

45th



香港藝術節
HONG KONG
ARTS FESTIVAL
16.2-18.3.2017

In the moment 此時此地



STEREOPTIK 聲光劇團

DARK CIRCUS

《黑漆漆馬戲團》

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.

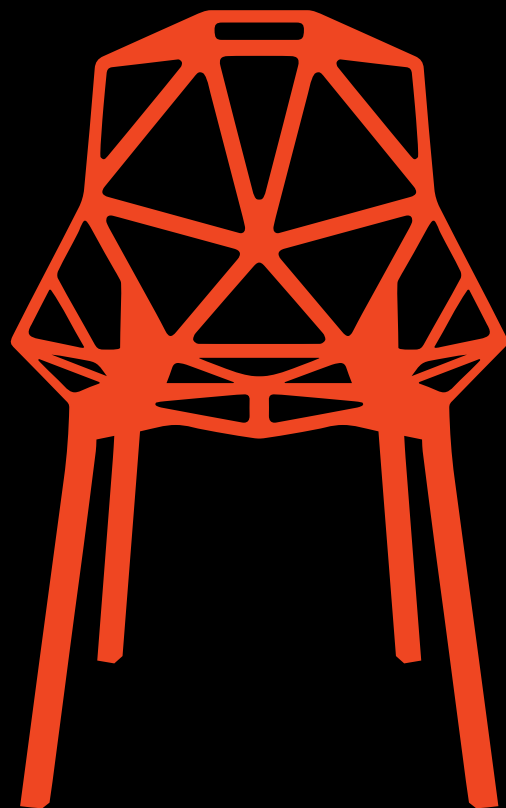
A total of 180 performances are presented in major venues and in four open air locations; additionally, our many PLUS events enrich the Festival experience. We hope you will enjoy many special moments, which will resonate into the future.

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

Konstantin Grcic | 大觀 P A N O R A M A



26.11.16 – 02.04.17

10am – 8pm (Closed on Tuesdays)

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www.hkdi.edu.hk/hkdi_gallery | hkdi.gallery

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An exhibition of the Vitra Design Museum and Z33 Hasselt



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。

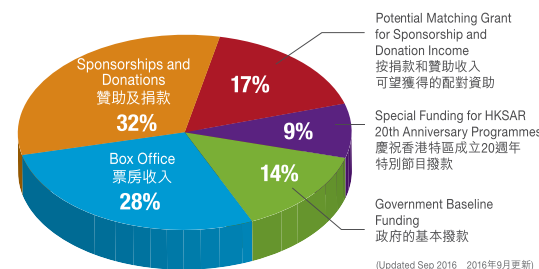
香港藝術節每年呈獻眾多國際演藝名家的演出，例如：安娜·涅翠柯、塞西莉亞·芭托莉、馬友友、菲力普·格拉斯、譚盾、列卡杜·沙爾、克里斯蒂安·泰利曼、古斯塔沃·杜達美、詹安德列亞·諾斯達、米高·巴里殊尼哥夫、蕭菲·紀蓮、奇雲·史柏西、羅柏特·威爾遜、彼得·布祿克、皇家阿姆斯特丹音樂廳樂團、柏林廣播電台合唱團、聖彼得堡馬林斯基劇院、巴伐利亞國立歌劇院、莫斯科大劇院、紐約市芭蕾舞團、巴黎歌劇院芭蕾舞團、翩娜·包殊烏珀塔爾舞蹈劇場、雲門舞集、星躍馬術奇藝坊、皇家莎士比亞劇團、柏林劇團及中國國家話劇院等。

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
直線Direct Lines | (852) 2828 4910/11/12
網頁Website | www.hk.artsfestival.org/en/support-us

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香港賽馬會慈善信託基金
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多謝支持!

THANK YOU PARTNERS!

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

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

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

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

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

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Artistic Director: Louis Robitaille

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

Presents

STEREOPTIK DARK CIRCUS

聲光劇團 《黑漆漆馬戲團》

2月 FEB 23-26



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



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

遲到者不得入場。
Latecomers will not be admitted.

適合7歲或以上觀眾欣賞
Suitable for ages 7 and above

封面照片 Cover Photograph: © Christophe Raynaud de Lage



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Unauthorised photography or recording of any kind is strictly prohibited.

