

藝

## 打開藝術異托邦的眾妙之門

“異托邦”是存在於真實世界中的異質空間，而創造異質空間，正是藝術創作的魅力所在。透過文字、故事、影像、音樂、意象，創造一個獨立於現實但又跟現實息息相關的異質空間，讓生命在那裡獲得另一種可能，這正是本屆藝術節的宗旨。在異質空間裡的體驗，將有如火種一樣被帶回現實，為生活帶來不一樣的溫度和智慧光芒。

繼2016年探索時間主題後，澳門藝術節今年以“異托邦”為題，探索空間多樣可能的同時，本屆策劃的二十五套節目，分為七大焦點，包括：“專題聚焦：異空奇想”、“新銳先鋒：虛實交錯”、“跨界創作：舞盡本我”、“閭府統請”、“傳統精萃”、“樂韻悠揚”及“視覺藝術”，加上各類延伸活動合計逾百場。不僅薈萃國際名作，亦涵括國內鉅作以及本澳精品，以及不同類型的社區藝術推廣活動，節目豐富多樣，為觀眾打開無盡藝術瑰麗奇妙的眾妙之門。

作為本屆的點題焦點，“異空奇想”旨在引領觀眾以不同的視角探看相異文化空間的奇妙境界。世界知名的美國比爾·提·瓊斯現代舞團帶來兩套扣人心弦的舞作，為藝術節揭開序幕：《樂舞之夜》以現代舞重新詮釋舒伯特、拉威爾作品；《致侄子的信》寄上煙霧瀰漫的生命之信。作為中國話劇110周年的獻禮，陝西人民藝術劇院為我們呈上魔幻現實主義傑作《白鹿原》，透過百姓和鹿姓兩家半個世紀的恩愛情仇，以強烈的時空張力，講述黃土地上有血有肉的史詩，深邃的民族個性和鮮活的個人共性，同樣動人心魄。閉幕鉅獻《海鷗》將契訶夫筆下的俄國浮世繪改置冰島，空間變換，人性如一。“虛實交錯”則探索虛擬和現實之界限，聲景劇場《甲戌風災》及《聽你的·走我的》以聲音帶領你遊走古今。《革命偶像暴走騷》以青春的氣息帶領你體驗日本另類瘋狂。“舞盡本我”請來當代炙手可熱的舞蹈家梅田宏明呈獻獨舞《形層疊影》，與觀眾忘情於物我光影之間，此外更聯同本地舞者共同創作全新作品，以身體的糾纏突破既有的藩籬，表現銳利真我。還有精美凝練的京劇《安國夫人》改編版，經典粵劇、音樂會、閭家歡節目等，務求各年齡層的市民大眾各有所愛。

綜觀本屆布局，作品視角多樣，縱橫交錯，編織出層次豐富、質感多元的異托邦，鼓勵觀眾跳出固有思維框架，以理解、包容並享受當代生活空間的多樣性，澳門藝術節之宗旨亦躍然其中矣。

帷幕已起，燈光甫亮，我們誠邀您一起參與第二十八屆澳門藝術節，體驗不同維度的精彩生命。

## OPENING THE DOORS OF PERCEPTION TO THE HETEROTOPIA OF ART

“Heterotopia” is a heterogeneous space that exists in the real world while the charm of artistic creation lies in the creation of such heterogeneous space. Through words, stories, images, music and imagery, a heterogeneous space that is independent of but closely related to reality is created, granting life another possibility there and that is exactly the purpose of the Macao Arts Festival this year. Meanwhile, the experiences in the heterogeneous space will be taken back to reality like tinder, bringing unparalleled warmth and rays of wisdom into life.

After the theme of “Time” in 2016, the Macao Arts Festival is themed around “Heterotopia” this year, exploring the diverse possibilities of space. Twenty-five excellent programmes have been planned for this iteration and categorised into 7 focuses, which include “Thematic Highlights: Fantasies of Different Spaces”, “Groundbreakers: Crossing between the Real and the Unreal”, “Cross-Disciplinary Creations: Dancing beyond the Limits”, “Family Entertainment”, “Quintessence of Tradition”, “Melodious Music” and “Exhibitions”. With programmes and various extended activities, more than 100 in all, the Festival not only aggregates the works of international masters, but also covers local creations. Together with various promotion activities of community arts, the programme is rich and diverse, opening the doors of perception to the infinite gems and wonders of art for the audience.

As the thematic focus of the Festival, “Fantasies of Different Spaces” aims to guide the audience to look into the wonderful realm of dissimilar cultural spaces from different perspectives. The world-famous Bill T. Jones / Arnie Zane Company from the U.S. presents two soul-stirring dance works to inaugurate the Macao Arts Festival: *Play and Play: An Evening of Movement and Music* reinterprets Schubert and Ravel’s works through modern dance while *A Letter to My Nephew* sends a smoggy letter about life. As a tribute to the 110<sup>th</sup> anniversary of Chinese theatre, Shaanxi People’s Art Theatre presents to us a masterpiece of magical realism, *Westland Feuds*. Through the half a century of love-hate relationship between the Bai and the Lu families, a vivid epic, a profound national character and a lively commonality of individuals on the yellow earth are told with a strong space-time

tension, and that is equally captivating. Closing blockbuster, *The Seagull*, moves the Russian classic by Chekhov to Iceland, in which human nature remains the same in spite of the change of space. "Crossing between the Real and the Unreal" explores the boundary between virtuality and reality. Under this category, "*Back to the Catastrophic Typhoon of 1874 – Soundscape Theatre*" and *Remote Macao* guide you through the past and the present with sound. *Miss Revolutionary Idol Berserker* leads you to experience the alternative wildness of Japan with a youthful spirit. "Dancing beyond the Limits" invites the highly sought-after contemporary dancer Hiroaki Umeda to perform a solo dance *Holistic Strata*, immersing himself in light and shadows with the audience. In addition, he will create a brand-new work together with local dancers, breaking away from the pre-existing fences through bodily entanglement to demonstrate a sharp true self. Furthermore, there will be an adapted version of the beautiful and concise Peking opera *Lady Anguo*, as well as classical Cantonese operas, concerts and family-entertainment programmes to provide citizens of different age groups with something they like.

From the arrangement of this iteration, we can see that the works possess multiple perspectives and are inextricably intertwined, weaving a heterotopia with rich layers and diverse textures. Audiences are encouraged to think outside the box, in order to understand, tolerate and enjoy the diversity of contemporary living spaces, which also reflects the purpose of the Macao Arts Festival.

The curtains are drawn and the lights are on. We cordially invite you to participate in the 28<sup>th</sup> Macao Arts Festival to experience the amazing lives of different dimensions.



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**梁曉鳴 Leung Hio Ming**

澳門特別行政區政府文化局局長  
President of the Cultural Affairs Bureau of  
the Macao SAR Government

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# 異 空 奇 想

FANTASIES OF  
DIFFERENT SPACES

開啟觀景之窗，穿越邊界限制，探看相異文化空間帶來的奇思妙想。由美國街頭到冰島湖邊，由陝西平原到澳門小城，異托邦無處不在。

Transcend the borders and open your eyes to the cultural fantasies of different spaces, from the street of the United States to the lakeside of Iceland, from the plain of Shaanxi to the small city of Macao. Heterotopia is everywhere.

開幕鉅獻

OPENING

PERFORMANCE

*PLAY AND PLAY:*

*AN*

樂舞

*EVENING OF*

*MOVEMENT*

之夜

*AND MUSIC*

比爾·提·瓊斯現代舞團(美國)

BILL T. JONES / ARNIE ZANE COMPANY (U.S.A.)



這是一個充滿各種可能性、無法被預期的作品。蜚聞國際的美國比爾·提·瓊斯現代舞團在藝術節上將重新詮釋古典樂，呈獻著名實驗作品《故事／》及《拉威爾：橫向或直向？》。

舞者在《故事／》中與舒伯特的弦樂四重奏《死神與少女》交纏，理性與感性對話，隨機的舞蹈千變萬化；又在《拉威爾》中找尋音樂的內在邏輯，身體與舞臺融合，以舞蹈變換身體景象，使舞臺上的一切呈現出一致美感。

舞團擅長舞蹈語彙，比爾更曾多次獲得素有舞蹈界奧斯卡獎之稱的“貝絲獎”；2000年，他獲舞蹈遺產聯盟盛讚為“無法取代的舞蹈瑰寶”。這次與古典樂的碰撞，只有來到現場，你才能看到他們的妙思與創意。

This is a piece of production of all sorts of possibilities and unpredictability. The internationally acclaimed Bill T. Jones / Arnie Zane Company will present an inventive interpretation of classical music through its famous experimental works *Story/* and *Ravel: Landscape or Portrait?* at the festival.

In *Story/*, dancers employ a random menu of movement that is accompanied by Franz Schubert's String Quartet No. 14 ("Death and the Maiden") to craft a conversation between rationality and sensibility, while in *Ravel: Landscape or Portrait?* they explore the music's complicated internal logic with body movements that are integrated with the stage for a consistent aesthetics.

The Bill T. Jones / Arnie Zane Company is famous for inventive choreography, for which Jones has been awarded several New York Dance and Performance Awards ("The Bessie", dubbed as the "Oscar in dance"). In 2000, The Dance Heritage Coalition named Jones "An Irreplaceable Dance Treasure". Only when sitting face to face with this mingle of classical music and movement can audiences see through the creativity and ideas of the productions.

“在舞臺上呈現如此強烈動能的舞團，實在難得一見！”——美國《紐約時報》

“Rarely has one seen a dance company throw itself onto the stage with such kinetic exaltation.” – *The New York Times*, U.S.A.

28.04

星期五 / Friday

20:00

澳門文化中心綜合劇院 / Macao Cultural Centre Grand Auditorium

票價 / Tickets: 澳門幣 / Mop 380, 300, 250, 120

編舞 比爾·提·瓊斯、王靜明及舞團

燈光設計 (拉威爾) 羅伯特·衛澤爾

錄像設計 (拉威爾) 王靜明

服裝設計 (拉威爾) 利茲·普林斯

佈景設計 (拉威爾) 波恩·阿默藍

四重奏 王粵、韋特·普拉錫格、李月穎、

馬高·告魯克 (澳門樂團成員)

舞者 安東尼奧·布朗、蕾娜·巴特勒、

文遜·法利、塔利·積遜、沙恩·拉森、

劉奕伶、珍娜·里格爾、克里斯蒂娜·羅伯森、

卡洛·安東尼奧·維拉紐瓦

曲目

舒伯特：第十四號弦樂四重奏

D.810 “死神與少女”

拉威爾：F大調弦樂四重奏

Choreography **Bill T. Jones** with **Janet Wong**  
and **the company**

Lighting Design (Ravel) **Robert Wierzel**

Video Design (Ravel) **Janet Wong**

Costume Design (Ravel) **Liz Prince**

Decor Design (Ravel) **Bjorn Amelan**

Quartet **Wang Yue, Vit Polasek, Li Yueying**  
and **Marko Klug** (members of the Macao Orchestra)

Dancers **Antonio Brown, Rena Butler,**

**Vinson Fraley, Talli Jackson,**

**Shane Larson, I-Ling Liu, Jenna Riegel,**

**Christina Robson and Carlo Antonio Villanueva**

Programme

F. Schubert: **String Quartet No. 14 D.810**  
**("Death and the Maiden")**

M. Ravel: **String Quartet in F Major**

演出時間連中場休息約一小時三十分

Duration: approximately 1 hour and 30 minutes,  
including one interval



設比爾·提·瓊斯現代舞團大師班，詳情參閱延伸活動指南。

There will be a Master Class with the Bill T. Jones / Arnie Zane Company. For details, please refer to the Outreach Programme Guide.



A

LETTER

致徑子

的信

比爾·提·瓊斯現代舞團（美國）

TO

MY NEPHEW

BILL T. JONES / ARNIE ZANE COMPANY (U.S.A.)

一封信，一支舞，而舞臺成為了異托邦。

煙霧瀰漫中，你可以看到美國街頭的暴力事件，看到難民們為了自由爭先恐後地湧入歐洲。還可以看到病床，真真切切地放在那兒。

知名編舞家比爾·提·瓊斯的侄兒就是躺在那張病床上。他把這段私人故事從記憶中抽出，灌進舞者的身體，融進流行音樂、搖籃曲等各式音樂中，在劇場上給自己的侄兒留下一封信：“親愛的侄子，我從你的生命中將這部作品帶出來，宛如穿越迷霧。”

擅長以舞蹈語彙搭配視覺裝置，美國比爾·提·瓊斯現代舞團的創作被視為舞蹈與劇場的完美結合，比爾更曾多次獲得素有舞蹈界奧斯卡獎之稱的“貝絲獎”。以舞步為筆，本屆藝術節他將於澳門獻上這封震撼人心的生命之信。

A letter, a dance, and the stage has become the heterotopia.

Amidst the smoke, violent street battles in the U.S., desperate immigrants rushing towards freedom in Europe are presented over the image of a hospital bed untethered from reality.

It is on that hospital bed where Bill T. Jones' nephew lays. Jones' words to his nephew will come alive in the form of a letter on stage, retrieving this private story from his memory and injecting into the dancers' bodies with a delirious mixture of pop music, lullabies and more. On the stage, he leaves a letter to his nephew: "Dear nephew, we are premiering a piece based on your life, peering into it as through an immense fog."

Famous for integrating dance vocabulary and visual installation, productions by the Bill T. Jones / Arnie Zane Company are hailed as the perfect combination of dancing and stage performance. Jones himself has been awarded several New York Dance and Performance Awards ("The Bessie", dubbed as the "Oscar in dance"). This year's Macao Arts Festival, with dance movements as a pen, he is going to send you a letter of life that is touching and compelling.

“無可取代的舞蹈瑰寶。”——舞蹈遺產聯盟

“An Irreplaceable Dance Treasure.” – Dance Heritage Coalition

01.05

星期一 / Monday

20:00

澳門文化中心綜合劇院 / Macao Cultural Centre Grand Auditorium

票價 / Tickets: 澳門幣 / Mop 300, 250, 180, 120

編舞 比爾·提·瓊斯、王靜明及舞團

錄像設計 王靜明

燈光設計 羅伯特·衛澤爾

服裝設計 利茲·普林斯

佈景設計 波恩·阿默藍

音響設計 森·卡勞福

音樂 尼克·哈雷特、馬修·甘布爾、

Tony Monkey (DJ)

舞者 安東尼奧·布朗、蕾娜·巴特勒、

文遜·法利、塔利·積遜、沙恩·拉森、

劉奕伶、珍娜·里格爾、克里斯蒂娜·羅伯森、

卡洛·安東尼奧·維拉紐瓦

Choreography **Bill T. Jones** with **Janet Wong**  
and **the company**

Video Design **Janet Wong**

Lighting Design **Robert Wierzel**

Costume Design **Liz Prince**

Decor Design **Bjorn Amelan**

Sound Design **Sam Crawford**

Musicians **Nick Hallett, Matthew Gamble**  
and **Tony Monkey (DJ)**

Dancers **Antonio Brown, Rena Butler,**

**Vinson Fraley, Talli Jackson,**

**Shane Larson, I-Ling Liu, Jenna Riegel,**

**Christina Robson and Carlo Antonio Villanueva**

演出時間約一小時十分，不設中場休息

Duration: approximately 1 hour and 10 minutes, no interval



設比爾·提·瓊斯現代舞團大師班及電影放映，詳情參閱延伸活動指南。

There will be a Master Class with the Bill T. Jones / Arnie Zane Company and a film screening. For details, please refer to the Outreach Programme Guide.

