

40th



香港藝術節
Hong Kong
Arts Festival
28.1-8.3.2012



Sidi Larbi Cherkaoui

Tezuka
手塚



THIS IS
WHAT MONKS
AND TEMPLARS
ARE FOR
1544-1577



獻辭 MESSAGE

香港藝術節匯聚全城文化精髓，是享譽亞洲的文化盛事。藝術節絢麗多姿的節目，每年吸引無數海內外藝術愛好者熱烈捧場。觀眾無論以香港為家，還是慕名而來，都不難感受箇中都會魅力。

香港藝術節雲集本地以至全球名家傾力演出，盡展藝術才華。精選節目包羅萬象，古今俱備，觀眾既可欣賞當代新銳創作，更可回味大師經典作品。

欣逢香港藝術節四十周年，可喜可賀。謹祝各位有一個愉快難忘的晚上。

The Hong Kong Arts Festival is a highlight of our city's cultural calendar and a widely celebrated arts event in Asia. Each year it presents a feast of exciting programmes that draw arts lovers from near and far, adding to Hong Kong's attractiveness both as a home and a tourist destination.

The Festival is an important platform for showcasing local talent alongside the best artists from around the world. With a judicious mix of programmes, it champions new and contemporary works while celebrating great masterpieces, giving audiences much to savour.

I congratulate the Hong Kong Arts Festival on its 40th Anniversary and wish you all a truly memorable evening.

曾蔭權

香港特別行政區行政長官

Chief Executive
Hong Kong Special Administrative Region



歡迎蒞臨第40屆香港藝術節。

作為重要的國際文化盛會，香港藝術節每年呈獻世界頂尖及多元化的表演節目。今年榮幸再邀請到世界各地及本港藝術精英，帶來舞蹈、音樂、

歌劇及戲劇等精采表演，讓觀眾可欣賞振奮心靈的繽紛藝饌。

我藉此感謝香港特區政府、香港賽馬會、各贊助企業及個人的慷慨資助。踏入第40周年，香港藝術節除了雲集世界各地的藝術界翹楚，帶來精采演出，亦透過學生票贊助計劃及「青少年之友」計劃，培養年青人的藝術體驗；此舉有賴一群熱愛藝術的有心人慷慨資助，鼓勵年青人參與藝術節的精采演出，提升日後觀賞藝術的興趣。

各位觀眾的支持和參與，乃驅動藝術節向前邁進的力量。感謝您前來欣賞本節目，希望本屆藝術節為您帶來美好的觀賞時光。

李韋廉

香港藝術節主席

I warmly welcome you to the 40th Hong Kong Arts Festival.

Recognised for the quality and variety of its programming, the annual Hong Kong Arts Festival is keenly anticipated as the premier event in Hong Kong's cultural calendar. This year we again welcome top international and local talent in dance, music, opera and theatre, whose artistry will delight and inspire us.

I wish to acknowledge strong support of the Government of Hong Kong SAR, the Hong Kong Jockey Club, and sponsors and donors who make this Festival possible. At this 40 year mark, I am particularly delighted that in addition to presenting wonderful artists to a discerning public, we can also nurture young audiences through our Student Ticket Scheme and Young Friends Scheme, thanks to the contributions of donors and supporters who generously share their own love for the arts with audiences of the future.

Thank you very much for coming to this performance. Your presence is paramount to the success of the Festival, and I wish you a very enjoyable experience.

Charles Lee

Charles Lee, Chairman



歡迎閣下蒞臨第40屆香港藝術節。

今年香港藝術節呈獻的藝術名家及精采節目，就如香港大都會一樣多元化又璀璨奪目。延續四十年的優良傳統，我們繼續邀請

本地及國際知名的星級藝術家點亮香港大小舞台，呈現世界豐碩的文化傳統，豐富未來的文化面貌。

衷心感謝多年來熱心支持香港藝術節的各界人士及團體。我們過去的成功源自他們對藝術的熱忱，他們亦深信豐盛多元的文化藝術生活，是香港作為名副其實的國際大都會之重要支柱。

感謝您與我們一起慶祝香港藝術節的四十年。藝術節團隊向每一位支持香港藝術節的觀眾衷心致謝，期望您盡享連串多姿多采的節目。

何嘉坤

香港藝術節行政總監

It is a pleasure and privilege to welcome you to the 40th Hong Kong Arts Festival.

The array of artistic talent and programmatic content presented at this year's Festival is as diverse and multi-faceted as the city which has hosted this annual event in the course of four decades. As we add to the roll call of local and international luminaries who grace our stages, we continue to draw upon the impressive traditions available to us, and work to augment a heritage for the future.

I am deeply grateful to many individuals and institutions for their contributions to the Festival's success over the years, informed by a love for the arts and an appreciation of how important it is for a major city worthy of that description to have a rich cultural life.

Thank you for being here to celebrate forty years of the Hong Kong Arts Festival. The Festival would not happen without its audience. The entire Festival team appreciates your contribution to the 40th Hong Kong Arts Festival and hopes that you enjoy many wonderful performances.

Tisa Ho

Tisa Ho, Executive Director

香港藝術節資助來自：

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



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



康樂及文化事務署
Leisure and Cultural Services Department



香港藝術節
Hong Kong
Arts Festival Presents

Sidi Larbi Cherkaoui
Tezuka
手塚



© Tezuka Productions

亞洲首演 Asian Premiere

演出長約2小時10分鐘，包括一節中場休息

Running time: approximately 2 hours and 10 minutes with one interval

17-19.2.2012 | 香港文化中心大劇院
Grand Theatre, Hong Kong Cultural Centre

封面插畫及照片 Cover illustrations and photographs © Tezuka Productions, Hugo Glendinning

敬請關掉所有響鬧及發光裝置，請勿擅自攝影、錄音或錄影，多謝合作。

Please switch off all sound-making and light-emitting devices. Unauthorised photography or recording of any kind is strictly prohibited. Thank you for your co-operation.

創作人員 | Creative Team

編舞

希迪·拉比·徹卡奧維

音樂

涅廷·索尼

傳統音樂

堀つばさ
朴佑宰
奧爾加·禾絲奧宙斯卡

視像及燈光設計

威利·薩莎

服裝設計

薩沙·科瓦切維奇

錄像設計

上田大樹

書法

鈴木稻水

徹卡奧維助理

阿里·塞貝特

其他服裝

貝斯·斯拓克斯

Choreography

Sidi Larbi Cherkaoui

Music composed and directed by

Nitin Sawhney

Additional Traditional Music

Tsubasa Hori
Woo Jae Park
Olga Wojciechowska

Visual & Lighting Design

Willy Cessa

Costume Design

Sasa Kovacevic

Video Design

Taiki Ueda

Calligraphy

Tosui Suzuki

Assistant to Sidi Larbi Cherkaoui

Ali Ben Lotfi Thabet

Additional Costumes

Beth Stocks

演出

喬恩·菲利普·費士頓
戴米安·雅勒
上月一臣
工藤聰
森山未來
大植真太郎
丹尼奧·普爾圖
古洛·安祖拉斯·斯祈亞
埃爾德·塞布拉
凡拜安·申迪比

武術演出

黃家好
李波

書法演出

鈴木稻水

樂手 Musicians

堀つばさ (日本箏、太鼓、編鐘、演唱)
Tsubasa Hori (koto, taiko, kyujyo orin, vocals)
朴佑宰 (韓國玄琴、洋琴、箏、演唱)
Woo Jae Park (geomungo, yanggum, jing, vocals)
奧爾加·禾絲奧宙斯卡 (小提琴)
Olga Wojciechowska (violin)

其他樂手 (錄音) Additional Musicians (recorded)

涅廷·索尼 (程式設計、聲境設計、鋼琴、結他、夏威夷結他、敲擊樂、演唱)
Nitin Sawhney (programming, soundscape design, piano, guitars, ukulele, percussion, vocals)
漢娜·皮爾 (音樂盒程式指導, 錄音: 音樂盒、長號、小提琴、演唱)
Hannah Peel (music box direction; recorded - music box, trombone, violin, vocals)
丹尼·基恩 (大提琴)
Danny Keane (cello)
喬斯·威廉士 (長笛)
Giles Williams (flute)

Performers

Jon Filip Fahlstrøm
Damien Jalet
Kazutomi Kozuki
Satoshi Kudo
Mirai Moriyama
Shintaro Oue
Daniel Proietto
Guro Nagelhus Schia
Helder Seabra
Vebjørn Sundby

Martial Artists

Huang Jiahao
Li Bo

Calligrapher

Tosui Suzuki

藝術節加料節目	Festival PLUS
舞蹈搜影 2	Dance on Screen 2
《夢見巴別塔》	<i>Dreams of Babel</i>
《零度複數》	<i>Zero Degrees</i>
4-5.2.2012	4-5.2.2012
更多加料節目信息請參閱藝術節加料節目指南， 或瀏覽網站： www.hk.artsfestivalplus.org	Find out more about Festival PLUS in the Festival PLUS Booklet or at www.hk.artsfestivalplus.org

製作 | Production

製作經理

阿當·卡利

巡迴製作經理

安德魯·士托

舞台經理

姬瑪·湯治

副舞台經理

蘿拉·安·卜

燈光製作

威利·薩莎

音響技術

尼克·藍道爾

視聽技術

MJ烏巴歷

服裝主管

貝斯·斯拓克斯

技術顧問(日本)

黑澤一臣

技術顧問助理

市川太也

錄像助理

大鹿奈穗

小林妙子

中文字幕

昌明

字幕操控

胡曉

Production Manager

Adam Carrée

Touring Production Manager

Andrew Stock

Company Stage Manager

Gemma Tonge

Deputy Stage Manager

Laura Ann Booth

Production – Lighting

Willy Cessa

Sound Technician

Nick Rundall

AV Technician

MJ Urbenek

Wardrobe Supervisor

Beth Stocks

Technical Consultant (Japan)

Kazuomi Kurosawa

Assistant to the Technical Consultant

Taiya Ichikawa

Video Assistants to Taiki Ueda

Nao Ohshika

Taeko Kobayashi

Chinese Surtitles

Cheong Ming

Surtitles Operator

Jennifer Hu

This production is inspired by Osamu Tezuka

A Sadler's Wells (London)/Bunkamura(Tokyo)/Eastman(Antwep) Production

In collaboration with Tezuka Productions

Co-produced by Les Théâtres de la Ville de Luxembourg; Esplanade – Theatres on the Bay, Singapore;

Parc de la Villette, Paris; deSingel, Antwerp; and Movimentos Festwochen der Autostadt, Wolfsburg

鳴謝 | Acknowledgements

《手塚》使用的附加音樂及文字，承蒙以下單位批准使用：

《阿童木》(1963 年版本)，曲：高井達雄，詞：谷川俊太郎。

《溶岩大使》，曲：山本直純，詞：長谷川龍生。

Additional music and text used in *TeZuka* by kind permission of:

Tetsuwan Atom (Astro Boy – 1963 version); music by Tatsuo Takai and lyrics by Shuntaro Tanigawa.

Magma Taishi (Ambassador Magma); music by Naozumi Yamamoto and lyrics by Ryusei Hasegawa.

希迪·拉比·徹卡奧維 Sidi Larbi Cherkaoui

編舞 Choreographer

希迪·拉比·徹卡奧維首個編舞作品是1999年為安德魯·威爾所編的當代音樂劇《匿名社會》。自此，他完整的編舞作品已超過15部，更曾經榮獲多個獎項，當中包括愛丁堡藝穗節首獎、貝爾格萊德國際戲劇節 (BITEF) 特別獎、蒙地卡羅尼金斯基大獎的最有前途編舞獎、德國Movimentos國際舞蹈獎及2007年度的澳洲海普曼獎等。2008年，他成為沙德勒井劇院駐院藝術家；翌年更獲阿爾佛雷德·特普費爾·施蒂夫通基金會頒授凱洛斯獎，以表揚他的藝術哲學和不斷探求文化對話的精神。

徹卡奧維曾經是比利時一編舞團體的核心成員，早在那個時候，他已開始創作，同時參與不同的合作計劃，進一步拓闊和鞏固他的藝術視野，例如與編舞寧克·里豪斯特合作的《另外》和2005年與艾甘·漢合作的《零度複數》。他又曾經與不同劇院、歌劇院和芭蕾舞團合作，並於2004年至2009年期間，以比利時安特衛普為基地，成為Het Toneelhuis劇院的常駐藝術家，這家劇院於2007年及2008年分別製作由徹卡奧維編舞的《神話》及《起源》。

2008年，徹卡奧維與安東尼·葛姆雷，聯同中國少林寺合力打造新作《舞箴》，並到世界各地巡迴演出，直至2010年底，廣獲各界好評。除此以外，與杉湖舞蹈團合作的《新的世界》是徹卡奧維在北美的第一部編舞作品，後來他又創作出一系列雙人舞如《牧神》及《沙丘》。其後，他成立「伊士曼」，成為安特衛普deSingel文化中心的常駐藝團。

2010年春天，徹卡奧維與戴米安·雅勒和安東尼·葛姆雷再度合作，創作《巴別塔（文字）》，也是徹卡奧維三部曲的第三部份，第一、二部份分別是《信逝》及《神話》。《巴別塔（文字）》在2011年度奪得羅蘭士·奧利花獎的最佳新舞蹈製作獎，安東尼·葛姆雷更獲傑出舞蹈表現獎殊榮。2011年，徹卡奧維為荷蘭國家芭蕾舞團創作《迷宮》，作品專為19位舞蹈員而作。同年，他第二次獲選為舞蹈雜誌《Tanz》的年度最佳編舞。

Sidi Larbi Cherkaoui's debut as a choreographer was in 1999 with Andrew Wale's contemporary musical, *Anonymous Society*. Since then he has made more than 15 fully-fledged choreographic pieces and received numerous awards, including the Fringe First award in Edinburgh, the special prize at the BITEF Festival in Belgrade, the promising choreographer prize at the Nijinsky Awards in Monte Carlo, the Movimentos award in Germany and the Helpmann award from Australia in 2007. In 2008, Sadler's Wells named him Associate Artist and in 2009 the Alfred Toëpfer Stiftung conferred its Kairos prize to him in recognition of his artistic philosophy and his quest for cultural dialogue.



