region will be celebrated with three special Festival programmes. They include the Asian premiere of the San Francisco Opera-Hong Kong Arts Festival co-production of *Dream of the Red Chamber*.

Alongside world-class performances, the Festival will again serve the community through its outreach activities. The Young Friends of the Hong Kong Arts Festival, among other programmes, enhances student appreciation of the arts. And Festival PLUS presents workshops, backstage tours, master classes, giving audiences valuable insights into the creative process.

I applaud the achievement of the Hong Kong Arts Festival over these 45 years. And I wish the Festival continuing success in the years – and the performances – to come.

C Y Leung
Chief Executive,
Hong Kong Special Administrative Region



歡迎蒞臨第45屆香港藝術節。今屆是藝術節歷史上的里程碑，感謝各位參與這場節目。

一如以往，我們繼續致力為觀眾帶來引人入勝的表演節目。我們的目標得以實踐，實有賴各界的支持。在此，我特別鳴謝香港特別行政區政府每年經由康樂及文化事務署提供撥款；同時，亦為香港賽馬會慈善信託基金一直以來的支持與信任說聲「多謝」。另外，還要感謝一眾贊助企業、機構及個人捐助者的慷慨支持，讓形形色色的高質素演藝節目得以呈獻。最後，感謝贊助及捐助青少年之友、學生票捐助計劃及新作捐助計劃的各方人士，是您們的支持築起了香港藝術界的未來。

感謝您參與藝術節，成就她綻放異彩。希望您樂在其中。

查懋成
香港藝術節主席

Victor Cha
Chairman,
Hong Kong Arts Festival

I am delighted to welcome you to the 45th Hong Kong Arts Festival. Thank you for joining us at this performance as we celebrate this milestone edition of the Festival.

As in previous years, we remain committed to presenting works that entertain, intrigue and captivate, and I would like to express my sincere thanks to the supporters who help us to achieve this goal. I am particularly grateful to the HKSAR Government, acting through the Leisure and Cultural Services Department, for its annual subvention; I also wish say a big "thank you" to the Hong Kong Jockey Club Charities Trust for their long term support and belief in our work. Further thanks go to the many sponsors, donors, institutions and individuals whose support enables us to present a varied programme of the highest quality. I am also grateful to the donors and sponsors who enable our Young Friends programme, Student Ticket Scheme, and New Works Scheme to thrive, helping to build a future for the arts in Hong Kong.

Thank you for being a part of this Festival; your presence is critical to its success. I hope you will enjoy the performance.



歡迎閣下蒞臨第45屆香港藝術節。今年我們呈獻古今中外藝術家的作品，由當今非常優秀的表演者呈現在舞台上。

今年藝術節將在主要表演場地和4個露天場地呈獻合共180場演出；另外，多項「加料節目」讓藝術節更顯豐盛。希望你們能夠享受令人難忘的特別時刻。

2017年也是「青少年之友」的一個重要里程碑。這個多面向而深入的教育計劃創始於25年前，至今已惠及逾730,000名青少年。我們同時慶祝年青與成長！

我與藝術節全人，向所有參與和支持藝術節的人士及機構，表達最誠摯的謝意。我也想藉此良機，邀請您參觀文化中心大堂的藝術節展覽，分享您對過去藝術節的點滴回憶，為我們的未來留下過去珍貴的記錄。

何嘉坤
香港藝術節行政總監

It is a pleasure and privilege to welcome you to this 45th anniversary edition of the Hong Kong Arts Festival, in which we present the work of inspiring artists, past and present, brought to life by some of the finest performers of today.

A total of 180 performances are presented in major venues and in four open air locations; additionally, our many PLUS events enrich the Festival experience. We hope you will enjoy many special moments, which will resonate into the future.

2017 also marks an important milestone for Young Friends, the multi-faceted, in-depth educational initiative which has reached over 730,000 young people since its inception 25 years ago. We celebrate both youth and maturity!

With the entire team, I would like to express our deepest thanks for the participation and support which sustains us in the mission to present a world class Festival. Please do also visit the Festival Exhibition in the foyer of the Cultural Centre and share your memories of moments from past Festivals to add to the HKAF archives as a record for the future.

Tisa Ho
Executive Director,
Hong Kong Arts Festival

香港藝術節能夠不斷發展，有賴各界的鼎力支持，
當中當然包括指定合作伙伴的寶貴貢獻

The continued growth of the Hong Kong Arts Festival depends on
the support of many, including our Official Industry Partners



成為來屆香港藝術節的合作伙伴
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香港藝術節 Hong Kong Arts Festival (HKAF)

香港藝術節於 1973 年正式揭幕，是國際藝壇中重要的文化盛事，於每年 2、3 月期間呈獻眾多優秀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，2017 年第 45 屆藝術節的年度預算約港幣一億二千萬元，當中香港特區政府的基本撥款約佔總收入的 14%，約 9% 來自政府慶祝特區成立 20 周年特別節目撥款，另外約 28% 來自票房收入，約 32% 依賴來自各大企業、熱心人士和慈善基金會的贊助和捐款。預計餘下的大約 17% 則來自政府針對捐款和贊助收入而提供的配對資助。

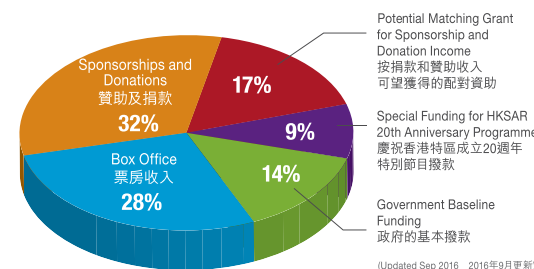
香港藝術節每年呈獻眾多國際演藝名家的演出，例如：安娜·涅翠柯、塞西莉亞·芭托莉、馬友友、菲力普·格拉斯、譚盾、列卡杜·沙爾、克里斯蒂安·泰利曼、格斯塔沃·杜達美、詹安德列亞·諾斯達、米高·巴里殊尼哥夫、蕭菲·紀蓮、奇雲·史柏西、羅伯特·威爾遜、彼得·布祿克、皇家阿姆斯特丹音樂廳樂團、柏林廣播電台合唱團、聖彼得堡馬林斯基劇院、巴伐利亞國立歌劇院、莫斯科大劇院、紐約市芭蕾舞團、巴黎歌劇院芭蕾舞團、翩娜·包殊烏珀塔爾舞蹈劇場、雲門舞集、星躍馬術奇藝坊、皇家莎士比亞劇團、柏林劇團及中國國家話劇院等。

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 25 年來，已為逾 710,000 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」每年提供超過 8,500 張半價學生票。

香港藝術節每年主辦一系列多元化並深入社區的「加料節目」，例如示範講座、大師班、工作坊、座談會、後台參觀、展覽、藝人談、導賞團等，鼓勵觀眾與藝術家互動接觸。

2017 年藝術節預計收入來源：約港幣一億二千萬元
Estimated Income Sources for 2017 HKAF:
Approximately HK\$120 Million



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**. Secured government baseline funding for the Festival in 2017 represents roughly 14% of the HK\$120 million budget, with another 9% specially provided by the Government for programmes celebrating the 20th Anniversary of the HKSAR. Around 28% of the Festival's income comes from the box office, and another 32% comes from sponsorship and donations from corporations, individuals, and charitable foundations. It is anticipated that the remaining 17% will come from the Government's new matching scheme, which matches income generated through private sector sponsorship and donations.

HKAF presents **top international artists and ensembles**, such as Anna Netrebko, Cecilia Bartoli, Yo-Yo Ma, Philip Glass, Tan Dun, Riccardo Chailly, Christian Thielemann, Gustavo Dudamel, Gianandrea Noseda, Mikhail Baryshnikov, Sylvie Guillem, Kevin Spacey, Robert Wilson, Peter Brook, the Royal Concertgebouw Orchestra, Rundfunkchor Berlin, the Mariinsky Theatre, Bavarian State Opera, the Bolshoi Theatre, New York City Ballet, Paris Opera Ballet, Hamburg 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 25 years, our “Young Friends” scheme has reached over 710,000 secondary and tertiary school students in Hong Kong. A variety of arts education projects serving primary, secondary, and tertiary school students has been launched in recent years. Donations to the “Student Ticket Scheme” also make available over 8,500 half-price student tickets each year.

HKAF organises a diverse range of “Festival PLUS” activities in community locations each year to enhance engagement between artists and audiences. These include lecture demonstrations, masterclasses, workshops, symposia, backstage visits, exhibitions, meet-the-artist sessions, and guided tours.

誠邀贊助或捐助第45屆香港藝術節：詳情請與藝術節發展部聯絡。
For sponsorship opportunities and donation details of the 45th Hong Kong Arts Festival, please contact the Development Department.

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多謝支持!
THANK YOU PARTNERS!

於2017年2、3月舉行的第45屆香港藝術節呈獻連串精采節目，邀請逾1,700位優秀國際藝術家及本地演藝人才獻藝，並同時舉辦超過300項加料節目及教育活動，致力為社會各界及本地學生提供豐富多元的藝術體驗。

香港藝術節衷心感謝每位支持者的寶貴貢獻，
讓我們能夠為香港觀眾帶來此國際藝壇盛事。

The 45th Hong Kong Arts Festival in February and March 2017 presents an array of exceptional performances, featuring over 1,700 outstanding international and local artists. HKAF also organises over 300 PLUS and arts education activities aimed at enriching the cultural experience of students and communities across Hong Kong.

