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# 01.05

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20:00

澳門文化中心綜合劇院

Centro Cultural de Macau – Grande Auditório

Macao Cultural Centre Grand Auditorium

演出時間約一小時十分，不設中場休息

Duração: aproximadamente 1 hora e 10 minutos, sem intervalo

Duration: approximately 1 hour and 10 minutes, no interval

比爾·提·瓊斯現代舞團（美國）



構作、導演、藝術總監、編舞 **比爾·提·瓊斯**

副藝術總監、錄像設計 **王靜明**

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**

佈景設計 **波恩·阿默藍**

服裝設計 **利茲·普林斯**

燈光設計 **羅伯特·衛澤爾**

音響設計 **森·卡勞福**

原作曲 **尼克·哈雷特**

男中音 **馬修·甘布爾**

唱片騎師 **Tony Monkey**

製作人員 **希勒里·馬卡圖拉、羅倫·利布勒蒂、**

**維羅尼卡·法爾邦、森·卡勞福**



比爾·提·瓊斯現代舞團之新作創作，有賴於其創作夥伴：安妮·德拉尼、佐伊·埃斯金、埃里諾·弗里德曼和卡羅爾·托蘭。

是次演出由中大西洋藝術基金會之美國國際藝術家計劃贊助，並由國家藝術幫助基金會、安德魯·梅隆基金會和霍華德·吉爾曼基金會聯合贊助。

比爾·提·瓊斯現代舞團由下列團體提供部分贊助：約瑟夫和瓊·卡爾曼藝術基金會、福特基金會、梅茨吉爾摩基金會、國家藝術援助基金會、紐約市文化部聯合市議會、紐約州藝術基金協會聯合紐約州州長安德魯·古莫及紐約州議會、奧當尼爾-格林音樂及舞蹈基金會，傑羅姆·羅賓斯基基金會，芬·福克斯和萊斯利·薩繆爾斯基基金會，舍曼基金會和舒伯特基金會。



## 節目介紹

比爾·提·瓊斯的侄子曾是一名舞者及模特兒，後來患上頑疾，並染上毒癮。最後，他從病中康復，但已失去了行動能力。

在《致侄子的信》中，瓊斯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，他對侄子的一言一語因而生動呈現於舞臺。

除了侄子的個人故事外，瓊斯還在作品中融入社會及政治議題，如：美國街頭的暴力事件，難民們為自由爭先恐後地湧入歐洲。結合舞蹈和舞臺表演，此作正是一封震撼人心的生命之信。





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# 為生命、為認同、為政治而舞

“我是混血黑人、同性戀、愛滋病倖存者，這是全部的我，拿掉其中一項就不是我。”

——比爾·提·瓊斯（1952—）

比爾·提·瓊斯任《時代》雜誌封面人物，獲獎無數，可說是美國當代舞蹈界最著名的編舞家之一，他在TED的演講中以動態舞姿介紹現代舞的發展史，有超過百萬人次觀看紀錄（註1），身為兼具少數族裔黑人、同性戀和愛滋病帶原者等多重邊緣身份，瓊斯的創作訴說著為生存而奮鬥的生命故事。

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·贊是同性戀伴侶，是黑人與白人的組合，兩人也都是愛滋病患者（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、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，藝術家有時也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。

美國的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、現代舞的技巧之外，瓊斯也利用“接觸即興”——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，對瓊斯而言，每個人都是天生的舞者，他的舞團也大膽的採用非“舞蹈刻板印象”的舞者，如體型粗獷或是比例“不唯美”的表演者來舞團演出。此外，為了保持舞團的多元性，瓊斯的編舞也會透過演講、描繪人物與個人自傳等方式，表現出如舞蹈劇場的美學，討論種族、性別和性向等社會議題，與當代社會政治脈動緊緊扣合，不論是題材的挑選或是形式的美學，都表現出對各種媒材混搭的實驗性，也藉此肯定舞蹈表演的多元可能。

瓊斯認為舞蹈最大的力量，是創造認同的自覺，因此他的舞蹈常與美國黑人公民政治和抗爭等議題相關，而九十年代尊重多元文化價值的社會氛圍，也提供了有利舞團發展政治關懷的背景。瓊斯的創作經常將舞蹈與劇場完美結合，透過舞蹈劇場的形式，批判當代的歷史政治，由個人自身的親密故事出發，作品中時常呈現出多元世界觀，透過真實動人的題材，運用舞蹈來探究生命。例如，1990年瓊斯的著名作品《在湯姆叔叔小屋的最後晚餐／應許之地》，舞作用聖經和文學作品的隱喻，討論黑人在美國歷史脈絡中，關於信仰、歷史、人權、夢想，和對黑奴史、種族隔離和歧視歷史的憤怒與哀傷，並尋找和諧相處的契機，作品深入探討不同世代黑人的認同問題，而貫穿整個作品的核心精神，是對信仰的堅持和希望的信念，這也深深符合美國的立國精神。而瓊斯也特別擅長在公開場合演講，敘述自己生命的藝術理念和創作堅持，在美國政府的支持下，比爾·提·瓊斯現代舞團曾在世界超過三十個國家兩百個城市裡演出，他們代表了美國傳遞給世界的多元文化價值觀，象徵了美國面對過去種族迫害歷史的反省與再出發。

本次演出的作品《致侄子的信》和《樂舞之夜》是比爾·提·瓊斯現代舞團兩種不同風格的演出，前者是舞團2016年最新的創作，而後者則是舞團幾支重要作品的組合演出。《致侄子的信》維持編舞家對社會議題的關注，透過病床形象和美國街頭暴力，來探討現今最熱門的移民問題，而《樂舞之夜》則是以抽象舞蹈動作，透過接觸即興的手法，讓不同身高、體重、體型和力量的舞者能互相支撐，轉換重心，表現出以公平為精神的身體特質，描繪音樂與肢體運動間的互動，這兩組不同節目呈現出舞團不同時期的作品風格，讓觀眾能用更深入的方式認識瓊斯的舞蹈。

今日的美國，面對反對多元價值的特朗普當選總統，許多後現代舞蹈時期所追求的理想，如寬容、文化多元主義、全球化、人權、性別平權、墮胎合法化、種族平權、同性戀平權等價值，似乎又再一次遇到保守派份子的全面反撲。對於對政治議題相當敏感的瓊斯而言，這恐怕是很大的挑戰，但或許也就是在這樣紛擾的時刻，藝術家能透過編舞和創作，為人們尋找一個提點明燈的方法，並給觀眾一個勇於面對未來恐懼的希望。

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）

註1：比爾·提·瓊斯在TED的演講，<https://goo.gl/OTOBjp>。

## 藝術家及團體簡介



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### 比爾·提·瓊斯，構作、導演、藝術總監、編舞

瓊斯是比爾·提·瓊斯現代舞團的藝術總監、創辦人及編舞，亦是New York Live Arts形體藝術中心的藝術總監。

於成立舞團之前，瓊斯和他已故伴侶亞尼·贊的編舞和表演足跡已踏遍全球。時至今日，瓊斯已為他的舞團創作了超過一百四十部作品。他獲獎無數，包括2014年桃莉·杜克表演藝術家大獎、2010年甘迺迪中心榮譽獎、憑音樂劇《費拉！》獲2010年東尼獎最佳編舞、2007年獲美國劇場最高榮譽的奧比獎、2006年憑音樂劇《春醒》的編舞獲舞臺導演及編舞家基金會卡拉威獎等。2010年獲法國政府頒發藝術與文學勳章；2000年，瓊斯獲舞蹈遺產聯盟盛讚為“無法取代的舞蹈瑰寶”。

### 亞尼·贊，比爾·提·瓊斯現代舞團聯合創辦人

亞尼·贊（1948–1988）出生於紐約，曾在賓漢頓的紐約州立大學就讀。1971年起與比爾·提·瓊斯展開編舞合作生涯。1980年，亞尼·贊與瓊斯憑作品《布拉佛山》共同獲德國評論家大獎。二人共同作品《旋轉動作》獲拍攝成電視節目，並登上了波士頓WGBH-TV電視臺及倫敦第四頻道公司共同製作的節目。