© Shinya Hosono

While Cherkaoui's initial pieces were made as a core member of a Belgian collective, he also undertook parallel projects that both expanded and consolidated his artistic vision, such as *Ook* (2000) with choreographer Nienke Reehorst and *zero degrees* (2005) with choreographer Akram Khan. He has worked with a variety of theatres, opera houses and ballet companies, and was based in Antwerp from 2004-2009 as an artist in residence at Het Toneelhuis, the theatre that produced *Myth* (2007) and *Origine* (2008).

In 2008 Cherkaoui premiered *Sutra* at Sadler's Wells. This award-winning collaboration with Antony Gormley and the Shaolin monks continued to tour the world until December 2010 to great critical acclaim. After his first commissioned piece in North America, *Orbo Novo* (for Cedar Lake Dance Company) and a series of duets such as *Faun* and *Dunas*, he launched his new company Eastman, resident at deSingel.

Spring 2010 saw him reunited with co-choreographer Damien Jalet and Antony Gormley to make *Babel (WORDS)*, the third part of a triptych that began with *Foi* and *Myth*. *Babel (WORDS)* recently triumphed at the 2011 Laurence Olivier Awards, winning best new dance production and outstanding achievement in dance for Antony Gormley. In 2011 Cherkaoui choreographed *Labyrinth* for the Dutch National Ballet, an intimate piece for a group of 19 dancers. He was awarded Best Choreographer of the Year for the second time by the dance magazine *Tanz*.



手塚治虫 Osamu Tezuka

(1928-1989)

藝術家 Artist

作為推動日本文化的主要動力，手塚治虫是動漫史上其中一位最具影響力的藝術巨匠，又經常被稱為「日本的華特·迪士尼」，但亦有不少人認為，這個稱號不足以妥切形容他的作品所覆蓋範圍之廣。他的創作取材於大自然、科學和哲學，對日本的文化、文學、電影和科學發展，有着重要影響，這影響在戰後的日本尤其明顯。

手塚在二戰後的日本成長，他的故事大多集中在人權、道德、環保意識、不公義及容忍等主題，帶出希望和社會責任的重要性，使他成為二十世紀日本文化界最受尊崇的代表人物之一。身兼動畫家、製作人和藝術家的手塚，漫畫作品多達十五萬頁紙，一共七百多個漫畫故事。此外，他又創作出不少經典漫畫人物如小飛俠阿童木、森林大帝和緞帶騎士等 (©手塚製作)。

1961年，為了圓製作動畫之夢，創立了手塚治虫動畫製作公司 (後改稱蟲製作公司)。成為動畫製作人兼原創者後，手塚首部推出的動畫作品，就是《小飛俠阿童木 I》。這個系列是他其中一部意義最為深遠的作品，也促使日本動畫界出現巨大的轉變。這是日本電視史上首部完整播出的動畫劇集，並轉播至世界各地，令漫畫前所未有的普及起來。《阿童木》深刻反映手塚的人生哲學：小飛俠阿童木為人類的幸福而戰鬥，卻從未為人所接受；相反，人類永遠只把他視作機械人或外人看待。對手塚而言，這個關於機械人心靈被人類壓迫的故事雖然簡單，但就正反映出沒完沒了的歧視，這其實就是導致戰爭的禍根。

A major force in Japanese culture, Osamu Tezuka is considered to be one of the most influential artists in the history of manga and anime. He is often referred to as the "Walt Disney of Japan" — a label which many believe inadequate to describe the breadth and scope of his work, which drew inspiration from the natural world, science and philosophy, and had a significant impact on Japanese culture, literature, film and scientific development, especially during the post-war period.



Growing up in post-WWII Japan, Tezuka's stories focus on the themes of human rights and ethics, environmentalism, prejudice and tolerance. His messages of hope and his call for greater social responsibility have made him one of the most respected cultural figures of 20th century Japan. As an animator, producer and artist, he produced over 150,000 pages of comic art in more than 700 different manga titles, creating now-iconic characters including Astro Boy, Kimba the White Lion and Princess Knight (© Tezuka Productions).

In 1961 he founded Tezuka Osamu Productions Animation Co. (later Mushi Productions) to fulfil his dream of making manga films. Tezuka's first major animated debut as a producer/creator was *Astro Boy 1*. The *Astro Boy* series is one of Tezuka's most monumental works and was the catalyst for an epic change in the history of Japanese animation. It was the first full-length animated TV series in Japan and it popularised manga to a level far beyond that which it had previously achieved, being broadcast all over the world. It clearly illustrates Tezuka's philosophy: Astro Boy fights for the welfare of human beings but is never accepted by them, always perceived as just a robot, an outsider. To Tezuka, this simple tale of the boy robot with a heart who suffered persecution at the hands of humans mirrors the acts of discrimination that go on to become the seeds of wars and which continue to this day.



對日本深深着迷 Helplessly Drawn to Japan

希迪·拉比·徹卡奧維訪談

訪問：馬克·莫納漢

An Interview with Sidi Larbi Cherkaoui by Mark Monahan

你是否一直都喜歡手塚治虫的作品？

在認識手塚是誰以前，我已經很熟悉他筆下的所有人物角色。雖然我在比利時長大，但電視上的卡通，幾乎全都是日本動畫。那時候我還不知道手塚這個名字，長大後我才知道原來一直都有位漫畫教父，在啟發了一整個世代的卡通和動畫製作。其實我也算是個漫畫迷，2007年，我遠赴中國少林寺製作《舞箴》的時候，隨身帶着幾本漫畫，其中一部是合共八冊的《釋迦》。

那是出自手塚手筆？

是的，《手塚》就是從那裏孕育出來，那時候有一名日本監製來看我們排練《舞箴》，他看到我的漫畫《釋迦》，就問我「你是手塚迷嗎？」然後我答：「其實我很喜歡他的作品。」原來那位監製認識手塚製作公司的人，所以他問我有沒有興趣去跟他們見面。一經認識之下，我突然醒覺：我的天，這個人已經把一切可做的都做了。

他的確是位深具影響力的人物，例如他奠定了漫畫現時的既有形象，主角人物都有着大大的眼睛，對不對？

對，但在歐洲幾乎沒有人留意到這一點，說到手塚治虫，大家都只聯想起

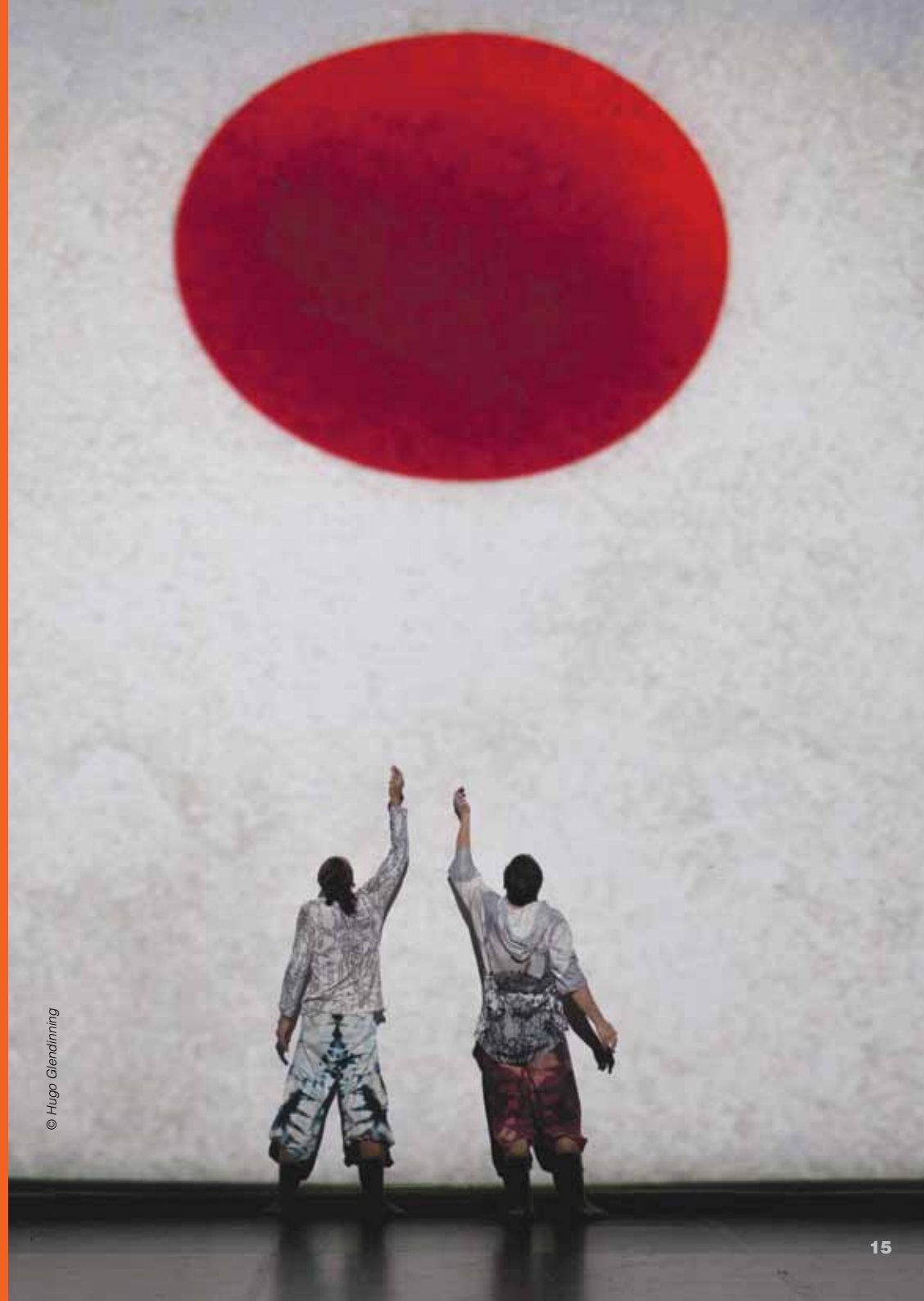
Are you a longstanding admirer of Osamu Tezuka's work?

Even before I knew who he was, I knew all his characters. Although I grew up in Belgium, the cartoons I watched on TV were mostly Japanese animations, or anime. I didn't know Tezuka's name that much, but later, when I grew up, I realised that there was this godfather of manga comic books that had inspired a whole generation of cartoonists and animators. I'm a bit of a comic-freak, actually. In 2007 I was going to the Shaolin Temple in China to work on my piece, *Sutra*, and brought some comics along. One of those was an eight-volume life of *Buddha*.

By Tezuka?

Yes, and *TeZuka* was born there, because a Japanese producer who came to see us rehearse *Sutra* saw *Buddha* and said, "Oh, are you a fan of Tezuka?" And I replied, "Well, I'm a fan of his work." The producer knew lots of people who worked in the Tezuka production company, so he asked me to come and meet them. I did that, and suddenly realised: My God, this man has done everything.

He was incredibly influential, wasn't he — for example, wasn't it he who conceived the very look of manga, the characters' big eyes?