We sincerely thank all our partners for their generous contribution, enabling us to bring the premier international arts festival to Hong Kong audiences.

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

Faculty

Mildko ARAI (Ballet)
Deutsche Oper am Rhein, Düsseldorf,
Germany
Ballet BC Vancouver, Canada

Emmanuel GAZQUEZ (Ballet)
Vienna State Opera Ballet, Austria
Stadttheater, Germany

Linda GELINAS (Ballet)
Miami City Ballet, USA
Metropolitan Opera, USA

Jorge MARTINEZ (Contemporary)
Europa Danse, France
Introdans, Holland

Andrei MATINKINE (Ballet & Character)
Vaganova Ballet Academy, St. Petersburg,
Russia
BallettFörderZentrum, Germany

Alfonso PALENCIA (Ballet)
Delattre Dance Company, Germany
Hagen Ballet, Germany

Additional faculty will be announced at a
later date

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Course Content

Ballet, Repertoire, Pointe, Pas de deux,
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2-day gala performance at the end of
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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 2017

10% Early Bird Discount - before 31 May 2017

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Information & Application

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45th 香港藝術節
HONG KONG
ARTS FESTIVAL
16.2-18.3.2017

Presents

Tanztheater Wuppertal Pina Bausch *Café Müller & The Rite Of Spring*

翩娜·包殊烏珀塔爾舞蹈劇場
《穆勒咖啡館》及《春之祭》

3月 8-11
MAR

香港文化中心大劇院
Grand Theatre, HK Cultural Centre

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

本節目有裸露場面
This production contains nudity

封面照片 Cover Photograph: © Paulo Pimenta



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海倫娜·派康

Café Müller

A piece by Pina Bausch

Music

Henry Purcell

Choreography

Pina Bausch

Set and Costume Design

Rolf Borzik

Collaboration

Marion Cito

Hans Pop

Rehearsal Director Restaging 2017

Dominique Mercy

Collaboration

Malou Airaud

Bénédicte Billiet

Helena Pikon

演出 With Helena Pikon/Clémentine Deluy, Scott Jennings, Nazareth Panadero, Michael Strecker, Fernando Suels Mendoza, Azusa Seyama/Ophelia Young

首演

1978 年 5 月 20 日，烏珀塔爾歌劇院

Premiere

20 May 1978, Opera House Wuppertal

演出版權 Performance Rights

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《春之祭》

翩娜·包殊作品

音樂

史達拉汶斯基

編舞

翩娜·包殊

舞台及服裝設計

羅夫·波契克

協作

瑪里恩·西圖

漢斯·波普

2017 年復排指導

芭芭拉·考夫曼

茱麗·沙納漢

高木賢治

演出 With Emma Barrowman, Damiano Ottavio Bigi, Uwe Brauns, Lea Burkart, Michael Carter, Moonsuk Choi, Léonor Clary, Clémentine Deluy, Çağdaş Ermis, Jonathan Fredrickson, Chang-Wen Hsu, Scott Jennings, Mariko Kida, Marie Hanna Klemm, Douglas Letheren, Anthony Lomuljo, Thusnelda Mercy, Jan Möllmer, Blanca Noguero Ramírez, Breanna O'Mara, Raymond Liew Jin Pin, Azusa Seyama, Oleg Stepanov, Kai Strathmann, Michael Strecker, Charlotte Virgile, Stephanie Troyak, Tsai-Wei Tien, Paul White, Simon Wolant, Chih-I Wu, Ophelia Young, Chih-Ming Yu, Tsai-Chin Yu

首演

1975 年 12 月 3 日，烏珀塔爾歌劇院

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The Rite Of Spring (Das Frühlingsopfer)

A piece by Pina Bausch

Music

Igor Stravinsky

Choreography

Pina Bausch

Set and Costume Design

Rolf Borzik

Collaboration

Marion Cito

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Premiere

3 December 1975, Opera House Wuppertal

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4.3 (六 Sat)

節目已舉行 Past event

藝術行政講座 Talk on Art Management

本講座由烏珀塔爾舞蹈劇場舞團總監德克·赫西主講。 This talk is conducted by Dirk Hesse, General Director of Tanztheater Wuppertal.

10.3 (五 Fri) 11.30am-1:00pm

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英語主講 In English
憑邀請參加 By invitation

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《館》中窺社會

當奴·胡特拉

關於《穆勒咖啡館》，多明尼克·默西不願多說，而且自有他的道理。偉大的德國舞蹈劇場大師翩娜·包殊在1978年創作了這齣獨幕舞劇，當時，來自法國的傑出舞者默西是第一陣容舞蹈員，因此親身經歷了它的問世。

與包殊後來的大部分作品相比，《穆勒咖啡館》無論從長度上還是規模上，都算是一部小型作品。但是它的影響力之大、之深、之遠，卻使之成為包殊的代表作之一。

「對我來說，要形容翩娜的作品總是特別困難。其實對她也是一樣。」一次倫敦的非正式訪談中，默西坦言道。「它的豐富之處，在於每位觀眾都能用自己的方法來解讀。如果你事前泄露太多，他們就會有所預期，然後……」默西的聲音低了下去，彷彿全世界他最不想做的事，就是解釋任何一部包殊舞蹈中交織重疊的動機與意義。

包殊作品其中一個精妙之處，就是並不需要解釋。《穆勒咖啡館》中的情感如此坦蕩，形體動作如此清晰，完全不說自明。儘管如此，默西終於肯透露的一點點信息，還是讓人深受啟發。他簡略地說道，《穆勒咖啡館》是關於「人類試圖尋找彼此，嘗試回應彼此」。

很多能稱之為當代舞蹈的作品，都是可以任人詮釋的，《穆勒咖啡館》也在其列。這場約50分鐘的演出的確就發生在一間「咖啡館」中，而且說不定與包殊兒時她父母所開的那間相差不多。1984年，舞評人阿琳·克羅斯在《紐約客》對此劇發表了一篇頗有微言的評論，並在其中尖刻地指出：這咖啡館活像「精神病院的餐廳」。

不管怎麼說，包殊舞台上的咖啡館的確沒有什麼生氣，有種打烊後的面貌和氛圍。台上只有很少幾張咖啡桌，卻散佈着許多椅子。在這如幽冥般清冷的空間裏，只有寥寥數人。其中最顯眼的是

一位身著睡裙，彷彿在夢遊的女性角色。（值得一提的是，這一極端疏離、鬼魂般的角色，原本由包殊本人演出，並且一演就演了幾十年。）另一位女性角色相比之下沒有那麼出世，但也身穿相似的白色薄身長裙，在自己的世界中遊蕩。此外，還有一位與她關係既緊張，又溫柔的男性，以及一位頭戴紅色假髮，腳踩高跟鞋，踏着小碎步跑來跑去的女性。最後，還有另一位男性——也許是咖啡館侍者——適時搬動椅子，以幫助其他人。

《穆勒咖啡館》的音樂用了五首細膩、傷感的詠歎調，選自浦塞爾的《仙后》。據默西說，包殊早就想將這些音樂用於某部作品。他還說，包殊親身參與演出並非計劃中事，但發生得自然而然：「翩娜是這部作品的一部分。這在當時已是不爭事實。」但似乎仍然缺少什麼，仍然需要一樣能奠定基調、讓作品更完整的東西。「翩娜想到在台上擺些椅子，但又沒人可以照管這些椅子。所以羅夫·波契克（他不是舞者，而是設計師）不得不擔起這職責。很顯然，這就是我們所缺的——椅子，以及照管椅子的人。」想到這裏，默西露出了微笑，「羅夫並不是舞者，但事實就是這樣，因此他成了作品的一部分。」

有人說，《穆勒咖啡館》充滿難以言喻的悲傷；也有人認為它格外振奮人心。這部作品包括很多包殊珍視的主題：孤立與需求，殘忍與堅韌，熱情與同情。其本質是包殊對人生百態一種本能的理解，既可以美輪美奐，也可以痛苦不堪。在這部令人惴惴不安又難以忘懷的舞劇中，人類的身體不過是脆弱又漸強的皮囊，承載着數之不盡的情感。

中譯：曾逸林



Dominique Mercy is reluctant to say too much about *Café Müller*, but with good reason. This superb French-born dancer was in the first cast of the one-act production made by the great German dance-theatre guru Pina Bausch in 1978, and was therefore directly involved in its birth.

Café Müller is, in terms of its length and scale, a somewhat chamber-sized piece compared to most of the later Bausch productions. Its reach and cumulative influence, however, are large and wide. It is, in other words, one of her key creations.

"It's always very difficult for me, as it was for Pina, to describe her work", Mercy admits during a brief but warm informal interview in London. "The richness of it is in how each person who sees it

can refer personally to what's going on onstage. If you give too much away about it in advance they anticipate and..." Mercy's sentence trails away, as if the last thing in the world he would want to do is explain the many-layered motives and meanings behind any of Bausch's dances.

One of the beauties of Bausch is that you don't really need to have her work explained. And, in its emotional honesty and the physical clarity of its staging, a dance-theatre performance like *Café Müller* can indeed speak for itself. Still, it is illuminating when Mercy can offer even a morsel of insight into what *Café Müller* is about. "Human beings trying to find each other" he says simply, "to try and react to each other".