### 王靜明，副藝術總監、錄像設計

王靜明生於香港，並在香港及倫敦兩地習藝。畢業後，她加入柏林芭蕾舞團，當瓊斯受邀為該舞團編舞時，他倆首次相遇。1993年，她為了發展其他興趣而移居紐約。王靜明於1996年成為比爾·提·瓊斯現代舞團的排練總監，並於2006年八月成為副藝術總監。



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### 安東尼奧·布朗，舞者

布朗亦是唱片騎師Tony Monkey，來自俄亥俄州克里夫蘭市，他先在克里夫蘭藝術學院學習舞蹈，隨後獲紐約茱莉亞學院藝術學士學位。曾參演歐漢·納哈林、尤里·季利安和艾略特·費爾德等大師的作品。曾與尼拉斯·馬丁舞團、紐約錫德拉·貝爾舞團等合作。他於2007年加入比爾·提·瓊斯現代舞團。



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### 蕾娜·巴特勒，舞者

生於伊利諾伊州芝加哥，巴特勒曾參演亞伯拉罕動能舞團、梅汀形體舞團，亦曾以客席舞者身份參與編舞家亞拉·特拉維索、舞蹈家曼努埃爾·維努勒演出。巴特勒曾獲《舞蹈雜誌》、攝影師喬丹·馬特的《我們中的舞者》等媒體報導。巴特勒曾到芝加哥藝術學院和臺北藝術大學學習，並獲紐約州立大學帕切斯分校頒發藝術學士學位。於2013年加入比爾·提·瓊斯現代舞團。



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### 文遜·法利，舞者

法利來自喬治亞州亞特蘭大，他於十四歲起師從當地赫德家族的莉尼斯和鄧尼斯兩姊妹習舞。法利後來前往紐約大學蒂施藝術學院學習，而不久前他是著名舞團亞伯拉罕動能舞團的成員。他曾與拉尚·米切爾、柯拉·博斯、克羅斯、辛蒂·薩爾加多等眾多知名編舞家和舞蹈導師合作。他於2017年加入比爾·提·瓊斯現代舞團。



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### 塔利·積遜，舞者

積遜在紐約土生土長，他一開始在紐約上州的瓦納韋舞蹈學院師從莉維亞·瓦納韋學習舞蹈。他曾獲美國舞蹈節（2006年／2008年）、貝茲舞蹈節及阿爾文·艾利舞蹈學校頒發全額獎學金。2013年，積遜獲格蕾絲王妃基金會頒發傑出舞蹈獎。他自2009年起便是比爾·提·瓊斯現代舞團的一員。



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## 沙恩 · 拉森，舞者

拉森在明尼蘇達州出生及長大，並於州府聖保羅表演藝術家音樂學院學習舞蹈。後於紐約大學蒂施藝術學院畢業並獲舞蹈藝術學士學位。拉森曾與眾多領域的藝術家合作，包括龐克樂手、電影製作人、即興樂團以及環境藝術視覺藝術家等。沙恩於2015年加入比爾 · 提 · 瓊斯現代舞團。

## 劉奕伶，舞者

劉奕伶來自台灣，於2005年獲臺北藝術大學藝術學士學位。曾參演古舞團、台北越界舞團、新古典舞團等作品，並曾與翠莎 · 布朗、林懷民、羅曼菲、古名伸等著名舞蹈家合作。曾於世界各地的學校教授工作坊，自2016年夏起，獲認證為澤娜 · 羅曼特的地面上芭蕾（Floor-Barre）老師。她於2008年成為比爾 · 提 · 瓊斯現代舞團成員。



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## 珍娜 · 里格爾，舞者

里格爾來自愛荷華州費爾菲爾德，自2007年起便常駐紐約，擔任舞者、表演者和教師。她獲愛荷華大學舞蹈表演藝術碩士學位及瑪赫西管理大學戲劇藝術學士學位。曾隨不同舞團於美國及全球巡演，包括大衛 · 多夫曼舞團、亞歷山德拉 / 貝勒舞團等。里格爾於2011年成為比爾 · 提 · 瓊斯現代舞團成員。



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## 克里斯蒂娜 · 羅伯森，舞者

羅伯森來自麻省圖克斯伯里，最早師從塔米 · 艾弗斯 · 安斯貝爾學習舞蹈，後來前往羅傑威廉士大學師從凱利 · 威克 · 戴維斯習藝，並於2009年以最優等榮譽畢業。曾參與知名舞團和舞蹈家的演出，包括蕭恩 · 科仁舞團、大衛 · 多夫曼舞團、莫妮卡 · 比爾 · 巴恩斯舞團等。自2015年起成為比爾 · 提 · 瓊斯現代舞團成員。



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### 卡洛·安東尼奧·維拉紐瓦，舞者

維拉紐瓦在新澤西州瓦靈頓土生土長，師從斯科特·錢德勒和TJ·度切接受形體訓練，亦隨加州康科特的藍魔鬼鼓號樂團巡演。他以最優等榮譽畢業於梅森格羅斯藝術學院，獲藝術學士學位，亦曾到耶路撒冷音樂舞蹈學院學習舞蹈，後參與摩斯·康寧漢舞團基金會組織的課程和工作坊繼續深造。於2015年加入比爾·提·瓊斯現代舞團。

### 波恩·阿默藍，佈景設計

由1983年起，阿默藍便與已故時裝設計師派翠克·凱利緊密合作直至凱利去世。1993年，阿默藍前往美國與瓊斯展開合作。瓊斯一系列作品的佈景設計均出於阿默藍之手，包括《桌子計劃》（2001年）、《字》（2002年）、《世界沒有 / 裡面》（2002年）、《閱讀、憐憫和那個人造黑人》（2003年）、《相親》（2005年，為比爾·提·瓊斯現代舞團創作）。憑藉《呼吸表演》和《桌子計劃》，阿默藍榮獲2001年紐約舞蹈與表演獎“貝絲獎”。

### 利茲·普林斯，服裝設計

普林斯為舞蹈、戲劇及電影設計服裝。她自1991年起便為比爾·提·瓊斯進行服裝設計。她的作品曾於紐約表演藝術公共圖書館、布拉格演出設計與空間四年展（2011年）、克利夫蘭當代藝術中心、洛克蘭藝術中心和斯坎港文化中心展出。普林斯曾獲紐約舞蹈與表演獎“貝絲獎”（1990年）及紐約巴德學院查理斯·弗林特·凱洛格藝術文學獎（2008年）。目前，她亦在紐約州立大學帕切斯分校及曼哈頓維爾學院教授服裝設計。

### 羅伯特·衛澤爾，燈光設計

衛澤爾曾與戲劇、舞蹈、新音樂、歌劇及博物館等領域的藝術家合作，其燈光設計作品遍佈海內外。1985年起與瓊斯及其舞團展開合作，作品包括《相親》、《另一個晚上 / 我彎下身軀》、《仍在 / 這裡》、《你走嗎？》。亦為瓊斯其他表演項目設計燈光，包括格里劇院、里昂國家歌劇團芭蕾舞團、柏林德國歌劇院芭蕾舞團等。亦曾與眾多編舞家合作，包括翠莎·布朗、道格·瓦龍、當娜·尤切左諾、拉利·古德胡伯等。目前是紐約大學蒂施藝術學院及耶魯戲劇學院教員。

### 森·卡勞福，音響設計

卡勞福於2003年畢業於印第安納大學，獲英語及音響技術學位。其後遷居紐約，並加入遊戲開發公司Looking Glass Studios工作，為電影項目與作曲名家菲力浦·格拉斯及冰島歌手碧玉合作。近年的音響設計及作曲包括為比爾·提·瓊斯現代舞團（2010年，威尼斯雙年展）、美國編舞家凱爾·亞伯拉罕（《人行道》，2012年）、卡米爾·布朗及舞者舞團（《黑人女孩：語言學的遊戲》，2016年）的作品等。



