

第二十九屆澳門藝術節



生活之根

藝術之源



澳門特別行政區政府文化局局長

穆欣欣

穆欣欣

29<sup>TH</sup> MACAO ARTS FESTIVAL

THE ROOT  
OF LIFE

THE SPRING  
OF ARTS



MOK IAN IAN

**MOK IAN IAN**

PRESIDENT OF THE CULTURAL AFFAIRS BUREAU OF  
THE MACAO S.A.R. GOVERNMENT



## 五月藝術，生活泉源

第二十九屆澳門藝術節以“根源”為題，寓意“生活的泉源”，從生活中探尋各種題材，拓展觀眾對生活的思考。本屆藝術節共有二十六套節目，分為七大焦點，包括“專題聚焦：根源”、“新銳先鋒：連結”、“跨界創作：劇場”、“闔府統請”、“傳統精萃”、“樂韻悠揚”及“視覺藝術”，薈萃國際、內地鉅作及本澳精品，並加上各類於社區推廣藝術的延伸活動合計逾百場。

作為本屆的點睛之筆，“專題聚焦：根源”以“生活的泉源”為出發點，搜羅一系列與生活息息相關的作品。適逢馬克思誕辰二百周年，上海話劇藝術中心以其偉大著作為靈感，加入澳門元素，重新製作舞臺劇《資本·論》，剖析資本的軌跡，為藝術節揭開序幕；當代劇場巨擘鈴木忠志以經典作品《特洛伊女人》向觀眾訴說戰火過後的無盡哀愁；韓國知名藝團梯子肢體實驗室載譽來澳，以肢體及言語演繹卡夫卡經典小說《審判》，探尋何謂罪名；於歐陸迅速崛起的菲律賓新銳編舞家 Eisa Jocson 獻上近作《女公關》，呈現女性身體及性別政治；英國隨時改變工作室帶來屢獲好評的作品《共建美好家園》，讓參加者建築小屋，組成社群；國際知名舞團雲門 2 呈獻旺盛民間美學的《十三聲》，聲色舞影，為藝術節拉下帷幕。

“新銳先鋒：連結”展示本地藝術家與歐亞的連結，包括本地劇團卓劇場聯合愛爾蘭導演及國際創演團隊，共同改編法國殿堂級劇作家戈爾德思的《叢前黑夜》；夢劇社講述本土造船歷史的《匠木浮城》；小城實驗劇團與印尼移工合作的紀錄劇場《洄游》；澳門藝術節委約新加坡九年劇團聯合製作，由澳新兩地演員攜手演出瑞典劇作家斯特林堡名作，反諷演繹《茉莉小解》。

“跨界創作：劇場”呈獻數個風格各異的跨界劇場，包括比利時知名偷窺者舞團的肢體劇場《慾望孤荒》；石頭公社由澳門城市藝穗節之演出深化發展而來的舞蹈及裝置劇場《山水 賦》；葡萄牙藝術家於鄭家大屋帶來體驗劇場《無深睡眠》；本地編舞黃翠絲重臨藝術節，製作融合舞蹈、視覺及裝置藝術的《洞穴爆發：奇異毛球》。此外，經典粵劇《寒江關》及《紅樓夢》、音樂會、闔家歡節目及展覽等，繼續為觀眾呈現藝術上的饕餮盛宴。

本屆藝術節從“根源”的探索出發，編織出一幅層次豐富的藝術風景。我們誠邀您一起在這個初夏，在藝術生命中洗滌心靈。



## SPRING OF LIFE: A MAY FULL OF ARTS

The 29<sup>th</sup> Macao Arts Festival is themed on “origin”, which symbolises “the spring of life”, and explores a wide range of topics to broaden audiences’ thinking on life. There are a total of 26 programmes in seven categories this year, bringing superb international, national and local works together. The seven categories include “Thematic Highlights: Origin”, “Groundbreakers: Connection”, “Cross-disciplinary Creations: Theatre”, “Family Entertainment”, “Quintessence of Tradition”, “Melodious Music” and “Exhibition”. With outreach activities that promote arts in the community, the Festival presents more than 100 shows in total.

“Thematic Highlights: Origin” takes inspirations from “the spring of life” to explore various living-related issues. In commemoration of the 200<sup>th</sup> anniversary of the birth of Karl Marx, Shanghai Dramatic Arts Centre turns his masterpiece into a theatre play, *Das Kapital*, to discuss capital with Macao elements, an exquisite show that kicks off the Festival. Contemporary theatre master Tadashi Suzuki presents his adaptation of *The Trojan Women* to showcase the misery and desolation in the post-war period, while Korean renowned theatre group Sadari Movement Laboratory brings its adaptation of Kafka’s classical work *The Trial* to the city to explore the definition of crimes with unique body movements and language. Eisa Jocson, an upcoming Filipino choreographer in Europe, presents her recent work *Host* to us, examining feminine body and gender politics, whilst Subject to\_change from the United Kingdom introduces its award-winning work *Home Sweet Home*, in which participants can build their cardboard houses and form a community. The Festival goes out on a high note with *13 Tongues*, a captivating show with dance and music by internationally reputed dance group Cloud Gate 2 to exhibit the folk aesthetics.

“Groundbreakers: Connection” lays out the bond between local artists and others from Europe and Asia: local theatre group Dirks Theatre Arts Association in collaboration with an Irish director and its team members from all over the world presents their adaption of *The Night just before the Forests*, a work written by renown French playwright Bernard-Marie Koltès; *Sunset at the Shipyards* by Dream Theater Association tells you the history of local shipbuilding industry; *Migration*, a documentary theatre created by Macau Experimental Theatre with Indonesian migrant workers. The Macao Arts Festival has also commissioned Singaporean group Nine Years Theatre to co-produce *Pissed Julie*, an acclaimed work by Swedish playwright August Strindberg with a new sarcastic twist, featuring actors from both Macao and Singapore.

“Cross-disciplinary Creations: Theatre” presents you theatre in various formats such as physical theatre *32 rue Vandenbranden* by Belgian greatly-admired art group Peeping Tom, and dance and installation theatre *Humming of the Landscape*, a show developed by Comuna de Pedra Arts and Cultural Association based on its previous performance in the Macao City Fringe Festival. With more under this category, a Portuguese artist presents experienced theatre *Parasomnia* at the Mandarin’s House, while local choreographer Tracy Wong returns to the Festival with *Les Curious Fringes – Blast of the Cave*, a performance incorporated with dance, visual elements and installations. Besides, classical Cantonese operas *Hanjiang Gate* and *Dream of the Red Chamber*, concerts, family entertainment programmes and exhibition are available for audience to enjoy a sumptuous feast of arts.

This year’s Macao Arts Festival starts from “origin”, creating a multi-layered artistic landscape. We cordially invite you to embark on a journey of arts in this early summer.

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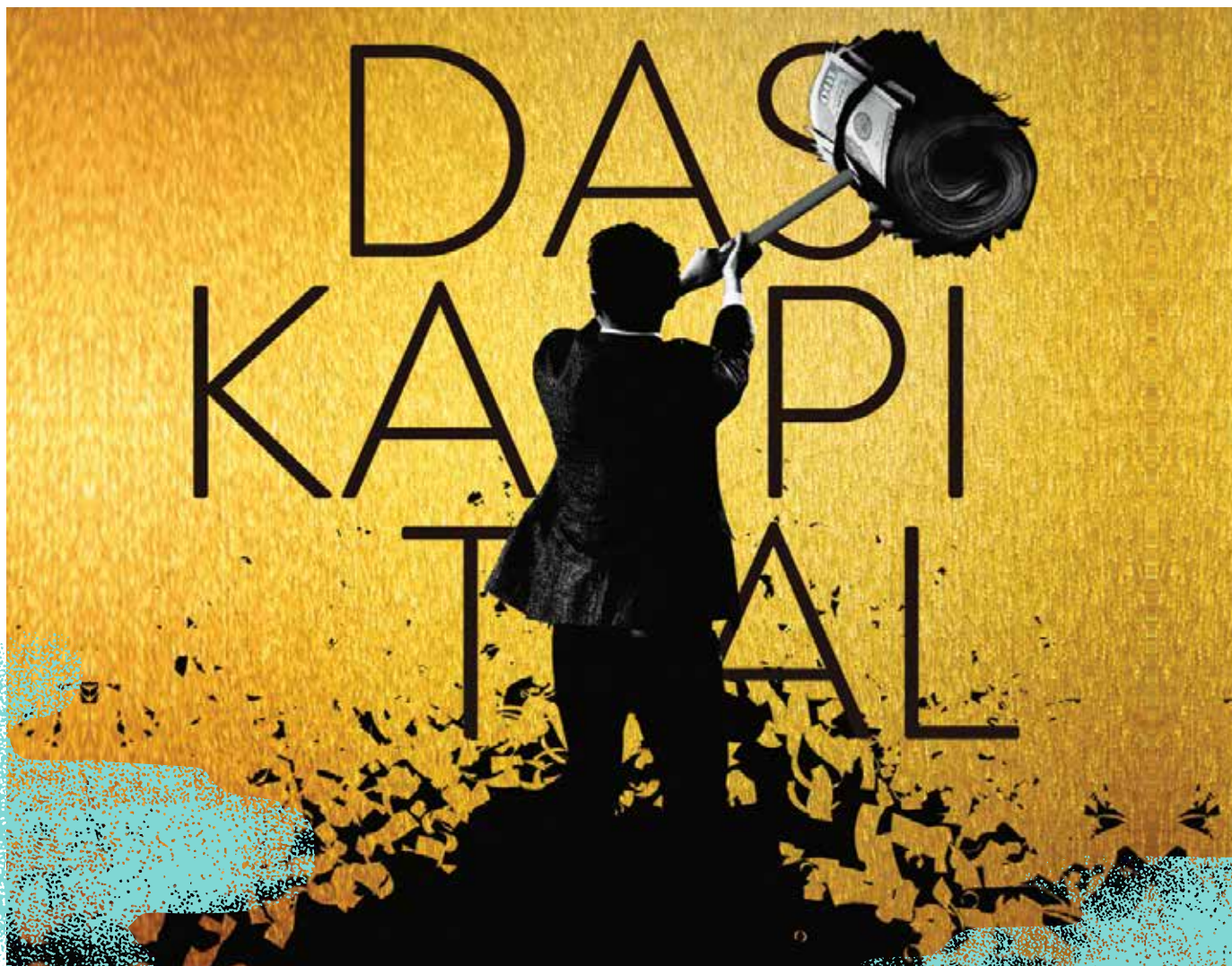
# 專題聚焦：根源

THEMATIC HIGHLIGHTS:  
ORIGIN



回溯生活最根本意義，  
跟隨藝術家的步伐，  
探索資本、戰爭、罪名、性別、  
社群及在地生活。

Look back on the fundamentals of living,  
following the footsteps of artists,  
to explore capital, wars, sins, gender,  
communities and local lives.



開幕鉅獻 / GRAND OPENING

# 舞臺劇《資本·論》

## D A S K A P I T A L

上海話劇藝術中心（中國內地）

Shanghai Dramatic Arts Centre (Mainland China)

“用爆笑幽默的荒誕劇形式來闡釋新時代下這部馬克思一生最偉大的理論著作。”——中國戲劇網

“Interpret the greatest theoretical work of Karl Marx in this modern era with a twist of sarcasm and absurdity.” – Chinese Play Network

謹以此紀念馬克思二百周年誕辰

In commemoration of the 200<sup>th</sup> anniversary of the birth of Karl Marx

編劇 喻榮軍

導演 何念

主要演員 劉炫銳、張鐘儀、李傳纓、賀坪

製作 上海話劇藝術中心

Playwright **Nick Rongjun Yu**

Director **He Nian**

Leading Performers **Liu Xuan Rui,**

**Zhang Zhong Yi, Li Chuan Ying and He Ping**

Production **Shanghai Dramatic Arts Centre**

資本到底是天使，還是惡魔？你我皆逃不開資本的魔掌，人人心中都有一個資本的模樣，它可以讓你一步登天，也可以讓你落入萬丈深淵。

金牌編劇喻榮軍聯同鬼才導演何念，將馬克思的經典著作《資本論》搬上舞臺。艱澀理論與金融危機、高樓價等社會熱論共冶一爐，用爆笑黑色幽默呈現資本的雙面性。從正常話劇過渡到荒誕劇，既現實又抽離，上至政治經濟上層建築，下至明星八卦家長裡短，剝開外殼，原來都是資本作怪。

《資本·論》由國家級專業話劇團體上海話劇藝術中心製作，自 2010 年首演至今反響熱烈，曾於上海、北京和香港上演多場，獲得媒體和專業藝評人熱捧。

Is capital an angel or a devil? No one can escape the influences of capital, which takes different forms depending on individual comprehension. It may lead you to success, or it may lead you to downfall.

The well-established duo, playwright Nick Rongjun Yu and director He Nian, turns the classic work of Karl Marx, *Capital*, into a theatre play. Incorporating abstruse theories with hotly debated social topics, like financial crisis and high property prices, the play explicates the two sides of capital with dark humour. In the transformation from a traditional play to a theatre of the absurd, elaborating various issues from politics, economy and superstructure to celebrity and family gossips in a realistic yet detached approach, it gradually exposes that capital has a major role to play in this absurdity.

