

45<sup>th</sup>  香港藝術節  
HONG KONG  
ARTS FESTIVAL  
16.2-18.3.2017

*In the moment* 此時此地

Cds

# The Hong Kong Jockey Club Contemporary Dance Series 香港賽馬會當代舞蹈平台



Will you still love me  
tomorrow? Hong Kong Remix  
《明天你還愛我嗎？》香港篇

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同心同步同進 RIDING HIGH TOGETHER

# 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



香港賽馬會主席  
葉錫安博士 CBE JP  
Dr Simon S O Ip CBE JP  
Chairman, The Hong Kong Jockey Club

## 香港賽馬會主席獻辭

今年是香港藝術節四十五週年誌慶，香港賽馬會慈善信託基金很高興繼續成為藝術節的長期合作夥伴。

今年藝術節的主題是「此時此地」，正好表達出表演者經年累月努力不懈，目的就是為了在舞台上綻放光芒的一瞬；而馬會非常榮幸在首屆藝術節開始便與大家同步同進，為本地觀眾帶來國際頂尖演出，藉此鼓勵市民積極參與及欣賞不同的藝術創作，同時培育以及呈獻本地才華洋溢的藝術家。

今年「香港賽馬會藝粹系列」，繼續為觀眾呈獻三個世界級表演，包括德國巴伐利亞國家芭蕾舞團的《舞姬》，一個古印度愛情故事配合超凡舞藝及華麗佈景，為藝術節揭開帷幕。此外，亦有來自捷克布爾諾國家歌劇院及挪威奧斯陸愛樂樂團的精采演出。

為了支持本地藝術社群，我們為大家再次帶來「香港賽馬會當代舞蹈平台」及「賽馬會本地菁英創作系列」。今年的「賽馬會本地菁英創作系列」更為大家送上《世紀·香港》音樂會，創作靈感來自香港豐富的歷史和文化，糅合詩歌、音樂及歌曲的史詩式音樂盛會，再配合學校講座、工作坊及示範表演等外展活動，進一步啟發本地學生及觀眾。

為了慶祝藝術節踏入四十五週年，我們亦額外支持兩個特備節目，其一是璀璨奪目的數碼藝術裝置《幻光動感池》，這項目不但結合了視覺藝術、科技及人與人之間的互動，更可讓廣大市民與家人及三五知己投入共舞。而另一節目《炫舞場2.0》則是去年廣受歡迎的「賽馬會本地菁英創作系列」載譽回歸。

馬會一直致力推動本地的文化藝術發展，透過支持和推廣不同的活動，培育具潛質的新晉藝術家，過去十年於相關方面的捐款已超過四十三億港元。當中特別值得一提的是中區警署建築群活化計劃，計劃旨在將本港其中一個最大型的古蹟建築群，以創意進行活化，為公眾提供一處薈萃文物、藝術和消閒元素的優質文化活動空間。

我衷心感謝香港藝術節的努力，各表演者和各位觀眾一直以來的支持。我相信今年的藝術節將再一次圓滿成功。

## MESSAGE FROM THE CHAIRMAN OF THE HONG KONG JOCKEY CLUB

The Hong Kong Jockey Club Charities Trust is delighted once again to be a partner of the Hong Kong Arts Festival as it celebrates the milestone of its 45<sup>th</sup> year.

The theme of this year's Festival – In the Moment – reflects how months or even years of preparation come together in the crucible of performance. The Club is honoured to make such moments possible, as it has been since the inception of the Arts Festival: helping to bring top international performances to Hong Kong, encouraging participation in and appreciation for the arts, and nurturing and showcasing the wealth of talent our city possesses.

This year the Trust is again sponsoring three world-class performances under The Hong Kong Jockey Club Series, featuring the Bayerisches Staatsballett from Germany, the National Theatre Brno from the Czech Republic and the Oslo Philharmonic Orchestra from Norway. This includes the Festival's opening performance by the Bayerisches Staatsballett of the ancient Indian love story *La Bayadère*, with breathtaking choreography and lavish settings.

In support of our local arts community, the Trust is again supporting The Hong Kong Jockey Club Contemporary Dance Series and Jockey Club Local Creative Talents Series. This year's Creative Talents Series features a specially-commissioned production, *Hong Kong Odyssey*, a mix of poetry, music and song inspired by our city's rich history and culture. It will be supported by various outreach activities such as school talks, workshops and demonstrations, to further inspire local students and audiences.

To mark the Festival's 45<sup>th</sup> anniversary, the Trust is also supporting two special programmes. The *Super Pool* is a dazzling digital art installation that fuses visual arts, technology and human interaction, allowing people of all ages to dance in celebration with friends and family. *Danz Up 2.0* is a revival of last year's warmly-received production in the Jockey Club Local Creative Talents Series.

The Club is a staunch supporter of arts and culture and seeks to promote a wide range of activities as well as to nurture talented young artists. Over the last decade, the Trust's total donations to arts and cultural development in Hong Kong have exceeded HK\$4.3 billion. One of the most notable examples is the Central Police Station Revitalisation Project, which aims to transform one of Hong Kong's largest heritage sites into a leading cultural destination, where heritage, art and leisure elements will be creatively integrated for all to enjoy.

My sincere thanks to the Hong Kong Arts Festival, to all this year's performers, and most especially to you, our audiences, for your continued support. I am sure the 2017 Festival will be another resounding success.



# 香港藝術節 HONG KONG ARTS FESTIVAL

感謝 would like to thank



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

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### 香港賽馬會當代舞蹈平台 The Hong Kong Jockey Club Contemporary Dance Series

*In the moment* 此時此地

## 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。

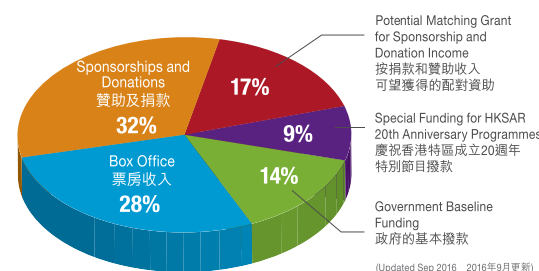
香港藝術節每年呈獻眾多國際演藝名家的演出，例如：安娜·涅翠柯、塞西莉亞·芭托莉、馬友友、菲力普·格拉斯、譚盾、列卡杜·沙爾、克里斯蒂安·泰利曼、古斯塔沃·杜達美、詹安德列亞·諾斯達、米高·巴里殊尼哥夫、蕭菲·紀蓮、奇雲·史柏西、羅柏特·威爾遜、彼得·布祿克、皇家阿姆斯特丹音樂廳樂團、柏林廣播電台合唱團、聖彼得堡馬林斯基劇院、巴伐利亞國立歌劇院、莫斯科大劇院、紐約市芭蕾舞團、巴黎歌劇院芭蕾舞團、翩娜·包殊烏珀塔爾舞蹈劇場、雲門舞集、星躍馬術奇藝坊、皇家莎士比亞劇團、柏林劇團及中國國家話劇院等。

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.

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

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## 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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45<sup>th</sup>  香港藝術節  
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ARTS FESTIVAL  
16.2-18.3.2017

Presents

## The Hong Kong Jockey Club Contemporary Dance Series 香港賽馬會當代舞蹈平台



香港藝術節委約及製作

Commissioned and produced by Hong Kong Arts Festival

3月  
MAR

11-12

節目一 Programme 1

《明天你還愛我嗎？》香港篇

*Will You Still Love Me Tomorrow? Hong Kong Remix*



香港文化中心劇場

Studio Theatre, HK Cultural Centre



演出長約 1 小時，不設中場休息

Running time: approximately 1 hour with no interval

遲到者不得入場

Latecomer will not be admitted

3月  
MAR

18-19

節目二 Programme 2

即將上演 Coming soon

《西西利亞狂想曲》*Cecilia's Rhapsody*



香港文化中心劇場

Studio Theatre, HK Cultural Centre

2月  
FEB

24-26

節目三 Programme 3

節目已上演 Past Programme

《舞鬥》*DANCE OFF*

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INFINI LOVE  
DIAMOND

周生生  
(Chow Sang Sang)

## 回顧與展望：香港賽馬會當代舞蹈平台

香港賽馬會當代舞蹈平台，自 2012 年的香港藝術節面世至今，已經來到了第六屆。也應該是時候來一個小小的回顧，檢討過去，展望未來。

首先要說的，是感謝的話，因為這個在香港可說獨一無二，持續了六年，從不同方面推動本地當代舞蹈創作及欣賞的系列節目，如果沒有香港賽馬會的全面支持，不可能達到如此規模、影響。沒有足夠的資源和製作支援，編舞、舞者和所有參與的藝術家就很難全心創作，沒有專業的團隊策劃及執行教育計劃和宣傳推廣，就不可能讓這個平台接觸到這麼多的學生和觀眾。我們深知，在香港，能夠實現這樣的藝術計劃的機會實在難能可貴。

### 從一個藝術理想開始

當年開始策劃這個舞蹈平台的時候，我們問的是一個方向的問題——我們應該做甚麼，才能讓當代舞蹈進入百花齊放的時代，不同年代的編舞、舞者和藝術家在一個良性競爭的環境中努力創作，推陳出新，發掘他們各自獨有的創意，然後與有熱誠有觀點的觀眾分享創作成果。當代藝術的可貴，是這種不斷創新、不斷追求差異表述的精神。

說來容易做時難。雖然香港是亞洲城市中最早發展當代舞蹈之一，但踏入二十一世紀，卻已經到了青黃不接，創作環境艱難（尤其對於獨立的年青創作人及團體），觀眾發展遲緩的地步。

然而弔詭的是，不是香港沒有舞蹈人才，不是他們沒有創作野心和熱誠，不是沒有資源、場地（雖然在配置和策略上存在結構問題），我們也不相信香港會沒有喜歡現代舞的觀眾。我們策劃的舞蹈平台，是一個綜合的創意方案，對症下藥，嘗試將焦點投放在創作上，釋放創作者的創造力，優化生產模式（創作－製作排練－演出），吸引更多觀眾，尤其年青人，關注、進而欣賞本地的當代舞蹈作品。各位可參閱下面對這個平台較全面的介紹，和朱琮愛的文章（42 頁），更具體的了解我們這個平台的內容、架構，和策劃方針。

### 堅持一個藝術理想

十年樹木，百年樹人，文化藝術的繁榮，不是三年五載的事，唯有堅持，才能持續創造新局面，打開新的可能性。我們還有很多新的想法和構思，希望在以後的平台上陸續推出，向更高的藝術追求進發。

蘇國雲（香港藝術節副節目總監）

## Retrospect and Prospect: The Hong Kong Jockey Club Contemporary Dance Series

Launched at the 2012 Hong Kong Arts Festival, The Hong Kong Jockey Club Contemporary Dance Series (CDS) marks its sixth edition this year, making it an apt time for a retrospective on what has been accomplished as we look forward to the future.

I'd like to start with some words of gratitude. Without the full support of The Hong Kong Jockey Club, this unique series, which promotes local contemporary dance creation and appreciation, would not have reached the scale or level of impact that it has today.

Without sufficient resources and production support, it would have been difficult for choreographers, dancers and other participating artists to focus on making their art. Without the planning and implementation of educational programmes as well as marketing and promotion by professional teams, the series would not have acquired such an extensive reach among local students and audiences. We understand what an invaluable opportunity this has been for us to realise such an artistic project in Hong Kong.

### Starting with an artistic ideal

When we began to conceive the dance series years ago, our question was one of direction – what should we do to help propel contemporary dance into an age of artistic diversity, where choreographers, dancers and artists from different generations create, innovate, and unearth their unique creativity in a healthily competitive environment, and present their works to audiences with passion and perspectives that are their own. This spirit of ceaseless innovation, of the pursuit of different forms of expression, is exactly the value of contemporary art.

All that is easier said than done. Although Hong Kong was one of the first Asian cities to foster the

development of contemporary dance, the dance scene in Hong Kong has come to a pause, as the younger generation of dance artists are yet to mature. The creative environment is increasingly difficult (especially for young, independent artists and arts groups) and audience development is slow.

What's paradoxical is that the current situation is not caused by a lack of talent, or a lack of creative ambition and passion among local dancers. Nor is there a shortage of resources or venues in the city (though there are structural problems of allocation and strategy). Nor do we believe that Hong Kong is lacking audiences who love contemporary dance. In curating this dance series, we are proposing an integrated creative solution that places the focus on artistic creation. It enables the artists to unleash their creativity, enhances the modes of production (creation – production and rehearsal – performance) and attracts wider audiences, especially young people, to pay attention to and appreciate local contemporary dance works.

This programme also includes an overview of CDS, and together with the article by Daisy Chu (p44), it is possible to learn more about the content, structure, and strategic direction of the series.

### Persistence over an artistic ideal

It takes time to cultivate art and culture; it takes longer yet to see it thrive. It is only with persistence that we can keep opening up new dimensions and possibilities. There are many new ideas and concepts that we hope to realise in the future editions of the series, as we strive to achieve higher artistic standards.

So Kwok-wan  
HKAFA Associate Programme Director

Translated by Nicolette Wong



香港賽馬會當代舞蹈平台簡介

香港賽馬會當代舞蹈平台 Hong Kong Jockey Club Contemporary Dance Series（下稱 CDS），於 2012 年第四十屆香港藝術節舉行了第一屆至今已有六個年頭。CDS 是一個從策劃創作到製作，以至推廣宣傳及外展教育多方面均全面照顧的藝術計劃。

開放創意 專業製作

每年的當代舞蹈平台，從創意策劃、編舞人選、作品類型的敲定，再經過節目準備、宣傳、教育計劃的策劃及推行，以至排練及演出，需要歷時一年多的不斷工作。

針對獨立編舞面對創作環境的限制，我們從第一屆開始，就制定完整的創意策劃、製作方針，既提供專業的藝術行政支援，製作技術管理，還以不同的藝術方針，開放編舞的創作空間及思維，因應不同編舞的創作方向及需要，鼓勵他們與本地以至海外的藝術家合作。多年內我們致力為編舞配對不同的本地年青作曲家為舞蹈創作原創音樂，更嘗試找來不同的服裝、佈景及燈光設計師，配合他們的創作，以帶動不同範疇的藝術家參與到創作中，豐富整體的現代舞創作生態。六年以來，參與的藝術家不計其數。

此外，在行政、製作及宣傳方面，我們亦不斷尋求質量的提升，例如逐步設立專用的排練場地，更清晰的宣傳策略，更多的場地及技術支援。這一切都是為了提供更理想的創作環境，讓年青的獨立編舞、舞者及參與創作的藝術家，可以心無旁騖接受新作品的挑戰。

從本土到國際

CDS 持續讓本地年輕編舞踏上舞台發表新作，六年間共委約製作了四十九個長、中、短篇作品。2012 年的首屆，只有兩個節目共五位編舞，至 2015 年已發展至三個節目共十二位編舞在平台上發表各自的中短篇作品。時至 2017 年的定位更清晰，並引入一位意大利編舞家與本地編舞合作。三個節目的共十一支作品，在三個周末演出合共十一場。事實證明，讓編舞創作短而精的作品，不單有利於他們藉機會磨練創作，更有利於他們將作品帶到海外演出。過去五年，已有不少作品從這個平台走到海外不同的舞蹈節，既帶來展示香港當代舞特色的機會，更為編舞以至香港其他團體開拓交流合作，為完善香港的舞蹈生態盡一點力。

年份	節目	作品	編舞	參與表演者及藝術家	演出場次
2012	2	5	5	32	6
2013	2	6	9	19	6
2014	2	5	5	23	6
2015	3	11	12	28	6
2016	3	11	12	24	6
2017	3	11	12	42	11
合共		49	39*	168	41

\* 部分編舞曾再次參與 CDS

全方位教育計劃

CDS 除了讓香港的年輕編舞得到一展所長的機會，亦培養年青學生欣賞當代舞蹈藝術。外展團隊每年都特別策劃 CDS 外展教育計劃，由專業當代舞老師帶領，到全港不同中學，尤其部分較為偏遠地區的學校，透過校內展覽介紹、導賞講座、當代舞工作坊、觀賞公開綵排及正式節目演出，以及演前 / 演後導賞，讓學生認識表演藝術，親身感受當代舞蹈的力量。每年參與的學生人數達數千人，六年來參與計劃的學生數以萬計。這些學生，就是未來當代舞蹈的觀眾，甚至可能是創作或演出的其中一員。

年份	參與學校	示範導賞	舞蹈工作坊	參與學生人次
2013	7	7	8	4,010
2014	7	7	16	5,395
2015	7	7	23	5,691
2016	7	7	24	5,365

2017 計劃詳情

<b>示範講座</b>	
時期：2016 年 10 月至 12 月	參加總人次：約 2400 名學生
講者：黃銘熙	參與學校：8 間
示範講者：馬師雅、呂沅蔚、岑智頤、梁儉豐	
<b>當代舞基礎工作坊</b>	
時期：2016 年 10 月至 2017 年 2 月	參與學校：5 間
導師：黃銘熙	
<b>公開彩排、演出及演後藝人談</b>	
時期：2017 年 2 月至 3 月	

Introduction to the Hong Kong Jockey Club Contemporary Dance Series

The Hong Kong Jockey Club Contemporary Dance Series (CDS) was launched at the 40th Hong Kong Arts Festival in 2012, and this year’s Festival marks its sixth edition. CDS is a comprehensive art project that encompasses curation, artistic creation, production, marketing and educational outreach.

From professional production to free creativity

Each edition of CDS involves a more than year-long effort that begins with curation, the selection of choreographers and decisions on the types of works to be showcased; this is followed by programme preparation, marketing, planning and the implementation of educational programmes; finally this culminates in performance.

To deal with the limitations of the creative environment that independent choreographers face, we formulated a comprehensive strategy for curation and production from the very first edition of CDS. In addition to providing professional and creative support, arts administration and technical production management, we engage choreographers to explore different artistic directions, opening up new creative space and ways of thinking. Based on their contrasting needs and creative impulses, we also encourage choreographers to collaborate with other local and overseas artists. Over the years we have matched choreographers with young local composers to create original music for dance works, and we have sought out costume, set and lighting designers to further support the choreographers’ work. This reflects our effort to engage artists from different fields to participate in the creation of contemporary dance, enriching the wider creative environment. Numerous artists have taken part in CDS over the past six years.

On the other hand, we are constantly seeking to enhance the standard of the administration, production and marketing that supports the series. For example, we are gradually setting up exclusive rehearsal venues, while we also work on refining our marketing strategy and offering more venue and technical support. With these initiatives we set out to provide a better creative environment for young independent choreographers, dancers and other participating artists to focus on the challenge of creating new works.

From local to international

CDS has continually served as a springboard for young local choreographers to present their new works on stage. Over the past six years, the series has presented 49 full, medium and short-length works. Upon its inception in 2012, the series featured five choreographers in two programmes; by 2015 this had grown into three programme productions featuring medium-length and short works from 12 choreographers. The position of the series is even more clearly defined in 2017. With a collaboration between locals and a visiting Italian choreographer providing one of the highlights, this year’s CDS features 11 works across three programmes, presented over three weekends.

The focus of CDS on making short, concise works is conducive not only to the choreographers refining their artistic practices, but also in enabling them to take their works overseas. Over the past five years, many of the works featured in CDS have gone beyond local stages and received invitations to overseas dance festivals. Thus the series not only opens up opportunities to showcase the unique qualities of Hong Kong contemporary dance, but also fosters exchange and collaboration opportunities for choreographers (and even other organisations) to help enhance the Hong Kong dance ecology.

Year	Performances	Works	Choreographers	Performers & Artists	No. of Performances
2012	2	5	5	32	6
2013	2	6	9	19	6
2014	2	5	5	23	6
2015	3	11	12	28	6
2016	3	11	12	24	6
2017	3	11	12	42	11
Total		49	39*	168	41

\* Including choreographers who have revisited the CDS series

Comprehensive Educational Programmes

CDS creates opportunities for young choreographers in the city to realise their talent, while also nurturing the appreciation of contemporary dance among a growing number of young students. Every year, the HKAF team curates a CDS educational outreach programme; led by professional teachers of contemporary dance, they tour across Hong Kong schools, particularly those in some remote districts. Through school exhibitions, guided talks, contemporary dance workshops, open rehearsals and official performances, as well as pre/post-performance guided appreciation sessions, CDS introduces students to the performing arts and helps them to experience the power of contemporary dance. The number of student participants exceeds 5,000 each year; it is these students who will make up the audiences or become the creators of contemporary dance in the future.

Year	Participating Schools	Demonstrations	Dance Workshops	Attendances
2013	7	7	8	4,010
2014	7	7	16	5,395
2015	7	7	23	5,691
2016	7	7	24	5,365

Details of the 2017 Programme

<b>Introductory Talks and Demonstrations</b>	
Period: October to December, 2016	Participants: Around 2400 students
Speaker: Ronny Wong	No. of Participating Schools: 8
Dancers: Alice Ma, Evains Lui, Henry Shum, Kenny Leung	
<b>Introductory Contemporary Dance Workshop</b>	
Period: October 2016 to February 2017	No. of Participating Schools: 5
Facilitator: Ronny Wong	
<b>Open Rehearsals, Performances &amp; Meet-the-Artist sessions</b>	
Period: February to March, 2017	



## 2012-2016年香港賽馬會當代舞蹈平台作品一覽

	編舞	作品
2016	節目一	林波 黃銘熙 《碎片》 《Thea》
	節目二	黃翠絲、毛維 蔡穎 楊浩 《地圖》 《wômen》 《Pied à terre》
	節目三	徐奕婕 藍嘉穎 丘展誠 黃美玉 陳曉玲 梁儉豐 《牽牛花》 《時差》 《倆》 《自弦自語》 《第十六天》 《風的悲鳴聲》
2015	節目一	盤偉信 李思聰、王丹琦 《夜·奔 <sup>2</sup> 》 《煩人協奏曲》
	節目二	馮樂恒 黃靜婷 《從頭開始》* 《默染》
	節目三	曹德寶 黃翠絲 黃碧琪 徐奕婕 李德 黃俊達 袁勝倫 《問》 《原》* 《19841012》* 《雞蛋花》 《Here is it》* 《遮打道》 《呼·吸》
2014	節目一	黃靜婷 楊浩 邢亮 《人間·獨·白》 《直言不諱》* 《逆動》
	節目二	林俊浩 黃磊 《單·雙》 《拼圖》
2013	節目一	李健偉 李思聰 李理、胡頌威、高比良洋、 楊浩及袁勝倫 《在那遙遠星球》 《What's the Matter?》 《RUSH》
	節目二	郭曉靈 梁秀妍 方家諾、王丹琦 《關目二》 《re: rewind the reverse》 《The Voice》
2012	節目一	胡頌威 許俊傑 李健偉 《盡情遊戲》 《最後的樂園》 《無聲盒》
	節目二	王丹琦 方家諾 《由聲而發》 《棋子》

\* 曾到海外演出作品

## The Hong Kong Jockey Club Contemporary Dance Series Commissions, 2012-2016

	Choreographer	Programme
2016	Programme 1	Lam Po Ronny Wong <i>Fragments</i> <i>Thea</i>
	Programme 2	Tracy Wong, Mao Wei Cai Ying Yang Hao <i>Mapping</i> <i>wômen</i> <i>Pied à terre</i>
	Programme 3	Ivy Tsui Blue Ka-wing James Yau Rebecca Wong Mei-yuk Gabbie Chan Kenny Leung <i>Morning Glory</i> <i>Time Lag</i> <i>Two</i> <i>Monologue</i> <i>The 16th day</i> <i>The Lament of the Wind</i>
2015	Programme 1	Wayson Poon Justyne Li Sze-yeung, Wong Tan-ki <i>Fleeing by Night<sup>2</sup></i> <i>The Trouble-maker's Concerto</i>
	Programme 2	Victor Fung Chloe Wong <i>From the Top*</i> <i>Diffusion of the Silence</i>
	Programme 3	Hugh Cho Tracy Wong Rebecca Wong Pik-kei Ivy Tsui Li De Ata Wong Allen Yuan <i>Remain with the Question</i> <i>Pardon*</i> <i>19841012*</i> <i>Frangipani</i> <i>Here is it*</i> <i>Chater Road</i> <i>Cycle</i>
2014	Programme 1	Chloe Wong Yang Hao Xing Liang <i>Heaven Behind the Door</i> <i>Outspoken*</i> <i>Reaction</i>
	Programme 2	Ivanhoe Lam Huang Lei <i>Even · Odd</i> <i>Puzzle</i>
2013	Programme 1	Max Lee Justyne Li Sze-yeung Li Cheng, Ricky Hu, Takahira Yo, Yang Hao, Allen Yuan <i>Talk to Me</i> <i>What's the Matter?</i> <i>RUSH</i>
	Programme 2	Elaine Kwok Jo Leung Rock Fang, Wong Tan-ki <i>Melting Solitude II</i> <i>re: rewind the reverse</i> <i>The Voice</i>
2012	Programme 1	Ricky Hu Cyrus Hui Max Lee <i>Play with Abandon</i> <i>The Last Zoo</i> <i>Silence Box</i>
	Programme 2	Wong Tan-ki Rock Fang <i>Journey of Sounds</i> <i>Pawn</i>

\* Featured at overseas festivals

## 2014-17年重演及應邀海外演出

	作品（香港藝術節首演年份）／編舞家 巡演詳情
2017	《時差》（2016）／藍嘉穎 日本福岡舞蹈藝穗節（二月）
2016	《19841012》（2015）／黃碧琪 韓國釜山國際舞蹈市場（十月） 上海國際現代舞日（七至八月） 日本福岡舞蹈藝穗節（二月） 《從頭開始》（2015）／馮樂恆 德國國際舞蹈博覽會（九月） 紐西蘭 UDS 舞蹈研討會（七至八月） 《直言不諱》（2014）／楊浩 德國國際舞蹈博覽會（九月） 《人間·獨·白》（2014）／黃靜婷 德國國際舞蹈博覽會（九月） 《牽牛花》（2016）／徐奕嬋 南港島藝術日（九月） 《夜·奔 <sup>2</sup> 》（2015）／盤偉信 上海國際現代舞日（七至八月） 《雞蛋花》（2015）／徐奕嬋 荷蘭當代舞蹈平台（七至八月） 《自弦自語》（2016）／黃美玉 香港賽馬會音樂及舞蹈基金得獎者協會首演（八月） 《Pied à terre》（2016）／楊浩 美國國際藝術與思想節（六月）
2015	《直言不諱》（2014）／楊浩 紐約春日舞動節（四月） 日本橫濱舞蹈節（二月） 《Here is it》（2015）／李德 首爾國際舞蹈節（十月） 《從頭開始》（2015）／馮樂恆 PAMS 首爾表演藝術市集（十月） 《原》（2015）／黃翠絲 陳綺婷舞蹈學院周年匯演（八月） 澳門演藝學院舞蹈學校《Lights Up》一校友舞匯·點聚光芒（八月）
2014	《直言不諱》（2014）／楊浩 上海 D.Lab 舞蹈實驗室：《看不見的城市》（九月） 巴黎國立舞蹈中心（六月）

## International Performances and Re-runs 2014-17

	Dance Piece（Premiere Year at HKAF）／Choreographer Tour Details
2017	<i>Time Lag</i> （2016）／Blue Ka-wing Fukuoka Dance Fringe Festival, Japan (Feb)
2016	<i>19841012</i> （2015）／Rebecca Wong Pik-kei Busan International Dance Market, Korea (Oct) Shanghai International Contemporary Dance Festival (Jul-Aug) Fukuoka Dance Fringe Festival, Japan (Feb) <i>From the Top</i> （2015）／Victor Fung Internationale Tanzmesse NRW, Germany (Sep) Undisciplining Dance Symposium（UDS）, New Zealand (Jul-Aug) <i>Outspoken</i> （2014）／Yang Hao Internationale Tanzmesse NRW, Germany (Sep) <i>Heaven Behind the Door</i> （2014）／Chloe Wong Internationale Tanzmesse NRW, Germany (Sep) <i>Morning Glory</i> （2016）／Ivy Tsui South Island Art Day, Hong Kong (Sep) <i>Fleeing By Night<sup>2</sup></i> （2015）／Wayson Poon Shanghai International Contemporary Dance Festival, China (Jul-Aug) <i>Frangipani</i> （2015）／Ivy Tsui Contemporary Dance Platform, Netherlands (Jul-Aug) <i>Monologue</i> （2016）／Rebecca Wong Mei-yuk Inaugural Performance of the Hong Kong Jockey Club Music and Dance Fund Awardees Association, Hong Kong (Aug) <i>Pied à terre</i> （2016）／Yang Hao International Festival of Arts and Ideas, USA (Jun)
2015	<i>Outspoken</i> （2014）／Yang Hao Spring Movement Festival, New York (Apr) Finalist of Yokohama Dance Collection EX (Feb) <i>Here is it</i> （2015）／Li De Seoul International Dance Festival 2015 (SIDance) (Oct) <i>From the Top</i> （2015）／Victor Fung Performing Arts Market in Seoul (PAMS) (Oct) <i>Pardon</i> （2015）／Tracy Wong Les Danseurs Dance Academy Annual Performance 2014-2015 (Aug) Macao Conservatory - Lights Up at Macau (Aug)
2014	<i>Outspoken</i> （2014）／Yang Hao Invisible Cities by D.LAB, Shanghai (Sep) Centre National de la Danse, Paris (CND) (Jun)





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香港藝術節青少年之友創始贊助

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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 710,000** students, and close to **148,000** students became members in the past **25** 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



**Young Friends**  
Hong Kong Arts Festival  
香港藝術節青少年之友

The Sir Edward Youde Memorial Fund has since its inception supported more than **23,630** Hong Kong students under its major award schemes. The total value of the grants awarded stands at about **HK\$245.1** million. Out of a total of **2,911** recipients of scholarships and fellowships, more than **2,514** scholars and fellows have completed their studies and are now working in different fields, contributing to the well-being and development of the community.