### 尼克·哈雷特，作曲

哈雷特是作曲家、歌手及文化製作人，作品涵括音樂、藝術及表演。自2004年起，他一直為比爾·提·瓊斯現代舞團創作音樂，亦參與演出。其作品包括《類比 / 蘭斯》、《類比 / 朵拉》、《致侄子的信》等。與莎娜·莫爾頓合作創作的歌劇作品《松樹悄語10》曾在美國巡演，並翻譯成法語及波蘭語於歐洲巡演。其跨界音樂劇作品曾於布宜諾斯艾利斯科隆劇院實驗中心、柏林世界文化中心、紐約現代藝術博物館等地演出。



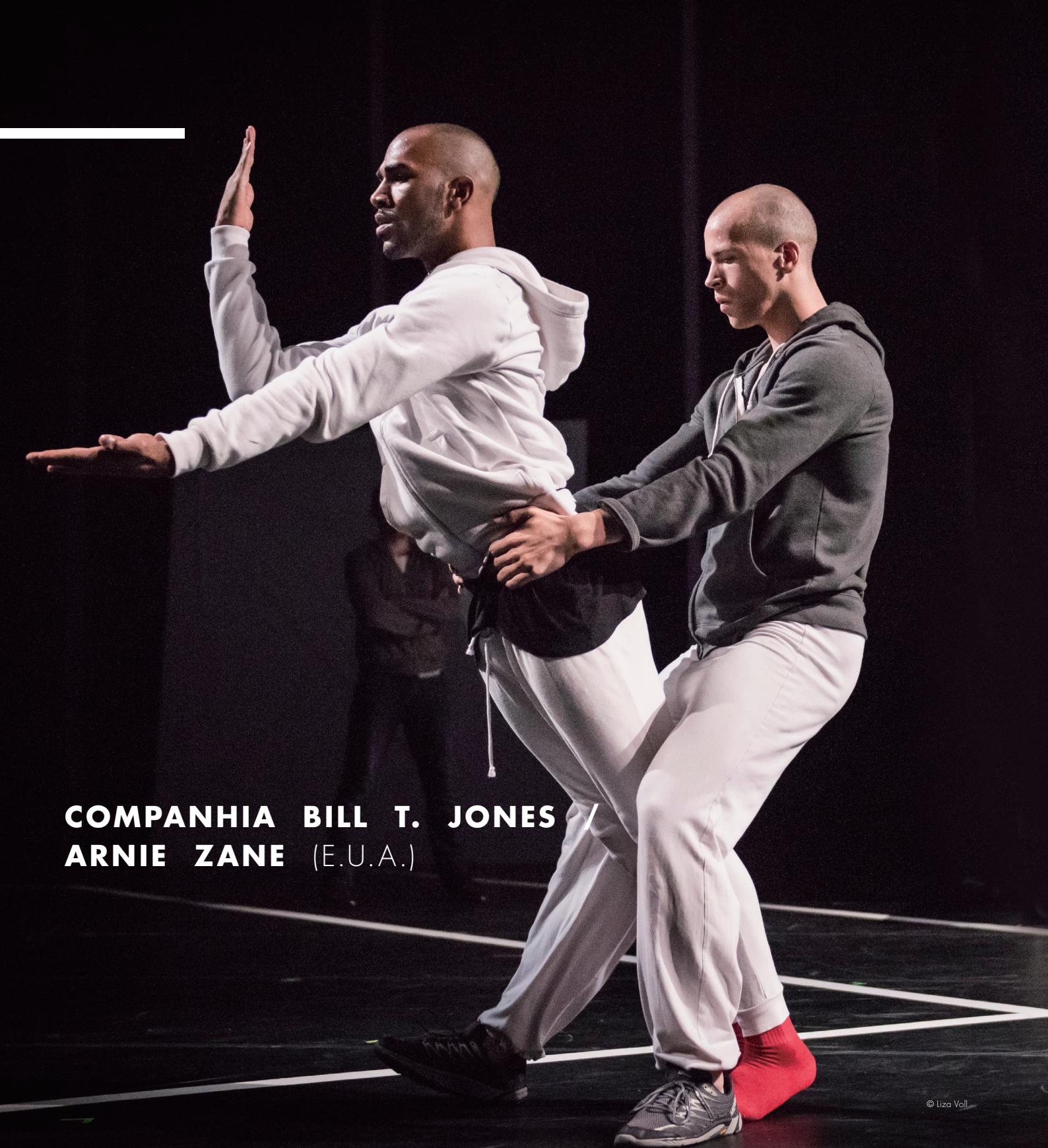
馬修 · 甘布爾，男中音

美籍男中音甘布爾是多才多藝的藝術家，現於北美及歐洲多地的劇場發展事業。最近與匈牙利國家歌劇院、巴黎夏特雷歌劇院、哥本哈根丹麥皇家劇院等合作演出，亦以男中音獨唱身份與比爾 · 提 · 瓊斯現代舞團在《類比 / 蘭斯：美麗又名逃脫的藝術家》與《致侄子的信》中合作，並在新加坡、法國、紐約、波士頓等地演出。曾參演的角色包括莫扎特筆下的阿爾瑪維瓦伯爵、威爾第《法斯塔夫》的福特先生及多個普契尼劇中的角色等。

#### 比爾 · 提 · 瓊斯現代舞團

瓊斯和亞尼 · 賢於1982年成立這個多文化現代舞團——比爾 · 提 · 瓊斯現代舞團，創作及演出一百四十多部作品，塑造了現代舞的變遷歷程。時至今日，舞團已是現代舞領域公認的一個最具創造力及影響力的知名舞團。舞團足跡踏遍全球，於三十多個國家、逾兩百多個城市上演眾多作品。

舞團作品涉及眾多題材，同時運用各種視覺想像，以不同風格手法展現形體、聲音及舞臺藝術，既有以音樂為主題的作品，又有以各類文本為靈感的創作。舞團最為著名的演出包括《仍在 / 這裡》(1994年法國里昂舞蹈雙年展)、《你走嗎？》(2000年意大利博洛尼亞歐洲文化之都活動)。

A black and white photograph of two male dancers in mid-motion on a stage. The dancer on the left is wearing a light-colored hoodie and sweatpants, with his right arm raised and hand open, and his left arm extended downwards. The dancer on the right is wearing a dark hoodie and light-colored sweatpants, with his arms wrapped around the other dancer's waist. They are performing on a stage with white chalk markings on the floor.

**COMPANHIA BILL T. JONES /  
ARNIE ZANE (E.U.A.)**

Criação, Direcção,  
Direcção Artística e Coreografia  
**Bill T. Jones**

Diretora Artística Associada e Vídeo  
**Janet Wong**

Bailarinos

**Antonio Brown, Rena Butler, Vinson Fraley, Talli Jackson, Shane Larson, I-Ling Liu, Jenna Riegel, Christina Robson e Carlo Antonio Villanueva**

Cenografia

**Björn Amelan**

Figurinos

**Liz Prince**

Desenho de Luz

**Robert Wierzel**

Desenho de Som

**Sam Crawford**

Música Original

**Nick Hallett**

Barítono

**Matthew Gamble**

DJ

**Tony Monkey**

Equipa de Produção

**Hillery Makatura, Lauren Libretti, Veronica Falborn e Sam Crawford**

# PROGRAMA

O sobrinho de Bill T. Jones era bailarino e modelo. Tornou-se toxicodependente e uma doença deixou-o paralisado.

Em *A Letter to My Nephew*, Jones reencontrou na memória a sua história privada e injectou os corpos dos bailarinos com uma mistura delirante de música popular, canções de embalar e outras más. São as palavras de Jones para o seu sobrinho que ganham vida no palco sob a forma de uma carta.

Para além da sua história pessoal, Jones acrescenta também as questões sociais e políticas: violentas batalhas de rua nos Estados Unidos da América, imigrantes desesperados correndo para a liberdade na Europa. Combinando dança e representação teatral, este trabalho apresenta-nos uma carta da vida emocionante e envolvente.

A produção do novo trabalho da Companhia de Bill T. Jones/Arnie Zane foi possível graças ao programa "Partners in Creation": Anne Delaney, Zoe Eskin, Eleanor Friedman e Carol Tolman.