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www.hk.artsfestival.org

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3 Mar performance sponsored by



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

創作及演出**原著**

皮埃爾·埃利·里爾（彼夫）

創作及演出

羅曼爾·貝門

尚·巴蒂斯特·馬勒

藝術協作

費特維·馬歐林

舞台監督

亞勞·維亞拉

法蘭克·耶門

Creative and Performance Team**Original Story**

Pierre Elie Ferrier (Pef)

Creation and Performance

Romain Bermond

Jean-Baptiste Maillet

Artistic Collaborator

Frédéric Maurin

Stage Management

Arnaud Viala

Frank Jamond

Co-produced by L'Hectare Scène conventionnée de Vendôme, Théâtre Jean Arp Scène conventionnée de Clamart, Théâtre Le Passage Scène conventionnée de Fécamp and Théâtre Épidaure de Bouloire - Cie Jamais 203

The creation of *Dark Circus* was financially supported by Ministère de la Culture et de la Communication - DRAC Centre-Val de Loire and by Région Centre-Val de Loire

Plus 藝術節加料節目**藝人談 Meet-the-artist**

演員羅曼爾·貝門及尚·巴蒂斯特·馬勒於演出後與觀眾見面。 Performers Romain Bermond and Jean-Baptiste Maillet will meet the audience after the performance.

24.2 (五 Fri) 9:00pm-9:30pm

25.2 (六 Sat) 4:15pm-5:15pm
(演出後 Post-performance)

英語主講 In English

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

請支持我們下一部 叫好叫座的新作品！ SUPPORT OUR NEW WORKS!

香港藝術節希望委約更多高質素的藝術作品，推動創作。你的捐款能夠令這些既優秀又大膽創新的佳作得以面世。為發掘更多有潛質的作品，請即支持「新作捐助計劃」！

無論捐款數額多少，我們都衷心感謝您的支持！

The Festival is committed to promoting original works, having commissioned and produced many critically acclaimed and even award-winning productions in the past. Your donation to the New Works Scheme will help us produce even more innovative performances!

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



聲光劇團由尚·巴蒂斯特·馬勒和羅曼爾·貝門創立，不用預先錄製的影像，而以現場創作的聲音和影像投影到大銀幕的方式創作。整個表演從音樂到畫作，全在觀眾面前以最傳統的方法——筆、炭、油漆、墨水、粉筆和沙即場製作，全無數碼特效加工。他們的所有演出，焦點都在於其作品與製作過程間的關係。

兩位藝術家是插畫家、音樂家、放映員及音響設計者，同時亦兼任燈光設計和攝影師。在屏幕兩側——馬勒在演奏台，而貝門則在畫桌前，他們天衣無縫地將創作多年的故事，完美展現觀眾眼前。

馬勒和貝門均有美術及音樂背景。他們聯手精心打造每一個演出細節。兩人的初次見面，是在銅管樂隊的節奏組，當時他們分別負責小軍鼓和低音鼓。直到組成聲光劇團後，節奏仍然是他們作品的關鍵。

他們的作品融合工藝品製作的簡潔和詩意引發小孩的好奇心。受到默劇啟發，他們開始製作一些不受年齡、文化、語言限制，適合任何觀眾的劇場演出。聲光劇團以劇場的魔力，將日常用品轉化成一趟奇幻旅程。

Founded by Jean-Baptiste Maillet and Romain Bermond, STEREOPTIK makes cinema without film, using sound and images projected onto a giant screen to create live animated features. Everything, from the music to the illustrations, is created in front of the audience using traditional methods – pen, charcoal, paint, ink, chalk, sand – with no digital effects or editing. The company's pieces play with the relationship between a work and the process of its fabrication.

Working simultaneously as illustrators, musicians, projectionists and sound designers, the two artists are also lighting designers and cameramen. On either side of the screen – Jean-Baptiste on the bandstand and Romain at the drawing table – they work in perfect synchronicity to perform the stories that they have developed together over the course of long periods of experimentation in the studio.

Both have backgrounds in fine art and music. With the utmost complicity they work together to craft every aspect of their pieces. The two first met while playing in the rhythm section of a brass band – one on the snare, one on the bass drum – and rhythm continues to inform their work. For STEREOPTIK, tempo is the key.

Mixing arts-and-crafts simplicity with a poetic sensibility, their work elicits a childlike wonder. Inspired by the silent movies of the past, the company has sought from its inception to create theatrical experiences that are accessible to audiences of all ages, all cultures and all languages. STEREOPTIK uses the magic of the theatre to transform simple, everyday objects into a marvellous voyage of the imagination.