11-12.3

### 節目一《明天你還愛我嗎？》香港篇

Programme 1 *Will You Still Love Me Tomorrow? Hong Kong Remix*

#### 編舞

阿歷山度·沙朗尼  
毛 維

#### 彩排監督

弗蘭西斯科·威基

#### 舞者

毛 維  
肖呈泳  
呂沅蔚  
潘振濠  
白濉銘

#### 學生舞者

陳芷君	劉恩榕
陳依雯	文嘉怡
蔡振奮	吳莉莉
郭 丹	吳宣諭
林俊彥	黃啟傑

#### Choreographer

Alessandro Sciarroni  
Mao Wei

#### Rehearsal Master

Francesco Vecchi

#### Dancers

Mao Wei  
Sarah Xiao  
Evains Lui  
Poon Chun Ho  
Ming Pak

#### Student Dancers

Chan Tsz-kwan	Lau Yan-yung
Chan Yee-man	Man Ka-yee
Choi Chun-fan	Ng Lee-lee
Kwok Tan	Ng Suen-yu
Lam Chun-yin Anson	Wong Kai-kit

鳴謝鳳溪廖萬石堂中學、粉嶺禮賢會中學及風采中學允准學生參與是次演出

Thanks to the students of Fung Kai Liu Man Shek Tong Secondary School, Fanling Rhenish Church Secondary School and Elegancia College for their participation in this production

鳴謝鳳溪廖萬石堂中學提供排練場地

Thanks to Fung Kai Liu Man Shek Tong Secondary School for providing rehearsal venue for this programme





45<sup>th</sup> 香港藝術節  
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OF LEENANE**  
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## 監製

香港藝術節

## Producer

Hong Kong Arts Festival

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### 巡演技術統籌

科西莫·馬基尼

### Technical Coordinator

Cosimo Maggini

### 音響設計

夏恩蓓

### Sound Designer

Ha Yan-pui

### 製作經理

李菁菁

### Production Manager

Li Ching-ching

### 技術監督

周怡

### Technical Manager

Eva Chau

### 舞台監督

黃潔釵

### Stage Manager

Janet Wong

### 執行舞台監督

孔稜斯

### Deputy Stage Manager

Carmen Hung

### 助理舞台監督

梁芷凝

### Assistant Stage Manager

Giann Leung

譚學臻

Camille Tam

### 電機師

陸宏樂

### Production electrician

Luk Wang-lok

### 燈光控制

陳浩銘

### Lighting Operator

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### Sound Operator

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劉貫之

Lau Kun-chi Gee Gee

傅洪傑

Fu Ying-kit

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曾小娟

### Dresser

Tsang Siu-kuen

### 舞台助理

陳芳曉

### Stage Crew

Chen Fong-hiu

嚴志聰

Yim Chi-chung

## Plus 藝術節加料節目

### 藝人談 Meet-the-Artists

意大利編舞沙朗尼和本地編舞毛維將同場分享他們在《明天你還愛我嗎？》香港篇中的創作經驗。

Come and meet choreographers Alessandro Sciarroni and Mao Wei to hear them share their experience of creating the *Will You Still Love Me Tomorrow?* Hong Kong Remix.

11.3 (六 Sat) 9:15-9:45pm  
(演出後 Post-performance)

廣東話及英語主講  
In Cantonese and English

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## 編舞的話

阿歷山度·沙朗尼

我很高興及榮幸能第二年獲香港藝術節邀請，再次來港演出。去年我在香港藝術節演出了一個受傳統歐洲舞蹈啟發的作品後，我有幸與 28 位非專業舞者做了一個工作坊。我希望能教授他們我的作品中的一些舞步，並且將這些源於歐洲民族舞的舞步，與他們熟悉的文化中舞蹈融合，這是我當時的夢想。這次能有機會再臨香港，再次與部分年輕舞者合作，並在團隊裏增添五位專業舞者，實在是叫人興奮的經歷。如果沒有年輕編舞及舞者毛維的貢獻，這個作品絕對無法成功。他的熱誠、努力和全心全意，成就了這個從傳統舞蹈演化而成的作品。我們兩個合作，為了要把兩個截然不同的傳統連接起來，嘗試融合兩種文化的節奏，同時保留各自獨有的特色。這個作品的舞步複雜，因此要演出這支舞，演出者需要有極高的技巧，而我很高興這群年輕舞者即使經過重重困難，仍能輕鬆自如的演出。

我們一同創造的這個作品，表達的是原始又普世的人性。這個作品反映我們人類在宇宙運行下，所表現出來的堅強和脆弱，作品又同時勾畫出宇宙萬物間的互相牽引。

中譯 鍾佩妝

## Choreographer's Note

Alessandro Sciarroni

I'm delighted and honoured to have been invited for a second year running to be part of the Hong Kong Arts Festival. Last year, after presenting a work inspired by traditional European dances, I had the opportunity to work on the material from that show with 28 non-professional young performers. The idea of teaching them a few steps from the show which originates from a European folk dance and to blend these same steps with other traditions stemming from a culture that is more familiar to the performers, represented a dream for me at the time. To have had the opportunity to return to Hong Kong, to continue to work with some of the young performers and to complete the cast with the addition of 5 professional dancers, was for me a very stimulating experience. This work would not have been possible without the contribution of the young choreographer and dancer Mao Wei who, with passion, hard work and generosity put himself at the service of this project of transmission of the traditional dances. We worked together with the intention of bridging two traditions, which are so distant and different one from the other, trying to adapt the rhythm of the two cultures and, at the same time, to preserve their distinctive natures. Given the level of complexity of the steps, the performance that is born for this experience requires great skill on the part of the dancers and I am very happy to say that, even during moments of difficulty, the young performers embraced the work with lightness and steadiness.

At the centre of the work that we have created together stands the idea of dance as an archetypal and universal expression of human nature. The work shows the fragility and the strength of our species finding itself at the mercy of the same movement of the planets; and it describes creation's magnetic energy to which all creatures are subject.



# 99公益日

## 当我们在一起 就会了不起

### 編舞的話

毛維

很榮幸今年能在此與阿歷山度·沙朗尼延續《FOLK-S——明天你還愛我嗎？》這個作品。一直以來，這個作品都對我意義重大，除了是中國民間舞與歐洲民間舞的交融創新之外，這次的部分演出團隊，是由一班很少、甚至是沒有跳舞經驗的中學生組成的，要挑戰這樣的一個作品，不論對於我還是我們來說都是一個很大的挑戰，如何讓他們由學習各種民族舞的基本步，到慢慢了解各民族的文化歷史，如何由當下這一刻的我們，回溯到從前各民族的文化傳統，然後回歸到當下再繼承並延續傳統等等，都是一個個的挑戰。

對於我來說，這次不只是一個演出，更是一種對傳統的尊重，一種儀式，也是一種反思。

與沙朗尼創作這個作品的時候，我們常常都會考慮到學生的接受程度，因為這個舞對於體力、腦力、心力都是一個相當的考驗。不停的重複、交替、融合、分散，由集體到個體，再由個體到集體，這中間蘊含太多意義。從中能看到人與人的關係、集體的力量，也能看到傳承，甚至看到創新。作品本身並不複雜，但是它所蘊涵的意義非凡。對於很多同學，這次可能唯一一次在這樣的舞台上表演，希望這次的演出經驗能成為他們生命中一個特別的回憶。

最後祝演出成功！

### Choreographer's Note

Mao Wei

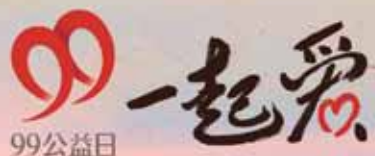
I am honoured to collaborate with Alessandro Sciarroni in creating this new work, which is a re-creation of *FOLK-S, will you still love me tomorrow?* This work has always held special significance for me. Apart from the fusion and innovation of Chinese and Italian folk dances, it features a group of secondary school students with little or even no experience in dance as its main ensemble, which is a considerable challenge for the work on many levels. How to guide the students through learning the basic steps of each folk dance, towards a gradual understanding of the culture and history of the people; how we dive from the present moment into age-old cultural traditions and then come back to the present, to inherit and pass on the legacy of the traditions; all this has posed a series of challenges for us.

To me, this is not just a performance. It is an act of respect for tradition, a kind of ritual, and a form of reflection.

When Alessandro and I were creating this work together, we often considered the students' capacity for performance, since this dance is a test of the performer's physical, mental and emotional stamina. It is an endless unfolding of repetitions, swapping places, converging and dispersing, from the group to the individual, and then from the individual to the group. It contains a great deal of meaning. In this dance you see human relationships and the power of the group; you also see the passing on of legacy, and even innovation. The work is not complex in itself, yet it embodies exceptional substance. For many of these students, this may be their only ever performance on stage, and I hope this experience will become a special memory in their lives.

Have a good show!

Translated by Nicolette Wong





# 46<sup>th</sup> 香港藝術節 HONG KONG ARTS FESTIVAL 23.2-25.3.2018

## State Academic Symphony Orchestra of Russia "Evgeny Svetlanov"

Conductor: Kristjan Järvi

Piano: Denis Matsuev

俄羅斯史維特蘭諾夫國家交響樂團

## Estonian National Symphony Orchestra & Estonian National Male Choir

Conductor: Leif Segerstam

愛沙尼亞國家交響樂團及

愛沙尼亞國家男聲合唱團

## Welsh National Opera –

### *Pelléas et Mélisande* by Debussy

Director: David Pountney

Conductor: Lothar Koenigs

威爾斯國家歌劇院

德布西：《佩利亞斯與梅麗桑德》

## Vox Clamantis

Conductor: Jaan-Eik Tulve

曠野之聲合唱團

## American Ballet Theatre – *Whipped Cream*

Choreography: Alexei Ratmansky

美國芭蕾舞劇院《芭蕾舞小忌廉》

## Cantonese Opera – *Farewell My Concubine*

粵劇《霸王別姬》

## Zurich Ballet – *Anna Karenina*

Choreography: Christian Spuck

蘇黎世芭蕾舞團《安娜·卡列妮娜》



Image: American Ballet Theatre's *Whipped Cream*

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## 阿歷山度·沙朗尼

編舞



意大利藝術家沙朗尼活躍於表演藝術，有多年視覺藝術和劇場研究經驗，作品曾於各地上演，包括 21 個歐洲國家、美國、加拿大、巴西、烏拉圭和阿拉伯聯合酋長國。曾參與的大型藝術節和活動包括：里昂國際雙年舞蹈節、布魯塞爾國際藝術節、ImPulsTanz 維也納國際舞蹈節、威尼斯雙年展、巴黎秋季藝術節、巴黎一零四藝術中心序列舞蹈節、阿布達比藝術博覽會和阿姆斯特丹夏日舞蹈節和香港藝術節。作品亦在巴黎龐畢度中心和羅馬二十一世紀美術館展出。

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

沙朗尼獲傑出表演藝術計劃支持，作品由馬格劇院和眾多國際機構聯合製作，

如帕薩諾德爾葛拉帕鎮／當代舞台藝術中心、里昂國際雙年舞蹈節／舞蹈之家、巴塞隆納花市劇院、特倫托表演藝術製作中心和沙朗尼任藝術總監的「聖體協會 e\_C.C.00#」。2015 年，他獲委任為羅馬芭蕾舞團聯合編舞。

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

## Alessandro Sciarroni

Choreographer

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

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

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

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





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La Bayadère

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捷克布爾諾國家歌劇院  
National Theatre Brno



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14.03.2017

佩特連科與  
奧斯陸愛樂樂團  
Vasily Petrenko  
and the  
Oslo Philharmonic



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香港賽馬會學生專享節目

The Hong Kong Jockey Club Student Matinee Programme

捐助蒙特利爾爵士芭蕾舞團糅合芭蕾舞和不同舞種的群舞表演學生門票3,200張，為居住偏遠地區的學生提供交通津貼計劃，以及支持舉辦演前導賞環節。

Provides 3,200 free student tickets for the matinee dance performances, a crossover between ballet and jazz presented by Les Ballets Jazz de Montreal; a transport subsidy scheme for students, especially those living in remote areas; and pre-performance guided talks.

香港賽馬會當代舞蹈平台系列

The Hong Kong Jockey Club Contemporary Dance Series

支持多位本地年青編舞者及舞蹈演員呈獻其創意作品，以及相關教育及外展活動。Supports the presentation of innovative dance works by local choreographers and dancers, as well as related education programmes and outreach activities.

賽馬會本地菁英創作系列

Jockey Club Local Creative Talents Series

支持以香港近代百年歷史與文化為主題的《世紀・香港》音樂會，並輔以一連串的推廣活動，包括工作坊、示範講座等。

Supports Hong Kong Odyssey, a music production on the historical development of Hong Kong and the city's characteristics in the past 100 years, supplemented with a series of outreach activities including workshops and demonstration talks.

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毛維

編舞 / 舞者

湖南常德人，獲全額獎學金就讀並畢業於香港演藝學院，主修現代舞。畢業後成為香港獨立藝術家，熱衷於舞蹈創作與身體開發，擅長透過舞台上的視覺效果，引發觀眾思考。他的作品包括《荊棘路》、《賞味期限》、《原》、《地圖》、環境舞蹈《自然人》和《無處為家》。曾多次獲邀參加不同國家地區的藝術節，如韓國首爾舞蹈節、澳門現代舞周、記憶體舞蹈藝術節（香港站，台北站，日本站）、第43屆和44屆香港藝術節、第27屆澳門藝術節、2015年和2016年香港I-Dance舞蹈節等。

除了個人創作外，曾參與多個共同創作，包括四度舞蹈工作室的《彈指之間》、《彈指之間2.0》和《夢死》；與提希・史密特重新創作的《荊棘路》；與比利時藝術家 Camille Panza 和 Pierre Mercier 進行跨界合作《Les Curieuses Franges》。

Mao Wei

Choreographer/Dancer

A graduate of HKAPA who majored in Contemporary Dance with a full scholarship, Mao Wei is an independent artist who focuses on body research and choreography. His works are often thought-provoking with powerful visual effects. His works include *Thorny Road*, *Shelf Life*, *Pardon*, *Mapping* and site-specific dances *Natural Person* and *No where is home*. He has been invited to arts festivals worldwide, such as Wiz World Dance Festival in Seoul, Macau Modern Dance festival, RAM Dance Festival (Hong Kong, Taipei, and Japan), the 43rd and 44th Hong Kong Arts Festival, the 27th Macau Arts Festival and more.

Mao has also collaborated with different parties including Four Degrees Dance Laboratory (*Tringer*, *Tringer2.0* and *Dream Death*), Thierry Smits (rework of *Thorny Road*) and Brussels Artist Camille Panza and Pierre Mercier (*Les Curieuses Franges*).



弗蘭西斯科・威基

彩排監督

弗蘭西斯科・威基是一名駐意大利米蘭的演員、表演者及音樂製作人，於STED戲劇學院修習音樂和戲劇，畢業後赴與奧丁劇院合作的國際劇場人類學學院，鑽研當代及傳統演出方法。

他於「地下小劇場」與導演佩特羅・巴比納合作了數年，曾參與《慾第德》、《沒有信號》、《以說話的方式》及《視覺語法》等多個劇場製作。曾與費洛倫查・曼尼・隆戈尼・安傑洛・法朗高・齊費里尼等導演，以及跟隨舞台劍擊編舞倫佐・穆蘇梅西・格歷高學習，並於2005年畢業。2009年加入意大利表演團隊Tetatro alla Scala。亦有參與音樂製作，與大提琴手及電子音樂監製組成Eiplasef計劃，在多個意大利的電子音樂節中演出。

Francesco Vecchi

Rehearsal Master

Francesco Vecchi is an actor, performer and music producer based in Milan, Italy. After graduating from the STED theatre academy, studying music production and theatre, he joined the international school of theatre anthropology in collaboration with Odin Teatret, working on contemporary and traditional international performance practices.

He has worked for several years for Teatrino Clandestino and director Pietro Babina on productions including *Candide*, *No-Signal*, *In a Manner of Speaking*, *Visual Grammar* and more. He has also worked with directors such as Fiorenza Menni, Angelo Longoni and Franco Zeffirelli. In 2009 he joined the Italian performance group Teatro alla Scala. He also works in music production and co-founded the Eiplasef project with a cellist and an electronic music producer, and performs at various electronic music festivals in Italy.



## 呂沅蔚

舞者

畢業於香港演藝學院，主修現代舞及編舞。隨後加入城市當代舞蹈團（CCDC）成為全職舞者。現為自由身舞者、編舞及導師。曾到訪德國、意大利、廣州、北京、斧山、新加坡、泰國等地方演出及交流。近期編舞作品包括《928 祝生日...》、CCDC 真演出系列《你開 / 關了燈？》。曾合作舞團包括東邊舞團、多空間、不加鎖舞蹈館及 Van Huynh Company。曾合作劇團包括香港話劇團、戲劇農莊、俳優劇場以及浪人劇場。

## Evains Lui

Dancer

Evains Lui graduated from HKAPA majoring in Contemporary Dance and Choreography. She joined the City Contemporary Dance Company (CCDC) as a full-time dancer after graduation and has visited Germany, Italy, Guangzhou, Beijing, Busan, Singapore, Thailand and other places for performance and exchange. She has also worked with numerous groups such as E-side Dance company, Y-space, Unlock Dancing Plaza, Van Huynh Company, Hong Kong Repertory Theatre, Macau Theatre Farmers, Pai Yeo Theatre and Theatre Ronin. Her recent works include *928 Happy Birthday...* and *On / Off?* By CCDC. Lui is currently a freelance dancer, choreographer and teacher.



## 白濰銘

舞者

本地獨立編舞及舞者。畢業於香港演藝學院，主修現代舞及編舞。2013 年獲歐洲機構 DanceWEB 頒發全資獎學金，到維也納參加 ImPulsTanz 維也納國際舞蹈節，屬少數獲得全額獎學金資助的香港代表。2014 年開始為美國編舞家 Trajal Harrell 擔任舞者，遠赴法國蒙彼利埃舞蹈節及法國巴黎龐畢度中心藝術節表演其作品《The Ghost of Montpellier Meets the Samurai》。曾到訪不同國家作舞蹈藝術交流演出，包括廣州、北京、河南、台北、以色列、維也納、法國等。自 2009 年起編舞至今，參與的表演類型廣泛，包括舞蹈錄像作品（《INNERMOST》、《Never an Individual》及《ROBOT》）、舞台作品（第 3 屆中國舞蹈向前看《著色》及《演繹二》）及環境舞蹈作品（《迷·失·心》）。

## Ming Pak

Dancer

Ming Pak is an independent choreographer and dancer; he graduated from HKAPA majoring in Contemporary Dance and Choreography. In 2013 he received a full DanceWEB programme scholarship which allowed him to participate in the ImPulsTanz Vienna International Dance Festival. From 2014, he collaborated with the US-based artist Trajal Harrell and performed *The Ghost of Montpellier Meets the Samurai* at Montpellier Dance Festival and Pompidou Centre in France. He has also visited Guangzhou, Beijing, Taiwan, Germany, France and Israel as part of cultural exchanges. Since 2009 he has been actively participating in cross-media performances, including dance video works (*INNERMOST and ROBOT*), site-specific works (*LOST IN THE CITY*) and stage works (*TINT and INTERPRETATIONS 2*).



© Yankov Wong

## 潘振濠

舞者

畢業於香港演藝學院，獲得戲劇學院榮譽學士，主修表演。畢業後獲藝術發展局主辦的「2013-2014 戲劇人才培訓計劃」的資助，加入進劇場擔任見習全職演員。現為自由身表演者。曾參與多個演出，包括城市當代舞蹈團《舞人習作 2017》、香港舞蹈聯盟《起跳 2016》、新視野藝術節 2016《未來簡史》等。在學期間獲頒發多項獎學金。校內曾演出多個舞台劇，當中憑《伊人》和《電子城市》的演出，獲頒發兩項傑出演員獎，此外《李達的藍與黑》更獲頒發第 22 屆香港舞台劇獎——最佳整體演出獎。曾參與第 44 屆香港藝術節《論語》等。

## Poon Chun-ho

Dancer

Poon Chun-ho graduated from the HKAPA School of Drama with a Bachelor of Fine Arts (honours) in Acting. After graduation, Poon received sponsorship from the Hong Kong Arts Development Council to enrol in the 2013/14 Drama Internship Scheme and became a full-time actor with Theatre du Pif. He is now a freelance performer. His recent works include *Dancer's Homework 2017* by CCDC, *Springboard Showcase 2016* by the Hong Kong Dance Alliance, *A Concise History of Future* by the New Vision Arts Festival 2016 and more. He received a number of scholarships and has performed in many HKAPA productions, including *The Desired* and *Electronic City*, for which he won two Outstanding Actor Awards. *The Black and the Blue of a Man* won the Best Production Award in the 22nd Hong Kong Drama Awards. He also participated in *Chinese Lesson* performed at the 44th HKAF.



## 肖呈泳

舞者

生於湖南，畢業於香港演藝學院，主修現代舞。在學時期獲全額獎學金赴維也納參加 Biblioteca Do Corpo 舞蹈訓練項目。2013 年創作雙人舞《渴》，並於北京舞蹈雙周青年舞展板塊演出。2014 年創作個人實驗舞蹈作品《她》。她曾與多位本地和海外藝術家及團體合作，包括伊斯梅爾·伊沃（巴西）、勞拉·阿里斯·阿爾瓦雷斯（西班牙）、由姬斯汀·古西里斯（希臘）、薩沙·佩萊格里尼（意大利）、蔡穎（香港）、香港創樂團及現代學院。

## Sarah Xiao

Dancer

Sarah Xiao graduated from HKAPA majoring in Modern Dance. She began her dance training from the early age of six. She was awarded a full scholarship to join the Biblioteca Do Corpo Dance Project in Vienna during her studies. In 2013 she created the duet *Thirst*, which was presented at the Beijing Dance Festival. In 2014 she created the solo dance work *She*. She has also worked with numerous local and overseas artists and organisations, such as Ismael Ivo (Brazil), Sang Jijia (China), Laura Aris Alvarez (Spain), Christine Gouzeli (Greece), Cai Ying (Hong Kong), Sascia Pellegrini (Italy), Hong Kong New Music Ensemble and Hong Kong Modern Academy.



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From left to right: Chan Tsz-kwan, Wong Kai-kit, Lam Chun-yin Anson, Ng Lee-lee, Chan Yee-man, Ng Suien-yu, Man Ka-yee, Lau Yan-yung, Kwok Tan, Choi Chun-fan





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## 科西莫・馬基尼

巡演技術統籌

經驗技術員及燈光設計。自 2011 年起與阿歷山度・沙朗尼合作，並擔任所有國內外演出的技術支援。現為自由身工作者，多年來於 Sferisterio Macerata 工作，並有參與其他製作項目。

## Cosimo Maggini

Technical Coordinator

Cosimo Maggini is a technician and lighting designer. He has been working with Alessandro Sciarroni since 2011 for all productions including world tours. He is also a freelancer working at the Sferisterio Macerata for many years, as well as other projects.

## 夏恩蓓

音響設計

畢業於香港演藝學院舞台音響及音樂錄音系，現為不同舞台製作擔任音響設計師及工程師。近期作品包括進念・二十面體《維根斯坦》、《春之祭》；一舖清唱《大殉情》(重演)、《香・天》；城市當代舞蹈團《她說／他說》等，並曾參與香港藝術節「香港賽馬會當代舞蹈平台」系列的製作。憑《修羅場》獲提名第二十四屆香港舞台劇獎最佳音響設計。

## Ha Yan-pui

Sound Designer

Ha Yan-pui graduated from HKAPA Theatre Sound and Music Recording Department. She is a sound designer and engineer for various theatre productions. Her recent works include *Wittgenstein* and *The Rite of Spring* for Zuni Icosahedron; *Our Immortal Cantata* (Re-run) and *Requiem HK* for Yat Po Singers and *She Says, He Talks* for City Contemporary Dance Company. She has also participated in the Hong Kong Jockey Club Contemporary Dance Series for Hong Kong Arts Festival. Her work *Shuraba* was nominated for Best Sound Design at the 24th Hong Kong Drama Award.

## 李菁菁

製作經理

從事藝術行政及舞台管理工作超過十年。畢業於香港中文大學文化管理碩士，及香港演藝學院藝術學士，主修舞台管理，曾擔任不同演出之監製及舞台監督。現為自由身舞台工作者。

## Li Ching-ching

Production Manager

Li Ching-ching currently works as a freelance stage manager and arts administrator. She graduated with a Master of Arts in Cultural Management from CUHK, and a Bachelor of Fine Arts in Stage Management from HKAPA.

## 周怡

技術監督

畢業於香港演藝學院舞台及技術管理系文憑課程及澳洲昆士蘭大學節日及項目管理學位課程。曾擔任香港海洋公園製作舞台經理，現活躍於各類大小型商業活動及舞台劇製作及策劃。

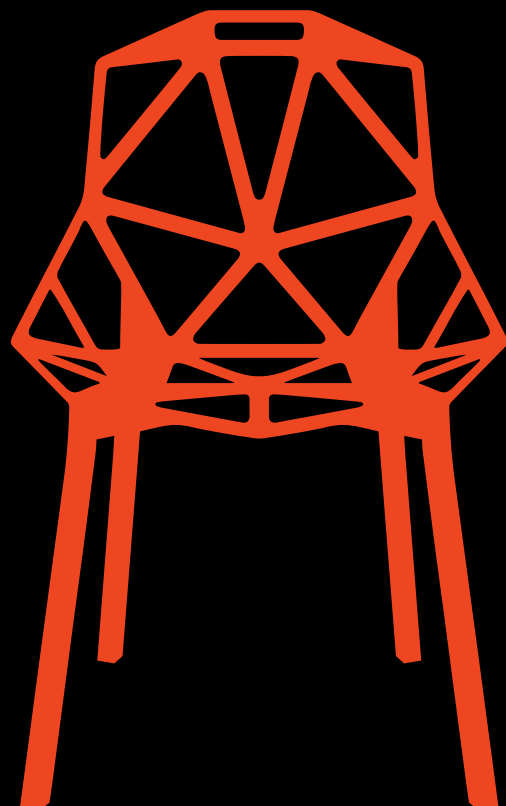
## Eva Chau

Technical Manager

Eva Chau graduated from HKAPA majoring in Stage & Technical Management, and from the University of Queensland where she studied Event & Hospitality Management. She was a production stage manager at Ocean Park and is now a producer and production manager for numerous events, concerts, theatre productions, music video productions and TV commercials.

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畢業於香港演藝學院，主修藝術、項目及舞台管理。現為自由身工作者。

Janet Wong

Stage Manager

Janet Wong graduated from HKAPA majoring in Arts, Event and Stage Management. She now works as a freelancer.

孔稜斯

執行舞台監督

畢業於香港演藝學院，主修舞台管理。畢業後隨即加入城市當代舞蹈團。五度參與香港藝術節香港賽馬會當代舞蹈平台。於2014年獲香港戲劇協會頒發傑出執行舞台監督獎。現為自由身表演藝術工作者。

Carmen Hung

Deputy Stage Manager

Carmen Hung graduated from HKAPA majoring in Stage Management. She joined the CCDC after graduation and has participated in the Hong Kong Jockey Club Contemporary Dance Series five times. She received the Outstanding Deputy Stage Manager Award from the Hong Kong Federation of Drama Societies in 2014. Hung is now a freelancer in the performing arts.

梁芷凝

助理舞台監督

畢業於香港演藝學院，主修藝術、項目及舞台管理。近期參與作品包括《春之祭》、《二度心寒》、《阿晶想旅行》、《斷到正》、《福隆計劃》、《鑼鼓響》、《馬克白》等。現為自由身舞台工作者。

Giann Leung

Assistant Stage Manager

Giann Leung graduated from HKAPA majoring in Arts, Event and Stage Management. Her recent works include *The Rite of Spring*, *Shiver*, *Lazy People Love Traveling*, *Project Happiness*, *Gongs and Drums*, *Macbeth* and more. Leung is now a freelance stage practitioner.

譚學臻

助理舞台監督

畢業於香港演藝學院，獲舞台及製作藝術學士（榮譽）學位，主修藝術、項目及舞台管理。近期參與製作包括：非凡美樂《卡門》、新視野藝術節《未來簡史》及香港聲蜚合唱節音樂會等。現為自由身舞台工作者。

Camille Tam

Assistant Stage Manager

Camille Tam graduated from HKAPA majoring in Arts, Event and Stage Management. Her works include Musica Viva's *Carmen*, New Vision Arts Festival's *A Concise History of Future* and Hong Kong Singfest's concerts. Tam is currently a freelancer in stage and event production.