Produced by the national-level theatre group, Shanghai Dramatic Arts Centre, and premiered in 2010, *Das Kapital* has received critical acclaims from media and professional art critics, and staged many shows in Shanghai, Beijing and Hong Kong.

# 27, 28/4

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 380, 300, 250, 120

演出時間約兩小時三十分，不設中場休息

普通話演出，設中、葡、英文字幕

Duration: approximately 2 hours and 30 minutes, no interval

Performed in Mandarin, with surtitles in Chinese, Portuguese and English



# 《資本・論》 論資本

*DAS KAPITAL'S TAKE ON CAPITAL*



文：林冰冰

澳門劇評人、第十六屆澳門城市藝穗節及第二十八屆澳門藝術節駐節藝評人

全文請看藝術節網站 ([www.icm.gov.mo/fam](http://www.icm.gov.mo/fam)) “舞臺劇《資本・論》” 頁面

By Lin Bing Bing

Macao theatre critic, arts critic of the 16<sup>th</sup> Macao City Fringe Festival and the 28<sup>th</sup> Macao Arts Festival

This article is excerpted and translated from Chinese



2018年是馬克思誕生二百周年，而馬克思的經典著作《資本論》自問世以來已經一百五十年，現在看來，是否已經過時？《資本·論》這齣由上海話劇藝術中心所打造的舞臺劇，其創作靈感就是來自馬克思的《資本論》，導演以幽默諷刺的手法、百老匯歌舞劇的形式來呈現這一部艱深晦澀的經濟學巨作，使得那些經濟學上的理論不再抽象深奧，反而讓我們看到這些關鍵詞在生活中的不同體現。創作者用荒誕幽默的方式，結合當下的語境，把現實與虛構場景揉合在一起，讓戲裡戲外的界限變得模糊，甚至把觀眾也拖進劇中，讓觀眾也置身其中，成為整個劇的其中一部分，成為資本的一份子。

在《資本·論》這齣劇中，主人翁夢想做出一個世界頂級的演出，而實現這個夢想就需要錢、需要資本，他只能想盡辦法找人投資融資，越投越多，結果，資本的累積原本只是實現夢想的手段，如今卻變成了追逐的目標，最終違背了當初的夢想。盲目的追求，最終我們追求的到底是資本還是夢想？在這個講求資本的年代，我們又該怎麼看待市場與藝術的平衡呢？

《資本·論》的導演何念是上海戲劇圈中的一塊金漆招牌，作品幾乎部部叫座，有著“票房蜜糖”稱號。編劇喻榮軍不只產量高，而且風格多元，獲獎無數，並有十多部作品應邀參加國際戲劇節演出。喻榮軍也在劇本中不斷加入許多新的元素，所以即使你沒看過《資本論》，這一部《資本·論》一樣值得期待！

2018 marks the 200<sup>th</sup> anniversary of the birth of Karl Marx, whose classic *Capital* has been published for 150 years. Is it already antiquated? The play *Das Kapital*, created by Shanghai Dramatic Arts Centre, is inspired by Karl Marx's *Capital*, presenting this abstract economic theoretical text in the form of a Broadway-styled musical in a humorous and satirical approach. The play transforms these seemingly impenetrable theories into various presentations in everyday life. Set against the current social context, the creator merges reality and fictions, and blurs their boundary in an absurd and humorous way. Even the audiences have a part to play when they become an element of the show and a share of the capital.

In this play, it is the hero's dream to create a world-class show which requires money and capital investment. He therefore has to turn to venture capital in every possible way. As he successfully attracts more and more investment, the accumulation of capital, which was supposed to be the means of realising his dream, has become the goal he pursues, and thus he eventually turns against his initial dream. Is it the capital or the dream that we so blindly chase after? In this era obsessed with capital, how should the market and art be taken into balance?

Director of *Das Kapital* He Nian has established himself as the face of the theatre community in Shanghai. Almost all his productions drew large audiences, earning him the nickname of "box office honey". Playwright Nick Rongjun Yu is not only highly productive, but also famous for his diverse style. A multiple award-winner, Yu has had over 10 works touring at international theatre festivals to date. With new developments continuously added to the play, *Das Kapital* will live up to your expectation, even if you have never read a page of *Capital*.



# 女公關

H O S T

Eisa Jocson (菲律賓)

Eisa Jocson (The Philippines)

“是否只有跳得完美的才算舞蹈……從社會邊緣衍生出來的舞蹈就不是舞蹈嗎？”——Eisa Jocson

“Is dance then only ‘dance’ when it is beautiful... and not when it is born out of society’s margins?” – Eisa Jocson

概念、編舞、演出 **Eisa Jocson**  
音響設計、作曲 **Marc Appart**  
指導 **Rasa Alksynte**  
戲劇構作 **Arco Renz**  
監製 鄧富權  
製作、技術總監 葉淑慧 | ARTFACTORY

Concept, Choreography and Dance

**Eisa Jocson**

Sound Design and Composition **Marc Appart**

Coach **Rasa Alksynte**

Dramaturge **Arco Renz**

Producer **Tang Fu Kuen**

Production and Technical Director

**Yap Seok Hui** | ARTFACTORY

“女公關”是一部提供娛樂服務的女性機器。

在東京的夜總會裡，菲律賓女性和變性人從事“情感勞動”，提供一種迎合日本男性上班族的女性氣質。這些服務人員利用模仿的策略與混雜的身份來生存和獲取成功。

Eisa Jocson 居於馬尼拉，是當代舞蹈編舞和舞者，2010 年在鋼管舞比賽中勝出，2013 年創作及首演名作《猛男之舞》。2015 年以舞蹈詮釋了“女公關”的角色，接待並娛樂作為客人的觀眾，以舞蹈誘使觀眾注意身體、性別、工作、社會與商品化的關係，通過舞蹈的視覺體驗，引發觀眾對身份的反思。

“Host” is a one-woman-entertainment-service machine.

In the hostess clubs of Tokyo, Filipino women and transgender hostesses engage in “affective labour” by performing a version of femininity that caters to Japanese salarymen, and employing mimetic strategies and a mix of identities to survive and succeed.

Eisa Jocson is a contemporary choreographer and dancer based in Manila. She won the Pole Art Award in 2010, and soon after created and premiered her iconic work *Macho Dancer* in 2013. In 2015, she performed the role of “host”, receiving and entertaining audiences as her guests. With her database of dance movements, she leads audiences to observe the relations between body, gender, labour, society and commercialisation in a visual feast of dance, providing them room for contemplating their own identity.

此演出有專頁文章，中文全文及葡英文節錄請看藝術節網站（[www.icm.gov.mo/fam](http://www.icm.gov.mo/fam)）《女公關》頁面

Introductory text, full in Chinese and excerpt in Portuguese and English, for this performance is available on the Macao Arts Festival website ([www.icm.gov.mo/fam](http://www.icm.gov.mo/fam)), the page of *Host*.

# 12, 13/5

星期六、日 / Saturday, 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



FAM MEET

Macho Dancing 體驗工作坊 / Macho Dancing Workshop P. 106

演出時間約一小時，不設中場休息

內容涉及成人情節，只限十三歲或以上人士入場

Duration: approximately 1 hour, no interval

Restricted to audiences aged 13 and above (contains adult content)



# 特洛伊女人

## THE TROJAN WOMEN

鈴木利賀劇團（日本）

Suzuki Company of Toga [Japan]

“鈴木演員訓練方法是一種世界觀。”——孟京輝，中國內地著名戲劇導演

“The Suzuki Method of Actor Training is a worldview.” – Meng Jinghui, renowned theatre director in Mainland China

原著 尤里庇底斯  
改編、導演 鈴木忠志

角色及演員  
神像 藤本康宏  
老婦 / 赫庫芭 / 卡珊德拉 齊藤真紀  
賣花女 / 安德瑪姬 佐藤亞希

Original Text **Euripides**  
Adaptation and Direction **Tadashi Suzuki**

Characters and Cast  
God Statue **Yasuhiro Fujimoto**  
Old Lady / Hecuba / Cassandra **Maki Saito**  
Girl selling flowers / Andromache  
**Sato-Johnson Aki**

孤獨的老婦臨終前獨坐在墳場，憶起在戰爭中慘遭屠殺的所有家庭。他們悲痛的命運從她的回憶呈現到舞臺，成為《特洛伊女人》的故事。

《特洛伊女人》改編自古希臘悲劇大師尤里庇底斯的同名作品，是日本著名戲劇大師鈴木忠志早期的代表作，意在呈現特洛伊戰爭後流離失所的民眾對於日後悲慘命運的無望等待。在極富張力的演出中，演員不僅用表演，更通過自己構成舞臺本身，整場演出充滿日本傳統藝能的視覺元素和藝術底蘊。在漆黑的舞臺上，演員憑言行舉動，把特洛伊人淪為亡國奴隸的恐懼和絕望展現得淋漓盡致。

鈴木忠志是日本戰後第一代戲劇創作人、鈴木利賀劇團的創始人，也是日本第一個國際戲劇節“利賀戲劇節”的發起人。他與布萊希特、彼得·布魯克等歐美戲劇家一同入選劍橋大學出版社的“二十世紀重要導演、戲劇家”叢書。

Tadashi Suzuki's staging of *The Trojan Women* is structured around a solitary old woman, sitting alone in a cemetery moments before her death, as she flashes back on the miserable fate of all families massacred by war. Their grim destiny, as evoked by the old woman, materialises on stage as the tale of *The Trojan Women*. For this reason, the only scenes that take place in real present time are the opening, when the old woman laments her fate to the god statue, and the finale, when she pulls her few remaining household belongings out of a bundle. The text she speaks in these scenes is taken from Euripides' play *The Trojan Women*.

Tadashi Suzuki is the founder and Director of the Suzuki Company of Toga, based in Toga Village, located in the mountains of Toyama prefecture. He is the organiser of Japan's first international theatre festival, Toga Festival, and the creator of the Suzuki Method of Actor Training. His system of actor training is being taught in schools and theatres throughout the world, including The Juilliard School in New York, the Moscow Art Theatre and the Central Academy of Drama in Beijing. A book written on Suzuki titled *The Theatre of Suzuki Tadashi* is published by Cambridge University Press as part of their Directors in Perspective series, featuring leading theatre directors of the 20<sup>th</sup> century, including Vsevolod Meyerhold, Bertolt Brecht, Giorgio Strehler, Peter Brook and Robert Wilson, among others.

12, 13/5

星期六、日 / Saturday, Sunday

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



#### FAM MEET

演前導賞 / Pre-show Talk P. 98

“鈴木演員訓練方法”工作坊 / Workshop on Suzuki Method P. 100

藝人談：鈴木忠志 / Artist Talk: Tadashi Suzuki P. 102

演出時間約一小時，不設中場休息

日語演出，設中、葡、英文字幕

Duration: approximately 1 hour, no interval

Performed in Japanese, with surtitles in Chinese, Portuguese and English



“崩壞”的日本 ——  
鈴木忠志的《特洛伊女人》  
JAPAN “IN RUINS” —  
TADASHI SUZUKI'S *THE TROJAN WOMEN*



文：林于竝  
台北藝術大學戲劇系副教授、劇評家  
全文請看藝術節網站（[www.icm.gov.mo/fam](http://www.icm.gov.mo/fam)）《特洛伊女人》頁面

By Lin Yu-pin  
Associate Professor of the School of Theatre at Taipei National University of the Arts, theatre critic  
This article is excerpted and translated from Chinese

《特洛伊女人》是鈴木忠志重要的代表作之一，首演於1974年。但是1989年以後，鈴木忠志再也沒有演出這個作品。在塵封了二十五年之後，於2014年，鈴木忠志突然再度打開戲箱，讓這個作品再次呈現在世人面前，當時造成不小的話題。鈴木忠志刻意選擇導演一個西方翻譯劇本，來思考日本面對西方強勢文化的自身處境。

基本上，尤里庇底斯的《特洛伊女人》無明顯的戲劇動作與衝突，只有等待遭送到雅典當奴隸的婦女們傾訴亡國的悲痛與對未來的恐懼，隨著時間的推進承受一次又一次悲運的打擊。鈴木忠志以“加框”的手法（即“不更動原來劇本的情況之下，將原劇的外部加上另一個情境設定”<sup>1</sup>），將《特洛伊女人》設定在戰後滿目瘡痍的日本。身穿破舊和服，以包袱攜帶家當的無家可歸者，與穿著迷你裙的賣身女穿梭在舞臺上，鈴木忠志讓希臘悲劇裡的特洛伊城與敗戰後滿目瘡痍的東京兩者相互交疊。

《特洛伊女人》的另一個特徵，是“複數的角色扮演”，每個演員都同時演出複數的角色，並且讓角色的切換在觀眾的面前進行。一開始的時候，白石加代子是無家可歸的老太婆，這整齣戲是她的“特洛伊幻想”，在幻想當中，老太婆突然化身為劇中人物赫庫芭，之後，白石加代子瞬間變換身上的和服，成為女兒卡珊德拉。在這個版本當中，鈴木忠志徹底實踐變身的舞臺美學。

“神的不在”是鈴木忠志《特洛伊女人》的另外一個主題。當戲的最後，戰後為了生存而賣身的少女將一束花束丟向神像時，配樂奏起歐陽菲菲的流行歌曲《愛的十字路口》，而神像只能痛苦地呻吟。鈴木忠志似乎認為，在當今的時代裡，神明連自身的問題都無法解決吧。

Premiered in 1974, *The Trojan Women* remains one of the classics of director Tadashi Suzuki, but he has never put it on stage since 1989. After leaving it on shelf for 25 years, Suzuki surprisingly re-opened his stage curtain and presented this piece to the world once again in 2014, creating quite a buzz at the time. He deliberately chose a translated Western play as his maiden directing production with the purpose of reflecting Japan's position in face of the dominance of Western culture.