## 為生命、為認同、為政治而舞

文 / 張懿文

加州大學洛杉磯分校表演與文化研究博士、自由撰稿者與評論人

1982年，瓊斯與同性伴侶亞尼贊在紐約哈林區成立了比爾·提·瓊斯現代舞團。從解放運動蓬勃發展的六十年代開始，公民運動、黑人民權、婦女和同志解放運動也在八十年代逐漸開花結果，而舞團的成立也呼應了這樣的時空背景：瓊斯與亞尼贊是同性伴侶，是黑人與白人的組合，兩人都是愛滋病患者（亞尼贊在1988年因愛滋病過世）。身份的複雜讓他們表演走出獨特的道路，作品中有針對愛滋病和同性戀身份的思考、關於種族關係等題材的探討。而在表現形式上，藝術家有時會透過詩詞吟唱與多媒體裝置等方式，將舞蹈與不同媒材結合，創造出多元的舞臺意象。由於亞尼贊是攝影師，他的攝影觀點也影響了瓊斯舞蹈中充滿象徵性詩歌意味的抽象特質，編舞常會用鏡頭停格的角度，呈現動作與動作間的銳利轉折。抽象的身體形式配上批判性社會主題，他們的舞蹈經常表現出對政治曖昧難解的暗喻。

美國の後現代舞蹈從六十年代摩斯·康寧漢的創新開始，慢慢走向對純形式的探討，去掉情節、結構和感性後，剩下純粹肢體動作。然而，到了八十年代第二波後現代舞蹈時期，編舞者更關注舞作中的認同政治。而瓊斯可謂後現代舞蹈第二波潮流中，成功將舞蹈形式與批判內容融合的藝術家，他的舞蹈重視純粹形式的身體與線條、素人般日常生活動作，卻又在舞蹈中加入談話，將如詩般的語言配上個人情緒。除了傳統黑人舞蹈、芭蕾舞、現代舞的技巧之外，瓊斯也利用“接觸即興”——一種雙人舞者彼此平衡重心來移動身體的技巧——來發展身體語彙，因為接觸即興讓不同身材的舞者可以有平等互動的機會，編舞家也藉此延伸對公平性的探討，以此消弭生活與藝術的界線……



## Dance for Life, Identity and Politics

By I-Wen Chang

PhD in Culture and Performance at the University of California, Los Angeles, a freelance writer and critic

In 1982, Jones and his same-sex partner Arnie Zane founded the Bill T. Jones / Arnie Zane Company in the Harlem neighbourhood of New York. Since the 1960s, in which liberation movements were flourishing, the Civil Rights Movement, the African-American Civil Rights Movement, the Women's and the Gay Liberation Movements gradually yielded positive results in the 1980s, and the establishment of the Company resonated with such a space-time background. Jones and Arnie were a same-sex couple, a combination of black and white, and both of them were AIDS patients (Arnie died of AIDS in 1988). Due to their complicated identities, their performances took a unique path. Some of their works were directed towards ruminations on AIDS and homosexual identity, while some explored topics on race relations. As for the form of expression, the artists sometimes combined dancing with different media through methods of poetry chanting and multimedia settings so as to create a diversified stage image. Since Arnie was a photographer, his viewpoints of photography also influenced the abstract qualities laden with the symbolist poetic implications in Jones' dance. Freeze-frame angles were always adopted in the choreography to display the sharp transition from one motion to another. Through abstract bodily forms, together with critical social issues, metaphor was always used in their dance for the intractable political ambiguity.

Since Merce Cunningham's innovation in the 1960s, postmodern dance of the United States was gradually heading towards exploration of the pure form, where the plots, structures and sensibility were removed, leaving pure body movements. However, during the second wave of postmodern dance in the 1980s, choreographers were more concerned about identity politics in their works. Jones is indeed an artist who had successfully integrated dance styles with critical content during the second wave of postmodern dance trend. His dance attaches importance to bodies and lines of the pure form, as well as daily life actions of the ordinary people. Yet, dialogues are added into the dance, accompanying the poetry-like language with personal feelings. Aside from the techniques of traditional African-American dance, ballet and modern dance, Jones also makes use of "contact improvisation" – a technique in which a duo move their bodies while maintaining balance mutually – to develop a body vocabulary. Contact improvisation grants dancers of different figures the opportunity to interact in a fair manner, hence the choreographer extends it into the exploration of equality to eliminate the boundary between daily life and art...

This article is excerpted and translated from Chinese



**WESTLAND**

白鹿原

仁義白鹿原

陝西人民藝術劇院（中國內地）

**FEUDS**

SHAANXI PEOPLE'S ART THEATRE (MAINLAND CHINA)



清末民初的陝西白鹿原上，素有“仁義村”之稱的白鹿村裡，白姓和鹿姓兩大家族五十年來表面謹慎相待，暗裡卻爭強好勝。白鹿兩家為爭地而械鬥、白嘉軒設計換地、兩家長子娶妻、白家長工之子黑娃帶回田小娥、白孝文當了族長、田小娥為救黑娃委身鹿子霖、鹿子霖設計小娥誘騙白孝文、鹿家兄弟同時愛上白家女兒、黑娃投身革命隊伍改邪歸正……愛恨情仇，剪不斷、理還亂，本劇既道出該時代的千瘡百孔，又展現了陝西人淳樸、倔強、經歷萬難但絕不屈服的生命力。

本劇改編自中國名著《白鹿原》，這部魔幻現實主義小說人氣不墜，已多次被改編為話劇、舞劇和電影。演出由陝西人民藝術劇院製作，以忠於原作、處理細緻的風格將這齣寫實而荒誕的人生活劇濃縮在舞臺上，版本上演後備受歡迎，為原著作者陳忠實最滿意的版本。

The epic tale is set at the Late Imperial China and the beginning of the Republic period in the White Deer Village, located on the White Deer Plain in Shaanxi Province and dubbed as a “Village of Humanity and Righteousness”, where the two most important families – Bai and Lu – have always lived together in peace on the surface but are in fierce competition behind the scene. The two camps feud over land with weapons. Bai Jiaxuan plays tricks to exchange for land. Heiwa, son of a loyal servant in the Bai family, brings Tian Xiao’e to the village. Tian Xiao’e has to give herself in to Lu Zilin to save Heiwa. Lu Zilin sets up the eldest son of the Bai family with Tian Xiao’e. Both Lu brothers fall in love with the daughter of the Bai family... Love, hate and revenge are tangled. This work reflects the multiple facets of the society at that time and portrays the unsophisticated, unbending and uncompromising resilience despite difficult conditions of the Shaanxi people.

Adapted from a celebrated novel of magic realism that has been reproduced into plays, theatres and films for numerous times, this production by the Shaanxi People’s Art Theatre condenses the absurd yet realistic life onto the stage in a way true to the original novel with great attentions to details. The piece has been hugely popular since its debut and is regarded as the most satisfying interpretation of novel by its author Chen Zhongshi.

“非常質樸的詮釋和關愛了白鹿原上人的命運。”——著名導演陳薪伊

“A true presentation of and devotion to the destiny of people living on the  
White Deer Plain.” – Director Chen Xinyi

12.05  
—  
13.05

星期五、六 / Friday, Saturday

19:30

澳門文化中心綜合劇院 / Macao Cultural Centre Grand Auditorium

票價 / Tickets: 澳門幣 / Mop 380, 300, 250, 120

製作人 **李宣**

編劇 **孟冰**

導演 **胡宗琪**

主要角色及演員

白嘉軒 **蔣瑞征**

鹿子霖 **管越**

Producer **Li Xuan**

Playwright **Meng Bing**

Director **Hu Zongqi**

Leading Characters and Cast

Bai Jiaxuan **Jiang Ruizheng**

Lu Zilin **Guan Yue**

演出時間連中場休息約三小時十五分

陝西方言演出，設中、英文字幕

內容涉及成人情節，未滿十三歲不宜觀看

Duration: approximately 3 hours and 15 minutes,  
including one interval

Performed in Shaanxi dialect,  
with surtitles in Chinese and English

Not suitable for audiences under 13 years of age  
(contains adult content)



設演前導賞，介紹本劇亮點，詳情參閱延伸活動指南。

There will be a pre-show talk to introduce the highlights of this production. For details, please refer to the Outreach Programme Guide.

SONGS

遷移者

COMUNA DE PEDRA ARTS AND CULTURAL ASSOCIATION

OF

石頭公社藝術文化團體

之歌

MIGRANTS

© 歐陽永鋒 / Mike Ao Teong



嚮往他方的幸福和自由，人們不斷離鄉別井，如候鳥般遷徙。他們承載著移動的記憶，成就了一個地方的重要歷史。人類的流動故事似乎從未間斷，然而，遷移的人，找不到自己的根，而鄉愁，散落在歷史之中。在這來來去去的時間洪流裡，不禁尋問：遷移者的個體身份是什麼？

《遷移者之歌》是石頭公社的全新作品，也是澳門導演莫倩婷於2017年啟動創作的“遷移三部曲”首篇。透過集體創作，並以形體劇場為載體，她以微觀顯照宏觀，從個人的家族遷徙史出發，以文字創作、形體編舞、地方聲音、民間音樂等元素，剖析遷移與人、社會、城市及歷史之間的關係，譜出一首關於遷移者的詩歌。

People keep leaving their homes behind with hopes for happiness and freedom elsewhere, just like migrant birds. They carry all kinds of memories as they move around, contributing to an important part of the local history. Human being's migration stories never seem to cease, but migrants have found their roots missing and the homesickness has been scattered in the history. As time comes and goes, we can't help but ask: how is the individual identity of a migrant defined?

*Song of Migrants* is a brand new production by Comuna de Pedra, also the first of a series of three works about migration initiated by Macao director Jenny Mok in 2017. Through collective creation and with physical theatre as the vehicle, she sets off from her own family migration history to mirror the overall picture of the group. The piece incorporates text creation, choreography, local sounds and folk music with an analysis on the relationship among migration, people, society, metropolitan and history, composing a poetic ode to the migrants.

訴說本澳真實移民故事，動人真摯

Touching true stories about migrants in Macao

12.05  
—  
14.05

星期五至日 / Friday to Sunday

20:00

海事工房1號 / Navy Yard No.1

票價 / Tickets: 澳門幣 / Mop 180

導演、概念 **莫倩婷**

監製 **孫正琪**

演員 **關若斐、吳青樺** (台灣)、

**Albert Garcia、吳紹熙** (香港)

戲劇構作 **吳紹熙** (香港)

聲音創作指導 **林詩涵**

資料搜集、歷史顧問 **何志峰**

Director and Concept **Jenny Mok**

Producer **Sarah Sun**

Performers **Ines Kuan, Ching Hua Wu** (Taiwan),

**Albert Garcia** and **Ng Shiu Hei** (Hong Kong)

Dramaturge **Ng Shiu Hei** (Hong Kong)

Director of Sound Production **Lin Shihan**

Researcher and History Advisor **Ho Chi Fong**

演出時間約一小時十五分，不設中場休息

Duration: approximately 1 hour and 15 minutes, no interval

於5月12日設演後座談

The Post-show Talk will be on 12 May

壓軸呈獻

CLOSING

PERFORMANCE

***T H E***

海 鷗

雷克雅未克城市劇場（冰島）

***S E A G U L L***

REYKJAVIK CITY THEATRE (ICELAND)

三女六男，四幕喜劇，一個場景，一段段深度對話，被眾多細節和滿滿愛意包圍，交織成俄羅斯文學巨擘契訶夫筆下的俄國浮世繪。但，這場浮世繪竟然搬到了冰島？

經典作品《海鷗》歷來上演無數，這次由歐洲新銳導演雅娜·羅斯執導，被譽為令人讚嘆的全新現代版本：空間換成冰島湖邊度假屋，配上派對和卡拉OK，不變的是那壓抑、偏執、憤怒、慾望及愛戀。

雅娜·羅斯為波蘭托倫國際戲劇節2016年最佳導演，在北歐戲劇界獨樹一幟。本次聯同雷克雅未克城市劇場，真實呈現冰島製作的獨特視角。

Three women, six men, four acts, one scenery, lots of talk about literature, abundant details, and bunch of love. All these are intertwined to offer a glimpse of everyday life in Russia through the eyes of one of the country's best playwrights Anton Chekhov. Except that this time it is all featured in Iceland instead.

*The Seagull*, one of Chekhov's repeatedly produced classical masterpieces, is presented by Lithuanian director Yana Ross with a new, modern and amazing take: it is moved from the Russian country estate to a luxurious Icelandic lakeside summer house with parties and karaoke, yet the elements of suppression, paranoia, anger, desire and love remain.

Awarded Best Director in the International Festival Kontakt of Torun, Poland, in 2016, Yana Ross is an acclaimed theatre director in the Scandinavian nations for her unique style. *The Seagull* is her latest joint effort with the Reykjavik City Theatre for a true presentation of an Icelandic perspective of the play.

### 契訶夫鉅作全新現代版，幽默詼諧，笑中帶淚

A modern twist on Chekhov's masterpiece, unbelievably humorous and uneasy

**27.05**  
—  
**28.05**

星期六、日 / Saturday, Sunday

19:30

澳門文化中心綜合劇院 / Macao Cultural Centre Grand Auditorium

票價 / Tickets: 澳門幣 / Mop 380, 300, 250, 120

導演 **雅娜·羅斯**  
佈景設計 **贊恩·皮爾斯特羅姆**  
燈光設計 **比約恩·伯格斯特恩·古蒙德森**  
服裝 **菲利帕·艾里斯多堤**  
音樂 **吉斯力·蓋爾德·索爾吉森**

角色及演員  
伊雷娜 **哈多雷·吉克斯多爾**  
卡薩諾瓦 / 杜利醫生 **希米爾·希尼·古納森**  
妮娜 **瑟利德·布萊爾·約翰斯多爾**  
康妮 **比約恩·斯蒂芬遜**  
BT **瑟爾德·約翰·莊臣**

Stage Director **Yana Ross**  
Set Design **Zane Pihlström**  
Lighting Design **Björn Bergsteinn Guðmundsson**  
Costumes **Filippia Elisdóttir**  
Music **Gisli Galdur Þorgeirsson**

Characters and Cast  
Írena **Halldóra Geirharðsdóttir**  
Casanova / Dr. Dóri **Hilmir Snær Guðnason**  
Nína **Þuríður Blær Jóhannsdóttir**  
Konni **Björn Stefánsson**  
BT **Hjörtur Jóhann Jónsson**

演出時間連中場休息約兩小時四十分  
冰島語演出，設中、葡、英文字幕  
內容涉及成人情節，未滿十三歲不宜觀看  
Duration: approximately 2 hours and 40 minutes,  
including one interval  
Performed in Icelandic, with surtitles in Chinese,  
Portuguese and English  
Not suitable for audiences under 13 years of age  
(contains adult content)

於5月27日設演後座談  
The Post-show Talk will be on 27 May



雅娜·羅斯將主持工作坊，教授如何編演經典文本。另設電影放映，詳情參閱[延伸活動指南](#)。  
[Yana Ross will host a workshop on directing and devising techniques. In addition, there will be a film screening. For details, please refer to the Outreach Programme Guide.](#)



## 追求自由的《海鷗》，失敗者的寓言與希望

文 / 周伶芝

劇場編創、戲劇顧問、評論與翻譯

《海鷗》的主題始終當代，尤其是今日社會異化的問題更加嚴重，土地的沙漠化愈發像是心靈的隱喻，而我們面臨的世界在扁平與去歷史的發展下，特別接近原作中瑪莎和小學老師的對話，“湖上起浪了。一陣陣巨浪”，“花園裡那座戲臺像死人骨架似的（……）好像有人在裡面哭。”當代改編《海鷗》自然無法逃避“我們該如何生活”的問題。來自冰島的雷克雅未克城市劇場與歐洲新銳導演雅娜·羅斯合作的版本，開宗明義便讓年輕的兒子對著攝影機鏡頭述說，冰島警察因政策強迫驅離吉普賽人，但他們其實無處可去，他們到處都在，卻哪裡也去不了。從這一存在狀態的寓言拉開序幕，才進入瑪莎著名的“我為我的生活守喪”之開場白。

他們不斷進行無意義的派對遊戲，無法專注、嚴肅，就像是耍賴的青少年只想要愚蠢的玩笑和發洩，甚至以粗野為樂，但在遊戲過後卻總是更長而無盡的憂傷。例如，結婚派對上，那些得不到回應或放棄或約束的愛，在卡拉OK的歌聲下更顯沒有出路的困境。歌手唱著“you’d better run for your life”，劇中人物卻諷刺地只有使不上力的疲憊。這個版本勾勒的是我們這個時代集體虛無的挫敗感，不如繼續荒謬可笑。而這正是契訶夫苦心經營的日常詩意和喜劇真意，在平庸人物的挖苦自嘲中，同時透出憂鬱的音調和調侃生活的幽默。

## ***The Seagull Pursuing Freedom; A Fable and Hope for Losers***

By Ling-Chih Chow

Theatre deviser, dramaturge, critic and translator

The theme of *The Seagull* is always contemporary, especially in today's society, where the problem of social alienation is becoming more serious and desertification of land is more like a metaphor for the soul. Under a flattening and de-historicising development, the world we are facing is specifically close to the conversation between Masha and the primary school teacher in the play, "The waves on the lake are enormous.", "The theatre in the garden is like the skeleton(...) I thought I heard a voice weeping in it." When contemporary people recast *The Seagull*, the question of "how should we live" is naturally inevitable. In the version jointly produced by the Reykjavik City Theatre from Iceland and the European emerging director Yana Ross, the young son is made to declare in front of the camera from the outset, that the Icelandic police are forcefully expelling the Gypsies, but in fact, they have nowhere to go. They are everywhere but they cannot go anywhere. Through this existential fable, the curtains are raised, proceeding to Masha's famous opening line "I'm in mourning for my life".

They are continuously playing meaningless party games, unable to focus and get serious, similar to shameless teenagers who just want to tell foolish jokes and vent their emotions, and they even delight in boorishness. Nevertheless, at the end of the games always comes a longer and never-ending sadness. For instance, at a wedding party, the plight of those kinds of unrequited, abandoned or restricted love appears to be even more like a dead end under the karaoke singing. The singer is chanting "you'd better run for your life" while ironically the characters in the play only possess powerless fatigue. This version outlines the collective empty frustration of our era, so why not continue to be absurd and ridiculous? This is exactly the poetic flavour of daily life and the real idea of comedy painstakingly created by Anton Chekhov. From the mediocre characters' sarcasm and self-mockery, a gloomy tone and a sense of humour ridiculing life are permeating simultaneously.