## 節目二 Programme 2

《西西利亞狂想曲》  
*Cecilia's Rhapsody*

## 編舞

藍嘉穎、黃俊達、黃碧琪

## Choreographer

Blue Ka-wing, Ata Wong, Rebecca Wong Pik-kei

一篇小說引發浮想連翩  
三段風格迥異雙人舞

三位本地獨立創作人，接下董啟章短篇小說《西西利亞》這戰書，以形體，以舞蹈，如三面鏡子般立體地展示各自心目中的「女神」西西利亞。

兩位第四屆舞蹈平台參加者黃碧琪及黃俊達再接再厲，分別以《太平山街 71 號》與《輕飄飄》回應董啟章的畸情男女故事：黃碧琪想像主人翁結婚之後，與西西利亞的關係如何維持；黃俊達則起用專業及非專業表演者，從身體美學出發，挑戰固有美感價值。而上屆參加者藍嘉穎的《透明人間》，則會嘗試以錄像投放及裝置，跳出感情的真假空間。

一篇小說引發的三種舞蹈想像，同時也是三種審視香港年青人感情世界的舞蹈書寫。

## Explosive encounters of literature and dance

*Cecilia* is the short story that launched the writing career of Dung Kai-cheung. Hailed as Hong Kong's own Italo Calvino, Dung's lyrical, dreamlike urban tales are landmarks of our city's literary landscape. His prose – fluid, rhythmic, evocative – invites readers to shift effortlessly between characters and perspectives.

In this triple-bill programme, three local choreographers – Rebecca Wong Pik-kei, Ata Wong and Blue Ka-wing – have been invited to create three duets in response to this seminal piece of Hong Kong literature. These cross-disciplinary works challenge and reflect on dance as a wordless form of expression that is integral to Hong Kong's creativity.

## 即將上演 Coming soon

18-19.3.2017  
香港文化中心劇場  
Studio Theatre, HK Cultural Centre

## 節目三 Programme 3

《舞鬥》 *Dance Off*

## 編舞

曹德寶、李偉能、廖月敏、莫嫻、  
白濰銘、曾景輝、肖呈泳

## Choreographer

Hugh Cho, Joseph Lee, Sudhee Liao, Jennifer Mok,  
Ming Pak, Terry Tsang, Sarah Xiao

## 節目已上演 Past performance

24-26.2.2017  
葵青劇院黑盒劇場  
Black Box Theatre, Kwai Tsing Theatre

從舞到有 從舞到鬥  
七位編舞 七面玲瓏

七位編舞，有新知有舊雨，齊齊跳進今屆新場地——葵青劇院黑盒劇場。七位創作人，從個人獨舞，到雙人舞及三人舞，展現七個新作、七種態度。

在這個開放的創作空間，編舞可暢所欲言，他們以身體各自感悟，既有生命的探索，生死愛恨的糾纏；也有實驗舞蹈形體，甚至功夫武術不同形式的混合。一切從當代思維感受與舞蹈出發，捕捉創意精靈，呈現香港舞壇多姿的青春活力。

Seven choreographers,  
seven faces of dance

Continuing from the previous two editions, the HKJC Contemporary Dance Series is expanding *Dance Off* to five performances and a series of open rehearsals this year. The showcase gives seven emerging choreographers free rein to experiment and create in any style or dance language, culminating in works for any number of performers between 10 and 15 minutes long. Whether to explore the relationship between kungfu and dance; the transience of life; the interaction of sound and movement or to express ideas about humanity, the future stars of Hong Kong dance demonstrate their myriad creativity with full support from HKAF in realising their works on stage.





## 香港舞蹈向前看



「香港賽馬會當代舞蹈平台系列」，2017 年迎來了第六屆。總結過去五年的經驗，以及為了維持這系列的活力和延續性，香港藝術節副節目總監蘇國雲指出，除繼續不限新舊雨的原則外，今屆亦作出了不少內容及形式上的變動——如當代舞的本質，在固有的基礎上不斷求新求變，積極向前。

以往兩屆中的三個節目，除了演出時間的長短，並無明顯分野。第六屆雖然同為三個節目，卻在內容及形式上都有全新的構思。「將一班人放在一起做一次展演，慢慢很多機構都舉辦相類的活動，但這樣只令編舞的位置變得模糊，突出不到每個人的性格和特色。我們的希望是藉着香港賽馬會當代舞蹈平台系列，推動整體舞蹈發展，因此會按整體情況調整」，蘇國雲說，2017 年的新方向包括與海外編舞合作，設定一個貫串作品的主線，以及提高排練及製作的支援及規劃。

### 創作教育 環環相扣

今屆的「節目一」是一個長篇作品，名為「《明天你還愛我嗎？》香港篇」。去年由意大利編舞沙朗尼編排的傑作《明天你還愛我嗎？》叫人印象難忘，這次香港篇，便邀請了他與本地新進編舞，也是上一屆香港舞蹈平台一員的毛維合作，與本地中學生及專業舞者，共同創作一支帶有西方及中國民族舞元素的香港新編。沙朗尼對舞蹈有一套清晰的看法，從上一屆的演出《明天你還愛我嗎？》，也可見他背後有自己一套完整的美學。蘇國雲希望透過今次大家共同經歷創作的過程，拓開參與者對舞蹈和創作的領悟。而且，節目將有中學生參與，也是結合香港舞蹈平台這系列創作、演出及教育三環目標的一次嘗試。

香港藝術節作為一個展示國際藝術潮流，推動本地演藝創作的機構，推出一個演出好像是必然的，但不僅因為藝術節要有「節目」可演，而是

純粹教育交流難以發揮到很大的作用，經過摸索後，應該要透過創作到演出的過程，才得見交流的雙向意義，並對本地藝術家產生真正影響。

### 小說出發 突破想像

節目二則是以香港作家董啟章小說《西西利亞》為引線的《西西利亞狂想曲》，三位編舞藍嘉穎、黃俊達及黃碧琪，各自擷取小說內觸動自己的元素來創作。這三位都曾在以往的系列中亮相，風格各異。這次雖然有《西西利亞》這框架，但無礙他們天馬行空，各抒己懷。即使這一次由董啟章小說出發，並不表示以後都是以小說為引子，也可以是一首音樂、歌曲、燈光、甚至佈景。當代藝術的包容性很強，當代舞可以跟不同媒介合作，像舞蹈與視藝的合作在香港雖然才剛起步，但在外國已蔚然成風。

### 新進編舞 全新場地

節目三《舞門》跟往年同樣是幾個十分鐘的短篇，除了曹德寶外，莫嫻、廖月敏、肖呈泳、白

濉銘、李偉能與曾景輝全都是舞蹈平台上的新名字。作品有的是主題的探討和呈現，有的是探索技巧和形式的各樣可能。觀眾可以在一個節目中看到多種舞蹈風格。

節目內容再推進一步之餘，技術層面上也因應改變。首先是擴展演出場地，節目一和二將留守香港文化中心劇場，節目三將於葵青劇院黑盒劇場上演，而演期亦分開三個周末。讓觀眾聚焦這系列之餘，亦有充份時間去分別欣賞這三個迥然不同的節目。此外，也為參與的編舞安排了固定的排練場地，讓他們專心致志地在同一場地內試驗。

過去幾年，香港藝術節一步步地調整香港舞蹈平台的內容，以其為編舞提供最佳的創作環境，未來更要注重的工作，或許就是要將創作人與觀眾連成一線，讓觀眾對他們的創作產生更大的好奇和興趣。

文 朱琮愛

本文原載於 2017 年《閱藝》。



## Dancing Forward



The Hong Kong Jockey Club Contemporary Dance Series (CDS) steps into its sixth edition in 2017, and with five years of the series completed, attention turns towards maintaining its future vitality and longevity. While the scheme will continue to welcome both new and veteran dancer-choreographers, there are a number of changes in content and format for 2017, where, much like contemporary dance itself, the process of moving the series forward has utilised a set of varied techniques on top of a firm foundation.

The sixth edition of CDS will continue to present a trio of programmes – as it has done over the past two editions – but it is also embracing new form and content. HKAF Associate Programme Director So Kwok-wan explains: “The format of bringing a group of people together for a showcase has begun to be embraced by many more organisations. But this makes the role of a choreographer more ambiguous, since individual characteristics and

features are not highlighted. Since we had hoped all along to use CDS to push the development of dance overall, we decided to adjust according to the overall situation”. This now includes collaborations with overseas choreographers, and the creation of storylines that connect the performances within each piece, and enhancing the planning and support of rehearsals and productions.

### Creativity, Performance and Education

The first programme, *Will You Still Love Me Tomorrow?* Hong Kong Remix is inspired by Italian choreographer Alessandro Sciarroni’s breathtaking piece of the same name. Sciarroni’s dance ideology is clear, and in the original *Will You Still Love Me Tomorrow?* one can see his complete aesthetic approach. Following last year’s Festival, Sciarroni was invited to collaborate with Hong Kong choreographer Mao Wei for this “Hong Kong Remix”; Mao also took part in the 2016 CDS. In this

edition he will work with Sciarroni to create a piece for local dancers as well as students, combining western and Chinese folk dance elements.

This collaborative process will allow participants to gain a deeper understanding of dance and the creative process. And with the programme also involving secondary school students, it represents a new attempt to combine the three goals of this dance platform: to create, perform and educate.

As an organisation that aims to present international arts trends as well as promoting the local creation of art, it only seems natural for the Hong Kong Arts Festival to commission these performances. But HKAF stages these performances not only because of its inherent identity as an arts festival, but also because it is only through an emphasis on the creative process and on-stage performances that the actual result of educational artistic collaborations, the real impact on local artists, can be reflected.

### Breaking the Mould

Programme Two is *Cecilia’s Rhapsody*, based on Hong Kong author Dung Kai-cheung’s short story *Cecilia*. The choreographers, Blue Ka-wing, Ata Wong and Rebecca Wong Pik-kei, have each taken elements of the story that particularly move them, and use them as inspiration for their work. The three have all made their mark as part of CDS previously, each with their own distinctive style. Although they are working within the framework of the same story, there are no limits to the imagination or emotion they utilise in their choreography.

Despite the use of Dung’s work as inspiration this time round, the dance platform will not necessarily have a literary inspiration going forward. In the future, it may be a song or a piece of music, or it could be lighting or the set that serves as the starting point. Mixed media collaborations are common in contemporary art; while dance and the

visual art have only just begun to “tango” together in Hong Kong, this is already a major trend overseas.

### New Faces, New Venues

*Dance Off*, the third CDS programme, follows a similar format to previous years and brings a selection of ten minute shorts to stage. Apart from Hugh Cho, all the other choreographers – Jennifer Mok, Sudhee Liao, Sarah Xiao, Ming Pak, Joseph Lee and Terry Tsang – are new faces. Their pieces explore all possibilities of skill and form, with the audience witnessing a myriad of dance styles in just one programme.

There are further innovations for 2017, with an expanded range of venues; programmes one and two will continue to be staged at the Hong Kong Cultural Centre Studio Theatre, while programme three will be staged at the Kwai Tsing Theatre Black Box Theatre. This arrangement also provides the choreographers with stable rehearsal spaces in order for them to concentrate on experimentation within each venue. The performances will be held separately across three weekends, thus allowing audiences to focus on the dance series as a whole, while also giving them sufficient time to appreciate these three diverse programmes on their individual merits.

With the support of the Hong Kong Jockey Club, Hong Kong Arts Festival has been evolving its dance platform each year, step by step, so as to offer choreographers the best creative environment possible in which to do their work. And what of the future? Perhaps with closer links between creatives and the audience, it will stir up further curiosity and interest in the work that these choreographers produce.

By Daisy Chu

Translated by D T

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Programme Calendar  
節目時間表

香港賽馬會藝粹系列 The Hong Kong Jockey Club Series  
信和集團藝萃系列 Sino Group Arts Celebration Series

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 Ulland 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	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隊隊 世界音樂週末營	Emir Kusturica & The No Smoking Orchestra World Music Weekend	CCCH	7/3	8pm	
- 巴拉克·斯索高 - 科拉琴獨奏	- 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: Alessandro Sciarroni in collaboration with Mao Wei	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	
- 《你究竟想怎樣？》	- <i>What Did You Expect?</i>	CCST	23/2 25-26/2	8:15pm 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	<i>A Floating Family - A Trilogy</i> 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	11,18-19/3 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		

STA	沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall	TWP	荃灣公園 Tsuen Wan Park
NLG-XHX	南蓮園池香海軒 Xiang Hai Xuan Multi-purpose Hall, Nan Lian Garden	HKMM	香港海事博物館 Hong Kong Maritime Museum
KTT-BBT	葵青劇院黑盒劇場 Black Box Theatre, Kwai Tsing Theatre	HKCCP	尖沙咀香港文化中心廣場 Hong Kong Cultural Centre Piazza
CG	中區遮打花園 Chater Garden	KPP	九龍公園廣場 Kowloon Park Piazza



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特備節目 SPECIALS	
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	踢躡舞體驗班 Experience Tap Dance
25/2/2017	踢躡舞深造班 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>
28/2/2017	楊納傑克的一生：楊納傑克音樂會演前講座 Janáček Moments: Janáček Pre-concert Talk
17/3/2017	法美音樂之緣 Finding the French-American Connection
19/3/2017	世界音樂演前講座 World Music Weekend Pre-concert Talk
歌劇 / 戲曲 OPERA	
11/2/2017	粵劇舞台上的弄臣 Jester's Cantonese Operatic Moment in the Spotlight
21/2/2017	女高音 Annalena Persson 大師班 Masterclass with Soprano Annalena Persson
25/2/2017	後台一刻：《馬克普洛斯檔案》揭秘 Backstage Moments: Secrets of <i>The Makropulos Case</i>
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	
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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
電影 FILM	
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>
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45<sup>th</sup> 香港藝術節  
HONG KONG  
ARTS FESTIVAL  
16.2-18.3.2017

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

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55 個國家及地區  
countries and regions

1,220,000+  
入座觀眾人次 total audience

95%  
平均入座率  
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made in  
110+  
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PLUS  
1,000+  
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在過去25年，「青少年之友」已為  
Young Friends reached  
710,000+  
學生提供藝術體驗活動  
students in the past 25 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英節目、委約和製作原創作品、策劃加料節目及培育年輕觀眾。您的捐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 the areas in need of the most support.

Donations of any amount will help make a difference, and are greatly appreciated.

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45<sup>th</sup>  香港藝術節  
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16.2-18.3.2017

*In the moment* 此時此地

Cds

# The Hong Kong Jockey Club Contemporary Dance Series 香港賽馬會當代舞蹈平台



## CECILIA'S RHAPSODY 《西西利亞狂想曲》

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同心同步同進 RIDING HIGH TOGETHER



# 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





香港賽馬會主席  
葉錫安博士 CBE JP  
Dr Simon S O Ip CBE JP  
Chairman, The Hong Kong Jockey Club

## 香港賽馬會主席獻辭

今年是香港藝術節四十五週年誌慶，香港賽馬會慈善信託基金很高興繼續成為藝術節的長期合作夥伴。

今年藝術節的主題是「此時此地」，正好表達出表演者經年累月努力不懈，目的就是為了在舞台上綻放光芒的一瞬；而馬會非常榮幸在首屆藝術節開始便與大家同步同進，為本地觀眾帶來國際頂尖演出，藉此鼓勵市民積極參與及欣賞不同的藝術創作，同時培育以及呈獻本地才華洋溢的藝術家。

今年「香港賽馬會藝粹系列」，繼續為觀眾呈獻三個世界級表演，包括德國巴伐利亞國家芭蕾舞團的《舞姬》，一個古印度愛情故事配合超凡舞藝及華麗佈景，為藝術節揭開帷幕。此外，亦有來自捷克布爾諾國家歌劇院及挪威奧斯陸愛樂樂團的精采演出。

為了支持本地藝術社群，我們為大家再次帶來「香港賽馬會當代舞蹈平台」及「賽馬會本地菁英創作系列」。今年的「賽馬會本地菁英創作系列」更為大家送上《世紀·香港》音樂會，創作靈感來自香港豐富的歷史和文化，糅合詩歌、音樂及歌曲的史詩式音樂盛會，再配合學校講座、工作坊及示範表演等外展活動，進一步啟發本地學生及觀眾。

為了慶祝藝術節踏入四十五週年，我們亦額外支持兩個特備節目，其一是璀璨奪目的數碼藝術裝置《幻光動感池》，這項目不但結合了視覺藝術、科技及人與人之間的互動，更可讓廣大市民與家人及三五知己投入共舞。而另一節目《炫舞場2.0》則是去年廣受歡迎的「賽馬會本地菁英創作系列」載譽回歸。

馬會一直致力推動本地的文化藝術發展，透過支持和推廣不同的活動，培育具潛質的新晉藝術家，過去十年於相關方面的捐款已超過四十三億港元。當中特別值得一提的是中區警署建築群活化計劃，計劃旨在將本港其中一個最大型的古蹟建築群，以創意進行活化，為公眾提供一處薈萃文物、藝術和消閒元素的優質文化活動空間。

我衷心感謝香港藝術節的努力，各表演者和各位觀眾一直以來的支持。我相信今年的藝術節將再一次圓滿成功。

## MESSAGE FROM THE CHAIRMAN OF THE HONG KONG JOCKEY CLUB

The Hong Kong Jockey Club Charities Trust is delighted once again to be a partner of the Hong Kong Arts Festival as it celebrates the milestone of its 45<sup>th</sup> year.

The theme of this year's Festival – In the Moment – reflects how months or even years of preparation come together in the crucible of performance. The Club is honoured to make such moments possible, as it has been since the inception of the Arts Festival: helping to bring top international performances to Hong Kong, encouraging participation in and appreciation for the arts, and nurturing and showcasing the wealth of talent our city possesses.

This year the Trust is again sponsoring three world-class performances under The Hong Kong Jockey Club Series, featuring the Bayerisches Staatsballett from Germany, the National Theatre Brno from the Czech Republic and the Oslo Philharmonic Orchestra from Norway. This includes the Festival's opening performance by the Bayerisches Staatsballett of the ancient Indian love story *La Bayadère*, with breathtaking choreography and lavish settings.

In support of our local arts community, the Trust is again supporting The Hong Kong Jockey Club Contemporary Dance Series and Jockey Club Local Creative Talents Series. This year's Creative Talents Series features a specially-commissioned production, *Hong Kong Odyssey*, a mix of poetry, music and song inspired by our city's rich history and culture. It will be supported by various outreach activities such as school talks, workshops and demonstrations, to further inspire local students and audiences.

To mark the Festival's 45<sup>th</sup> anniversary, the Trust is also supporting two special programmes. The *Super Pool* is a dazzling digital art installation that fuses visual arts, technology and human interaction, allowing people of all ages to dance in celebration with friends and family. *Danz Up 2.0* is a revival of last year's warmly-received production in the Jockey Club Local Creative Talents Series.

The Club is a staunch supporter of arts and culture and seeks to promote a wide range of activities as well as to nurture talented young artists. Over the last decade, the Trust's total donations to arts and cultural development in Hong Kong have exceeded HK\$4.3 billion. One of the most notable examples is the Central Police Station Revitalisation Project, which aims to transform one of Hong Kong's largest heritage sites into a leading cultural destination, where heritage, art and leisure elements will be creatively integrated for all to enjoy.

My sincere thanks to the Hong Kong Arts Festival, to all this year's performers, and most especially to you, our audiences, for your continued support. I am sure the 2017 Festival will be another resounding success.

# 香港藝術節 HONG KONG ARTS FESTIVAL

感謝 would like to thank



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

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### 香港賽馬會當代舞蹈平台 The Hong Kong Jockey Club Contemporary Dance Series

*In the moment* 此時此地

## 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。

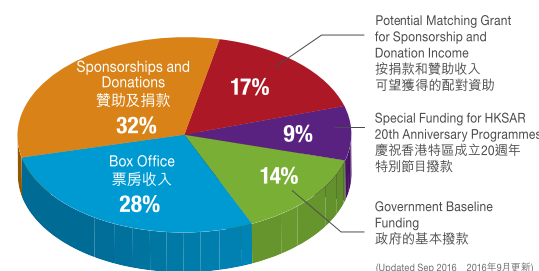
香港藝術節每年呈獻眾多國際演藝名家的演出，例如：安娜·涅翠柯、塞西莉亞·芭托莉、馬友友、菲力普·格拉斯、譚盾、列卡杜·沙爾、克里斯蒂安·泰利曼、古斯塔沃·杜達美、詹安德列亞·諾斯達、米高·巴里殊尼哥夫、蕭菲·紀蓮、奇雲·史柏西、羅柏特·威爾遜、彼得·布祿克、皇家阿姆斯特丹音樂廳樂團、柏林廣播電台合唱團、聖彼得堡馬林斯基劇院、巴伐利亞國立歌劇院、莫斯科大劇院、紐約市芭蕾舞團、巴黎歌劇院芭蕾舞團、翩娜·包殊烏珀塔爾舞蹈劇場、雲門舞集、星躍馬術奇藝坊、皇家莎士比亞劇團、柏林劇團及中國國家話劇院等。

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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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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# 45<sup>th</sup> 香港藝術節 HONG KONG ARTS FESTIVAL 16.2-18.3.2017

Presents

## The Hong Kong Jockey Club Contemporary Dance Series 香港賽馬會當代舞蹈平台



香港藝術節委約及製作  
Commissioned and produced by Hong Kong Arts Festival

3月  
MAR

18-19

節目二 Programme 2

《西西利亞狂想曲》 *Cecilia's Rhapsody*



香港文化中心劇場  
Studio 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

3月  
MAR

11-12

節目一 Programme 1

節目已上演 Past Programme

《明天你還愛我嗎？》香港篇  
*Will You Still Love Me Tomorrow? Hong Kong Remix*

2月  
FEB

24-26

節目三 Programme 3

節目已上演 Past Programme

《舞鬥》 *DANCE OFF*

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彩排照片 Rehearsal Photograph: © Henry Wong @S2 Production



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INFINI LOVE  
DIAMOND

周生生  
(how Sang Sang)



## 回顧與展望：香港賽馬會當代舞蹈平台

香港賽馬會當代舞蹈平台，自 2012 年的香港藝術節面世至今，已經來到了第六屆。也應該是時候來一個小小的回顧，檢討過去，展望未來。

首先要說的，是感謝的話，因為這個在香港可說獨一無二，持續了六年，從不同方面推動本地當代舞蹈創作及欣賞的系列節目，如果沒有香港賽馬會的全面支持，不可能達到如此規模、影響。沒有足夠的資源和製作支援，編舞、舞者和所有參與的藝術家就很難全心創作，沒有專業的團隊策劃及執行教育計劃和宣傳推廣，就不可能讓這個平台接觸到這麼多的學生和觀眾。我們深知，在香港，能夠實現這樣的藝術計劃的機會實在難能可貴。

### 從一個藝術理想開始

當年開始策劃這個舞蹈平台的時候，我們問的是一個方向的問題——我們應該做甚麼，才能讓當代舞蹈進入百花齊放的時代，不同年代的編舞、舞者和藝術家在一個良性競爭的環境中努力創作，推陳出新，發掘他們各自獨有的創意，然後與有熱誠有觀點的觀眾分享創作成果。當代藝術的可貴，是這種不斷創新、不斷追求差異表述的精神。

說來容易做時難。雖然香港是亞洲城市中最早發展當代舞蹈之一，但踏入二十一世紀，卻已經到了青黃不接，創作環境艱難（尤其對於獨立的年青創作人及團體），觀眾發展遲緩的地步。

然而弔詭的是，不是香港沒有舞蹈人才，不是他們沒有創作野心和熱誠，不是沒有資源、場地（雖然在配置和策略上存在結構問題），我們也不相信香港會沒有喜歡現代舞的觀眾。我們策劃的舞蹈平台，是一個綜合的創意方案，對症下藥，嘗試將焦點投放在創作上，釋放創作者的創造力，優化生產模式（創作－製作排練－演出），吸引更多觀眾，尤其年青人，關注、進而欣賞本地的當代舞蹈作品。各位可參閱下面對這個平台較全面的介紹，和朱琮愛的文章（46 頁），更具體的了解我們這個平台的內容、架構，和策劃方針。

### 堅持一個藝術理想

十年樹木，百年樹人，文化藝術的繁榮，不是三年五載的事，唯有堅持，才能持續創造新局面，打開新的可能性。我們還有很多新的想法和構思，希望在以後的平台上陸續推出，向更高的藝術追求進發。

蘇國雲（香港藝術節副節目總監）

## Retrospect and Prospect: The Hong Kong Jockey Club Contemporary Dance Series

Launched at the 2012 Hong Kong Arts Festival, The Hong Kong Jockey Club Contemporary Dance Series (CDS) marks its sixth edition this year, making it an apt time for a retrospective on what has been accomplished as we look forward to the future.

I'd like to start with some words of gratitude. Without the full support of The Hong Kong Jockey Club, this unique series, which promotes local contemporary dance creation and appreciation, would not have reached the scale or level of impact that it has today.

Without sufficient resources and production support, it would have been difficult for choreographers, dancers and other participating artists to focus on making their art. Without the planning and implementation of educational programmes as well as marketing and promotion by professional teams, the series would not have acquired such an extensive reach among local students and audiences. We understand what an invaluable opportunity this has been for us to realise such an artistic project in Hong Kong.

### Starting with an artistic ideal

When we began to conceive the dance series years ago, our question was one of direction – what should we do to help propel contemporary dance into an age of artistic diversity, where choreographers, dancers and artists from different generations create, innovate, and unearth their unique creativity in a healthily competitive environment, and present their works to audiences with passion and perspectives that are their own. This spirit of ceaseless innovation, of the pursuit of different forms of expression, is exactly the value of contemporary art.

All that is easier said than done. Although Hong Kong was one of the first Asian cities to foster the

development of contemporary dance, the dance scene in Hong Kong has come to a pause, as the younger generation of dance artists are yet to mature. The creative environment is increasingly difficult (especially for young, independent artists and arts groups) and audience development is slow.

What's paradoxical is that the current situation is not caused by a lack of talent, or a lack of creative ambition and passion among local dancers. Nor is there a shortage of resources or venues in the city (though there are structural problems of allocation and strategy). Nor do we believe that Hong Kong is lacking audiences who love contemporary dance. In curating this dance series, we are proposing an integrated creative solution that places the focus on artistic creation. It enables the artists to unleash their creativity, enhances the modes of production (creation – production and rehearsal – performance) and attracts wider audiences, especially young people, to pay attention to and appreciate local contemporary dance works.

This programme also includes an overview of CDS, and together with the article by Daisy Chu (p48), it is possible to learn more about the content, structure, and strategic direction of the series.

### Persistence over an artistic ideal

It takes time to cultivate art and culture; it takes longer yet to see it thrive. It is only with persistence that we can keep opening up new dimensions and possibilities. There are many new ideas and concepts that we hope to realise in the future editions of the series, as we strive to achieve higher artistic standards.

So Kwok-wan  
HKAFA Associate Programme Director

Translated by Nicolette Wong

香港賽馬會當代舞蹈平台簡介

香港賽馬會當代舞蹈平台 Hong Kong Jockey Club Contemporary Dance Series（下稱 CDS），於 2012 年第四十屆香港藝術節舉行了第一屆至今已有六個年頭。CDS 是一個從策劃創作到製作，以至推廣宣傳及外展教育多方面均全面照顧的藝術計劃。

開放創意 專業製作

每年的當代舞蹈平台，從創意策劃、編舞人選、作品類型的敲定，再經過節目準備、宣傳、教育計劃的策劃及推行，以至排練及演出，需要歷時一年多的不斷工作。

針對獨立編舞面對創作環境的限制，我們從第一屆開始，就制定完整的創意策劃、製作方針，既提供專業的藝術行政支援，製作技術管理，還以不同的藝術方針，開放編舞的創作空間及思維，因應不同編舞的創作方向及需要，鼓勵他們與本地以至海外的藝術家合作。多年內我們致力為編舞配對不同的本地年青作曲家為舞蹈創作原創音樂，更嘗試找來不同的服裝、佈景及燈光設計師，配合他們的創作，以帶動不同範疇的藝術家參與到創作中，豐富整體的現代舞創作生態。六年以來，參與的藝術家不計其數。

此外，在行政、製作及宣傳方面，我們亦不斷尋求質量的提升，例如逐步設立專用的排練場地，更清晰的宣傳策略，更多的場地及技術支援。這一切都是為了提供更理想的創作環境，讓年青的獨立編舞、舞者及參與創作的藝術家，可以心無旁騖接受新作品的挑戰。

從本土到國際

CDS 持續讓本地年輕編舞踏上舞台發表新作，六年間共委約製作了四十九個長、中、短篇作品。2012 年的首屆，只有兩個節目共五位編舞，至 2015 年已發展至三個節目共十二位編舞在平台上發表各自的中短篇作品。時至 2017 年的定位更清晰，並引入一位意大利編舞家與本地編舞合作。三個節目的共十一支作品，在三個周末演出合共十一場。事實證明，讓編舞創作短而精的作品，不單有利於他們藉機會磨練創作，更有利於他們將作品帶到海外演出。過去五年，已有不少作品從這個平台走到海外不同的舞蹈節，既帶來展示香港當代舞特色的機會，更為編舞以至香港其他團體開拓交流合作，為完善香港的舞蹈生態盡一點力。

年份	節目	作品	編舞	參與表演者及藝術家	演出場次
2012	2	5	5	32	6
2013	2	6	9	19	6
2014	2	5	5	23	6
2015	3	11	12	28	6
2016	3	11	12	24	6
2017	3	11	12	42	11
合共		49	39*	168	41

\* 部分編舞曾再次參與 CDS

全方位教育計劃

CDS 除了讓香港的年輕編舞得到一展所長的機會，亦培養年青學生欣賞當代舞蹈藝術。外展團隊每年都特別策劃 CDS 外展教育計劃，由專業當代舞老師帶領，到全港不同中學，尤其部分較為偏遠地區的學校，透過校內展覽介紹、導賞講座、當代舞工作坊、觀賞公開綵排及正式節目演出，以及演前 / 演後導賞，讓學生認識表演藝術，親身感受當代舞蹈的力量。每年參與的學生人數達數千人，六年來參與計劃的學生數以萬計。這些學生，就是未來當代舞蹈的觀眾，甚至可能是創作或演出的其中一員。

年份	參與學校	示範導賞	舞蹈工作坊	參與學生人次
2013	7	7	8	4,010
2014	7	7	16	5,395
2015	7	7	23	5,691
2016	7	7	24	5,365

2017 計劃詳情

示範講座	
時期：2016 年 10 月至 12 月	參加總人次：約 2400 名學生
講者：黃銘熙	參與學校：8 間
示範講者：馬師雅、呂沅蔚、岑智頤、梁儉豐	
當代舞基礎工作坊	
時期：2016 年 10 月至 2017 年 2 月	參與學校：5 間
導師：黃銘熙	
公開彩排、演出及演後藝人談	
時期：2017 年 2 月至 3 月	



Introduction to the Hong Kong Jockey Club Contemporary Dance Series

The Hong Kong Jockey Club Contemporary Dance Series (CDS) was launched at the 40th Hong Kong Arts Festival in 2012, and this year’s Festival marks its sixth edition. CDS is a comprehensive art project that encompasses curation, artistic creation, production, marketing and educational outreach.