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關於《黑漆漆馬戲團》

「來看馬戲，留下傷悲」是聲光劇團最新作品中的怪異馬戲團的格言。《黑漆漆馬戲團》是彼夫和聲光劇團的合作成果：彼夫是兒童圖書作家及插畫家，著有《大舌頭王子》；而羅曼爾·貝門和尚·巴蒂斯特·馬勒則為聲光劇團成員。九年前的相遇，造就了三人的友誼，亦萌起了共同創作的想法。

《黑漆漆馬戲團》代表着聲光劇團的兩個第一次：既是劇團首次根據劇本進行創作，亦是首個有對白的演出。

在這個悲傷的馬戲團內，災難不斷，不幸事件連環發生。空中飛人失手墜地、獅子吞噬馴獸師、炮彈飛人消失於外太空中。還好有個笨手笨腳的雜耍員，為演出帶來點點色彩。

馬戲團是黑暗的，但色調卻是明亮的。音樂跟影像伴隨著動作，讓故事滿載詩情畫意，又帶着點點譏諷：「來看馬戲，留下傷悲」。

《黑漆漆馬戲團》的水彩畫佈景對光線與對比的應用，就似照片一樣。台上所使用的種種技術，展現出非凡的美感和創造力。在這裏，劇院的魔法幻影與馬戲團的童趣歷奇相交相接。城市內的建築物和街道，在你眼前轉化為人頭湧湧的帳篷；一套鼓變為駕上星星的天梯；結他琴頸搖身成嚴肅的馴獸師；橡皮擦輕劃幾下，野馬即從馬戲圈中解放出來，奔馳出自由之詩。

文 馬亞·本德耶
英譯 希拉里·奇根
中譯 鍾佩妝



About *Dark Circus*

“Come for the show, stay for the woe” is the motto of the morbid circus at the centre of STEREOPTIK’S latest piece. *Dark Circus* is the result of a collaboration between Pef (Pierre Elie Ferrier), author and illustrator of *The Prince of Motordu* and numerous other children’s books, and Romain Bermond and Jean-Baptiste Maillet of STEREOPTIK. A chance meeting nine years ago blossomed into a friendship, and from this friendship grew the desire to create something together.

Dark Circus represents two firsts for STEREOPTIK. It is the first time the company will work from a script, and the first time words will be spoken on stage – a down-at-the-heels rocker of an emcee has the honour...

In this sad circus the catastrophes pile up, one number after another. The trapeze artist crashes to the ground, the animal trainer is devoured by his lion, the human cannonball never returns from outer space. Luckily there’s a clumsy juggler to breathe a little colour into the proceedings.