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This article is excerpted and translated from Chinese

新

銳



**GROUNDBREAKERS**



先

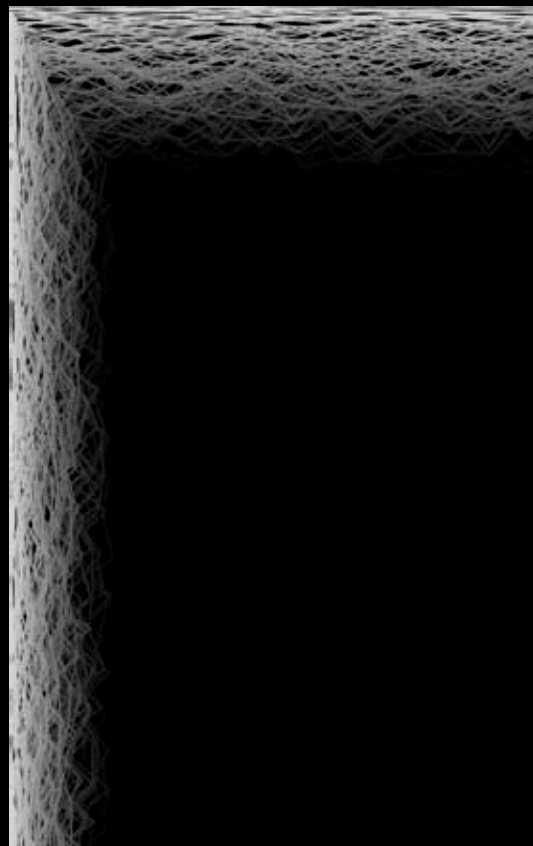
鋒

# 虛實交錯

CROSSING BETWEEN  
THE REAL AND THE UNREAL

科技創造的虛擬空間沒有實體，生活的高低起伏卻深埋其中。視覺、聽覺、觸覺，這是一場真假難分的感官體驗。

It is never easy to find reality in the virtual space created by technology, yet our lives' ups and downs are intertwined there. It is a visual, auditory and tactile experience that is both illusory and real at the same time.





BACK TO — 聲景劇場

THE CATASTROPHIC

甲戌風災

林婷婷 x 陳鵬之

TYPHOON

OF 1874

- SOUNDSCAPE  
THEATRE

LAM TENG TENG X INACISO CHAN



我聽故我見。透過聲音，你看見生活中不同以往的風景。聲景劇場是一道讓你釋放聽覺感官的“光”，盛行於歐美，近年在亞洲漸受注目。本屆藝術節特別委約導演林婷婷，以陳鵬之的澳門文學獎獲獎作品《甲戌風災的那天》為文本，改編為聲景劇場演出，給觀眾耳目一新的劇場體驗。

《甲戌風災》描述1874年氹仔鄉紳、居民和葡人政府糾纏不清的關係。一場突如其來的風災襲澳，小城頓失三份一人口。這場甲戌風災後，一切人和事均推倒重來。運用生活聲音在現實空間中的再創作，以現代的角度窺探過去，觀眾將重塑1870年代氹仔的生活環境，彷如身歷其境，也擴闊內在無限的幻想空間。

I listen, therefore I see. One can see elements in life in a different way through sounds. Popular in the West and gaining attentions in Asia in recent years, soundscape theatre sheds “lights” on the release of your audio senses. Especially commissioned by this Festival, director Lam Teng Teng adapts *The Day of the Catastrophic Typhoon of 1874*, a novel by Inaciso Chan which has been awarded the Merit Prize at the 10<sup>th</sup> Macao Literature Competition, into a soundscape theatre piece, bringing an exhilarating brand-new theatre experience to the audience.

*Back to the Catastrophic Typhoon of 1874* tells a story of the intertwined relationship among the local country lords, the ordinary people and the governing Portuguese authority in Taipa back in 1874. An abrupt typhoon hits Macao, claiming one third of the lives in this small city. Everything and everyone has to start all over when the typhoon subsides. The production re-creates the sounds of everyday life in a real-life space and gives a glimpse of the past from a modern perspective. The replication of Taipa in the 1870s is designed to enable the audience to re-live the life back then and explore their own imaginative space.

### 全新聽覺感官體驗

A brand-new theatre experience through sounds

28.04  
—  
30.04

星期五至日 / Friday to Sunday

20:00

舊法院大樓二樓（需步行上樓） / Old Court Building – 2<sup>nd</sup> Floor (no elevator)

票價 / Tickets: 澳門幣 / Mop 180

原著 陳鵬之  
導演 林婷婷  
改編 潘惠強（香港）  
空間設計 林嘉碧  
燈光設計 杜國康  
主要演員 黃柏豪、霍嘉珩  
監製 趙七

Original Text **Inaciso Chan**  
Director **Lam Teng Teng**  
Adaptation **Claus Poon** (Hong Kong)  
Space Design **Lam Ka Pik**  
Lighting Design **Tou Kuok Hong**  
Leading Performers **Wong Pak Hou**  
and **Perry Fok**  
Producer **Kevin Chio**

演出時間約一小時十分，不設中場休息

粵語演出，設中、英文字幕

內容涉及不雅用語，未滿十三歲不宜觀看

Duration: approximately 1 hour and 10 minutes, no interval

Performed in Cantonese, with surtitles in Chinese and English

Not suitable for audiences under 13 years of age

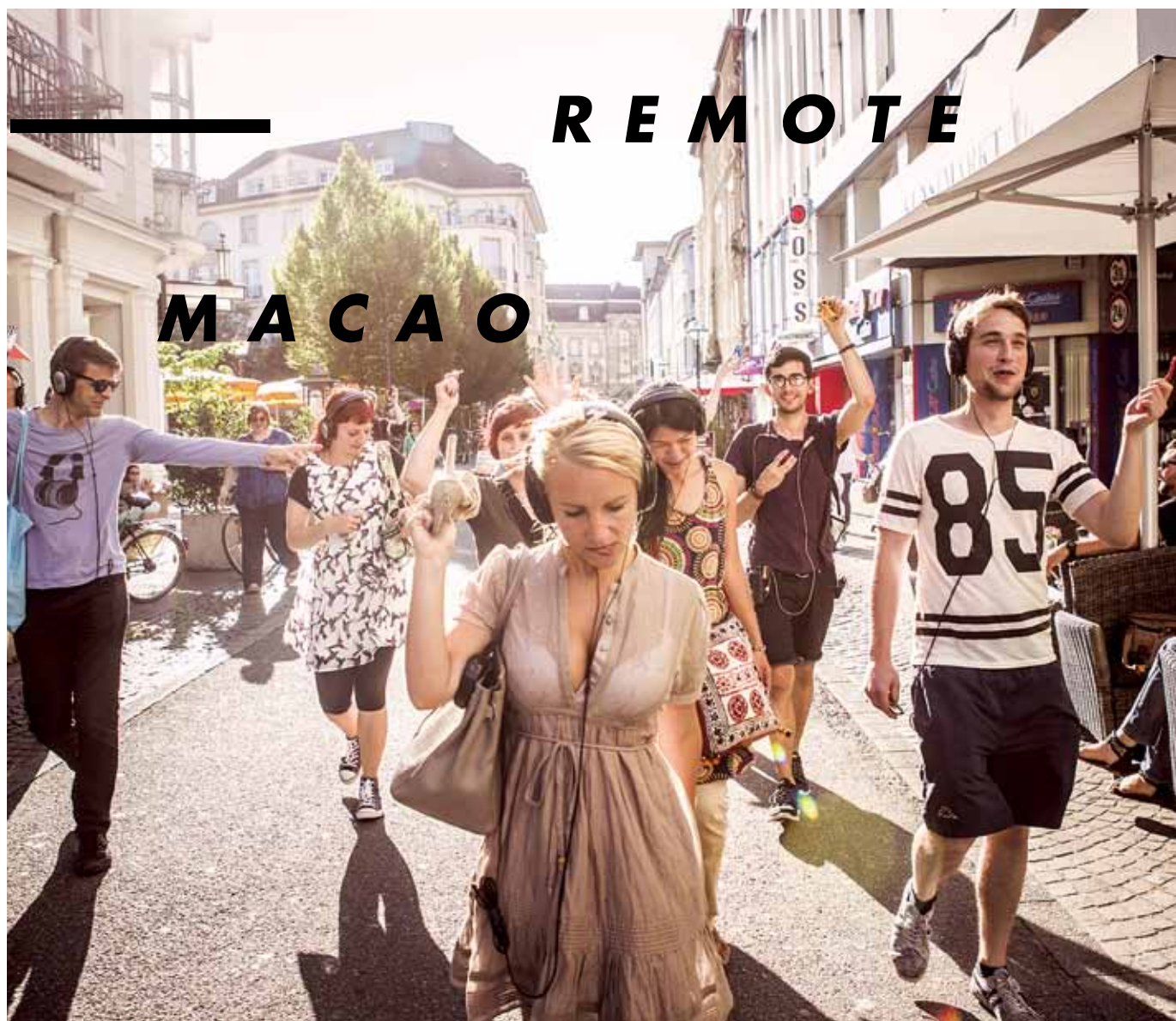
(contains coarse language)

於4月28日設演後座談

The Post-show Talk will be on 28 April

RIMINI PROTOKOLL (德國 / GERMANY)

聽你的。走我的



戴上耳機吧！猶如玩線上遊戲，你將被一把人工聲音遙控著，穿街過巷。為街道、教堂等地方配上音樂，眼前的城市景觀變為個人電影。整座城市就是我們的遊樂場。

環境作品《Remote X》曾於世界超過三十個城市舉行，參加者戴上耳機，聽著環繞音效和指示，穿梭街頭巷尾。大家將如何共同決策？是否聽到相同的話語？由團體到個人，該表現出什麼反應？一場別開生面的聲遊之旅於是開展。來自德國的藝術團體 Rimini Protokoll 擅長運用劇場、生活空間和普羅大眾等元素，引領參加者探索“真實生活”。本次製作將策劃一條專屬澳門的路線，歡迎你加入這個被遙控的另類“旅行團”。

Come put on your headphones! Just like playing online games, a synthetic voice in our headphones directs the movements of our swarm through streets and lanes. It composes a soundtrack to streets and churches, turning the cityscape into a personal film. The whole city becomes our playground.

Environmental artwork *Remote X* has laid trails in more than 30 cities around the world, individuals will swarm out into the city guided by the surround recording and instructions through their headphones. How are joint decisions made? Are we all hearing the same words? How will we react as a collective and an individual at the same time? A spectacular voice-led tour thus begins. The Germany-based art group Rimini Protokoll is at their best in guiding the audiences to explore “the real life” through elements of theatre, living space and the general public. This production will feature an exclusively Macao-specific trail. You are invited to join this one-of-a-kind remotely-controlled “guided tour”.

### 街道即舞臺的另類劇場

### Unconventional Walking-tour Theatre

06, 07  
13, 14  
20, 21  
27, 28  
.05

星期六、日 / Saturday, Sunday

11:30, 16:30

集合地點：待定（購票時須留下參加者的聯絡資料，日後以短訊通知詳情。  
相關資訊亦將在藝術節網頁及Facebook專頁公佈，敬請留意。） /

Meeting Point: To be confirmed (Please provide contact information upon ticket purchase. Details will be informed in due course by SMS, and will be posted on the Festival's website and Facebook Page.)

票價 / Tickets: 澳門幣 / Mop 150

概念、劇本、導演 **史蒂芬·凱吉**  
資料搜集、劇本、導演（澳門版） **約克·卡恩保爾**  
助理導演（澳門版） **古英元**  
編劇 **阿傑沙·貝格里西以、朱利安·文尼爾**  
音效設計概念 **尼古拉斯·尼克**  
音效設計（澳門版） **尼古拉斯·尼克、**  
**伊洛娜·瑪蒂**  
製作管理 **卡羅琳·根茨**

Concept, Script and Direction **Stefan Kaegi**  
Research, Script and Direction (Macao Production) **Jörg Karrenbauer**  
Assistant Director (Macao Production) **Ku Ieng Un**  
Dramaturgy **Aljoscha Begrich**  
and **Juliane Männel**  
Sound Design Concept **Nikolas Neecke**  
Sound Design (Macao Production) **Nikolas Neecke**  
and **Ilona Marti**  
Production Management **Caroline Gentz**

活動時間約一小時四十分

語言：所有場次均提供粵語頻道。5月7、14、21及28日  
11:30的場次，將同時設有粵語及英語頻道，購票時請選擇所需語言。

準時出發，逾時不候

Duration: approximately 1 hour and 40 minutes

Language: Available in Cantonese at all tours. Both

Cantonese and English will be available for tours at 11:30  
on 7, 14, 21 and 28 May. Preferred language should be  
decided upon ticket purchase.

Tours start on time

鳴謝 / Acknowledgement



設學生專場，詳情參閱延伸活動指南。  
Student sessions available. For details, please refer  
to the Outreach Programme Guide.



全文請看[www.icm.gov.mo/fam](http://www.icm.gov.mo/fam)及《藝術節導賞手冊》

This article is excerpted and translated from Chinese



## 以聲音導航，重新遊歷城市

文 / 陳瑋鑫

資深藝評人、媒體製作人與表演研究者

……觀眾將會在聲音導引下，以新鮮的眼光重看自己熟悉的城市，將公共空間轉化成觀賞的平臺，轉換角度，細味地標建築；而同一時間，“觀眾”亦無可避免地成為路上其他遊人的“表演者”，變成既觀且演的參與者。因此，縱使在這系列的作品中，並沒有狹義上的舞臺跟演者，但廣義來說，城市就是真正的主角，途經的街道與地標都是舞臺，而參與的觀眾以及所有在路上出現的人們，在Rimini Protokoll的設定下，都自然成為作品的觀眾及城市中的演者了。

聯合導演約克·卡恩保爾曾經在一個訪問中提到，創作《Remote X》時，其實有一個值得深思的關鍵詞——“群體智能”（Swarm Intelligence）。他指出，當各有個性的個體聚在一起共同行動，其實總會有有形或無形的系統在其中制約著。正如作品中那一把一直在觀眾耳邊細訴的數碼化聲音，你可以選擇跟從或抵抗，反思日常生活中到底有多少事情，能夠自主控制，還是原來已在不知不覺間，被科技操控？

## Navigated by Voice, Travel in the City Again

By William W.Y. Chan

Senior art critic, media producer and performance researcher

Under the guidance of a voice, the audience will look at their familiar city again from a fresh perspective, transforming the public space into a platform for observation and changing the angles to savour the landmark buildings. Meanwhile, the “audience” will inevitably become the “performers” for the other visitors in the street, thus turning into participants who view and perform at the same time. Therefore, despite the fact that in a narrow sense, there is neither a stage nor performers for this series of works, in the broad sense, the city is the real protagonist and all the streets and landmarks passed by are the stage. As for the participating audience and all the people who appear in the streets, they all naturally become the audience of the work and the performers of the city under Rimini Protokoll’s setting.

Co-director Jörg Karrenbauer once mentioned in an interview that when he was creating *Remote X*, there was indeed a thought-provoking keyword – “Swarm Intelligence”. He pointed out that when individuals with different personalities gather to take actions together, there is in fact always a tangible or intangible system restricting them. It is similar to the digital voice in the work that has been whispering in the audience’s ears, which you can choose to follow or resist. This allows us to reflect on how many matters in our daily lives do we actually have autonomous control over or have we indeed been unwittingly manipulated by technology?

虛域

DIRKS THEATRE ARTS ASSOCIATION

***T H E***

卓劇場藝術會

***N E T H E R***

© 楊振業 Yeung Chun Yip

人們在線上線下的互動已成生活的一部分，分隔著現實與虛擬之間的那條界線，似有？還無？

故事發生在不久的將來，一個存在於“虛域”、名為“密園”的虛擬空間越來越受到人們熱愛，極度真實的感官刺激及情感體驗，令登入人數不斷增長。直至一名來自“真域”的年輕探員在密園內偵查罪案，一場深入想像力中最黑暗角落的審問與角力亦隨即展開。

《虛域》為美國劇作家珍妮佛·哈莉所作，描繪科技和人類間的糾纏入木三分，此作獲得美國喝彩獎最佳原創劇本及洛杉磯劇評人編劇獎。搭配多媒體及現場投影，卓劇場將要帶領你進入真假難分的情感空間。

People's online and offline interactions have become part of their daily lives. The boundary that separates reality and virtuality seems to be there? And it seems not to be there?

The story is set in the near future. A virtual realm named "Hideaway" that exists within the "Nether" is getting more and more popular with people. With its extremely immersive sensory stimulation and emotion experience, the number of users keeps on growing until a young detective from the "real realm" begins to investigate crimes in the Hideaway, immediately triggering a series of interrogation and battle that go deep into the darkest corners of imagination.

*The Nether* is written by American playwright Jennifer Haley, insightfully depicting the entanglement between technology and humans. It has won the Ovation Awards in the "Playwriting for an Original Play" category as well as the Writing Award by the Los Angeles Drama Critics Circle. Together with multimedia and live projection, Dirks Theatre is going to bring you into an emotional realm that is hard to distinguish between reality and virtuality.