From professional production to free creativity

Each edition of CDS involves a more than year-long effort that begins with curation, the selection of choreographers and decisions on the types of works to be showcased; this is followed by programme preparation, marketing, planning and the implementation of educational programmes; finally this culminates in performance.

To deal with the limitations of the creative environment that independent choreographers face, we formulated a comprehensive strategy for curation and production from the very first edition of CDS. In addition to providing professional and creative support, arts administration and technical production management, we engage choreographers to explore different artistic directions, opening up new creative space and ways of thinking. Based on their contrasting needs and creative impulses, we also encourage choreographers to collaborate with other local and overseas artists. Over the years we have matched choreographers with young local composers to create original music for dance works, and we have sought out costume, set and lighting designers to further support the choreographers’ work. This reflects our effort to engage artists from different fields to participate in the creation of contemporary dance, enriching the wider creative environment. Numerous artists have taken part in CDS over the past six years.

On the other hand, we are constantly seeking to enhance the standard of the administration, production and marketing that supports the series. For example, we are gradually setting up exclusive rehearsal venues, while we also work on refining our marketing strategy and offering more venue and technical support. With these initiatives we set out to provide a better creative environment for young independent choreographers, dancers and other participating artists to focus on the challenge of creating new works.

From local to international

CDS has continually served as a springboard for young local choreographers to present their new works on stage. Over the past six years, the series has presented 49 full, medium and short-length works. Upon its inception in 2012, the series featured five choreographers in two programmes; by 2015 this had grown into three programme productions featuring medium-length and short works from 12 choreographers. The position of the series is even more clearly defined in 2017. With a collaboration between locals and a visiting Italian choreographer providing one of the highlights, this year’s CDS features 11 works across three programmes, presented over three weekends.

The focus of CDS on making short, concise works is conducive not only to the choreographers refining their artistic practices, but also in enabling them to take their works overseas. Over the past five years, many of the works featured in CDS have gone beyond local stages and received invitations to overseas dance festivals. Thus the series not only opens up opportunities to showcase the unique qualities of Hong Kong contemporary dance, but also fosters exchange and collaboration opportunities for choreographers (and even other organisations) to help enhance the Hong Kong dance ecology.

Year	Performances	Works	Choreographers	Performers & Artists	No. of Performances
2012	2	5	5	32	6
2013	2	6	9	19	6
2014	2	5	5	23	6
2015	3	11	12	28	6
2016	3	11	12	24	6
2017	3	11	12	42	11
Total		49	39*	168	41

\* Including choreographers who have revisited the CDS series

Comprehensive Educational Programmes

CDS creates opportunities for young choreographers in the city to realise their talent, while also nurturing the appreciation of contemporary dance among a growing number of young students. Every year, the HKAF team curates a CDS educational outreach programme; led by professional teachers of contemporary dance, they tour across Hong Kong schools, particularly those in some remote districts. Through school exhibitions, guided talks, contemporary dance workshops, open rehearsals and official performances, as well as pre/post-performance guided appreciation sessions, CDS introduces students to the performing arts and helps them to experience the power of contemporary dance. The number of student participants exceeds 5,000 each year; it is these students who will make up the audiences or become the creators of contemporary dance in the future.

Year	Participating Schools	Demonstrations	Dance Workshops	Attendances
2013	7	7	8	4,010
2014	7	7	16	5,395
2015	7	7	23	5,691
2016	7	7	24	5,365

Details of the 2017 Programme

<b>Introductory Talks and Demonstrations</b>	
Period: October to December, 2016	Participants: Around 2400 students
Speaker: Ronny Wong	No. of Participating Schools: 8
Dancers: Alice Ma, Evains Lui, Henry Shum, Kenny Leung	
<b>Introductory Contemporary Dance Workshop</b>	
Period: October 2016 to February 2017	No. of Participating Schools: 5
Facilitator: Ronny Wong	
<b>Open Rehearsals, Performances &amp; Meet-the-Artist sessions</b>	
Period: February to March, 2017	

## 2012-2016年香港賽馬會當代舞蹈平台作品一覽

	編舞	作品
2016	節目一	林波 黃銘熙 《碎片》 《Thea》
	節目二	黃翠絲、毛維 蔡穎 楊浩 《地圖》 《wômen》 《Pied à terre》
	節目三	徐奕婕 藍嘉穎 丘展誠 黃美玉 陳曉玲 梁儉豐 《牽牛花》 《時差》 《倆》 《自弦自語》 《第十六天》 《風的悲鳴聲》
2015	節目一	盤偉信 李思聰、王丹琦 《夜·奔 <sup>2</sup> 》 《煩人協奏曲》
	節目二	馮樂恒 黃靜婷 《從頭開始》* 《默染》
	節目三	曹德寶 黃翠絲 黃碧琪 徐奕婕 李德 黃俊達 袁勝倫 《問》 《原》* 《19841012》* 《雞蛋花》 《Here is it》* 《遮打道》 《呼·吸》
2014	節目一	黃靜婷 楊浩 邢亮 《人間·獨·白》 《直言不諱》* 《逆動》
	節目二	林俊浩 黃磊 《單·雙》 《拼圖》
2013	節目一	李健偉 李思聰 李理、胡頌威、高比良洋、 楊浩及袁勝倫 《在那遙遠星球》 《What's the Matter?》 《RUSH》
	節目二	郭曉靈 梁秀妍 方家諾、王丹琦 《關目二》 《re: rewind the reverse》 《The Voice》
2012	節目一	胡頌威 許俊傑 李健偉 《盡情遊戲》 《最後的樂園》 《無聲盒》
	節目二	王丹琦 方家諾 《由聲而發》 《棋子》

\* 曾到海外演出作品

## The Hong Kong Jockey Club Contemporary Dance Series Commissions, 2012-2016

	Choreographer	Programme
2016	Programme 1	Lam Po Ronny Wong <i>Fragments</i> <i>Thea</i>
	Programme 2	Tracy Wong, Mao Wei Cai Ying Yang Hao <i>Mapping</i> <i>wômen</i> <i>Pied à terre</i>
	Programme 3	Ivy Tsui Blue Ka-wing James Yau Rebecca Wong Mei-yuk Gabbie Chan Kenny Leung <i>Morning Glory</i> <i>Time Lag</i> <i>Two</i> <i>Monologue</i> <i>The 16th day</i> <i>The Lament of the Wind</i>
2015	Programme 1	Wayson Poon Justyne Li Sze-yeung, Wong Tan-ki <i>Fleeing by Night<sup>2</sup></i> <i>The Trouble-maker's Concerto</i>
	Programme 2	Victor Fung Chloe Wong <i>From the Top*</i> <i>Diffusion of the Silence</i>
	Programme 3	Hugh Cho Tracy Wong Rebecca Wong Pik-kei Ivy Tsui Li De Ata Wong Allen Yuan <i>Remain with the Question</i> <i>Pardon*</i> <i>19841012*</i> <i>Frangipani</i> <i>Here is it*</i> <i>Chater Road</i> <i>Cycle</i>
2014	Programme 1	Chloe Wong Yang Hao Xing Liang <i>Heaven Behind the Door</i> <i>Outspoken*</i> <i>Reaction</i>
	Programme 2	Ivanhoe Lam Huang Lei <i>Even · Odd</i> <i>Puzzle</i>
2013	Programme 1	Max Lee Justyne Li Sze-yeung Li Cheng, Ricky Hu, Takahira Yo, Yang Hao, Allen Yuan <i>Talk to Me</i> <i>What's the Matter?</i> <i>RUSH</i>
	Programme 2	Elaine Kwok Jo Leung Rock Fang, Wong Tan-ki <i>Melting Solitude II</i> <i>re: rewind the reverse</i> <i>The Voice</i>
2012	Programme 1	Ricky Hu Cyrus Hui Max Lee <i>Play with Abandon</i> <i>The Last Zoo</i> <i>Silence Box</i>
	Programme 2	Wong Tan-ki Rock Fang <i>Journey of Sounds</i> <i>Pawn</i>

\* Featured at overseas festivals



## 2014-17年重演及應邀海外演出

	作品（香港藝術節首演年份）/ 編舞家 巡演詳情
2017	《時差》（2016）/ 藍嘉穎 日本福岡舞蹈藝穗節（二月）
2016	《19841012》（2015）/ 黃碧琪 韓國釜山國際舞蹈市場（十月） 上海國際現代舞日（七至八月） 日本福岡舞蹈藝穗節（二月） 《從頭開始》（2015）/ 馮樂恆 德國國際舞蹈博覽會（九月） 紐西蘭 UDS 舞蹈研討會（七至八月） 《直言不諱》（2014）/ 楊浩 德國國際舞蹈博覽會（九月） 《人間·獨·白》（2014）/ 黃靜婷 德國國際舞蹈博覽會（九月） 《牽牛花》（2016）/ 徐奕婕 南港島藝術日（九月） 《夜·奔 <sup>2</sup> 》（2015）/ 盤偉信 上海國際現代舞日（七至八月） 《雞蛋花》（2015）/ 徐奕婕 荷蘭當代舞蹈平台（七至八月） 《自弦自語》（2016）/ 黃美玉 香港賽馬會音樂及舞蹈基金得獎者協會首演（八月） 《Pied à terre》（2016）/ 楊浩 美國國際藝術與思想節（六月）
2015	《直言不諱》（2014）/ 楊浩 紐約春日舞動節（四月） 日本橫濱舞蹈節（二月） 《Here is it》（2015）/ 李德 首爾國際舞蹈節（十月） 《從頭開始》（2015）/ 馮樂恆 PAMS 首爾表演藝術市集（十月） 《原》（2015）/ 黃翠絲 陳綺婷舞蹈學院周年匯演（八月） 澳門演藝學院舞蹈學校《Lights Up》——校友舞匯·點聚光芒（八月）
2014	《直言不諱》（2014）/ 楊浩 上海 D.Lab 舞蹈實驗室：《看不見的城市》（九月） 巴黎國立舞蹈中心（六月）

## International Performances and Re-runs 2014-17

	Dance Piece (Premiere Year at HKAF) / Choreographer Tour Details
2017	<i>Time Lag</i> (2016) / Blue Ka-wing Fukuoka Dance Fringe Festival, Japan (Feb)
2016	<i>19841012</i> (2015) / Rebecca Wong Pik-kei Busan International Dance Market, Korea (Oct) Shanghai International Contemporary Dance Festival (Jul-Aug) Fukuoka Dance Fringe Festival, Japan (Feb) <i>From the Top</i> (2015) / Victor Fung Internationale Tanzmesse NRW, Germany (Sep) Undisciplining Dance Symposium (UDS), New Zealand (Jul-Aug) <i>Outspoken</i> (2014) / Yang Hao Internationale Tanzmesse NRW, Germany (Sep) <i>Heaven Behind the Door</i> (2014) / Chloe Wong Internationale Tanzmesse NRW, Germany (Sep) <i>Morning Glory</i> (2016) / Ivy Tsui South Island Art Day, Hong Kong (Sep) <i>Fleeing By Night<sup>2</sup></i> (2015) / Wayson Poon Shanghai International Contemporary Dance Festival, China (Jul-Aug) <i>Frangipani</i> (2015) / Ivy Tsui Contemporary Dance Platform, Netherlands (Jul-Aug) <i>Monologue</i> (2016) / Rebecca Wong Mei-yuk Inaugural Performance of the Hong Kong Jockey Club Music and Dance Fund Awardees Association, Hong Kong (Aug) <i>Pied à terre</i> (2016) / Yang Hao International Festival of Arts and Ideas, USA (Jun)
2015	<i>Outspoken</i> (2014) / Yang Hao Spring Movement Festival, New York (Apr) Finalist of Yokohama Dance Collection EX (Feb) <i>Here is it</i> (2015) / Li De Seoul International Dance Festival 2015 (SIDance) (Oct) <i>From the Top</i> (2015) / Victor Fung Performing Arts Market in Seoul (PAMS) (Oct) <i>Pardon</i> (2015) / Tracy Wong Les Danseurs Dance Academy Annual Performance 2014-2015 (Aug) Macao Conservatory - Lights Up at Macau (Aug)
2014	<i>Outspoken</i> (2014) / Yang Hao Invisible Cities by D.LAB, Shanghai (Sep) Centre National de la Danse, Paris (CND) (Jun)



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三位本地編舞藍嘉穎、黃俊達、黃碧琪將同場分享他們在《西西利亞狂想曲》中的創作經驗。

Come and meet choreographers Blue Ka-wing, Ata Wong and Rebecca Wong Pik-kei to hear them share their experience of creating the *Cecilia's Rhapsody*.

**19.3** (日 Sun)  
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Programme details and artists are subject to change. Please refer to HKAF website for details and conditions of sales.

18-19.3

節目二 《西西利亞狂想曲》

Programme 2 *Cecilia's Rhapsody*

藍嘉穎

《透明人間》

Blue Ka-wing

*The Invisible S*

— 中場休息 Interval —

黃俊達

《輕飄飄》

Ata Wong Chun-tat

*Très léger*

黃碧琪

《太平山街 71 號》

Rebecca Wong Pik-kei

*Nook*

演出節目及次序或有更改

Pieces and their order of performance are subject to change

## 《西西利亞》作者的話

董啟章

《西西利亞》是我的第一篇小說。那是1991年的事情。當時在港大念研究院碩士課程，又剛在中學兼職教了兩年書，心裡卻蠢動着一股創作欲。起先用英文試寫過一兩篇東西，感覺差強人意，好像在寫論文一樣。那些年自己又在看香港文學，受到也斯、西西和劉以鬯的影響，於是便回頭用中文去寫。所謂「第一篇小說」，也就是首次有意識地為了發表而寫作。可想而知，寫的人完全沒有創作經驗，寫出來的東西也非常笨拙和生澀。又因為自恃讀過好些當代小說和文學理論，而顯得格外造作。我把它投寄到《素葉文學》雜誌，音訊全無，以為多半是給編輯「投籃」了。過了大半年，到了1992年中，卻突然發現它刊登出來了。雖然無聲無息的，又沒有稿費，但當年的我還是興奮莫名，就像自己幹了甚麼開天闢地的事情一樣，非常幼稚。這樣的經驗，一生人只有一次。

隨着第二篇、第三篇作品的發表，以至於一本書又一本書的出版，感覺當然不是沒有，但已經跟當初大大不同了。沒料到的是，二十多年後，這篇初作竟然還能引起一些朋友的注意和興趣，以不同的形式加以演繹和改篇。我雖然有點羞於回顧，卻也同時樂於看見它重新獲得生命，而且，是在三位年輕編舞者的手中。連帶我自己，也彷彿有一點點回到一個新人的心情了。

## A note from the author of *Cecilia*

Dung Kai-cheung

*Cecilia* is my first work of fiction. It was written in 1991. At the time I was pursuing a master's degree at the graduate school of the University of Hong Kong, and I had taught part-time in a secondary school for two years. The urge to create lurked in my mind. At first I wrote a piece or two in English, but they were barely passable and read like essays. Back in those days I was reading Hong Kong literature and I was influenced by Ya Si, Xi Xi and Liu Yichang, so I went back to writing in Chinese. My "first work of fiction" means the first work I wrote with the conscious intention of getting it published. You can imagine this writer had no experience in creating, and the work that got written was awkward and rough. Then I was conceited about having studied a fair bit of contemporary fiction and literary theory, and my writing read very contrived. I submitted it to Su Yeh Literature magazine and received no response, so I thought it had most likely been binned by the

editors. After nine months, in mid-1992, I suddenly saw it had been published. Although it happened with no fanfare and I received no payment for publication, I was immensely thrilled as if I had done something earth-shattering. I was very naïve. This kind of experience only happens once in a person's lifetime.

With the publication of my second and third works, and then one book after another, I still have feelings about it, but it is very different from what I felt in those initial moments. What I never imagined is that more than 20 years later, this literary debut of mine attracted the attention and interest of some people, who reinterpreted and adapted it into new works in different ways. Although I feel a bit abashed to look back on it, I am pleased to see it come to life again, in the hands of three young choreographers. It feels as if I, too, have gone back to being a newcomer.

Translated by Nicolette Wong





## 《透明人間》 *The Invisible S*

### 編舞

藍嘉穎

### 舞者

藍嘉穎

陳伯顯

### 錄像設計 / 戲劇顧問

黃漢樑

### 音樂

Zoë Keating 《Fern》

電影《沖天救兵》原聲大碟《Married Life》

L'Orange 《Her Sins》

The Waiti 《Old Photo》

Melodium 《The House is Surrounded》

### Choreographer

Blue Ka-wing

### Dancers

Blue Ka-wing

Rain Chan

### Video Designer/Dramaturg

Wilfred Wong

### Music

*Fern* by Zoë Keating

*Married Life* from the *Up* soundtrack

*Her Sins* by L'Orange

*Old Photo* by The Waiti

*The House is Surrounded* by Melodium

### 編舞的話 Choreographer's Note

《透明人間》與董先生

在董先生作品《名字的玫瑰》中，載有自序《巴門尼德與錄影機》，內容大概提及一個借題發揮的機會。於是，我借了這個題，發一個揮。

這簡介，是為「舞」造情的最佳時機，編舞終於可以毫無保留地跳出來，直接向觀眾作一番至為「真情」（或「假意」）的告白，自我表演起來。它表演的內容如下：

- 靈感來自短篇小說《西西利亞》
- 軀殼在世上是否重要
- 把小說中男主角幻想出來的靈魂（西西利亞）代入一條金魚中
- 以舞者的身體去思考和提問

我幻想十年後，自己會否跟董先生你有相似的經驗，對着《透明人間》的演出錄像搖頭失笑。雖然我認同你說「人生中忘記的比記住多」，但這一刻我為感受到原初的完整性，感到無比滿足。

*The Invisible S* and Mr Dung

In Mr Dung's collection *Rose of the Name*, there is a preface titled *Parmenides of Elea and the Video Recorder*, in which the author speaks of it as a pretext for talking about something else. And so I have borrowed this pretext to talk about something else.

This introduction is the perfect occasion to concoct emotions for "dance". The choreographer can finally take the leap and make his most "sincere" (or "insincere") confession directly to the audience in a performance of the self. The performance covers the following:

- The work is inspired by the short piece of fiction *Cecilia*
- The question of whether the body matters in this world
- It projects the spirit (Cecilia), a fantasy of the male protagonist in the story into a gold fish
- The dancer's body as a vehicle for reflection and raising questions

I wonder if I will have a similar experience to yours, Mr Dung, that I will shake my head and laugh while watching the video recording of *The Invisible S* ten years from now. Although I agree with you that "There is more that is forgotten than that which is remembered in life", in this moment I feel immensely contented having experienced primordial fullness.

Translated by Nicolette Wong



### 藍嘉穎

編舞 / 舞者

左撇子、香港獨立舞蹈人。十六歲開始習舞，2010年獲香港演藝學院舞蹈藝術學士學位，主修現代舞及編舞。曾於瑞典、曼谷、上海、廣州、台灣、北京和日本參與各個舞蹈節、演出及交流。藍氏熱愛編舞創作，曾發表的作品包括東邊舞蹈團《鄰居》、《天氣小姐》、《說出來》、《猩猩和人》、《針言·絮語》；動藝白盒子系列《兔丁丁》；舞蹈新鮮人系列《左撇子》；動藝《沒有殺過一個人》；2016社區文化大使計劃《飛飛旅遊爸》，並曾參與香港藝術節2016「香港賽馬會當代舞蹈平台」節目三《舞鬥》，發表短篇作品《時差》（其後獲邀到日本日本福岡舞蹈藝穗節演出）。2012至2013年為多空間舞蹈團兼職舞者。現為自由身藝術工作者，在香港與多個舞團和編舞家合作。

### Blue Ka-wing

Choreographer/Dancer

Blue Ka-wing is a Left-handed Hong Kong independent dancer who started dancing at the age of 16. She graduated from HKAPA majoring in Contemporary Dance and Choreography in 2010. She has participated in various dance festivals, performances and exchange programmes in Sweden, Bangkok, Shanghai, Guangzhou, Taiwan, Beijing and Japan. Her works include *The Neighbour* and *Diving for Needles* for E-side Dance Company; *Little Bit Bit* for Dance Art; *The Left Hander* for New Dance Platform 2010-Show What!? and *My Daddy My Flying Car* and *Me* for 2016 Community Cultural Ambassador Scheme. She also released her short piece *Time Lag* at the 44th Hong Kong Arts Festival's Hong Kong Jockey Club Contemporary Dance Series Programme 3 *Dance Off*. In 2012 and 2013 she joined Y-Space as a part-time dancer. She is currently a freelance artist and collaborates with numerous dance groups and choreographers.





# 46<sup>th</sup> 香港藝術節 HONG KONG ARTS FESTIVAL 23.2-25.3.2018

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## Vox Clamantis

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曠野之聲合唱團

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Choreography: Alexei Ratmansky

美國芭蕾舞劇院《芭蕾舞小忌廉》

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粵劇《霸王別姬》

## Zurich Ballet – *Anna Karenina*

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Image: American Ballet Theatre's *Whipped Cream*

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我只是一個舞蹈員。

Dancer

I am just a dancer.



錄像設計 / 戲劇顧問

本地實驗藝術團體「她說創作單位」創作總監。遊走於導演（劇場／影像）、策劃、演員、多媒體創作人之間。近作包括：京都 X 香港交流演出《小王子》、社區文化大使計劃《飛飛旅遊爸》、海防博物館演出《沒有殺過一個人》、實驗作品《安東尼·阿陶的殘酷與抽離時份》、編作音樂劇場《N個被 XX 的革命現場》等。

涉足多媒體錄像創作，曾與黎海寧、龔志成音樂工作室、東邊舞蹈團等單位合作，作品包括 2013 年香港舞蹈節《偽角色。藝空間》、香港舞蹈團《塵埃落定》、前進進戲劇工作坊《後殖民食物與愛情》等，亦有創作短片《致青春的舞蹈習作》、《Run! Dangerous! Run!》（京都 X 香港交流影響）、《她是女子，我一直也是女子》（菜細細寫，M21 拍出香港簽約作品）等。

Video Designer/Dramaturg

Wilfred Wong is the creative director of Herstory Polygon, a local experimental theatre company. He is a director (theatre/video), planner, actor and multimedia producer. His recent works include Kyoto x Hong Kong Exchange Programme's *Little Prince*, Community Cultural Ambassador Scheme's *My Daddy My Flying Car and Me, Did Not Kill a Single Man, Time with Antonin Artaud, In Search of the Rerxllution Scene(s)* and more.

He has also engaged in the production of multimedia works such as *Red Poppies* for Hong Kong Dance Company, *Postcolonial Affairs of Food and the Heart* for On & On Theatre Workshop and more. He has also collaborated with multiple artists and groups including Helen Lai, Kung Music Workshop, E-Side Dance Company, among other. His short films include *Run! Dangerous! Run!* (Kyoto x Hong Kong Exchange Image), *She is a lady, me also* (M21 Very Hong Kong Short Film Festival) and more.

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## 《輕飄飄》 *Très léger*

### 編舞 / 音樂設計

黃俊達

### 舞者

莫鎮彤

戴天晴 \*

### 現場音樂

陳芷穎

### 服裝設計

黃俊達

范進鵬

冼俊傑

### 音樂

譚詠麟《愛的替身》

### 鳴謝

胡日禧 \*

黃小鳴

### Choreographer/Music Designer

Ata Wong Chun-tat

### Dancers

Mok Chun-tung

Tai Tin-ching, Summer\*

### Live Musician

Chan Tze-wing

### Costume Designers

Ata Wong

Stephen Fan

Herman Sin

### Music

*Love's Substitute* by Alan Tam

### Acknowledgements

Woo Yat-hei\*

Wong Siu-ming

\* 承蒙香港演藝學院批准參與製作 By kind permission of HKAPA

## 編舞的話 Choreographer's Note

「有什麼必要放棄自己真樸的質素而追求一種拘謹的形式上的美？」

就從這一句出發吧！或許我們心中都存在一個西西利亞，她/他很美，彷彿一道清泉，獨一無二、充滿個性。或許我們心中都不應該存在一個西西利亞，因為她/他不知怎樣寫「醜」字——絕對是污水，影響生態，不值得看一眼。不過，我可以成為或擁有他/她嗎？我問了父親，問了母親，又問了老師，再問了專家們，他們都說：「香港只有香港、九龍和新界，沒有西西利亞。」最後我坐着渡海小輪於維港中央，我心中找到答案。

"Why should I give up my true, innocent nature to pursue a frigid and formal beauty?"

Let's start from this sentence! Perhaps there is a Cecilia in everyone's heart. He/she is very beautiful, like a stream of spring water, unique and full of character. Perhaps there should not be a Cecilia in our hearts, because he/she does not know how to write the word "ugly" – it is absolutely polluted water that affects the ecology and is not worth a single glance. Could I become or possess him/her? I ask my father, my mother, my teachers and the experts. They all say, "There is only Hong Kong, Kowloon and the New Territories, but not Cecilia in Hong Kong." Finally, as I am riding the ferry in the middle of the Victoria Harbour, I find the answer in my heart.

Translated by Nicolette Wong

## 黃俊達

編舞 / 音樂設計 / 服裝設計

導演、編舞、演員、電影肢體戲劇指導及戲劇導師。2005年畢業於演藝學院舞蹈學院。2008年赴及巴黎賈克·樂寇國際戲劇學校，成為少數完成該校兩年課程及動作研究所課程的華人。於歐洲期間曾參演彼得·布祿克及西門·布祿克聯合導演的劇場紀錄片《走隱形鋼線的人》、艾雲娜·布祿克導演的《小飛俠》等。

2010年創立綠葉劇團，以揉合東西方的身體訓練為基礎，創作多元化的巡演作品。巡演作品包括《爸爸》、《鄭和》、《孤兒 2.0》等。近年編舞作品包括香港藝術節香港賽馬會當代舞蹈平台系列《遮打道》等。電影肢體指導作品包括：《三人行》（杜琪峰執導警匪電影）等。



## Ata Wong Chun-tat

Choreographer/Music Designer/Costume Designer

Ata Wong Chun-tat is a director, choreographer, actor, and physical theatre director and instructor. He graduated from HKAPA School of Dance in 2005 and further pursued his studies at École Internationale de Théâtre Jacques Lecoq in Paris in 2008. He is among one of very few Chinese artists who have completed the two-year programme at Le Laboratoire d'Etude du Mouvement. He was also involved in performances by various theatre groups and directors during his time in Europe, including a theatre documentary *Sur un Fil / The Tightrope* co-directed by Peter Brook and Simon Brook and *PAN* by Compagnie Irina Brook.

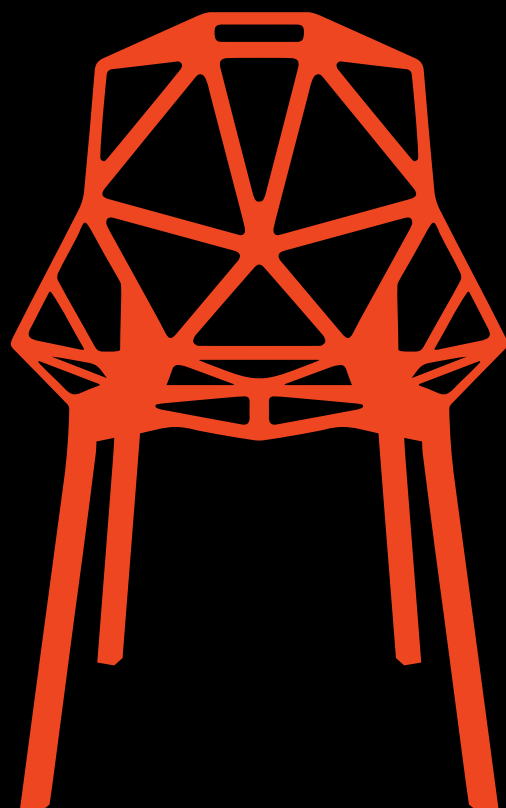
In 2010 Ata founded the Théâtre de la Feuille which aims at integrating physical training from both East and West to train actors, as well as to create diverse productions that toured around the world. His touring works include *Papa*, *Zhenghe*, *L'Orphelin 2.0*, among other. He choreographed *Chater Road* for the Hong Kong Jockey Club Contemporary Dance Series in the 43rd Hong Kong Arts Festival. He also worked as the movement director for the crime thriller *Three*, a 2015 movie directed by Johnnie To.