© Hugo Glendinning



他的經典作《小飛俠》。然後我再看他的其他作品，實在是深深着迷。

於是再進一步探索他的漫畫世界？

我把他所有作品都看過了。我覺得這個人十分有遠見，相比起華特·迪士尼，他的創作沒有忌諱，想寫什麼就寫什麼。即使是關於危難，無論是在日本國內或國外，他都能夠用人道的方法探究，這是我想表揚他的地方。

有人說手塚的作品和漫畫文化能夠在日本大行其道，是因為他敢於打破禁忌的作風，在這個被規範綁得緊緊的社會中，為人們提供情感宣洩的渠道，你認為呢？

我認為事情比這個說法更複雜，我曾經到日本很多次，我的伴侶也是日本人，對我來說，日本就像英國，不能只針對某一方面來討論。在日本文化中，視覺體驗和書寫文字之間充滿着千絲萬縷的關係。在日本語或中文裏，他們都會用到漢字，對我來說，漢字就像符號和圖畫，因此，他們書寫時會把文字形象化。日本人對漫畫藝術和繪畫的尊敬，絕不比對文藝寫作為低，兩者所獲的待遇並無太大分別。手塚治虫意識到視覺體驗和書寫文字之間的相互性，我們歐洲人誤以等級觀念看待事物，例如我們會認為音樂家比舞蹈家重要；寫作家又會比畫家重要。相反，日本人對所有藝術家都賦以同等的尊敬，他們喜歡重組、創作，更懂得尊重這樣做的人。

Yes, and somehow no one in Europe realises this — I think we generally just associate him with his most famous character, Astro Boy. When I saw all the other works he'd done, I became obsessed.

So, you dived further into his world?

I read everything! And I thought, this man is a visionary, because unlike Walt Disney, he had no taboos — he was able to write about anything. Even with the worst catastrophes that were happening, either in or out of Japan, he was able to find this humane way of making it discussable. I wanted to honour that.

It has been suggested that Tezuka — and manga in general — are so successful in Japan partly because this trampling of taboos provides a catharsis for an otherwise particularly rule-bound society. Is there anything in that?

I think it's more complex than that. I've been to Japan many, many times, and also my partner is Japanese, so I think Japan is like England — you can't just pinpoint it into one thing. Also, there's the relationship in Japan between the visual and the written language. In Japanese, as in Chinese, they use *kanji*, which are like symbols, drawings. And so, when they write, they recognise it also as a drawing, as an image. That means that the Japanese have the same respect for manga art — and drawing in general — as they have for writers. They don't make a distinction. Tezuka realised how much visual and written language is interconnected, and also I think we Europeans have this illusion of a hierarchy between things, that a musician,

作為編舞，你一定覺得那是特別引人入勝。

是的，那裏的人真的很希望可以進入你的小宇宙，而且我對手塚有着這樣強烈的興趣，是因為他真的明白大自然的力量，他主張：如果你是人類，就應該尊重所有生物，而並不只是愛惜人類自己。

你怎樣把這一切融入你的作品《手塚》之中？

說實在，要在一個半小時之內說盡他的一切，的確是不太可能。唯一可以做的，是利用作品作為向他致敬的儀式。我可以介紹人們進入手塚的世界，展示給大家看他的世界和我的世界有着什麼關係。很多人說過：「你是翩娜·包殊（已故當代編舞家）的孩子！」然後我會回答：「對，但我也手塚的小孩！」他的想像世界裏沒有偏見，他歡迎任何事物進入他的世界。

你怎樣決定作品的形式和結構？

我問自己：手塚的作品是什麼？答案是：紙和墨。然後我回到起點，探索紙和墨兩者之間的關係，想想怎樣從無到有。只要畫上兩行線，面孔微笑立即出現，但再仔細看真一點，其實那只是兩行線給你的感覺而已。我跟日本書法家鈴木稻水合作，他對漢字的歷史和發展可謂瞭如指掌。例如漢字的「鳥」字，起初真的看似一隻小鳥，然後慢慢經過風格發展，才變成今天的模樣。

say, is more important than someone who moves; that a writer is more important than someone who draws. In Japan, they have the same respect for all artists. They love the aspect of reorganisation and creation, and the people who know how to do that.

As a choreographer, you must find that particularly appealing.

Oh yes, people there really want to go into your universe. Also, I feel strongly and specifically connected to Tezuka because he really understood the power of nature, and he was saying that if you are a human being you should respect all living beings, the rest of nature.

So, how have you worked all this into *TeZuka*?

Well, it would be impossible to cover him extensively in an hour and a half. The only thing I can do is honour him in a ritual, which is my piece. I can introduce people to his world and show them how it's connected to mine. People often tell me, "You're a child of [the late contemporary choreographer] Pina Bausch" and I answer, "Yes, but I'm also a child of Tezuka!" His vision was without prejudice. He allowed everything inside his world.

And how did you decide on a form and structure for the piece?

I asked, what is Tezuka's work? And the answer is: paper and ink. So, I went all the way back down to the relationship between paper and ink, and how you get to something from nothing. With just a couple of lines you see a face or a smile, or you

你是否以編舞和書法對比處理？

是的，我曾經想過請一位真正的漫畫家到台上表演，但又覺得這一點都不有趣，就像在看編舞在台上編排舞蹈一樣沒趣，觀眾只會看到他不斷在台上塗改增減。然而，有些人只要在紙上畫上三條線，你就已經能夠認出端倪，那就是書法家。他們的表演只有一次機會，下筆之後，對就是對，錯就是錯，這比漫畫創作更加像跳舞，我們都只有一次機會。我們在台上發揮所長，可能成功，也可能失敗，然後我們又會加緊練習，力臻完美。所以說，書法家和舞蹈員的相同之處，就是他們都不能有錯失。

對你以言，紙和墨就相對於舞台和舞蹈員？

對！我們都在研究紙和墨的關係，有趣的是，原來紙的日本語是「kami」，「kami」在日本語亦可解作「神」的意思，即是說，白紙就是神，空無一物。在日本，神的概念就是白紙一張，你可以在白紙上寫上任何東西，然後奉之為神，就像你走到山上大叫，聽到的回音他們認為是神的聲音。這是很神奇的一件事，因為這反映出你是甚麼。此外，手塚治虫和佛教的關係也同樣耐人尋味，因為整個「無即是有、有即是無」的概念，跟他的繪畫風格配合得天衣無縫：白紙上本來無物，突然從無到有，這就是創作。

have a feeling, but actually there's nothing there but two shapes. So, I'm working with a Japanese calligrapher [Tosui Suzuki] who knows a lot of the history about how *kanji* came to look how it does today. For instance, you have the *kanji* for bird — in the beginning it actually looked much more like a bird, and then eventually it became stylised.

Are you drawing a parallel between choreography and calligraphy?

I am. I considered having an actual manga drawer on stage, but felt it wouldn't be interesting because it would be like trying to watch a choreographer making a piece of work. He'd constantly be erasing, taking away and putting back. But there are people who need to put only three lines on a piece of paper for you to recognise something, and those are calligraphers. They have one chance: they do it, and it's either right or the ink falls wrong and it's not. It's much closer to a dancer — we too have just one chance. We do our thing on stage, and it might work, or not, and then we practise to make it better. The calligrapher and the dancer have that in common — they can't correct.

So, the ink on the paper is the dancer on the stage?

Yes. We're working a lot with paper and ink, and what I find interesting is that paper in Japanese is called *kami*, and *kami* is also God. So, blank paper is God: nothing, emptiness. In Japan, the idea of God is an empty page, and you can write whatever you want on it. It's a bit like when you're on a mountain, and you yell, and you get

你怎樣挑選這次演出的合作者？

第一個合作單位當然是手塚的製作公司，除此之外，還有作曲家涅廷·索尼，我和他曾經在《零度複數》以及《農牧神》中合作，他是個胸懷寬闊的藝術家。當然在我自己的舞蹈團中有心儀的舞蹈員，有時候覺得他們很適合成為我漫畫中的主角！談到手塚這位日本藝術大師，少不了要跟其他日本的藝術家合作，因此這次演出邀請到日本錄像設計師上田大樹協助，除了把手塚治虫的經典作品重現舞台之外，也把故事搬到紙上，讓觀眾細味手塚的漫畫作品之餘，也可以享受置身漫畫書之中的樂趣。

馬克·莫納漢，倫敦《每日電訊報》舞蹈評論家

中譯：麥梓陽

an echo of your own voice back — they say that's the voice of God. And I think it's amazing because it's just a reflection of what you are. Tezuka's relationship with Buddhism is fascinating, because the whole idea that everything is nothing and nothing is everything completely suits his approach to drawing — having a white piece of paper and then suddenly, out of nothing, creating something.

And how did you choose your collaborators for the show?

The first collaborators were the production house itself. And there's Nitin Sawhney, the composer who I worked with before on *zero degrees* and *Faun*, and who is such a broad-minded artist, and of course I've got dancers in my own company that I like and that I find sometimes to be my own manga characters! Also, if I was going to talk about Tezuka — a Japanese artist — and who he was, I had to work with Japanese artists too. So there's a video artist Taiki Ueda who's helping project-specific parts of Tezuka's actual works on stage, on to the paper, which will allow ourselves also to see the performance as if we are on the inside of a comic book.

Mark Monahan is dance critic of the *Daily Telegraph*, London



涅廷·索尼 Nitin Sawhney

音樂 Music

索尼堪稱為當世最具才華及最多產的作曲家和歌曲監製之一。自加盟環球音樂集團以來，他合共推出九張錄音專輯，專輯曾獲水星音樂獎提名、兩項英國廣播公司第三頻道世界音樂大獎、南岸音樂表演獎及其餘15個獎項。他至今為逾40套電影及電視片集譜寫樂曲，曾獲提名英國樂壇最高榮譽艾弗爾·諾維羅最佳歌曲創作獎。他為英國電影學院獎提名作品、英國廣播公司著名紀錄特輯《天下為家》創作的管弦樂曲獲一致好評，其餘音樂作品見於美拉·娜兒執導的電影《同名之人》、兩首交由倫敦交響樂團即場演奏的電影配樂，以及一齣講述巴西男子瓊·查爾斯·德梅內塞斯生平的電影。索尼為倫敦法布里酒吧的唱片騎師，除在酒吧作定期演出外，還經常與各地頂尖樂團及他自己的樂隊巡迴世界演出。他亦為知名舞蹈家艾甘·漢寫作風格多樣的樂曲，合作作品《零度複數》的精采配樂更為他在紐約獲頒最佳編曲獎。除專注為艾甘·漢作曲，索尼亦為不同劇場製作撰寫音樂，其中英國合拍劇團的《消失的數字》為他贏得奧利花獎。

索尼是位多才多藝的音樂人，工作涵蓋歌曲監製及編曲，曾合作的歌手及團體計有史汀、太陽劇團、夏奇拉、保羅·麥卡尼、傑夫·貝克、泰歐·克魯斯、伊莫珍·希普及安諾舒卡·珊卡等。近期他積極為電視遊戲作曲，作品見於新力PlayStation的皇牌遊戲《玄天神劍》及其續集《幻想西遊記》，他更憑這兩首樂曲二度獲提名艾弗爾·諾維羅獎。索尼除擁有四所不同大學頒贈的榮譽博士學位、利物浦表演藝術學院和倫敦南岸大學的院士榮銜外，同時兼任多所教育機構的榮譽贊助人，歷年來擔任艾弗爾·諾維羅獎、英國電影和電視藝術學院電視獎、英國獨立電影獎的評審；他也是倫敦桑摩塞特宮和白教堂藝廊的信託委員會委員。

Sawhney is arguably the busiest, most versatile and sought after composer and producer around. Now signed to Universal Publishing, he has made nine studio albums for which he has been nominated for a Mercury Music prize, won a MOBO, two BBC Radio 3 awards and a Southbank Show award, among 15 others. He has scored over 40 films for cinema and television, with an Ivor Novello nomination for best score, leading to his recent much acclaimed orchestral music to the BAFTA-nominated BBC series, *The Human Planet*; Mira Nair's film *The Namesake*; two film scores for live performances by the London Symphony Orchestra and a biopic about Jean Charles De Menezes. Sawhney has been a regular DJ with London club Fabric, performed around the world with leading orchestras and his band, composed extensively for renowned dancer Akram Khan — winning the best composition award in New York for his music for *zero degrees* — and has composed for many theatrical productions including Olivier award-winning work from Complicite's *A Disappearing Number*.

His career spans production and composition work with Sting, Cirque du Soleil, Shakira, Paul McCartney, Jeff Beck, Taio Cruz, Imogen Heap, Anoushka Shankar and many others. Recently, he has also scored for video games including Sony PlayStation's number one game *Heavenly Sword* and its sequel *Enslaved*, which earned him a second Ivor Novello nomination. As the recipient of four honorary

doctorates from separate universities, fellowships from LIPA and Southbank University, and considerable critical acclaim, Sawhney also acts as a patron to many educational establishments, has been a judge for The Ivor Novello Awards, BAFTA, BIFA and sits on the board of trustees for London's Somerset House and Whitechapel Gallery.