Essentially there is no obvious dramatic actions or conflicts in Euripides' *The Trojan Women*, which depicts little more than the surviving women of Troy, in grief over the fall of their city-state and fear for the future, waiting to be ferried off to lives of slavery in Athens. As they ponder the wretched future that awaits them, their only action is a sustained lamentation of their plight. Using a “framing” approach [adding another context setting to the script without making any changes to the original text<sup>1</sup>], Suzuki devices the play in the war-torn Japan at the end of World War II. He cross-imposes the ruinous landscape of post-war Tokyo with the Trojan town in the Greek tragedy via the homeless in tattered kimono carrying all they have in a cloth wrap and the prostitutes in mini skirt frequenting on stage.

Another distinctive characteristic of Suzuki's adaption is the use of “plural roles”, in that each actor plays two or more roles and switches roles right in front of the audience. In the beginning, Kayoko Shiraishi plays an old Japanese beggar woman, and the whole play is recast through her “Trojan fantasies”, in which she swiftly transforms to the captive queen of Troy Hecuba first and to Hecuba's daughter Cassandra later by putting up a kimono instantly. In this version, Suzuki puts into practice through and through the beauty of role-switching on stage.

“The absence of gods” is another theme in Suzuki's *The Trojan Women*. At the very last act when the young girl, who has to sell her body after the war for survival, throws a bunch of flowers to a god statue, Ouyang Fei Fei's pop song *At the Crossroad of Love* is used as the background music, while the god statue can only bemoan in agony. It seems that in Tadashi Suzuki's mind even gods aren't capable of solving their own problems in our time.

<sup>1</sup> 林子竝（2011），〈鈴木忠志《特洛伊女人》當中的東西方交會〉，《戲劇研究》第七期，178頁。

<sup>1</sup> Lin, Yu-pin (2011). “East Encountering West in Suzuki Tadashi's *The Trojan Women*”. *Journal of Theatre Studies*, 7, p. 178.



# 共建美好家園

## HOME SWEET HOME

隨時改變工作室（英國）

Subject to\_change (United Kingdom)

一家老幼、姨媽姑姐，齊來為紙板社區“起”屋！

Make a home in a cardboard community with all the family!



概念、導演 Abigail Conway、Lucy Hayhoe

Concept and Direction

Abigail Conway and Lucy Hayhoe

參加者須知：

1. 每張門票可供一名十二歲或以上人士，或一名三歲至十一歲兒童及一名隨行成人陪同進場；入場需出示證件，否則需購票進場。
2. 每張門票包括一間紙板屋和裝飾物料。
3. 參加者製作小屋後，可於活動期間憑票再次進場，觀看社區發展。
4. 請參加者穿著輕便衣服及襪子，進入指定活動區前須脫鞋，在活動區內須席地而坐。
5. 參加者憑票可於街頭派對期間（5月22日19:00-20:00）或5月23日13:00-21:00到舊法院大樓取回小屋，其後所有裝置及小屋將被拆去。

Notes to Participants:

1. Each ticket admits one person aged 12 or above, or one kid aged 3 to 11 accompanied by one adult. Participants have to show their identification documents upon admission, or the child's companion has to purchase ticket for admission.
2. Each ticket includes one cardboard house and furnishings.
3. Participants, after finishing their cardboard houses, can re-enter the venue with their tickets through the entire duration to observe the development of the cardboard community.
4. Participants will need to sit on the floor and are requested to take off their shoes before entering the area allocated for the model city. Please put on casual wear and socks.
5. Participants are welcome to take their miniature residence by showing their tickets during the street party (22 May, 19:00-20:00) or on 23 May, 13:00-21:00 at the Old Court Building. After that, all installations will be dismantled.

你的理想家園是怎樣的？是獨立屋、摩天大廈，還是山上的小木屋？由英國隨時改變工作室帶來的互動裝置活動，讓你我變身建築師，建設理想的美好家園。

參加者入場時將得到一間空白紙板屋，然後可到鄰近的用品小屋挑選各式創意物料、工具及裝飾，盡情發揮創意，設計理想的家。這個由大家共建的社區更有郵差替你送信，以及有電台 DJ 作現場廣播。活動期間你可以到訪社區，觀察變化。活動結束前將舉行街頭派對，歡迎所有街坊互訪談天，慶祝一番，之後更可以把自己製作的小屋帶回家。

What does your dream house look like? Is it a standalone villa, a home at a modern skyscraper, or a wooden cabin on top of the hill? The interactive installation of Subject to\_change from the United Kingdom gives you an opportunity to become an architect and construct your dream residence with everyone.

Audiences will be given white cardboard houses on admission, on which they can unleash their creativity and design their dream houses with all sorts of innovative materials, tools and decorations from the nearby Supply Shed. The town has a Postman to help you deliver letters, and Radio DJ at Residents Fm will broadcast live news and information. Through the entire duration, you can visit the community every day and inspect for any changes. Don't miss the street party held in the community to mark the end of the show, where you can celebrate the completion of the town with your neighbours. You can also take home the house you make afterwards.

# 19-22/5

星期六至二 / Saturday to Tuesday

14:00-22:00 (19, 20, 22/5)

16:00-22:00 (21/5)

舊法院大樓地下展覽廳

Old Court Building Exhibition Hall (Ground Floor)

票價 / Tickets: 澳門幣 / MOP 160



FAM PLAY

一日！睇樓團 / 1 Day! Home Sweet Home P. 112

FAM PLUS

藝術通達服務 / Arts Accessibility Service P. 120

只限三歲或以上人士入場，十二歲以下須由成人陪同參與

Restricted to participants aged 3 and above, children below 12 must be accompanied by an adult



# 卡夫卡《審判》

## ***THE TRIAL BY KAFKA***

梯子肢體實驗室（韓國）

Sadari Movement Laboratory (Republic of Korea)

當“生而為人”就是罪名，人存在的意義又是甚麼？

When existence becomes a crime, what is then the meaning of life?

改編卡夫卡經典小說，以肢體動作及言語足本演出！

An adaptation of Kafka's classic novel with movements and dialogues

原著 法蘭茲·卡夫卡  
導演 林度完  
演員 金美鈴、魯銀丁、張成源、任真調、  
具本赫、朴宰星、Da-Hye Kim、鄭熙、  
洪江宇、姜熙世  
燈光總監 申浩  
聲音總監 金堯贊  
監製 李姬真

Original Text **Franz Kafka**  
Director **Do-Wan Im**  
Performers **Mee-Ryeong Kim,**  
**Eun-Jeong Roh, Sung-Won Jang,**  
**Ho-Cheol Lee, Jin-Joo Lim, Bon-Hyuk Koo,**  
**Jae-Seong Park, Da-Hye Kim, Hee Jung,**  
**Kang-Woo Hong and Heese Kang**  
Lighting Director **Ho Shin**  
Sound Director **Yo-Chan Kim**  
Producer **HeeJin Lee**

現代人的生活總是充滿著焦慮：迷失在縱慾、暴力、痛苦和犧牲的循環，不得不為在競爭激烈的社會中前進而上演一場場人性的角力戰，在犯下各種罪業的不安全感中，生命在逐漸消逝……人的最終救贖，是否要勇敢地面對自心，進行一次自我審判呢？梯子肢體實驗室以獨樹一格的肢體劇場語言形式，重新詮釋卡夫卡的文學著作《審判》。

致力於肢體劇場創作的梯子肢體實驗室相信動態的空間轉換以及舞臺上演員的節奏，比寫實戲劇的對白更能夠深刻地描繪角色的心理狀態、社會層級；也藉由集體創作摸索出富含動能的意象，替文本注入新生命。

The life of modern men is always full of anxiety: a cycle of lust, violence, suffering and sacrifices; the pressure of having to advance in a competitive society within a constant struggle of humanity; and the insecurity arising from committing various crimes and sins in the diminishing lives. Does the salvation of mankind only materialise when mankind courageously accept themselves and face their own trial? Sadari Movement Laboratory reinterprets the classic work of Kafka, *The Trial*, with its unique movements and theatre language.

Stepping beyond conventional theatre dialogues, Sadari Movement Laboratory is committed to physical theatre and believes actors can express the social and psychological states of their characters more poignantly through separate spaces and dynamic rhythms. They bring new life to the original text via kinetic images they have explored and created through collaboration.



# 26, 27/5

星期六、日 / Saturday, Sunday

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



FAM MEET

演前導賞 / Pre-show Talk P. 98

演出時間約一小時二十分，不設中場休息

韓語演出，設中、英文字幕

Duration: approximately 1 hour and 20 minutes, no interval

Performed in Korean, with surtitles in Chinese and English

# 踏入孤絕的精神之境 —— 卡夫卡的《審判》

**THE TRIAL BY FRANZ KAFKA:  
STEP INTO THE LONELY DESPAIR**



文：李銳俊  
澳門劇場工作者

全文請看藝術節網站（[www.icm.gov.mo/fam](http://www.icm.gov.mo/fam)）“卡夫卡《審判》”頁面

By **Lei loi Chon**  
Macao theatre practitioner

This article is excerpted and translated from Chinese

卡夫卡被稱為存在主義的先驅作家，也是對當代思想哲學影響深遠的小說家，《審判》正是能反映其核心精神的代表作。小說中的世界常常是疏離、荒漠而無趣的，對應二十世紀現代社會的興起，荒謬的現實與孤獨的存在正是其寫照。在《審判》中，主人翁K是一位高級的銀行職員，在一個早上突然“被捕”，但沒有人可以向他解釋到底是怎麼一回事，他繼續日常生活，默默等待“審判”的到來，以那無法辯解也無法說清的“罪”，他曾企圖反抗那腐敗的體制和無以名狀的操控力量，但任何理性與努力都被世界的冷漠無序所排除，直到最後一切荒謬地結束。

卡夫卡的作品不重故事情節的描述，而是經營孤絕和荒謬的文學意象，以呈現人類的精神層面與存在狀態，不但歷久彌新，同時也給予劇場很多想像和再現的空間。來自韓國的梯子肢體實驗室便以動作、音樂、燈光、舞臺調度等方式，呈現出卡夫卡文字中所極力傳遞的冷硬氛圍。

演出所呈現的多重意涵，以及表演者的俐落演繹、強烈而到位的肢體語言，已可獨立成章，像是從原著中提煉出精巧的語言，把原著中主角所身處那誇張荒誕的處境，與今天現實在對照之間產生豐富的想像，就算沒有看過原著，也能使觀眾感受到小說中強大的壓迫感。

Regarded as the forerunner writer of existentialism, Kafka is also a novelist who has a tremendous impact on contemporary philosophy, with *The Trial* being an iconic piece of his core ideas. The world depicted in the novel tends to be distant, deserted and monotonous. An absurd reality and loneliness is the true portrait of the emerging modern society in the 20<sup>th</sup> century at the time. In *The Trial*, the protagonist K. is the chief cashier of a bank. One day he is “arrested” all of a sudden, but no one can explain to him what is going on. He continues his life as usual whilst awaiting the unspecified “trial” on the unspecified “crime” he cannot possibly defend himself against. He attempts to fight against the corrupted system and the unspeakable manipulating power, yet all his sensibility and effort is eliminated by the world’s cold orderlessness, until the moment when all the bizarreness comes to an end.

Kafka’s works do not attend much to the storyline, but focus on cultivating the literary image of lonely despair and total absurdity, in order to present the mental reality and existential status of human being. This approach has a long lasting yet refreshing effect, and also provides a lot of room for imagination and representation in the theatre. The Korean Sadari Movement Laboratory exploits body movements, music, lighting and mise-en-scène to deliver the cold and stiff atmosphere Kafka has so forcefully tried to illustrate.

The multiple layers of meaning presented in the play, coupled with the well-executed performance of the dancers and their powerful body language with great precision, suffice to some stand-alone success. It is like the clever dialogues condensed from the original text, which contrasts the absurd situation K. finds himself in with the reality today, generating abundant imagination. The audiences’ experience would resonate with the powerful oppression conveyed in the original novel even if they have never read it before.





© 李佳暉 / Lee Chia-yeh

舞者：李尹櫻（左）、蘇怡潔（右） / Dancers: Lee Yin-ying (left), Su I-chieh (right)

壓軸呈獻 / CLOSING PERFORMANCE

# 十三聲

## 13 TONGUES

雲門 2（台灣）

Cloud Gate 2 (Taiwan)

“才華洋溢，技巧到位，無須贅言……雲門 2 的卓越應與世界分享！”——美國《紐約時報》

“Talent and skill require little translation... Cloud Gate 2 has those virtues, it's only right that they should be shared with the rest of the world.”  
— The New York Times, U.S.A.