Este acordo tem o apoio da "Mid Atlantic Arts Foundation" através da "USArtists International" em parceria com o "National Endowment for the Arts", "Andrew W. Mellon Foundation" e "Howard Gilman Foundation".

A Companhia de Bill T. Jones/Arnie Zane é parcialmente financiada por: "Joseph and Joan Cullman Foundation for the Arts", "Ford Foundation", "Mertz Gilmore Foundation", "National Endowment for the Arts", "New York City Department of Cultural Affairs" em parceria com o "City Council", "New York State Council on the Arts" com o apoio do Governador Andrew Cuomo e "New York State Legislature", "O'Donnell-Green Music and Dance Foundation", "The Jerome Robbins Foundation", "Fan Fox and Leslie R. Samuels Foundation", "The Scherman Foundation" e "The Shubert Foundation".



M A P F U N D



# DANÇA PARA A VIDA, IDENTIDADE E POLÍTICA

Em 1982, Jones e o seu parceiro, Arnie Zane, fundaram a Companhia Bill T. Jones/Arnie Zane, em Harlem, Nova Iorque. Nos anos sessenta, floresceram diversos movimentos de libertação, o Movimento pelos Direitos Humanos, o Movimento pelos Direitos Civis dos Afro-Americanos, o Movimento de Libertação das Mulheres e dos Homossexuais. Estes movimentos foram dando frutos, sendo que a criação desta companhia de dança esteve em perfeita sintonia com esse enquadramento geográfico e temporal. Jones e Arnie eram um casal do mesmo sexo, uma combinação de negro e branco, e ambos eram portadores do vírus do HIV (Arnie acabou por falecer em 1988 com SIDA). Devido às suas complexas identidades, as suas actuações assumiram um caminho único, em que alguns dos seus trabalhos evidenciavam reflexões sobre a SIDA e a identidade homossexual, enquanto outros exploraram tópicos relativos às relações raciais. No que toca às formas de expressão, os artistas combinaram a dança com diferentes meios de comunicação como cânticos poéticos e dispositivos multimédia para criar uma imagem diversificada no palco. Dado que Arnie era fotógrafo, as suas perspectivas fotográficas também influenciaram as características abstractas carregadas de simbolismo das implicações poéticas da dança de Jones. Na coreografia, foram sempre adoptados ângulos cortantes para acentuar uma nítida transição de um movimento para o seguinte. Através de formas corporais abstractas, juntamente com a crítica aos temas sociais, a metáfora foi sempre utilizada na sua dança com uma intrincada ambiguidade política.





Nos Estados Unidos da América, gradualmente e desde a inovação de Merce Cunningham nos anos sessenta, que a dança pós-moderna se foi dirigindo para a exploração da forma pura, em que os enredos, as estruturas e a sensibilidade foram removidos, apenas permanecendo os movimentos puros do corpo. No entanto, durante a segunda vaga de dança pós-moderna nos anos oitenta, os coreógrafos estiveram mais preocupados com a identidade política dos seus trabalhos. Na verdade, Jones é um artista que integrou, com sucesso, estilos de dança com conteúdos críticos durante a segunda vaga da tendência de dança pós-moderna. A sua dança atribui importância a corpos e linhas em forma pura, bem como, a acções do quotidiano das pessoas comuns. No entanto, diálogos são adicionados à dança, acompanhando a linguagem poética com sentimentos pessoais. Para além das técnicas da dança tradicional afro-americana, do bailado clássico e da dança moderna, Jones também utiliza a “improvisação de contacto” – uma técnica em que o duo move os corpos mantendo o seu mútuo equilíbrio – para desenvolver um vocabulário corporal. A improvisação de contacto permite que os bailarinos, na representação de diversas figuras, tenham a oportunidade de interagir de forma justa e, consequentemente, o coreógrafo prolonga-a na exploração da equidade para eliminar a fronteira entre a vida de todos os dias e a arte...

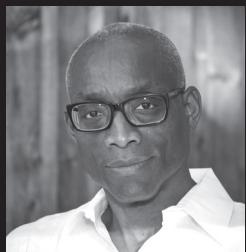
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@ I-Wen Chang

(PhD em Estudos Culturais e de Espectáculo da Universidade da Califórnia, Los Angeles, UCLA, escritor  
freelance e crítico)

\* Este é um excerto de um artigo traduzido do chinês.

## NOTAS BIOGRÁFICAS



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### **Bill T. Jones**, Criação, Direcção, Direcção Artística e Coreografia

Jones é o director artístico, co-fundador e coreógrafo da Companhia de Bill T. Jones/Arnie Zane.

Jones coreografo e actuou em todo o mundo com o seu já falecido parceiro, Arnie Zane, antes de fundar a Companhia de Bill T. Jones/Arnie Zane, em 1982, e criou mais de 140 peças para a companhia. É director artístico da *New York Live Arts*, uma organização que luta para criar uma estrutura sólida de apoio nacional aos artistas da dança e do movimento, através de novas abordagens de produção, apresentação e educação.

Jones recebeu o Prémio *Doris Duke Performing Artist* em 2014; a Medalha Nacional das Artes em 2013; o Prémio do Centro Kennedy em 2010; o Prémio Tony para Melhor Coreografia *FELA!* em 2010, muito aclamada pela crítica; um Prémio Tony em 2007, o Prémio Obie de 2007 e o Prémio da Fundação CALLAWAY de Directores Artísticos e Coreógrafos pela sua coreografia de *Spring Awakening* em 2006; o Prémio de Dança Jacob's Pillow em 2010; a Bolsa Eileen Harris Norton dos EUA em 2007; o Prémio Lucille Lortel para Melhor Coreografia com *The Seven* em 2006; o Prémio Wexner em 2005; o Prémio de Carreira do Festival Americano de Dança Samuel H. Scripps em 2005; o Prémio Harlem Renaissance em 2005; o Prémio Dorothy e Lillian Gish em 2003 e o Prémio MacArthur "Genius" em 1994. Em 2010, foi nomeado Oficial da Ordem das Artes e das Letras pelo Governo Francês e em 2000 a *Dance Heritage Coalition* considerou-o "um tesouro insubstituível da dança".

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**Arnie Zane**, Co-fundador da Companhia Bill T. Jones/Arnie Zane

Zane (1948-1988) nasceu no Bronx em Nova Iorque e estudou na *State University of New York (SUNY)*, em Binghamton. Em 1971, Arnie Zane e Bill T. Jones iniciaram a sua longa colaboração em coreografia e, em 1973, fundaram com Lois Welk o *American Dance Asylum*, em Binghamton. O primeiro reconhecimento de Zane no mundo das Artes aconteceu enquanto fotógrafo, quando recebeu a bolsa *Creative Artists Public Service (CAPS)* em 1973. Recebeu uma segunda bolsa CAPS em 1981 para coreografia, bem como, duas bolsas para coreografia do Fundo Nacional para as Artes (1983 e 1984). Em 1980, Zane recebeu, conjuntamente com Bill T. Jones, o Prémio da Crítica Alemã pelo seu trabalho *Montanha Blauvelt. Movimento Rotativo*, um dueto com Jones que foi filmado para a televisão, numa co-produção da WGBH-TV de Boston e do Channel 4 de Londres.

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**Janet Wong**, Directora Artística Associada e Vídeo

Wong é natural de Hong Kong e fez a sua formação em Hong Kong e Londres. Após a sua graduação, entrou para o *Berlin Ballet* onde, pela primeira vez, se encontrou com Bill T. Jones, tendo sido convidada para ser coreógrafa da Companhia Bill T. Jones/Arnie Zane. Em 1993, mudou-se para Nova Iorque para prosseguir outros interesses, tendo-se tornado directora de ensaios da Companhia em 1996 e directora artística associada em Agosto de 2006.