威利·薩莎 Willy Cessa

視像及燈光設計 Visual & Lighting Design

薩莎1975年於法國出生，最初修讀音樂，其後轉赴另一所學校學習燈光設計兩年。自2001年起他為不少藝術家擔任燈光設計及統籌，曾與他合作的藝術家及藝團包括盧瓦爾河區藝術中心、赫爾曼·迪爾弗、KLP舞團、艾絲恬·奧密頓、芳妮·夏伊、舞動非洲節及法蘭克二世路易斯。2008年，他與徹卡奧維首度合作，為歐洲跨文化對話年在巴黎的閉幕儀式設計多媒體裝置《對待流行》，其後二人再度攜手創作《佚名》（巡演）及《界限》。

Cessa was born in 1975 in France. He first took up studies in music, and then studied lighting design at a French school for two years. Since 2001 he has worked as a lighting/principal manager and lighting designer with various artists including: Le Centre Dramatique Régional des Pays de la Loire, Herman Diephuis, Cie KLP, Esther Aumatell, Fanny de Chaillé, Danse L'Afrique Danse! and Franck II Louise. In 2008 Cessa met Cherkaoui whilst collaborating on the multimedia installation *Interconnexions* in Paris for the closing ceremony of the European Year of Intercultural Dialogue. Since then they have worked together on *Apocrifu* (tour) and *Bound*.

薩沙·科瓦切維奇 Sasa Kovacevic

服裝設計 Costume Design

科瓦切維奇生於塞爾維亞，為當代著名服裝／舞台服裝設計師。他畢業於柏林白湖藝術學院，主修服裝設計，亦曾於貝爾格勒藝術學院修讀舞台及服裝設計。除主理旗下服裝品牌SADAK，他還為多個舞作設計服飾和場景，參與作品包括《手塚》、《哦！深海 - 首部曲》（吉·菲里詩頓）、《狂喜政治》（梅格·斯圖拉特、占利未·維德）、《雜善錯置》、《WOW[®]》、《介面》（湯美·柏新能）、《擬真》（賈斯汀·甘迺迪）及《亂史：我不是殭屍》（杜福&柏思奇）。近年科氏的設計在視覺藝術家愛賓尼·熾於柏林MADE舉行的盛大作品展上展出，亦見於由驚奇漫畫畫家馬高·頓地域主力籌辦的MADE研討會中。科氏曾獲提名多個歐洲時裝獎項，包括明日設計之星、歐洲設計獎和波羅的海時尚大獎（最佳男裝系列）。

Kovacevic is a Serbian-born fashion/stage costume designer. He graduated in fashion design from Kunsthochschule Weißensee Berlin and also studied stage and costume design at the Academy of Art in Belgrade. In addition to designing for his own fashion label SADAK, Sasa has also designed costumes and sets for several dance projects including: *TeZuka*; *Oh! deep sea – Corpus I* (Kat Valastur); *Politics of Ecstasy* (Meg Stuart, Jeremy Wade); *Hybrid Dislocation*, *WOW[®]* and *Interface* (Tomi Paasonen);

41st



香港藝術節
Hong Kong
Arts Festival
28.1-24.3.2013

Programme highlights will be announced in August 2012

Advance Booking starts in October 2012

更多精采節目2012年8月逐一披露，10月開始預售門票

To receive our latest news, please submit your email address on our website

登入香港藝術節網站，輸入電郵以取得最新消息

www.hk.artsfestival.org

香港藝術節的資助來自

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



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



康樂及文化事務署
Leisure and Cultural Services Department

American Ballet Theatre *Romeo and Juliet*

美國芭蕾舞劇院《羅密歐與茱麗葉》

Chicago Symphony Orchestra / Riccardo Muti

芝加哥交響樂團 / 慕迪

Les Musiciens du Louvre / Marc Minkowski

羅浮宮音樂家古樂團 / 明柯夫斯基

Australian Chamber Orchestra / Richard Tognetti

澳洲室樂團 / 托尼提

Einstein on the Beach

An opera in Four Acts by Robert Wilson and Philip Glass

羅伯特·威爾遜與菲力普·格拉斯四幕歌劇《沙灘上的愛因斯坦》

Teatro di San Carlo, Naples

La Traviata by Giuseppe Verdi

Il Marito Disperato by Domenico Cimarosa

拿波里聖卡洛歌劇院

威爾第《茶花女》| 占瑪勞莎《絕望的丈夫》

中國國家話劇院《青蛇》

原著李碧華、田沁鑫編導

Jordi Savall

荷迪·薩巴爾



Mimesis (Justin F Kennedy) and *Anarchiv#1: I am not a Zombie* (deufert&plischke). Recently, Kovacevic's designs have featured at MADE Berlin in the work of visual artist Ebony Heat (*Tipographic Ballet*) and in the MADE Symposium organised by Marvel Comics illustrator, Marko Durdjevic. He has also been nominated for various European fashion awards including Designer for Tomorrow, European Design award and Baltic Fashion award (best male collection).

上田大樹 Taiki Ueda

錄像設計 Video Design

上田大樹在錄像設計界的地位日高，他的作品在多個界別均備受褒賞。生於日本的他早在大學時代便創立自己的劇團，並由他親自操刀設計及製作錄像。他的創作成果豐碩，見於不同媒體，包括動畫、角色動畫、圖像設計及影片。貴為第25屆日本PIA影展（2003）大獎得主，上田曾為一眾日本流行樂壇歌手製作音樂錄像，曾合作的藝人包括木村佳愛、槇原敬之和生物股長，他亦為日本流行樂隊小孩先生和雷密歐羅曼的巡迴演唱會擔任錄像拍製。曾與上田合作的劇團多不勝數，當中包括大人計畫、紐倫100°C及阿佐谷蜘蛛等。他最著名的作品包括劇團新感線的《鬪體城の七人》、松尾鈴木的《慾望號街車》和河原雅彥的《發條橙》。除此之外，他同時亦為法國名店香奈兒創作外牆動畫。他的電視作品包括《HR》（富士電視台）、《躲貓貓》（日本放送）和《紫陽花》（神奈川電視台）。

Ueda is an up-and-coming video artist whose work has received great acclaim across many genres. Born in Toyama, Japan, Ueda started creating videos and visual designs for his own theatre company when he was a college student. His work includes – but is not limited to — animation, CG, graphic design and film. Winner of the grand prix at the 25th Pia Film Festival (2003), Taiki has created PVs for J-POP singers such as Kaera Kimura, Noriyuki Makihara and Ikimono-gakari, and has contributed videos for the concert tour of Mr. Children and Remioromen. Ueda has also worked with numerous theatre companies such as Otona Keikaku, Nylon 100°C and Asagaya Spiders. His acclaimed works for theatre include: *Inoue- Kabuki: Seven Souls in the Skull Castle* by Gekidan Shinkansen, *A Streetcar Named Desire* by Suzuki Matsuo, and *A Clockwork Orange* by Masahiko Kawahara. He has also created façade animation for CHANEL stores. Other works for TV include: *HR (CX)*, *Inai Inai Ba (NHK)* and *saku saku (TVK)*.

鈴木稻水 Tosui Suzuki

書法 Calligraphy

鈴木稻水生於日本三重縣，1961年成為新道書道會成員。在瑞雲書道會現任副會長豆子甲水之的指導下，鈴木的作品於不少盛大展覽展出，包括洛杉磯展覽、瑞雲展及東海書道藝術院作品展。在1979至1982年、1993至1997年期間，他旅居美國俄亥俄州，於當地的日本語補習授業學校教授書法，其餘時間則從事商業工作。2003年，他成為日本書法教育協會會員，該會於1950年創立，旨在發展及弘揚日本書法。他師

從小久保嶺石，並屢獲多個獎項，包括瑞雲展優秀賞（2007）、日本文部科學大臣賞（2007）、富士現代藝術館的大阪市長賞（2008、2009）、書道協會作品展的協會賞（2007、2009）以及讀賣新聞社賞（2010）。

Born in Mie, Japan, Suzuki became a member of Sindo Shodokai in 1961. Under the direction of Zushi Kosuishi, the current vice president of Zuiun Shodokai, Suzuki's works have been accepted for several exhibitions such as the Los Angeles Exhibition, Zuiun Exhibition and Tokai Syodo Art Institute Exhibition. He taught calligraphy at the Japanese Supplementary School in Ohio whilst he lived there as a business man from 1979–1982 and 1993–1997. In 2003 he became a member of the Japan Calligraphy Education Association which was founded for the purpose of development and dissemination of calligraphy in 1950. He continues to create calligraphy works under Reiseki Kokubo and has received numerous awards, including: the excellence award at Zuiun Exhibition (2007); Minister of Education, Culture, Sports, Science and Technology award (2007) and Mayor of Osaka award (2008 and 2009) at the Fuji Modern Exhibition; and the association award (2007 and 2009) and Yomiuri newspaper award (2010) at the Calligraphy Association Exhibition.

阿里·塞貝特 Ali Thabet

徹卡奧維助理 Assistant to Sidi Larbi Cherkaoui

塞貝特早年接受功夫訓練，從中對動作藝術產生興趣。舞蹈根基深厚的他選擇另闢蹊徑，於1997年加入法國沙隆的國立馬戲藝術學校。他首部參演的作品為法蘭西斯·域的《怒》（2001），2002年參演《Cyrk 13》則為他的事業生涯帶來重大突破，開展他與該劇的編舞德庫·弗列的長期合作。他曾參演約瑟夫·納殊的《蒼穹的終端》（2003），與珍·貝碧利及笈田勝弘等藝術家合作。2004年塞貝特認識徹卡奧維，參演《時光飛逝》。2008年他於徹卡奧維的《舞箴》擔任助理編舞及演出。

Thabet's initiation into movement arts came through kung fu. Despite a longstanding affinity with dance, he joined the National Centre for Circus Arts in Châlons (France) in 1997. He performed in *Francis Viet's Furie* (2001) but got his first major breakthrough in 2002 with *Cyrk 13*, a piece choreographed by Philippe Découflé with whom he has since collaborated on several other projects. He was part of Josef Nadj's *Il n'y a plus de firmament* (2003) where he got the opportunity to work with artistes like Jean Babilé and Yoshi Oida. He met Cherkaoui in 2004 and joined the cast of *Tempus Fugit* as a performer. In 2008 he joined Cherkaoui's *Sutra* as assistant choreographer and performer.

喬恩·菲利普·費士頓 Jon Filip Fahlström

演出者 Performer

費士頓曾在歌索爾／馬滕斯的作品《灰姑娘》擔任舞者及演員，並參演於挪威桑德夫約公演的《天上人間》。他其後參與製作瑞士的全新馬戲劇場《樹窗格》，身兼編舞、舞者及特技演員，其間他亦在挪威演出自編的簡短舞作。費士頓曾於挪威零見度舞蹈團工作，於《…(唔該)…》和《37.7》兩套作品中演出。及後他與冰島現代舞團以兩年合約形式合作，與挪威國家當代舞蹈團共同製作《琥珀》。這段時期與他合作的編舞家及藝團包括路易·霍塔·莎朗·依爾、小子洛尼俱樂部及赫法舒·舍克特。2010年他加入伊士曼藝團，參演《巴別塔（文字）》。費士頓現時主要教授兒童和青年學生，同時協助伊士曼藝團的製作，包括《勒馬》、《玩意》、《界限》、《鞋》及《迷宮》。

Fahlström has been working as a dancer/actor in *Cinderella* by Goksøyr/Maartens. He continued his career in *Carousel* which was performed in Sandefjord, Norway. Later, he pursued work as a choreographer, dancer and acrobat in the new circus show *PuuPääT* in Switzerland. During this time he also created a short solo piece which he performed in Norway. He has worked with Norwegian zero visibility corp., where he performed *...(Please)...* and *37.7*. He was hired by the Icelandic Dance Company for the collaboration *Ambra* with Norwegian Carte Blanche, with whom he was contracted for nearly two years. There, he performed for choreographers such as Rui Horta, Sharon Eyal, Club Guy & Roni and Hofesh Shechter. In 2010 he was engaged by Eastman, where he took part in *Babel (WORDS)*. Fahlström teaches children and young students, and has also assisted with Eastman projects such as *Rein, Play, Bound, Shoes and Labyrinth*.