“對網路世界的探索，焦慮不安也扣人心弦。”——英國《電訊報》

“A gripping and disconcerting look at the Internet.” – *The Telegraph*, United Kingdom

19.05  
—  
20.05

星期五、六 / Friday, Saturday

20:00

澳門文化中心小劇院 / Macao Cultural Centre Small Auditorium

票價 / Tickets: 澳門幣 / Mop 200, 150

編劇 珍妮佛·哈莉

導演 葉嘉文、胡美寶

錄像設計 楊振業

燈光設計 杜國康

音響及音樂設計 陳銘鍵

角色及演員

賈先生 / 爸爸 葉嘉文

莫麗彤 楊瑩映

杜志剛 李國威

栗子先生 劉宇亨

Playwright **Jennifer Haley**

Directors **Ip Ka Man** and **Wu May Bo**

Video Design **Yeung Chun Yip**

Lighting Design **Tou Kuok Hong**

Sound and Music Design **Chan Ming Kin**

Characters and Cast

Sims / Papa **Ip Ka Man**

Morris **leong leng leng**

Doyle **Lee Kwok Wai**

Woodnut **Lao U Hang**

演出時間約一小時四十五分，不設中場休息

粵語演出，設中、英文字幕

內容涉及暴力及成人情節，未滿十三歲禁止觀看

Duration: approximately 1 hour and 45 minutes, no interval

Performed in Cantonese, with surtitles in Chinese and English

Restricted to audiences over 13 years of age

(contains violence and adult content)

於5月19日設演後座談

The Post-show Talk will be on 19 May



革命

MISS

REVOLUTIONARY

偶像

IDOL

二階堂瞳子 (日本)

暴走騷

BERSERKER

TOCO NIKAIDO (JAPAN)



歡迎來到“革命偶像”的瘋狂世界！這裡有高中校園音樂劇，有日本狂熱真人騷，有劣質廉價的流行音樂短片，甚至還從《悲慘世界》中截出了一段。一切混雜合一，彷彿是各種意識的大雜燴。舞臺上發生的事情令人難以置信，不過此刻，你我無處可逃。

來自日本的演出者將與觀眾展開一次驚心動魄的相遇：滿天飛的物品，流行文化、次文化的轟炸和一堆政治符號，在劇場中營造出一種無與倫比的超現實氛圍。吵鬧中，他們質問——是什麼造成了政治、生態和社會環境的崩垮？

二階堂瞳子為日本新生代話題藝術家，她那壓倒性的創意與力量受到日本戲劇界廣泛關注。《革命偶像暴走騷》充滿甜美又怪誕的獨特魅力，已在多國得到好評如潮！

Welcome to the frenetic world of *Miss Revolutionary Idol Berserker*! It is like mainlining a mash-up of a high school musical, an extreme Japanese TV reality show, a cheesy pop video and an out-take from *Les Misérables*. This hybrid performance seems to embed any and every idea into this artistic blender. In this crazy show you won't believe what's going on onstage, but at that exact moment there is no escape.

Spend the evening as a captive audience member in and out of this world encounter with these young and energetic performers from Japan. With all kinds of stuff flying through the air and the continuous bombardment by pop- and sub-cultural references and political symbols, the theatre is filled with an incomparable hyper-reality. In the midst of all the chaos and noise, the question is popped: what contributes to the political, ecological and social bankruptcy?

Toco Nikaido, one of today's most talked-about artists in Japan, is widely acclaimed for her overwhelming novelty and energy among the theatrical world. The sweet yet bizarre charm of *Miss Revolutionary Idol Berserker* has won applause from audiences around the world. Don't miss out!

“身心俱疲，難以忘懷。”——英國《衛報》

“年度最無法想像的演出。”——英國《Time Out》

“Exhausting, but pretty unforgettable.” – *The Guardian*, United Kingdom

“The most WTF show of the year.” – *Time Out*, United Kingdom

19.05  
—  
21.05

星期五至日 / Friday to Sunday

20:00

舊法院大樓二樓（需步行上樓） / Old Court Building – 2<sup>nd</sup> Floor (no elevator)

票價 / Tickets：澳門幣 / Mop 250

導演 二階堂瞳子  
主要演員 阿曼達·華特爾、小林有沙、  
佐賀基輝、竹田有希子

Director **Toco Nikaido**  
Leading Performers **Amanda Waddell,**  
**Arisa Kobayashi, Motoki Saga**  
and **Yukiko Takeda**

演出時間約四十五分，不設中場休息  
含少量英語對白  
演出含強烈聲光效果，未滿十三歲禁止觀看  
現場將提供雨衣  
Duration: approximately 45 minutes, no interval  
With occasional English dialogue  
Restricted to audiences over 13 years of age  
(contains strong sound and lighting effects)  
Raincoats will be provided at the venue



聽日本達人講解日本秘密、欣賞由蜷川實花執導的《整容天后》，另有暴走澳門街活動。詳情參閱延伸活動指南。

An expert will talk about the secrets of Japan. In addition, there will be a film screening of *Helter Skelter* directed by Mika Ninagawa and a special flash mob activity. For details, please refer to the Outreach Programme Guide.

## 消費時代下的戰士們

文 / 張輯米

時而書寫文字的劇場工作者

《革命偶像暴走騷》是一個“扁平，卻多變”的演出，某種程度觀眾可以把自己當成接觸智慧型手機的那根手指頭，而出現在眼前的，除了那道巨大的螢幕外，就是從螢幕裡跳出來繁複的多變世界與角色。觀眾需要做的，就是先把腦袋放空，好讓這一切的“扁平”流經你的身體，不必覺得自己在消費或被消費了，因為當我們早已身處在整個消費世紀時，一切的反抗與對立，都是精彩的消費素材。

整個演出完全不玩深奧劇場理論與符號標籤，卻實實在在地在“革現代革命的命”，以生動的方式展現於眼前，身為網路世代的我們，可以細細品味每一個環節；也可以完全不理會，盡情去享受視覺、聽覺、觸覺等感官在腦爆的感受，它本質上的派對狀態，就像是現今網路社群媒體。是的，如果用臉書的實體劇場版，而且是晚間十點以後開啟的臉書，也許更容易理解我所說的意義。在消費時代裡，遊戲就是革命，玩樂就是戰鬥！

## Warriors in the Age of Consumption

By Jimi Zhang

A theatre professional and a writer

*Miss Revolutionary Idol Berserker* is a “flat but varied” performance. To some extent, audience can consider themselves as the finger that touches a smartphone. Aside from the huge screen, what appears in front of the eyes is the complicated, changeful world and characters that jump out of the screen. What the audience need to do first is to empty their minds, so as to allow all that “flatness” to pass through their bodies. Don’t feel ourselves consuming or being consumed, for we have long been emerged in the whole era of consumption. All that resistance and confrontation is indeed excellent materials of consumption.

The whole performance is entirely devoid of abstruse drama theories, symbols and labels, but is truly “revolutionising the modern revolution”, presented in front of our eyes in a lively manner. As the Internet generation, we can savour every part of it; we can also completely ignore that and enjoy the feeling of the visual, audio and tactile senses exploding in our minds to our hearts’ content. Its inherent partying state is similar to the current online social media. Yes, if a physical drama version of Facebook is used, and if it is Facebook that is opened after 10 p.m., perhaps the meaning of my words can be understood more easily. In the age of consumption, gaming is a revolution and having fun is a battle!

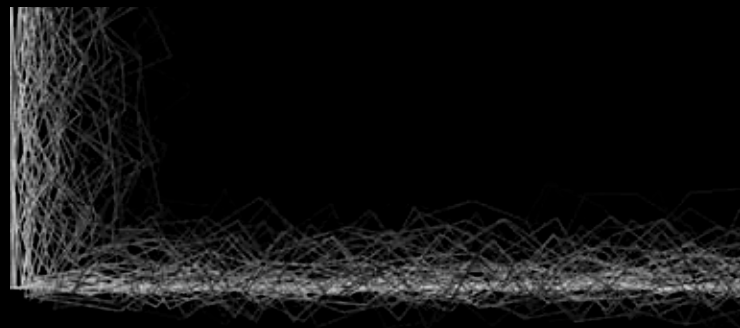


全文請看 [www.icm.gov.mo/fam](http://www.icm.gov.mo/fam) 及《藝術節導賞手冊》

This article is excerpted and translated from Chinese

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**CROSS-DISCIPLINARY  
CREATIONS**

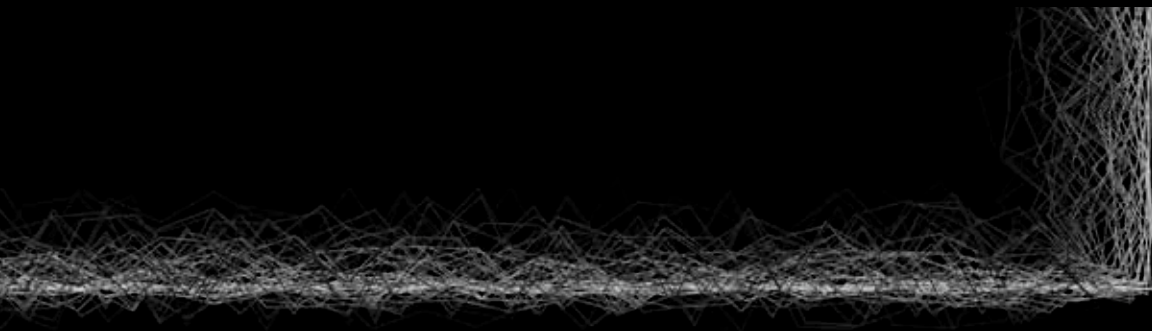


# 舞盡本錢

DANCING BEYOND THE LIMITS

舞者身體相互纏鬥，和光影、馬戲、數碼投影相遇，舞蹈跨越藩籬，舞者真我銳利依然。

Dancers tangle their bodies around one another but also compete with one another, dancing beyond the limits of themselves in front of lights, circus and digital projections.



MARCO DA SILVA FERREIRA (PORTUGAL)

—— 城市的

**H U ( R ) M A N O**

馬古·斯華·費利拿（葡萄牙）

我們

——



“我們活在自己體內，所有人都一樣。” 葡國新銳舞蹈藝術家馬古·斯華·費利拿的城市舞蹈作品《城市的我們》，創造出一個關係不斷變化的世界：舞者從聚集到分離的肢體動作，從個人到集體的轉變，探索著現今都市中“人類的自我”以及“城市的我們”之間的緊張關係。

四位舞者在同一空間內，面無表情，時而連接、時而散開，彷如四隻無動於衷的野獸。隨著音樂節奏的變化，舞者們逐漸放鬆，漸漸沉溺於密集的肢體動作之中並爆發出不一樣的能量。他們的能量相遇、排斥，構建出多重關係，滑稽和麻煩的境況相互交織，找尋適合自己的空間，自己的“理想”位置。

“We live in ourselves. We all live in ourselves.” *Hu(r)mano*, an urban dance piece by the emerging Portuguese choreographer Marco da Silva Ferreira, creates a world of ever-shifting relationships: the dancers’ body movements, from union to division and from individual to collective, explore the tension between “human me” and “urban we”, an echo of the modern urban reality.

With blank stares of expression, the quartet dancers are sometimes connected and sometimes scattered in the same space like four motionless wild beasts. Gradually members are loosened and the music is growing, leaving a dense and explosive energy. Their energies meet and repel, and multiple relationships between performers are built. Burlesque and troubling situations intertwine, leaving the dancers into a gap to find their space, their “ideal” location.

“探索空間、尷尬以及疏離的精彩之作。”——尼克·基普里亞努

“An exciting work exploring space, awkwardness and alienation.” – Nick Kyprianou

05.05  
—  
06.05

星期五、六 / Friday, Saturday

20:00

崗頂劇院 / Dom Pedro V Theatre

票價 / Tickets: 澳門幣 / Mop 200, 180

藝術總監、編舞 馬古·斯華·費利拿

助理導演 瑪拉·安德拉德

演出 安娜伊莎·洛佩斯、杜阿爾·瓦拉達里斯、  
馬古·斯華·費利拿、維托爾·方特斯

燈光設計、技術總監 威爾瑪·穆蒂尼奧

樂手 芮·利馬、塞爾吉奧·馬田斯

製作總監 馬古·斯華·費利拿、西莉亞·馬查度

製作 Pensamento Avulso 表演藝術協會

Artistic Director and Choreography

**Marco da Silva Ferreira**

Assistant Director **Mara Andrade**

Performers **Anaísa Lopes, Duarte Valadares,**

**Marco da Silva Ferreira and Vitor Fontes**

Lighting Designer and Technical Director

**Wilma Moutinho**

Musicians **Rui Lima and Sérgio Martins**

Executive Production **Marco da Silva Ferreira**

and **Célia Machado**

Production **Pensamento Avulso**

– **Associação de Artes Performativas**

演出時間約五十分，不設中場休息

Duration: approximately 50 minutes, no interval

**A N E C K X A N D E R : 長 頸**

亞 歷 山 大 : **A T R A G I C**

**A U T O B I O G R A P H Y**

亞歷山大·范圖努、鮑克·列文斯（比利時）

**O F 身 體**

悲 劇 自 傳

**T H E B O D Y**

ALEXANDER VANTOURNHOUT & BAUKE LIEVENS (BELGIUM)





遊走在悲劇和喜劇之間的獨角戲，融合雜技與肢體語言的另類自傳。舞臺上，年僅二十八歲的亞歷山大，以極簡眼光重新審視身體：一位舞者，幾件精挑細選的器物，以及由極簡音樂家阿沃·帕特的鋼琴曲延伸而出的三首變奏，造就成這幅未經加工的自畫像，他在其中曝露自己，又試圖逃避那些窺視的目光。

《長頸亞歷山大》實際上是一部“偽獨角戲”，這部作品是兩位作者——臺上的亞歷山大和臺下的鮑克·列文斯之間一場激烈對話。兩人在2011年相遇，在雙方堅持的審美磨合下，作品到2014年才得以淬鍊出爐，旋即奪得著名的歐洲馬戲青年藝術家平臺“馬戲新生代”年度獎項。

Balancing on the fine line between tragedy and comedy, *ANECKXANDER* is a solo mingling acrobatics with body language in the format of some one-and-only autobiography. The 28-year-old Alexander re-examines his own body in a minimal setting: a dancer, a handful of carefully selected objects and three variations on a piece of piano music by the composer of minimalist style Arvo Pärt. The result is a raw self-portrait in which the body both exposes itself to and tries to escape from the prying eyes of those looking at it.

*ANECKXANDER* is in fact more than a solo. The performance is the result of an intense dialogue in which Alexander Vantournhout is on stage and Bauke Lievens is in the wings. Alexander and Bauke met in 2011, but the production didn't come to fruition until 2014 when they finally took the plunge and worked together over each other's very strongly held opinions of aesthetic. *ANECKXANDER* immediately earned them the 2014 laureate by Circus Next, a prestigious European platform for talented young circus artists.

“集啟發性、野心和玩笑於一身。”——“Plays To See”國際劇場評論

“Provocative, ambitious and playful, all at once.” – “Plays To See” International Theatre Reviews

05.05  
—  
07.05

星期五至日 / Friday to Sunday

20:00

舊法院大樓二樓（需步行上樓） / Old Court Building – 2<sup>nd</sup> Floor (no elevator)

票價 / Tickets: 澳門幣 / Mop 250

創作 亞歷山大·范圖努、鮑克·列文斯

演出 亞歷山大·范圖努

戲劇 鮑克·列文斯

戲劇建議 德賴斯·道比、傑拉爾德·柯蒂恩

藝術建議 基爾特·貝爾柏米、

安納琳·柯本斯、洛爾·米仙恩、

莉莉·蘭普勒、梅蒂尼·溫澤昆

Created By **Alexander Vantournhout**  
and **Bauke Lievens**

Performer **Alexander Vantournhout**

Dramaturgy **Bauke Lievens**

Dramaturgic Advice **Dries Douibi**  
and **Gerald Kurdian**

Outside Eye **Geert Belpaeme,**

**Anneleen Keppens, Lore Missine,**

**Lili M. Rampre and Methinee Wongtrakoon**

演出時間約一小時，不設中場休息

內容涉及裸露場面，未滿十八歲禁止觀看

Duration: approximately 1 hour, no interval

Restricted to audiences over 18 years of age (contains nudity)

## 超脫他者之凝視：無處躲藏的身體異化

文 / 李銳俊

阿J，澳門劇場工作者

(亞歷山大) 意識到身體外在的一些特徵，經過他者的凝視之後，成為另一具幾乎異化了的身體，掩藏和弱化了身體原本的獨特性，觀者往往正是使他人異化的主體。而一名獨舞者在個人演出中，唯一與之在同一空間中相互作用的，也只有眼前的觀眾，舞者亦同樣會在其中把自己異化，成為觀者期望中會出現的身體。在兩者緊密依存的關係中，如何打破觀者對身體既有習性的判斷，以及如何交出一副不被凝視而異化的身體，便成為亞歷山大這次演出的動機所在。

作品中每一個元素的運用都別具意味。首先他選擇以全裸的身體來進行演出。在全裸的身體中，所有身體特質一覽無遺：比例、尺寸、大小等，所有用以評量他人的標準都在眼前，裸體在這裡作為一種對觀者凝視的反諷以及挑釁，他以一副無處躲藏的身體正面迎向人們的目光。

## Unshackled from the Other's Gaze: Bodily Alienation that Has Nowhere to Hide

By Lei loi Chon

J, a theatre professional in Macao

(Alexander) realises some external features of his body, which has become another body which has virtually been alienated after being gazed at by the Other, concealing and weakening the original uniqueness of the body. Most of the time, the viewers are indeed the subject that alienate others. During the personal performance of a solo dancer, the only thing interplaying with him or her in the same space is the audience in front. Similarly, the dancer will also alienate himself or herself in order to become the body that lives up to the audience's expectations. In this closely interdependent relationship between the two, how to break down the viewers' existing stereotypical judgement of the body, and how to deliver a body that will not be alienated under a gaze have then become the motives of Alexander's performance this time.