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莫鎮彤

舞者

創意書院畢業生，近年演出舞台作品有綠葉劇團《鄭和》、鄧樹榮戲劇工作室《打轉教室》、普劇場《火之鳥 - 八百比丘尼》等。除了演員工作外，2016年自導自演舞台劇《丑》。亦有為香港電台《有種信念，叫跑》作編劇及演員。影視方面，拍攝過微電影《義兄弟》、《我叫鄧文正》及《月黑 Roll 機》。

Mok Chun-tung

Dancer

Mok Chun-tung is a graduate of the HKICC Lee Shau Kee School of Creativity. His recent theatre performances include *Zhenghe* for Théâtre de la Feuille, *Detention* for Tang Shu-wing Theatre Studio, *Eight Hundred Years of Hatred*, *Eight Hundred Years of Healing* for Pop Theatre and more. In 2016 he self-directed the play *Clown*. He also worked as a playwright and actor for Radio Television Hong Kong at *Running Hong Kong* and made his appearance in microfilms such as *I am Terry Zou* and *Midnight Rolling*.



戴天晴

舞者

生於香港，兩歲開始習舞，現於香港演藝學院學習現代舞，具有 hip-hop 及拉丁舞底子。於 2015 年參與首個拉丁舞版本的《油脂》，並擔演主要角色。曾參與由李咏靜編舞的作品《We Are the Way We Are》和《What Shall We Do with the Drunken Sailor》及在 John Utans 的作品《Re:rite》中演出。

Tai Tin-ching, Summer

Dancer

Tai Tin-ching Summer was born in Hong Kong. She started to learn dancing at the age of two and studies Contemporary Dance at HKAPA. She is also experienced in hip hop and Latin dance. She performed the first Latin version of *Grease* as a main character in 2015. She has performed in *We Are The Way We Are* by Li YongJing at the WuDaoQingNian programme held by CCDC Dance Centre, *What Shall We Do With The Drunken Sailor* by Li YongJing and *Re:rite* by John Utans.



陳芷穎

現場音樂

自十歲開始學習大提琴，曾擔任香港大提琴演奏樂團之大提琴手。鄧樹榮戲劇工作室第二屆「一年制專業形體戲劇青年訓練課程」畢業生，曾參與舞台演出包括：觀塘劇團《親》（重演）、東華三院《青少年自家創作音樂劇——塗鴉夢想》及香港小童群益會應用戲劇中心《嘈之家閉》等。

Chan Tze-wing

Live Musician

Chan Tze-wing received cello training from the age of 10 and is a cellist at the Cellistissimo Cello Conservatory. She is also a graduate of the "One-year Professional Physical Theatre Youth Training Programme". Her stage performances include *Love and Respect Thy Elders* (Re-run) for Kwun Tong Theatre, *Beyond the Line - Graffiti Dream* for Tung Wah Group of Hospitals and *Noisy Home* for The Boys' & Girls' Clubs Association of Hong Kong Applied Drama Project, among others.

## 《太平山街71號》 Nook

### 編舞

黃碧琪

### 舞者

馬師雅  
小丸貴生

### 作曲

羅成軒

### 戲劇顧問

賴閃芳

### Choreographer

Rebecca Wong Pik-kei

### Dancers

Alice Ma  
Takao Komaru

### Composer

Hin Lo

### Dramaturg

Lai Sim-fong Zoe

### 編舞的話 Choreographer's Note

創作如何連繫社會與世界是我近期的思考，每次有機會創作時都會在這方面多下一些苦功，希望終有一天用我的小小觀點連結大世界。創作者在過程中面對着必然的孤獨，這一點我是幸運的，感激在過程中伴我走過不同階段的師友們，同時向我的舞者及參與的藝術家表達最深的謝意！最後希望這個平台能繼續下去，讓更多本地新生代藝術家有天馬行空的機會！

How to link artistic creation with society and the world is something I have been thinking about lately. It is an aspect I give particular thought to every time I have the chance to create, in the hope that I will one day connect with the world at large through my own perspective. In the process of artistic creation, the creator faces an inevitable solitude. I have been lucky in this regard. I am grateful to all the mentors and friends who have walked with me through the different stages, and I would like to extend my deepest thanks to my dancers and other participating artists! Lastly, I hope this series will continue in the future and enable more local emerging artists to unleash their creativity!

Translated by Nicolette Wong



### 黃碧琪

編舞

畢業於香港演藝學院，主修編舞。作品以自身出發，探討女性、身體與情慾。女性在情緒和行為上，於私人與公共空間的展現存在分野，對比鮮明強烈，喜歡把視覺藝術滲透在舞蹈作品之中，不論是環境舞蹈，還是劇場內的演出，黃氏的舞蹈作品喜愛與觀眾作互動。畢業後創作作品有《在時間癱軟時》、《女身》及《19841012》，以上作品分別冰島、日本、韓國、馬來西亞、上海、北京、成都及廣州重演。

### Rebecca Wong Pik-kei

Choreographer

Rebecca Wong Pik-kei graduated from HKAPA majoring in Choreography. Her works explore women, body and lust from her own perspective. The discrepancy in women's private and public emotions and behaviour makes a sharp contrast. Her works are often infused with visual arts and emphasise the interaction with audiences no matter whether they are in on-site dance or theatre performances. Her works since graduation include *When Time Limps*, *Woman.Body* and *19841012*. These works were invited for re-runs in Iceland, Japan, Korea, Malaysia, Shanghai, Beijing, Chengdu and Guangzhou.



### 馬師雅

舞者

畢業於香港演藝學院舞蹈系學士（榮譽）學位，主修現代舞及編舞。在校期間曾獲學院頒發多個獎學金。2012 再獲美國舞蹈節編舞獎學金赴中國河南交流並發表其作品《Base-Line II》。畢業後活躍於舞台演出及編舞，並與多個不同藝團及藝術家合作，包括香港藝術節、東邊舞蹈團、香港舞蹈團、多空間劇場、城市當代舞蹈團、香港話劇團、劇場工作室、進劇場、浪人劇場、糊塗戲班等。同時積極進行舞蹈推廣及教育工作。2009 年起成為城市當代舞蹈團舞蹈中心兼職導師，並於2016 年開始在香港演藝學院舞蹈學院任兼職導師。



### Alice Ma

Dancer

Alice Ma graduated with a Bachelor of Fine Arts (Honors) Degree from HKAPA, majoring in Contemporary Dance and specialising in Choreography. During her studies, she was awarded with many scholarships. In the summer of 2007, she obtained Young Artist Award to attend the American Dance Festival. In 2012 she was awarded a scholarship to join the American Dance Festival in Henan, and released her most recent work *Base-Line II*. She has also cooperated with different dance companies including the Hong Kong Arts Festival, E-side Dance Company, Hong Kong Dance Company, Y-Space, City Contemporary Dance Company, Hong Kong Repertory Theatre, Drama Gallery, Biu-guk and more. Her recent choreographed works include *Soulless*, *Superman said...*, *Base-line*, among others. Alice is also active in teaching, mainly contemporary dance and creative dance for children.



—— 99 公益日 ——

当我们在一起 就会了不起



小丸貴生

舞者

生於日本廣島，在能美健志的指導下，受訓於東京音樂學院及 Dance Teatro。2004 年畢業後，在紐約埃爾文·埃利美國舞蹈中心繼續進修舞蹈。曾以特約獨舞的身分，在美國與多間機構合作演出，包括 Albano 芭蕾舞團、雪城城市芭蕾舞團、加州芭蕾舞劇院、Earl Mosley's Diversity of Dance、Saeko Ichinohe 舞蹈團及甘迺迪舞者。2007 至 2012 年間，在陳學同舞蹈團擔任首席舞蹈員。2013 年遷居香港，並在多個藝團的舞蹈作品中演出，其中包括藝高現代舞蹈團、不加鎖舞蹈館、東邊舞蹈團、黃俊達及香港藝術節等。

Takao Komaru

Dancer

Born in Hiroshima, Takao Komaru began his training at the Tokyo School of Music with Kenshi Nohmi and Dance Teatoro. He continued to pursue his dance education at The Alvin Ailey American Dance Centre upon graduation. He has also performed as a guest soloist with multiple organisations in the States, such as Albano Ballet, Syracuse City Ballet, California Ballet Opera, Earl Mosley's Diversity of Dance, Saeko Ichinohe Dance Company and Kennedy Dancers. He also worked with Chen Dance Centre as a principal dancer between 2007 and 2012. In 2013 he moved to Hong Kong and has since then performed in productions by DANCE Kho, Unlock Dancing Plaza, E-Side Dance Company, Ata Wong and the Hong Kong Arts Festival.



賴閃芳

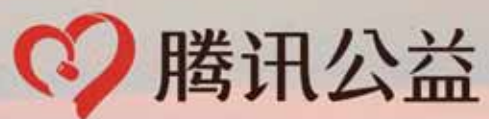
戲劇顧問

畢業於英國艾賽特大學舞台實踐藝術碩士，主修導演及演員訓練。亦為香港中文大學現代語言及文化研究學士。賴是自由身戲劇導師、導演及戲劇顧問。最近作品為香港話劇團《紅》及《安·非她命》擔任文學研究；導演作品包括香港話劇團《相請不如偶遇》及女同志編作劇場《十四首情詩》。2014-16 年間為一條褲製作戲劇文學主任。

Lai Sim-fong, Zoe

Dramaturg

Lai Sim-fong, Zoe is a graduate from the University of Exeter with a Master of Fine Arts in Theatre Practice. She also studied at the Chinese University of Hong Kong with a Bachelor degree in Modern Language and Cultural Studies. She is currently a freelance drama tutor, director and dramaturg. Her latest works include *Red* and *Attempts on Her Life*, both for Hong Kong Repertory Theatre. Her directorial works include *Etiquette* by Hong Kong Repertory Theatre and *Spoken Light* by Artelier. She has also worked at Pants Theatre Production as applied theatre officer and dramaturg between 2014 and 2016.



黃宇恆

燈光設計

先後於香港中文大學取得理學士及哲學碩士，及後於香港演藝學院取得藝術學士，主修舞台燈光設計。現為自由身舞台工作者。

Bert Wong

Lighting Designer

Bert Wong graduated from the Chinese University of Hong Kong with a Bachelor of Science and Master of Philosophy. He later obtained a Bachelor of Fine Arts at HKAPA majoring in Lighting Design and Technology. Wong is currently a freelance theatre practitioner.

夏恩蓓

音響設計

畢業於香港演藝學院舞台音響及音樂錄音系，現為不同舞台製作擔任音響設計師及工程師。近期作品包括進念・二十面體《維根斯坦》、《春之祭》；一鋪清唱《大殉情》（重演）、《香・天》；城市當代舞蹈團《她說／他說》等，並曾參與香港藝術節「香港賽馬會當代舞蹈平台」系列的製作。憑《修羅場》獲提名第二十四屆香港舞台劇獎最佳音響設計。

Ha Yan-pui

Sound Designer

Ha Yan-pui graduated from the HKAPA Theatre Sound and Music Recording Department. She is a sound designer and engineer for various theatre productions. Her recent works include *Wittgenstein* and *The Rite of Spring* for Zuni Icosahedron; *Our Immortal Cantata* (Re-run) and *Requiem HK* for Yat Po Singers and *She Says, He Talks* for City Contemporary Dance Company. She has also participated in the Hong Kong Jockey Club Contemporary Dance Series for Hong Kong Arts Festival. Her work *Shuraba* was nominated for Best Sound Design at the 24th Hong Kong Drama Awards.

李菁菁

製作經理

從事藝術行政及舞台管理工作超過十年。畢業於香港中文大學文化管理碩士，及香港演藝學院藝術學士，主修舞台管理，曾擔任不同演出之監製及舞台監督。現為自由身舞台工作者。

Li Ching-ching

Production Manager

Li Ching-ching currently works as a freelance stage manager and arts administrator. She graduated with a Master of Arts in Cultural Management from CUHK, and a Bachelor of Fine Arts in Stage Management from HKAPA.

周怡

技術監督

畢業於香港演藝學院舞台及技術管理系文憑課程及澳洲昆士蘭大學節日及項目管理學位課程。曾擔任香港海洋公園製作舞台經理，現活躍於各類大小型商業活動及舞台劇製作及策劃。

Eva Chau

Technical Manager

Eva Chau graduated from HKAPA majoring in Stage & Technical Management, and from the University of Queensland where she studied Event & Hospitality Management. She was a production stage manager at Ocean Park and is now a producer and production manager for numerous events, concerts, theatre productions, music video productions and TV commercials.

黃潔釵

舞台監督

畢業於香港演藝學院，主修藝術、項目及舞台管理。現為自由身工作者。

Janet Wong

Stage Manager

Janet Wong graduated from HKAPA majoring in Arts, Event and Stage Management. She now works as a freelancer.

孔稜斯

執行舞台監督

畢業於香港演藝學院，主修舞台管理。畢業後隨即加入城市當代舞蹈團。五度參與香港藝術節香港賽馬會當代舞蹈平台。於 2014 年獲香港戲劇協會頒發傑出執行舞台監督獎。現為自由身表演藝術工作者。

Carmen Hung

Deputy Stage Manager

Carmen Hung graduated from HKAPA majoring in Stage Management. She joined the CCDC after graduation and has participated in the Hong Kong Jockey Club Contemporary Dance Series five times. She received the Outstanding Deputy Stage Manager Award from the Hong Kong Federation of Drama Societies in 2014. Hung is now a freelancer in the performing arts.

梁芷凝

助理舞台監督

畢業於香港演藝學院，主修藝術、項目及舞台管理。近期參與作品包括《春之祭》、《二度心寒》、《阿晶想旅行》、《斷到正》、《福隆計劃》、《鑼鼓響》、《馬克白》等。現為自由身舞台工作者。

Giann Leung

Assistant Stage Manager

Giann Leung graduated from HKAPA majoring in Arts, Event and Stage Management. Her recent works include *The Rite of Spring*, *Shiver*, *Lazy People Love Traveling*, *Project Happiness*, *Gongs and Drums*, *Macbeth* and more. Leung is now a freelance stage practitioner.

譚學臻

助理舞台監督

畢業於香港演藝學院，獲舞台及製作藝術學士（榮譽）學位，主修藝術、項目及舞台管理。近期參與製作包括：非凡美樂《卡門》、新視野藝術節《未來簡史》及香港聲蜚合唱節音樂會等。現為自由身舞台工作者。

Camille Tam

Assistant Stage Manager

Camille Tam graduated from HKAPA majoring in Arts, Event and Stage Management. Her works include *Musica Viva's Carmen*, New Vision Arts Festival's *A Concise History of Future* and Hong Kong Singfest's concerts. Tam is currently a freelancer in stage and event production.



## 節目一 Programme 1

## 《明天你還愛我嗎？》香港篇 Will you still love me tomorrow? Hong Kong Remix

## 編舞

阿歷山度·沙朗尼、毛維

## Choreographer

Alessandro Sciarroni, Mao Wei

## 「舞蹈平台」首個跨域舞作

意大利著名編舞沙朗尼在 2016 年藝術節演出《FOLKS——明天你還愛我嗎？》，以獨特風格演繹傳統民族舞，令人大開眼界。

2017 年，沙朗尼聯同本地編舞毛維，與特別遴選的專業舞者，以及潛力無限的本地學生，透過一系列工作坊及密集的彩排，共同潛心修練，互相學習，用當代藝術思維，襯以香港文化背照、年青人的朝氣活力，融合西方及中國民族舞，續寫《明天你還愛我嗎？》香港篇。

## A high energy dance off

The first international collaboration for the HKJC Contemporary Dance Series, this special commission is built on the Artist-in-Residence project of Italian choreographer Alessandro Sciarroni with Hong Kong choreographer Mao Wei, who participated in the 2016 Hong Kong Arts Festival.

Continuing their partnership and building on Sciarroni's acclaimed *FOLK-S*, they further explore the counterpoint in Eastern and Western dance and folk traditions. This full-length new work features professional dancers from Hong Kong and will also include selected local students. It has been developed over a series of workshops and rehearsals in Hong Kong.



## 節目已上演 Past performance

11-12.3.2017  
香港文化中心劇場  
Studio Theatre, HK Cultural Centre

## 節目三 Programme 3

## 《舞鬥》 Dance Off

## 編舞

曹德寶、李偉能、廖月敏、莫嫻、白濰銘、曾景輝、肖呈泳

## Choreographer

Hugh Cho, Joseph Lee, Sudhee Liao, Jennifer Mok, Ming Pak, Terry Tsang, Sarah Xiao

### 從舞到有 從舞到鬥 七位編舞 七面玲瓏

七位編舞，有新知有舊雨，齊齊跳進今屆新場地——葵青劇院黑盒劇場。七位創作人，從個人獨舞，到雙人舞及三人舞，展現七個新作、七種態度。

在這個開放的創作空間，編舞可暢所欲言，他們以身體各自感悟，既有生命的探索，生死愛恨的糾纏；也有實驗舞蹈形體，甚至功夫武術不同形式的混合。一切從當代思維感受與舞蹈出發，捕捉創意精靈，呈現香港舞壇多姿的青春活力。

## 節目已上演 Past performance

24-26.2.2017  
葵青劇院黑盒劇場  
Black Box Theatre, Kwai Tsing Theatre

### Seven choreographers, seven faces of dance

Continuing from the previous two editions, the HKJC Contemporary Dance Series is expanding *Dance Off* to five performances and a series of open rehearsals this year. The showcase gives seven emerging choreographers free rein to experiment and create in any style or dance language, culminating in works for any number of performers between 10 and 15 minutes long. Whether to explore the relationship between kungfu and dance; the transience of life; the interaction of sound and movement or to express ideas about humanity, the future stars of Hong Kong dance demonstrate their myriad creativity with full support from HKAF in realising their works on stage.



## 香港舞蹈向前看



「香港賽馬會當代舞蹈平台系列」，2017 年迎來了第六屆。總結過去五年的經驗，以及為了維持這系列的活力和延續性，香港藝術節副節目總監蘇國雲指出，除繼續不限新知舊雨的原則外，今屆亦作出了不少內容及形式上的變動——一如當代舞的本質，在固有的基礎上不斷求新求變，積極向前。

以往兩屆中的三個節目，除了演出時間的長短，並無明顯分野。第六屆雖然同為三個節目，卻在內容及形式上都有全新的構思。「將一班人放在一起做一次展演，慢慢很多機構都舉辦相類的活動，但這樣只令編舞的位置變得模糊，突出不到每個人的性格和特色。我們的希望是藉着香港賽馬會當代舞蹈平台系列，推動整體舞蹈發展，因此會按整體情況調整」，蘇國雲說，2017 年的新方向包括與海外編舞合作，設定一個貫串作品的主線，以及提高排練及製作的支援及規劃。

### 創作教育 環環相扣

今屆的「節目一」是一個長篇作品，名為「《明天你還愛我嗎？》香港篇」。去年由意大利編舞沙朗尼編排的傑作《明天你還愛我嗎？》叫人印象難忘，這次香港篇，便邀請了他與本地新進編舞，也是上一屆香港舞蹈平台一員的毛維合作，與本地中學生及專業舞者，共同創作一支帶有西方及中國民族舞元素的香港新編。沙朗尼對舞蹈有一套清晰的看法，從上一屆的演出《明天你還愛我嗎？》，也可見他背後有自己一套完整的美學。蘇國雲希望透過今次大家共同經歷創作的過程，拓開參與者對舞蹈和創作的領悟。而且，節目將有中學生參與，也是結合香港舞蹈平台這系列創作、演出及教育三環目標的一次嘗試。

香港藝術節作為一個展示國際藝術潮流，推動本地演藝創作的機構，推出一個演出好像是必然的，但不僅因為藝術節要有「節目」可演，而是

純粹教育交流難以發揮到很大的作用，經過摸索後，應該要透過創作到演出的過程，才得見交流的雙向意義，並對本地藝術家產生真正影響。

### 小說出發 突破想像

節目二則是以香港作家董啟章小說《西西利亞》為引線的《西西利亞狂想曲》，三位編舞藍嘉穎、黃俊達及黃碧琪，各自擷取小說內觸動自己的元素來創作。這三位都曾在以往的系列中亮相，風格各異。這次雖然有《西西利亞》這框架，但無礙他們天馬行空，各抒己懷。即使這一次由董啟章小說出發，並不表示以後都是以小說為引子，也可以是一首音樂、歌曲、燈光、甚至佈景。當代藝術的包容性很強，當代舞可以跟不同媒介合作，像舞蹈與視藝的合作在香港雖然才剛起步，但在外國已蔚然成風。

### 新進編舞 全新場地

節目三《舞門》跟往年同樣是幾個十分鐘的短篇，除了曹德寶外，莫嫻、廖月敏、肖呈泳、白

濉銘、李偉能與曾景輝全都是舞蹈平台上的新名字。作品有的是主題的探討和呈現，有的是探索技巧和形式的各樣可能。觀眾可以在一個節目中看到多種舞蹈風格。

節目內容再推進一步之餘，技術層面上也因應改變。首先是擴展演出場地，節目一和二將留守香港文化中心劇場，節目三將於葵青劇院黑盒劇場上演，而演期亦分開三個周末。讓觀眾聚焦這系列之餘，亦有充份時間去分別欣賞這三個迥然不同的節目。此外，也為參與的編舞安排了固定的排練場地，讓他們專心致志地在同一場地內試驗。

過去幾年，香港藝術節一步步地調整香港舞蹈平台的內容，以其為編舞提供最佳的創作環境，未來更要注重的工作，或許就是要將創作人與觀眾連成一線，讓觀眾對他們的創作產生更大的好奇和興趣。

文 朱琮愛

本文原載於 2017 年《閱藝》。





## Dancing Forward



The Hong Kong Jockey Club Contemporary Dance Series (CDS) steps into its sixth edition in 2017, and with five years of the series completed, attention turns towards maintaining its future vitality and longevity. While the scheme will continue to welcome both new and veteran dancer-choreographers, there are a number of changes in content and format for 2017, where, much like contemporary dance itself, the process of moving the series forward has utilised a set of varied techniques on top of a firm foundation.

The sixth edition of CDS will continue to present a trio of programmes – as it has done over the past two editions – but it is also embracing new form and content. HKAF Associate Programme Director So Kwok-wan explains: “The format of bringing a group of people together for a showcase has begun to be embraced by many more organisations. But this makes the role of a choreographer more ambiguous, since individual characteristics and

features are not highlighted. Since we had hoped all along to use CDS to push the development of dance overall, we decided to adjust according to the overall situation”. This now includes collaborations with overseas choreographers, and the creation of storylines that connect the performances within each piece, and enhancing the planning and support of rehearsals and productions.

### Creativity, Performance and Education

The first programme, *Will You Still Love Me Tomorrow?* Hong Kong Remix is inspired by Italian choreographer Alessandro Sciarroni’s breathtaking piece of the same name. Sciarroni’s dance ideology is clear, and in the original *Will You Still Love Me Tomorrow?* one can see his complete aesthetic approach. Following last year’s Festival, Sciarroni was invited to collaborate with Hong Kong choreographer Mao Wei for this “Hong Kong Remix”; Mao also took part in the 2016 CDS. In this

edition he will work with Sciarroni to create a piece for local dancers as well as students, combining western and Chinese folk dance elements.

This collaborative process will allow participants to gain a deeper understanding of dance and the creative process. And with the programme also involving secondary school students, it represents a new attempt to combine the three goals of this dance platform: to create, perform and educate.

As an organisation that aims to present international arts trends as well as promoting the local creation of art, it only seems natural for the Hong Kong Arts Festival to commission these performances. But HKAF stages these performances not only because of its inherent identity as an arts festival, but also because it is only through an emphasis on the creative process and on-stage performances that the actual result of educational artistic collaborations, the real impact on local artists, can be reflected.

### Breaking the Mould

Programme Two is *Cecilia’s Rhapsody*, based on Hong Kong author Dung Kai-cheung’s short story *Cecilia*. The choreographers, Blue Ka-wing, Ata Wong and Rebecca Wong Pik-kei, have each taken elements of the story that particularly move them, and use them as inspiration for their work. The three have all made their mark as part of CDS previously, each with their own distinctive style. Although they are working within the framework of the same story, there are no limits to the imagination or emotion they utilise in their choreography.

Despite the use of Dung’s work as inspiration this time round, the dance platform will not necessarily have a literary inspiration going forward. In the future, it may be a song or a piece of music, or it could be lighting or the set that serves as the starting point. Mixed media collaborations are common in contemporary art; while dance and the

visual art have only just begun to “tango” together in Hong Kong, this is already a major trend overseas.

### New Faces, New Venues

*Dance Off*, the third CDS programme, follows a similar format to previous years and brings a selection of ten minute shorts to stage. Apart from Hugh Cho, all the other choreographers – Jennifer Mok, Sudhee Liao, Sarah Xiao, Ming Pak, Joseph Lee and Terry Tsang – are new faces. Their pieces explore all possibilities of skill and form, with the audience witnessing a myriad of dance styles in just one programme.

There are further innovations for 2017, with an expanded range of venues; programmes one and two will continue to be staged at the Hong Kong Cultural Centre Studio Theatre, while programme three will be staged at the Kwai Tsing Theatre Black Box Theatre. This arrangement also provides the choreographers with stable rehearsal spaces in order for them to concentrate on experimentation within each venue. The performances will be held separately across three weekends, thus allowing audiences to focus on the dance series as a whole, while also giving them sufficient time to appreciate these three diverse programmes on their individual merits.

With the support of the Hong Kong Jockey Club, Hong Kong Arts Festival has been evolving its dance platform each year, step by step, so as to offer choreographers the best creative environment possible in which to do their work. And what of the future? Perhaps with closer links between creatives and the audience, it will stir up further curiosity and interest in the work that these choreographers produce.

By Daisy Chu

Translated by D T

This article was originally published in the 2017 issue of HKAF’s annual magazine, *Festmag*.

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Tony Mok\*

Charmaine Leung\*

Lee Tung\*

Flora Yu

Alex So

Joe Chau\*

Anna Cheung\*

Esther Mok\*

Mandie Choy\*

Lorna Tam

Katharine Chan

Janice Pang\*

Peter So\*

Calvin Fung

Vivian Kan\*

Heidi Tse

Virginia Li

Bonia Wong



Programme Calendar  
節目時間表

香港賽馬會藝粹系列 The Hong Kong Jockey Club Series  
信和集團藝萃系列 Sino Group Arts Celebration Series

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	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: Alessandro Sciarroni in collaboration with Mao Wei	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	
- 《你究竟想怎樣？》	- <i>What Did You Expect?</i>	CCST	23/2 25-26/2	8:15pm 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	<i>A Floating Family - A Trilogy</i> 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	11,18-19/3 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		

STA	沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall	TWP	荃灣公園 Tsuen Wan Park
NLG-XHX	南蓮園池香海軒 Xiang Hai Xuan Multi-purpose Hall, Nan Lian Garden	HKMM	香港海事博物館 Hong Kong Maritime Museum
KTT-BBT	葵青劇院黑盒劇場 Black Box Theatre, Kwai Tsing Theatre	HKCCP	尖沙咀香港文化中心廣場 Hong Kong Cultural Centre Piazza
CG	中區遮打花園 Chater Garden	KPP	九龍公園廣場 Kowloon Park Piazza

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節目詳情及網上報名 For more details and online registration: [www.hk.artsfestivalplus.org](http://www.hk.artsfestivalplus.org)

特備節目 SPECIALS	
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	踢躡舞體驗班 Experience Tap Dance
25/2/2017	踢躡舞深造班 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>
28/2/2017	楊納傑克的一生：楊納傑克音樂會演前講座 Janáček Moments: Janáček Pre-concert Talk
17/3/2017	法美音樂之緣 Finding the French-American Connection
19/3/2017	世界音樂演前講座 World Music Weekend Pre-concert Talk
歌劇 / 戲曲 OPERA	
11/2/2017	粵劇舞台上的弄臣 Jester's Cantonese Operatic Moment in the Spotlight
21/2/2017	女高音 Annalena Persson 大師班 Masterclass with Soprano Annalena Persson
25/2/2017	後台一刻：《馬克普洛斯檔案》揭秘 Backstage Moments: Secrets of <i>The Makropulos Case</i>
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
電影 FILM	
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>
4,18,24/6/2017	《當代英雄》 <i>A Hero of Our Time</i>



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當您交回此表格，即表示您同意讓香港政府透過「藝術發展局資助試驗計劃」就您的捐款為香港藝術節作配對資助。 By returning this form, you agree to allow your donation to be matched by the HKSAR Government via the "Art Development Matching Grants Pilot Scheme" to provide funding for HKAF.