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### **Antonio Brown, Bailarino**

Conhecido como DJ Tony Monkey, é natural de Cleveland, Ohio. Brown iniciou a sua formação em dança na Escola de Artes de Cleveland e completou o seu BFA (*Bachelor of Fine Arts*) na *The Juilliard School*. Interpretou obras de Ohad Naharin, Jose Limon, Jiri Kylian, Aszure Barton, Susan Marshall e Larry Keigwin e trabalhou com *Malcolm Low/Formal Structure*, *Nilas Martins Dance Company*, *Sidra Bell Dance New York* e *Camille A. Brown & Dancers*. Actualmente, Brown dança com *The Dash Ensemble* e é director artístico da *Antonio Brown Dance*. É também membro fundador do *Elephant Room Ensemble*. Brown juntou-se à Companhia em 2007.

### **Rena Butler, Bailarina**

Nascida em Chicago, Illinois, Butler dançou com *Kyle Abraham/Abraham. In.Motion*; *David Dorfman Dance*; *Mettin Movement*; como convidada com *Luna Negra Dance Theater*, *Yara Travieso*, *Manuel Vignoulle* e *The Kevin Wynn Collection*. Foi presença em *Dance Magazine*, *Refinery29.com*, *The Dance Enthusiast* e *Jordan Matter's Dancers Among Us*. Estudou na Academia das Artes de Chicago, na Universidade Nacional das Artes de Taipé em Taiwan e obteve o seu BFA (*Bachelor of Fine Arts*) no *Purchase College da SUNY (State University of New York)*. A sua coreografia tem sido apresentada na *Alvin Ailey School*, *The Joffrey Ballet School*, no Museu de Arte Moderna de Nova Orleães e *CHTV Stories* na Suíça. Juntou-se à Companhia em 2013.



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### Vinson Fraley, Bailarino

Fraley é natural de Atlanta, Geórgia, Iniciou a sua formação aos catorze anos sob a orientação de Lynise e Denise Heard. Fraley estudou na *Tisch School of the Arts* da Universidade de Nova Iorque e foi recentemente um dos bailarinos da companhia *Abraham.In.Motion*. Tem trabalhado com muitos coreógrafos e formadores, entre os quais Rashaun Mitchell, Cora Bos Kroese, Gus Solomons Jr., Cindy Salgado, Sean Curran e muitos outros. Juntou-se à Companhia em 2017.

### Talli Jackson, Bailarino

Jackson nasceu e foi criado em Liberty, Nova Iorque. Fez a sua formação com Livia Vanaver no *Vanaver Caravan Dance Institute*, no norte de Nova Iorque. Recebeu bolsas de estudo do *American Dance Festival* em 2006 e 2008, do *Bates Dance Festival* e da *Alvin Ailey School*. Em 2013, Jackson foi distinguido com o Prémio Princesa Grace em dança. É membro da Companhia desde 2009.



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### Shane Larson, Bailarino

Larson nasceu e foi criado no Minnesota. Fez a sua formação no *St. Paul Conservatory for Performing Artists*. Completou o seu *Bachelor of Fine Arts* na *Tisch School of the Arts* da Universidade de Nova Iorque. Colaborou com músicos punk, realizadores de cinema, conjuntos musicais de improviso e artistas plásticos locais. Larson juntou-se à Companhia em 2016.



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### I-Ling Liu, Bailarina

Natural de Taiwan, Liu obteve o seu *Bachelor of Fine Arts* na Universidade Nacional das Artes de Taipé, em 2005. Actuou com *Horse Dance*, *Ku and Dancers*, *Taipei Crossover Dance Company*, *Neo-Classic Dance Company* e em trabalhos de Trisha Brown, Lin Hwai-Min, Manfei Lo, Ku Ming-Shen, Ho Xiao-Mei, Yang Ming-Lung e Wu-Kang Chen. Internacionalmente, Liu ensinou em seminários e em escolas. Possui, desde o Verão de 2016, o certificado de professora de Barra de Chão da Zena Rommett Floor-Barre Foundation. Tornou-se membro da Companhia em 2008.

### Jenna Riegel, Bailarina

Riegel, natural de Fairfield, Iowa, é bailarina, artista e professora em Nova Iorque desde 2007. Tem um *MFA (Master of Fine Arts)* em Dança pela Universidade de Iowa e um *BFA* em Gestão de Artes Teatrais pela Universidade Maharishi. Actuou e integrou digressões com a *David Dorfman Dance*, *Alexandra/Beller Dances*, *Bill Young/Colleen Thomas & Dancers*, *Johannes Wieland* e *Tania Isaac Dance*. Riegel tornou-se membro da Companhia em 2011.



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### Christina Robson, Bailarina

Originária de Tewksbury, Massachusetts, Robson teve a sua primeira formação em dança com Tammy Ivers Aspell. Em 2009, graduou-se *summa cum laude* na Universidade Roger Williams, sob a direcção da mentora Kelli Wicke Davis. Actuou com *The Sean Curran Company*, *David Dorfman Dance*, *Monica Bill Barnes and Company*, Alexandra Beller, Heidi Henderson, *Third Rail Projects* e Deganit Shemy. Christina tornou-se membro da Companhia em 2015.



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### **Carlo Antonio Villanueva**, Bailarino

Villanueva nasceu e foi criado em Wallington, Nova Jersey. Recebeu a sua formação inicial em movimento com Scott Chandler e TJ Doucette enquanto em digressão com os *Devils Drum* e *Bugle Corps of Concord*, Califórnia. Obteve o seu BFA *summa cum laude* da *Mason Gross School of the Arts*, estudou Dança na Academia de Música e Dança de Jerusalém e continuou a sua formação com aulas e seminários organizados pelo *Merce Cunningham Trust*. Juntou-se à Companhia em 2015.

### **Bjorn Amelan**, Cenografia

Amelan foi o companheiro do falecido designer de moda Patrick Kelly de 1983 até à morte Kelly. Mudou-se para os Estados Unidos da América para iniciar a sua colaboração com Bill T. Jones em 1993, tendo criado cenários para as obras de Bill T. Jones *Green and Blue* (1997) para Companhia de Bailado de Lyon; *How! Do! We! Do!* (1999) para Bill T. Jones e Jessye Norman, em colaboração com o espectáculo do Centro Lincoln *Great Performers Show* (1999), *You Walk?* (2000), *The Table Project* (2001), *Another Evening* (2002), *Verbum* (2002), *World Without/In* (2002), *Black Suzanne* (2002), *Reading, Mercy and The Artificial Nigger* (2003), *Mercy 10 x 8 on a Circle* (2003), *Chaconne* (2003) e *Blind Date* (2005) para a Companhia de Dança Bill T. Jones/Arnie Zane. Recebeu o prémio *Bessie* de Dança e Representação de Nova Iorque em 2001 pelos seus desenhos para *The Breathing Show* e *The Table Project*.

**Liz Prince**, Figurinos

Prince desenha guarda-roupa para dança, teatro e cinema e, desde 1991, que faz criações para Bill T. Jones. O seu trabalho tem sido exposto na *New York Public Library for the Performing Arts*, na *Prague Quadrennial of Performance Space and Design* em 2011, no Centro de Arte Contemporânea de Cleveland, no Centro Rockland para as Artes e no Centro Cultural de Snug Harbor. Em 1990, recebeu o prémio *Bessie* de Dança e Representação de Nova Iorque e, em 2008, o *Charles Flint Kellogg Arts and Letters Award* da Faculdade Bard. Lecciona design de guarda-roupa no *Purchase College* da SUNY (*State University of New York*) e na Faculdade Manhattanville.

**Robert Wierzel**, Desenho de Luz

Wierzel tem trabalhado com artistas em teatro, dança, música moderna, ópera e museus, em palcos por todo o país e no estrangeiro. Desde 1985 que trabalha com o coreógrafo Bill T. Jones e com a sua companhia. Os seus projectos incluem *Blind Date*, *Another Evening/I Bow Down, Still/Here, You Walk? Last Supper at Uncle Tom's Cabin/The Promised Land*, *How To Walk An Elephant* e *We Set Out Early e Visibility Was Poor*. Outros trabalhos com Bill T. Jones incluem projectos no Teatro Guthrie, Companhia de Bailado da Ópera de Lyon, Companhia de Bailado da Ópera Alemã (Berlim), Companhia de Bailado de Boston, etc. Wierzel também trabalhou com os coreógrafos Trisha Brown, Doug Varone, Donna Uchizono, Larry Goldhuber, Heidi Latsky, Sean Curran, Molissa Fenley, Susan Marshall, Margo Sappington, Alonzo King e Joann Fregalette-Jansen. Outros trabalhos incluem companhias nacionais e internacionais de ópera, Broadway e teatros regionais. Actualmente, Wierzel lecciona na *Tisch School of the Arts* da Universidade de Nova Iorque e *The Yale School of Drama*.