編舞 鄭宗龍  
音樂創作暨統籌 林強

Choreography **Cheng Tsung-lung**  
Music **Lim Giong**

巨大的錦鯉掠過，他們旋轉踏步、手拍節奏，如咒語般的隊伍前行；街頭的吆喝，古老的恆春歌謠在空中迴盪；佝僂、失序、偏執、斷裂，閃射出異樣的身體光譜。

《十三聲》之故事來自雲門 2 藝術總監鄭宗龍母親口中的古早傳奇——六十年代的艋舺大厝口廣場有位傳奇說書人，能以幼聲老嗓、百變聲腔講古，有如一人劇團，觀眾聞之莫不稱奇，以“十三聲”的封號風靡街坊。

從古老傳說發想，舞劇由鄭宗龍編作，力邀音樂人林強、劇場鬼才蔡柏璋、世界劇場設計大獎王奕盛和獲得“出版設計界奧斯卡”金獎的藝術家何佳興擔任美術設計，還有登上美國芭蕾舞雜誌《Pointe》的服裝設計師林秉豪，以及燈光設計沈柏宏聯手打造，陣容華麗。雲門 2 舞者跨越身體、聲音的表演向度，共同呈現土地記憶餵養下，台灣生猛旺盛的民間美學。

Commissioned by the Taiwan International Festival of Arts in 2016, *13 Tongues* is Cheng Tsung-lung's first full-length work with Cloud Gate 2. Cheng challenges dancers to go beyond their physical limits, breaking through the restraints of one-dimensional arts, by adding vocal elements into the performances.

A legendary figure in the 1960s from Bangka, the oldest district and once the most prosperous area in Taipei, “Thirteen Tongues” was a street artist lauded for his remarkable acts portraying multiple roles, imitating characters of male and female, old and young, telling stories and anecdotes of the past and present.

Cheng's *13 Tongues* brings back the vigorous and exuberant vitality of Bangka: howls on the streets, lingering of old Taiwanese folksongs in the air, chanting of incantation, religious procession of worshippers. On stage, against the projection of a massive koi fluttering in the sky, dancers stamp and clap with rhythms, whirl around and move across the stage like an enchanted troop, presenting a bizarre spectrum of physical movements.

此演出有導賞文章，中文全文及葡英文節錄請看藝術節網站（[www.icm.gov.mo/fam](http://www.icm.gov.mo/fam)）《十三聲》頁面

Introductory text, full in Chinese and excerpt in Portuguese and English, for this performance is available on the Macao Arts Festival website ([www.icm.gov.mo/fam](http://www.icm.gov.mo/fam)), the page of *13 Tongues*.



#### FAM MEET

雲門 2 工作坊 / Cloud Gate 2 Workshop P. 108

#### FAM MOTION

電影放映《曼菲》 / Film screening *Manfei* P. 130

26/5

星期六 / 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 380, 300, 250, 120

演出時間約一小時五分，不設中場休息

Duration: approximately 1 hour and 5 minutes, no interval

於 5 月 26 日設演後座談

Post-show Talk on 26 May



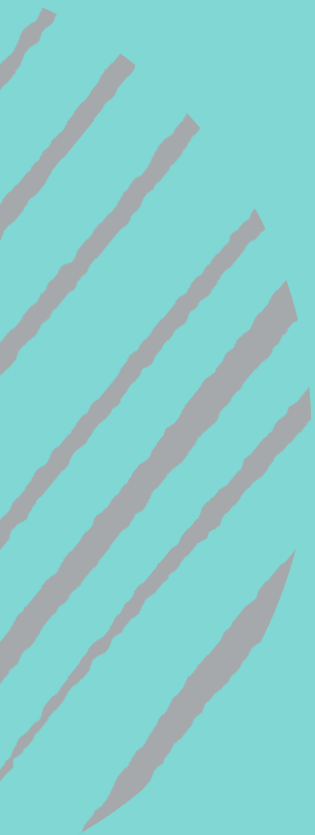


# 新銳先鋒：連結

## GROUND BREAKERS : CONNECTION

本地藝術家與歐亞藝術家強強聯手，  
改編殿堂級名著之餘更深挖在地議題，  
讓澳門成為世界連線點。

Adaptations of classical works and dissection of  
local topics in the collaboration between  
local artists and other artists from Asia and  
Europe connect Macao to the world.





# 匠木浮城

## SUNSET AT THE SHIPYARDS

夢劇社

Dream Theater Association

時代變遷，澳門手工造船業會否成為黃昏下漸消的鍾響？

Through the vicissitudes of time, will the shipbuilding industry of Macao, a sunset industry, gradually vanish?

導演 莫家豪  
編劇 陳巧蓉 (台灣)  
演員 陳世平、黃栢豪、霍嘉珩、楊彬、  
龔嘉敏、劉宇亨、梁展鴻  
歷史及造船技術顧問 談錦全  
歷史及文化研究顧問 談駿業  
舞臺及燈光設計 杜國康

Director **Jason Mok**  
Playwright **Olivia Chen** (Taiwan)  
Performers **Chan Sai Peng, Wong Pak Hou,**  
**Perry Fok, Ben leong, Carmen Kong,**  
**Lao U Hang and Endy Leong**  
Historic and Shipbuilding Consultant  
**Tam Kam Chun**  
Historic and Cultural Studies Consultant  
**Tam Chon Ip**  
Stage and Lighting Design **Tou Kuok Hong**

沒看過人裝船，也要看過裝船人！

在老船匠引以為傲的工匠精神背後，深藏上一輩手工匠人對文化傳承的堅持和對現實的不妥協。有笑有淚的造船故事，通過兩代人對現實的思考和對未來的展望拉開序幕。當澳門產業重心轉移，老船廠見證的輝煌時代是否必將走入歷史？老船匠的生命故事、老船廠的興衰歷程，帶來的不只是懷舊，更注入新思考和新未來！《匠木浮城》引領我們一起用戲劇來發掘答案。

本地劇團夢劇社以 2017 年的演出《飄流船廠》為基礎，透過田野調查、口述訪談，以個人史、微觀史的角度，並根據老船匠的真人真事，創作出輕鬆幽默的故事，藉保育造船業的議題喚起澳門人的本土文化保存意識及認同。

Though you may not witness shipbuilding, you must meet the shipbuilders!

The craftsmanship, which veteran shipbuilders take pride in, embodies the perseverance of the old generation in passing on the handicraft and their uncompromised attitude towards the reality. A shipbuilding story full of laughter and tears, the play begins with the reflection upon the reality and future prospects of the new and old generations, as subsequent scenes gradually unfold on stage. Amid a shift in the economic structure of Macao, will the once dominant shipyards be buried by time? The life adventure of old shipbuilders and the ups and downs of the old shipyards do not only serve as reminiscences but also bring us new thoughts and a new future. *Sunset at the Shipyards* leads us in the search of answers in theatre.

Referencing a 2017 performance, *The Victory Shipyard*, local theatre group Dream Theater Association undertakes this play through field researches and oral interviews in a microhistory approach to create a comical and tongue-in-cheek story based on the real lives of old shipbuilders. It is developed in hopes of evoking the sense of conservation and identity of local culture among Macao residents via talks of preserving the shipbuilding industry.

此演出有專頁文章，中文全文及葡英文節錄請看藝術節網站（[www.icm.gov.mo/fam](http://www.icm.gov.mo/fam)）《匠木浮城》頁面

Introductory text, full in Chinese and excerpt in Portuguese and English, for this performance is available on the Macao Arts Festival website ([www.icm.gov.mo/fam](http://www.icm.gov.mo/fam)), the page of *Sunset at the Shipyards*.

# 28, 29/4

星期六、日 / Saturday, Sunday

20:00

清平戲院

Cheng Peng Theatre

票價 / Tickets: 澳門幣 / MOP 180

演出時間約一小時四十分，不設中場休息

粵語演出，不設字幕

Duration: approximately 1 hour and 40 minutes, no interval

Performed in Cantonese, no surtitles

於 4 月 28 日設演後座談

Post-show Talk on 28 April



# 紀錄劇場《洄游》

**M I G R A T I O N**

小城實驗劇團

Macau Experimental Theatre

一代印尼移工的停與留，兩代家族的情與愁

The migration and settlement of Indonesian migrant workers; the love and woe of two generations of families

導演、文本 黃詠芝  
戲劇顧問 林婷婷  
紀錄影像設計 林鍵均  
編舞 黃筱淇  
田調諮詢 Lenny Febe Susilowati (印尼)、  
George Young (印尼)  
演員 Amalal Chusna、Anny Lee、  
Dyla Jadi Jadi Sukses、Gina Aweed、  
Ida M. Kasim、Indah Ponco Setiawati、  
Mira Hoky、Qiw Dewi Fortuena、  
Ratna Khaleesy、Satria Pratama、  
Zahrah AD (前述演員來自印尼)、蘇淑穎

Direction and Text Wong Weng Chi  
Dramaturge Lam Teng Teng  
Video Design Lam Kin Kuan  
Choreography Jacqueline Vong  
Field Research Advisors  
Lenny Febe Susilowati (Indonesia)  
and George Young (Indonesia)  
Performers Amalal Chusna, Anny Lee,  
Dyla Jadi Jadi Sukses, Gina Aweed,  
Ida M. Kasim, Indah Ponco Setiawati,  
Mira Hoky, Qiw Dewi Fortuena,  
Ratna Khaleesy, Satria Pratama,  
Zahrah AD [All from Indonesia] and  
Sou Sok Weng

海外移工穿州過省到澳門工作，學習新的文化、新的語言，踏上洄游之道，定期往返這個提供資源的地方，以滋養他們上一代與下一代的生活所需。

小城實驗劇團以移工跨國工作的起因切入，綜合紀實影像、現場肢體舞蹈、獨白、詩篇及傳統樂器，並透過微觀民族誌的方式，以真實人物作藍圖，於印尼及澳門實地考察，嘗試了解印尼移工如何和為何開啟年復年，甚至代復代的大洄游，以及啟航後與留在原居地的上一代和下一代的關係產生了甚麼微妙變化。藉進入三代間的生活及內心對話，了解全球化勞動遷移的一小步。

小城實驗劇團於2008年成立，以探索本地實驗劇場新美學見稱，曾多次獲邀參加本地及國際藝術節，包括澳門藝術節、上海當代戲劇節、烏鎮戲劇節、加拿大Summerworks表演藝術節、橫濱表演藝術大會等。

Overseas workers have taken laborous trips before arriving in Macao to work, learn a new culture and a new language, as well as constantly travel to and fro between their hometown and Macao, the place offering an abundance of resources for them to satisfy the needs of their parents and kids.

With the transnational experiences of migrant workers as a starting point, this performance, produced by Macau Experimental Theatre, is based on true stories and integrated with documentary videos, live physical dance, monologues, poems and traditional instrumental music in a micro-ethnographic approach. Carrying out field researches in Indonesia and Macao, the theatre group attempts to have a clear grasp of why and how the Indonesian migrant workers undertake this journey of migration and re-migration year after year, and even generation after generation, as well as explore the subtle changes on their relationships with parents and kids in Indonesia. Audiences can have a deeper understanding about the globalisation of labour migration through the daily lives and dialogues of the three generations in this performance.

Established in 2008, Macau Experimental Theatre strives to explore the new aesthetics of local experimental theatre, and has joined many local and overseas arts festivals, including the Macao Arts Festival, ACT Shanghai International Theatre Festival, the Wuzhen Theatre Festival, Canada's Summerworks Performance Festival, and Performing Arts Meeting in Yokohama.

# 5, 6/5

星期六、日 / Saturday, 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

演出時間約一小時，不設中場休息

粵語、英語及印尼語演出，設中、英文字幕

Duration: approximately 1 hour, no interval

Performed in Cantonese, English and Indonesian, with surtitles in Chinese and English

於5月5日設演後座談

Post-show Talk on 5 May



# 最熟悉的陌生人

THE MOST FAMILIAR STRANGERS



家傭大約是最熟悉我們的陌生人。他們了解我們的起居飲食、家中瑣事，甚至拜神儀式，但我們對他們幾乎一無所知——他／她家裡有甚麼人？他／她的興趣是甚麼？信仰習俗是甚麼？他們是陌生人，每天照料著我們日常生活的陌生人。

小城實驗劇團今次遠赴印尼，實地訪問幾位演出者的父母兒女，並紀錄拍攝，嘗試打破我們對這班“陌生人”家鄉的刻板印象。除演出者舞臺上的自白外，今次創作亦結合了移工書寫的詩篇、肢體舞蹈、彼邦的音樂等，以紀錄劇場的方式整合呈現。沒有曲折煽情，只有簡單真摯。或許，當媒體只記得移工棄嬰、偷竊，當僱主只看見家傭欠債、“搏炒”時，我們也可記得，他們同樣是人，除了家務，跟你我一樣，也會創作。

Domestic helpers are arguably the most familiar strangers to many. They are the ones in the know of our daily routines, domestic trivialities and even worshipping rituals, but they remain almost a blank sheet to us: Who's there in his/her family? What is he/she interested in? What faith and customs does he/she observe? They are strangers who look after our life day in and day out.

For this project, Macau Experimental Theatre made its way to Indonesia for face-to-face interviews with parents and children of the performers, documenting in videos with an attempt to smash our stereotypes of the hometown of these “strangers”. In addition to the performers' monologues on stage, this production integrates poems by migrant workers, physical dance and exotic music presented in the form of documentary theatre. There are no emotionally charged twists and turns, just simplicity and sincerity. When the media only focus on neglecting children and thefts by some migrant workers and when employers only see domestic helpers running into debt and trying to get sacked intentionally, perhaps we should try to bear in mind that they are also human beings who, just like you and me, are good at not only household chores but also artistic creation.