The deployment of every element of the work is particularly meaningful. First, he has chosen to perform with a fully naked body. With a fully naked body, all the physical traits become visible at one glance, such as proportion, dimensions and size, and all the benchmarks for judging others are within sight. Here, nudity is an irony and a challenge against the viewers' gaze, in which he directly faces people's sight with a body that has nowhere to hide.

全文請看 [www.icm.gov.mo/fam](http://www.icm.gov.mo/fam) 及《藝術節導賞手冊》

This article is excerpted and translated from Chinese





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**DOUBLE**

梅田宏明

**BILL**

**BY HIROAKI**

---

**UMEDA 雙舞作**

對於編舞家梅田宏明來說，舞蹈不僅是動作，也是關於光和影的視覺藝術。集舞者、聲音藝術家、視覺及燈光設計師於一身的他，其作品均多層次地表達出融合身體、視覺和空間的完整美學。梅田宏明更以極具特色的科技藝術而聞名世界，在電子音樂和數碼影像包圍下，身體與科技既對抗也互動，為舞蹈展開全新角度。

繼2014年於澳門藝術節演出大受歡迎之後，本屆他載譽歸來，將演出獨舞《形層疊影》，用科技將舞者的動作轉換為物理數據，再化為像素。舞臺上即興身體律動與像素的交碰，為觀眾開創前所未有的感官衝擊。

除獨舞外，澳門藝術節更委約梅田宏明和本澳舞者製作全新作品，與《形層疊影》共同呈獻，精彩可期。

To choreographer Hiroaki Umeda, dancing is not just movements of body but a form of visual art about lights and shadows. A dancer, audio artist, and visual and lighting designer, Umeda presents through his works comprehensive aesthetics involving multiple layers of the human body, visual and space. His productions are also renowned for his characteristic technological art form in which the body and technology resist and interact with each other surrounded by electro music and digital images, creating a whole new perspective to appreciate dance.

Following the huge success and popularity at the 2014 Macao Arts Festival, Umeda returns with his acclaimed solo piece *Holistic Strata*. All the elements of the movements are transformed into physical data, then further dissolved into the information units (pixel), bringing unprecedented challenges to the audiences' senses as the body and pixels clash on stage.

The solo piece aside, a brand new work of Umeda commissioned by the Macao Arts Festival and jointly developed with local dancers will debut with *Holistic Strata*.

“對身體在舞蹈藝術形式中的擺放，有過人的洞察力。”

——李海燕，國際演藝評論家協會（香港分會）

“Having an extraordinary insight into the arrangement of body in the art form of dance.”

— Joanna Lee, International Association of Theatre Critics (Hong Kong)

26.05  
—  
27.05

星期五、六 / Friday, Saturday

20:00

澳門文化中心小劇院 / Macao Cultural Centre Small Auditorium

票價 / Tickets: 澳門幣 / Mop 200, 150

委約作品

編舞 梅田宏明

《形層疊影》

委約單位 山口媒體藝術中心

編舞、舞者 梅田宏明

Commissioned work

Choreography **Hiroaki Umeda**

*Holistic Strata*

Commissioned by **Yamaguchi Center for Arts  
and Media**

Choreography and Dance **Hiroaki Umeda**

演出時間連中場休息約一小時三十分

Duration: approximately 1 hour and 30 minutes, including one interval



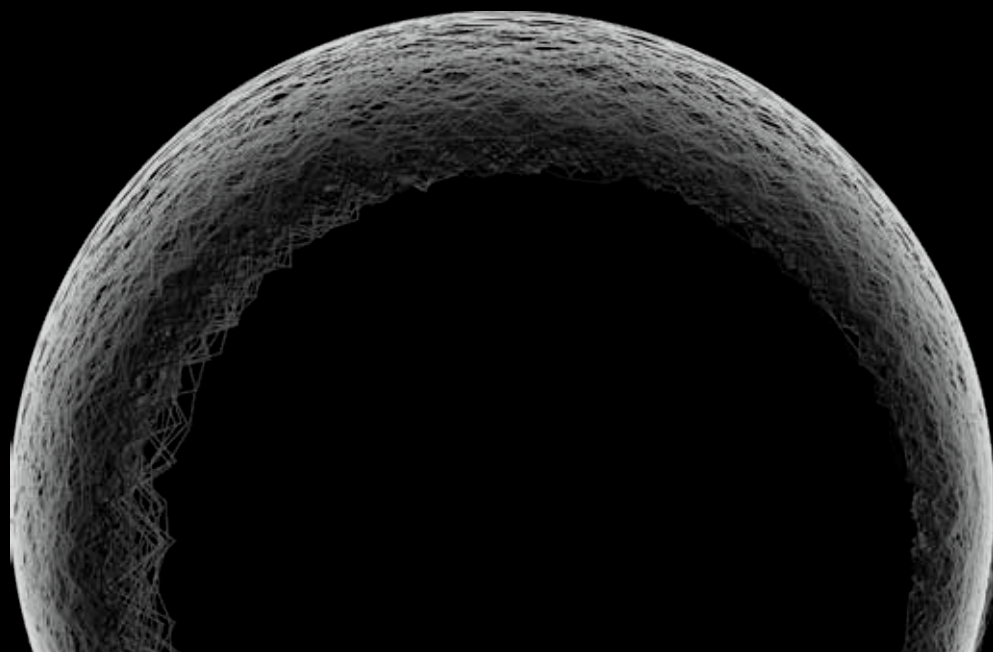
設梅田宏明藝人談，分享創作點滴，詳情參閱  
延伸活動指南。

Hiroaki Umeda will share the bits and pieces of his  
creations. For details, please refer to the Outreach  
Programme Guide.



# **FAMILY ENTERTAINMENT**

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閣

府

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請

爛銅爛鐵、泥公仔及多才多藝的藝術家，  
為大朋友、小朋友帶來溫暖及歡樂！

Scrap metals, clay dolls and versatile  
artists bring warmth and joy to both adults  
and children.

—— **R U S T Y**

**N A I L S**

—— 生 鏽 鐵

**& O T H E R**

及 **H E R O E S**

—— 各 路 英 雄

TAMTAM物件劇團（荷蘭）

TAMTAM OBJEKTENTHEATER (THE NETHERLANDS)

生鏽的鋸子可以是海洋，種子是天上的飛鳥，工作手套則變為沼澤……誰會想到我們視如敝屣的“爛銅爛鐵”也可化身為演員？此刻，你不需要文字，讓詩意的視覺、動人的音樂帶你進入非常世界，故事由你創造，想像任意飛馳。

擅長無語言演出的荷蘭TAMTAM物件劇團，透過使用不同素材、圖像、音樂及投影，建造充滿趣味的物件劇場。1979年成立至今已走遍三十個國家，怪趣的幽默風格和原創性深受大小朋友歡迎。

A rusty saw plays the sea. Seeds become gentle birds. Old working gloves turn into an endless swamp... It is a world where pieces of string, old rubber gloves and pieces of wood can become adorable action heroes. There is no need for words. Just follow the poetic visuals and joyful music, and enter a unique world of playfulness that we so easily forget about in adulthood.

TAMTAM objektentheater from the Netherlands specialises in visual performances without text. TAMTAM tells stories through objects, images, music and videos, creating a theatre where your wild imaginations could fly. The ensemble has toured in 30 countries around the world since its establishment in 1979, gained huge popularity due to its absurd but subtle humour and originality.

“極高水平的視覺傑作！”——飛利克·奈瑞斯克，荷蘭《木偶世界》

“Visual masterpiece of very high level!” – Freek Neijrinck, *The World of Puppetry*, The Netherlands

演出 傑哈·席福爾斯特、瑪潔·范·德·桑德

Performers **Gérard Schiphorst**  
and **Marije van der Sande**

演出時間約三十五分，不設中場休息  
Duration: approximately 35 minutes, no interval

**05.05**  
—  
**07.05**

星期五至日 / Friday to Sunday

20:00 (5/5)

11:00, 15:00 (6, 7/5)

17:00 (6/5)

演藝學院禮堂 / Macao Conservatory Auditorium

票價 / Tickets: 澳門幣 / Mop 160



設TAMTAM物件劇團親子創意手作班，帶領小朋友擴闊想像力，詳情參閱延伸活動指南。  
[TAMTAM objektentheater will host creative craft classes for parents and children, to let children expand their imaginations. For details, please refer to the Outreach Programme Guide.](#)



百 藝

看 館

**P E R F O R M I N G**



**A R T S**

綜合文藝演出

**G A L A**





人力車，快快跑；清新歡樂無伴奏；敲擊樂震動人心，再加上熱光四射的火舞、美麗動人的中國舞、頑皮小丑、趣味話劇及搞笑戲偶……這個晚上如此繽紛多彩！

今年《百藝看館》將再次登陸祐漢公園，一連三晚免費為觀眾帶來多個藝團五花八門的精彩表演，呈現藝術的多樣性及趣味性，讓藝術在社區中百花齊放。

The rickshaws run quick and fast; a cappella is pure and joyful; percussion music vibrates in people's minds. Together with an amazing fire dance performance, a beautiful and moving Chinese dance, a naughty clown, comedies and funny puppets, then for sure, it will be a cheerful evening!

The *Performing Arts Gala* of this year will take place again in Lao Hon Garden for three consecutive evenings, giving a myriad of free shows performed by versatile artists, so that through diversified and interesting shows, art may flourish within the community.

參演藝團（按筆劃序）

澳門

人力車之友、中澳文化交流協會、

水聲人重唱團、路易斯舞蹈協會、

澳門敲擊樂協會、澳門藝穗會、

魔術之都魔術師協會（澳門）

台灣

旋舞炎劇團

香港

奇想偶戲劇團

Participating Groups (in alphabetical order)

Macao

**Associação de Intercâmbio Cultural Sino-Macau,**

**Clube dos Amigos do Riquexó,**

**Clube Fringe de Macau, Louis Dance Association,**

**Macao Percussion Association,**

**Magic Place-Magicians' Association (Macao)**

and **Water Singers Vocal Ensemble**

Taiwan

**True Spin Fire Group**

Hong Kong

**Fantasy Puppet Theatre**

12.05  
—  
14.05

星期五至日 / Friday to Sunday

18:30

祐漢公園 / Lao Hon Garden

免費入場 / Free admission

演出時間約兩小時三十分，不設中場休息

Duration: approximately 2 hours and 30 minutes, no interval

**METAMORPHOSIS**

小山藝術會

兒童

**UNDER**

音樂劇

星光下的蛻變

**STARRY — NIGHT**

LITTLE MOUNTAIN ARTS ASSOCIATION



毛毛蟲寄居在白菜身上，吃著白菜一天一天長大，才能蛻變成美麗的蝴蝶。白菜自願犧牲，還鼓勵毛蟲多吃一點。最終，毛蟲蛻變成蝴蝶了，卻捨不得離白菜而去……這是一則關於愛與犧牲的故事，帶領兒童一同探討父母與子女間無條件的愛。

《星光下的蛻變》改編自香港著名戲劇藝術家陳啟權同名作品，該作面世二十多年來不斷重演，感動無數觀眾。這次小山藝術會呈現的嶄新演出將在一個多角度的舞臺上進行，搭配不同類型的木偶及現場鋼琴伴奏，帶給觀眾耳目一新的劇場經驗。

Caterpillar lives on Pak Choi and eats it to grow up day by day in order to metamorphose into a beautiful butterfly. Pak Choi is willing to sacrifice itself and even encourages Caterpillar to eat more. In the end, Caterpillar turns into a butterfly but is reluctant to leave Pak Choi... This is a story about love and sacrifice, which leads children to probe into the unconditional love between parents and children.

*Metamorphosis under Starry Night* is adapted from famous Hong Kong theatre artist Anthony Chan Kam-Kuen's work of the same title. Since its debut, that work has been repeatedly performed in the last twenty years and has moved countless audiences. This time, a brand-new performance by the Little Mountain Arts Association will be presented on a multi-angle stage, and combine different types of puppets and live piano accompaniment, giving the audience a refreshing theatrical experience.

鼓勵與陪伴，感受最真摯的愛

Touch your heart with love

導演、改編、填詞 **莫嘉紋**  
音樂總監、作曲、現場鋼琴伴奏 **李庭芝**  
木偶顧問 **陳詩歷**  
主要演員 **楊彬、張可恩**

Director, Adaptor and Lyricist **Carmen Mok**  
Music Director, Music and Live Piano Accompaniment  
**Patricia Lei**  
Puppetry Advisor **Paul Chan**  
Leading Performers **Ben leong**  
and **Ho Ian Cheong**

演出時間約一小時，不設中場休息  
適合三歲以上兒童  
Duration: approximately 1 hour, no interval  
Suitable for audiences over 3 years of age

**13.05**  
—  
**14.05**

星期六、日 / Saturday, Sunday

15:00, 20:00

舊法院大樓二樓（需步行上樓） / Old Court Building – 2<sup>nd</sup> Floor (no elevator)

票價 / Tickets: 澳門幣 / Mop 180



設口述影像服務，詳情參閱延伸活動指南。  
Audio description service available. For details,  
please refer to the Outreach Programme Guide.

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# 巧手陶偶

**A M A N O**

後院劇團 (西班牙)

EL PATIO TEATRO (SPAIN)

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坐在櫥窗內的小陶人，每日看著街道上的車水馬龍，看著其他來來去去的陶瓷，它卻只有無盡的等待。小陶人渴望出走，看看外面的世界，但一直留在原地。直到一日，一隻會呼吸的杯子闖進了小陶人的生命……

《巧手陶偶》不需言語作對白，只靠手及黏土陶偶所營造出來的戲劇世界已令人目不暇給。此作是西班牙後院劇團的創團之作，自2012年首演後，它結合陶偶、造型風格與戲劇的手法，大受劇評家及觀眾的喜愛，曾在世界各地演出，更勇奪歐洲兒童劇場博覽之最佳小劇場獎。《巧手陶偶》將於本屆藝術節再度善用小空間，向觀眾娓娓道來最簡單又最動人的故事。

The little clay man that sits in a shop window looks at the hustle and bustle of the street every day. It sees the other porcelains come and go but it can only wait endlessly. Little clay man is eager to go out and take a look at the outside world. Yet, it has always stayed at the same place. Until one day, a cup that can breathe enters little clay man's life...

"Mano" means "hand" in Spanish. The performance of *A Mano* requires no words for dialogues, but the drama world created with hands and clay dolls alone is already a feast for the eyes. This piece of work was created by El Patio Teatro of Spain at the time of its inception. Since its debut in 2012, it has been greatly loved by theatre critics and audiences with its style of combining clay dolls, modelling and drama. It has been performed around the world and won the Best Small Format Show at the European Performing Arts Fair for Children (FETEN). In this year's Arts Festival, *A Mano* will make good use of a small space again, vividly telling a most simple yet moving story to you.

“它看似簡單，卻充滿了美好。”——愛爾蘭《愛爾蘭時報》

“Its simple aesthetic belies a concentrated beauty.” – *The Irish Times*, Ireland

26.05  
—  
28.05

星期五至日 / Friday to Sunday

20:00 (26/5)

11:00, 15:00 (27, 28/5)

17:00 (27/5)

演藝學院禮堂 / Macao Conservatory Auditorium

票價 / Tickets: 澳門幣 / Mop 160

演出 胡利安·薩恩茲-羅佩茲、

伊薩斯昆·費爾南德茲 @ 後院劇團

技術人員 迪耶歌·索猶阿

技術助理 費南多·莫里諾、艾倫·巴爾加斯

平面設計 迪耶歌·索猶阿

製作 後院劇團

製作經理 安娜·莎拉

@ Ikebanah Artes Escénicas

Performers Julián Saenz-Lopez

and Izaskun Fernández @ El Patio Teatro

Technician Diego Solloa

Technical Collaborators Fernando Moreno

and Aron Vargas

Graphic Design Diego Solloa

Production El Patio Teatro

Management Ana Sala

@ Ikebanah Artes Escénicas

演出時間約四十五分鐘，不設中場休息

Duration: approximately 45 minutes, no interval



傳

QUINTESSENCE

統

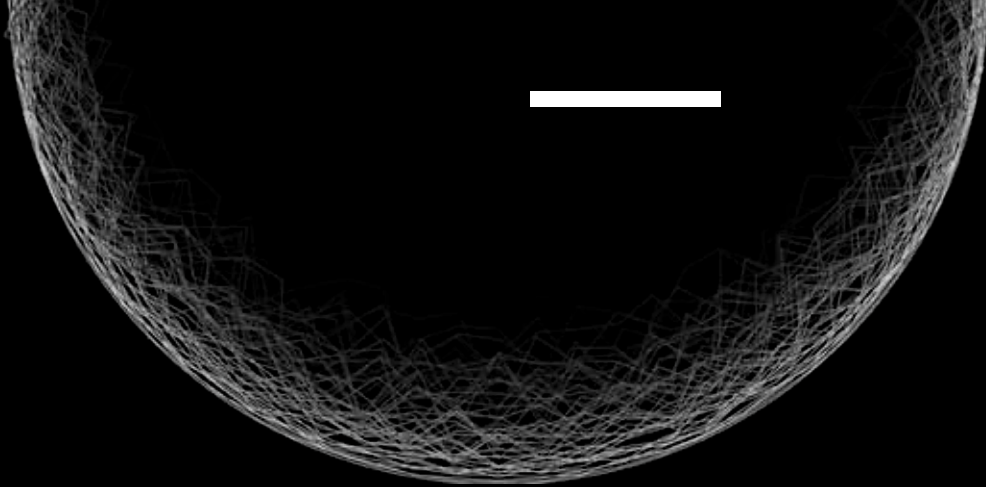
OF

精

TRADITION

萃





新編京劇精銳盡出，土生土語話劇笑絕  
全場、粵劇小將功架十足……經典不老，  
更顯風華。

The modern Peking opera with starry  
line-up, the undoubtedly humorous  
Macanese Patua theatre and the energetic  
young Cantonese opera actors...  
Classics never fail to amaze a full house  
of audience.