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45<sup>th</sup>  香港藝術節  
HONG KONG  
ARTS FESTIVAL  
16.2-18.3.2017

*In the moment* 此時此地



# The Hong Kong Jockey Club Contemporary Dance Series 香港賽馬會當代舞蹈平台

## DANCE OFF 《舞鬥》



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香港賽馬會慈善信託基金  
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同心 同步 同進 RIDING HIGH TOGETHER

# 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



香港賽馬會主席  
葉錫安博士 CBE JP  
Dr Simon S O Ip CBE JP  
Chairman, The Hong Kong Jockey Club

## 香港賽馬會主席獻辭

今年是香港藝術節四十五週年誌慶，香港賽馬會慈善信託基金很高興繼續成為藝術節的長期合作夥伴。

今年藝術節的主題是「此時此地」，正好表達出表演者經年累月努力不懈，目的就是為了在舞台上綻放光芒的一瞬；而馬會非常榮幸在首屆藝術節開始便與大家同步同進，為本地觀眾帶來國際頂尖演出，藉此鼓勵市民積極參與及欣賞不同的藝術創作，同時培育以及呈獻本地才華洋溢的藝術家。

今年「香港賽馬會藝粹系列」，繼續為觀眾呈獻三個世界級表演，包括德國巴伐利亞國家芭蕾舞團的《舞姬》，一個古印度愛情故事配合超凡舞藝及華麗佈景，為藝術節揭開帷幕。此外，亦有來自捷克布爾諾國家歌劇院及挪威奧斯陸愛樂樂團的精采演出。

為了支持本地藝術社群，我們為大家再次帶來「香港賽馬會當代舞蹈平台」及「賽馬會本地菁英創作系列」。今年的「賽馬會本地菁英創作系列」更為大家送上《世紀·香港》音樂會，創作靈感來自香港豐富的歷史和文化，糅合詩歌、音樂及歌曲的史詩式音樂盛會，再配合學校講座、工作坊及示範表演等外展活動，進一步啟發本地學生及觀眾。

為了慶祝藝術節踏入四十五週年，我們亦額外支持兩個特備節目，其一是璀璨奪目的數碼藝術裝置《幻光動感池》，這項目不但結合了視覺藝術、科技及人與人之間的互動，更可讓廣大市民與家人及三五知己投入共舞。而另一節目《炫舞場2.0》則是去年廣受歡迎的「賽馬會本地菁英創作系列」載譽回歸。

馬會一直致力推動本地的文化藝術發展，透過支持和推廣不同的活動，培育具潛質的新晉藝術家，過去十年於相關方面的捐款已超過四十三億港元。當中特別值得一提的是中區警署建築群活化計劃，計劃旨在將本港其中一個最大型的古蹟建築群，以創意進行活化，為公眾提供一處薈萃文物、藝術和消閒元素的優質文化活動空間。

我衷心感謝香港藝術節的努力，各表演者和各位觀眾一直以來的支持。我相信今年的藝術節將再一次圓滿成功。

## MESSAGE FROM THE CHAIRMAN OF THE HONG KONG JOCKEY CLUB

The Hong Kong Jockey Club Charities Trust is delighted once again to be a partner of the Hong Kong Arts Festival as it celebrates the milestone of its 45<sup>th</sup> year.

The theme of this year's Festival – In the Moment – reflects how months or even years of preparation come together in the crucible of performance. The Club is honoured to make such moments possible, as it has been since the inception of the Arts Festival: helping to bring top international performances to Hong Kong, encouraging participation in and appreciation for the arts, and nurturing and showcasing the wealth of talent our city possesses.

This year the Trust is again sponsoring three world-class performances under The Hong Kong Jockey Club Series, featuring the Bayerisches Staatsballett from Germany, the National Theatre Brno from the Czech Republic and the Oslo Philharmonic Orchestra from Norway. This includes the Festival's opening performance by the Bayerisches Staatsballett of the ancient Indian love story *La Bayadère*, with breathtaking choreography and lavish settings.

In support of our local arts community, the Trust is again supporting The Hong Kong Jockey Club Contemporary Dance Series and Jockey Club Local Creative Talents Series. This year's Creative Talents Series features a specially-commissioned production, *Hong Kong Odyssey*, a mix of poetry, music and song inspired by our city's rich history and culture. It will be supported by various outreach activities such as school talks, workshops and demonstrations, to further inspire local students and audiences.

To mark the Festival's 45<sup>th</sup> anniversary, the Trust is also supporting two special programmes. The *Super Pool* is a dazzling digital art installation that fuses visual arts, technology and human interaction, allowing people of all ages to dance in celebration with friends and family. *Danz Up 2.0* is a revival of last year's warmly-received production in the Jockey Club Local Creative Talents Series.

The Club is a staunch supporter of arts and culture and seeks to promote a wide range of activities as well as to nurture talented young artists. Over the last decade, the Trust's total donations to arts and cultural development in Hong Kong have exceeded HK\$4.3 billion. One of the most notable examples is the Central Police Station Revitalisation Project, which aims to transform one of Hong Kong's largest heritage sites into a leading cultural destination, where heritage, art and leisure elements will be creatively integrated for all to enjoy.

My sincere thanks to the Hong Kong Arts Festival, to all this year's performers, and most especially to you, our audiences, for your continued support. I am sure the 2017 Festival will be another resounding success.



# 香港藝術節 HONG KONG ARTS FESTIVAL

感謝 would like to thank



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

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### 香港賽馬會當代舞蹈平台 The Hong Kong Jockey Club Contemporary Dance Series

*In the moment* 此時此地

## 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。

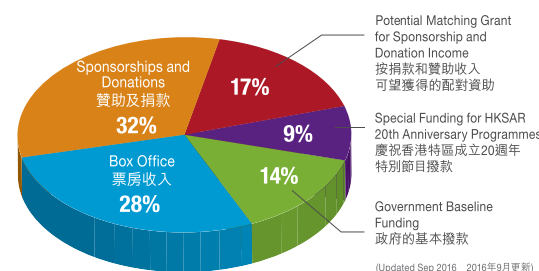
香港藝術節每年呈獻眾多國際演藝名家的演出，例如：安娜·涅翠柯、塞西莉亞·芭托莉、馬友友、菲力普·格拉斯、譚盾、列卡杜·沙爾、克里斯蒂安·泰利曼、古斯塔沃·杜達美、詹安德列亞·諾斯達、米高·巴里殊尼哥夫、蕭菲·紀蓮、奇雲·史柏西、羅柏特·威爾遜、彼得·布祿克、皇家阿姆斯特丹音樂廳樂團、柏林廣播電台合唱團、聖彼得堡馬林斯基劇院、巴伐利亞國立歌劇院、莫斯科大劇院、紐約市芭蕾舞團、巴黎歌劇院芭蕾舞團、翩娜·包殊烏珀塔爾舞蹈劇場、雲門舞集、星躍馬術奇藝坊、皇家莎士比亞劇團、柏林劇團及中國國家話劇院等。

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.

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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.

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Programme details and artists are subject to change. Please refer to HKAF website for details and conditions of sales.

45<sup>th</sup> 香港藝術節  
HONG KONG  
ARTS FESTIVAL  
16.2-18.3.2017

Presents

## The Hong Kong Jockey Club Contemporary Dance Series 香港賽馬會當代舞蹈平台



香港藝術節委約及製作

Commissioned and produced by Hong Kong Arts Festival

2月  
FEB 24-26

節目三 Programme 3

《舞鬥》DANCE OFF



葵青劇院黑盒劇場

Black Box Theatre, Kwai Tsing Theatre



演出長約 2 小時，包括一節中場休息

Running time: approximately 2 hours including one interval

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This production contains strong light effects.

節目資料 P23 for programme details

3月  
MAR 11-12

節目一 Programme 1

即將上演 Coming soon

《明天你還愛我嗎？》香港篇

Will You Still Love Me Tomorrow? Hong Kong Remix

3月  
MAR 18-19

節目二 Programme 2

即將上演 Coming soon

《西西利亞狂想曲》Cecilia's Rhapsody



香港文化中心劇場

Studio Theatre, HK Cultural Centre

封面照片 Cover Photograph: © Lawrence Ng@WorkHouse

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## 回顧與展望：香港賽馬會當代舞蹈平台

香港賽馬會當代舞蹈平台，自 2012 年的香港藝術節面世至今，已經來到了第六屆。也應該是時候來一個小小的回顧，檢討過去，展望未來。

首先要說的，是感謝的話，因為這個在香港可說獨一無二，持續了六年，從不同方面推動本地當代舞蹈創作及欣賞的系列節目，如果沒有香港賽馬會的全面支持，不可能達到如此規模、影響。沒有足夠的資源和製作支援，編舞、舞者和所有參與的藝術家就很難全心創作，沒有專業的團隊策劃及執行教育計劃和宣傳推廣，就不可能讓這個平台接觸到這麼多的學生和觀眾。我們深知，在香港，能夠實現這樣的藝術計劃的機會實在難能可貴。

### 從一個藝術理想開始

當年開始策劃這個舞蹈平台的時候，我們問的是一個方向的問題——我們應該做甚麼，才能讓當代舞蹈進入百花齊放的時代，不同年代的編舞、舞者和藝術家在一個良性競爭的環境中努力創作，推陳出新，發掘他們各自獨有的創意，然後與有熱誠有觀點的觀眾分享創作成果。當代藝術的可貴，是這種不斷創新、不斷追求差異表述的精神。

說來容易做時難。雖然香港是亞洲城市中最早發展當代舞蹈之一，但踏入二十一世紀，卻已經到了青黃不接，創作環境艱難（尤其對於獨立的年青創作人及團體），觀眾發展遲緩的地步。

然而弔詭的是，不是香港沒有舞蹈人才，不是他們沒有創作野心和熱誠，不是沒有資源、場地（雖然在配置和策略上存在結構問題），我們也不相信香港會沒有喜歡現代舞的觀眾。我們策劃的舞蹈平台，是一個綜合的創意方案，對症下藥，嘗試將焦點投放在創作上，釋放創作者的創造力，優化生產模式（創作－製作排練－演出），吸引更多觀眾，尤其年青人，關注、進而欣賞本地的當代舞蹈作品。各位可參閱下面對這個平台較全面的介紹，和朱琮愛的文章（55 頁），更具體的了解我們這個平台的內容、架構，和策劃方針。

### 堅持一個藝術理想

十年樹木，百年樹人，文化藝術的繁榮，不是三年五載的事，唯有堅持，才能持續創造新局面，打開新的可能性。我們還有很多新的想法和構思，希望在以後的平台上陸續推出，向更高的藝術追求進發。

蘇國雲（香港藝術節副節目總監）

## Retrospect and Prospect: The Hong Kong Jockey Club Contemporary Dance Series

Launched at the 2012 Hong Kong Arts Festival, The Hong Kong Jockey Club Contemporary Dance Series (CDS) marks its sixth edition this year, making it an apt time for a retrospective on what has been accomplished as we look forward to the future.

I'd like to start with some words of gratitude. Without the full support of The Hong Kong Jockey Club, this unique series, which promotes local contemporary dance creation and appreciation, would not have reached the scale or level of impact that it has today.

Without sufficient resources and production support, it would have been difficult for choreographers, dancers and other participating artists to focus on making their art. Without the planning and implementation of educational programmes as well as marketing and promotion by professional teams, the series would not have acquired such an extensive reach among local students and audiences. We understand what an invaluable opportunity this has been for us to realise such an artistic project in Hong Kong.

### Starting with an artistic ideal

When we began to conceive the dance series years ago, our question was one of direction – what should we do to help propel contemporary dance into an age of artistic diversity, where choreographers, dancers and artists from different generations create, innovate, and unearth their unique creativity in a healthily competitive environment, and present their works to audiences with passion and perspectives that are their own. This spirit of ceaseless innovation, of the pursuit of different forms of expression, is exactly the value of contemporary art.

All that is easier said than done. Although Hong Kong was one of the first Asian cities to foster the

development of contemporary dance, the dance scene of Hong Kong has reached a pause, as the younger generation of dance artists are yet to mature. The creative environment is increasingly difficult (especially for young, independent artists and arts groups) and audience development is slow.

What's paradoxical is that the current situation is not caused by a lack of talent in the dance scene, or a lack of creative ambition and passion among local dancers. Nor is there a shortage of resources or venues in the city (though there are structural problems of allocation and strategy). Nor do we believe that Hong Kong is lacking audiences who love contemporary dance. In curating this dance series, we are proposing an integrated creative solution that places the focus on artistic creation. It enables the artists to unleash their creativity, enhances the modes of production (creation – production and rehearsal – performance) and attracts wider audiences, especially young people, to pay attention to and appreciate local contemporary dance works.

This programme also includes an overview of CDS, and together with the article by Daisy Chu (P.56), it is possible to learn more about the content, structure, and strategic direction of the series.

### Persistence over an artistic ideal

It takes time to cultivate art and culture; it takes longer yet to see it thrive. It is only with persistence that we can keep opening up new dimensions and possibilities. There are many new ideas and concepts that we hope to realise in the future editions of the series, as we strive to achieve higher artistic standards.

So Kwok-wan  
(HKAF Associate Programme Director)

Translated by Nicolette Wong



香港賽馬會當代舞蹈平台簡介

香港賽馬會當代舞蹈平台 Hong Kong Jockey Club Contemporary Dance Series（下稱 CDS），於 2012 年第四十屆香港藝術節舉行了第一屆至今已有六個年頭。CDS 是一個從策劃創作到製作，以至推廣宣傳及外展教育多方面均全面照顧的藝術計劃。

開放創意 專業製作

每年的當代舞蹈平台，從創意策劃、編舞人選、作品類型的敲定，再經過節目準備、宣傳、教育計劃的策劃及推行，以至排練及演出，需要歷時一年多的不斷工作。

針對獨立編舞面對創作環境的限制，我們從第一屆開始，就制定完整的創意策劃、製作方針，既提供專業的藝術行政支援，製作技術管理，還以不同的藝術方針，開放編舞的創作空間及思維，因應不同編舞的創作方向及需要，鼓勵他們與本地以至海外的藝術家合作。多年內我們致力為編舞配對不同的本地年青作曲家為舞蹈創作原創音樂，更嘗試找來不同的服裝、佈景及燈光設計師，配合他們的創作，以帶動不同範疇的藝術家參與到創作中，豐富整體的現代舞創作生態。六年以來，參與的藝術家不計其數。

此外，在行政、製作及宣傳方面，我們亦不斷尋求質量的提升，例如逐步設立專用的排練場地，更清晰的宣傳策略，更多的場地及技術支援。這一切都是為了提供更理想的創作環境，讓年青的獨立編舞、舞者及參與創作的藝術家，可以心無旁騖接受新作品的挑戰。

從本土到國際

CDS 持續讓本地年輕編舞踏上舞台發表新作，六年間共委約製作了四十九個長、中、短篇作品。2012 年的首屆，只有兩個節目共五位編舞，至 2015 年已發展至三個節目共十二位編舞在平台上發表各自的中短篇作品。時至 2017 年的定位更清晰，並引入一位意大利編舞家與本地編舞合作。三個節目的共十一支作品，在三個周末演出合共十一場。事實證明，讓編舞創作短而精的作品，不單有利於他們藉機會磨練創作，更有利於他們將作品帶到海外演出。過去五年，已有不少作品從這個平台走到海外不同的舞蹈節，既帶來展示香港當代舞特色的機會，更為編舞以至香港其他團體開拓交流合作，為完善香港的舞蹈生態盡一點力。

年份	節目	作品	編舞	參與表演者及藝術家	演出場次
2012	2	5	5	32	6
2013	2	6	9	19	6
2014	2	5	5	23	6
2015	3	11	12	28	6
2016	3	11	12	24	6
2017	3	11	12	42	11
合共		49	39*	168	41

\* 部分編舞曾再次參與 CDS

全方位教育計劃

CDS 除了讓香港的年輕編舞得到一展所長的機會，亦培養年青學生欣賞當代舞蹈藝術。外展團隊每年都特別策劃 CDS 外展教育計劃，由專業當代舞老師帶領，到全港不同中學，尤其部分較為偏遠地區的學校，透過校內展覽介紹、導賞講座、當代舞工作坊、觀賞公開綵排及正式節目演出，以及演前 / 演後導賞，讓學生認識表演藝術，親身感受當代舞蹈的力量。每年參與的學生人數達數千人，六年來參與計劃的學生數以萬計。這些學生，就是未來當代舞蹈的觀眾，甚至可能是創作或演出的其中一員。

年份	參與學校	示範導賞	舞蹈工作坊	參與學生人次
2013	7	7	8	4,010
2014	7	7	16	5,395
2015	7	7	23	5,691
2016	7	7	24	5,365

2017 計劃詳情

<b>示範講座</b>	
時期：2016 年 10 月至 12 月	參加總人次：約 2400 名學生
講者：黃銘熙	參與學校：8 間
示範講者：馬師雅、呂沅蔚、岑智頤、梁儉豐	
<b>當代舞基礎工作坊</b>	
時期：2016 年 10 月至 2017 年 2 月	參與學校：5 間
導師：黃銘熙	
<b>公開彩排、演出及演後藝人談</b>	
時期：2017 年 2 月至 3 月	

Introduction to the Hong Kong Jockey Club Contemporary Dance Series

The Hong Kong Jockey Club Contemporary Dance Series (CDS) was launched at the 40th Hong Kong Arts Festival in 2012, and this year’s Festival marks its sixth edition. CDS is a comprehensive art project that encompasses curation, artistic creation, production, marketing and educational outreach.

From professional production to free creativity

Each edition of CDS involves a more than year-long effort that begins with curation, the selection of choreographers and decisions on the types of works to be showcased; this is followed by programme preparation, marketing, planning and the implementation of educational programmes; finally this culminates in performance.

To deal with the limitations of the creative environment that independent choreographers face, we formulated a comprehensive strategy for curation and production from the very first edition of CDS. In addition to providing professional support in creative support, arts administration and technical production management, we engage choreographers to explore different artistic directions, opening up new creative space and ways of thinking. Based on their contrasting needs and creative impulses, we also encourage choreographers to collaborate with other local and overseas artists. Over the years we have matched choreographers with young local composers to create original music for dance works, and we have sought out costume, set and lighting designers to further support the choreographers’ work. This reflects our effort to engage artists from different fields to participate in the creation of contemporary dance, enrich the wider creative environment. Numerous artists have taken part in CDS over the past six years.

On the other hand, we are constantly seeking to enhance the standard of the administration, production and marketing that supports the series. For example, we are gradually setting up exclusive rehearsal venues, while we also work on refining our marketing strategy and offering more venue and technical support. With these initiatives we set out to provide a better creative environment for young independent choreographers, dancers and other participating artists to focus on the challenge of creating new works.

From local to international

CDS has continually served as a springboard for young local choreographers to present their new works on stage. Over the past six years, the series has presented 49 full, medium and short-length works. Upon its inception in 2012, the series featured five choreographers in two programmes; by 2015 this had grown into three programme productions featuring medium-length and short works from 12 choreographers. The position of the series is even more clearly defined in 2017. With a collaboration between locals and a visiting Italian choreographer providing one of the highlights, this year’s CDS features 11 works across three programmes, presented over three weekends.

The focus of CDS on making short, concise works is conducive not only to the choreographers refining their artistic practices, but also in enabling them to take their works overseas. Over the past five years, many of the works featured in CDS have gone beyond local stages and received invitations to overseas dance festivals. Thus the series not only opens up opportunities to showcase the unique qualities of Hong Kong contemporary dance, but also fosters exchange and collaboration opportunities for choreographers (and even other organisations) to help enhance the Hong Kong dance ecology.

Year	Performances	Works	Choreographers	Performers & Artists	No. of Performances
2012	2	5	5	32	6
2013	2	6	9	19	6
2014	2	5	5	23	6
2015	3	11	12	28	6
2016	3	11	12	24	6
2017	3	11	12	42	11
Total		49	39*	168	41

\* Including choreographers who have revisited the CDS series

Comprehensive Educational Programmes

CDS creates opportunities for young choreographers in the city to realise their talent, while also nurturing the appreciation of contemporary dance among a growing number of young students. Every year, the HKAF team curates a CDS educational outreach programme; led by professional teachers of contemporary dance, they tour across Hong Kong schools, particularly those in some remote districts. Through school exhibitions, guided talks, contemporary dance workshops, open rehearsals and official performances, as well as pre/post-performance guided appreciation sessions, CDS introduces students to the performing arts and helps them to experience the power of contemporary dance. The number of student participants exceeds 5,000 each year; it is these students who will make up the audiences or become the creators of contemporary dance in the future.

Year	Participating Schools	Demonstrations	Dance Workshops	Attendances
2013	7	7	8	4,010
2014	7	7	16	5,395
2015	7	7	23	5,691
2016	7	7	24	5,365

Details of the 2017 Programme

Introductory Talks and Demonstrations

Period: October to December, 2016  
Speaker: Ronny Wong  
Dancers: Alice Ma, Evains Lui, Henry Shum, Kenny Leung

Participants: Around 2400 students  
No. of Participating Schools: 8

Introductory Contemporary Dance Workshop

Period: October 2016 to February 2017  
Facilitator: Ronny Wong

No. of Participating Schools: 5

Open Rehearsals, Performances & Meet-the-Artist sessions

Period: February to March, 2017



## 2012-2016年香港賽馬會當代舞蹈平台作品一覽

	編舞	作品
2016	節目一	林波 黃銘熙 《碎片》 《Thea》
	節目二	黃翠絲、毛維 蔡穎 楊浩 《地圖》 《wômen》 《Pied à terre》
	節目三	徐奕婕 藍嘉穎 丘展誠 黃美玉 陳曉玲 梁儉豐 《牽牛花》 《時差》 《倆》 《自弦自語》 《第十六天》 《風的悲鳴聲》
2015	節目一	盤偉信 李思聰、王丹琦 《夜·奔 <sup>2</sup> 》 《煩人協奏曲》
	節目二	馮樂恒 黃靜婷 《從頭開始》* 《默染》
	節目三	曹德寶 黃翠絲 黃碧琪 徐奕婕 李德 黃俊達 袁勝倫 《問》 《原》* 《19841012》* 《雞蛋花》 《Here is it》* 《遮打道》 《呼·吸》
2014	節目一	黃靜婷 楊浩 邢亮 《人間·獨·白》 《直言不諱》* 《逆動》
	節目二	林俊浩 黃磊 《單·雙》 《拼圖》
2013	節目一	李健偉 李思聰 李理、胡頌威、高比良洋、 楊浩及袁勝倫 《在那遙遠星球》 《What's the Matter?》 《RUSH》
	節目二	郭曉靈 梁秀妍 方家諾、王丹琦 《關目二》 《re: rewind the reverse》 《The Voice》
2012	節目一	胡頌威 許俊傑 李健偉 《盡情遊戲》 《最後的樂園》 《無聲盒》
	節目二	王丹琦 方家諾 《由聲而發》 《棋子》

\* 曾到海外演出作品

## The Hong Kong Jockey Club Contemporary Dance Series Commissions, 2012-2016

	Choreographer	Programme
2016	Programme 1	Lam Po Ronny Wong <i>Fragments</i> <i>Thea</i>
	Programme 2	Tracy Wong, Mao Wei Cai Ying Yang Hao <i>Mapping</i> <i>wômen</i> <i>Pied à terre</i>
	Programme 3	Ivy Tsui Blue Ka-wing James Yau Rebecca Wong Mei-yuk Gabbie Chan Kenny Leung <i>Morning Glory</i> <i>Time Lag</i> <i>Two</i> <i>Monologue</i> <i>The 16th day</i> <i>The Lament of the Wind</i>
2015	Programme 1	Wayson Poon Justyne Li Sze-yeung, Wong Tan-ki <i>Fleeing by Night<sup>2</sup></i> <i>The Trouble-maker's Concerto</i>
	Programme 2	Victor Fung Chloe Wong <i>From the Top*</i> <i>Diffusion of the Silence</i>
	Programme 3	Hugh Cho Tracy Wong Rebecca Wong Pik-kei Ivy Tsui Li De Ata Wong Allen Yuan <i>Remain with the Question</i> <i>Pardon*</i> <i>19841012*</i> <i>Frangipani</i> <i>Here is it*</i> <i>Chater Road</i> <i>Cycle</i>
2014	Programme 1	Chloe Wong Yang Hao Xing Liang <i>Heaven Behind the Door</i> <i>Outspoken*</i> <i>Reaction</i>
	Programme 2	Ivanhoe Lam Huang Lei <i>Even · Odd</i> <i>Puzzle</i>
2013	Programme 1	Max Lee Justyne Li Sze-yeung Li Cheng, Ricky Hu, Takahira Yo, Yang Hao, Allen Yuan <i>Talk to Me</i> <i>What's the Matter?</i> <i>RUSH</i>
	Programme 2	Elaine Kwok Jo Leung Rock Fang, Wong Tan-ki <i>Melting Solitude II</i> <i>re: rewind the reverse</i> <i>The Voice</i>
2012	Programme 1	Ricky Hu Cyrus Hui Max Lee <i>Play with Abandon</i> <i>The Last Zoo</i> <i>Silence Box</i>
	Programme 2	Wong Tan-ki Rock Fang <i>Journey of Sounds</i> <i>Pawn</i>

\* Featured at overseas festivals

## 2014-17年重演及應邀海外演出

	作品（香港藝術節首演年份）／編舞家 巡演詳情
2017	《時差》（2016）／藍嘉穎 日本福岡舞蹈藝穗節（二月）
2016	《19841012》（2015）／黃碧琪 韓國釜山國際舞蹈市場（十月） 上海國際現代舞日（七至八月） 日本福岡舞蹈藝穗節（二月） 《從頭開始》（2015）／馮樂恆 德國國際舞蹈博覽會（九月） 紐西蘭 UDS 舞蹈研討會（七至八月） 《直言不諱》（2014）／楊浩 德國國際舞蹈博覽會（九月） 《人間·獨·白》（2014）／黃靜婷 德國國際舞蹈博覽會（九月） 《牽牛花》（2016）／徐奕婕 南港島藝術日（九月） 《夜·奔 <sup>2</sup> 》（2015）／盤偉信 上海國際現代舞日（七至八月） 《雞蛋花》（2015）／徐奕婕 荷蘭當代舞蹈平台（七至八月） 《自弦自語》（2016）／黃美玉 香港賽馬會音樂及舞蹈基金得獎者協會首演（八月） 《Pied à terre》（2016）／楊浩 美國國際藝術與思想節（六月）
2015	《直言不諱》（2014）／楊浩 紐約春日舞動節（四月） 日本橫濱舞蹈節（二月） 《Here is it》（2015）／李德 首爾國際舞蹈節（十月） 《從頭開始》（2015）／馮樂恆 PAMS 首爾表演藝術市集（十月） 《原》（2015）／黃翠絲 陳綺婷舞蹈學院周年匯演（八月） 澳門演藝學院舞蹈學校《Lights Up》一校友舞匯·點聚光芒（八月）
2014	《直言不諱》（2014）／楊浩 上海 D.Lab 舞蹈實驗室：《看不見的城市》（九月） 巴黎國立舞蹈中心（六月）

## International Performances and Re-runs 2014-17

	Dance Piece（Premiere Year at HKAF）／Choreographer Tour Details
2017	<i>Time Lag</i> （2016）／Blue Ka Wing Fukuoka Dance Fringe Festival, Japan (Feb)
2016	<i>19841012</i> （2015）／Rebecca Wong Pik-kei Busan International Dance Market, Korea (Oct) Shanghai International Contemporary Dance Festival (Jul-Aug) Fukuoka Dance Fringe Festival, Japan (Feb) <i>From the Top</i> （2015）／Victor Fung Internationale Tanzmesse NRW, Germany (Sep) Undisciplining Dance Symposium（UDS）, New Zealand (Jul-Aug) <i>Outspoken</i> （2014）／Yang Hao Internationale Tanzmesse NRW, Germany (Sep) <i>Heaven Behind the Door</i> （2014）／Chloe Wong Internationale Tanzmesse NRW, Germany (Sep) <i>Morning Glory</i> （2016）／Ivy Tsui South Island Art Day, Hong Kong (Sep) <i>Fleeing By Night<sup>2</sup></i> （2015）／Wayson Poon Shanghai International Contemporary Dance Festival, China (Jul-Aug) <i>Frangipani</i> （2015）／Ivy Tsui Contemporary Dance Platform, Netherlands (Jul-Aug) <i>Monologue</i> （2016）／Rebecca Wong Mei-yuk Inaugural Performance of the Hong Kong Jockey Club Music and Dance Fund Awardees Association, Hong Kong (Aug) <i>Pied à terre</i> （2016）／Yang Hao International Festival of Arts and Ideas, USA (Jun)
2015	<i>Outspoken</i> （2014）／Yang Hao Spring Movement Festival, New York (Apr) Finalist of Yokohama Dance Collection EX (Feb) <i>Here is it</i> （2015）／Li De Seoul International Dance Festival 2015 (SIDance) (Oct) <i>From the Top</i> （2015）／Victor Fung Performing Arts Market in Seoul (PAMS) (Oct) <i>Pardon</i> （2015）／Tracy Wong Les Danseurs Dance Academy Annual Performance 2014-2015 (Aug) Macao Conservatory - Lights Up at Macau (Aug)
2014	<i>Outspoken</i> （2014）／Yang Hao Invisible Cities by D.LAB, Shanghai (Sep) Centre National de la Danse, Paris (CND) (Jun)



45<sup>th</sup> 香港藝術節  
HONG KONG  
ARTS FESTIVAL  
16.2-18.3.2017

*In the moment*

《雙》Dual  
by Stephanie Lake  
Company  
(澳洲 Australia)

ASIA PACIFIC  
DANCE PLATFORM  
亞太舞蹈平台 第九屆

兩隊國際舞壇先鋒，展現最具爆發力的雙人舞  
Pushing the boundaries of duet with two contemporary dance vanguards

三月 Mar 7  
香港文化中心劇場 Studio Theatre, HK Cultural Centre  
不設劃位 Free Seating

《櫃》Dolap  
by Taldans  
(土耳其 Turkey)

24-26.2

節目三 《舞鬥》 Programme 3 *Dance Off*

監製  
香港藝術節

Producer  
Hong Kong Arts Festival

製作人員

Production Team

燈光設計  
陳佩儀

Lighting Designer  
Claudia Chan

音響設計  
馮展龍

Sound Designer  
Fung Chin-lung

製作經理  
李菁菁

Production Manager  
Li Ching-ching

技術監督  
周怡

Technical Manager  
Eva Chau

舞台監督  
黃潔釵

Stage Manager  
Janet Wong

執行舞台監督  
孔稜斯

Deputy Stage Manager  
Carmen Hung

助理舞台監督  
梁芷凝

Assistant Stage Manager  
Giann Leung

Plus 藝術節加料節目

藝人談 Meet-the-Artists

七位新進編舞同場分享他們在  
《舞鬥》中的創作經驗。

Come and meet the seven young choreographers  
and hear them share their experience of creating  
the *Dance Off* programme.