文：路家  
記者、觀眾、看客

全文請看藝術節網站（[www.icm.gov.mo/fam](http://www.icm.gov.mo/fam)）“紀錄劇場《洄游》”頁面

By Lorac  
Journalist, audience and spectator

This article is excerpted and translated from Chinese



# 茱莉小姐

P I S S E D J U L I E

澳門藝術節及九年劇場（新加坡）

Macao Arts Festival and Nine Years Theatre (Singapore)

澳新兩地聯合製作，改編斯特林堡名作《茱莉小姐》

An adaptation of *Miss Julie*, an acclaimed work by August Strindberg, in joint production between Macao and Singapore



原著 奧古斯特·斯特林堡  
導演、改編 謝燦傑（新加坡）  
演員 梁奮佳、梁健婷、何芷遊、鄭雅文、  
徐山淇（新加坡）、韓乾嘯（新加坡）、  
梁海彬（新加坡）、卓婷奕（新加坡）、  
溫偉文（新加坡）  
舞臺設計 黃愛國  
燈光設計 林俊熾  
聯合製作 澳門藝術節、九年劇場

Original Text **August Strindberg**  
Direction and Adaptation  
**Nelson Chia** (Singapore)  
Performers **Leong Fan Kai, Kate Leong,**  
**Ho Chi Iao, Mandy Cheang,**  
**Mia Chee** (Singapore),  
**Hang Qian Chou** (Singapore),  
**Neo Hai Bin** (Singapore), **Jean Toh** (Singapore)  
and **Timothy Wan** (Singapore)  
Stage Design **Cola Wong**  
Lighting Design **Calvin Lam**  
Co-production **Macao Arts Festival** and  
**Nine Years Theatre**

生活在十九世紀上流社會的千金小姐茱莉，與家中已有婚約的男僕約翰展開權力與情慾的拉鋸戰。生活在二十一世紀後殖民亞洲城市的我們，又該如何看待劇中的權利與身份關係？新加坡九年劇場藝術總監謝燦傑將帶領澳新兩地演員及創作團隊，詮釋瑞典劇作家斯特林堡名作《茱莉小姐》。九位澳新演員同時演繹《茱莉小姐》的千金、男僕及女僕，劇中的寫實情節漂浮著跨時代符號，以反諷美學尋覓經典文學的當代意義。

九年劇場是新加坡劇壇極受矚目的團體之一。劇團藝術總監謝燦傑曾兩度榮獲新加坡《海峽時報》“生活！戲劇獎”的最佳導演、連續三年受新加坡濱海藝術中心委約為旗下的華藝節呈獻演出，去年更獲新加坡國際藝術節委約執導開幕演出。

Miss Julie, daughter of a Count who owns an European manor in the 19<sup>th</sup> century, and Jean, an engaged manservant to the Count, find themselves in a struggle of love and lust. How will the resulting themes of rights and identity in the play be perceived by us, who live in a post-colonial Asian city in the 21<sup>st</sup> century?

Nelson Chia, Artistic Director of Singapore theatre company Nine Years Theatre, leads a creative and performing team of Macao and Singaporean artists in presenting the reputed work by Swedish playwright August Strindberg, *Miss Julie*, with a new twist. Nine Macao and Singaporean actors will take on the roles of Miss Julie, the manservant, and a female servant in *Pissed Julie*, an adaptation in which the realistic storyline is infused with cross-era symbols, and where an ironic approach is employed to excavate the contemporary significance in a classic play.

Nine Years Theatre is one of the most important theatre groups in Singapore. Its Artistic Director Nelson Chia is a two-time winner of the Best Director award at *The Straits Times*’ “Life! Theatre Awards” and was commissioned by the Esplanade to present shows at its Huayi Festival for three consecutive years. Last year, Chia was commissioned by the Singapore International Festival of Arts to direct the opening performance.

# 11, 12/5

星期五、六 / Friday, Saturday

20:00 (11/5)

15:00 (12/5)

崗頂劇院

Dom Pedro V Theatre

票價 / Tickets: 澳門幣 / MOP 200, 180

演出時間約一小時三十分，不設中場休息

粵語及普通話演出，設中、英文字幕

內容涉及成人情節，只限十三歲或以上人士入場

Duration: approximately 1 hour and 30 minutes, no interval

Performed in Cantonese and Mandarin, with surtitles in Chinese and English

Restricted to audiences aged 13 and above (contains adult content)

於5月11日設演後座談

Post-show Talk on 11 May



# 叢前黑夜

## THE NIGHT JUST BEFORE THE FORESTS

卓劇場藝術會

Dirks Theatre Arts Association

卓劇場 x 愛爾蘭著名導演 x 法國殿堂級劇作家

Dirks Theatre Arts Association x Award-winning Irish Director x Classic French playwright

在槍林彈雨中發掘我們內心最原始的觸動

Discover our primitive feelings while braving the storm of shots and shells

編劇 貝納德-瑪麗·戈爾德思

導演、改編、英文劇本翻譯

**Sinéad Rushe** (愛爾蘭)

佈景、服裝及造型設計 林嘉碧

燈光設計 杜國康

音響設計 **Niels Lanz** (德國)

演員 胡美寶、葉嘉文、許婉婧 (新加坡)、

金新綠 (韓國)、陳泰然 (香港)

Playwright **Bernard-Marie Koltès**

Direction, Adaptation and English Script

Translation **Sinéad Rushe** (Ireland)

Set, Costume and Make-up Design

**Lam Ka Pik**

Lighting Design **Tou Kuok Hong**

Sound Design **Niels Lanz** (Germany)

Performers **Wu May Bo, Ip Ka Man,**

**Koh Wan Ching** (Singapore),

**Kim Shin Rock** (Republic of Korea) and

**Chan Tai Yin** (Hong Kong)

一個來自他方的年輕人，脫離代表其價值的身分和資產的“叢林”後，迎向他的卻是更多的槍林彈雨。被巷弄暴力、妓女生活、貧窮、階級鬥爭及都市疏離感圍繞的他，彷彿一陣風便可吹散。夜雨中，他渴望找到可以收留他過夜的客房，那怕僅可逗留片刻……

《叢前黑夜》是卓劇場藝術會繼《克隆極樂》、《人在她城》及《虛域》後第四度帶來的作品，取材自法國殿堂級劇作家戈爾德思的獨白劇作《夜晚就在森林前方》，更邀得愛爾蘭獲獎導演 Sinéad Rushe 及多地創演人員共同創作，透過音響技術、複合人聲、聲音現場調控，角色的困境將從混雜著和諧與衝突的眾聲喧囂中逐漸顯現，希望藉此激起觀眾對現今生活狀態的反思，並從中尋找內心最原始的觸動。

A foreign young man, running away from the burdens of social status and wealth, only finds a bigger storm of shots and shells awaiting him. Wrestling with violence at alleys, prostitutes, poverty, class conflict and urban alienation that one misstep could lead to his doom. At a rainy night, he is eager to look for a place to stay overnight, even for a brief moment.

*The Night just before the Forests* is based on the eponymous monologue by renowned French playwright Bernard-Marie Koltès. On the heels of *Cloning Ecstasy*, *Protean Cities* and *The Nether*, Dirks Theatre Arts Association returns to the Macao Arts Festival for the fourth time. Directed by award-winning Irish director, Sinéad Rushe, this pioneering new production reimagines the monologue as a polyphonic work for five performers of different nationalities and genders. Through sound technology, ensemble voicing and sonic manipulation, the character's plight is conjured across a chorus of fragmented parts that jostle with each other in a mixture of harmony and discordance. The creators hope to evoke audiences to introspect about their life and find their soft spot amid the chaos of urban life.



# 18-20/5

星期五至日 / Friday to Sunday

20:00 (18, 19/5)

15:00 (19, 20/5)

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

演出時間約一小時二十分，不設中場休息

粵語及英語演出，含少量普通話及韓語，設中、英文字幕

內容涉及成人情節，只限十三歲或以上人士入場

Duration: approximately 1 hour and 20 minutes, no interval

Performed in Cantonese and English with occasional Mandarin and Korean, with surtitles in Chinese and English

Restricted to audiences aged 13 and above (contains adult content)

於 5 月 18 日設演後座談

Post-show Talk on 18 May



# 跨界創作：劇場

CROSS-DISCIPLINARY  
CREATIONS: THEATRE

打破劇場的僵局和邊界，  
跳出固有框框，  
戲劇、舞蹈、裝置、  
視覺藝術及肢體劇場共冶一爐！

There is no boundary for theatre, a spectacular feast  
of shows in various formats, including drama, dance,  
installation, visual arts and physical theatre.





舞蹈及裝置劇場

# 《 洞穴爆發：奇異毛球 》

LES CURIOUS FRINGES -  
BLAST OF THE CAVE

黃翠絲、毛維（香港）及 Ersatz（比利時）

Tracy Wong, Mao Wei (Hong Kong) and Ersatz (Belgium)

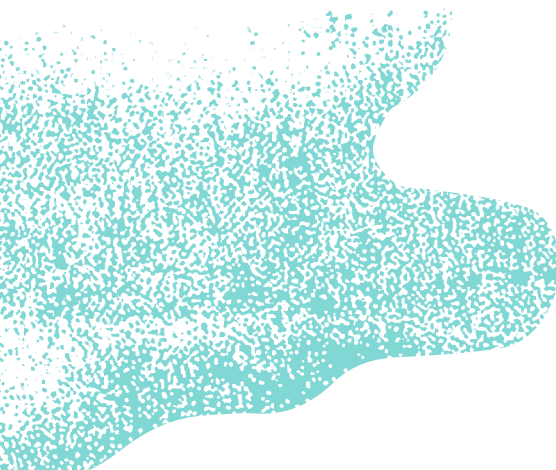
“當音響逐漸加強，舞蹈的節奏亦隨之加快，到最後爆發出很精彩的終結。”——聞一浩

“When the music tempo grows stronger, the dance rhythm also becomes swifter, culminating to the extraordinary outburst in the end.” – Daisy Chu



編舞、演出 黃翠絲、毛維（香港）  
視覺及裝置藝術、舞臺設計  
**Camille Panza**（比利時）  
視覺及裝置藝術、插畫  
**Pierre Mercier**（法國）、  
**Marie-Laetitia Cianfarani**（法國）  
燈光設計 **Léonard Cornevin**（法國）  
作曲、音響設計 **Noam Rzewski**（比利時）  
製作 極舞館

Choreography and Performance  
**Tracy Wong** and **Mao Wei** (Hong Kong)  
Visual Arts, Installation and Stage Design  
**Camille Panza** (Belgium)  
Visual Arts, Installation and Illustrations  
**Pierre Mercier** (France) and  
**Marie-Laetitia Cianfarani** (France)  
Lighting Design **Léonard Cornevin** (France)  
Composer and Audio Design  
**Noam Rzewski** (Belgium)  
Production **Max Dance Hall**



## 27, 28/4

星期五、六 / Friday, Saturday  
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

《蘇菲的世界》中有一句人所共知的話：“你是誰？世界從哪裏來？”你有沒有想過，如果石頭會說話，這會是怎樣的一個世界？

有一天，一塊在地球上存活了不知多久的石頭開始訴說過去。世界上唯一的兩個生物傾聽訴說並穿越過去，感受這個世界的曾經。觀眾和舞者將在黑色的舞臺世界裡，體驗最原始的感受，思考“我”的存在意義。

《洞穴爆發：奇異毛球》由廣受好評的《賞味期限》編舞黃翠絲、香港藝術家毛維與來自法國和比利時的藝術家共同創作，透過舞臺上多元且原創的視覺藝術及裝置元素，構成一個沒有時間定義的空間，講述萬物的起源和存在的定義。

There is a well-known quote in *Sophie's World*: “Who are you? Where does the world come from?” Have you ever thought of a world where stone can speak?

One day a stone that has lived on Earth for a long time starts recounting the past to the world's two sole organisms, which travels to the past to experience the happenings of the world. On a dark stage, both audiences and dancers come across the most primitive immersive experience and ponder over the existence of “self”.

*Les Curious Fringes – Blast of the Cave* is created by Tracy Wong, choreographer of the well-established *Shelf Life*, in collaboration with Hong Kong artist Mao Wei and artists from France and Belgium. Through a wide range of innovative visual elements and installations on stage, the performance creates a space transcending the boundary of time for deliberation of the origins and development of life.

*Les Curious Fringes*（《洞穴爆發：奇異毛球》的前身）於2016年在由香港藝術中心和比利時文化團體 Les Halles de Schaerbeek 合辦的“香港味道”中首演。

*Les Curious Fringes* premiered in 2006 at A Taste of Hong Kong, which was co-produced by the Hong Kong Arts Centre and Les Halles de Schaerbeek.