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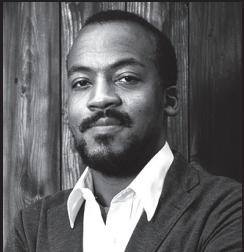
**Sam Crawford**, Desenho de Som

Crawford completou os estudos em Inglês e Tecnologia de Áudio na Universidade de Indiana em 2003. Quando se mudou para Nova Iorque iniciou funções na *Looking Glass Studios*, onde trabalhou em projectos de filmes com Philip Glass e Björk. Os seus trabalhos e composições sonoras mais recentes incluem colaborações para a Companhia Bill T. Jones/Arnie Zane (Bienal de Veneza, 2010), Kyle Abraham (*Pavement*, 2012), *Camille A. Brown & Dancers* (*BLACK GIRL: Linguistic Play*, 2016) e David Dorfman Dance (*BAM Next Wave*, 2013). *La Medea*, o seu espectáculo multimédia ao vivo com a realizadora Yara Travieso, estreou este ano no Festival *Performance Space 122*.

**Nick Hallett**, Compositor

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Hallett é compositor, vocalista e produtor cultural, trabalhando entre os mundos da música, arte visual e interpretação. Escreve música e actua com a Companhia Bill T. Jones / Arnie Zane desde 2014. Os seus trabalhos incluem *Analogy/Lance*, *Analogy/Dora*, *A Letter to My Nephew* e *Fishkill/Movements 1-45*. A ópera em um acto *Whispering Pines 10*, uma colaboração com Shana Moulton, fez uma digressão pelos E.U.A. e foi traduzida para francês e polaco para a sua digressão europeia. Projectos musicais multidisciplinares foram realizados no Centro de Experimentação Teatro Colón (Buenos Aires), na *Haus der Kulturen der Welt* (Berlim), Mutek México e no *Whitney Museum of American Art*, *The Museum of Modern Art* e *The Public Theater*, em Nova Iorque.



**Matthew Gamble**, Barítono



Barítono americano, Matthew Gamble estabeleceu-se como um artista de rara versatilidade, enquanto a sua jovem carreira continua a crescer em teatros da América do Norte e da Europa. Os seus recentes e futuros trabalhos incluem estreias com a Ópera Húngara, o *Théâtre du Châtelet* em Paris, a Royal Danish Opera em Copenhaga, o Festival Castleton de Lorin Maazel, Festival de Princeton e uma colaboração como solista em dois trabalhos da Companhia com Bill T. Jones/Arnie Zane: *Analogy/Lance: Pretty aka The Escape Artist* e *A Letter to My Nephew*, com espectáculos, a partir de 2017, em Singapura, França, Nova Iorque, Boston, Wyoming, Carolina do Norte, entre outros. Matthew estudou com Joan Dornemann no International Vocal Arts Institute em Nova Iorque, na Fundação de Martina Arroyo *Prelude to Performance* com o célebre professor Ira Siff e com o aclamado tenor Richard Margison em Toronto, Canadá. Os papéis incluem Count Almaviva, Papageno, Don Alfonso, Don Giovanni de Mozart, Mr. Ford em *Falstaff* de Verdi, vários papéis de Puccini, Mr. Gobineau em *Medium* de Menotti e Smirnov em *The Bear* de William Walton.

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## **Companhia Bill T. Jones / Arnie Zane**

Nos os últimos 34 anos, a Companhia Bill T. Jones/Arnie Zane tem moldado a evolução da dança contemporânea através da criação e representação de mais de 140 peças. Fundada em 1982 enquanto companhia de dança multicultural, nasceu da colaboração artística de onze anos entre Bill T. Jones e Arnie Zane. Hoje, é reconhecida como uma das forças mais inovadoras e poderosas do mundo da dança moderna. Tem apresentado o seu continuamente alargado reportório em mais de 200 cidades e 30 países de todos os continentes.

O reportório da companhia é amplamente variado nos seus temas, imagem visual e estilo de abordagem ao movimento, som e cenários e inclui trabalhos orientados musicalmente e que utilizam uma diversidade de textos. Algumas das mais aclamadas criações são peças que se prolongam pela noite como *Last Supper at Uncle Tom's Cabin/The Promised Land* (1990, no Festival Next Wave da Academia de Música de Brooklyn); *Still/Here* (1994, na Bienal de Dança de Lyon, em França); *We Set Out Early... Visibility Was Poor* (1996, Auditório Hancher, Cidade de Iowa, Iowa); *You Walk?* (2000, Capital Europeia da Cultura 2000, Bolonha, Itália), entre muitas outras.

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



Conceiver, Director,  
Artistic Director and Choreographer

**Bill T. Jones**

Associate Artistic Director and Video Designer

**Janet Wong**

Dancers

**Antonio Brown, Rena Butler,  
Vinson Fraley, Talli Jackson,  
Shane Larson, I-Ling Liu,  
Jenna Riegel, Christina Robson  
and Carlo Antonio Villanueva**

Decor Design

**Björn Amelan**

Costume Design

**Liz Prince**

Lighting Design

**Robert Wierzel**

Sound Design

**Sam Crawford**

Original Score Composer

**Nick Hallett**

Baritone

**Matthew Gamble**

DJ

**Tony Monkey**

Production Staff

**Hillary Makatura, Lauren Libretti,  
Veronica Falborn and Sam Crawford**

# PROGRAME

Bill T. Jones' nephew is a dancer and model before. He got ill and was addicted to drugs. He finally recovered from his illness, yet it left him paralysed.

In *A Letter to My Nephew*, Jones retrieved his private story from his memory, injecting into the dancers' bodies with a delirious mixture of pop music, lullabies and more. It is Jones' words to his nephew come alive in the form of a letter on stage.

Besides his personal story, Jones also brings together the social and political issues: violent street battles in the U.S., desperate immigrants rushing towards freedom in Europe. Combining dance and stage performance, this work brings you a letter of life that is touching and compelling.

*The creation of new work by Bill T. Jones/Arnie Zane Company is made possible by the company's Partners in Creation: Anne Delaney, Zoe Eskin, Eleanor Friedman, and Carol Tolon.*

*This engagement is supported by Mid Atlantic Arts Foundation through USArtists International in partnership with the National Endowment for the Arts, the Andrew W. Mellon Foundation, and the Howard Gilman Foundation.*

*The Bill T. Jones/Arnie Zane Company is supported in part by the Joseph and Joan Cullman Foundation for the Arts, the Ford Foundation, Mertz Gilmore Foundation, the National Endowment for the Arts, the New York City Department of Cultural Affairs in partnership with the City Council, the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, the O'Donnell-Green Music and Dance Foundation, The Jerome Robbins Foundation, the Fan Fox and Leslie R. Samuels Foundation, The Scherman Foundation, and The Shubert Foundation.*



# DANCE FOR LIFE, IDENTITY AND POLITICS

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 Zane were a same-sex couple, a combination of black and white, and both of them were AIDS patients (Zane 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 Zane 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 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...

**@ I-Wen Chang**

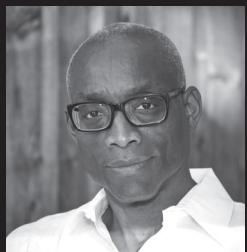
(PhD in Culture and Performance at the University of California, Los Angeles, a freelance writer and critic)

\* The article is excerpted and translated from Chinese.



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## BIOGRAPHICAL NOTES



© Christina Lane

### **Bill T. Jones**, Conceiver, Director , Artistic Director and Choreographer

Jones is the Artistic Director, Co-founder and Choreographer of Bill T. Jones/Arnie Zane Company.