澳門街坊會聯合總會青少年粵劇培訓班

**THE TALE**

**O F**

青少年

MACAO KAIFONG CANTONESE OPERA JUVENILE'S TROUPE

粵劇

女兒香

**LADY**

**GENERAL**



將門之後梅暗香與魏超仁本訂了終身之約，但因邊關告急，暗香代兄出征，與魏超仁一起上陣禦敵。凱旋歸來之日，趙賢王宴請二人，一心在筵席上選婿。魏超仁貪慕名利，垂涎郡馬之位，竟拋前盟，更狀告暗香女扮男裝……

《女兒香》為粵劇名伶“萬能老倌”薛覺先的首本戲，故事傳唱多時，更被改編為電影。本次演出由澳門的青少年領銜主演，文戲武打，功架十足。澳門街坊會聯合總會青少年粵劇培訓班多年來積極推動澳門粵劇文化發展，培養青少年對粵劇的興趣，提高他們對粵劇的正確認識，為粵劇文化的傳承貢獻力量。

Mei Anxiang and Wei Chaoren, both descendents of generals, have originally vowed to marry each other. However, due to a state of emergency at the border, Anxiang sneakily goes on a military expedition in replacement of her elder brother and fights against the enemies alongside Wei Chaoren. On the day of their triumphant return, Prince Zhao invites both of them to a feast as he intends to select a husband for his daughter among the guests. Wei Chaoren lusts after fame and fortune and has his heart set on being the princess' husband, so he breaks his vow and even sues Anxiang for disguising herself as a male general...

*The Tale of Lady General* is the famous opera by renowned "almighty Cantonese opera singer" Sit Kok Sin. The story has been sung many times and even adapted into films. Teenagers of Macao are the leading actors of this performance, with powerful singing, acting and fighting scenes. Macao Kaifong Cantonese Opera Juvenile's Troupe has been actively promoting the development of the Cantonese opera culture in Macao, cultivating teenagers' interest in Cantonese opera, improving their understanding of it and contributing to the inheritance of the Cantonese opera culture.

### 粵劇小將，盡展功架

Powerful Opera Performance by Teenagers

07.05

星期日 / Sunday

19:30

永樂戲院 / Cinema Alegria

票價 / Tickets: 澳門幣 / Mop 120, 100

劇本整理 楊賢安

藝術總監 羅杏冰

總導演 莫偉英

執行導演 鄧志明、陳日雲、張春園

角色及演員

梅暗香 李慧然、陳嘉盈、歐陽鳳瑜、麥曉柔

魏超仁 李志翔、譚穎嘉

Script Coordinator **Yeong In On**

Artistic Director **Lo Hang Peng**

Director **Mo Wei Ying**

Deputy Directors **Deng Zhiming, Chen Riyun**  
and **Zhang Chunyuan**

Characters and Cast

Mei Anxiang **Lei Wai In, Chan Ka Ieng,**

**Ao Ieong Fong U** and **Mak Hio Iao**

Wei Chaoren **Lei Chi Cheung**

and **Tam Weng Ka**

演出時間連中場休息約兩小時四十五分

粵語演出，設中文字幕

Duration: approximately 2 hours and 45 minutes,  
including one interval

Performed in Cantonese, with surtitles in Chinese



設粵劇體驗活動“一日！做大戲”，另有電影放映。詳情參閱延伸活動指南。

A special activity "1 Day! Cantonese Opera!" will be held, allowing you to experience the life of a Cantonese opera actor. Also, there will be a film screening. For details, please refer to the Outreach Programme Guide.



第二十七屆澳門藝術節演出相片 / Performance photo from the 27<sup>th</sup> Macao Arts Festival

# 風來運轉

澳門土生土語話劇團

## ***S T O R M Y***

DÓCI PAPIAÇÂM DI MACAU DRAMA GROUP

## ***L U C K***



一向遲滯的貝納多與“運氣”這兩個字從來拉不上關係，厄運總是離他不遠，而每次都是令人難以置信。在故事發生的這一天，他似乎終於轉運了——他中了香港彩券！當然，貝納多怎會如此幸運呢？受到強烈颱風影響，我們的男主角未能前往香港領取豐富的獎金，而他手中的彩票就成為了眾人虎視眈眈的寶物。

澳門土生土語話劇團年度佳作再次登臺澳門藝術節，一眾本地土生葡人演員嬉笑怒罵，針貶時弊，內容幽默詼諧之餘，充滿本土氣息，又結合社會時事和人文情懷，反映出澳門生活面貌，引人思考。

土生土語話劇為澳門重要特色，現已被列入為澳門非物質文化遺產名錄。澳門土生土語是一種主要源自古老葡萄牙語的澳門方言，混合了馬來語、西班牙語、果亞語、英語及粵語，反映出澳門是多元文化發展的平臺。

Bernardo has always had little luck – misfortune stalks him around the corner and happens to him in the most unbelievable ways. On the day of our story, he thinks it is a godsend when he finds out he has won the Hong Kong lottery. But obviously, such luck isn't for Bernardo! Due to a violent typhoon threatening both regions, he cannot head to Hong Kong to claim his prize, and the ticket he holds becomes a treasure sought by all.

The Dóci Papiaçám di Macau Drama Group is presenting their annual masterpiece on the stage of the Macao Arts Festival, where a group of local Macanese actors point out the social ills via sarcasm and condemnation. Apart from being humorous and jocular, the content is also filled with a local flavour. It combines current affairs with humanistic feelings, reflecting the lifestyle of Macao and provoking people to think deeply.

Patuá theatre, which is an important characteristic of Macao, has now been inscribed on Macao's Intangible Cultural Heritage List. Macanese Patuá is a creole originated from the ancient Portuguese language, with a combination of Malay, Spanish, Canarese, English and Cantonese, reflecting Macao's role as a platform for the development of multiculturalism.

### 評盡小城大事，笑絕滿場觀眾

Commenting on all the big issues of this small city, keeping the full house of audience in stitches

編導 飛文基

Director **Miguel de Senna Fernandes**

**19.05**  
—  
**20.05**

星期五、六 / Friday, Saturday

20:00

澳門文化中心綜合劇院 / Macao Cultural Centre Grand Auditorium

票價 / Tickets: 澳門幣 / Mop 250, 180, 120

演出時間連中場休息約兩小時三十分  
土生土語演出，設中、葡、英文字幕  
Duration: approximately 2 hours and 30 minutes,  
including one interval  
Performed in Patuá, with surtitles in Chinese,  
Portuguese and English

THE 粵劇長劇

BUTTERFLY

梁山伯與祝英台

朱振華與本地粵劇精英

LOVERS

CHU CHAN WA AND MACAO CANTONESE OPERA ACTORS



經典戲曲《梁山伯與祝英台》膾炙人口。梁山伯與祝英台同窗三年，感情深厚。當梁山伯得知祝英台竟為女兒身時，欲向祝家提親，但祝英台卻早已許配他人。二人由相識相愛到最終化蝶的經歷傳頌千古，劇中的〈十八相送〉、〈樓臺會〉、〈山伯臨終〉等唱段亦深入民心。多年來，《梁山伯與祝英台》被改編為各種藝術形式，歷演不衰，感動中外觀眾無數。

澳門藝術節特邀澳門資深粵劇名家朱振華，聯同一眾本地粵劇精英，將經典《梁山伯與祝英台》活現觀眾眼前，歡迎粵劇迷或新知一起重溫這部盪氣迴腸之愛情悲劇。

*The Butterfly Lovers* is a popular classical Chinese opera. Liang Shanbo and Zhu Yingtai have been classmates for three years and have developed a strong friendship. When Liang Shanbo knows that Zhu Yingtai is actually a woman, he intends to propose marriage to the Zhu family. However, Zhu Yingtai has already been betrothed to someone else. From knowing each other and falling in love to turning into butterflies, their experience has been eulogised through the ages. In the opera, "Farewell at the Pavilion", "Meeting at the Pavilion" and "Shanbo's Death" are deeply rooted in people's minds. All these years, *The Butterfly Lovers* has been adapted into different forms of art, remaining popular in spite of repeated performances and touching the hearts of countless Chinese and foreign audiences.

The Macao Arts Festival has specifically invited famous Cantonese opera expert Chu Chan Wa, as well as a group of local Cantonese opera artists, to vividly present the classical *The Butterfly Lovers* to the audience. Cantonese opera fans and new friends are welcome to relive this soul-stirring romantic tragedy together!

製作總監、導演 **朱振華**

角色及演員

梁山伯 **朱振華、阮順娟、陸偉強、陳愛蓮**  
祝英台 **蘇麗英、謝佩珊、李鳳兒、  
易麗娟、黃梅芬、鄭倩冰**

Executive Producer and Director **Chu Chan Wa**

Characters and Cast

Liang Shanbo **Chu Chan Wa, Un Son Kun,  
Loc Vai Kiong and Chan Oi Lin**  
Zhu Yingtai **Sou Lai Ieng, Che Pui San,  
Li Fong I, Iek Lai Kun, Wong Mui Fan  
and Cheang Sin Peng**

**20.05**  
—  
**21.05**

星期六、日 / Saturday, Sunday

19:30

永樂戲院 / Cinema Alegria

票價 / Tickets: 澳門幣 / Mop 150, 120

演出時間連中场休息約三小時

粵語演出，設中文字幕

Duration: approximately 3 hours, including one interval

Performed in Cantonese, with surtitles in Chinese

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**L A D Y**

新 編

京 劇

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**A N G U O**

安 國 夫 人

國家京劇院（中國內地）

NATIONAL PEKING OPERA COMPANY (MAINLAND CHINA)

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“靖康之變”後，宋高宗畏敵積弱，在外金兵蠢蠢欲動，在內叛賊強逼皇室。在此外憂內患之際，英雄梁紅玉毅然拋下襁褓幼子，夜行數百里急馳秀州，與丈夫韓世忠平息內亂。此時金兵大舉侵來，兵力懸殊，梁紅玉審時度勢，想出一絕妙計謀，以奇致勝！

國家京劇院演出之新編歷史劇《安國夫人》，由李瑞環改編，醉心京劇藝術的他擅於改編傳統劇目，使其越加精美凝練、煥然一新，成功再現經典作品之魅力。本劇目為第七屆中國京劇藝術節重點劇目，集結梅派傳人董圓圓、張建國、田磊等國家一級演員及著名京劇導演高牧坤，在北京、上海公演時，其立體而深刻的角色詮釋、緊湊的情節鋪排及簡約明快的舞臺風格，獲得觀眾及業內專家高度讚譽。

In 1127 during the Jin-Song Wars, Emperor Gaozong of the Song dynasty faces the enemy from the north with great fear as his rule declines. The Jin army is waiting for the right opportunity to attack, while the defectors and bandits within the territory of Song continue to weaken the power of the court. With enemies at the door from outside and within, heroine Liang Hongyu stands up to quell Song's internal turmoil by leaving her young son behind and travelling hundreds of miles overnight to join her husband General Han Shizhong. Meanwhile, the Jin troops storm in and the Song army is seriously outnumbered. Liang Hongyu comes up with a clever tactic and leads a victorious battle against the enemy.

*Lady Anguo* is a recent historical piece adapted by Li Ruihuan with the National Peking Opera Company from China. Specialising in adapting classical plays of Peking opera, Li Ruihuan provides an exquisitely concise and refreshing representation of the charm of historical classics. *Lady Anguo* was one of the highlights of the 7<sup>th</sup> China Peking Opera Art Festival, bringing together some of Peking opera's stellar artists, including Dong Yuanyuan, a worthy successor of Mei School of Peking opera, and national first-class performers Zhang Jianguo and Tian Lei, as well as renowned Peking opera director Gao Mukun. It was highly praised by the audience and critics alike during its performances in Beijing and Shanghai for its multi-dimensional and character building, fast-paced story-telling, and the delightful style of stage performance.

巾幗英雄，英姿颯爽；經典武劇，重現舞臺

A famous exciting combat drama with valiant heroine

編劇 **李瑞環**

導演 **高牧坤**

執行導演 **高琛**

角色及演員

梁紅玉 **董圓圓**

朱勝非 **張建國**

韓世忠 **田磊**

Playwright **Li Ruihuan**

Director **Gao Mukun**

Executive Director **Gao Chen**

Characters and Cast

Liang Hongyu **Dong Yuanyuan**

Zhu Shengfei **Zhang Jianguo**

Han Shizhong **Tian Lei**

**23.05**

星期二 / Tuesday

20:00

澳門文化中心綜合劇院 / Macao Cultural Centre Grand Auditorium

票價 / Tickets: 澳門幣 / Mop 280, 200, 100

演出時間連中場休息約兩小時十五分

演出含湖廣韻及京白，設中、葡、英文字幕

Duration: approximately 2 hours and 15 minutes, including one interval

Performed in Hubei and Beijing dialects, with surtitles in Chinese, Portuguese and English



## 安邦保國梁紅玉 凱旋而歸饗盛筵 ——《安國夫人》

文 / 紫雲風

香港粵劇旦角演員與松月花館粵藝文化堂創辦人

中國傳奇戲曲類故事中有著許多女中豪傑，梁紅玉與花木蘭、穆桂英、樊梨花並稱四大巾幗英雄。四大名旦中，梅蘭芳與尚小雲兩位京劇大師均曾以梁紅玉為題材進行創作，主要取材情節是梁紅玉擂鼓戰金山一段故事，即是著名的〈梁紅玉擊鼓退金兵〉一折。在那個戰亂動盪的年代，大大鼓舞了軍民士氣，弘揚了民族氣節。

演員是戲曲的重心，沒有表演技巧純熟的好角兒，縱有最好的製作條件也唱不成一台好戲來。董圓圓是梅蘭芳之子梅葆玖的高徒，是名門大家的梅派傳人，她飾演的梁紅玉，唱腔優美動聽，梅派韻味十足，富有蓬勃朝氣且亦文亦武，極力表現出她為國報效的心情與愛國熱忱。“平內亂”的部分中，董圓圓以唱功和唸白為主，“抗金兵”部分她將紮上大靠展示武功，少不了的當然是“親擂戰鼓”的“退金兵”經典場面。張建國飾演的宰相朱勝非，在唱腔上結合了他自己嗓音寬厚圓潤的特長，把奚派老生那嚴謹工整、韻味濃郁、委婉流暢、行腔百轉迂迴的藝術特點充分發揮。青年文武老生那演員田磊飾演韓世忠，允文允武、能翻能打、唱表俱佳、神形兼備，表演規範。



全文請看 [www.icm.gov.mo/fam](http://www.icm.gov.mo/fam) 及《藝術節導賞手冊》

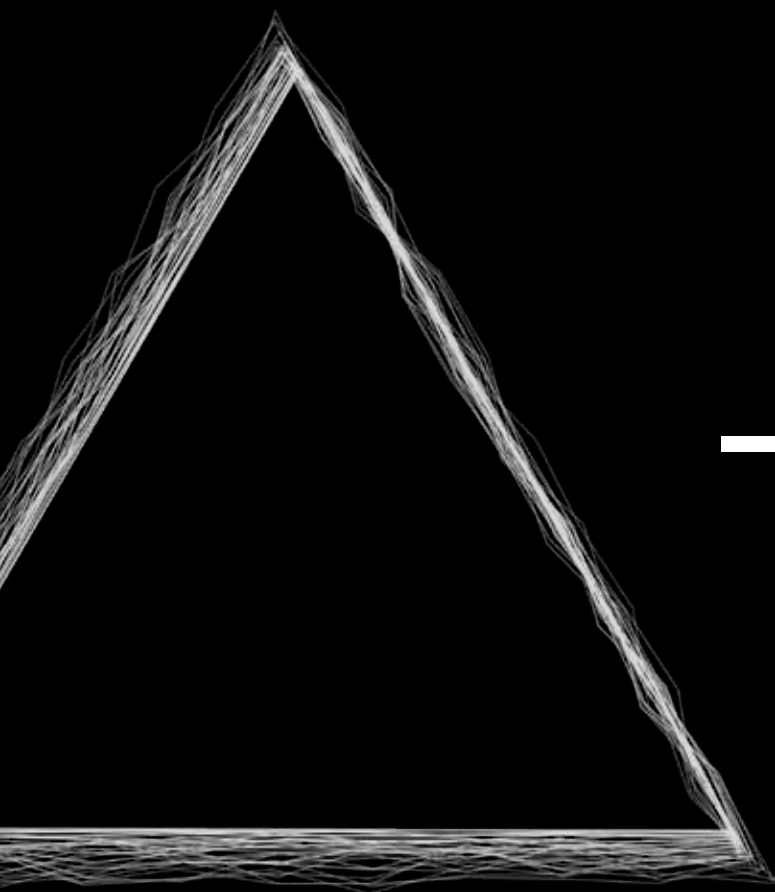
## Grand Feast for the Triumphant Return of Liang Hongyu, Who Protects and Stabilises the Country – Lady Anguo

By Zi Yun Feng

Hong Kong Cantonese opera Dan actor and the founder of the Pine Moon Cantonese Cultural Arts Centre

There are many heroines in Chinese legendary dramas. Liang Hongyu, together with Hua Mulan, Mu Guiying and Fan Lihua, are hailed as the four great women warriors. Among the four famous Dan (female role) actors, Peking opera masters Mei Lanfang and Shang Xiaoyun had both created works based on the theme of Liang Hongyu, in which the story of Liang Hongyu beating the drum and battling at Jinshan, i.e. the famous excerpt *How Liang Hongyu's War Drum Caused the Jin Army to Retreat*, was used as the main plot. During the era of chaos, wars and turmoil, they greatly boosted the morale of soldiers and citizens, and promoted the national moral courage.