演出時間約一小時，不設中場休息  
Duration: approximately 1 hour, no interval

於4月27日設演後座談  
Post-show Talk on 27 April



# 體驗劇場《無深睡眠》

## PARASOMNIA

Patrícia Portela (葡萄牙)

Patrícia Portela (Portugal)

“即使最離奇的夢境也是一幅如迷的畫卷，其中隱含著慾望或者敬畏。”——卡爾維諾，《看不見的城市》

“[E]ven the most unexpected dream is a rebus that conceals a desire or, its reverse, a fear.” – Italo Calvino, *Invisible Cities*

不分晝夜，在鄭家大屋體驗一次無眠之旅

Experience an insomniac's journey at the Mandarin's House from day to night

概念、文本、空間 **Patrícia Portela**  
動畫後製 露西亞姊姊視覺效果  
聲音空間 **Christoph de Boeck**  
人聲 **Célia Fechas**、特邀嘉賓  
小提琴 **Elisabeth Drouwé**

Concept, Text and Space **Patrícia Portela**  
Moving Image Post-production  
**Irmãlúcia Visual Effects**  
Soundscape **Christoph de Boeck**  
Voices **Célia Fechas** and guests  
Violin **Elisabeth Drouwé**

《無深睡眠》是一個旨在“刺激褪黑激素分泌”，並結合裝置、影像及聲音的體驗劇場，由葡萄牙知名多媒體藝術家及作家 Patrícia Portela 根據 Acácio Nobre 尚未完成的文章《關於睡眠、醒來及沒有夢境》（1890），以及他對神經解剖學者研究睡眠的思考創作而成。藝術家將澳門世遺建築鄭家大屋分為等待、睡眠、沐浴、閱讀及神秘空間，以日常生活片段作靈感，讓觀眾遊走其中，反思並重新認識與自我、社會、身體及精神的關係。在這個體驗劇場中，觀眾可自行選擇何時離去，耳邊的講故事聲音也隨之“消亡”，如此不斷循環。

Patrícia Portela 具舞臺設計、影像、文學及哲學背景，活躍於葡萄牙及比利時的當代藝術界，演出作品曾獲葡萄牙高秉根大獎、《無深睡眠》曾入選 2015 年 Sonae 媒體藝術獎最後五強。

*Parasomnia*, an immersive theatre integrating installations with images and sounds, entices spectators to ponder the state of somnolence and consciousness with visual arts, poems and interactive offerings. Portuguese artist Patrícia Portela turns the Mandarin's House, one of Macao's heritage sites, into several rooms, including waiting, sleeping, bathing, reading and mystery. Taking inspirations from everyday life, it leads audiences to reflect on their relationships with their true self, body, mental state and society.

Portela based this work on the uncompleted essay *On Sleeping, Waking and the Absence of Dreams* (1890) by Acácio Nobre, as well as his reflections on the research of two 19<sup>th</sup>-century neuroanatomists about the sleep of birds. A multimedia artist and writer from Portugal, Portela is active in the contemporary art scenes of Portugal and Belgium, and has rich experiences in stage design, image, literature and philosophy. Her work has been awarded the Acarte/Madalena Azeredo Perdigão Prize by the Gulbenkian Foundation in 2004 and *Parasomnia* was one of the five finalists of the first Sonae Media Art Award in 2015.

## 2-6/5

星期三至日 / Wednesday to Sunday

20:00 (2-4/5)

15:00, 18:00, 21:00 (5, 6/5)

鄭家大屋

Mandarin's House

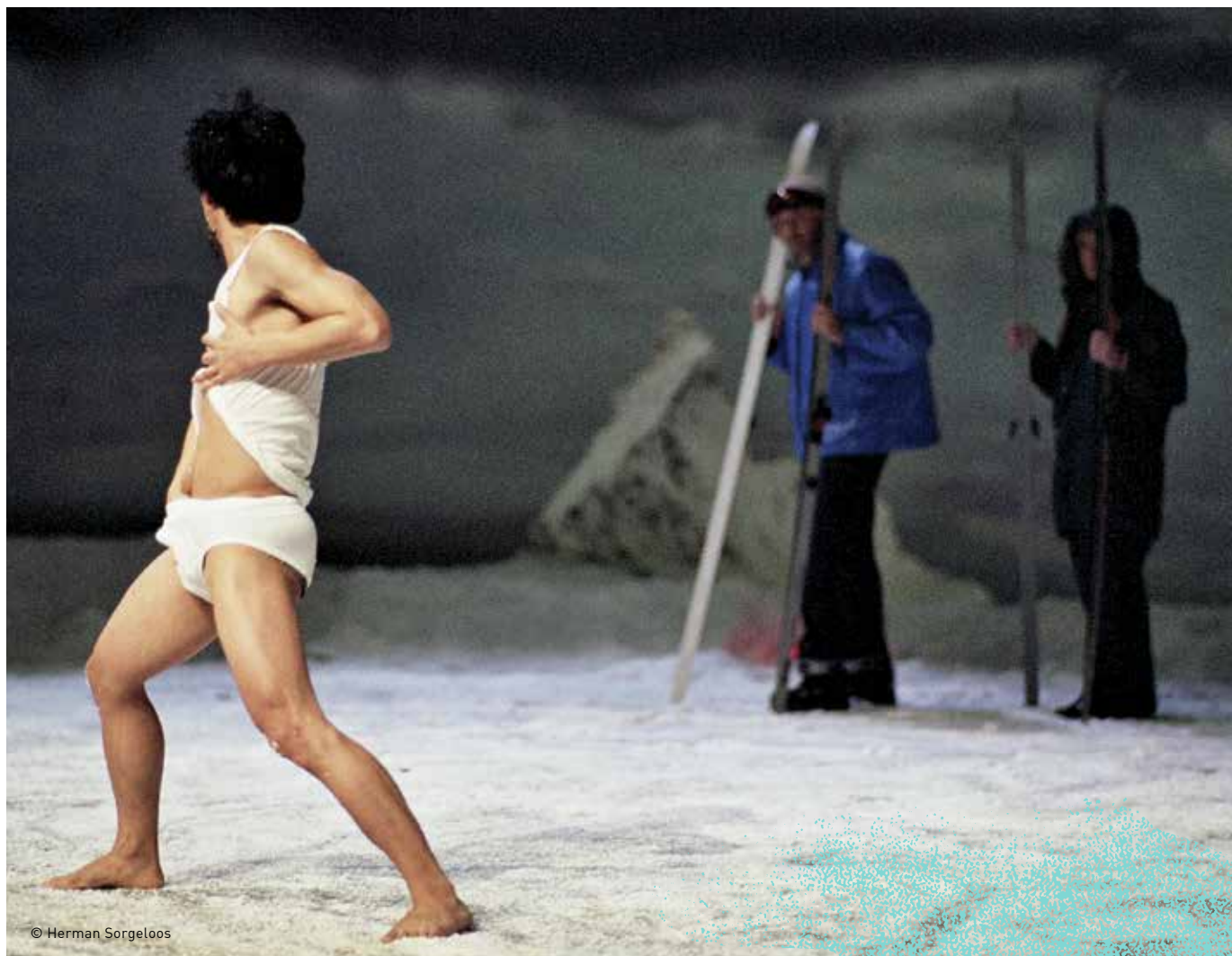
票價 / Tickets: 澳門幣 / MOP 150

演出時間約一小時四十五分，不設中場休息

部分演出設粵語、葡語、英語錄音

Duration: approximately 1 hour and 45 minutes, no interval

Recordings in Cantonese, Portuguese and English available in part of the show



© Herman Sorgeloos

# 慾望孤荒

32 RUE VANDENBRANDEN

偷窺者舞團（比利時）

Peeping Tom (Belgium)

榮獲 2015 年英國戲劇及音樂劇殿堂級的奧利花獎最佳新舞蹈製作

Winner of Best New Dance Production, 2015 Olivier Awards, United Kingdom

“一部直擊內心、饒有趣味的黑色幽默大作！”——澳洲《悉尼先驅晨報》

“An uncomfortably visceral, darkly comedic and riveting performance work.” – *The Sydney Morning Herald*, Australia



概念、導演 **Gabriela Carrizo**、**Franck Chartier**  
舞蹈演出、創作 **Jos Baker**、  
**Eurudike De Beul** / **Madiha Figuigui**、  
**Marie Gyselbrecht**、**Hun-Mok Jung**、  
**Maria Carolina Vieira** (之前為 **Sabine Molenaar**)、  
**Seoljin Kim**  
戲劇構作 **Hildegard De Vuyst**、**Nico Leunen**  
聯合製作 比利時弗萊芒皇家劇院、  
法蘭克福莫索頓藝術中心、左岸劇院、  
玫瑰德斯劇院、斯海爾托亨博斯戲劇藝術節 /  
巡遊劇院 / 維卡德法比克文創園區、  
蘇黎世蓋斯納柯利劇院、  
康卡耶夫文化及會議中心、夏諾萊舞團

Concept and Direction **Gabriela Carrizo** and  
**Franck Chartier**  
Dance and Creation **Jos Baker**,  
**Eurudike De Beul** / **Madiha Figuigui**,  
**Marie Gyselbrecht**, **Hun-Mok Jung**,  
**Maria Carolina Vieira** (before: **Sabine Molenaar**)  
and **Seoljin Kim**  
Dramaturge **Hildegard De Vuyst** and  
**Nico Leunen**  
Co-producers  
**Koninklijke Vlaamse Schouwburg**,  
**Künstlerhaus Mousonturm Frankfurt am Main**,  
**Le Rive Gauche**, **La Rose des Vents**,  
**Theaterfestival Boulevard 's-Hertogenbosch** /  
**Theater aan de Parade** / **Verkadefabriek**,  
**Gessnerallee Zürich**, **Cankarjev Dom**  
and **Charleroi danse**

物競天擇的法則，透過舞者的肢體語言，以一種極具原始慾望張力的腔調娓娓道來：在仿如與世隔絕的冰天雪地裡，真實與想像的界限變得模糊，人們在求生本能的恐懼中迷失自我……雪地上由車輛改裝的房子，舞者穿梭於其內外，溫暖與冷冽，對峙和交集。

2000 年創立的比利時偷窺者舞團，作品量少質精，通過舞臺空間的巧妙運用，創造出令人時而戰慄、時而感傷落淚的表演。《慾望孤荒》靈感來自今村昌平於 1983 年導演的電影《楢山節考》，貝利尼、斯特拉文斯基和 Pink Floyd 的音樂穿插其中，舞蹈滲入日常生活細節，驚悚、孤寂、哀憐等詩意情境不斷輪換，真實而赤裸。

Exposed to the elements, under a wide-open sky, six inhabitants of an isolated mountain-top community grapple with a blurred reality and their visceral responses to an inescapable loneliness.

Belgian physical theatre provocateurs Peeping Tom will come to Macao with a hyper-real collision of jaw-dropping physicality, cinematic realisation, macabre slapstick and an unsettling soundtrack from Bellini, Stravinsky and Pink Floyd. When the boundary between reality and imagination blurs, the characters lose themselves in a haunting world where humanity and humour punctuate their isolation.

One of the inspirational sources being Shohei Imamura's *The Ballad of Narayama*, where an old woman is taken to the top of mountain by her son to die. *32 rue Vandenbranden* is an intoxicating, genre-defying volley from the subconscious: poetic, mesmerising and utterly unique.

此演出有導賞文章，中文全文及荷英文節錄請看藝術節網站 ([www.icm.gov.mo/fam](http://www.icm.gov.mo/fam)) 《慾望孤荒》頁面

Introductory text, full in Chinese and excerpt in Portuguese and English, for this performance is available on the Macao Arts Festival website ([www.icm.gov.mo/fam](http://www.icm.gov.mo/fam)), the page of *32 rue Vandenbranden*.