Jones choreographed and performed worldwide with his late partner, Arnie Zane, before forming the Bill T. Jones/Arnie Zane Dance Company in 1982. He has created more than 140 works for his company. He is the Artistic Director of New York Live Arts, an organisation that strives to create a robust framework in support of the nation's dance and movement-based artists through new approaches to producing, presenting and educating.

Jones is the recipient of the 2014 Doris Duke Performing Artist Award; the 2013 National Medal of Arts; the 2010 Kennedy Center Honors; a 2010 Tony Award for Best Choreography of the critically acclaimed *FELA!*; a 2007 Tony Award, 2007 Obie Award, and 2006 Stage Directors and Choreographers Foundation CALLAWAY Award for his choreography for *Spring Awakening*; the 2010 Jacob's Pillow Dance Award; the 2007 USA Eileen Harris Norton Fellowship; the 2006 Lucille Lortel Award for Outstanding Choreography for *The Seven*; the 2005 Wexner Prize; the 2005 Samuel H. Scripps American Dance Festival Award for Lifetime Achievement; the 2005 Harlem Renaissance Award; the 2003 Dorothy and Lillian Gish Prize; and the 1994 MacArthur "Genius" Award. In 2010, he was recognised as Officier de l'Ordre des Arts et des Lettres by the French government, and in 2000, The Dance Heritage Coalition named him "An Irreplaceable Dance Treasure."

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**Arnie Zane**, Co-founder of the Bill T. Jones/Arnie Zane Company

Zane (1948-1988) was a native New Yorker born in the Bronx and educated at the State University of New York (SUNY) at Binghamton. In 1971, Arnie Zane and Bill T. Jones began their long collaboration in choreography and in 1973 formed the American Dance Asylum in Binghamton with Lois Welk. Zane's first recognition in the arts came as a photographer when he received a Creative Artists Public Service (CAPS) Fellowship in 1973. He was the recipient of a second CAPS Fellowship in 1981 for choreography, as well as two Choreographic Fellowships from the National Endowment for the Arts (1983 and 1984). In 1980, Zane was co-recipient, with Bill T. Jones, of the German Critics Award for his work, *Blauvelt Mountain. Rotary Action*, a duet with Jones, was filmed for television, co-produced by WGBH-TV Boston and Channel 4 in London.

**Janet Wong**, Associate Artistic Director and Video Designer

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Wong was born in Hong Kong and trained in Hong Kong and London. Upon graduation she joined the Berlin Ballet where she first met Bill T. Jones when he was invited to choreograph on the company. In 1993, she moved to New York to pursue other interests. Wong became the Rehearsal Director of the Company in 1996 and the Associate Artistic Director in August 2006.

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### **Antonio Brown, Dancer**

Brown, a.k.a. DJ Tony Monkey, a native of Cleveland, Ohio, began his dance training at the Cleveland School of the Arts and received his B.F.A. from The Juilliard School. He has performed works by Ohad Naharin, Jose Limon, Jiri Kylian, Aszure Barton, Susan Marshall and Larry Keigwin and has worked with Malcolm Low/Formal Structure, Nilas Martins Dance Company, Sidra Bell Dance New York and Camille A. Brown & Dancers. Currently, Brown also performs with The Dash Ensemble and is the Artistic Director of Antonio Brown Dance. He is also a founding member of the Elephant Room Ensemble. Brown joined the Company in 2007.

### **Rena Butler, Dancer**

Born in Chicago, Illinois, Butler has danced with Kyle Abraham/Abraham.In.Motion, David Dorfman Dance, Mettin Movement, as a guest with Luna Negra Dance Theater, Yara Travieso, Manuel Vignoulle and The Kevin Wynn Collection. She was featured in *Dance Magazine*, Refinery29.com, The Dance Enthusiast, and Jordan Matter's *Dancers Among Us*. She studied at The Chicago Academy for the Arts, Taipei National University of the Arts in Taiwan, and received her B.F.A. from SUNY Purchase College. Her choreography has been featured on the Alvin Ailey School, The Joffrey Ballet School, New Orleans Museum of Modern Art, and CHTV Stories in Switzerland. She joined the Company in 2013.



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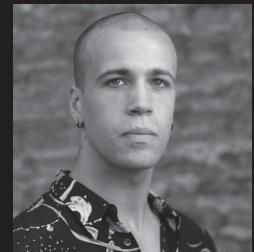
© Eric Politzer

### Vinson Fraley, Dancer

Fraley hails from Atlanta, Georgia. He began his training at the age of fourteen under the direction of Lynise and Denise Heard. Fraley studied at Tisch School of the Arts at New York University and was most recently a company dancer for Abraham.In.Motion. He has worked with many choreographers and instructors including Rashaun Mitchell, Cora Bos Kroese, Gus Solomons Jr., Cindy Salgado, Sean Curran and many more. He joined the Company in 2017.

### Talli Jackson, Dancer

Jackson was born and raised in Liberty, New York. He received his training with Livia Vanaver at the Vanaver Caravan Dance Institute in upstate New York. He received full scholarships from the American Dance Festival in 2006 and 2008, the Bates Dance Festival and the Ailey School. In 2013, Jackson was honoured with a Princess Grace Award in dance. He has been a member of the Company since 2009.



© Eric Politzer

### Shane Larson, Dancer



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Larson was born and raised in Minnesota. He received his training at the St. Paul Conservatory for Performing Artists. He received his B.F.A in New York University's Tisch School of the Arts. He has collaborated with punk musicians, film makers, improvisational music ensembles and site-specific visual artists. Larson joined the Company in 2016.



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### I-Ling Liu, Dancer

Originally from Taiwan, Liu received her B.F.A. from Taipei National University of the Arts in 2005. She has performed with Horse Dance, Ku and Dancers, Taipei Crossover Dance Company, Neo-Classic Dance Company and works by Trisha Brown, Lin Hwai-Min, Manfei Lo, Ku Ming-Shen, Ho Xiao-Mei, Yang Ming-Lung and Wu-Kang Chen. Liu has taught in workshops and at schools internationally and currently been certified to be the Zena Rommett Floor-Barre teacher since the summer of 2016. She became a member of the Company in 2008.

### Jenna Riegel, Dancer

Riegel, a native of Fairfield, Iowa, has been a New York-based dancer, performer and teacher since 2007. She holds an M.F.A. in Dance Performance from the University of Iowa and a B.A. in Theatre Arts from Maharishi University of Management. She has performed and toured with David Dorfman Dance, Alexandra/Beller Dances, Bill Young/Colleen Thomas & Dancers, Johannes Weiland and Tania Isaac Dance. Riegel became a member of the Company in 2011.



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**Christina Robson**, Dancer

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Robson, originally from Tewksbury, Massachusetts, received her early dance training from Tammy Ivers Aspell and graduated summa cum laude from Roger Williams University in 2009 under the direction of mentor Kelli Wicke Davis. She has performed with The Sean Curran Company, David Dorfman Dance, Monica Bill Barnes and Company, Alexandra Beller, Heidi Henderson, Third Rail Projects and Deganit Shemy. Robson became a member of the Company in 2015.



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**Carlo Antonio Villanueva**, Dancer

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Villanueva was born and raised in Wallington, New Jersey. He received his primary movement training from Scott Chandler and TJ Doucette while touring with the Blue Devils Drum and Bugle Corps of Concord, California. He received his B.F.A. summa cum laude from Mason Gross School of the Arts, studied Dance abroad at the Jerusalem Academy of Music and Dance, and continued his training in classes and workshops provided by the Merce Cunningham Trust. He joined the Company in 2015.

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**Bjorn Amelan**, Decor Design

Amelan was the partner of the later fashion designer Patrick Kelly from 1983 until Kelly's death. He moved to the United States to begin his collaboration with Bill T. Jones in 1993. He has designed sets for the following works by Bill T. Jones: *Green and Blue* (1997) for the Lyon Opera Ballet, *How! Do! We! Do!* (1999) for Bill T. Jones and Jessye Norman, in conjunction with the Lincoln Center's Great Performers Show (1999), *You Walk?* (2000), *The Table Project* (2001), *Another Evening* (2002), *Verbum* (2002), *World Without/In* (2002), *Black Suzanne* (2002), *Reading, Mercy and The Artificial Nigger* (2003), *Mercy 10 x 8 on a Circle* (2003), *Chaconne* (2003) and *Blind Date* (2005) for the Bill T. Jones/Arnie Zane Dance Company. He is the recipient of the 2001 New York Dance and Performance Award (Bessie) for his designs of *The Breathing Show* and *The Table Project*.