Actors are the core of a Chinese opera. Without actors who are adept at performing skills, a good opera is not achievable even with the best conditions of production. Dong Yuanyuan, an outstanding student of Mei Lanfang's son Mei Baojiu, is a successor of the prestigious Mei School. She plays the role of Liang Hongyu with melodious vocal music full of the Mei School flavour and vitality. Under Dong's performance, Liang Hongyu is represented with vitality and adept at both the pen and the sword, strongly demonstrating Liang's eagerness to serve the country and her patriotic passion. In the part of "Quelling Civil Unrest", Dong Yuanyuan mainly uses singing and spoken dialogue while in the part of "Resisting the Jin Army", she will put on the grand armour to display her martial arts skills, and of course, the classical scene of "Repelling the Jin Army" in "Beating the Drum Personally" will definitely be there. Zhang Jianguo, who plays the role of the Chancellor Zhu Shengfei, integrates the uniqueness of his own thick and rich voice into the vocal music, fully bringing out the rigorous and orderly, flavourful, euphemistic and smooth, as well as tortuous tonal artistic features of a Laosheng (senior male role) of the Xi School. Tian Lei, a young Wenwu Laosheng (senior civil or military male roles) actor who plays Han Shizhong, specialises in both civil and martial performances with excellent singing and acting skills, uniting the spirit and the form in a standard performance.



樂

韻





**MELODIOUS MUSIC**

悠 揚



魂海鏡

THE SOUL OF

京劇

MACAO

PEKING

澳門中樂團

OPERA

MACAO CHINESE ORCHESTRA

CONCERT

音樂會



一次有圖謀的徵地、一段驚天地的故事；  
一群重情義的澳門人、一幅歷史滄桑的南國畫卷。

澳門與京劇、東方與西方；  
歷史與現實、淒美愛情與家國情懷，重現舞臺，  
相見《鏡海魂》京劇音樂會。

A plotted land expropriation, an earth-shattering story;  
A group of affectionate Macao people,  
a painting scroll of historical episodes in southern China.

Macao and Peking opera, the East and the West;  
History and reality, a heartbreakingly beautiful romance  
about the love for the homeland, returns to the stage,  
In *The Soul of Macao*!

指揮 王甫健  
唱腔設計 汪人立  
音樂 吳小平  
編劇 穆欣欣

澳門中樂團  
江蘇省演藝集團京劇院

Conductor **Wang Fujian**

Vocal Design **Wang Renli**

Music **Wu Xiaoping**

Playwright **Mok Ian Ian**

**Macao Chinese Orchestra**

**Jiangsu Performing Arts Group Peking**

**Opera Theatre**



王甫健 Wang Fujian

**03.05**

星期三 / Wednesday

20:00

澳門文化中心綜合劇院 / Macao Cultural Centre Grand Auditorium

票價 / Tickets: 澳門幣 / Mop 280, 200, 100

演出時間連中場休息約兩小時

普通話演唱，設中、葡文字幕

Duration: approximately 2 hours, including one interval

Performed in Mandarin, with surtitles in Chinese  
and Portuguese

**RESONANCE** — 狂響

時 空

MACAO ORCHESTRA

**THROUGH** —

澳門樂團

**SPACE-TIME**

來自東歐塞爾維亞的小提琴家尼曼亞·拉杜洛維奇，兼具帕格尼尼般的魔鬼技巧與搖滾明星般的狂放魅力，將與來自西班牙的年輕指揮荷西·路易斯·戈梅一起，帶領樂迷展開穿越時空的音樂之旅。

Serbian violinist Nemanja Radulovic, who possesses the talent of the “Devil’s Violinist” Paganini and the charm of a rock star, will join hands with the Spanish young conductor Jose Luis Gomez to take fans on a musical journey through time.

“光采奪目，認真且令人驚嘆不已的音樂家。”——英國倫敦古典樂電臺

“Dazzling, a really serious and exciting musician.” – Classic FM, United Kingdom

小提琴 尼曼亞·拉杜洛維奇  
指揮 荷西·路易斯·戈梅  
澳門樂團

曲目

拉威爾：《鏡》第四首 〈丑角晨歌〉

蕭松：詩 作品25

拉威爾：茨岡——音樂會狂想曲

穆索爾斯基 / 改編：拉威爾：圖畫展覽會

**Nemanja Radulovic** Violin

Conductor **Jose Luis Gomez**

**Macao Orchestra**

Programme

M. Ravel: “**Alborada del Gracioso**”  
from *Miroirs*, No. 4

E. Chausson: **Poème, op. 25**

M. Ravel: **Tzigane, Rhapsodie de Concert**

M. Mussorgsky / Arr. M. Ravel: **Pictures at an Exhibition**



荷西·路易斯·戈梅  
Jose Luis Gomez

**23.05**

星期二 / Tuesday

20:00

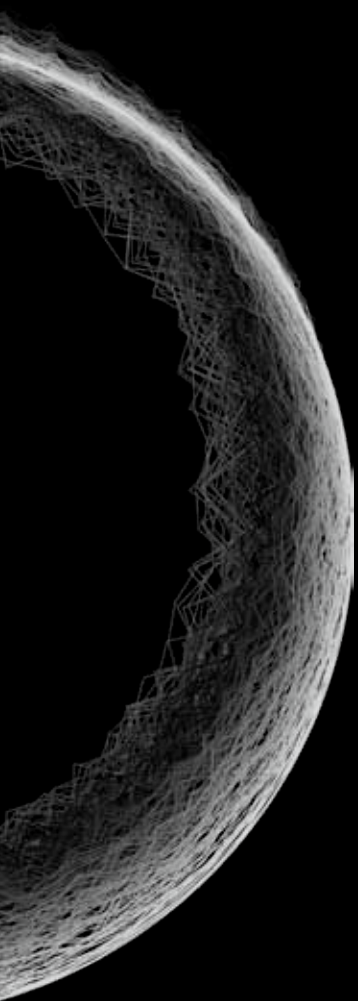
威尼斯人劇場 / The Venetian Theatre

票價 / Tickets: 澳門幣 / Mop 300, 200, 100

演出時間連中場休息約一小時三十分

Duration: approximately 1 hour and 30 minutes,  
including one interval

視



藝

覺

**EXHIBITIONS**

術





THE ART OF

張大千 — 藝術展

ZHANG DAQIAN

西元從未建蜀都秋風何不  
信此種今朝定嘉山厨師未覺  
全盤放著去 大千歲次  
壽慈先生作此二歲為記 蜀山張大千



中國近現代傑出藝術家張大千，詩、書、畫兼能。早年在國內生活，走南闖北。中年旅食海外，晚歲定居台北。張氏倜儻風流，藝術精湛，氣度高華。本特展薈萃四川博物院珍藏張大千早年、壯年力作，包括張氏赴敦煌臨摹壁畫之作品及赴敦煌前後時期之山水、人物作品，白描畫稿，書信及使用之印章。

當中山水、人物及臨摹敦煌壁畫之製作，突顯其摹古與自運的關係，對今之學藝者當有裨益。透過張大千所用的閑章，觀者可一窺其人生觀、藝術觀，令人回味，而許多印章為著名篆刻家之作，彌足珍貴。

Outstanding modern Chinese artist Zhang Daqian was equally good at poetry, calligraphy and painting. During his early years, he lived in mainland China and travelled to many different places. At midlife, he wandered overseas and finally settled in Taipei in his later years. Zhang was talented and free-spirited. His art was exquisite and he had a noble and refined demeanour. This exhibition is an aggregation of the Sichuan Museum's collection of Zhang Daqian's masterpieces during his early and prime years, including his replicas of the murals when he was in Dunhuang and his landscape paintings, portraits, line drawings, letters and used seals before and after going to Dunhuang.

Among them, the landscape paintings, the portraits and the replicas of the Dunhuang murals, which highlight the relationship between imitating ancient works and creating original works, are definitely beneficial to the learners nowadays. Through the leisure seals adopted by Zhang Daqian, viewers can catch a glimpse of his outlook on life and his artistic views. Moreover, many of the seals were created by famous seal carvers, thus rendering them extremely precious.

**23.05**  
—  
**05.08**

10:00-19:00

(18:30後停止入場，逢星期一休館 / no admittance after 18:30, closed on Mondays)

澳門藝術博物館 / Macao Museum of Art

免費入場 / Free admission

星宿



**CONSTELLATION**



**WORKS BY**

尼古拉斯·德拉羅什



**NICOLAS**

**DELA ROCHE**

作品展

尼古拉斯·德拉羅什將以星宿為題，在塔石藝文館展出他的全新攝影系列《初見》、一座巨型雕塑以及在杭州所創作的《土狼在中國的冒險》繪畫作品。

《初見》聚焦探索八十幅國內和香港的私人藝術收藏，透過置於展館中間的望遠鏡，引領觀眾從望遠鏡縮放的視窗去探索作品，有如重演作者的創作過程。

另外，尼古拉斯更透過動畫《Road Runner》中的角色“威利狼”，創作出一系列關於自身觀察的作品。屆時觀眾穿過他從動畫獲得靈感而創作的巨大充氣石形雕塑後，便可欣賞此系列精彩畫作。

The exhibition *Constellation* by Nicolas Delaroche will show a new series of photographs *First Seen*, a giant rock desert sculpture and paintings realised in Hangzhou under the title *The Adventures of the Coyote in China*.

*First Seen*, exploring 80 private art collections in Mainland China and Hong Kong, will be displayed in the main exhibition room of the Tap Seac Gallery. Visitors will be invited to explore and discover the images through telescopes placed in the centre of the exhibition room, bringing each spectator to reenact the process realised by the artist through the zoom framing reality.

The second and third rooms are dedicated to the artist's self-observation using the figure of Coyote from the animation movie *Road Runner*. To see the series of paintings realised in Hangzhou displayed in the third room, visitors will walk through a massive inflated rock sculpture inspired by landscape from the animation movie.

**27.05**

—

**08.10**

10:00-21:00

塔石藝文館 / Tap Seac Gallery

免費入場 / Free admission

互 礫

DEBRIS



亞 歷 山 大 。

WORKS BY 法圖

© Fernando Guerra

ALEXANDRE

作品展

FARTO AKA VHILS



葡萄牙藝術家亞歷山大·法圖（又名Vhils）在澳門的首次個人展覽，除海事工房1號外，亦會同時在小城不同地點展出。期望藉場外及場內的連結，引領觀眾探索和思考城市環境的特質。這一系列作品運用了城市及其元素為主題和媒材，探究現今全球城市的本質，Vhils分離、解構並重新排列圖像，回歸城市生活的本質，建立個人與環境之間相互塑造的關係。

是次展覽是2016年在香港當代藝術基金會（HOCA）個展的延續，旨在深入思考城市特質，探索全球與地方特質的共通性及對比，創造城市間的對話。展覽空間特意有序地安排數個與環境相關的作品，觀眾可體驗展覽場地外的城市空間混亂實況後，與展覽場地裡所展示的藝術品作對比。本展覽將以澳門歷史和文化為基礎，探索澳門城市及其特質，以全新的面貌展現這些作品。

This first solo exhibition by Portuguese artist Alexandre Farto, also known as Vhils, in Macao intends to be a multi-site initiative with the purpose of establishing a connection between the body of works presented in the indoor exhibition venue and a series of art interventions in the territory's public space, encouraging visitors to explore and reflect on the nature of the urban environment. Using the city and its components both as subject matter and prime materials to delve into the essence of present-day urban societies across the globe, Vhils dissects, deconstructs and rearranges the images and tropes intrinsic to urban life to form a reflection on how individuals are shaped by and help shape their surrounding environment.

Expanding upon part of the body of works presented in the artist's 2016 solo show for Hong Kong Contemporary Art (HOCA) Foundation, the exhibition in Macao aims to be an in-depth reflection on urbanity that creates a dialogue between cities while exploring the similarities and contrasts between global and local realities. The exhibition will be structured around a progressive path through several interconnected environments purposefully built in the exhibition space, enabling the viewer to experience the passage from the city chaos outside to a neutral setting inside where the artworks will be displayed. Together with some of the works presented in Hong Kong, it will feature an entirely new body of works inspired by Macao's unique history and culture, exploring the territory's people and their identity.

**01.06**  
—  
**05.11**

10:00-19:00 (逢星期一休館 / Closed on Mondays)  
海事工房1號 / Navy Yard No.1  
免費入場 / Free admission

協辦 / Co-organiser



## 購票指南 BOOKING GUIDE

### 購票 TICKETING

- 各場門票於3月12日（星期日）上午十時起透過澳門售票網公開發售（首日售票當日上午九時在澳門售票網各售票點派籌）。
- 電話及網上訂票（本地及海外）：3月12日中午十二時起，才開通此項服務；
- 首日售票各場節目，每人每次每場最多限購十張門票，但以下節目除外：《生鏽鐵及各路英雄》、兒童音樂劇《星光下的蛻變》及《巧手陶偶》每人每次每場最多限購四張門票；

- Tickets are available through the Macau Ticketing Network from 10am on 12 March, 2017 (Sunday); queuing vouchers will be distributed from 9am on the same day through the Macau Ticketing Network.
- Telephone and online booking (local and overseas) is available from 12pm on 12 March, 2017.
- On the first day of ticket sales, ticket purchases are limited to a maximum of 10 tickets per performance per person, except for the performances *Rusty Nails & Other Heroes*, *Metamorphosis under Starry Night* and *A Mano*, for which ticket purchases are limited to a maximum of 4 tickets per performance per person;

### 特別門票安排 SPECIAL TICKET ARRANGEMENTS

節目《聽你的，走我的》，於5月7、14、21、28日，上午11:30的場次，將設有粵語及英語頻道，觀眾選購時需要選擇所需要的語言頻道；其他場次則提供粵語頻道。

#### Remote Macao

Cantonese and English channels are available for the shows on 7, 14, 21, 28 May, at 11:30am. Audience members are required to select the language channel when purchasing tickets. For other sessions of the shows, only Cantonese channel is available.

### 購票優惠 TICKET DISCOUNTS

#### Early Bird 早購七折優惠

3月12日至19日期間，凡以下列方式購買門票，即可享受七折早購優惠。  
3月20日起以下列方式購買門票，可享八折優惠。

- 一次購買四場不同場次門票<sup>▲</sup>；
- 一次購買十張或以上同場門票（團體票）；
- 全日制學生證（持有本澳全日制學生證之學生或外地全日制學生證之本澳居民，每位持證人每場只限購買一張優惠門票）；
- 澳門教師證（每位持證人每場只限購買一張優惠門票）



<sup>▲</sup> 此優惠只適用於透過澳門售票網購買之澳門藝術節門票。

#### 開閉幕節目獨享優惠\*

- 憑中銀信用卡<sup>#</sup>或中銀卡購買開幕節目《樂舞之夜》或閉幕節目《海鷗》的任何張數門票，可享七折優惠。

#### 八折優惠\*

- 憑中銀信用卡<sup>#</sup>或中銀卡購買非開幕或閉幕節目的任何張數門票；
- 憑工銀澳門、澳門商業銀行、華僑永亨銀行之萬事達卡、VISA卡或銀聯卡購買任何張數門票。

\* 以上銀行優惠只適用於指定銀行伙伴發行之萬事達卡、VISA卡或銀聯卡；如透過網上購票，則只適用於萬事達卡或VISA卡。

<sup>#</sup> 優惠不適用於由中銀信用卡（國際）有限公司在澳門地區發行之大豐銀行信用卡。

#### 半價優惠

憑隨老咕或殘疾評估登記證購買藝術節門票可享半價優惠（每位持證人每場只限購買一張優惠門票）。

#### “Early Bird” Discounts

Purchasers meeting one or more of the criteria below will receive a discount of 30% when buying tickets between 12 March and 19 March, or a discount of 20% when buying tickets on or after 20 March:

- Purchasing tickets for at least 4 different performances<sup>▲</sup>;
- Purchasing 10 or more tickets for the same performance;
- Presenting a valid full-time Student Card (each holder of local student card or Macao resident with overseas student card is allowed to purchase one discounted ticket per performance);
- Presenting a Teacher Card (each cardholder is allowed to purchase one discounted ticket per performance).