戴米安·雅勒 Damien Jalet

演出者 Performer

擁有法國及比利時血統的雅勒早年在布魯塞爾國家演藝學院修讀戲劇，後赴比利時及紐約修讀當代舞。他在1998年演出溫·凡德吉帕斯作品《一念天堂·一念地獄》，開展其舞蹈事業。2000年，他與徹卡奧維在舞團芭蕾B之C合作，創製一系列經典作品，包括《不，沒什麼》（2000）、《信逝》（2003）、《時光飛逝》（2004）和《神話》（2007）。2009年他在亞瑟·羅斯適為瑪麗·達里厄斯克執導的處女作《海洋博物館》任主要演員，於雷克雅維克的冰島國際歌劇院公演。2010年春季，雅勒與徹卡奧維及安東尼·葛姆雷聯合製作《巴別塔（文字）》，為他贏得奧利花獎，並獲莫斯科大劇院頒發國際芭蕾舞藝術節編舞大獎。他亦為冰島創作歌手奧洛夫·亞納斯及碧玉兩人合拍的音樂錄像《臣服》編舞及撰寫劇本。

Jalet is French-Belgian. After his first studies in theatre at the INSAS (National Institute of the Performing Arts, Brussels) he turned to contemporary dance, studying in Belgium and New York. He started his dance career with Wim Vandekeybus in *The Day of Heaven and Hell* in 1998. In 2000 he began a close collaboration with Cherkaoui within les ballets C de la B, creating *Rien de Rien* (2000), *Foi* (2003), *Tempus Fugit*

(2004) and *Myth* (2007). In 2009 he played a key role in Marie Darrieussecq's first play, *Le musée de la mer*, directed by Arthur Nauzyciel for the National Theatre of Iceland in Reykjavik. In Spring 2010 Jalet collaborated with Cherkaoui and Antony Gormley to make *Babel (WORDS)*, for which he received an Olivier award and a Prix Benois de la Dance at the Bolshoi in Moscow. He also created the choreography and script for the music video of *Surrender*, a duet by Ólöf Arnalds and Björk.

上月一臣 Kazutomi Kozuki

演出者 Performer

上月一臣於1980年在日本兵庫縣尼崎市出生，身兼舞蹈家、歌手及電子音樂作曲家，並於2004年加入寶貝舞團。2008年，他獲徹卡奧維邀請參與《起源》演出，並巡迴歐洲，迴響熱烈，更獲歐洲芭蕾舞雜誌《芭蕾 - 舞蹈》的最佳舞蹈員提名。其後他留駐安特衛普，以舞者及作家身份與徹卡奧維長期合作。巡迴各地演出《起源》期間，他亦參與《舞箴》的製作，並在緊湊演出之間的短暫空檔與佛蘭·迪米爾的合奏團攜手於奧地利格拉茨音樂節演出。2010年，上月加盟伊士曼藝團，演出徹卡奧維／雅勒的作品《巴別塔（文字）》，與日本音樂人兼敲擊樂手吉井盛悟（鼓童）緊密合作。

Kozuki was born in Amagasaki in Hyogo Prefecture, Japan, in 1980. He is a dancer, singer and electronica composer, and started working as a dancer in 2004 for Baby-Q Dance Company. In 2008 Cherkaoui invited Kozuki to perform in *Origine*, which toured all over Europe and secured Kozuki a nomination in *Ballet-tanz's* best dancer category. He then stayed in Antwerp and worked for Cherkaoui as a dancer and creator on a long-term basis. During the tour of *Origine* he also worked on *Sutra*, and during short breaks of these productions he worked with Vladimir Ivanoff's Sarband music ensemble, performing in the Music Festival of Graz, Austria. Kozuki joined Eastman and Cherkaoui/Jalet's cast of *Babel (WORDS)* in 2010, working closely with Japanese musician and percussionist, Shogo Yoshii (Kodo).

工藤聰 Satoshi Kudo

演出者 Performer

工藤聰於1967年在日本名古屋市出生，年幼時開始接受體操及武術訓練，及後加入千葉真一創辦及經營的日本動作社，開展其事業生涯。其後六年，他在東京任舞蹈員，並於23歲時移居紐約，分別在艾雲·艾利美國舞蹈劇場、皮埃舞蹈中心及珍妮花·穆勒現代舞團鑽研現代舞，同時與不同舞團合作。工藤現居瑞典，並在當地結識徹卡奧維。他在徹卡奧維的《神話》中演出，同時在《佚名》、《起源》及《舞箴》擔任徹卡奧維的助理編舞。工藤於2002年在瑞典斯德哥爾摩創立藝團工藤，藝團曾在斯堪的那維亞半島及日本演出。

Kudo was born in Nagoya, Japan, in 1967. He was educated in gymnastics and martial arts from an early age and began his career with the Japan Action Club, founded and run by Sonny Chiba. Kudo worked as a dancer in Tokyo for the next six years and at 23 he moved to New York to study modern dance at Alvin Ailey American

Dance Center, Peridance Center and Jennifer Muller/The Works, and worked for several dance companies. Kudo is now based in Sweden, where he met Cherkaoui. He danced in Cherkaoui's production *Myth* and also doubled as his assistant choreographer on *Apocrifu*, *Origine* and *Sutra*. Kudo founded Company KUDO in 2002, based in Stockholm. The company has performed in Scandinavia and Japan.

森山未來 Mirai Moriyama

演出者 Performer

森山未來五歲起開始學習舞蹈，曾接受不同類型的舞蹈訓練。舞台演出經驗豐富的他，在1999年正式成為舞台演員。森山曾演出多部膾炙人口的電視劇，包括《五個撲水的少年》、《愛在聖誕節》、《二十世紀少年》等。2004年，他憑在《在世界中心呼喚愛》中飾演主角松本朔太郎的高中生時代獲藍絲帶電影獎新人獎、日本電影金像獎新人獎及最佳男配角提名。2008年，他參演音樂劇《吉屋出租》。森山今年將參與《手塚》在日本及其他地區的巡迴演出。

Moriyama started receiving dance training at the age of five. Trained in various genres of dance, he has performed in several stage productions before he made his debut as a professional actor in 1999. Moriyama appeared in numerous TV drama series including huge hits such as *Water Boys*, *Last Christmas* and *20th Century Boys*. In 2004, he played the leading role of the high-school-age Saku in the film *Socrates in Love* and won the Best New Actor in the Blue Ribbon Awards. He also won Outstanding Performance by an Actor in a Supporting Role and was nominated for the Rookie of the Year in the Japan Academy Prize awards. In 2008, he appeared in the musical *RENT*. In 2012, Moriyama takes part in *TeZuka* in Japan and other countries.

大植真太郎 Shintaro Oue

演出者 Performer

大植真太郎1975年在日本京都出生，早年在故鄉研習古典芭蕾舞。1992年，他遠赴歐洲入讀漢堡芭蕾舞團芭蕾舞學校，並於1994年加入漢堡芭蕾舞團，兩年後轉往荷蘭舞蹈劇場II發展。1999年起，大植成為自由工作者，在荷蘭及日本演出自己創作的作品。2002年他移居瑞典斯德哥爾摩，並於2003至2006年間成為庫柏格現代芭蕾舞團成員。這段時期他創作了一系列舞碼，並榮膺2005年漢諾威國際編舞大賽頭銜及2005年庫奧皮奧舞蹈節的斯堪的那維亞半島大獎。2006年起，他為自由身舞者及編舞，活躍於日本、以色列及瑞典。2008年他於日本及瑞典創辦C/Ompany。

Born in Kyoto in 1975, Oue began studying classical ballet in his home town. In 1992 he moved to Europe to attend The Hamburg Ballet School and in 1994 he joined the Hamburg Ballet company. Three years later, he joined NDT II. Since 1999 Oue has worked freelance, creating his own work in Holland and Japan. In 2002 he moved to Stockholm and from 2003–2006 he was part of the Cullberg Ballet. During this time he created several works and won the Hannover International Choreography Competition 2005 and the Prix de Scandinavia 2005 in the Kuopio Dance Festival. Since 2006 Oue

40th  **香港藝術節**
Hong Kong
Arts Festival
28.1 - 8.3.2012

The Sahara's coolest rock band

TINARIWEN

沙漠搖滾 塔里溫

10:1

熱爆Glastonbury
及WOMAD等
國際音樂節

BBC World Music
Award Winner



三月Mar 1 - 2 | 晚上8:00pm

香港文化中心音樂廳
Concert Hall, HK Cultural Centre
\$120-\$480 學生Student \$60-\$190

BOOK NOW at URBTIX

主辦者有權更改節目及表演者 Programme details and artists are subject to change

香港藝術節的資助來自
The Hong Kong Arts Festival is made possible with the funding support of



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



康樂及文化事務署
Leisure and Cultural Services Department

has been working as a freelance dancer/ choreographer, mainly in Japan, Israel and Sweden. In 2008 he founded C/Ompany in Japan and Sweden.

丹尼奧·普爾圖 Daniel Proietto

演出者 Performer

普爾圖生於阿根廷，於布宜諾斯艾利斯科隆劇院高級藝術學院接受訓練。他與羅素·馬列分特及伊娜·姬絲圖·祖翰深合作無間，在創作上為他們的舞作作出重大貢獻，並兼任其助理。2004年，他於《芭蕾 - 舞蹈》的舞評年鑑獲提名傑出舞蹈員，並於2007年在漢諾威舉行的國際編舞大賽憑其首個舞蹈作品摘冠。獨舞《寂光》（第一部份）是馬列分特為普爾圖度身訂造的作品，獲英國《每日電訊報》、《每日郵報》及《衛報》分別選為2009和2010年度焦點之作。2009年，普爾圖更在舞蹈雜誌《舞蹈歐洲》的精彩演出排行榜中高踞榜首，並獲英國舞評圈舞蹈大獎之最佳男舞蹈員（現代舞）獎。2011年，普爾圖演出徹卡奧維的新作《信逝》，在美國得到熱烈迴響。

Born in Argentina, Proietto was educated in Buenos Aires at the Instituto Superior de Arte del Teatro Colon. Proietto is an important contributor to the works of Russell Maliphant and Ina Christel Johannessen, creating with them choreographic and compositional material, and working as their assistant. He was nominated for outstanding dancer by the 2004 Critics' Survey of *Ballet-tanz* and received first prize at the International Competition for Choreographers in Hannover, Germany in 2007 for his choreographic debut. The much acclaimed solo *AfterLight* (Part 1), created by Maliphant for Proietto, was listed in the highlights of 2009 by *The Telegraph*, *Daily Express* and again in 2010 by *The Observer*. Proietto ranked first place in Dance Europe's outstanding performances of 2009 and was awarded a UK Critics' Circle National Dance award for outstanding male modern dancer. In 2011 Proietto performed *Faun* by Cherkaoui to great critical response in the US.

古洛·安祖拉斯·斯祁亞 Guro Nagelhus Schia

演出者 Performer

斯祁亞生於挪威，曾於挪威國家芭蕾舞學院接受舞蹈訓練。2002至2009年間，她為挪威白紙舞蹈劇場成員，與多名資深編舞家如莎朗·依爾·歐漢·納哈林、阿曼達·米勒·英格·比安示革特和伊娜·姬絲圖·祖翰深等合作。現為自由身的她時與零見度舞蹈團、克羅采舞團及奧斯陸舞蹈團合作。2009年，她獲頒挪威舞者獎學金，以嘉許其藝術成就。同年夏天，她結識徹卡奧維，後於12月開始在伊士曼藝團工作。斯祁亞加盟後的演出包括意大利米蘭斯卡拉大劇院的《萊茵河的黃金》及《勒馬》，並在與荷蘭國家芭蕾舞團合演的作品《迷宮》中擔任徹卡奧維的助理編舞。

Schia was born in Norway. She was educated at the Norwegian National Academy of Ballet, and was engaged with Carte Blanche Dance Theatre, The Norwegian National Contemporary Company from 2002-2009, where she worked with choreographers such as Sharon Eyal, Ohad Naharin, Amanda Miller, Ingun Bjørnsgaard and Ina Christel

Johannessen, among others. As a freelance performer she has had engagements with zero visibility corp., Kreutzer Company and Oslo Danse Ensemble. In 2009 she was awarded the Norwegian Dance Artists Scholarship. Schia met Cherkaoui in summer 2009 and started working for Eastman in December that year. With Eastman she has performed in *Das Rheingold* at Teatro alla Scala, *Rein*, and worked as Cherkaoui's choreographic assistant on *Labyrinth* with Het Nationale Ballet.

埃爾德·塞布拉 Helder Seabra

演出者 Performer

塞布拉1982年生於葡萄牙，2000年始習舞蹈。2004年，他加入比利時終極現代舞團重新演繹凡德吉帕斯的《壞消息信差》，此後成為該舞團成員，直至2008為止。自2010年1月起他成為伊士曼藝團成員，擔任舞者、助理及教師。他曾參演《巴別塔（文字）》，同時主理舞團本地及海外的教育項目。與此同時，他更與維克多·雨果·彭特合作，共同編作雙人舞《邂逅》。2011年起，他隨舞團巡迴演出《巴別塔（文字）》，同時協製《IT3.0》以及從事教育及訓練工作，並繼續進行創作。

Born in Vila Nova de Gaia, Portugal, in 1982, Seabra started dancing in 2000. In 2004 he joined Ultima Vez for the revival of Vandekeybus's *Les porteuses de mauvaises nouvelles* and continued as a member of the company until 2008. Since January 2010 he has been a member of Eastman as a performer, assistant and teacher. He was also a member of the cast of *Babel (WORDS)* and led local and international teaching assignments for the company. Alongside this, he co-created and performed the duo *Rendez-Vous* with Victor Hugo Pontes. From 2011 onwards, he continues to tour *Babel (WORDS)*, has assisted in *IT3.0*, teaches, and also continues to develop his own work.