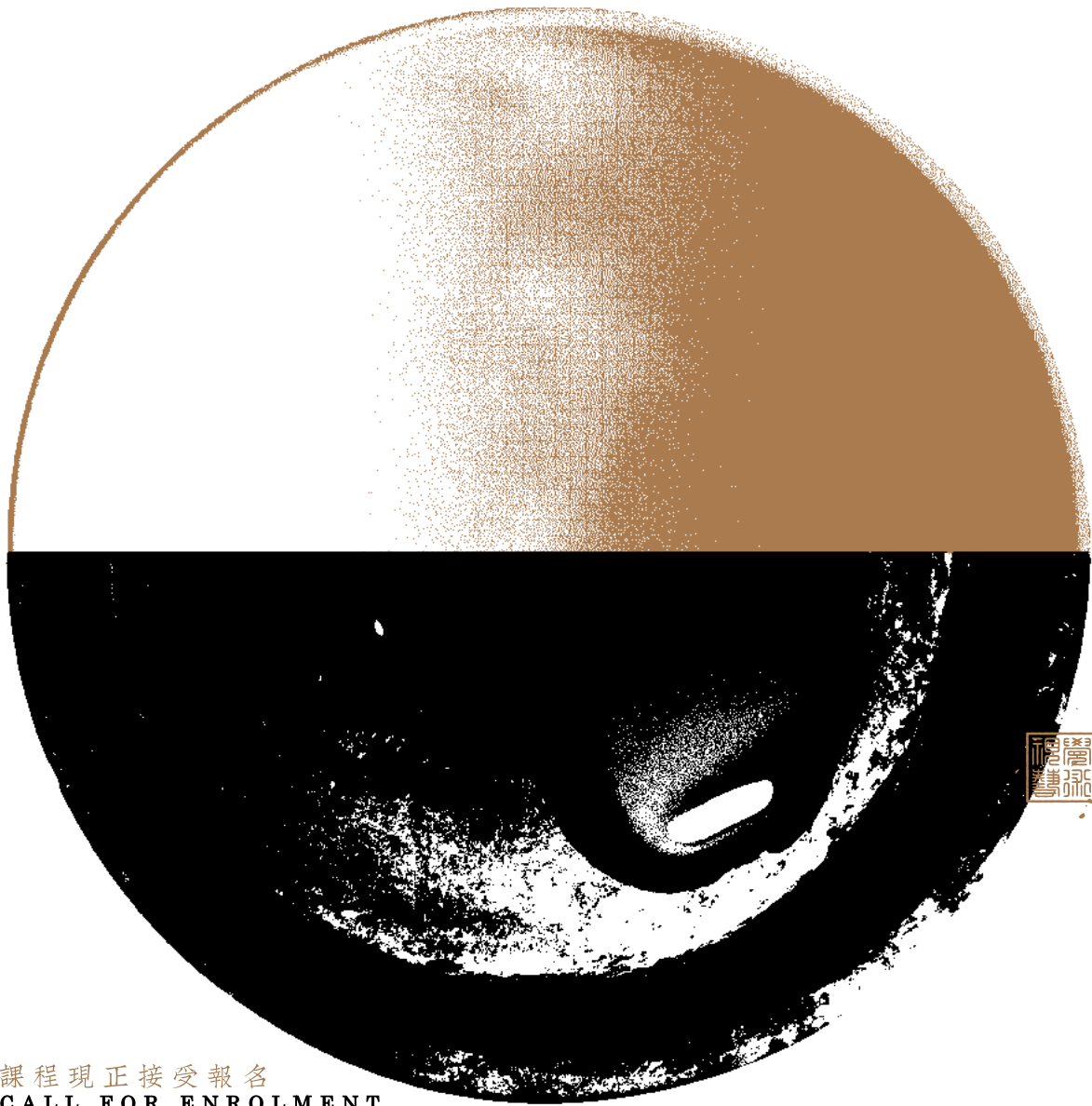
If the circus is dark, the tone is light. Music and images accompany the action and the story is laced with poetic moments and a healthy dose of irony: “Come for the show, stay for the woe”.

The ink drawings that provide the backdrop for *Dark Circus*, thick and black, resemble photographs in their use of light and contrast. The various techniques used onstage create images of extraordinary beauty and inventiveness. Here, the visual magic of the theatre meets the childlike wonder of the circus. Before our eyes, an urban landscape of buildings and streets transforms into a crowd-filled tent. A drum set becomes a runway to the stars, the neck of a guitar morphs into a stern animal trainer. A few flicks of an eraser and a wild horse is liberated from the ring, spreading poetry in its wake.

Text by Maïa Bouteillet
Translated from French into English by Hillary Keegin

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與藝術家對談



羅 - 羅曼爾·貝門

尚 - 尚·巴蒂斯特·馬勒

你們在準備演出和演出期間的分工是如何的？

尚：我們都是視覺藝術家和音樂家。羅曼爾比較像個漫畫家，而我就更像個作曲家，但我們會分擔演出時的所有工作。我們一起創作演出的音樂和視覺美術效果、結構，和演出所需的元素和過渡。

在舞台上，當我負責操縱木偶，我們其中一人負責繪畫，另一人則負責音樂。話雖如此，在《黑漆漆馬戲團》裏卻沒有明確劃分，因為部分樂器在佈景設計和故事中起了很大作用。在某一時刻，小鼓代表馬戲場，而電結他化身為一個角色人物。

在演出期間，你會扮演故事中的角色，還是嘗試隱藏自己？

羅：都不是。我們是可見的。整個演出的宗旨是讓觀眾可以目睹我們演出的過程。我們預先設好佈景、譜好樂曲、編好故事和想好事件。然後，在觀眾面前，一起重構並實踐整個計劃。我們既不會嘗試隱藏自己，卻也不是劇中的人物角色。

我們是木偶和畫作的延伸。我們在舞台上的存在全靠它們，我們的一舉一動都建基於它們的需要。我們沒有理會潛在的美感，或動作背後的意義；觀眾或會享受其中，甚或覺得有趣，但我們著眼於實際的問題，即如何調節、鏡頭轉換、節奏變化和聲音變化。