So much of what is considered contemporary dance performance is, of course, open to interpretation, and that certainly holds true for *Café Müller*. The approximately 50-minute performance is indeed set in a café, and perhaps one similar to that which Bausch's own parents managed in her youth. Arlene Croce, in quite a dismissive review for the *New Yorker* magazine in 1984, pinpointed it as "the canteen of a mental hospital".

In any event, Bausch's stage café is essentially deserted – it definitely has an after-hours look and feel – and the set strewn with few tables but plenty of chairs. There are only a handful of occupants in this lonely, limbo-like location. They include, significantly, a woman in a nightgown who behaves like a sleepwalker (It's worth noting that

this poignantly remote, even ghostly figure was originally danced by Bausch herself, and that it is a role she kept on appearing in throughout the succeeding decades). There is another woman, less disengaged but likewise drifting about in her own world and clad in a similarly flimsy white dress. There is also a man who has a fraught yet tender relationship with her, another woman in a red wig who totters about in heeled shoes, and a second fellow – a waiter, perhaps – who tries to help the others out by moving the chairs about when necessary.

The soundtrack of *Café Müller* features five delicate, possibly mournful arias from Purcell's *Faerie Queen*, music which Mercy says Bausch had always wanted to use for a performance. Regarding her participation onstage, it was apparently unplanned but seems to have happened rather organically. "It became clear at one point that Pina was part of it", as Mercy puts it. But something was still missing, something that would set a tone and ideally make this production feel more complete. "Pina had an idea to put some chairs onstage, but nobody was there to take care of those chairs. So Rolf [Borzik, a designer rather than a dancer] had to do it. It was obvious that this was what was missing – the chairs and someone to deal with them. Rolf was not a dancer", says Mercy, smiling at the memory, "but that's what happened and why he was in the piece".

Café Müller has been described as both ineffably sad and yet peculiarly uplifting. It contains many of the themes that remained near and dear to Bausch: human isolation and need, cruelty and tenacity, passion and compassion. At its core is an innate understanding of the patterns by which people live, and which can be as beautiful as they are painful or troubled. It is, ultimately, both a haunted and haunting piece of theatre in which living bodies are the fragile yet strong repositories for a multitude of feelings.

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《祭》之力量

當奴·胡特拉

1913年，史達拉汶斯基作曲、尼金斯基編舞的《春之祭》於巴黎首演，引起騷動和強烈批評。（尼金斯基的編舞近乎失傳，大半個世紀後才獲重構。）這場「臭名昭著」的首演繼而成為劇界傳奇，更可謂現代主義歷史的其中一個轉折點，對後世影響深遠。史達拉汶斯基的樂譜，啟發了無數編舞，創造出各有千秋的舞蹈版本，試圖攀上他的音樂高峰，借肢體語言挖掘其中豐富寶藏。

在我近40年的職業觀舞生涯中，曾看過很多版本的《春之祭》，而其中對我最有意義的一部，就是翩娜·包殊在1975年為烏珀塔爾舞蹈劇場而作的版本。由黝黑泥土覆蓋的舞台令人印象深刻，而整場表演更是震懾人心——緊張急促、發自肺腑、扣人心弦，對震耳的音樂、翻滾的音浪之掌控更是駕輕就熟、渾然天成，將簡單又宏大，讓人深感不安的故事講述得驚心動魄。

尼金斯基為《春之祭》所定副標題是《俄羅斯異教徒之畫》（共兩部分）。按照最初想法，舞蹈講述的是一個部落為慶祝春天到來，象征性地犧牲一名處女的故事。在第二幕中，「獻祭處女」不斷跳舞，直到精疲力盡而死。

史達拉汶斯基的音樂澎湃洶湧，為了使舞蹈能夠與之抗衡，尼金斯基完全顛覆了古典芭蕾的動作套路，轉而尋求一種充滿野性和原始力量的風格。另一邊廂，包殊用自然元素構建了一個使人過目難忘的舞台，而從舞者身體中迸發出的那種肝膽俱裂的力量，無論在情感上還是形體上，都再難有人能出其右。包殊的概念與編舞獨當一面，與史達拉汶斯基氣勢如虹的音樂可謂勢均力敵，這是很多《春之祭》舞蹈版本難以企及的境界。

我曾有幸與多明尼克·默西交談。這位生於法國的舞者為烏珀塔爾舞蹈劇場的台柱之一，一直與翩娜·包殊合作無間，直到2009年包殊去世。儘管默西並未參與《春之祭》的創作，卻多次以舞者身份演出該舞，因此對這部內涵深刻的作品有着獨到見解。

默西說：「我第一次跳這支舞時，就發誓（當時我還在台上），我再也不跳它了！那裏面的能量如此之強大，你根本無暇多想。不過這也是對翩娜特別重要的一點。她總是把自己放在觀眾的位置上，在她那裏，頭腦是在這兒的。」說着，他做了個手勢，恰如其分地指向自己的臟腑。

「這就像一場旅行，」默西繼續說道，「又像一趟難忘的歷程。一旦你踏上舞台，就絕不能離開。相反，你必須經歷舞台上的一切，而且完全投入其中。這是最難教給新人的一點。要怎麼教，才能讓每位舞者都各自去體驗？」

默西說，要演出包殊的《春之祭》，首先需要在各方面都儲有強大的力量。「演出過後，你會徹底精疲力竭，同時感到抱歉，因為剛才台上（對『獻祭處女』）發生的一切，你多少有些責任。不過這一切都不得不發生。」犧牲者可怕的命運無從避免，烏珀塔爾舞蹈劇場的舞者，將這種不可抗拒的必然性清清楚楚地傳達給了我們。史達拉汶斯基的音樂本已很震撼，包殊的演繹更是驚為天人。如此原始、狂野的編舞，不僅讓舞者們忘我投入，也在觀眾心中掀起驚濤駭浪。

中譯：曾逸林

The Might of 'Rite'

Donald Hutera

The infamous premiere of Igor Stravinsky's *The Rite Of Spring* in Paris in 1913, and Vaslav Nijinsky's choreography for it (essentially lost until its reconstruction nearly three quarters of a century later), is the stuff of theatrical legend and one of the seminal moments of modernism. Stravinsky's score has since inspired countless dance-makers to climb that musical mountain and use movement to try and dig down deep and mine all of its richly dynamic properties. The results have, no surprise, been variable.

Out of all the versions of *The Rite Of Spring* – or, to use the French title, *Le sacre du printemps* – seen during my nearly four decades of professional

dance-watching, the one that means the most to me was created by Pina Bausch for Tanztheater Wuppertal in 1975. Set on a stage covered in dark earth, the performance remains a knockout – urgent, viscerally gripping and harnessing with complete and seemingly instinctive mastery the clamorous, churning rhythms of the orchestration and the simple yet epic and dramatically disturbing narrative it serves.

The subtitle of Nijinsky's creation was *Pictures from Pagan Russia in Two Parts*. The primal story, as originally conceived, concerns a tribe celebrating the arrival of spring through the symbolic sacrifice of a virgin. In the second scene

the Chosen Maiden, as she has been dubbed, dances herself to death.

Nijinsky inverted the basic poses of classical ballet in an effort to find a brutal, primitive style that would suit the surging pulse of Stravinsky's score. Bausch, for her part, crafted a dance production with an unforgettably elemental setting and a gut-busting group power that is hard to surpass in terms of emotional and kinetic impact. Her concept and choreography hold their own against Stravinsky's titanic music, something many renderings of the work in often fail to even to begin to do.

I spoke with Dominique Mercy, a French-born dancer who has been one of Tanztheater Wuppertal's mainstays for decades and was thus a close collaborator with Bausch right up until her death in 2009. Although he was not part of the creation process of *The Rite Of Spring*, he did dance it repeatedly many times later and can therefore offer unique insights into this profoundly charged work.

"The first time I danced it," Mercy reveals, "I swore to myself [while he was still] onstage, Never again! There is such physicality in it that you don't need to think too much. But then that's what was so important for Pina. Always she put herself with the audience, and in a place where the brain was down there." Here he gestures, appropriately enough, towards his guts.

"It's such a trip," Mercy continues, "and such a journey. One you get onstage you don't leave. You go instead through this increasing involvement with what's happening. That's one of the difficult parts when you teach it to someone new. How do you teach it so each dancer has his or her own experience of it?"

Performing Bausch's *The Rite Of Spring*, says Mercy, ultimately requires enormous reserves of strength in all departments. "At the end you're so exhausted. You also feel sorry that you are responsible somehow for what has just happened onstage [to the Chosen Maiden], and yet it has to happen." It is the terrible, overwhelming sense of inevitability about the sacrificial victim's fate which the entire Tanztheater Wuppertal ensemble is able to impart to us. Like these brilliantly committed dancers, we too are swept up in Bausch's singularly spectacular, savage interpretation of Stravinsky's thrilling music.