24.2 (五 Fri) 10:00-10:30pm  
25.2 (六 Sat) 10:00-10:30pm  
(演出後 Post-performance)  
廣東話主講 In Cantonese

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

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主辦者有權更改節目資料或表演者，請參閱藝術節網站及瀏覽票價條款。  
Programme details and artists are subject to change. Please refer to HKAF website for details and conditions of sales.

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### 節目三 《舞鬥》 Programme 3 *Dance Off*

李偉能  
《並不只有我》

Joseph Lee  
*Confession ain't Solo*

肖呈泳  
《?》

Sarah Xiao  
?

曹德寶  
《順》

Hugh Cho  
*Along*

莫嬌  
《你很美麗》

Jennifer Mok  
*You are Beautiful*

—— 中場休息 Interval ——

白濰銘  
《900"》

Ming Pak  
900"

曾景輝  
《叁角盾》

Terry Tsang  
*Trinity*

廖月敏  
《壓·觸感》

Sudhee Liao  
*Haptic Compression*

演出節目及次序或有更改

Pieces and their order of performance are subject to change

INFINI LOVE  
DIAMOND

周生生  
(how Sang Sang)



## 《並不只有我》 *Confession ain't Solo*

編舞 / 舞者

李偉能

音響設計 / 現場音樂

姚少龍

Choreographer/Dancer

Joseph Lee

Sound Designer/Live Musician

Alex Yiu

### 編舞的話 Choreographer's Note

圍繞着，行走。或伏跪，匍匐而行。我們從來都沒有想像的完整，特別路途崎嶇，難免在修復的路上再添幾道傷口。但終有一日我們都會好起來的。你說。深信不疑。

噢，對了，相信就別問，也先別管在背後推着我走的手。

眾聲喧嘩，我就捂着耳，張開嘴，在你的面前，喋喋不休。拐個彎，你就能看到另一個我，一個接一個……

Walking, round and about. Or kneeling and crawling. We are never as complete as imagined, especially on such a rugged road, we are wounded while healing. But one day we will all be fine. You said. Doubtlessly.

Oh right, and please don't ask if you believe, and ignore that hand pushing me from the back.

Among the crowd, I cover my ears, open my mouth, jabbering on, in front of you. Around the corner, you will find another me, one after another……



李偉能

編舞 / 舞者

17 歲開始接觸現代舞，畢業於香港中文大學專業會計系，後遠赴英國倫敦當代舞蹈學院深造舞蹈課程，並於 2015 年取得倫敦當代舞蹈學院藝術碩士學位，現為不加鎖舞蹈館駐團藝術家。其獨舞作品《Pardon...Pardon?》獲得菁霖文化藝術基金頒發新晉編舞獎。2016 年，其首次執導的舞蹈錄像作品《It tastes like you》獲選於南方影展 2016（實驗類）及跳格國際舞蹈錄像節 2016 中放映，並於後者獲得「觀眾之選」大獎。同年發佈首個中篇獨舞作品《回聲摺疊》，廣受好評。



Joseph Lee

Choreographer/Dancer

Having started his dance training at the age of 17, Joseph Lee furthered his dance training at The Place, London Contemporary Dance School in the UK, where he obtained his Master of Arts (Contemporary Dance) in 2015, following his graduation from the Chinese University of Hong Kong. He is currently the resident artist of Unlock Dancing Plaza. His solo work *Pardon...Pardon?* earned him the Chin Lin Foundation award for Emerging Choreographer at the showcase of the World Dance Alliance Asia-Pacific Forum 2016. His first directed dance video *It tastes like you* was selected in the Jumping Frame International Dance Video Festival 2016 and was awarded the Audience's Choice Award. The video was also screened at the South Taiwan Film Festival 2016. His latest solo work *Folding Echoes* was widely acclaimed.

姚少龍

音響設計 / 現場音樂

音樂人和聲音藝術家。曾接受作曲訓練，於倫敦大學金匠學院修畢聲音藝術音樂碩士。作品探討語言和社會的關係，以及錯置聲音取樣和互聯網影像，並對語言的演繹、音樂的後殖民主義、自由即興的政治以及敘事的詩性均有興趣。作品橫跨不同形式的媒體，包括錄像、聲音拼貼、即興演奏和圖像譜等。



Alex Yiu

Sound Designer/Live Musician

The holder of a MMus in Sonic Arts from Goldsmiths, University of London, Alex Yiu is a sound artist and composer. His works concern the conversation of language and society and the appropriation of sampled sound and visuals from the internet. He is also interested in the interpretation of language, post-colonialism in musical culture, politics in free improvisation, and narrative poetics. His work output touches upon various mediums, including video, sound, music composition and graphical scores.

?

**編舞 / 舞者**

肖呈泳

**作曲 / 現場音樂**

Rebeearth

**佈景設計**

曾慶豪

**Choreographer/Dancer**

Sarah Xiao

**Composer/Live Musician**

Rebeearth

**Scenographer**

Thomas Tsang

**編舞的話 Choreographer's Note**

「為何人類的行為如此古怪？」

「此話何解？」

「你們創造的一切，都是用來破壞的。」

「是的，我們稱這為人性。」

——《第五元素》

“Humans act so strange.”

“What do you mean?”

“Everything you create is used to destroy.”

“Yeah. We call it human nature.”

— *The Fifth Element***肖呈泳**

編舞 / 舞者

生於湖南，畢業於香港演藝學院，主修現代舞。在學時期獲全額獎學金赴維也納參加 Biblioteca Do Corpo 舞蹈訓練項目。2013 年創作雙人舞《渴》，並於北京舞蹈雙周青年舞展板塊演出。2014 年創作個人試驗舞蹈作品《她》。她曾與多位本地和海外藝術家及團體合作，包括伊斯梅爾·伊沃（巴西）、括勞拉·阿里斯·阿爾瓦雷斯（西班牙）、由姬斯汀·古西里斯（希臘）、薩沙·佩萊格里尼（意大利）、蔡穎（香港）、香港創樂團及現代學院。

**Sarah Xiao**

Choreographer/Dancer

A graduate of HKAPA majoring in Modern Dance, Sarah Xiao began dance training from the early age of six. She was awarded a full scholarship to join the Biblioteca Do Corpo Dance Project in Vienna during her studies. In 2013 she created the duet *Thirst*, which was presented at the Beijing Dance Festival. In 2014 she created the solo dance work *She*. She has also worked with numerous local and overseas artists and organisations, such as Ismael Ivo (Brazil), Sang Jijia (China), Laura Aris Alvarez (Spain), Christine Gouzeliis (Greece), Cai Ying (Hong Kong), Sascia Pellegrini (Italy), Hong Kong New Music Ensemble and Hong Kong Modern Academy.

**Rebeearth**

作曲 / 現場音樂

在蒙特利爾修讀音樂，現定居於香港，是個音樂監製、作曲家、MC 和說唱詩人。音樂創作千變萬化，卻又不失個人風格。曾與多個樂隊合作，包括他自組的中樂團 Chi Harmonix 和新浪爵士樂隊 J.O.S.，並曾推出兩隻大碟和出版一本詩集。最近以音樂總監身份為百老匯電影中心 20 周年的兩套默片作曲及即場配樂。

**Rebeearth**

Composer/Live Musician

Rebeearth is a music producer, composer, MC and spoken word poet based in Hong Kong by way of Montréal, where he studied music. Known for his raw lyrics and unique emotive beats dripping with cinematic melodies, lush soundscapes, heavy basslines and polyrhythmic drum patterns that swing and bump, Rebeearth is sonically eclectic yet immediately recognisable. He has been performing live sets showcasing original songs and beats, and is also involved with bands including his very own Chinese orchestra band Chi Harmonix and a Nu-Jazz band J.O.S. He has released two albums and a poetry book. Lately, he has composed, scored and performed live music to two silent films as a music director for Broadway Cinematheque's 20th Anniversary.

**曾慶豪**

佈景設計

在柯柏聯盟學院修讀建築，為 DEHOW PROJECTS 工作室創辦人，現於香港大學建築系擔任助理教授。多年來屢獲殊榮，包括羅馬美國學院 2006-2007 年羅馬獎及 2014 年 Civitella Ranieri 獎助金。最近更憑項目《未明的雲朵：一城七街》獲香港大學學院知識交流獎。

**Thomas Tsang**

Scenographer

Thomas Tsang received his professional degree in architecture at the Cooper Union. He is the founder of DEHOW PROJECTS and an Associate Professor in the Department of Architecture at the University of Hong Kong. He is also the recipient of awards including the coveted 2006-07 Rome Prize in Architecture from the American Academy in Rome and the 2014 Civitella Ranieri Fellowship. Recently he has received the HKU Interdisciplinary Knowledge Exchange Funding for Sounding Architecture for his work *Cloud of Unknowing: A City with Seven Streets*.



## 《順》 Along

### 編舞 / 舞者

曹德寶

### 音樂

Massive Attack 《Inertia Creeps》

李小龍訪問（節錄）

### Choreographer/Dancer

Hugh Cho

### Music

*Inertia Creeps* by Massive Attack

Bruce Lee interview (Extract)

### 編舞的話 Choreographer's Note

在這裏，要如何完全和徹底地表達  
放下經驗  
簡單去  
跟隨  
聽

Here, to thoroughly express oneself  
Forget about your experience  
Just simply  
Follow and  
Listen



### 曹德寶

編舞 / 舞者

畢業於香港演藝學院，現為自由身舞者、編舞及兼職武師。2009年至2010年為紐西蘭舞團 Raewyn Hill & Dancers 演出，2010年加入不加鎖舞蹈館任駐團藝術家至2014年。為不同節目創作及編舞，其中包括2011年香港舞蹈年獎、2012年新加坡 Contact 舞蹈節及《中國舞蹈向前看》中演出之短篇作品，又為短片《盛放永恒的陽光》編舞及演出。2013年與澳洲著名街舞編舞尼克·鮑爾合作為「自由野2013」合編《Compartmentalized》，並於2014年獲邀至澳洲悉尼演出。2014年獲不加鎖舞蹈館邀請創作《莫大毛》，同年亦為新鮮人系列創作長篇作品《土炮》。2015年參與香港藝術節創作《問》，同年自編自導舞蹈短片《yellow alert》，並獲 Jumping Frames 邀拍長篇作品。2016年作品《土炮》獲邀至德國舞蹈節 Tanzmesse 演出。同年獲 Japan Contemporary Dance Network 邀至日本沖繩及北海道作交流演出。

### Hugh Cho

Choreographer/Dancer

A HKAPA graduate, Hugh Cho is now a freelance dancer, choreographer and part-time stunt coordinator. He worked with Raewyn Hill & Dancers during 2009 and 2010. From 2010 to 2014, he was artist in residence at Unlock Dancing Plaza. He has choreographed for shows such as the 2011 Hong Kong Dance Awards, Contact 2012 in Singapore and a short piece performed at China Dance Forward. His other choreography works including the dance video *Eternal Sunshine*, *Compartmentalized* for the 2013 Free Space Festival and *Mr. Mok* for Unlock Dancing Plaza in 2014. In 2015, he collaborated with the Hong Kong Arts Festival on *Remain with the Question*. In 2016, his work *Made in Hong Kong* took him to Tanzmesse, a dance festival in Germany. During the same year, he was invited by the Japan Contemporary Dance Network to perform in Okinawa and Hokkaido.

## 《你很美》 *You are Beautiful*

### 編舞 / 舞者

莫嬌

### 音樂

舒伯特《聖母頌》，作品 52

演奏者：費拿迪米·羅發特

### Choreographer/Dancer

Jennifer Mok

### Music

Franz Schubert, *Ave Maria*, Op 52

Performed by Vladimir Hrovat

### 編舞的話 Choreographer's Note

薛西弗斯在長廊

眾神終於原諒了薛西弗斯，給他安排了一條長廊，讓他逃離推石上山的懲罰。他感謝，他道歉，並充滿希望地在長廊奔跑着，而這條長廊是八萬四千里。

Sisyphus on the promenade.

The Gods finally forgive Sisyphus. He can break away from the punishment of repeatedly rolling a boulder up a hill. He is grateful, and apologises. He runs with hope on the promenade, not knowing that it is immeasurably long.



## 莫嬌

編舞 / 舞者

畢業於香港演藝學院，主修芭蕾舞，次年修讀現代舞。2007-2014年加入城市當代舞蹈團成為全職舞者。現為自由身工作者。近期演出包括《S.L.O.A.P》及《在平坦路上看不見日出》等。2015年9月於東邊舞蹈團《赤式》中展出首個自編自跳作品《A Major Clown in G Flat》大獲好評。

### Jennifer Mok

Choreographer/Dancer

A graduate of HKAPA majoring in Ballet who later further her studies in Contemporary Dance, Jennifer Mok was a full-time dancer with City Contemporary Dance Company from 2007 to 2014. She is currently a freelance artist. Recent performances include *S.L.O.A.P* and *Freedom of Expression*. Mok made her choreographic debut with *A Major Clown in G Flat* as part of *Femininity*, presented by E-side Dance Company in September 2015.





45<sup>th</sup>



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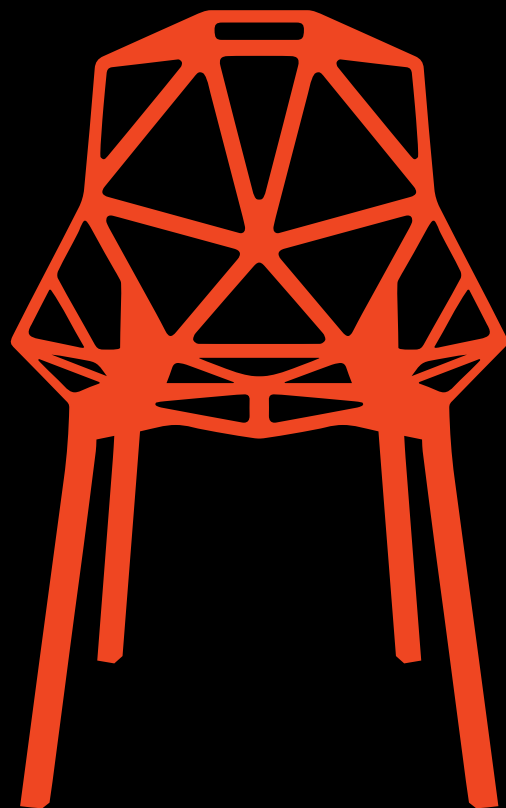
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編舞

白濰銘

舞者

余曉彤

陸慧珊

潘振濠

音響設計

梁寶榮

Choreographer

Ming Pak

Dancers

Yu Hiu-tung

Luk Wai-shan, Vivian

Poon Chun-ho

Sound Designer

Leung Po-wing

### 編舞的話 Choreographer's Note

數字堆砌時間，時間堆砌存在的存在。  
那存在的單位……

Integers construct time, time indicates existence.  
What about the units of existence ...







## 白維銘

編舞

本地獨立編舞者。畢業於香港演藝學院，主修現代舞及編舞。2013年獲歐洲機構頒發全資獎學金，到維也納參加 ImPulsTanz 維也納國際舞蹈節，屬少獲得全額獎學金資助的香港代表。2014年開始為美國編舞家 Trajal Harrell 擔任舞者，遠赴法國蒙彼利埃舞蹈節及法國巴黎龐畢度中心藝術節表演其作品《The Ghost of Montpellier Meet the Samurai》。曾到訪不同國家作舞蹈藝術交流演出，包括廣州、北京、河南、台北、以色列、維也納、法國等。自2009年起編舞至今，參與的表演類型廣泛，包括舞蹈錄像作品（《INNERMOST》、《Never an Individual》及《ROBOT》）、舞台作品（第3屆中國舞蹈向前看《著色》及《演釋二》）及環境舞蹈作品（《迷·失·心》）。

## Ming Pak

Choreographer

Ming Pak is an independent choreographer and dancer; he graduated from HKAPA majoring in Contemporary Dance and Choreography. In 2013 he received a full DanceWEB programme scholarship which allows him to participate in the ImPulsTanz Vienna International Dance Festival. From 2014, he collaborated with the US-based artist Trajal Harrell and performed *The Ghost of Montpellier Meet the Samurai* at Montpellier Dance Festival and Pompidou Centre in France. He has also visited Guangzhou, Beijing, Taiwan, Germany, France and Israel as part of cultural exchanges. Since 2009 he has been actively participating in cross-media performances, including dance video works (*INNERMOST and ROBOT*), site-specific works (*LOST IN THE CITY*) and stage works (*TINT and INTERPRETATIONS 2*).



## 余曉彤

舞者

現為香港演藝學院在讀研究生，連續兩年獲得梅夫人獎學金以及 Ohel Leah Synagogue 獎學金。曾於多個國際芭蕾舞比賽中獲獎，當中包括北京國際舞蹈院校邀請賽第一名，美國 YAGP 大賞第三名以及洛桑國際芭蕾舞比賽的獎學金，亦曾獲邀進入美國休斯頓芭蕾舞二團演出。除在演藝學院的芭蕾舞演出中擔任主角外，亦有參與現代舞作品的表演，包括香港舞蹈聯盟製作的《起跳 2016》，並定期到香港及內地不同機構作客席演出及交流。

## Yu Hiu-tung

Dancer

Yu Hiu-tung is currently studying at HKAPA as a Masters student. She has received the Helena May Scholarships and Ohel Leah Synagogue Scholarships. She has won numerous international ballet competitions, including first place at the Beijing International Ballet Academies invitational competition, third place at the Youth America Grand Prix and a scholarship at the Prix De Lausanne. Yu was then invited to join the Houston Ballet's second company. She has played lead roles in the productions of the ballet stream at HKAPA, and other contemporary dance performances such as *Spring Board 2016*, produced by Hong Kong Dance Alliance. She has also participated in exchange programmes and performed as a guest artist in different organisations and schools in Hong Kong and mainland China.



## 陸慧珊

舞者

畢業於香港演藝學院現代舞系、在學期間獲得香港特別行政區政府獎學基金、舞蹈學院學術獎學金、匯豐香港演藝學院內地學習計劃獎學金、匯藝學院院長獎及演藝學院友誼社獎學金。為城市當代舞蹈中心（CCDC）2009及2011舞蹈青年。於2015年獲頒香港卓越獎學金赴英國修讀碩士課程。曾赴不同地方演出，包括新加坡、英國、意大利、巴西、維也納、奧地利、瑞典、瑞士和葡萄牙。

## Luk Wai-shan, Vivian

Dancer

A graduate of HKAPA majoring in Contemporary Dance, Luk Wai-shan, Vivian received numerous scholarships during her studies, including the HKSAR Government Scholarship Fund, Academic Studies (Dance) Faculty Scholarship, HSBC Hong Kong HKAPA Mainland China Study Program Scholarship, Dean's Prize for Dance and SAPA scholarships. She was also a member of the CCDC WuDaoQingNian (Podium Dance Performance) programme in 2009 and 2011. In 2015, she was awarded the Hong Kong Scholarship for Excellence Scheme to further her study at The Place in the UK. She has performed in different countries and cities such as Singapore, UK, Italy, Brazil, Vienna and Austria.



## 潘振濠

舞者

畢業於香港演藝學院，獲得戲劇學院榮譽學士，主修表演。畢業後獲藝術發展局主辦的「2013-2014 戲劇人才培訓計劃」的資助，加入進劇場擔任見習全職演員。現為自由身表演者。在學期間獲頒發多項獎學金。校內曾演出多個舞台劇，當中憑《伊人》和《電子城市》的演出，獲頒發兩項傑出演員獎，此外《李達的藍與黑》更獲頒發第22屆香港舞台劇獎——最佳整體演出獎。曾參與第44屆香港藝術節《論語》等。

## Poon Chun-ho

Dancer

Poon Chun-ho graduated from the HKAPA School of Drama with a Bachelor of Fine Arts (honours) in Acting. After graduation, Poon received sponsorship from the Hong Kong Arts Development Council to enrol in the 2013/14 Drama Internship Scheme and became a full-time actor with Theatre du Pif. He is now a freelance performer. He received a number of scholarships and performed in many HKAPA productions, including *The Desired* and *Electronic City*, for which he won two Outstanding Actor Awards. *The Black and the Blue of a Man* won the Best Production Award in the 22nd Hong Kong Drama Awards. He also participated in *Chinese Lesson* performed by the 44th HKAF.



## 梁寶榮

音響設計

眾聲喧嘩成員，曾與多個本地藝團合作，包括藝君子劇團、浪人劇場、前進進戲劇工作坊、香港話劇團、一條褲製作等。過往作品有《菲爾德的微笑》、《遺失青鳥以後，目盲的眼睛在火光中看見黑夜那片\_\_\_\_\_》、《浮城噪響》、《N城紀》、《夢幻劇》、《床纏故事》、《裸「言詠」無邪》、《電子城市》等，並曾參與第42屆香港藝術節《森林海中的紅樓》製作。

## Leung Po-wing

Sound Designer

Leung Po-wing is a member of Heteroglossia Theatre. He has worked with various local theatre companies such as Artocrite Theatre, Theatre Ronin, On & On Theatre Workshop, Hong Kong Repertory Theatre and Pants Theatre Production, amongst other. His most notable works include *Phaedra's Smile*, *Child of Light*, *Woyzeck*, *City N*, *The Dream Play*, *Bad Time Story*, *Sentimental K*, *Electronic City*, *Farewell the Good Old Days*, and more. He also participated in *Red Chamber in the Concrete Forest* by performed by the 42th HKAF.

## 《叁角盾》 Trinity

### 編舞

曾景輝

### 舞者

陳俊瑋  
楊靜嫻  
郭之融

### 戲劇顧問

賴閃芳

### 文字創作

黃頌茹

### 音樂

Roly Porter 《Departure Stage》  
Roly Porter 《In System》  
Murcof 《Death of a Forest》  
Roly Porter 《In Flight》

### Choreographer

Terry Tsang

### Dancers

Ivan Chan  
Yang Jingxian  
Kuo Chihrong

### Dramaturg

Lai Sim Fong

### Text

Eveline Wong

### Music

*Departure Stage* by Roly Porter  
*In System* by Roly Porter  
*Death of a Forest* by Murcof  
*In Flight* by Roly Porter

### 編舞的話 Choreographer's Note

這一切，都緣於有機體的驚異奇觀……

可惜在這一切還未發展完全時，你？妳！你們早已混濁無序，心靈殘缺破碎，並在沉溺與疏離之間徘徊。

《叁角盾》正是一塊埋葬在那顆躁動不安之心的原形晶石……面對？迴避；迴避？面對。選擇總在生命的狹縫中精疲力竭地游離。

It all begins with a bizarre observation of organic compounds...

But before everything is fully established, there's you? You! You have all become shattered and scattered, your souls broken and fragmented, wandering between obsession and separation.

Trinity is a gem buried under that restless heart... Confronting? Or avoiding? Choices always struggle to slip through the slit in life.



### 曾景輝

編舞

曾就讀於香港演藝學院舞蹈學院，主修當代舞，現為城市當代舞蹈團全職舞者。於 2012 及 13 年，兩度獲頒城市當代舞蹈團舞蹈中心之獎學金，參與北京舞蹈雙周並發表其編舞作品《異域》、《聲·引力》。其中《異域》於 2012 年獲邀參加廣東現代舞周作表演交流，並於 2014 年再次發表於東邊舞蹈團炫創者。在 2016 年城市當代舞蹈團舞人習作中發表其新作品《瞞·逃》，大獲好評。同年獲香港舞蹈聯盟邀請，於舞蹈年獎頒獎典禮中發表獨舞新作《獨》。

### Terry Tsang

Choreographer

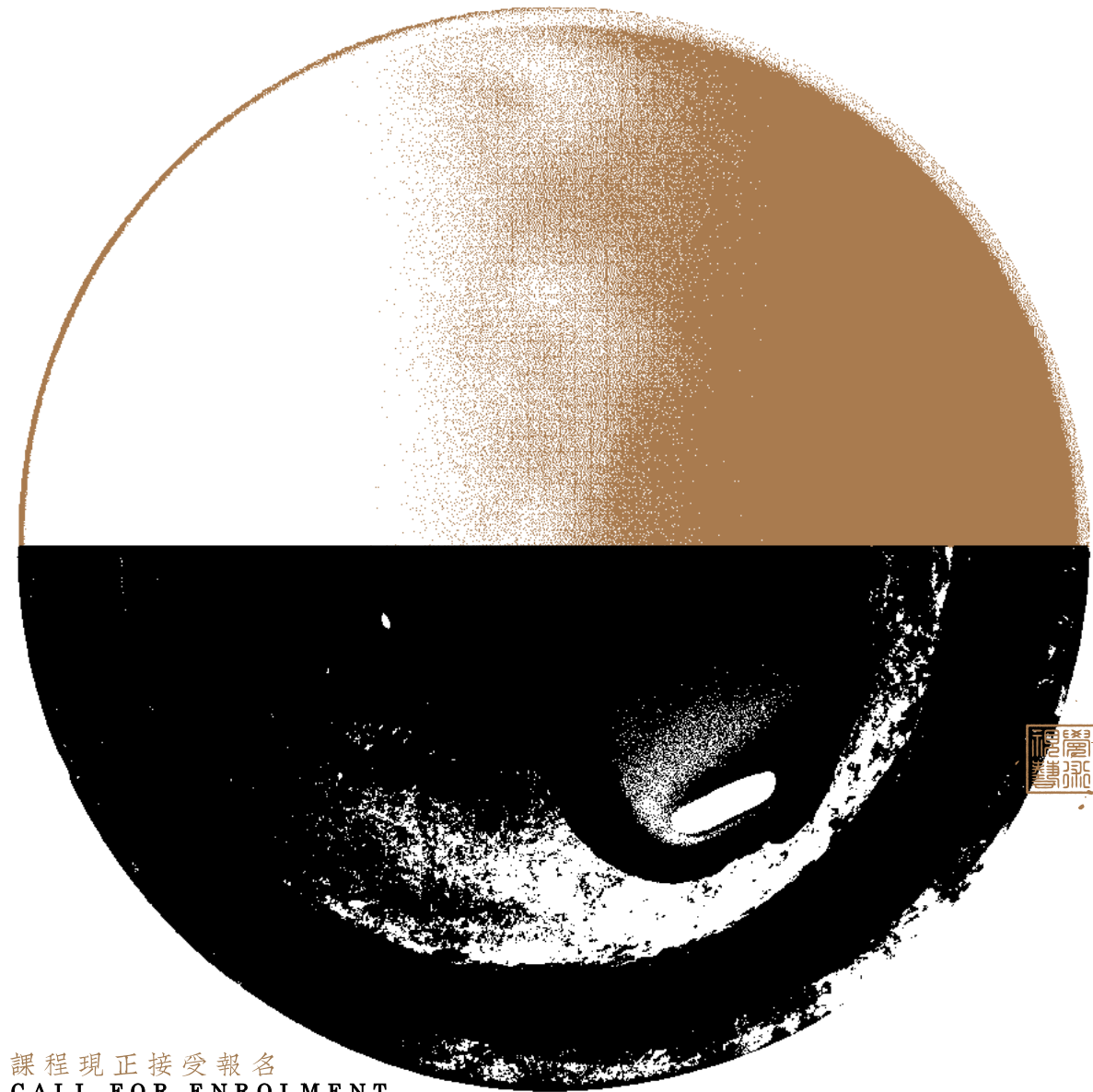
Terry Tsang studied Contemporary Dance at HKAPA and is now a full-time dancer at the City Contemporary Dance Company (CCDC). In 2012 and 2013, his choreography works earned him a scholarship from the CCDC to the Beijing Dance Festival where he performed his piece *Exotic Territory* and *Sound · Gravity*; the piece was also invited to the Guangdong Dance Festival in 2012. In 2016, he presented another well-received work, *Hide · Flee* at CCDC Dancer's Homework showcase. He was also invited to the 18th Hong Kong Dance Awards Presentation & Gala Performance to perform his latest choreographic piece *Sole*.





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陳俊璋

舞者

畢業於香港演藝學院修讀現代舞系，現為城市當代舞蹈團團員。在學期間，曾先後獲得多個獎學金和獎項，包括成龍慈善獎學金，以及第39屆全港公開舞蹈比賽金獎及最佳表演獎等。2013年，成立創作平台 Movement Creation。多年來曾與世界各地不少傑出舞蹈家合作，包括勞拉·阿里斯·阿爾瓦雷斯（西班牙）、約翰·烏丹（澳洲）、丹姆·凡·海恩（英國），以及黎海寧（香港）等，演出經驗豐富。

Ivan Chan

Dancer

Ivan Chan is a graduate of HKAPA majoring in Contemporary Dance, and is currently a member of City Contemporary Dance Company. He was awarded the Jackie Chan Charitable Foundation Scholarship during his studies and received the gold award and best performance award at the 39th Open Dance Contest. In 2013 he founded Movement Creation. He is also an experienced dancer who has worked with celebrated dancers from around the world, including Laura Aris Alvarez (Spain), John Utans (Australia), Dam Van Huynh (Britain), Helen Lai (Hong Kong) and more.