尚：觀眾看到我們所做的，跟銀幕畫面上所見的反差，正是我們這次演出方式的核心。雖然我們呈現的影像是震撼的，但唯一令我們感興趣的，



是觀眾可以親眼目睹我們的製作過程。結果當然非常重要，但更叫人驚喜的是當中的過程。

我們的作品意義不在於即興，而在於所有東西都是在當下一刻完成，就我們兩人，在所有觀眾面前。

羅：每個場景都像技藝測試，在沒有任何安全網的情況下演出。

你們跟彼夫提供的文本關係如何？創作由他人所寫的故事有否影響演繹方式？

羅：我們過往的演出，都是由一個模糊的故事開始，根據我們所編好的表演方法而改寫，以所使用的方式和演出時出現的畫面來決定主題。

像《服裝過大》，我們預先寫好一個劇本，但最後卻因為舞台的限制而有所改動，尤其是因為我們決意不加入任何對白。而在《黑漆漆馬戲團》，彼夫提供了一個出色的文本，一個清晰明確的故事，卻沒有任何特定的舞台指導。我們可以隨意

創作。他所形容的動作姿態在舞台上如何演繹，全由我們自行決定。

尚：作為我們首個基於別人所寫的故事而做的創作，這個文本是個很好的起點。彼夫是個作家和漫畫家。他的寫作曾被畫成插圖，反之亦然。這就是我們跟他的關係。他給我們一個故事，讓我們自己去完成，隨我們任意發揮。他給予的自由度既使我們快樂，也是一個挑戰。

在文本的主題和結構上，你有沒有向彼夫提出任何特別的要求？這又如何跟你們所關注的事情相呼應呢？

羅：我們只告訴他，我們想他創造一個既有詩意又夢幻的世界。我們早已商量過要一起做點什麼，但在他給我們故事之前，我們對於這個有關馬戲團的故事一無所知。

尚：這個馬戲團的故事可以是我們創作的一部分，因為我們的演出都明顯地跟童年有關。我們只會使用簡單的物件，每個人家中必備的物品；木炭、鉛筆、墨水筆、紙張、紙板等。

我們的演出講的是創意，創意亦屬於童年的一部分。青少年都為了專注於所謂更重要的事情，不再繪畫或玩音樂。所有跟創作和表達自我有關的東西常被忽略。遇到還會做這些事的成年人，或許能喚醒人們的童年回憶。人們經常告訴我們：「這很不可思議。」就像你形容日常生活中簡單卻又神奇的东西一般。

你會把演出歸納為特定的表演藝術類別嗎？如物件劇場、木偶劇場、表演。

羅：外界稱我們的演出為木偶劇場後，我們才有此認知。那些認識這種劇場的人觀賞了我們的演出，我們才得知其他木偶師的作品，那些「真正」的演員，受過專業訓練，而且在這個領域比我們更有才華的人。

開始的時候，我們只管做，沒有任何理論訓練。我們對於動畫或錄像也同樣沒有任何基礎知識。我創作這些演出前，從未受過任何訓練。而事實上，世界上沒有學校會教導你如此多變的方法。我們不想下任何定義。我們可以嘗試的東西越多，可以做的題目就更多，也就可以跟更多創作相遇，我們便越快樂。

你們的創作非常的實在，這是否也是逃離現實的方法？

羅：我們感興趣的是美麗又流動的感情世界，那個消除觀眾跟我們的邊界，並讓我們聚在一起的世界。正因如此，我們不希望提及類似恐懼、武器、憂慮，那些在我們身邊，又經常被提起的話題。

尚：我們期望能與觀眾共享詩意的時光，而不求回報。我們希望幫助人們逃離現實，給他們一些不同的東西，跟他們平日在新聞看到的不一樣，甚至完全轉換思考方向。不是因為我們自以為可以改變現實，而是將我們自己從現實中分離。

訪問 馬里恩·卡內拉斯

英譯 蓋爾·施密·卡利亞斯

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Interview with Romain Bermond and Jean-Baptiste Maillet

RB – Romain Bermond

JBM – Jean-Baptiste Maillet

Who does what when you are working on a show, then during the show itself?

JBM: We are both visual artists and musicians. Romain is more of a cartoonist, I'm more of a composer, but we share all creative duties on our shows. We come up with the musical and visual aesthetic of a show together; the same with its structure, the different elements that make it up, the transitions.