1996 年，天星小輪上的翩娜·包殊
Pina Bausch on the Star Ferry in 1996

翩娜與香港、藝術節

聞一浩

第一次接觸翩娜和她的作品，是她 1993 年率團來港演出《1980》，後來知道她總是隨團外訪，每一次演出都不會掉以輕心——之前來港七次，唯一是 2008 年《月滿》因病而沒有隨團。之後一年，她便離開了，留下四十多個作品和一眾傷心的翩娜迷。

《1980》讓我和大部份的香港觀眾初次認識到翩娜的舞蹈世界（雖然早在七十年代末，在《春之祭》首演之後不久，她已將之帶來香港——當時香港已緊貼世界潮流），對人性的刻劃和憐憫直指人心，對舞台的非線性的處理又叫人大開眼界。但翩娜與香港的緣份，卻是由 1997 年的《抹窗人》而來。這部由香港藝術節協會，香港歌德學院及翩娜·包殊烏珀塔爾舞蹈劇場聯合製作的作品，把翩娜與香港從創作人和表演地的關係，提昇至創作人與創作對象的位置。翩娜 1996 年來港採風，與藝術節同仁和不少本地的藝術家都自始成了朋友。

因為《抹窗人》，翩娜加深了對香港的認識。但在她舞台上呈現的香港我們既熟悉也陌生。當年還是傳媒身份的我，在翩娜的大本營烏珀塔爾劇院看這個作品的世界首演時，當《獅子山下》歌聲響起，坐在一眾外國人之中，聽看着兩個世界

的交疊，感覺很是奇特。1997 年香港回歸，身份轉換之際，大師為我們造像，這次委作意義非比尋常。

香港是首個邀請翩娜創作的亞洲城市，而且也大概是日本以外，翩娜作品演得最多的亞洲城市，《抹窗人》之後四年，康文署帶來里斯本委約她創作的《火熱的瑪祖卡舞》。《月滿》過後，香港藝術節陸續為我們帶來《康乃馨》和《死而復生的伊菲格尼》，讓我們有機會一窺翩娜早期的作品風格——今年更把翩娜兩個代表作《春之祭》及《穆勒咖啡室》帶來香港，刻劃的既是男女兩性，也是個體與群體的關係對碰，又適逢回歸二十周年，實在饒有深意。

1997、2017，如果不在 2037 年，期待 2047 年，《抹窗人》能在香港舞台重現。

Pina with Hong Kong, and the Arts Festival

Daisy Chu

It was 1993 when I came across Pina Bausch and her works for the first time. She was here in Hong Kong to perform *1980*. Later, I realised that she was always touring internationally with her dance company, and that she never seemed to take a performance lightly – she visited Hong Kong seven times. Only once, in 2008, did she not come along due to sickness. It was only one year after that she passed away, leaving behind more than 40 pieces of work and a mass of devastated fans.

1980 gave myself and the wider Hong Kong audience a chance to get to know the world of Pina – she had already brought her *Rite of Spring* to Hong Kong in the late 70s, not long after it was premiered – at that time Hong Kong was keeping up with global arts trend. Her intense portrayal of human nature and compassion towards mankind went straight to the heart, and her non-linear treatment of the stage created an eye-opening experience for the audience. Nonetheless, Pina's closest connection with Hong Kong can be found with the 1997 production of *Der Fensterputzer* (*The Window Washer*). This co-production by the Hong Kong Art Festival Society, Goethe-Institut Hong Kong and Tanztheater Wuppertal Pina Bausch elevated the relationship between Pina and Hong Kong, from that between a creative artist and a mere performance location, to that between a creative artist and a creative inspiration. Ever since Pina came to Hong Kong in 1996 (a trip from which she was able to learn a lot about the local culture here), she established a heartfelt friendship with the Hong Kong Arts Festival as well as numerous local artists.

Der Fensterputzer allowed Pina to deepen her understanding of Hong Kong. However, the city depicted by her onstage is both familiar and distant to Hong Kong audiences. At that time, I was working in the media, and I experienced a most peculiar feeling while watching the world premiere of the piece in Wuppertal. I was sitting amongst a crowd of foreigners, seeing two worlds overlap, in sight and sound, with the timeless Hong Kong song *Below the Lion Rock* in the background. 1997 was of course “handover” year, when Hong Kong's shift of identity was also encapsulated by maestro Pina through her ingenious art. This piece of work still bears an extraordinary weight of significance.

Hong Kong was the first Asian city to invite work by Pina, and it is also one of the Asian cities, other than Japan, where Pina's work is most frequently performed. Four years after *Der Fensterputzer* was created, the Leisure and Cultural Services Department brought us Pina's *Masurca Fogo*, commissioned in Lisbon. Hong Kong Arts Festival has since then presented *Vollmond*, *Nelken* and *Iphigenia auf Tauris*, providing us with opportunities to catch glimpse of Pina's style in her earlier works. This year, two of Pina's masterpieces *The Rite Of Spring* and *Café Müller* are visiting Hong Kong. These famous pieces feature vivid portrayals of not only gender relationships, but also the clash and conflict between the individual and the community. Adding to the profound meaning, these performances coincidentally take place in the year marking the 20th anniversary of Hong Kong's reunification with China.

1997, 2017... If not in 2037, we shall look forward to 2047 and another epoch defining year, when perhaps we may have *Der Fensterputzer* coming to Hong Kong once again.

Translated by Chan Sun-yee



1997、2017・如果不在 2037 年，期待 2047 年，
《抹窗人》能在香港舞台重現。

1997, 2017... If not in 2037, we shall look forward to 2047 and
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「美在何處？」 翩娜·包殊歷久不衰的藝術

當奴·胡特拉

2009年，六十八歲的翩娜·包殊驟然離世。僅僅一個月後，九十歲高齡的美國編舞簡寧漢也撒手人寰。兩位編舞大師的相繼謝世在舞蹈界引起震動，但他們的偉大名聲卻絲毫未變。

對於熟悉舞蹈的人，僅僅「翩娜」二字便已足夠。除非你對這位二十世紀最具影響力、最受尊敬的編舞家留下的寶貴遺產一無所知，否則無需提起她的姓氏。作為著名的烏珀塔爾舞蹈劇場之頭腦（和心臟），她的興趣永遠是探索人為何而動，是人怎樣面對他人。她的作品——尤其是後期作品——都源於個人視角。一系列拼貼畫般驚為天人的舞作，全來自她的思考，內容不僅包括兩性關係，還有更深刻的關於人生美好與痛苦負擔的思考。

包殊和其舞團在世界各大都市的駐團經歷，成為她許多作品的靈感源泉，其中包括香港。包殊是香港藝術節的老朋友，這段深厚友誼大概在1996年她和舞團駐港三周時便已埋下種子。包殊曾在日記中寫道：「我們在這裏吃了那麼多美食，我想有必要創作一部新作，專門講吃。」當然，他們所做的絕非只有品嚐美食而已。包殊和舞者們此行目的，是收集對香港的印象，然後在包殊謹慎、深入的指導下，進行深刻的內省，從自我內心尋找創作素材。此行的結果便是由香港藝術節協會、香港歌德學院及翩娜·包殊烏珀塔爾舞蹈劇場聯合製作的《抹窗人》，1997年於香港首演。這是一部典型的多層次拼貼風格舞作，肢體表達豐富，意象中滿是荒謬、溫柔，還有極度徒勞和大量浪漫元素，叫人印象深刻。

過去二十年間屢次亮相香港藝術節後，烏珀塔爾舞蹈劇場重返香港藝術節，帶來令人激動的兩個作品。兩齣舞蹈都是包殊上世紀七十年代中期作品，其中《穆勒咖啡館》首演於1978年。在其後



很長一段時間裏，這是唯一一部包殊會親自主演的舞團作品。她穿着一襲白色薄身長裙，以夢遊般的舞步在桌椅間穿梭，如鬼魂在台上飄蕩。其他幾位人物似是她臆造，又或是她過去的影子，在台上慢慢行走，或踏着碎步小跑，甚至橫衝直撞，將桌椅掀翻。他們間或嘗試接近彼此，彷彿這樣能讓他們從共有的憂傷中得到釋放。整部作品如夢境一般，昏暗冷寂，讓人難以忘懷。

另一部則是包殊在1975年編舞的《春之祭》。這部由史達拉汶斯基寫的芭蕾舞1913年首演之後成為眾多編舞的試金石。包殊的版本是其中一個最優秀的表表者：原始，帶着名副其實的土腥味（整個舞台都由黝黑的泥土覆蓋），大量舞者用狂亂的舞步和全身爆發出的能量表現一場生育崇拜的

獻祭。他們抖動身軀跳完全舞，在最後的高潮時精疲力竭地倒下，讓觀眾屏息凝神，激動不已。

你不需要是熟悉包殊作品的追隨者，也能在其中感受到包殊作品中獨有的痛苦和狂喜。對我來說，任何觀看包殊作品的機會都是一種難得的榮幸，不管有時它們顯得多麼冗長與自我沉溺。但是對於包殊本人，每一次創作新作品，都是一個艱難且令人焦慮不堪的過程。包殊有次說道：「每一次，你都是初學者。」

我曾見過包殊一次，就在她去世前一年，她監製的烏珀塔爾年度舞蹈藝術節上。此次近距離的接觸，讓我親眼目睹了她對身邊人有多麼關心，特別是對她的舞者和藝術節的嘉賓。在雲門舞集的演後餐會上，包殊正好坐在我旁邊，而我的另一側則是好友和同行，雲門舞集的藝術總監林懷民。包殊舉止優雅，但吃得不多，她看起來那麼腼腆，所以我首先開腔，展開了我們簡短的對話。我告訴她，我靠寫舞蹈及藝術評論為生。她的回覆簡潔明了，而且時機拿捏得恰到好處。「我不喜歡評論家。」她低着頭，一邊切着盤中餐一邊說道。片刻之後，包殊抬起頭，親切地對我說：「當然，不包括你。」