楊靜嫻

舞者

畢業於上海戲劇學院舞蹈學院，其後入讀香港演藝學院芭蕾舞系，獲得專業深造文憑。2011年，遠赴澳洲參加澳洲聯邦舞蹈教師協會所舉辦之CSTD歌舞劇節，獲得公開組芭蕾舞獨舞銀獎、The Helen Mackay Classical Championship 銀獎等多個獎項，同年參加美國舞蹈比賽獲得現代舞第四名。曾參與多套舞蹈作品，包括《異域》、《演繹2》及《That day》。其中作品《異域》於廣州現代舞周、香港城市當代舞團35周年香港本地編舞演出以及上海現代舞週演出。

Yang Jingxian

Dancer

Yang Jingxian graduated from Shanghai Theatre Academy Dance School and later received a Professional Diploma in Ballet from HKAPA. She was awarded the first runners-up prize in the open age classical solo category at the Australia CSTD Theatrical awards, and 4th place in the contemporary division at the American Dance Competition. She has also performed overseas with the Hong Kong Ballet Company and Shanghai Far East Dance Company. She has taken part in performances including *Exotic Territory*, *INTERPRETION2* and *That Day*; *INTERPRETION2* brought her to the stage of the Guangdong Modern Dance Festival, CCDC 35th Anniversary Local Choreographer's Performance and the 1st Shanghai Modern Dance Festival.



郭之融

舞者

生於香港，現年12歲，4歲起學習芭蕾舞，近來開始學習現代舞。2015年，於袋鼠盃舞蹈比賽獲得古典芭蕾舞10至11歲A組金獎。2016年，於全港公開舞蹈比賽獲得芭蕾舞公開組銀獎，以及迦南之星舞蹈比賽11至12歲組前十名優勝。同年，獲Cadence芭蕾舞學校獎學金，前往加拿大參加夏季課程。

Kuo Chihrong

Dancer

Kuo Chihrong was born in Hong Kong and is 12 years old. She started dancing at the age of four and in recent years has been exposed to contemporary dance. In 2015 she was awarded the Gold Award at the Kangaroo Cup Dance Competition, Classical Ballet Division. In 2016 she was awarded the silver medal at the Hong Kong Open Dance Contest and placed in the top ten competitors at the Star of Canaan Dance Ballet Competition. She also received The School of Cadence Ballet summer scholarship to Canada in the same year.



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**Young Friends**  
Hong Kong Arts Festival  
香港藝術節青少年之友

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### 賴閃芳

戲劇顧問

畢業於香港中文大學修讀現代語言及文化研究學士，其後到英國埃克塞特大學修讀舞台實踐藝術碩士，主修導演及演員訓練，現為自由身戲劇顧問。碩士畢業後於歐洲從事戲劇創作及表演。近期為香港話劇團《紅》及《安·非她命》擔任文學研究，導演作品有香港話劇團的《相請不如遇偶》及《Spoken Light 她們的情詩》。曾為一條褲製作應用戲劇及戲劇文學主任。

### Lai Sim Fong

Dramaturg

Currently a freelance dramaturg, Lai Sim Fong is a graduate of the University of Exeter with a Master of Fine Arts in Theatre Practice. After graduation, she worked in Europe as a performer and director. Her latest works include *Red* and *Attempts on Her Life*, both for Hong Kong Repertory Theatre. Her directorial works include *Etiquette* and *Spoken Light*. She has also worked at Pants Theatre Production as applied theatre officer and dramaturg.



### 黃頌茹

文字創作

先後畢業於香港教育學院（現名為香港教育大學）、香港浸會大學（榮譽教育學士）、香港中文大學（文化管理碩士）。2011至2013年赴台灣國立臺北藝術大學，修讀藝術行政與管理研究所碩士課程。曾任無極樂團行政團長兼演奏員、城市當代舞蹈團助理節目經理、台灣雲門舞集資深義工、2016年新視野藝術節目經理等。

### Eveline Wong

Text

Eveline Wong is a graduate of the Hong Kong Institute of Education (now named Education University of Hong Kong), Hong Kong Baptist University and Chinese University of Hong Kong. In 2013 she obtained a Master of Arts in Arts Administration and Management at the Taipei National University of the Arts. She is experienced in arts administration and has worked as an administration Manager and performer with Wuji Ensemble, assistant programme manager at City Contemporary Dance Company, senior volunteer at Cloud Gate Dance Theatre and Assistant Programme Manager at the New Vision Arts Festival 2016.



# —— 99 公益日 ——

## 当我们在一起 就会了不起



### 《壓·觸感》 *Haptic Compression*

#### 編舞

廖月敏

#### 舞者

賈斯伯·那維茲 \*

鄭彥璋 \*

#### 視覺藝術

陸浩明

#### Choreographer

Sudhee Liao

#### Dancers

Jasper Narvaez\*

Eric Kwong\*

#### Visual Artist

Andrew Luk

\* 承蒙香港演藝學院批准參與製作 By kind permission of HKAPA

#### 編舞的話 Choreographer's Note

舞者同為作品的一部分，隨着舞蹈的推進，微微調整自己的舞步，讓結構和設計更個人化。《壓·觸感》發掘各種可能性——人體的觸感，瞬間的感覺和觸動，交織於記憶和意識之間。當機械化的動作結合解除武裝的反應，表面和物質將脫離容易氣化的表面，凝結為一。

As part of the development of the piece, dancers self-calibrated their embodiment of the choreography with nuanced alterations, thereby ergonomically personalising its structure and design. *Haptic Compression* investigates the variety and variability of the touch of individuals, working with fleeting moments of sensitivity and impulses intertwined with memory and consciousness. As mechanised actions and disarming reactions synthesise, surface and substance congeal, separate from a volatile surface-scape.





## 廖月敏

編舞

生於新加坡，畢業於香港演藝學院，主修現代舞及編舞。曾與多個國際編舞合作及演出，在各式製作、舞蹈節及文化交流活動均見其足跡。其作品橫跨多種平台，包括戲院、畫廊及影視作品。主要編舞作品包括《Always here but not present》和《不曾 / 忘記》。現為獨立演員、編舞及舞蹈教育者。

## Sudhee Liao

Choreographer

Born and raised in Singapore, Sudhee Liao graduated from HKAPA having studied contemporary dance and choreography. She has worked extensively with international choreographers and has performed in various productions, dance festivals and cultural exchange programmes. Her appearances can be found in theatres, galleries, site-specific spaces and video works. Her recent works include *Always here but not present* and *Not yet/To forget*, which was presented in Malaysia. Liao is currently an independent performer, choreographer and dance educator.



## 賈斯伯·那維茲

舞者

生於菲律賓，曾就讀菲律賓藝術高中及菲律賓大學，後獲全額獎學金到香港演藝學院修讀現代舞，現為學生。曾代表學院參與多個重要演出，包括 2016 年的 Biblioteca do Corpo 和 ImPulsTanz 舞蹈節、2014 年的新加坡 M1 觸·現代舞蹈節等，同時又於 2015 年的北京國際創意舞蹈研討會，參與由姬斯汀·古西里斯編舞的《Fragile Matter》演出。他曾與很多著名舞者合作，如勞拉·阿里斯·阿爾瓦雷斯、尹德勳、加百里奧·蘭加費奧、伊斯梅爾·伊沃等，並參與由韋恩麥格雷戈的隨機舞蹈團、愛德華度·多羅哈、壁虎劇團、金星、珍妮斯·卡拉斯頓和范之列斯·尼加傑斯等舉辦的工作坊。

## Jasper Narvaez

Dancer

Born in the Philippines, Jasper Narvaez attended the Philippine High School for the Arts and was later enrolled into the University of the Philippines, majoring in Dance. He is currently studying at HKAPA under full scholarship, majoring in Contemporary Dance. He has represented the academy in various vital performances, such as the 2016 Biblioteca do Corpo and ImpulsTanz Dance Festival and the 2014 M1 Contact Contemporary Dance Festival in Singapore. At the 2015 International Creative Dance Seminar in Beijing, he performed as the lead in Christine Gouzelis' *Fragile Matter*. He has also worked intensively with Laura Aris Alvarez, Jaime Redfern, Gabrielle Nankivell, Ismael Ivo and participated in workshops by Wayne McGregor's Random Dance, Eduardo Torroja, Gecko Physical Theatre, Jin Xing, Janice Claxton and Vangelis Legakis.



## 鄺彥璋

舞者

現就讀於香港演藝學院現代舞系，曾參與城市當代舞蹈團獎學金計劃班及青年舞團舞蹈青年。曾與多名本地及海外編舞家合作，包括勞拉·阿里斯·阿爾瓦雷斯、尹德勳和楊春江等，又積極參與校內外制作。在學期間獲得多項獎學金，曾到意大利 OpenFLR 節和 ImPulsTanz 維也納國際舞蹈節作交流。

## Eric Kwong

Dancer

Currently studying at HKAPA majoring in Contemporary Dance, Eric Kwong is an active dancer who has collaborated with numerous local and overseas choreographers such as Laura Aris Alvarez, Jaime Redfern and Daniel Yeung. He has received various scholarships during his studies which have allowed him to participate in the OpenFLR Festival in Italy and ImPulsTanz Dance Festival in Vienna. He was also selected to take part in *Echad Mi Yodea* which was originally created by the Batsheva Company.



## 陸浩明

視覺藝術

畢業於波士頓薩福克大學新格蘭藝術設計學院，主修歐洲歷史及藝術。為本地視覺藝術家，擅長製作裝置藝術、雕塑及圖像。曾於波士頓、香港及西雅圖舉辦展覽。2014 年，獲香港藝術發展局新苗資助。2015 年，在錄映太奇舉辦個人展覽《No Fixed Abode》，並於同年協辦開放工作室活動《OFF/Grid TKT》，展出十多位藝術家的作品，吸引超過三百人參觀。最近的展覽有在安全口舉辦的合作群展《The Imaginary Order》。

## Andrew Luk

Visual Artist

A graduate with a dual degree in European History and Fine Art from the New England School of Art & Design of Suffolk University in Boston, Andrew Luk is a Hong Kong visual artist creating installations, sculptures and images. He has exhibited in Boston, Hong Kong and Seattle. In 2014 he received the HKADC's Grant for Emerging Artist. In 2015 he held a solo exhibition *No Fixed Abode* at Videotage, as well as a co-organised open studio event *OFF/Grid TKT*, showcasing over two dozen artists and attracting over 300 attendees. Recently he exhibited as part of a group show *The Imaginary Order* at Gallery Exit.



陳佩儀

燈光設計

畢業於香港演藝學院舞台及製作藝術學院，主修舞台燈光設計。曾參與不同類型的製作，如《香港舞蹈博覽》、大型舞劇《歲月·香江》、舞蹈詩《緣起敦煌》、粵劇《香夭·生死相許蝴蝶夢》、歌舞劇《夢西遊》、舞劇《淺灣傳奇》及澳門《水舞間》前期工作等。現於香港演藝學院晚間課程擔任導師，並於香港舞蹈總會及香港藝術節擔任技術統籌。

Claudia Chan

Lighting Designer

Claudia Chan graduated from HKAPA majoring in Theatre Lighting Design. She has participated in various productions including *Hong Kong Dance Expo*, *As time Goes By*, *Dunhuang Reflections*, *Utopia Cantonese Opera Workshop: His Butterflies*, *Journey to the Wild West*, *The Legend of Tsuen Wan Trailer* and *The House of the Dancing Water*. Chan is now a part time lecturer at HKAPA and also serves as a technical coordinator for the Hong Kong Dance Federation and HKAF.

馮展龍

音響設計

畢業於香港演藝學院，主修音響設計。設計作品包括《仲夏夜之夢》、《最後作孽》（首演及重演）、《告別之後》、《泰特斯 2.0》（重演）、《金龍 2.0》（澳門及上海站）、《我要安樂死》、《孤兒 2.0》等，並曾參與第 41 屆香港藝術節《爆蝨》。憑校內設計作品《李逵的藍與黑》獲舞台及製作學院學生會 2011 至 2012 年最佳音響設計師，同年獲通利工程獎學金。2011 年赴捷克參加布拉格舞台設計四年展，為學生組別擔任創作和音響設計。

Fung Chin-lung

Sound Designer

Fung Chin-lung graduated from HKAPA majoring in Sound Design. His works include *A Midsummer Night's Dream*, *The Sin Family* (premiere and re-run), *Ever After*, *Titus Andronicus 2.0* (re-run), *The Golden Dragon 2.0* (Macau and Shanghai performances) and more. He also participated in the 41st Hong Kong Arts Festival production *Blast*. His schoolwork *The Black and the Blue of a Man* brought him the 2011-2012 Best Sound Designer award from the Student Union of School of Theatre and Entertainment Art. He was also awarded a Tom Lee Engineering Scholarship in the same year. In 2011 he joined the Czech Prague Quadrennial as creative and sound designer for its student division.

李菁菁

製作經理

從事藝術行政及舞台管理工作超過十年。畢業於香港中文大學文化管理碩士，及香港演藝學院藝術學士，主修舞台管理，曾擔任不同演出之監製及舞台監督。現為自由身舞台工作者。

Li Ching-ching

Production Manager

Li Ching-ching currently works as a freelance stage manager and arts administrator. She graduated with a Master of Arts in Cultural Management from CUHK, and a Bachelor of Fine Arts in Stage Management from HKAPA.

周怡

技術監督

畢業於香港演藝學院舞台及技術管理系文憑課程及澳洲昆士蘭大學節日及項目管理學位課程。曾擔任香港海洋公園製作舞台經理，現活躍於各類大小型商業活動及舞台劇製作及策劃。

Eva Chau

Technical Manager

Eva Chau graduated from HKAPA where she majored in Stage & Technical Management, and from the University of Queensland where she studied Event & Hospitality Management. She was a production stage manager at Ocean Park and is now a producer and production manager for numerous events, concerts, theatre productions, music video productions and TV commercials.

黃潔釵

舞台監督

畢業於香港演藝學院，主修藝術、項目及舞台管理。現為自由身工作者。

Janet Wong

Stage Manager

Janet Wong graduated from HKAPA majoring in Arts, Event and Stage Management. She now works as a freelancer.

孔稜斯

執行舞台監督

畢業於香港演藝學院，主修舞台管理。畢業後隨即加入城市當代舞蹈團。五度參與香港藝術節香港賽馬會當代舞蹈平台。於 2014 年獲香港戲劇協會頒發傑出執行舞台監督獎。現為自由身表演藝術工作者。

Carmen Hung

Deputy Stage Manager

Carmen Hung graduated from HKAPA majoring in Stage Management. She joined the CCDC after graduation and has participated in the Hong Kong Jockey Club Contemporary Dance Series five times. She received the Outstanding Deputy Stage Manager Award from the Hong Kong Federation of Drama Societies in 2014. Hung is now a freelancer in the performing arts.

梁芷凝

助理舞台監督

畢業於香港演藝學院，主修藝術、項目及舞台管理。近期參與作品包括《春之祭》、《二度心寒》、《阿晶想旅行》、《斷到正》、《福隆計劃》、《鑼鼓響》、《馬克白》等。在學期間憑《青鳥》獲得校內最佳舞台監督及最佳舞台管理組。現為自由身舞台工作者。

Giann Leung

Assistant Stage Manager

Giann Leung graduated from HKAPA majoring in Arts, Event and Stage Management. Her recent works include *The Rite of Spring*, *Shiver*, *Lazy People Love Traveling*, *Project Happiness*, *Gongs and Drums*, *Macbeth* and more. She was a prize-winner at the Best Stage Management Awards for *The Blue Bird*. Leung is now a freelance stage practitioner.

## 節目一 Programme 1

## 《明天你還愛我嗎？》香港篇

*Will you still love me tomorrow? Hong Kong Remix*

## 編舞

阿歷山度·沙朗尼、毛維

## Choreographer

Alessandro Sciarroni, Mao Wei

## 「舞蹈平台」首個跨域舞作

意大利著名編舞沙朗尼在 2016 年藝術節演出《FOLKS—明天你還愛我嗎？》，以獨特風格演繹傳統民族舞，令人大開眼界。

2017 年，沙朗尼聯同本地編舞毛維，與特別遴選的專業舞者，以及潛力無限的本地學生，透過一系列工作坊及密集的綵排，共同潛心修練，互相學習，用當代藝術思維，襯以香港文化背照、年青人的朝氣活力，融合西方及中國民族舞，續寫《明天你還愛我嗎？》香港篇。

## A high energy dance off

The first international collaboration for the HKJC Contemporary Dance Series, this special commission is built on the Artist-in-Residence project of Italian choreographer Alessandro Sciarroni with Hong Kong choreographer Mao Wei, who participated in the 2016 Hong Kong Arts Festival.

Continuing their partnership and building on Sciarroni's acclaimed *FOLK-S*, they further explore the counterpoint in Eastern and Western dance and folk traditions. This full-length new work features professional dancers from Hong Kong and will also include selected local students. It has been developed over a series of workshops and rehearsals in Hong Kong.



即將上演 Coming soon

11-12.3.2017

香港文化中心劇場

Studio Theatre, HK Cultural Centre

## 節目二 Programme 2

## 《西西利亞狂想曲》

*Cecelia's Rhapsody*

## 編舞

藍嘉穎、黃俊達、黃碧琪

## Choreographer

Blue Ka Wing, Ata Wong, Rebecca Wong Pik-kei

即將上演 Coming soon

18-19.3.2017

香港文化中心劇場

Studio Theatre, HK Cultural Centre



## 一篇小說引發浮想連翩

## 三段風格迥異雙人舞

三位本地獨立創作人，接下董啟章短篇小說《西西利亞》這戰書，以形體，以舞蹈，如三面鏡子般立體地展示各自心目中的「女神」西西利亞。

兩位第四屆舞蹈平台參加者黃碧琪及黃俊達再接再厲，分別以《太平山街 71 號》與《輕飄飄》回應董啟章的畸情男女故事：黃碧琪想像主人翁結婚之後，與西西利亞的關係如何維持；黃俊達則起用專業及非專業表演者，從身體美學出發，挑戰固有美感價值。而上屆參加者藍嘉穎的《透明人間》，則會嘗試以錄像投放及裝置，跳出感情的真假空間。

一篇小說引發的三種舞蹈想像，同時也是三種審視香港年青人感情世界的舞蹈書寫。

## Explosive encounters of literature and dance

*Cecilia* is the short story that launched the writing career of Dung Kai-cheung. Hailed as Hong Kong's own Italo Calvino, Dung's lyrical, dreamlike urban tales are landmarks of our city's literary landscape. His prose – fluid, rhythmic, evocative – invites readers to shift effortlessly between characters and perspectives.

In this triple-bill programme, three local choreographers – Rebecca Wong Pik-kei, Ata Wong and Blue Ka-wing – have been invited to create three duets in response to this seminal piece of Hong Kong literature. These cross-disciplinary works challenge and reflect on dance as a wordless form of expression that is integral to Hong Kong's creativity.



## 香港舞蹈向前看



「香港賽馬會當代舞蹈平台系列」，2017 年迎來了第六屆。總結過去五年的經驗，以及為了維持這系列的活力和延續性，香港藝術節副節目總監蘇國雲指出，除繼續不限新舊雨的原則外，今屆亦作出了不少內容及形式上的變動——如當代舞的本質，在固有的基礎上不斷求新求變，積極向前。

以往兩屆中的三個節目，除了演出時間的長短，並無明顯分野。第六屆雖然同為三個節目，卻在內容及形式上都有全新的構思。「將一班人放在一起做一次展演，慢慢很多機構都舉辦相類的活動，但這樣只令編舞的位置變得模糊，突出不到每個人的性格和特色。我們的希望是藉着香港賽馬會當代舞蹈平台系列，推動整體舞蹈發展，因此會按整體情況調整」，蘇國雲說，2017 年的新方向包括與海外編舞合作，設定一個貫串作品的主線，以及提高排練及製作的支援及規劃。

### 創作教育 環環相扣

今屆的「節目一」是一個長篇作品，名為「《明天你還愛我嗎？》香港篇」。去年由意大利編舞沙朗尼編排的傑作《明天你還愛我嗎？》叫人印象難忘，這次香港篇，便邀請了他與本地新進編舞，也是上一屆香港舞蹈平台一員的毛維合作，與本地中學生及專業舞者，共同創作一支帶有西方及中國民族舞元素的香港新編。沙朗尼對舞蹈有一套清晰的看法，從上一屆的演出《明天你還愛我嗎？》，也可見他背後有自己一套完整的美學。蘇國雲希望透過今次大家共同經歷創作的過程，拓開參與者對舞蹈和創作的領悟。而且，節目將有中學生參與，也是結合香港舞蹈平台這系列創作、演出及教育三環目標的一次嘗試。

香港藝術節作為一個展示國際藝術潮流，推動本地演藝創作的機構，推出一個演出好像是必然的，但不僅因為藝術節要有「節目」可演，而是

純粹教育交流難以發揮到很大的作用，經過摸索後，應該要透過創作到演出的過程，才得見交流的雙向意義，並對本地藝術家產生真正影響。

### 小說出發 突破想像

節目二則是以香港作家董啟章小說《西西利亞》為引線的《西西利亞狂想曲》，三位編舞藍嘉穎、黃俊達及黃碧琪，各自擷取小說內觸動自己的元素來創作。這三位都曾在以往的系列中亮相，風格各異。這次雖然有《西西利亞》這框架，但無礙他們天馬行空，各抒己懷。即使這一次由董啟章小說出發，並不表示以後都是以小說為引子，也可以是一首音樂、歌曲、燈光、甚至佈景。當代藝術的包容性很強，當代舞可以跟不同媒介合作，像舞蹈與視藝的合作在香港雖然才剛起步，但在外國已蔚然成風。

### 新進編舞 全新場地

節目三《舞門》跟往年同樣是幾個十分鐘的短篇，除了曹德寶外，莫嫻、廖月敏、肖呈泳、白

濉銘、李偉能與曾景輝全都是舞蹈平台上的新名字。作品有的是主題的探討和呈現，有的是探索技巧和形式的各樣可能。觀眾可以在一個節目中看到多種舞蹈風格。

節目內容再推進一步之餘，技術層面上也因應改變。首先是擴展演出場地，節目一和二將留守香港文化中心劇場，節目三將於葵青劇院黑盒劇場上演，而演期亦分開三個周末。讓觀眾聚焦這系列之餘，亦有充份時間去分別欣賞這三個迥然不同的節目。此外，也為參與的編舞安排了固定的排練場地，讓他們專心致志地在同一場地內試驗。

過去幾年，香港藝術節一步步地調整香港舞蹈平台的內容，以其為編舞提供最佳的創作環境，未來更要注重的工作，或許就是要將創作人與觀眾連成一線，讓觀眾對他們的創作產生更大的好奇和興趣。

文 朱琮愛

本文原載於 2017 年《閱藝》。





## Dancing Forward



The Hong Kong Jockey Club Contemporary Dance Series (CDS) steps into its sixth edition in 2017, and with five years of the series completed, attention turns towards maintaining its future vitality and longevity. While the scheme will continue to welcome both new and veteran dancer-choreographers, there are a number of changes in content and format for 2017, where, much like contemporary dance itself, the process of moving the series forward has utilised a set of varied techniques on top of a firm foundation.

The sixth edition of CDS will continue to present a trio of programmes – as it has done over the past two editions – but it is also embracing new form and content. HKAF Associate Programme Director So Kwok-wan explains: “The format of bringing a group of people together for a showcase has begun to be embraced by many more organisations. But this makes the role of a choreographer more ambiguous, since individual characteristics and

features are not highlighted. Since we had hoped all along to use CDS to push the development of dance overall, we decided to adjust according to the overall situation”. This now includes collaborations with overseas choreographers, and the creation of storylines that connect the performances within each piece, and enhancing the planning and support of rehearsals and productions.

### Creativity, Performance and Education

The first programme, *Will You Still Love Me Tomorrow?* Hong Kong Remix is inspired by Italian choreographer Alessandro Sciarroni’s breathtaking piece of the same name. Sciarroni’s dance ideology is clear, and in the original *Will You Still Love Me Tomorrow?* one can see his complete aesthetic approach. Following last year’s Festival, Sciarroni was invited to collaborate with Hong Kong choreographer Mao Wei for this “Hong Kong Remix”; Mao also took part in the 2016 CDS. In this

edition he will work with Sciarroni to create a piece for local dancers as well as students, combining western and Chinese folk dance elements.

This collaborative process will allow participants to gain a deeper understanding of dance and the creative process. And with the programme also involving secondary school students, it represents a new attempt to combine the three goals of this dance platform: to create, perform and educate.

As an organisation that aims to present international arts trends as well as promoting the local creation of art, it only seems natural for the Hong Kong Arts Festival to commission these performances. But HKAF stages these performances not only because of its inherent identity as an arts festival, but also because it is only through an emphasis on the creative process and on-stage performances that the actual result of educational artistic collaborations, the real impact on local artists, can be reflected.

### Breaking the Mould

Programme Two is *Cecilia’s Rhapsody*, based on Hong Kong author Dung Kai-cheung’s short story *Cecilia*. The choreographers, Blue Ka-wing, Ata Wong and Rebecca Wong Pik-kei, have each taken elements of the story that particularly move them, and use them as inspiration for their work. The three have all made their mark as part of CDS previously, each with their own distinctive style. Although they are working within the framework of the same story, there are no limits to the imagination or emotion they utilise in their choreography.

Despite the use of Dung’s work as inspiration this time round, the dance platform will not necessarily have a literary inspiration going forward. In the future, it may be a song or a piece of music, or it could be lighting or the set that serves as the starting point. Mixed media collaborations are common in contemporary art; while dance and the

visual art have only just begun to “tango” together in Hong Kong, this is already a major trend overseas.

### New Faces, New Venues

*Dance Off*, the third CDS programme, follows a similar format to previous years and brings a selection of ten minute shorts to stage. Apart from Hugh Cho, all the other choreographers – Jennifer Mok, Sudhee Liao, Sarah Xiao, Ming Pak, Joseph Lee and Terry Tsang – are new faces. Their pieces explore all possibilities of skill and form, with the audience witnessing a myriad of dance styles in just one programme.

There are further innovations for 2017, with an expanded range of venues; programmes one and two will continue to be staged at the Hong Kong Cultural Centre Studio Theatre, while programme three will be staged at the Kwai Tsing Theatre Black Box Theatre. This arrangement also provides the choreographers with stable rehearsal spaces in order for them to concentrate on experimentation within each venue. The performances will be held separately across three weekends, thus allowing audiences to focus on the dance series as a whole, while also giving them sufficient time to appreciate these three diverse programmes on their individual merits.

With the support of the Hong Kong Jockey Club, Hong Kong Arts Festival has been evolving its dance platform each year, step by step, so as to offer choreographers the best creative environment possible in which to do their work. And what of the future? Perhaps with closer links between creatives and the audience, it will stir up further curiosity and interest in the work that these choreographers produce.

By Daisy Chu

Translated by D T

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Programme Calendar  
節目時間表

香港賽馬會藝粹系列 The Hong Kong Jockey Club Series  
信和集團藝萃系列 Sino Group Arts Celebration Series

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 Ulland 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隊樂 世界音樂週末營	Emir Kusturica & The No Smoking Orchestra World Music Weekend	CCCH	7/3	8pm	
- 巴拉克·斯索高 - 科拉琴獨奏	- 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 in collaboration with Mao Wei	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		請留意網站公布 Please refer to website for details			
《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		

STA	沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall	TWP	荃灣公園 Tsuen Wan Park
NLG-XHX	南蓮園池香海軒 Xiang Hai Xuan Multi-purpose Hall, Nan Lian Garden	HKMM	香港海事博物館 Hong Kong Maritime Museum
KTT-BBT	葵青劇院黑盒劇場 Black Box Theatre, Kwai Tsing Theatre	HKCCP	尖沙咀香港文化中心廣場 Hong Kong Cultural Centre Piazza
CG	中區遮打花園 Chater Garden	KPP	九龍公園廣場 Kowloon Park Piazza



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《3 · 芭蕾》舞蹈體驗班  
The Triadic Ballet Class  
by Ivan Liška

工作坊  
Workshop

19/2 Sun 日



理察·尼爾遜：說書人  
Richard Nelson:  
Master of Storytelling

講座  
Talk

20/2 Mon 一



崑曲的藝術——給過去一個未來  
The Art of Kun Opera -  
Give the Past a Future  
講者：張軍

示範講座  
Demonstration Talk

26/2 Sun 日



聚焦愛爾蘭劇場  
In Conversation with  
the Tony Award Winners  
Speakers: Garry Hynes & Marie Mullen

講座  
Talk

17/3 Fri 五

# 香港藝術節 加料節目

## 藝術節加料節目 Festival Plus

節目詳情及網上報名 For more details and online registration: [www.hk.artsfestivalplus.org](http://www.hk.artsfestivalplus.org)

特備節目 SPECIALS	
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 The Triadic Ballet 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>
28/2/2017	楊納傑克的一生：楊納傑克音樂會演前講座 Janáček Moments: Janáček Pre-concert Talk
17/3/2017	法美音樂之緣 Finding the French-American Connection
19/3/2017	世界音樂演前講座 World Music Weekend Pre-concert Talk

歌劇 / 戲曲 OPERA	
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21/2/2017	女高音 Annalena Persson 大師班 Masterclass with Soprano Annalena Persson
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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	理察·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

電影 FILM	
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	《當代芭蕾舞盛會》 <i>A Contemporary Evening</i>
4,18,24/6/2017	《當代英雄》 <i>A Hero of Our Time</i>



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