Onstage, if I manipulate the puppets, one of us draws, the other does the music. That being said, it's not quite as clear-cut in *Dark Circus*, because some instruments play an active part in the scenography and in the story. At some point, the snare drum comes to represent the circus ring, and the electric guitar becomes a character.

During the show, do you play characters in the story, or are you instead trying to disappear?

RB: Neither. We are always visible. The entire show revolves around the idea that people can see us perform it. We build the sets beforehand, compose the music, direct the story and come up with the events. Then, in front of the audience, we re-build the whole thing together and animate it. We don't try to hide, but we are not characters within the show, either.

We are extensions of the puppets and drawings. Our existence onstage depends on them, we move, we act based on their needs. We are not aware of the potential beauty or of the meaning of our movements; the audience might enjoy them, or find them interesting, but we are focused on practical questions, on adjustments, on camera changes, on changes in rhythm, in the sound.

JBM: The contrast between what people see us do and what appears on the screen is at the heart of our approach. Even if the image we produce



is striking, its only interest for us lies in the fact that people can see us produce it. The result does matter, of course, but it's how you get to that result that is spectacular.

Our work isn't a performance in the sense that it is improvised, but it is one in the sense that it's all done in the present, by us alone, in full view of the audience.

RB: Every scene is like a test of skill, performed without any safety net.

What was your relationship to the text Pef gave you? Did working on a story written by someone else make you change your method?

RB: For our previous shows, we started with a much vaguer story, which we would adapt based on the techniques we came up with. It was through the methods we used and the drawings that appeared that the show came to be, that its themes took form.

For *Les Costumes trop grands* (Costumes Too Big), we had written a story first, but it changed because of the constraints of the stage, in particular because of our choice not to use spoken language in our shows. For *Dark Circus*, Pef gave



us a beautiful text, with a clear, precise story, but without any specific stage directions. We could do whatever we wanted. It was up to us to figure out how the actions he described would take place onstage.

JBM: This text is a great starting point to work on a story written by someone else. Pef is a writer and cartoonist. He has written books that were illustrated by others, and vice versa. That is the kind of relationship we have with him. He gave us a story that we then had to complete, to develop the way we wanted. That freedom was both a source of joy and a challenge.

Had you asked Pef anything in particular when it came to the themes or structure of the text? How does it echo your préoccupations?

RB: We just told him we wanted him to create a poetic, fantastical world. We had talked about doing something together for a while, but we knew nothing about this allegory of the genesis of the circus before he gave it to us.

JBM: This circus story could be part of our universe because it's clear that our shows are associated with childhood. We only work with simple things, things everyone has in their home; charcoal, pencils, felt-tip pens, paper, cardboard, etc.

Our shows are about creativity, which also belongs to childhood. Teenagers stop drawing or playing music to focus on so-called more important activities. Everything that belongs to the field of creation and expression is often left behind. To see adults who still do those things probably reminds people of their childhood. People often tell us, "It's magic", in the way you say of something in your everyday life that is simple, but that seems amazing.

Do you identify with any specific category of the performing arts – theatre of objects, puppet theatre, performance?

RB: It's only after the fact that our shows have been described as belonging to puppet theatre, by

outside observers. People who knew what they were talking about looked at our work, and we discovered the work of other puppeteers – "real" ones – who had received actual training and were much more talented than we were in this particular field.

At first, we went straight to the matter, without any theoretical training. We didn't have any theoretical knowledge about animation, or about video. I've never received any formal training in order to do what I do today. There isn't a school in the world that prepares you for such a protean approach. We don't want to put a label on it. The more we can play, the more propositions we can make, the more different universes we meet – and the more we are happy.

Everything you do is so concrete, yet isn't it a way to escape the real world?

RB: What we are interested in is the world of the marvellous, the circulation of an emotion that erases the border between the audience and us, the things that bring us together.

That's why we don't want to talk about things like fear, weapons, worry, and all those themes that often surround us and are systematically called upon.

JBM: What we are proposing is to share a poetic moment, without making any demands. We want to help people escape reality, to offer them something that is different from what they see when they turn on the news, even to go in the opposite direction, not because we think we can change reality, but as a way to remove ourselves from it.

Interview conducted by Marion Canelas
Translated from French into English by Gaël Schmidt-Cléach

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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 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	
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《大選年的家庭》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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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

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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
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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	
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22/1/2017	週日捷克室樂音樂會 Czech Music for a Sunday Afternoon
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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
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18/3/2017	後台一刻：走進大觀園 Backstage Moments: Inside the Red Chamber

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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>
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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>
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