關於包殊，我還有過另一次令人難忘的偶遇，但不是與她本人，而是和她舞團美得令人窒息的舞者茱莉·安·斯坦扎克。那是2012年夏天，《世界城市》系列演出剛剛落幕。《世界城市》是2012倫敦藝術節的一個重要環節，連續上演了包殊十部大作（包括《抹窗人》），都是根據舞團在世界各地駐團經歷而作。該系列在莎德勒之井劇院上演。莎德勒之井劇院不僅是蜚聲國際的倫敦舞蹈表演重地，更和烏珀塔爾舞蹈劇場有着長久而堅固的夥伴關係。那天，我正在莎德勒之井

劇院門口等候巴士，看到斯坦扎克走近，就抓住機會，感謝她在整個系列中的精采演出。斯坦扎克很健談，坦言她和其他舞者都很疲憊，但也倍感欣慰，終於完成了這一馬拉松演出。她說，《世界城市》是包殊去世前正在策劃的眾多項目之一。這十齣舞劇的演出，帶有一種沉重的痛感，因為舞團數月後即將招募新舞者，而這將是首批未親身接觸過包殊的成員。

然而這次偶遇對我意義最深刻的，是斯坦扎克對包殊構思新作時狀態的描述。據她說，這位舞蹈劇場的「女祭司」會在排練室外踱來踱去，一邊吞雲吐霧，一邊用英語，斯坦扎克強調，不是德語、法語或任何其他語言，不斷問自己：「Where's the beauty？」（美在何處？）這則珍聞在我腦中揮之不去，也讓我瞬間明白了自己在不同文化與藝術中尋找的事物——無論是為了工作，還是僅僅作為「另一位」觀眾。某種程度上，我一直在尋找美，而在包殊的作品中，我找到了。也正是因為如此，我和全世界的觀眾，都會一而再再而三地回來，渴求更多。

中譯 曾逸林

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'Where's the Beauty?' The enduring art of Pina Bausch

Donald Hutera



Pina Bausch's shockingly sudden death in 2009 at age 68 – just a month or so before the 90 year-old American choreographer Merce Cunningham's less surprising demise – left the dance world reeling. But in both cases the colossal reputation of these great artists remains intact.

To dance insiders she is still simply Pina, the surname only necessary when speaking to those who know little or nothing about the cultural legacy of one of the most influential and intensely revered choreographers of the 20th century. As the head (and heart) of the world-famous Tanztheater Wuppertal her abiding interest was in how human beings move and, no less importantly, behave towards each other. It was a personal vision realised – especially later in her career – as a series of patchwork epics built from Bausch's preoccupation with the relations between the sexes and, beyond that, the sometimes beautiful yet often painful burden of being human.

Many of these productions were inspired by residencies Bausch and company undertook in

various world metropolises, including Hong Kong. Bausch was, in fact, a longstanding friend of the Hong Kong Arts Festival. That close relationship was perhaps most deeply rooted in the three-week sojourn she and her dancers made to Hong Kong in 1996. "We've eaten so much food here that I think we should do a piece just about eating", Bausch wrote in a diary later made public. But of course they were all doing much more than dining. Their collective goal was to gather impressions of Hong Kong and, under Bausch's careful and penetrating guidance, also look inside themselves for the raw material for a new work. The result was *Der Fensterputzer (The Window Washer)*, a typically layered, collage-style piece made up of physical expressions and indelible imagery of absurdity, tenderness, extreme futility and extravagant romance. Co-produced by the Hong Kong Art Festival Society, Goethe-Institut Hong Kong and Tanztheater Wuppertal Pina Bausch, it premiered in Hong Kong in 1997.

Having returned to HKAF on numerous occasions since then, Tanztheater Wuppertal now present a



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sensational double-bill reaching back to the mid-1970s. Dating from 1978, *Café Müller* was for a long while after the sole work in the Wuppertal repertory in which Bausch herself appeared as a wraith-like somnambulist drifting about in a flimsy white shift amongst a collection of tables and chairs. A handful of other characters – possibly figments of her imagination, or figures from her past – shuffle, trot or lunge around the set, scattering the furnishings and occasionally attempting to get close to each other and perhaps thereby liberate themselves from a shared melancholy. It's dreamy, bleak and unforgettable.

The latter could easily be applied to Bausch's stunning 1975 take on *The Rite Of Spring*. Stravinsky's infamous music has since its 1913 premiere become a rite of passage for scores of choreographers. Bausch's version is one of the best, a feral and literally earthy – the stage is covered in rich, dark soil – fertility ritual enacted with frenzied and full-bodied intensity by a huge cast. They shudder and shake their way through a performance that leaves them exhausted at

the climax and their audience impressed and exhilarated.

You needn't be a ready-made acolyte of Bausch's brand of agony and ecstasy to be rewarded by it. Certainly for me any opportunity to see her work, no matter how long-winded or self-indulgent it sometimes becomes, remains a privilege. For Bausch herself, however, giving birth to a new work could be arduous and anxiety-ridden "Each time", she once remarked, "you are a beginner".

I met Bausch once, the year before she died, in Wuppertal during the annual festival she oversaw. There I was able to observe first-hand how solicitous she was of the well-being of the people around her, especially the artists in her company and those she was hosting as part of the festival. We were at a post-performance buffet for Cloud Gate Dance Theatre. I sat at a table between her and a dear friend and colleague, Cloud Gate's artistic director Lin Hwai-min. Bausch ate delicately and not a great deal and, because she seemed so shy, I initiated our brief conversation. I told her

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that I wrote about dance and the arts for a living. Her response was succinct and beautifully timed. “I don’t like critics”, she said, gazing down and cutting something on her plate. A moment later, however, she looked up and added, with genuine graciousness, “But not you, of course”.

I had another memorable encounter, not with Bausch but rather the drop-dead-gorgeous dancer Julie Anne Stanzak. It was in London in the summer of 2012 just after the last show in the *World Cities* season. The latter was a series of ten Bausch blockbusters (including *Der Fensterputzer*) that all existed thanks to the company’s different creative residencies abroad. I spotted Stanzak approaching me as I waited at the bus stop in front of Sadler’s Wells, London’s major international dance venue and one with which Tanztheater Wuppertal now enjoys a solid and ongoing association. Seizing the opportunity, I thanked Stanzak for the entire season. She was wonderfully chatty, admitting that she and the other dancers were all very tired but so glad to have completed this marathon of performances. *World Cities*, as Stanzak revealed, was among the

many projects Bausch was plotting at the time of her death. There was an extra poignancy to these ten shows, given that in just a few months the company would be auditioning for new members – significantly, the first dancers to join who wouldn’t have had any direct contact with Bausch herself.

But what meant the most to me was Stanzak’s description of Bausch in the process of devising a show. Apparently the high priestess of tanztheater would pace the hallway outside the rehearsal studio, chain-smoking as she asked herself in English and not, as Stanzak pointed out, German or French or any other language, “Where’s the beauty?” It’s a haunting tidbit, this, and one that instantly crystallised what it is that I seek – both professionally and as “just another” audience member – from just about all of the art and culture to which I’m exposed. On some level I always want beauty and, with Bausch’s work, I get it. It’s what keeps me – and audiences around the world – coming back for more.

This article was originally published in FestMag 2017.



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翩娜·包殊

導演及編舞

翩娜·包殊 1940 年生於德國索林根，2009 年於烏珀塔爾離世。在埃森鎮的福克旺學校師隨庫爾特·佑斯，學得超卓的舞蹈技巧。1973 年秋天獲烏珀塔爾劇場總監阿諾·烏斯坦霍法邀請出任編舞後不久，將舞團易名為烏珀塔爾舞蹈劇場。儘管起初頗受爭議，烏珀塔爾舞蹈劇場逐漸成為享譽國際的藝團。其糅合詩意和日常生活元素的演出風格，為世界舞蹈發展帶來決定性的影響。翩娜·包殊飲譽國際，獲獎無數，為當代最重要的編舞家之一。

Pina Bausch

Director and Choreographer

Pina Bausch, was born in 1940 in Solingen and died in 2009 in Wuppertal. She received her dance training at the Folkwang School in Essen under Kurt Jooss, where she achieved technical excellence. Soon after the director of Wuppertal's theatres, Arno Wüstenhöfer, engaged her as choreographer, from autumn 1973, she renamed the ensemble the Tanztheater Wuppertal. Under this name, although controversial at the beginning, the company gradually achieved international recognition. Its combination of poetic and everyday elements influenced the international development of dance decisively. Awarded some of the greatest prizes and honours world-wide, Pina Bausch is one of the most significant choreographers of our time.