凡拜安·申迪比 Vebjørn Sundby

演出者 Performer

申迪比生於挪威辛迪夫佐特，主修舞蹈，2003年秋天畢業於挪威國家芭蕾舞學院。2004年，他加入挪威白紙舞蹈劇場，與一眾編舞家合作，包括莎朗·依爾、歐漢·納哈林、英格·比安示革特、赫法舒·舍克特和路易·霍塔等。他亦與挪威零見度舞蹈團時有合作，出演《我說給你聽一個秘密，請跟我走》和《37.7》等作品。他與徹卡奧維相識於2009年，並在同年12月加盟伊士曼藝團。他在加入後演出的作品包括米蘭斯卡拉大劇院的《萊茵河的黃金》、《勒馬》及新作《手塚》。

Sundby was born in Sandefjord, Norway. He started his education within dance and graduated at the Norwegian National Academy of Ballet in the autumn of 2003. In 2004 he joined Carte Blanche Dance Theatre in Norway, working with choreographers including Sharon Eyal, Ohad Naharin, Ingun Bjørnsgaard, Hofesh Shechter and Rui Horta, among others. He also worked with Ina Christel Johannessen's zero visibility corp., performing in *I have a secret to tell you, please leave with me* and *37.7*. Sundby met with Cherkaoui in summer 2009 and started working for Eastman in December that

year. With Eastman he has been involved with works such as *Das Rheingold* at Teatro alla Scala, *Rein* and now *TeZuka*.

黃家好 Huang Jiahao

武術演出 Martial Artist

年僅22歲的黃家好來自中國安徽，自1999年起習武，2004年進入少林寺深造，獲封為武僧之首。在少林寺訓練期間，他參與多項重要演練，在到訪賓客前表演少林絕學，包括俄羅斯及新加坡總理。歷年來他與寺中多位首席僧侶周遊各地，弘揚中國文化及少林武術，並協助攝製多齣紀錄及宣傳片。2008年，他在徹卡奧維及葛姆雷的獲獎作品《舞箴》中演出。

Huang is 22 years old and comes from An Hui Province in China. He has been learning martial arts since 1999 and entered the Shaolin Temple in 2004 for advancement. There, he was given the title of leader of the martial arts monks. During his residence at the Shaolin Temple, he participated in various performances for important visitors to the Temple, such as the presidents of Russia and Singapore. He has also toured with the Temple's chief monks to promote Chinese culture and Shaolin martial arts, taking part in numerous documentaries and promotional videos. In 2008 Huang took part in Cherkaoui and Gormley's award-winning collaboration, *Sutra*.

李波 Li Bo

武術演出 Martial Artist

李波1988年生於中國福建省，自幼習中國武術，16歲時考入少林寺，其後獲封為武僧。在少林寺訓練期間，他參與多項重要演練，在到訪賓客前表演少林絕學，包括俄羅斯及新加坡總理。歷年來他與寺中多位首席僧侶周遊各地，弘揚中國文化及少林武術，並協助攝製多齣紀錄及宣傳片。2008年，他在徹卡奧維及葛姆雷的獲獎作品《舞箴》中演出。

Li was born in Fujian Province in China in 1988. He studied Chinese martial arts from a young age and entered the Shaolin Temple at 16, where he was later named a martial arts monk. During his residence at the Shaolin Temple, he participated in various performances for important visitors, such as the presidents of Russia and Singapore. He has also toured with the Temple's chief monks to promote Chinese culture and Shaolin martial arts, taking part in numerous documentaries and promotional videos. In 2008 Li took part in Cherkaoui and Gormley's award-winning collaboration, *Sutra*.

堀つばさ Tsubasa Hori

樂手 Musician

堀つばさ生於日本京都，三歲習鋼琴，11歲習太鼓。她在1990年考入京都市立京都堀川音樂高等學校，研習西洋古典敲擊樂演奏及樂理。1996年，她考入佐度島的太鼓學堂鼓童文化財團研修所，於1999年正式成為該研修所成員。她涉獵的藝術範疇廣泛，既能演奏太鼓、各種敲擊樂器及日本箏，亦精通傳統民間舞，包括體操舞及傳統民謠。截至2010年離開鼓童研修所時，她已是該組織的核心演奏者及作曲家。堀つばさ亦是出色的作曲及編曲家，多年來潛心鑽研流傳在日本的音樂及舞蹈，從而建立一己的音樂風格。她現居安特衛普，與徹卡奧維共同製作多個作品，包括《玩意》、《勒馬》及《迷宮》。

Born in Kyoto, Japan, Hori started playing piano at age three and taiko at age 11. In 1990 she entered the Kyoto Horikawa Music High School to study Western classical percussion and theory. In 1996 she entered the apprentice centre of Kodo, a group of taiko, based in Sado Island, Japan, then became a member of Kodo in 1999. She played taiko and other percussion instruments, koto and also danced traditional folk dances — even some acrobatic repertoire — and sang folk songs. Until 2010, the year she left Kodo, she was a main performer and composer of the group. Hori is also a composer and arranger. Her style is based on her intensive research of music and dance all over Japan. She now lives in Antwerp and has worked on several projects with Cherkaoui including *Play*, *Rein* and *Labyrinth*.

朴佑宰 Woo Jae Park

樂手 Musician

朴佑宰畢業於韓國藝術綜合大學，為韓國國家音樂比賽的優勝者，他獲韓國文化遺產基金會及馬德里當代藝術博覽會畫廊資助，舉行兩場演奏會，分別為2005年的「當代韓國音樂、玄琴四種新面貌」及2006年的「此時此地」；同時獲蘭溪傳統音樂節邀請，以年輕獨奏家身份參與演出。朴佑宰利用他所造的琴撥來彈奏韓國豎琴，並利用琴撥及琴弓發展出別樹一幟的弓法。他以別開生面的演奏風格開闢了廣闊獨特、創意澎湃的音樂天地，突破了玄琴（韓國傳統六弦琴）的演奏樊籬。他曾與多位現代編舞家合作，包括徹卡奧維、金南振等，主要負責作曲及音樂演出部份。

Park graduated from the Korea National University of Arts and was a winner of the National Korean Music Competition. His two recitals were sponsored by the Korean Cultural Heritage Foundation (Contemporary Korean Music, Geomungo Four New Face, 2005) and the ARCO gallery (Here and Now, 2006) and he was invited as a young soloist by the Nangye Korean Music Festival. Park developed his own plectrum, used to play a Korean harp, and also developed stroke styles that use the plectrum and bow. Through these playing styles he created a unique world of music and creativity, and expanded the performance boundary of the geomungo (six-stringed Korean zither instrument). He has also worked with modern choreographers such as Cherkaoui and Nam Jin Kim, and has been in charge of composition and music performance.

Take action to support local and original creations! 以行動支持本地創作!

The Hong Kong Arts Festival has commissioned many excellent new works that have delighted, excited and inspired audiences over the years. In the 40th Hong Kong Arts Festival, new works such as *Of Mountains and Seas* – Lin Zhao-hua / Gao Xingjian; *The Wild Boar* – Cancer Chong and Olivia Yan; and *Show Flat* – Paul Poon, are being presented. Without our donors' generous support, it would be difficult to commission so many new works. To ensure that our local arts scene continues to flourish please support the **New Works Scheme**.

香港藝術節多年來委約不少高質素的創新作品，讓這些佳作能有機會展現觀眾眼前，帶給觀眾無限歡樂、刺激和啟發。在第四十屆香港藝術節當中，林兆華執導的高行健作品《山海經傳》、莊梅岩 X 甄詠蓓《野豬》及潘惠森新作《示範單位》便是其中數部高質素的創新作品。**新作贊助計劃**捐助人的支持，讓我們的新作品得以順利誕生。為使本地藝壇能有更多精采及創新的傑出作品，請即支持**新作贊助計劃**！



Illustrated by Wong Winsome Dumlagan (S.K.H Lam Woo Memorial Secondary School)



Reply Form 捐款表格

Categories: Innovation 創意 (HK\$1,000 and above 以上) Imagination 想像 (HK\$500 – HK\$999) Inspiration 靈感 (HK\$499 or less 以下)

我 / 我們願意捐款* Yes, I / we would like to donate*

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

港幣 HK\$

捐款方法 PAY BY

信用卡 CREDIT CARD American Express Diners Club Master Visa

持卡人姓名 Cardholder's Name _____ 信用卡號碼 Card No. _____

信用卡有效期 Expiry Date _____ 月 _____ 年 _____ 持卡人簽名 Cardholder's Signature _____

捐款者資料 DONOR'S DETAILS

姓名 Name (先生 Mr / 太太 Mrs / 女士 Ms / 小姐 Miss) _____ 英文 _____ 中文 _____

聯絡電話 Contact No. _____ 電郵 Email _____

閣下如有垂詢，請與我們聯絡。For further information please contact us.

香港灣仔港灣道二號12樓 12/F, 2 Harbour Road, Wanchai, Hong Kong
電話 Tel: (852) 2824 3555 傳真 Fax: (852) 2824 3722 電郵 email: dev@hkaf.org

www.hk.artsfestival.org

奧爾加·禾絲奧宙斯卡 Olga Wojciechowska

樂手 Musician

禾絲奧宙斯卡在2005年畢業於波蘭波茲南音樂學院。畢業後隨即與多位風格各異的樂手合作，包括與史鐸四重奏灌錄安德魯·基林的《重奪春情》、大衛·傑克遜《流光機》的管弦樂版本，並在法國塞雷現代音樂節與國立首爾大學共同演出，以及在挪威卑爾根前衛藝術節與烈卡度·奧德里奧索拉合作等。2008年起，她參與徹卡奧維的《舞箴》演出。現時她正與不定式樂團及波羅的海尼河波利管弦樂團合作，演出她的電子音樂作品。禾絲奧宙斯卡擅長演奏小提琴及電子小提琴，歷年來她與風格各異的唱片騎師及監製共同製作多個跨媒體作品，由新爵士、氛圍音樂到實驗音樂不等。

Wojciechowska graduated from the Poznan Music Academy (Poland) in 2005. Since that time she has collaborated with many musicians from diverse styles. She is working with Stor Quartet to record a piece for Andrew Keeling's *Reclaiming Eros*, participating in the orchestral version of *Beam Machine* by David Jackson, collaborating and performing with SNU at the Festival of Modern Music in Ceret (France), and working with Ricardo Odriozola at the Avgarde Festival in Bergen (Norway). Since 2008 she has performed in Cherkaoui's *Sutra*. She is currently working with the group Accidental Form and with the Baltic Neopolis Orchestra, which is performing her electro-acoustic pieces. She plays acoustic and electric violin, participating in a variety of projects with DJs and producers of all genres, from nu-jazz to ambient and experimental music.