# 5/5

星期六 / 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 300, 250, 180, 120



**FAM MEET**

演前導賞 / Pre-show Talk P. 98

**FAM MOTION**

電影放映《楢山節考》 / Film Screening *The Ballad of Narayama* P. 124

演出時間約一小時二十分，不設中場休息

內容涉及成人情節，未滿十三歲觀眾不宜入場

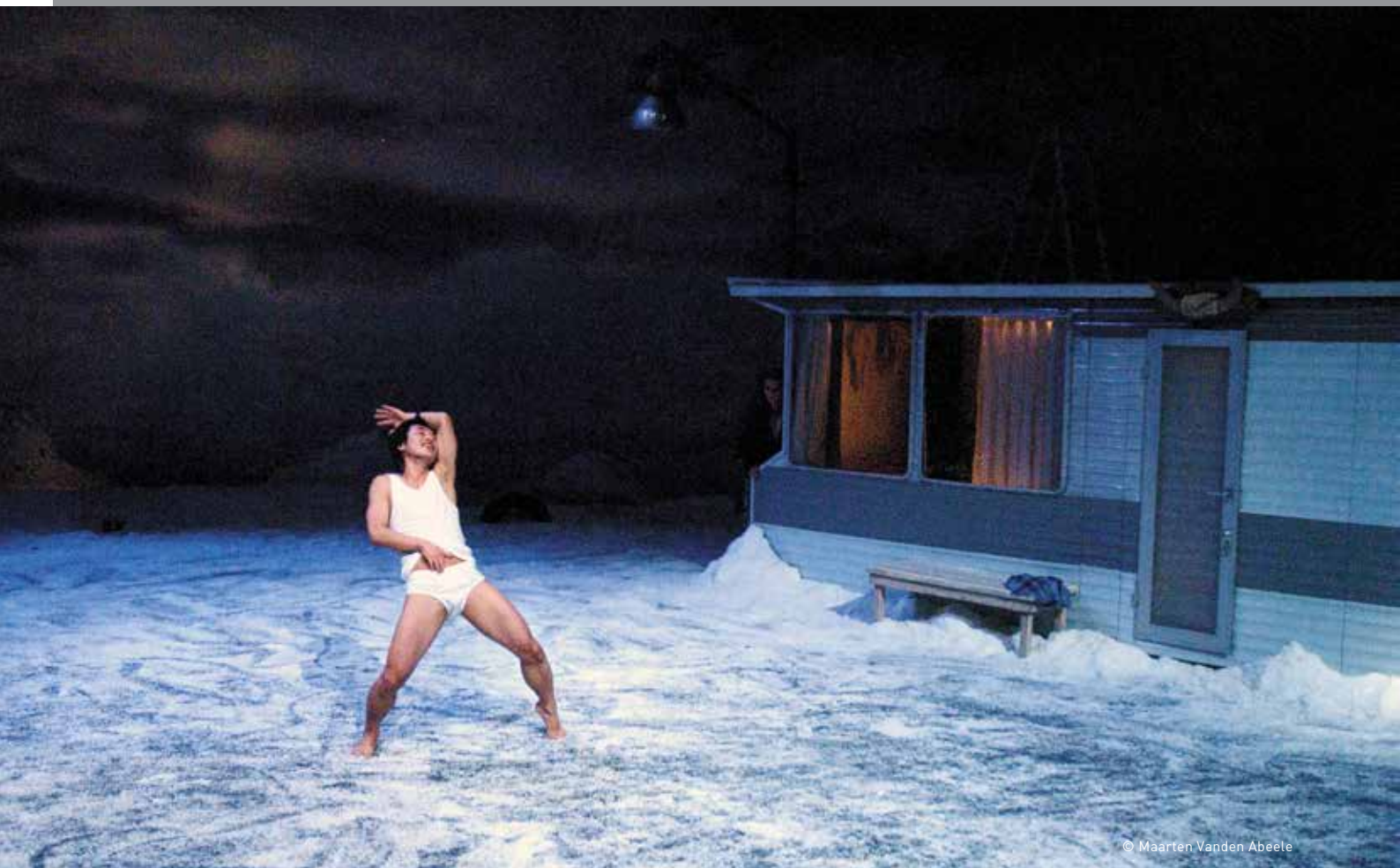
Duration: approximately 1 hour and 20 minutes, no interval

Not suitable for audiences under 13 years of age [contains adult content]



# 看一場劇場驚悚電影—— 偷窺者舞團《慾望孤荒》

**32 RUE VANDENBRANDEN BY  
PEEPING TOM: THRILLER IN THE THEATRE**



© Maarten Vanden Abeele

文：鄒欣寧  
台灣自由撰稿人

全文請看藝術節網站（[www.icm.gov.mo/fam](http://www.icm.gov.mo/fam)）《慾望孤荒》頁面

By Tsou Shin-Ning  
Taiwan freelance contributor

This article is excerpted and translated from Chinese

來自比利時的偷窺者舞團用他們精心調製的“劇場驚悚電影”告訴你：臺上的人們之所以使盡身體的奇技淫巧，做出極限異常的動作姿態，必有其因。身體是載具，映現你內心，然而當恐懼和慾望超載，身體亦會反客為主，把你變成別人眼中的異肢異形異端。把情緒、意志、感受重新黏回舞蹈的身體，讓充滿技巧的身體說故事，卻不墮入傳統窠臼而開創舞蹈敘事新局，正是偷窺者舞團近年風靡歐陸舞壇的關鍵。

首演於 2009 年的《慾望孤荒》，有著非常典型的“偷窺者”風格：大雪覆蓋的街區上住有三戶拖車人家：一對白人男女伴侶、一個懷孕的年輕白人女性、收容兩個亞洲年輕男人的白人老婦。演出環繞著每個角色對他人的慾求和憂懼展開，但表達情感的時刻卻總是被阻撓或中斷，到最後，人們已然無法區別，造成自己孤絕的究竟是外在環境、他人還是自己內在的巨大空洞？

There is a message from the Belgian dance group Peeping Tom through its carefully choreographed “thriller in the theatre”: there is bound to be a reason why the dancers on stage are using all the unimaginable skills to perform extremely unorthodox movements and postures. The body is a medium that reflects what’s in the heart. However, when the heart is overloaded with fear and desire, the body will take over and distort you into alienation and heterodoxy in others’ eyes. The performance witnesses the return of mood, will and feeling to the dancing body, and allows the skillful body movements to tell the story, departing from the traditional stereotype and pioneering a new story-telling dance approach. This is the exact key to the recent phenomenal success of Peeping Tom on the European stages.

Premiered in 2009, *32 rue Vandenbranden* is embedded with typical style of a “Peeping Tom”. Three caravan families live in a snow blanketed street: a Caucasian couple, a young pregnant Caucasian woman, and a Caucasian old lady who accommodates two young Asian men. The story is centered on each character’s desire of and apprehension about others, who tend to get obstructed or disrupted when they want to show their emotions. In the end, no one can tell what actually leads to their loneliness and despair – is it the external environment, the other people or the huge emptiness within themselves?



# 舞蹈及裝置劇場《山水 賦》

## H U M M I N G   O F   T H E   L A N D S C A P E

石頭公社藝術文化團體

Comuna de Pedra Arts and Cultural Association

看山不是山，看水不是水

A hill you see is not a hill; a creek you see is not a creek

概念、編導、演出 莫倩婷  
概念、視覺及燈光設計 聶雯婷  
燈光執行 梁順裕  
舞臺設計助理 陳家彥  
舞臺監督 李榮杰、周浩然

Concept Scenography,  
Direction and Performance **Jenny Mok**  
Concept Scenography, Visual and  
Lighting Design **Nip Man Teng**  
Lighting Control **Leong Son U**  
Stage Design Assistant **Kaby Chan**  
Stage Managers **Lei Weng Kit** and **Horis Chao**

山水之間都是短暫的虛幻，一陣風吹過，剩下搖搖欲墜的支架，一碰就碎。

舞蹈及裝置劇場《山水 賦》以物料作為隱喻的主體，透過形體編作、裝置及視覺藝術，探索人與城市及自然之間如何相互操控、建造及破壞，引發大家思考如今包圍我們的人為風景與自然建築的關係。所有具有體積的東西均由點、線、面，經緯架構交織而成，織品、物料與人的身體均被結構而成，並能以同樣的方式被劃破解構。導演莫倩婷與多棲視覺設計師聶雯婷繼以織品、物料作為創作主導的《織·景·物》及漫天塑膠的《織·景·物：晚潮》後，今年再帶來全新系列創作《山水 賦》。

石頭公社藝術文化團體成立於 1996 年，為澳門非牟利文化藝術團體，已創作近六十個原創舞蹈及劇場作品。

A temporal illusion between a hill and a creek is a tumbling frame that will crumble with just a gust of wind.

Dance and installation theatre *Humming of the Landscape* uses materials as key metaphors in exploration of the manipulative, constructive and destructive relationships among mankind, city and nature through movements, installations and visual arts. It hopes to stimulate audiences to reflect on the links between our surrounding artificial landscape and natural landscape. Every physical object is formed by dots, lines and planes in a woven structure, a similar structure in which textile products, materials and human bodies are composed and decomposed. Director Jenny Mok and multi-talented visual designer Nip Man Teng join hands again this year to present their latest collaboration, *Humming of the Landscape*, following their previous works, namely the textile product and fabric oriented *Weaving Landscape* and plastic product oriented *Weaving Landscape: Night Tide* that explores the nature of plastics.

Founded in 1996, Comuna de Pedra Arts and Cultural Association is a non-profit art and cultural organisation in Macao and has created nearly 60 original dance and theatre works.

# 19, 20/5

星期六、日 / Saturday, Sunday

20:00

澳門文化中心小劇院

Macao Cultural Centre Small Auditorium

票價 / Tickets: 澳門幣 / MOP 180, 140

演出時間約一小時，不設中場休息

Duration: approximately 1 hour, no interval

於 5 月 19 日設演後座談

Postshow Talk on 19 May





# 闔府統請

FAMILY  
ENTERTAINMENT

互動海綿樂園、  
爆笑面具劇場、  
變化萬千且追尋記憶的偶戲，  
搭配綜合文藝演出，  
多才多藝的藝術家為一家大小  
帶來無限量的溫暖及歡樂！

From an interactive sponge playground to  
hilarious mask theatre to kaleidoscopic puppet  
theatre looking for memory, alongside with  
variety shows and multi-talented artists  
guarantee family audiences an abundance of  
heartfelt and exuberant moments.



# 生命無限好

## INFINITA

弗洛茲劇團（德國）  
Familie Flöz (Germany)

“劇場裡氣氛熱鬧，觀眾興奮、投入、為之著迷……謝幕時熱烈掌聲不斷。”——英國劇場指南

“The theatre is buzzing, the family audience excited, involved, captivated... and applaud a long happy curtain call.” – British Theatre Guide

導演 Hajo Schüller、Michael Vogel  
製作 弗洛茲劇團、海軍上將劇場、  
斯圖加特劇院

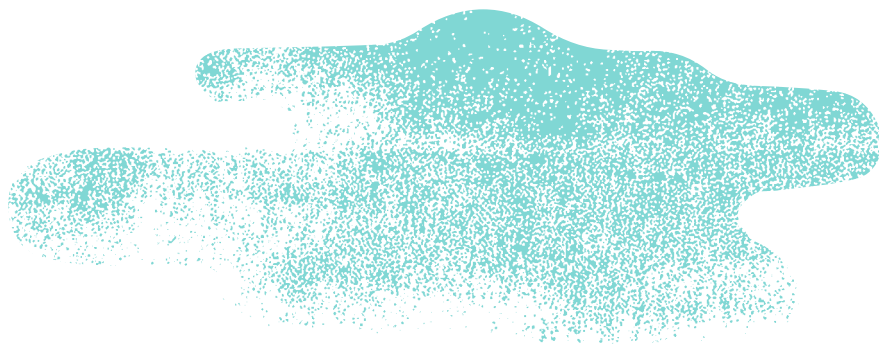
Direction Hajo Schüller and Michael Vogel  
Production Familie Flöz, Admiralspalast  
and Theaterhaus Stuttgart

在爆笑家庭喜劇《生命無限好》中，戴著面具的演員將帶領我們經歷人生旅程的偉大奇蹟：降臨世上第一天、勇敢邁出第一步、狠狠摔倒第一次。生命有著無窮的創造力，它是舞臺的主角，亦是一幅五彩斑斕的拼圖，等待我們用心拼貼。

德國弗洛茲劇團自 2001 年起巡迴世界二十多國，以精準的舞臺動作和燈光效果，無需言語就能讓人捧腹大笑。表演融合小丑、雜技、音樂和戲劇手法，以表情面具道盡人生的辛酸與歡笑。快來親身感受神奇的劇場魔力吧！

Family comedy *Infinita* is a theatre play starring fabulously masked artists, who take audiences through the first and last moments in the puzzle of life and death when the greatest miracles occur: the first appearance in the world, those first brave steps, and finally, that first bold fall. Life itself, with creative force that lets us triumph and fail, plays the star role of the show in resemblance to a dazzling puzzle in all sorts of colours for us to complete.

With world tour legs over 20 countries since 2001, German theatre group Familie Flöz boasts multi-disciplinary artists in fields of clownery, acrobatics, music and theatre that entertain audiences with their precise stage movements and light effects without the use of language. The expressive masks allow the audiences to taste the bitterness and sweetness of life – a first-hand magnificent theatre experience that one should relish.



# 5, 6/5

星期六、日 / Saturday, Sunday

20:00

金沙劇場

Sands Theatre

票價 / Tickets: 澳門幣 / MOP 180, 150, 100

演出時間約一小時三十分，不設中場休息

Duration: approximately 1 hour and 30 minutes, no interval

釋放想像，又美麗又日常——  
弗洛茲劇團的《生命無限好》

**INFINITA BY FAMILIE FLÖZ:  
RELEASING IMAGINATIONS OF DELIGHTFUL  
AND ORDINARY ELEMENTS IN LIFE**



© Andrea Zani

《生命無限好》是弗洛茲劇團的第四部作品，把“平凡”及“日常”執行到底，此作選材自幾乎普世的人生必經階段，把之剪貼拼湊，誘發出深遠的人生哲學。從一株棺木上的玫瑰到高不可攀的桌椅，從四名孩童搶奪洋娃娃的明爭，到頑皮老人在療養院中的藥丸暗鬥——這是老與幼、生與死的故事，它們同享了一種身體上的、心理上的脆弱之美（雖然老人與小孩面對的身體局限不盡相同）。《生命無限好》把這兩個座落在生命兩端的階段並列放在舞臺上，真讓人深感它們比人生的任何其他階段都更接近生命的本質，充滿奇跡：像是第一次學會站立、人生的最後一瞥、第一次相戀、絕處的陪伴與逢生……在提醒我們這些詩意而絕美的時刻一直都存在，只是從沒被人好好認真凝視過。

談起弗洛茲劇團，不得不提他們的創作風格。自第二部作品《不朽餐廳》起，他們就完全捨棄了語言，僅用視覺及音樂創作，而當中最受人注目、影響甚深的，就是“面具”這個源遠流長又被他們用得趣味盎然的元素。

The fourth production of Familie Flöz, *Infinita* vows to portray “ordinary” and “everyday” elements to the last details, by choosing the essential stages universal to human life cycle and piercing them together, in order to induce far-reaching life philosophy. From roses on the coffin to table and chairs far too high to climb, from the open fight among four kids over a doll to the dark conspiracy over pills between naughty elderly in the nursing house, stories of the old and young as well as of life and death all embody some physical and psychological vulnerability (despite the difference in physical limits between the two groups).