羅夫·波契克

舞台及服裝設計

羅夫·波契克 1944 年生於波蘭波茲南，1980 年於德國埃森離世。於福克旺學校修讀設計時認識舞者與編舞家翩娜·包殊。自 1973 年到英年早逝這段期間，波契克為烏珀塔爾舞蹈劇場擔任佈景及服裝設計，並有顯著的影響力。他所設計的空間與服裝風格與別不同，既詩意盎然又貼近生活。波契克習慣運用水與泥土等自然元素，而其設計的服裝看似從日常生活中信手拈來，卻優雅而華麗。波契克的作品為舞蹈劇場空間與服裝帶來了全新的啟示，在他辭世後仍影響深遠。

Rolf Borzik

Set and Costume Design

Rolf Borzik was born 1944 in Posen, and died 1980 in Essen. He studied design at the Folkwang School in Essen where he first met dancer and choreographer Pina Bausch. From 1973 until his untimely death he designed sets and costumes for the Tanztheater Wuppertal and had a decisive influence on its look. The spaces and clothes Borzik created were unusual; poetic yet closely related to the everyday. He continually played with natural elements (water, earth), and his costumes seemed lifted from daily life yet also elegant and opulent. His work opened up a whole new insight into dancing spaces and clothing, remaining influential for years after his death.

翩娜·包殊烏珀塔爾舞蹈劇場

翩娜·包殊是烏珀塔爾舞蹈劇場的創作核心，歷時三十六年之久。包殊對人類的存在深感興趣，總以一雙好奇的眼睛不偏不倚地細察這個世界，並深信自己的審美觸覺，與舞蹈員及藝術家一起創作了四十四部作品。作品詩情畫意、畫面震撼、別出心裁，來自對現實生活的細膩觀察。包殊的訓練方式，清楚反映出包殊觀察入微。包殊會向舞者詢問一些簡單的個人問題，以故事、動作、佈景等各種方式，把他們的答案融入創作中。包殊對於真實性的感受，在彼得·帕布斯和羅夫·波契克的舞台設計上展露無遺，從舞蹈員的動作和服裝，都能看見泥土、草、水等基本元素。多個國際性聯合製作，亦是不斷探索研究的成果。烏珀塔爾舞蹈劇場在每個地方——無論是意大利、日本、巴西、香港或土耳其——駐團的發現經過，都為舞團帶來文化及美學上的影響。

1973 / 74 舞季開始時，包殊接手負責烏珀塔爾舞蹈劇院的舞蹈部門，摒棄了古典芭蕾舞風格，創作了她獨樹一幟，糅合舞蹈、動作、言語、服裝及舞台佈置的形式，起初飽受觀眾及樂評家抨擊。包殊所發展的舞蹈劇場，與當時劇院一直上演的芭蕾舞風格截然不同。舞蹈一開始，舞者們就以獨立角色出場，以舞蹈、歌唱、說話、時哭時笑的方式，展現他們的故事。包殊的作品以鮮明對比及變化回應主題，往往展現了人與人之間的關係，以及男女之間的角力，場景的排序不拘一格，引人無限聯想。因此，包殊為表演藝術帶來一場革命，永久改變了劇場、古典和現代舞蹈的演化模式，並影響了一整代編舞家的作品。

包殊的信念是「尋找生命的語言」，因此她不但把舞蹈表達得淋漓盡致、前無古人，甚至為這一種藝術形式帶來翻天覆地的改變。這樣看來，每一次演出，甚至是每一次以全新班底演出，包殊

的作品也在變化中。不論在烏珀塔爾舞蹈劇場，還是多次巡演所到的世界各地，包殊大部分的作品至今仍有上演。這不僅因為包殊作品在主題及美感上的永恆性，還是因為一直以來舞者們的薪火相傳。現時，包括巴黎歌劇院芭蕾舞團及巴伐利亞國家芭蕾舞團在內的不少舞團，都曾演出包殊的幾部作品。自從包殊於 2009 年離世，她的作品仍一直活在烏珀塔爾舞蹈劇場的舞者們心中。烏珀塔爾舞蹈劇場這個國際舞團正面對一個獨特的挑戰，就是在重演包殊作品或為作品重新選角時，保留「翩娜的精神」。

從 2017 / 18 舞季開始，翩娜·包殊烏珀塔爾舞蹈劇場的監製兼藝術總監將由一名「外人」接任。阿杜爾菲·白恩德將會和烏珀塔爾舞蹈劇場的舞者和協作者合作，繼續演出包殊的龐大劇目，讓舞團數十年來巡迴演出所建立的伙伴關係維持下去；亦會招攬當代編舞家，每年編寫新作品，帶領烏珀塔爾舞蹈劇場進入一個充滿活力的未來。新任監製兼藝術總監把包殊的作品描述為「人間的愛、勇氣、對人性深處的興趣，以及一種問多於答的能力」。這亦是阿杜爾菲·白恩德希望秉承下去，邁向未來的方向。

烏珀塔爾舞蹈劇場能夠不斷演變，緊貼時代脈搏，無疑也是包殊本人所願。包殊在一次難得的演講上，曾這樣說：「不斷發問，沒有盡頭；不斷尋找，沒有盡頭。這個無窮無盡的歷程，本身就是一件美事。」

英譯：史提夫·莫里斯

Tanztheater Wuppertal Pina Bausch

For 36 years Pina Bausch was the creative nucleus of the Tanztheater Wuppertal. With her keen interest in human existence, an unbiased and constantly inquisitive eye, and impressive faith in her own aesthetic sensibility, together with her dancers and artistic collaborators she created a total of 44 pieces. Their poetry, powerful images and ingenuity result from an examination of real life. This is seen particularly clearly in Pina Bausch's working methods, asking her dancers simple, personal questions and using the answers, in the form of stories, movements or scenes, to create her pieces. Her feeling for authenticity was reflected in the stage sets of Peter Pabst and Rolf Borzik, in which elemental materials such as earth, grass and water left visible marks on the movements and costumes of the dancers. The international co-productions were also the result of intensive research processes. Whether Italy, Japan, Brazil, Hong Kong or Turkey, every country the company discovered on their extended residencies influenced the Tanztheater Wuppertal's pieces culturally and aesthetically.

When Pina Bausch took over the dance department of the Wuppertal Theatres at the start of the 1973/74 season, and abandoned classical ballet to create her particular form of interplay between dance, movement, speech, costume and sets, the scepticism from audiences and critics was enormous initially. The dance theatre she developed was completely different from the ballet performed at the house till then. Right from the start the dancers exposed themselves as individual characters, revealing their stories by dancing, singing, talking, sometimes laughing and crying too. With individual scenes playfully sequenced, and calling up countless associations, the pieces approach their respective subjects using rich contrast and variety, with human relationships and altercations between the sexes frequently playing a big role. Thus Pina Bausch unleashed a revolution in performing arts which permanently altered the evolution of theatre, of classical and modern dance, and influenced the work of a whole generation of choreographers.

With her credo "finding a language for life" Pina Bausch did not only expand the expressive potential of dance to an unseen extent, she also fundamentally changed the artform itself. In this sense her pieces also change – not only at every performance but with every new casting. The fact that the majority of Pina Bausch's pieces are still performed, in Wuppertal and throughout the world during the many tours, is thanks not only to their thematic and aesthetic timelessness, but also to the long-term practice of handing over from one generation of dancers to the next. Now companies such as the Paris Opera Ballet and the Bavarian State Ballet have also performed a few of her works. Since Pina Bausch's death in 2009 her pieces have lived on in the dancers of the Tanztheater Wuppertal. A particular challenge facing the international ensemble is to get a sense of "Pina's spirit" when recasting and reviving productions.

From the 2017/18 season onwards an "outsider" will be taking over as Intendant and artistic director of the Tanztheater Wuppertal Pina Bausch: along with the company's dancers and creative collaborators, Adolphe Binder will maintain Pina Bausch's huge repertoire along with the partnerships formed through decades of touring, and lead the company into a dynamic future by bringing in contemporary choreographers and generating new works each year. The new leader sees Pina Bausch's work as characterised by "love of people, courage, interest in human depths and the ability to ask more questions than it answers." And this is how Adolphe Binder wants to carry on into the future.

Continuing to bring the Tanztheater Wuppertal up to date through constant evolution is undoubtedly what Pina Bausch would have wished. In one of her rare speeches, she said, "The questioning never ends, and the search never ends. There is something endless about it, and that is the beautiful thing."

Translated by Steph Morris



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TANZTHEATER WUPPERTAL PINA BAUSCH

Intendant and Artistic Director from May 2017: Adolphe Binder

General Director: Dirk Hesse

Choreographer: Pina Bausch

Set Design: Peter Pabst, Rolf Borzik

Costume Design: Marion Cito, Rolf Borzik

Music: Matthias Burkert, Andreas Eisenschneider

Dancers

Regina Advento, Ruth Amarante, Pau Aran Gimeno, Emma Barrowman, Rainer Behr, Andrey Berezin, Damiano Ottavio Bigi, Michael Carter, Çağdaş Ermis, Silvia Farias Heredia, Jonathan Fredrickson, Barbara Kaufmann, Ditta Miranda Jasjfi, Scott Jennings, Nayoung Kim, Daphnis Kokkinos, Eddie Martinez, Dominique Mercy, Blanca Noguerol Ramírez, Breanna O'Mara, Nazareth Panadero, Helena Pikon, Franko Schmidt, Azusa Seyama, Julie Shanahan, Julie Anne Stanzak, Julian Stierle, Michael Strecker, Fernando Suels Mendoza, Tsai-Wei Tien, Aida Vainieri, Anna Wehsarg, Paul White, Ophelia Young, Tsai-Chin Yu

Rehearsal Directors and Collaboration: Ruth Amarante, Bénédicte Billiet, Matthias Burkert, Marion Cito, Barbara Kaufmann, Daphnis Kokkinos, Dominique Mercy, Nazareth Panadero, Helena Pikon, Azusa Seyama, Julie Shanahan, Michael Strecker, Robert Sturm