中譯：李凱琪

支持及協助 SUPPORT AND CO-OPERATION

- 3 Hong Kong
- Acorn Design Ltd
- 泛聯展覽物流香港有限公司
Agility Fair & Events Logistics Ltd
- 香港法國文化協會 Alliance Française de Hong Kong
- 美國商會 American Chamber of Commerce
- The Antithesis
- Art Renewal Center
- 藝林文具印刷有限公司 The Artland Co Ltd
- 亞太表演藝術中心協會
Association of Asia Pacific Performing Arts Centres
- 亞洲演藝協會
Association of Asian Performing Arts Festivals
- 澳洲駐香港總領事館
Australian Consulate-General Hong Kong
- 權利廣告有限公司 Avanny Advertising Co Ltd
- 亞域亞洲有限公司 Aves Asia Limited
- 龍堡國際 B P International
- BIS Records
- Bite Communications
- Boris & Matthew Ltd
- 法國巴黎駐港 BNP Paribas
- 英國駐香港總領事館
British Consulate General Hong Kong
- 英國文化協會 British Council
- 百老匯電影中心 Broadway Cinematheque
- 明愛白英奇書館 Caritas Bianchi Lodge
- 香港明愛 Caritas-Hong Kong
- 國泰航空公司 Cathay Pacific Airways
- Mr T. K. Chan 陳德奇先生
- 嘉登有限公司 Cheer Shine Enterprise Co., Ltd.
- Cherrypicks Ltd
- 張志偉 Mr Cheung Chi-wai
- 香港中文大學 The Chinese University of Hong Kong
- 戲曲資料中心
Chinese Opera Information Centre
- 邵逸夫堂 Sir Run Run Shaw Hall
- 音樂系 Music Department
- 城市當代舞蹈團 City Contemporary Dance Company
- 藝術空間 City Reborn.com
- 香港城市大學 City University of Hong Kong
學生發展處 Student Development Services
- 至新天地 Citywalk
- 文康委員會 Cultural and Sports Committee
- 購票通 (香港) 有限公司 Cityline (Hong Kong) Ltd
- Classical in Cinema
- 匡湖遊艇會 Club Marina Cove
- 商務印書館 Commercial Press
- 香港作曲家及作詞家協會
Composers and Authors Society of Hong Kong Ltd
- 阿根廷駐香港總領事館
Consulate General of the Argentine Republic in Hong Kong
- 芬蘭駐香港總領事館
Consulate General of Finland in Hong Kong
- 法國駐香港總領事館
Consulate General of France in Hong Kong
- 意大利駐香港總領事館
Consulate General of Italy in Hong Kong
- 在香港日本國總領事館
Consulate General of Japan in Hong Kong
- 韓國駐香港總領事館 Consulate General of Korea
- 馬里駐港領事館 Consulate General of Mali
- 荷蘭駐香港總領事館 Consulate General of Netherlands
- 新西蘭駐香港總領事館 Consulate General of New Zealand
- 印度尼西亞駐香港總領事館
Consulate General of the Republic of Indonesia in HKSAR
- 波蘭駐香港總領事館
Consulate General of the Republic of Poland
- 俄羅斯駐港領事館
Consulate General of the Russia Federation in the Hong Kong SAR, PRC
- 瑞士駐香港總領事館 Consulate General of Switzerland and
美國駐港總領事館
Consulate General of the United States Hong Kong & Macau
- Decca Records
- DynamiS
- 裕德堂有限公司 Edeas Ltd
- 風采中學 Elegancia College
- 百代唱片 EMI Group Hong Kong Ltd
- 溢達企業有限公司
Esquel Enterprises Ltd
- 金融時報 The Financial Times
- 芬蘭航空 Finnair
- 藝穗會 Fringe Club
- 鳳溪廖萬石堂中學
Fung Kai Liu Man Shek Tong Secondary School
gardens&co.
- Gary Tong (TGIF)
- 德國駐香港總領事館
German Consulate General Hong Kong
- 彈通製作印刷 (國際) 有限公司
G. L. Graphic and Printing Ltd
- 六國酒店 Gloucester Luk Kwok Hong Kong
- 香港敬德學院 Goethe-Institut Hong Kong
- The Grand Cinema
- 香港君悅酒店 Grand Hyatt Hong Kong
- 鷹君集團有限公司 Great Eagle Holdings Ltd
- 恒生管理學院 Hang Seng Management College
- 海港城 Harbour City
- 海港國際 The Harbourview
- 白沙灣遊艇會 Hebe Haven Yacht Club
- 快達票香港有限公司 HK Ticketing
- 香港大學附屬學院 HKU SPACE Community College
- HMV Hong Kong
- 漢設計 Hon Design & Associates
- 香港演藝學院 The Hong Kong Academy for Performing Arts
- 研究生課程中心 Graduate Education Centre
- 戲劇學院 School of Drama
- 音樂學院 School of Music
- 香港藝術中心 Hong Kong Arts Centre
- 香港芭蕾舞團 Hong Kong Ballet
- 香港浸會大學 Hong Kong Baptist University
- 全人教育教與學中心
Centre for Holistic Teaching and Learning
- 香港中央圖書館 Hong Kong Central Library
- 香港中樂團 Hong Kong Chinese Orchestra
- 香港大會堂 Hong Kong City Hall
- 香港會 Hong Kong Club
- 香港鄉村俱樂部 Hong Kong Country Club
- 香港文化中心 Hong Kong Cultural Centre
- 香港青年協會 The Hong Kong Federation of Youth Groups
- 香港教育學院 The Hong Kong Institute of Education
學生會 Student Union
- 香港旋律 The Hong Kong Melody Makers
- 香港金融管理局 Hong Kong Monetary Authority
- 香港管弦樂團 Hong Kong Philharmonic Orchestra
- 香港理工大學 The Hong Kong Polytechnic University
- 香港唱片公司 Hong Kong Records
- 香港嶺南大學 Hong Kong Shue Yan University
- 香港小交響樂團 Hong Kong Sinfonietta
- 香港科技大學
The Hong Kong University of Science and Technology
藝術中心 Center for the Arts
- 香港旅遊發展局 Hong Kong Tourism Board
- 摩納哥駐港名譽領事
Honorary Consul of Monaco to Hong Kong
- 香港尖沙咀凱悅酒店
Hyatt Regency Hong Kong, Tsim Sha Tsui
idence
- IFC II
- 印度遊樂會 Indian Recreation Club
- Dr Michael Ingham
- 香港洲際酒店 Intercontinental Hong Kong
Ingspect
- 英基學校 Island School
- 日本國際交流基金會 The Japan Foundation
- 賽馬會創意藝術中心 Jockey Club Creative Arts Centre
KadmusArts
- Ketchup Records
- 九龍灣展覽中心 KITEC
- 九龍草地滾球會 Kowloon Bowling Green Club
- 九龍木球會 Kowloon Cricket Club
- 葵青劇院 Kwai Tsing Theatre
- 光華新聞文化中心
Kwang Hwa Information & Cultural Centre
- 香港朗廷酒店 The Langham Hong Kong
- 朗豪酒店 Langham Hotel
- 朗豪坊 Langham Place
- 梁國權先生 Mr Frankie Kwok-kuen Leung
- 李鏡輝先生 Mr Alpha Li
- 廖偉棠先生 Mr Liao Wei-tang
- 嶺南大學 Lingnan University
- 圖書館 Library
- 學生服務中心 Student Services Centre
- Loft Stage
- Love Da Records
- 德國漢莎航空公司 Lufthansa German Airlines
- 澳門文化中心
Macau Cultural Centre
- 海員俱樂部 Mariner's Club Hong Kong
- 美心食品集團 Maxim's Carterers Ltd
- 馬可馬羅香港酒店
Maxim's Mask9.com
- Marco Polo Hong Kong Hotel
- 好戲網 Mask9.com
- 明達音樂有限公司
Master Music Ltd
- Mission Production Co Ltd
- Moet Hennessy Diageo Hong Kong Ltd
- 摩根士丹利 Morgan Stanley
- 垂韻樂社 Musicus Society
- 南蓮園圃 Nan Lian Garden
- Naxos
- 編輯者有限公司 Net-Mkgers Limited
- 前進進戲劇工作坊 On & On Theatre Workshop
- Palace IFC
- 柏斯琴行 Parsons Music
- 卓達進有限公司 Patsville Company Ltd
- 珠城錄像有限公司 Pearl City Video Ltd
- 香港半島酒店 The Peninsula Hong Kong
- 縱橫物流服務有限公司 Power Logistics Limited
- Prism Creations
- 香港電台 Radio Television Hong Kong
- 萊佛士國際學院 Raffles International College
- 香港華英達酒店 Ramada Hong Kong
- 香港樂聲學院 Red Vocal Academy
- 赤蔴事務所 Red Zhu Design Co. Ltd
- Regal Hotels International
- 富豪九龍酒店 Regal Kowloon Hotel
- 富豪東方酒店 Regal Oriental Hotel
- 雷格斯集團公司 Regus Centre
- Ren Publishing Ltd
- 羅姆音樂基金會 Rohm Music Foundation
- 英國皇家音樂學院香港校友會
Royal Academy of Music Hong Kong Alumni Association
- 香港皇家遊艇會 Royal Hong Kong Yacht Club
- 皇家太平洋酒店 The Royal Pacific Hotel and Towers
- 薩凡納藝術設計 (香港) 學院
Savanna College of Art and Design (SCAD) Hong Kong
School of Film, Digital Media & Performing Arts
School of Liberal Arts
- SCMP Young Post
- 沙田大會堂 Shatin Town Hall
- 香港瑞士旅遊局 Sheraton Hong Kong Hotel & Towers
- 絲綢之路 Silk Road Music
- 新加坡國際基金會 Singapore International Foundation
- 信和集團 Sino Group
- Skywide Network Technology
- 榮星集團 (香港) 有限公司
Smartlink Group (Hong Kong) Ltd
- 安索柏香港有限公司 Sober Hong Kong Ltd
- Sogetsu Teachers' Association
- 事必達推廣有限公司 Speedy Promotion Ltd
- 史蒂文黃律師事務所 Stevenson, Wong & Co
Studiosanz
- 上揚音樂 Sunrise Music
- 瑞士國際航空公司 Swiss International Air Lines Ltd
- 香港瑞士旅遊局 Switzerland Tourism Hong Kong
- 台北經濟文化辦事處 Taipei Economic & Cultural Office
- Telarc International
- 電視廣播有限公司 Television Broadcasts Ltd
- 天逸外劇場 Theatre Horizon
- Time Out Hong Kong
- 時代廣場 Times Square
- 日本東京都政府 Tokyo Metropolitan Government
- 通利琴行 Tom Lee Music Company Ltd
- TomSenga Design
- TTG Asia
- 東華三院李嘉誠中學 TWHGs Li Ka Shing College
- Unitel Classica
- 環球唱片有限公司 Universal Music Ltd
- 香港大學 The University of Hong Kong
- 音樂系 The Department of Music
- 通識教育 General Education Unit
- 市區重建局 Urban Renewal Authority
- 城市電腦售票網 URBITS
- 華美粵海酒店 Wharney Guang Dong Hotel
- 風車草園 Windmill Grass Theatre
- W創作社 W Theatre
- 無極樂園 Wuji Ensemble
- 星海音樂廳 Xing Hai Concert Hall
- YFS Discount Store : 甜品家族 Agnes's Dessert
- 香港基督教青年會 (港青) YMCA of Hong Kong
- 青年廣場 Youth Square
- 元朗劇院 Yuen Long Theatre
- Zenith Designing & Printing Services Ltd

贊助人 PATRON

曾蔭權先生
The Honourable Donald Tsang Yam-kuen

永遠名譽會長 HONORARY LIFE PRESIDENT

邵逸夫爵士 Sir Run Run Shaw

執行委員會 EXECUTIVE COMMITTEE

主席 Chairman
李業廣先生 Mr Charles Y K Lee, GBM GBS JP
副主席 Vice Chairman
許仕仁先生 Mr Rafael S Y Hui, GBM GBS JP
義務司庫 Honorary Treasurer
李思權先生 Mr Billy Li
委員 Members
夏佳理先生 The Hon Ronald Arculli, GBS JP
紀大衛教授 Professor David Gwilt, MBE
查懋成先生 Mr Victor Cha
周永健先生 Mr Anthony Chow SBS JP
黃敏華女士 Ms Nikki Ng
李義法官 The Hon Mr Justice Ribeiro
詹偉理先生 Mr James Riley
黃鳳嫻女士 Ms Gilly Wong
任志剛先生 Mr Joseph Yam, GBM JP

節目委員會 PROGRAMME COMMITTEE

主席 Chairman
許仕仁先生 Mr Rafael S Y Hui, GBM GBS JP
副主席 Vice Chairman
紀大衛教授 Professor David Gwilt, MBE
委員 Members
盧景文教授 Professor Lo King-man, MBE JP
毛俊輝先生 Mr Fredric Mao, BBS
譚榮邦先生 Mr Tam Wing-pong, SBS JP
姚珏女士 Ms Jue Yao
伍日照先生 Mr Daniel Ng
羅志力先生 Mr Peter C L Lo
白諾信先生 Mr Giorgio Biancorosso
榮譽節目顧問 Honorary Programme Advisors
高德禮先生 Mr Douglas Gautier
Dr Peter Hagmann
約瑟·施力先生 Mr Joseph Seelig

財務及管理委員會 FINANCE AND MANAGEMENT COMMITTEE

主席 Chairman
李思權先生 Mr Billy Li
委員 Member
梁國輝先生 Mr Nelson Leong

發展委員會 DEVELOPMENT COMMITTEE

主席 Chairman
查懋成先生 Mr Victor Cha
副主席 Vice Chairman
梁靳羽珊女士 Mrs Leong Yu-san
委員 Members
杜安娜女士 Mrs Igna Dedeu
白碧儀女士 Ms Deborah Biber
廖碧欣女士 Ms Peggy Liao
黃慧玲女士 Ms Whang Hwee Leng

顧問 ADVISORS

鮑磊先生 Mr Martin Barrow, GBS CBE JP
郭炳江先生 Mr Thomas Kwok, SBS JP
李國寶博士 Dr The Hon David K P Li, GBM GBS JP
梁紹榮夫人 Mrs Mona Leong, SBS BBS MBE JP