<sup>▲</sup> Special offer is only applicable to tickets purchased through the Macau Ticketing Network.

#### Special discount on tickets for the Opening and Closing Performances\*

- 30% discount on tickets for *Play and Play: An Evening of Movement and Music* and *The Seagull* by presenting a BOC Credit Card<sup>#</sup> or BOC Card.

#### 20% discount available for all shows when:

- Presenting a BOC Credit Card<sup>#</sup> or BOC Card (not applicable to *Play and Play: An Evening of Movement and Music* and *The Seagull*);
- Presenting a MasterCard, VISA Card or UnionPay Card from ICBC (Macao), BCM Bank or OCBC Wing Hang.

\* The above bank offers are only applicable to cardholders of MasterCards, VISA Cards or UnionPay Cards issued by the designated banking partners; for online bookings, offers are only applicable to cardholders of MasterCards and Visa Cards.

<sup>#</sup> This promotion is not available to cardholders of Tai Fung Credit Card issued by BOC Credit Card (International) Limited in Macao region.

#### 50% discount

Enjoy 50% discount by presenting a Macao Senior Citizen Card or a Disability Assessment Registration Card (each cardholder is allowed to purchase one discounted ticket per performance).

## 精選優惠 SPECIAL OFFER

### 藝術・生活<sup>△</sup>

凡一次性購票滿澳門幣800元（按折扣後淨價計算），即可獲澳門美高梅優惠券乙張，於指定餐廳及水療享受多項獨家推廣優惠。多買多送，送完即止。優惠使用期由2017年3月12日至6月30日（公眾假期除外）。

### 獨家優惠包括：

- 於盛事餐廳享用自助午餐或晚餐可獲買二送一優惠及每人一杯免費斯巴登啤酒（適用於星期一至五）
- 於甜點餐廳享用任何下午茶套餐可獲贈限量版馬卡龍一盒（價值澳門幣135元）
- 於禪湧預訂任何60分鐘按摩療程可免費獲贈30分鐘中式足部按壓理療或全身磨砂療程

<sup>△</sup> 此優惠受相關條款及細則約束（詳情請參閱澳門藝術節官方網站）。

<sup>△</sup> 如有任何爭議，澳門特別行政區政府文化局及澳門美高梅保留優惠之解釋權及最終決定權。

<sup>△</sup> 此優惠只適用於透過澳門售票網購買之澳門藝術節門票。

### “Leisure & Art”<sup>MA</sup>

For each purchase over MOP800 (net price after discount), customers can receive one discount voucher to enjoy exclusive offers at selected restaurants and spa at MGM. Vouchers are subject to availability (valid from March 12 to June 30, 2017, except on public holidays).

### Exclusive offers include:

- Enjoy a buy-2-get-1 free offer at the lunch or dinner buffet at Rossio and receive a complimentary glass of Spaten beer (per person, valid Mondays to Fridays)
- Receive a complimentary box of limited edition macaroons (value of MOP135) by ordering any Afternoon Tea Set at Pastry Bar.
- Receive a complimentary 30-minute Chinese Foot Massage or Body Scrub by booking any 60-minute massage at Tria.

<sup>△</sup> Terms and conditions apply. Please refer to the Macao Arts Festival official website;

<sup>△</sup> The Cultural Affairs Bureau of the Macao S.A.R. Government and MGM reserve the right of interpretation and final decision regarding any dispute concerning these terms and conditions.

<sup>△</sup> The above offer is only applicable for the tickets purchased through the Macau Ticketing Network

## 登機證優惠 DISCOUNT WITH BOARDING PASS

憑澳門航空目的地為澳門之登機證(航班代碼為NX)於抵澳天起七天內到澳門售票網及金光票務各門市購買任何張數門票，可享八折優惠。

Air Macau customers can enjoy a 20% discounts on ticket purchases at the Macau Ticketing Network or CotaiTicketing™ box offices by presenting the respective boarding pass (flight code NX) within 7 days upon their arrival in Macao .

## 免費及不設劃位節目須知 FREE PERFORMANCES AND GENERAL SEATING

各免費節目及於舊法院大樓、演藝學院禮堂及海事工房1號之演出均不設劃位，先到先得，請提早到場。

Seating for all of the free admission venues and for the performances in the Old Court Building, the Macao Conservatory Auditorium and the Navy Yard No. 1 is not assigned and is available on a first come, first served basis.

## 免費巴士 FREE TRANSPORTATION

澳門文化中心之節目完場後設有免費巴士前往亞馬喇前地、高士德、筷子基和台山。

Free buses to Praça Ferreira Amaral, Av. Horta e Costa, Fai Chi Kei, and Toi San will be available outside the Macao Cultural Centre after every performance.

## 觀眾須知 NOTICE

1. 觀眾務請提前十分鐘到達表演現場（為免影響演出，主辦單位有權決定遲到者的入場時間及方式）。
2. 6歲以下兒童謝絕入場（兒童音樂劇《星光下的蛻變》除外），主辦單位有權要求出示相關證明文件，並有權拒絕未滿6歲之兒童進場觀看節目。
3. 演出期間請關閉手提電話、其他發光及響鬧裝置。
4. 演出場內嚴禁吸煙及進食，並不得攜帶危險物品、飲料、食物及膠袋等進場。
5. 未經許可，不得錄音、錄影或拍照，以免影響演出及其他觀眾。
6. 主辦單位保留臨時更改原定節目及演出者的權利。
7. 如遇惡劣天氣，請密切留意文化局及澳門藝術節網頁、Facebook專頁及“澳門文化局”微信帳號的公告。

1. The organiser strongly urges audience members to arrive 10 minutes before the performances. The organiser reserves the right to determine at what time and in what manner latecomers are admitted;
2. Children under the age of 6 will not be admitted (except to the performance *Metamorphosis under Starry Night*). The organiser reserves the right to request and to examine the valid ID of any child to determine his or her age and to deny admission to any child when proof of minimum age cannot be provided;
3. To avoid undue disturbance to the performers and audience members, please turn off all beeping and lighting devices and mobile phones before the programme begins and keep silent and remain seated throughout the performance;
4. Smoking, eating, drinking or the possession of plastic bags and/or objects considered dangerous is prohibited in performance venues;
5. Cameras and recording devices are strictly prohibited, unless expressly authorised by the organiser;
6. The organiser reserves the right to change the programme and/or the cast of performers at any time.
7. In case of inclement weather conditions, please visit IC website, MAF website, and MAF Facebook page and IC Wechat account.

## 購票指南 BOOKING GUIDE

### 購票地點 COUNTER SALES

#### 澳門

荷蘭園正街71號B地下  
俾利喇街108號皇宮大廈地下B舖（即大家樂旁）  
台山巴坡沙大馬路176-186號地下  
氹仔孫逸仙大馬路267號利民大廈地下F  
冼星海大馬路文化中心

#### Macau Ticketing Network

- 71-B, Av. do Conselheiro Ferreira de Almeida, G/F
- 108, Rua de Francisco Xavier Pereira, Palácio Bldg, G/F (Next to Café de Coral)
- 176-186, Av. Artur Tamagnini Barbosa, D. Julieta Bldg, G/F
- 267, Av. Dr. Sun Yat-Sen, Lei Man Bldg, G/F F, Taipa
- Macao Cultural Centre, Av. Xian Xing Hai, G/F

#### 香港

西營盤正街18號啟正中心17字樓2號室（西營盤地鐵站B3出口）  
電話：(852) 2380 5083 傳真：(852) 2391 6339

#### 珠海

珠海市香洲區珠海大道8號華發商都A3011中影國際影城  
電話：(86-756) 869 8882 傳真：(86-756) 869 8822

#### 中山

中山市東區博愛五路2號文化藝術中心  
電話：(86-760) 8880 0088 傳真：(86-760) 8833 1886

#### 深圳

深圳市羅湖區嘉賓路太平洋商貿大廈B座901室  
電話：(86-755) 8231 2912 / (86) 13480883402 傳真：(86-755) 82293388

### 購票熱線及網址 TICKETING HOTLINES AND WEBSITES

澳門：(853) 2855 5555  
香港：(852) 2380 5083  
內地：(86) 139 269 11111  
購票網址：www.macauticket.com

Macao: (853) 2855 5555  
Hong Kong: (852) 2380 5083  
Pearl River Delta Region: (86) 139 269 11111  
Online Ticketing: www.macauticket.com

### 節目查詢 ENQUIRIES

電話：(853) 8399 6699（辦公時間）  
網址：www.icm.gov.mo/fam  
電郵：fam@icm.gov.mo

Telephone: (853) 8399 6699 (during office hours)  
Website: www.icm.gov.mo/fam  
Email: fam@icm.gov.mo

### 節目《狂響時空》 RESONANCE THROUGH SPACE-TIME

在威尼斯人劇場演出的藝術節節目《狂響時空》之門票亦可透過金光票務訂購，具體開售日期將另行公佈，請留意澳門藝術節官方網站或金光票務的最新消息。

Tickets for the performance *Resonance through Space-Time* to be held at the Venetian Theatre are also available through CotaiTicketing™. The box opening date will be announced later. Please refer to the Macao Arts Festival official website or CotaiTicketing™ for updates.

### 金光票務™售票處 COTAITICKETING™ BOX OFFICE

澳門威尼斯人®渡假村（東門大堂）  
金光綜藝館™  
金沙娛樂場（正門入口）  
金沙城中心（假日酒店及喜來登酒店大堂）  
巴黎人酒店正門售票處

電話：(853) 2882 8818（澳門）  
(852) 6333 6660（香港）  
4001 20 6618（內地）  
網址：www.cotaiticketing.com

The Venetian® Macao – Porte Cochere (Main Lobby) Box Office  
CotaiArena™ Box office  
Sands® Macao (Sands Casino Main entrance)  
Sands® Cotai Central (Holiday Inn Hotel & Sheraton Hotel Main Lobby)  
Parisian Main Entrance Box Office

Telephone: (853) 2882 8818 (Macao)  
(852) 6333 6660 (Hong Kong)  
4001 20 6618 (China)  
Online Ticketing: www.cotaiticketing.com



### 澳門文化中心 MACAO CULTURAL CENTRE

這個本地藝術文化地標於1999年啟用，設有綜合劇院及小劇院，為本地及世界各地的演藝者提供國際級的表演場地。除此以外，亦設有會議室、藝術廣場、綵排室等。

This cultural landmark of Macao was opened in 1999. Its Grand Auditorium and Small Auditorium provide world-class performance venues for local and overseas artists. Other facilities include a conference room, the Art Plaza, rehearsal rooms etc.

地址 / Address: 澳門新口岸填海區冼星海大馬路 / Av. Xian Xing Hai, NAPE, Macao



### 海事工房1號 NAVY YARD NO.1

建於1890年，原稱嘉路士一世船塢機械室，是昔日政府船塢的機械部，為當時造船及修船的地方，在澳門歷史上具特殊意義。現改建成舉行展覽及表演藝術的場地。

Built in 1890 and formerly known as Carlos I Dockyard Machine Room, Navy Yard No.1 was the machine room of the Government Dockyard for ship building and repairing, and held a historical significance in Macao's history. It is now a venue for visual arts and performing arts.

地址 / Address: 澳門媽閣上街 / Rua de S. Tiago da Barra, Macao



### 舊法院大樓 OLD COURT BUILDING

建於1951年，原是澳門政府合署大廈。大樓獲評為“具建築藝術價值之樓宇”，受到保護，並被選址興建澳門新中央圖書館，即將成為澳門文化新地標。

Built in 1951, the Old Court Building originally served as the Macao Government Offices. Designated as a “building of architectural interest”, it is now destined to become the future home of the Macao Central Library.

地址 / Address: 澳門南灣大馬路 / Avenida da Praia Grande, Macao



## 場地 VENUES



### 崗頂劇院 DOM PEDRO V THEATRE

建於1860年，原名伯多祿五世劇院，是中國第一座西式劇院。昔日是居澳葡人舉行重要活動的場所，今為澳門具特色的文化藝術表演場地。

Built in 1860, Dom Pedro V Theatre is the first Western-style theatre in China. It served as a venue for important events of the local Macanese community and remains in use till now as a venue for cultural performances.

地址 / Address: 澳門崗頂前地 / Largo de Santo Agostinho, Macao



### 澳門演藝學院

### MACAO CONSERVATORY

建於1930年，底層走廊以直方柱支撐，一樓扇形拱則以花柱頭圓柱支撐，每幢的正面中間部分均有突出的陽台，反映出十九世紀末本地流行的古典主義風格，加上底層走廊、一樓欄杆及花園圍牆的幾何化裝飾，可知建築物屬於折衷主義風格。

Built in 1930, this building is supported by straight square columns on the ground floor, while the first floor features fantail arches supported by round columns decorated with flower patterns on the capitals, and prominent balconies. Using elements of classicism popular in Macao in the late 19<sup>th</sup> century, the geometric patterns on the porches on the ground floor and on the upper floor railings and garden walls suggest the building was designed in the eclectic style.

地址 / Address: 澳門高士德大馬路14-16號 / 14-16 Av. de Horta e Costa, Macao



### 祐漢公園 IAO HON GARDEN

於1994年建成啓用，備有兒童遊樂設施、健身設施，是北區居民的休憩場所。2007年至今為澳門藝術節《百藝看館》的演出場地。

Iao Hon Garden, built in 1994 and equipped with a children's playground and fitness facilities, is the recreational area for residents in the Northern district. The Garden has served as the venue for *Performing Arts Gala* of the Macao Arts Festival since 2007.

地址 / Address: 澳門市場街 / Rua do Mercado de Iao Hon, Macao



## 永樂戲院 CINEMA ALEGRIA

位於新橋區的永樂戲院於1952年建成，是澳門現存歷史最悠久的戲院，亦是澳門粵劇界的重要演出場地，經常有粵劇界代表到此表演。

Located in the San Kio district, Cinema Alegria was built in 1952 and possesses the longest history among the cinemas currently operating in Macao. It is also an important performance venue in Macao's Cantonese Opera circles.

地址 / Address: 澳門鏡湖馬路85號E地下 / 85E Estrada do Repouso, Macao



## 澳門藝術博物館 MACAO MUSEUM OF ART

1999年啟用，為澳門規模最大的文物藝術類博物館。澳門藝術博物館樓高五層，設有八個展覽館，以及圖書館、藝術工作室。除常設展外，亦定期與其他國家或地區合辦展覽。

Opened in 1999, the Macao Museum of Art is the largest museum of cultural relics and arts in Macao. The five-storey building houses 8 exhibition areas, a library and an art square. Besides the permanent exhibitions, it organises regular exhibitions of different types with other countries and regions.

地址 / Address: 澳門冼星海大馬路 / Avenida Xian Xing Hai, Macao



## 塔石藝文館 TAP SEAC GALLERY

建於二十世紀二十年代，為一幢獨立式兩層高的大樓，與周邊同時期的建築物組成別具特色的塔石區歷史建築群，是澳門法定文物建築之一。

This large, two-storey building and the buildings that surround it all date from the 1920s and are part of the Tap Seac Historic District. The Tap Seac Gallery building is included on the List of Macao Classified Buildings.

地址 / Address: 澳門荷蘭園大馬路95號 / 95 Avenida do Conselheiro Ferreira de Almeida, Macao


**音樂**  
**MUSIC**

**展覽及綜藝節目**  
**EXHIBITION & MISCELLANEOUS**

28.04 五 Fri	暨景劇場 《甲戌風災》 Back to the Catastrophic Typhoon of 1874 - Soundscape Theatre 24	樂舞之夜 Play and Play: An Evening of Movement and Music 08	
29.04 六 Sat			
30.04 日 Sun			
01.05 — Mon		致侄子的信 A Letter to My Nephew 10	
03.05 三 Wed			《鏡湖魂》 京劇音樂會 The Soul of Macao - Peking Opera Concert 70
05.05 五 Fri	生鏽鐵 及 各路英雄 Rusty Nails & Other Heroes 48	城市的我們 HujrImano 38	長頸亞歷山大： 身體悲劇自傳 ANECKXANDER: a tragic autobiography of the body 40
06.05 六 Sat			聽你的。 走錢的 Remote Macao 26
07.05 日 Sun			
12.05 五 Fri	白鹿原 Westland Feuds 14		
13.05 六 Sat			聽你的。 走錢的 Remote Macao 26
14.05 日 Sun			白蓮看館 Performing Arts Gala 50



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電話 Telephone enquiry: (853) 8802 2388

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# 南

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# 苑

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電話 Telephone enquiry: (853) 8802 2389

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