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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

歌劇 / 戲曲 OPERA / CHINESE OPERA					
捷克布爾諾國家歌劇院 楊納傑克《馬克普洛斯檔案》 【一個不死女人的傳說】 指揮：馬可·伊雲奴域 導演：大衛·拉多克	National Theatre Brno - <i>The Makropulos Case by Janáček</i> Conductor: Marko Ivanović Director: David Radok	CCGT	23,25/2	7:30pm	
三藩市歌劇院與香港藝術節聯合製作《紅樓夢》 作曲、編劇：盛宗亮 編劇：黃哲倫 導演：賴聲川	San Francisco Opera and the Hong Kong Arts Festival - <i>Dream of the Red Chamber</i> Music/Libretto: Bright Sheng Libretto: David Henry Hwang Director: Stan Lai	CCGT	17-18/3	7:30pm	
上海張軍崑曲藝術中心 《春江花月夜》 主演：張軍	Shanghai Zhang Jun Kunqu Art Center - <i>Blossoms on a Spring Moonlit Night</i> Featuring: Zhang Jun	CCGT	28/2-1/3	7:30pm	
粵劇《漢武東方》 編劇：劉洵、龍貫天、黎耀威	 Cantonese Opera - <i>Emperor Wu of Han and his Jester Strategist</i> Co-written by Liu Xun, Loong Koon-tin and Lai Yiu-wai	STA	4/3 5/3	7:30pm 2:30pm	
音樂 MUSIC					
歌特柴爾與波魯桑伊斯坦堡愛樂樂團 指揮：歌特柴爾 小提琴：瓦汀·列賓 鋼琴：吉爾素·奧納伊	Sascha Goetzel and the Borusan Istanbul Philharmonic Orchestra Conductor: Sascha Goetzel Violin: Vadim Repin Piano: Gülsin Onay	CCCH	15-16/2	8pm	
薇莎拉茲鋼琴獨奏會	Elisso Virsaladze Piano Recital	CHCH	18/2	8pm	
歐伊斯特拉夫弦樂四重奏與薇莎拉茲 小提琴：巴雲洛夫、柏度夫 中提琴：比倫金 大提琴：哲林 鋼琴：薇莎拉茲	David Oistrakh Quartet and Elisso Virsaladze Violin: Andrey Baranov, Rodion Petrov Viola: Fedor Belugin Cello: Alexey Zhilin Piano: Elisso Virsaladze	CHCH	20/2 21/2	8pm	
賽馬會本地菁英創作系列 《世紀·香港》音樂會 音樂總監 / 作曲：陳慶恩	 Jockey Club Local Creative Talents Series - <i>Hong Kong Odyssey</i> Music Director/Composer: Chan Hing-yan	CHCH	25-27/2	8pm	
捷克布爾諾國家歌劇院 - 德伏扎克《聖母悼歌》 指揮：雅洛斯拉夫·基茲林克	National Theatre Brno - <i>Dvořák Stabat Mater</i> Conductor: Jaroslav Kyzlink	CCCH	26/2	5pm	
- 楊納傑克《小交響曲》、 《格拉高利彌撒曲》 指揮：雅洛斯拉夫·基茲林克	- <i>Janáček Sinfonietta, The Eternal Gospel, Glagolitic Mass</i> Conductor: Jaroslav Kyzlink	CCCH	28/2	8pm	
意大利協奏團蒙特威爾第《晚禱》（1610 年版） 指揮：里納爾多·亞歷山德里尼	Concerto Italiano - Monteverdi <i>Vespers</i> of 1610 Conductor: Rinaldo Alessandrini	CHCH	3/3	8pm	
陳家保假聲男高音音樂會 海燕合奏團	Chan Ka-bo Countertenor Recital Arianna Savall & Petter Umland Johansen - Ensemble Hirundo Maris	NLG-XHX	4/3	3pm, 7pm	
薩爾斯堡坐樂團與安德塞斯基 指揮 / 鋼琴：安德塞斯基	Camerata Salzburg and Piotr Anderszewski Conductor/Piano: Piotr Anderszewski	CHCH	10/3	8pm	
陳銳小提琴獨奏會 小提琴：陳銳 鋼琴：胡里奧·艾利薩德	Ray Chen Violin Recital Violin: Ray Chen Piano: Julio Elizalde	CHCH	11/3	8pm	
佩特連科與奧斯陸愛樂樂團 指揮：佩特連科 大提琴：莫克	Vasily Petrenko and the Oslo Philharmonic Conductor: Vasily Petrenko Cello: Truls Mørk	CCCH	14-15/3	8pm	
朗格黑與辛辛那提交響樂團 指揮：朗格黑 管風琴：林芍彬 鋼琴：伽佛利佑克	Louis Langrée and the Cincinnati Symphony Orchestra Conductor: Louis Langrée Organ: Anne Lam Piano: Alexander Gavrylyuk	CCCH	17/3	8pm	
《香港小交響樂團·月魄》 香港藝術節：中樂無疆界—國 際作曲大賽決賽音樂會	Hong Kong Sinfonietta · <i>Ethereal Is the Moon</i> HKAF: Chinese Music Without Bounds International Composition Competition Finals Concert	CHCH	12/3 1/3	8pm	
爵士樂 / 世界音樂 JAZZ / WORLD MUSIC					
泰莉·萊恩·卡樂頓《騷靈情歌》	Terri Lyne Carrington's <i>Mosaic Project: LOVE AND SOUL</i>	CCCH	24/2	8pm	25/2
珍·寶金《交響情人》 與香港管弦樂團聯合演出	<i>Gainsbourg Symphonic</i> with Jane Birkin With the Hong Kong Philharmonic Orchestra	CCCH	3-4/3	8pm	
庫斯圖里卡與無煙大樂隊	Emir Kusturica & The No Smoking Orchestra	CCCH	7/3	8pm	
世界音樂週末營 - 巴拉克·斯索高 - 科拉琴獨奏	World Music Weekend - Ballaké Sissoko - Solo Kora	APAA	19/3	2:45pm	
- 古斯·愛簡拿三重奏：蘇非音樂《愛之花園》	- Kudsi Erguner Trio: Sufi Music <i>Garden of Love</i>	APAA	19/3	5pm	
- 瑪麗亞·芭莎拉蒂	- Maria Berasarte	APAA	18-19/3	8pm	

CCGT	香港文化中心大劇院 Grand Theatre, HK Cultural Centre	CHT	香港大會堂劇院 Theatre, HK City Hall
CCCH	香港文化中心音樂廳 Concert Hall, HK Cultural Centre	APAL	香港演藝學院歌劇院 Lyric Theatre, HKAPA
CCST	香港文化中心劇場 Studio Theatre, HK Cultural Centre	APAA	香港演藝學院香港賽馬會演藝劇院
CHCH	香港大會堂音樂廳 Concert Hall, HK City Hall		The Hong Kong Jockey Club Amphitheatre, HKAPA