名譽法律顧問 HONORARY SOLICITOR

史蒂文生黃律師事務所 Stevenson, Wang & Co

核數師 AUDITOR

羅兵咸永道會計師樓 PricewaterhouseCoopers

香港藝術節基金會 HONG KONG ARTS FESTIVAL TRUST

主席 Chairman
霍靈先生 Mr Angus H Forsyth
管理人 Trustees
陳達文先生 Mr Darwin Chen, SBS ISO
梁紹榮夫人 Mrs Mona Leong, SBS BBS MBE JP
陳祖澤博士 Dr John C C Chan, GBS JP

www.hk.artsfestival.org

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



職員 Staff

行政總監 Executive Director
何嘉坤 Tisa Ho

節目 Programme

節目總監 Programme Director
梁掌璋 Grace Lang
副節目總監 Associate Programme Director
蘇國雲 So Kwok-wan
節目經理 Programme Manager
葉健鈴 Linda Yip
外展經理 Outreach Manager
梁偉然 Ian Leung
助理節目經理 Assistant Programme Manager
汪文鈺 Joy Wang
助理製作經理 Assistant Production Manager
蘇雪凌 Shirley So
節目主任 Programme Officer
李家穎 Becky Lee

市場推廣 Marketing

市場總監 Marketing Director
鄭尚榮 Katy Cheng
市場經理 Marketing Managers
周怡 Alexia Chow
梁頌怡 Kitty Leung
鍾穎茵 Wendy Chung
助理市場經理 (票務)
Assistant Marketing Manager (Ticketing)
梁彩雲 Eppie Leung

發展 Development

發展總監 Development Director
余潔儀 Flora Yu
發展經理 Development Manager
嚴翠芳 Josephine Yim
助理發展經理 Assistant Development Manager
陳艷馨 Eunice Chan

會計 Accounts

會計經理 Accounting Manager
陳綺敏 Katharine Chan
助理會計經理 Assistant Accounting Manager
曾愛明 Ming Jung
會計文員 Accounts Clerk
黃國愛 Bonia Wong

行政 Administration

行政秘書 Executive Secretary
陳詠詩 Heidi Chan
接待員 / 初級秘書 Receptionist / Junior Secretary
李美娟 Virginia Li
辦公室助理 Office Assistant
鄭誠金 Tony Cheng

職員 Staff (合約contract)

節目 Programme

物流及接待經理 Logistics Manager
金學忠 Elvis King
製作經理 Production Manager
廖卓良 Liu Cheuk-leung
節目經理 Programme Manager
何玉凝 Amy Ho
助理節目經理 Assistant Programme Manager
陳采琦 Kathy Chan
項目經理 Project Manager
林慧茵 Jess Lam
藝術家統籌及項目經理
Artist Coordination and Project Manager
陳韻妍 Vanessa Chan
外展統籌 Outreach Coordinator
陳韻婷 Alyson Chan
外展主任 Outreach Officer
蔡樂庭 Vanessa Tsoi
外展助理 Outreach Assistant
陳慧晶 Ainslee Chan
節目及出版主任
Programme & Publications Officer
曾逸林 Zeng Yilin
技術統籌 Technical Coordinators
黎春成 Anthony Lai
陳寶愉 Bobo Chan
鄭潔儀 Catherine Cheng
陳詠杰 Chan Wing-kit
陳佩儀 Claudia Chan
何美蓮 Meilin Ho

出版 Publication

編輯 Editor
鄭潔冰 Cabbie Kwong
英文編輯 English Editor
魏卓華 Mikel Echevarria
助理編輯 Assistant Editor
陳楚珊 Sharon Chan

市場推廣 Marketing

助理市場經理 Assistant Marketing Manager
陳燕 Lilian Chan
市場主任 Marketing Officer
梁愷樺 Anthea Leung
票務主任 Ticketing Officer
關穎思 Catherine Kwan
客戶服務主任 Customer Services Officers
劉寶軒 Xanthe Lau
楊蘊楹 Flora Yeung
姜嘉敏 Joyce Keung

發展 Development

發展經理 Development Manager
譚穎敏 Myra Tam

		香港文化中心 音樂廳 Concert Hall, HK Cultural Centre	香港文化中心 大劇院 Grand Theatre, HK Cultural Centre	香港文化中心 劇場 Studio Theatre, HK Cultural Centre	香港大會堂 音樂廳 Concert Hall, HK City Hall	香港大會堂 劇院 Theatre, HK City Hall	香港藝術中心壽臣劇院 Shouson Theatre 九龍灣國際展貿 中心匯星 Star Hall, KITEC 葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	香港演藝學院戲劇院 Drama Theatre, HKAPA 葵青劇院黑盒劇場 Black Box Theatre, Kwai Tsing Theatre 元朗劇院演藝廳 Auditorium, Yuen Long Theatre	香港演藝學院歌劇院 Lyric Theatre, HKAPA 國際金融中心二期55樓 55/F, Two IFC 南蓮園池香海軒 Xiang Hai Xuan Multi-purpose Hall, Nan Lian Garden	香港演藝學院 香港賽馬會演藝劇院 The Hong Kong Jockey Club Amphitheatre, HKAPA 沙田大會堂演藝廳 Shatin Town Hall Auditorium	藝術節加料節目 Festival PLUS
一月	29 日 SUN		漢堡芭蕾舞團 《馬勒第三交響曲》 The Hamburg Ballet - Third Symphony of Gustav Mahler				3:00 8:00 World of WearableArt				莫扎特歌劇全方位 All About Mozart's Opera
	30 一 MON										26/12 費加羅的婚禮 Le Nozze di Figaro (The Marriage of Figaro)
	31 二 TUE		7:30								2/1 唐·喬望尼 Don Giovanni
二月	01 三 WED					琵琶古樂團 L'Arpeggiata / Christina Pluhar					8/1 皇帝的慈悲 Mitridate, Re di Ponto (Mithridates, King of Pontus)
	02 四 THU				8:00						15/1 魔笛 Die Zauberflöte (The Magic Flute)
	03 五 FRI		7:30 漢堡芭蕾舞團 《慾望號街車》 The Hamburg Ballet - A Streetcar Named Desire								1-17/2 談談歌劇 Talk About Opera
	04 六 SAT		7:30				3:00 8:00 World of WearableArt	8:00 《野豬》 The Wild Boar			18/2 老師歌劇班 Opera for Teachers
	05 日 SUN		7:30				3:00 8:00 World of WearableArt	3:00 8:00 香港藝術節委約及製作 Commissioned and produced by the HKAF	7:30 7:30 7:30 7:30 7:30 7:30 京士頓玫瑰劇院 《不可兒戲》 Rose Theatre - The Importance of Being Earnest		19/2 學生歌劇班 Opera for Students
	06 一 MON										26/2 引入《女人心》 Before Così
	07 二 TUE										26/2 「心」入後台 Backstage at Così
	08 三 WED										舞蹈攝影 2 Dance on Screen 2
	09 四 THU	8:00 奈吉爾·甘迺迪演奏會 Nigel Kennedy Plays Bach	7:45								4/2 夢見巴別塔 Dreams of Babel
	10 五 FRI	白建宇·拉威爾鋼琴獨奏 全集音樂會 Kun Woo Paik Plays Ravel	7:45	里昂歌劇院芭蕾舞團 Lyon Opera Ballet	8:15	《六月戀人》 June Lovers	8:00 香港藝術節委約及製作 Commissioned and produced by the HKAF				5/2 零度複數 Zero Degrees
	11 六 SAT	7:30 鄭明勳與皇家阿姆斯特丹 音樂廳樂團 Myung-whun Chung and the Royal Concertgebouw Orchestra	7:45		8:15 《愛之初體驗》 Journey to Home	7:30 京劇—馬連良紀念系列 Beijing Opera - A Tribute to Laosheng Master Ma Lianliang	8:00 香港藝術節委約及製作 Commissioned and produced by the HKAF				5/2 縮影 Miniatures
	12 日 SUN				8:15 香港藝術節委約及製作 Commissioned and produced by the HKAF						舞蹈點滴 About Dance
	13 一 MON	8:00 卡麗塔·馬蒂娜女高音獨唱會 Karita Mattila in Recital									31/1 與約翰·紐邁亞對話 Meeting John Neumeier
	14 二 TUE										4/2 漢堡芭蕾舞團後台之旅 Backstage at The Hamburg Ballet
	15 三 WED										9/2 里昂歌劇院芭蕾舞團的精髓 The Essence of Lyon Opera Ballet
	16 四 THU	8:00 約翰博士與Lower 911樂隊 Dr John & The Lower 911	7:30	薇卡奧維《手塚》 Sidi Larbi Cherkaoui TeZuka	8:15 《蜂》 The Bee	7:30 粵劇《搜書院》 Cantonese Opera - Searching the Academy	8:00 香港藝術節委約及製作 Commissioned and produced by the HKAF				1/3 艾可·蘇布利陽托爪哇舞蹈工作坊 Eko Supriyanto Javanese Dance Workshop
17 五 FRI		7:30		8:15 《示範單位》 Show Flat						2/3 KENTAROO! Hip Hop 工作坊 Hip Hop Workshop	
18 六 SAT	8:00			8:00 香港藝術節委約及製作 Commissioned and produced by the HKAF						2/3 亞太舞蹈平台演後藝人談 Asia Pacific Dance Platform - Meet-the-Artist (Post-Performance)	
19 日 SUN		2:30		8:00 香港藝術節委約及製作 Commissioned and produced by the HKAF						3/3 聖地卡羅芭蕾舞團後台之旅 Backstage at Les Ballets de Monte-Carlo	
20 一 MON										11, 16/3 城市舞蹈 Urban Dance	
21 二 TUE										劇藝在校園 Theatre Into School	
22 三 WED										玩轉現實幻想曲 Playing with Illusion and Reality:	
23 四 THU										10/12 2011學校演出 2011 School Showcases	
24 五 FRI	8:00 十六合唱團及古樂團 — 基斯杜化士 The Sixteen - Harry Christophers	7:30	巴伐利亞國立歌劇院 《女人心》 Bavarian State Opera Cosi Fan Tutte	8:15 節目1 Programme 1						25/2 2012公開演出 2012 Public Showcase	
25 六 SAT	7:45			8:00 香港藝術節委約及製作 Commissioned and produced by the HKAF	8:00 香港小交響樂團 《如夢逝水年華》 Hong Kong Sinfonietta - La Valse Remembered	8:00 香港藝術節委約及製作 Commissioned and produced by the HKAF				香港劇場面面觀 Hong Kong Theatre Connection	
26 日 SUN		2:30		8:00 香港藝術節委約及製作 Commissioned and produced by the HKAF						14/1 談野豬之謎? A Wild Talk	
27 一 MON										21/1 《愛之初體驗》公開閱讀 Journey to Home - A Play Reading	
28 二 TUE										10/2 《野豬》演後藝人談 The Wild Boar - Meet-the-Artist (Post-Performance)	
29 三 WED		7:30 蒙地卡羅芭蕾舞團 《仲夏夜之夢》 Monte-Carlo Ballet - Le Songe								16/2 《示範單位》演後藝人談 Show Flat - Meet-the-Artist (Post-Performance)	
三月	01 四 THU	8:00 沙漠搖滾塔里溫 Tinariwen								12/3 真詠詩新作團體展演 Wong Wing-sze's New Work - A Play Reading	
	02 五 FRI	8:00	7:30 蒙地卡羅芭蕾舞團 《仲夏夜之夢》 Monte-Carlo Ballet - Le Songe	8:15 節目2 Programme 2						座談會 Symposium	
	03 六 SAT	8:00 巴伐利亞電台交響樂團 — Bavarian Radio Symphony Orchestra	7:30							大師班 Masterclasses	
	04 日 SUN	8:00		8:15 香港藝術節委約及製作 Commissioned and produced by the HKAF						17/2 卡麗塔·馬蒂娜歌唱大師班 Karita Mattila Voice Masterclass	
	05 一 MON									23/2 巴維·哈斯四重奏大師班 Pavel Haas Quartet Masterclass	
	06 二 TUE									25/2 《彌賽亞》工作坊 Messiah - Workshop	
	07 三 WED									2/3 多米拿堤合唱團大師班 Dominant Choral Coaching Masterclass	
	08 四 THU									藝術家全接觸 Artist Encounters	
四月	19 四 THU									14/1 百花：粵劇發展的黃金時代 Hundred Flowers - A Golden Era in the Development of Cantonese Opera	
	20 五 FRI									21/1 藝家奇幻之旅 A WOW Encounter	
	21 六 SAT									30/1 邵俊傑擊樂示範講座及定音鼓製作工作坊 Louis Siu Percussion Lecture Demonstration & Timpani Mallet-making Workshop	
	22 日 SUN									1/2 《不可兒戲》劇本讀誦 The Importance of Being Earnest - A Reading	

雜技 / 娛樂
CIRCUS / ENTERTAINMENT

流行 / 爵士 / 世界 / 當代音樂
POP / JAZZ / WORLD / CONTEMPORARY

戲劇
THEATRE

歌劇
OPERA

舞蹈
DANCE

音樂
CLASSICAL MUSIC

埃克森美孚新視野
EXXONMOBIL SERIES

特別節目
SPECIAL PROJECT

新銳舞台系列
NEW STAGE SERIES

瑞信新晉藝術家系列
CREDIT SUISSE EMERGING ARTISTS SERIES