**Liz Prince**, Costume Design

Prince designs costumes for dance, theatre and film. She has been designing for Bill T. Jones since 1991. Her works have been exhibited at the New York Public Library for the Performing Arts, 2011 Prague Quadrennial of Performance Space and Design, Cleveland Center for Contemporary Art, Rockland Center for the Arts and Snug Harbor Cultural Center. She received a 1990 New York Dance and Performance Award (Bessie) and a 2008 Charles Flint Kellogg Arts and Letters Award from Bard College. She teaches costume design at SUNY Purchase College and Manhattanville College.

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**Robert Wierzel**, Lighting Design

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Wierzel has worked with artists in theatre, dance, new music, opera and museums, on stages throughout the country and abroad. He has worked with choreographer Bill T. Jones and his company since 1985. Projects include *Blind Date*, *Another Evening/I Bow Down, Still/Here, You Walk?*, *Last Supper at Uncle Tom's Cabin/The Promised Land*, *How To Walk An Elephant*, and *We Set Out Early... Visibility Was Poor*, etc. Other works with Bill T. Jones include projects at the Guthrie Theatre, Lyon Opera Ballet, Deutsche Opera Ballet (Berlin), Boston Ballet, Boston Lyric Opera, the Welsh dance company Diversions and London's Contemporary Dance Trust. Wierzel has also worked with choreographers Trisha Brown, Doug Varone, Donna Uchizono, Larry Goldhuber, Heidi Latsky, Sean Curran, Molissa Fenley, Susan Marshall, Margo Sappington, Alonzo King and Joann Fregalette-Jansen. Additional credits include national and international opera companies, Broadway and regional theatre. Wierzel is currently on the faculty of New York University's Tisch School of the Arts and The Yale School of Drama.

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**Sam Crawford**, Sound Designer

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Crawford completed degrees in English and Audio Technology at Indiana University in 2003. A move to New York City led him to Looking Glass Studios where he worked on film projects with Philip Glass and Björk. His recent sound designs and compositions have included works for the Bill T. Jones/Arnie Zane Company (Venice Biennale, 2010), Kyle Abraham (*Pavement*, 2012), Camille A. Brown and Dancers (*BLACK GIRL: Linguistic Play*, 2016), and David Dorfman Dance (BAM Next Wave, 2013). *La Medea*, Crawford's live multi-media collaboration with director Yara Travieso, will premiere at PS122's Coil Festival in 2017.



### **Nick Hallett**, Composer

Hallett is a composer, vocalist, and cultural producer working between the worlds of music, visual art, and performance. He has been writing music for and performing with the Bill T. Jones / Arnie Zane Company since 2014. His scores include *Analogy/Lance*, *Analogy/Dora*, *A Letter to My Nephew*, and *Fishkill/Movements 1-45*. An opera collaboration with Shana Moulton, *Whispering Pines 10*, toured the U.S.A. and was translated into French and Polish for its European tour. His multidisciplinary musical projects have been performed at Centro de Experimentación Teatro Colón (Buenos Aires), Haus der Kulturen der Welt (Berlin), Mutek Mexico, and in New York at the Whitney Museum of American Art, The Museum of Modern Art, and The Public Theater.

### **Matthew Gamble**, Baritone

American Baritone Matthew Gamble has established himself as an artist of rare versatility, while his young career continues to grow with theatres in both North America and Europe. Recent and future engagements include debuts with the Hungarian State Opera House, Théâtre du Châtelet in Paris, Royal Danish Opera in Copenhagen, Lorin Maazel's Castleton Festival, Princeton Festival, and a collaboration as a baritone soloist with Bill T. Jones/Arnie Zane Company in the development of two new works: *Analogy/Lance: Pretty a.k.a. The Escape Artist*, and *A Letter to My Nephew*, with engagements in Singapore, France, New York, Boston, Wyoming, North Carolina and many others into 2017 and beyond. Gamble has studied with Joan Dornemann at IVAI in New York, Martina Arroyo's Prelude to Performance, noted coach Ira Siff, and acclaimed tenor Richard Margison in Toronto, Canada. Roles include Mozart's Count Almaviva, Papageno, Don Alfonso, Don Giovanni, Mr. Ford in Verdi's *Falstaff*, multiple Puccini roles, Mr. Gobineau in Menotti's *The Medium*, and Smirnov in William Walton's *The Bear*.



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**Bill T. Jones / Arnie Zane Company**

Over the past 34 years the Bill T. Jones/Arnie Zane Company has shaped the evolution of contemporary dance through the creation and performance of over 140 works. Founded as a multicultural dance company in 1982, the company was born of an 11-year artistic collaboration between Bill T. Jones and Arnie Zane. Today, the company is recognised as one of the most innovative and powerful forces in the modern dance world. The company has performed its ever-enlarging repertoire worldwide in over 200 cities in 30 countries on every major continent.

The repertory of the Company is widely varied in its subject matter, visual imagery and stylistic approach to movement, voice and stagecraft and includes musically driven works as well as works using a variety of texts. Some of its most celebrated creations are evening length works including *Last Supper at Uncle Tom's Cabin/The Promised Land* (1990, Next Wave Festival at the Brooklyn Academy of Music); *Still/Here* (1994, Biennale de la Danse in Lyon, France); *We Set Out Early... Visibility Was Poor* (1996, Hancher Auditorium, Iowa City, Iowa); *You Walk?* (2000, European Capital of Culture 2000, Bolgna, Italy), among many others.

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## Your Reviews

每年藝術節，風格迥異的作品總是帶給觀眾無限驚喜。想與同道中人交流心得，或互相切磋觀點，並非專業藝評人的專利。只要登入“評易近人”網址，就可以自由發揮任你講！本年將繼續邀請特約藝評人擔任評審，被選中之三位素人藝評人，將有機會免費欣賞明年藝術節之精彩演出！

“評易近人”網站 / Website “Your Reviews”

[youreviews.macautheatre.org.mo](http://youreviews.macautheatre.org.mo)



Durante o FAM, são apresentados espectáculos de estilos completamente diferentes que surpreendem audiências com gostos distintos. Aqui, qualquer um pode ser crítico de arte e trocar ideias e pontos de vista com pessoas que têm interesses semelhantes. Se quiser participar, basta visitar a página “Your Reviews” e expor livremente a sua opinião. Este ano, convidámos críticos de arte para serem júris. Estes irão seleccionar três críticos de arte amadores que terão a oportunidade de assistir, de graça, a espectáculos do FAM do próximo ano.

*During the annual MAF, works of completely different styles always inspire audiences with different tastes. Just visit the “Your Reviews” website, exchange ideas with like-minded audience and express your views! This year, we will continue to invite guest art critics to be the judges and three selected non-professional art critics will be given the opportunity to watch superb performances of next year’s MAF for free!*

### 參加者注意事項 / Informações / Remarks to participants

- 本活動只接受中文投稿，每篇短評字數以400字為上限；
- 短評必須為投稿者原創，並未曾在其他媒體上作全文或局部公開發表；
- 次次投稿活動，不設稿費及退件機制；
- 凡內容含有淫穢、粗言穢語及人身攻擊元素之文章，將不予刊登；
- 文章一經刊出，主辦單位有權重複使用，不另設稿費；
- 有關本活動之任何爭議，主辦單位具有最終闡釋權。

- São apenas aceites textos em língua chinesa, devendo cada um ter um máximo de 400 caracteres;
- As críticas devem ser originais, não podendo ter sido anteriormente publicadas, na totalidade ou em parte, em qualquer outro meio de comunicação;
- Os participantes não serão remunerados pela sua participação nem os textos entregues serão devolvidos;
- Os artigos que contenham linguagem grosseira e obscena ou conteúdos difamatórios não serão publicados;
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