舞蹈 DANCE					
巴伐利亞國家芭蕾舞團《舞姬》 編舞：馬利斯·佩蒂巴、帕翠斯·巴特 音樂總監：邁克爾·史密朵夫 與香港管弦樂團聯合演出	Bayerisches Staatsballett (Bavarian State Ballet) - <i>La Bayadère</i> Choreography: Marius Petipa, Patrice Bart Musical Direction: Michael Schmidtsdorff With the Hong Kong Philharmonic Orchestra	CCGT	16-17/2 18/2 19/2	7:30pm 2:30pm, 7:30pm 2:30pm	
巴伐利亞國家芭蕾舞團二團芭蕾舞精選 編舞：巴蘭欽、納曹·杜亞陶、理察·斯寇、奧斯卡·史萊莫·哈德·博納爾	Bayerisches Staatsballett II (Bavarian State Ballet II) - <i>Mixed Bill</i> Choreography: George Balanchine, Nacho Duato, Richard Siegal, Oskar Schlemmer, Gerhard Bohner	APAL	21-22/2	7:30pm	
多蘭斯舞團《電音踢躑》 編舞：米雪·多蘭斯、尼古拉斯·范楊	Dorrance Dance - <i>ETM: Double Down</i> Choreography: Michelle Dorrance, Nicholas Van Young	APAL	24-25/2	8pm	
蒙特利爾爵士芭蕾舞團 編舞：伊錫克·加里尼、 安東尼斯·方尼亞達基斯、班傑明·米爾派德	Les Ballets Jazz de Montréal Choreography: Itzik Galili, Andonis Foniadakis, Benjamin Millepied	CCGT	3-4/3	8:15pm	
亞太舞蹈平台（第九届） 史提芬妮·雷克《雙》 Taldans《櫃》	Asia Pacific Dance Platform IX Stephanie Lake Company: <i>Dual</i> Taldans: <i>Dolap</i>	CCST	7/3	8:15pm	
翻娜·包殊烏帕塔爾舞蹈劇場 《穆勒咖啡館》及《春之祭》 編舞：翻娜·包殊	Tanztheater Wuppertal Pina Bausch - <i>Café Müller and The Rite Of Spring</i> Choreography: Pina Bausch	CCGT	8-11/3	7:30pm	
香港賽馬會當代舞蹈平台 - 《明天你還愛我嗎？》香港篇 編舞：阿歷山度·沙朗尼、毛維	 The Hong Kong Jockey Club Contemporary Dance Series - <i>Will you still love me tomorrow?</i> Hong Kong Remix Choreography: Itzik Galili, Andonis Foniadakis, Benjamin Millepied	CCST	11/3 12/3	8:15pm 3pm	
- 《西西利亞狂想曲》 編舞：藍嘉穎、黃俊達、黃碧琪	- <i>Cecilia's Rhasody</i> Choreography: Blue Ka-wing, Ata Wong, Rebecca Wong Pik-kei	CCST	18/3 19/3	8:15pm 3pm	
- 《舞門》 編舞：曹德寶、李偉能、廖月敏、莫嬌、 白維銘、曾景輝、肖呈泳	- <i>Dance Off</i> Choreography: Hugh Cho, Joseph Lee, Sudhee Liao, Jennifer Mok, Ming Pak, Terry Tsang, Sarah Xiao	KTT-BBT	24/2 25-26/2	8pm 3pm, 8pm	
拱8舞團《俄羅斯方塊》 編舞：艾利克·凱兒	Arch 8 - <i>Tetris</i> Choreography: Erik Kaiel	APAA	10/3 11/3	8pm 3pm, 8pm	
戲劇 THEATRE					
《闖關一代男》 導演：塔提安娜·瑪拉連路 創作 / 設計 / 演出：德迪斯·菲利普斯	<i>17 Border Crossings</i> Direction: Tatiana Mallarino Creator/Designer/Performer: Thaddeus Phillips	CCST	16-18/2 19/2	8:15pm 3pm	
紐約公共劇院《大連年的家庭》三部曲 導演 / 編劇：理察·尼爾遜	Public Theater - <i>The Gabriels: Election Year in the Life of One Family</i> Director/Playwright: Richard Nelson				
- 《餓》	- <i>Hungry</i>	CCST	22/2 25-26/2	8:15pm 1:30pm 8:15pm	
- 《你究竟想怎樣？》	- <i>What Did You Expect?</i>	CCST	23/2 25-26/2	8pm 4:15pm	
- 《某個時代的女人》	- <i>Women of a Certain Age</i>	CCST	24-26/2	8:15pm	
聲光劇團《黑漆漆馬戲團》 原著：彼夫 創作 / 演出：羅曼爾·貝門、尚 - 巴蒂斯特·馬勒	STEREOPTIK - <i>Dark Circus</i> Based on the story by Pef Creation/Performance: Romain Bermond, Jean-Baptiste Maillet	APAA	23-24/2 25/2 26/2	8pm 3pm, 8pm 3pm	
《香港家族》三部曲 導演：方俊杰 編劇：龍文康	 A Floating Family - A Trilogy Director: Fong Chun-kit Playwright: Loong Man-hong				
- 第一部曲《香港太空人》	- <i>Play One: Hong Kong Astronaut</i>	CHT	24-25/2, 8,15/3 26/2	8:15pm 3pm 2pm	
- 第二部曲《留住香港》	- <i>Play Two: All Out of Love</i>	CHT	11,18-19/3 1-3,9,16/3	8:15pm 4:30pm	
- 第三部曲《香港人太空》	- <i>Play Three: Vacant in the City</i>	CHT	4,10,11,17-19/3 5/3	8:15pm 3pm, 8:15pm	
天選者《暗影》 導演：嘉莉·賀頓 編劇：約恩·福斯	De Utvalgte - <i>Shadows</i> Director: Kari Holtan Playwright: Jon Fosse	CCST	1-2/3	8:15pm	
京士頓玫瑰劇院《都是我的孩子》 導演：米高·魯文 編劇：阿瑟·米勒	Rose Theatre Kingston - <i>All My Sons</i> Director: Michael Rudman Playwright: Arthur Miller	APAL	3,5,7-10/3 4,11/3	7:30pm 2:30pm, 7:30pm	
自主神殿劇團《埃及式最後晚餐》 導演 / 編劇：阿默特·艾雅塔	Temple Independent Theatre - <i>The Last Supper</i> Director/Playwright: Ahmed El Attar	CCST	4/3 5/3	8:30pm 3pm	
都爾德劇團《麗南小姐》 導演：嘉妮·海恩 編劇：馬丁·麥克唐納	Druid - <i>The Beauty Queen Of Leenane</i> Director: Garry Hynes Playwright: Martin McDonagh	APAL	16-17/3 18/3 19/3	7:30pm 2:30pm, 7:30pm 2:30pm	
特備節目 SPECIAL EVENTS					
《幻光動感池》 藝術家：珍·利維	<i>Super Pool</i> Artist: Jen Lewin	CG TWP HKMM HKCCP	17-19/2 23-26/2 3-5/3 9-18/3		
《聲光頌》 藝術家：萊爾·利	<i>Chorus</i> Artist: Ray Lee	KPP	2-5,7-10/3		

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28/11/2016	今時今日的東方主義 Orientalism Today
17/12/2016	開往詩與歷史的渡輪——流動寫詩工作坊 Poetry in Motion - Poetry Writing Workshop
8/2/2017	加料電影：《為妳彈琴》 PLUS Films: <i>Gainsbourg: A Heroic Life</i>
10/2/2017	說吧·香港——香港詩與詩中的香港（讀詩會） Moments of Hong Kong - Poetry Salon
14/2/2017	藝術家沙龍：列賓 Artist Salon: Vadim Repin
21/2/2017	片刻時光 Moments in Time
22/2/2017	加料電影：《百寶箱》 PLUS Films: <i>The Boxes</i>
1/3/2017	藝術家沙龍：珍·寶金 - 《千面珍寶金》放映會 Artist Salon: Jane Birkin - Screening of <i>Jane B. for Agnès V</i>
17/3/2017	香港藝術節傑出文化領袖講座系列—— 聚焦愛爾蘭劇場 HKAF Distinguished Cultural Leader Series: 40 Years of Producing Theatre - In Conversation with two Tony Award-winning Theatre Greats
舞蹈 DANCE	
4/12/2016	包浩斯手作坊 Crafting Bauhaus
13/1/2017	包浩斯在香港：二十世紀建築遺產 Bauhaus in Hong Kong: 20th Century Architectural Heritage
20/1/2017	解構包浩斯舞衣 The Making of Bauhaus Costumes
18,19/2/2017	後台一刻：《舞姬》風采 Backstage Moments: The Glamour of <i>La Bayadère</i>
19/2/2017	《3·芭蕾》舞蹈體驗班 <i>The Triadic Ballet</i> Class by Ivan Liška
22/2/2017	後台一刻：史萊莫與包浩斯 Backstage Moments: Oskar Schlemmer and Bauhaus
22/2/2017	駐節藝術家計劃——公開展演 Artist-in-Residence Project - Public Showcase
25/2/2017	踢躂舞體驗班 Experience Tap Dance
25/2/2017	踢躂舞深造班 Tapping with Michelle
4/3/2017	《3D 翻娜》放映及分享會 3D <i>Pina</i> Screening and Sharing
12/3/2017	俄羅斯方塊童趣工作坊 Tetris for Kids
音樂 MUSIC	
21/1/2017	蒙特威爾第《晚禱》的巧思 Monteverdi In Mantua - the Genius of the Vespers
22/1/2017	週日捷克室樂音樂會 Czech Music for a Sunday Afternoon
19/2/2017	薇莎拉茲鋼琴大師班 Learning from Virsaladze - Piano Masterclass
20/2/2017	歐伊斯特拉夫弦樂四重奏大師班 Following In Oistrakh's Footsteps - String Quartet Masterclass
22/2/2017	歐伊斯特拉夫弦樂四重奏 - 弦樂工作坊 String Orchestra Workshop by David Oistrakh Quartet
24/2/2017	交響樂工作坊：尋找楊納傑克 Orchestra Workshop: Finding Janáček
25/2/2017	爵士鼓大師班及《樂隊少女》放映會 Drumming with Terri & Screening of <i>The Girls in the Band</i>
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歌劇 / 戲曲 OPERA	
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25/2/2017	楊納傑克的一生：《馬克普洛斯檔案》 Janáček Moments: <i>The Makropulos Case</i>
26/2/2017	崑曲的藝術——給過去一個未來 The Art of Kun Opera - Give the Past a Future
18/3/2017	後台一刻：走進大觀園 Backstage Moments: Inside the Red Chamber
戲劇 THEATRE	
15/1/2017	返屋企食飯——《香港家族》的故事 Home is Where You Return for Dinner
20/2/2017	理查·尼爾遜：說書人 Richard Nelson: Master of Storytelling
18/3/2017	《紅樓夢》歌劇創作講座 A Chinese Classic Reimagined
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26/11/2016, 4,10/12/2016, 7/1/2017	《明亮的小溪》 <i>The Bright Stream</i>
25,26/12/2016	《胡桃夾子》 <i>The Nutcracker</i>
15,21/1/2017, 12/2/2017	《黃金時代》 <i>The Golden Age</i>
19/2/2017, 4,12/3/2017	《李爾王》 <i>King Lear</i>
19/3/2017	《天鵝湖》 <i>Swan Lake</i>
2,8,23/4/2017, 11/5/2017	《睡公主》 <i>The Sleeping Beauty</i>
6,14,20/5/2017	《暴風雨》 <i>The Tempest</i>
7,13,21/5/2017	《當代芭蕾盛宴》 <i>A Contemporary Evening</i>
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