*Infinita* puts on stage the two opposite ends of the life spectrum in succession, revealing how close they are to the essence of life more than any other life stages and how full of miracles they are: the first stand as a toddler, the last glimpse of the world, the first time falling in love, the companionship and survival at moments of despair, etc. It is a reminder that all these poetic and beautiful moments are always there but no one really appreciate them closely enough.

As for Familie Flöz, it is difficult to skip their signature style. From their second work *Ristorante Immortale* onwards, it has removed all lines from the performance and relied solely on visuals and music creations. The most striking and impactful approach is the idea of “masks”, something with a long history in theatre yet applied in such a fun and enjoyable way by the German troupe.

文：馬慧妍

生於澳門，現居台北，文字工作者、編劇、劇評人

全文請看藝術節網站（[www.icm.gov.mo/fam](http://www.icm.gov.mo/fam)）《生命無限好》頁面

By Ma Wai In

Macao-born writer, playwright and theatre critic, currently residing in Taipei

This article is excerpted and translated from Chinese





# 百藝看館

## PERFORMING ARTS GALA

綜合文藝演出

跑酷、馬戲、舞蹈、塗鴉、音樂及故事講演共治一爐，歡度今宵！

Parkour, circus, street dance, graffiti, music and storytelling in the same evening!

參演團體（按筆劃序）

澳門

空中藝術協會

澳門培正中學管樂團

澳門街舞會

澳門葡人之家協會

澳門聖公會中學管樂團

澳門鏡平學校管樂團

澳門藝穗會

The Bridge (Macau)

菲律賓

忍者學院

Performing Groups (In alphabetical order)

Macao

Aerial Arts Association

Association of Macau Street Dance

Casa de Portugal em Macau

Clube Fringe de Macau

Keang Peng School Band

Macau Anglican College Symphonic Wind Band

Macau Pui Ching Symphonic Band

The Bridge (Macau)

The Philippines

Ninja Academy

今年《百藝看館》將再次登陸祐漢公園，多個藝團將出盡渾身解數，一連三晚免費為觀眾帶來精彩表演，呈現藝術的多樣性及趣味性，讓藝術在社區文化中熱烈盛放。

大型雜技表演一馬當先，利用空中絲帶、吊環、倒立、空翻等多種表演形式，上演充滿愛恨情仇的故事。假日開心氣氛的管樂，與融合老牌爵士、藍調和 Swing 的多變節奏輪番上場，更有透過音樂向小朋友推廣葡萄牙兒時年代詩歌的節目共冶一爐，大小朋友搭載音符乘上快樂時光機。除了好音樂，還有充滿動感、酷炫十足的街舞、酷跑表演助興，精彩可期！

歡迎一家大小親臨祐漢公園，共度美好時光！

The kaleidoscopic *Performing Arts Gala* returns to Iao Hon Garden this year again to display a diversity and fascination of arts. Audiences can revel in a variety of astounding performances brought by different performing groups in three consecutive evenings for free, providing room for the flourish of arts in the community.

A large-scale acrobatic performance kicks off the show, recreating a love-hate story with various stunt acts from aerial silks and aerial rings to handstands and somersaults. A mix of classical jazz, blues and swing music in diverse tempos creates a jubilant holiday ambience. Kids can also have a better grasp of Portuguese children's songs in the past through music, taking both adults and kids on a time-travel journey to happiness. In addition to top-notch music, there are vibrant and chic performances of street dances and parkour for your entertainment.

Welcome to Iao Hon Garden to spend a good time with your family!

# 11-13/5

星期五至日 / Friday to Sunday

18:30

祐漢公園

Iao Hon Garden

免費入場 / Free admission

演出時間約兩小時，不設中場休息

Duration: approximately 2 hours, no interval





# 海綿寶寶

## S P O N G E

顛覆劇團（英國）

Turned On Its Head (United Kingdom)

“帶給你完美娛樂一小時。” —— London Theatre 1

“A perfect hour of fun.” – London Theatre 1

藝術總監 Liz Clark  
編舞 Oksana Tyminska  
作曲 Tayo Akinbode  
戲劇構作 Pete Shenton  
燈光設計 Daniel Ellis  
劇場設計 Sophia Lovell-Smith

Artistic Director Liz Clark  
Choreographer Oksana Tyminska  
Composer Tayo Akinbode  
Dramaturge Pete Shenton  
Lighting Design Daniel Ellis  
Theatre Design Sophia Lovell-Smith

“你的孩子將開展一場屬於自己的海綿寶寶之旅，無論他們想坐在你的大腿上觀看演出，還是參與其中，由踏入場地一刻起，他們的冒險已經開始。快來體驗海綿寶寶的樂趣！”—— Liz Clark，藝術總監

《海綿寶寶》是一個闖家歡舞蹈節目，在七十年代 Funky 音樂的襯托下，小朋友可以盡情滾動，擠壓把玩各樣海綿玩具。海綿的柔軟質感足以令大小朋友玩個痛快。

英國顛覆劇團積極為小朋友製作參與式劇場，帶領他們踏上創意之旅，讓他們玩得投入之餘，亦鼓勵親子互動。

*“Your child’s journey in Sponge is their own – whether they want to sit on your knee for the whole performance or join in, their adventure starts when they enter the room. Have a spongetastic experience!” – Liz Clark, Artistic Director*

Roll, squeeze and pop yourself through a new malleable kind of family dance show, set to a funky 1970s soundtrack. *Sponge* is about all things spongy, a child’s ability to soak information up like a sponge and the squishy, squashy texture that fascinates children and adults alike.

Turned On Its Head makes exciting participatory theatre for early years, taking children on a creative journey, engaging audiences and encouraging lots of family interaction.

## 12, 13/5

星期六、日 / Saturday, Sunday

11:00, 15:00

澳門文化中心會議室

Macao Cultural Centre Conference Room

票價 / Tickets:

親子套票 / Children Package

澳門幣 160，包括一張幼童票及一張成人票

MOP 160, includes tickets for one kid and one adult

旁觀票 / Observer Ticket

澳門幣 100，只限五歲或以上觀眾，並須於指定觀眾區域觀賞演出

MOP 100, restricted to audiences aged 5 and above, to be seated in designated area

演出時間約五十分鐘，不設中場休息

只限六個月至四歲幼童入場，且須由成人陪同參與

Duration: approximately 50 minutes, no interval

Restricted to audiences aged between 6 months and 4 years, and must be accompanied by an adult





© Nik Palmer

# 兒童偶劇《當世界尚有綠地》

## WHEN ALL WAS GREEN

鑰匙劇團（以色列）

The Key Theatre (Israel)

榮獲第十二屆波蘭國際偶戲節兒童評審大獎、2016 年斯洛伐克 Virvar 國際偶戲節兒童評審大獎

Children's Jury Award – 12<sup>th</sup> International Puppet Theatre Festival, Poland

Children's Jury Award – 2016 Virvar International Puppet Festival, Slovakia



創作、聯合導演、設計

**Dikla Katz、Avi Zlich**

演出、操偶師 **Dikla Katz、Avi Zlich**

原創音樂 **Johnny Tal**

燈光 **Ziv Voloshin**

戲偶及舞臺製作 **Marbe Yadain**

Creation, Co-direction and Design

**Dikla Katz and Avi Zlich**

Acting and Manipulation

**Dikla Katz and Avi Zlich**

Original Music **Johnny Tal**

Lighting **Ziv Voloshin**

Puppets and Stage Construction

**Marbe Yadain**

這是一個關於人類、大自然及貪婪的偶劇。鑰匙劇團利用舊的書籍、封面及紙張製成戲偶和道具，生動地講述一個男孩從童年到青春期的故事。他看著樹木遭砍伐、草地遭石屎森林吞噬，大自然的平衡受到破壞，最後因為一株新芽而重燃希望。四十五分鐘的演出沒有用上隻言片語，卻道出了人類和大自然共生的問題。

來自以色列的鑰匙劇團由導演 Dikla Katz 和 Avi Zlich 於 1998 年成立，以戲偶、面具和不同物件營造特殊劇場視覺效果而聞名，並用獨特的視覺及劇場語言將藝術及劇場的多樣性介紹給年輕觀眾。

A story about human, nature and greed. The Key Theatre uses puppets and props made of old books, recycled bindings and yellowing pages to vividly capture a fascinating tale of a boy from childhood to adolescence. Witnessing the felling of trees and the gradual loss of green fields for the development of buildings, the boy, in the end, still sees a green bud of hope following the disruption of a natural equilibrium by human beings. Without the articulation of a single word, the 45-minute puppet theatre confers about the relationship between mankind and nature.

Established by co-directors Dikla Katz and Avi Zlich in 1998, the Israeli group The Key Theatre is acclaimed for its engrossing visual effects incorporating puppets, masks and objects, bringing a variety of art and theatre forms to young audiences on top of their unique visual and theatre language.

# 18-20/5

星期五至日 / Friday to Sunday

20:00

澳門演藝學院禮堂

Macao Conservatory Auditorium

票價 / Tickets: 澳門幣 / MOP 160



**FAM MEET**

親子紙偶工作坊 / Puppet Workshop for Families P. 104

演出時間約四十五分，不設中場休息

只限五歲或以上人士入場

Duration: approximately 45 minutes, no interval

Restricted to audiences aged 5 and above



# 兒童偶劇《找記憶》

IN SEARCH OF MEMORY

足跡

Step Out

如果牛牛不叫“牛牛”，那麼牛牛是甚麼？

If cow is not called “cow”, what is cow then?

編劇、導演 莫兆忠、盧頌寧  
戲偶及形體設計 盧頌寧  
特邀演員 張偉來（馬來西亞）  
演員 盧頌寧、鄺天樂、龔嘉敏  
監製 鄭冬

Playwrights and Directors

**Mok Sio Chong and Lou Chong Neng**

Puppet and Movement Design

**Lou Chong Neng**

Guest Performer **Chang Wei Loy** (Malaysia)

Performers **Lou Chong Neng,**

**Cita Kuong and Kong Ka Man**

Producer **Winter Chiang**

在人們記憶都很短的地方，外婆跟牛牛說了一個很長的故事。  
在一個新的地方裡，大樹忘記了自己的名字。

當蝴蝶不叫蝴蝶，豬不叫豬，雞蛋花不叫雞蛋花，大樹不叫大樹，牠／它們都有自己的名字，而每個名字都有自己的意思。那麼牛牛原本叫甚麼名字？有甚麼意思？

足跡在《找記憶》中融合物件偶、現場演奏及兒歌唱遊，與大小朋友一同靜聽故事、細看風景。

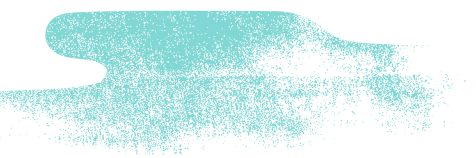
足跡於 2001 年成立，致力劇場創作、藝術教育及海外交流，多年來於本澳及台灣的小學、幼稚園和社區為超過四萬位小朋友演出。2016 年起舉辦“童聚偶遇”年度兒童劇季，為小朋友和家長提供多元劇場體驗。

*In a place where people have a short memory span, grandma tells cow a very long story.  
In this new place, tree forgets its own name.*

*Butterfly is not named butterfly; pig is not known as pig; plumeria is not called plumeria; tree is not labeled as tree. All of them have their own meaningful names.  
Thus, what is the name of cow? What does it mean?*

Step Out's *In Search of Memory* incorporates puppets, live music and kids' songs and invites children and adults to listen to a story together.

Established in 2001, Step Out, focusing on theatre production, art education and overseas exchanges, has performed for over 40,000 kids in kindergartens, primary schools and communities in Macao and Taiwan throughout the years. It has also organised an annual kids' theatre programme, Kids Encounter, since 2016, offering a variety of theatre experiences for kids and parents.



# 24-27/5

星期四至日 / Thursday to Sunday

20:00 (24-27/5)

15:00 (26, 27/5)

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 160



FAM PLUS

《找記憶》學校專場 / *In Search of Memory – School Sessions* P. 119

演出時間約四十分鐘，不設中場休息

粵語演出，不設字幕

只限四歲或以上人士入場

Duration: approximately 40 minutes, no interval

Performed in Cantonese, no surtitles

Restricted to audiences aged 4 and above





# 傳統精萃

## QUINTESSENCE OF TRADITION

粵劇小將驚豔舞臺、  
精英新秀纏綿悱惻、  
土生土語話劇捧腹大笑，  
罕見傳統曲藝再現世遺……  
經典不朽，萌發風華。

A Cantonese opera by young energetic actors,  
a sorrowful love story by seasoned and upcoming artists,  
a humorous Macanese Patuá theatre,  
a traditional quyi showcase at Macao world heritage site...  
Classics simply get better with time.





# 青少年粵劇《寒江關》

## HANJIANG GATE

澳門街坊會聯合總會青少年粵劇培訓班

Macao Kaifong Cantonese Opera Juvenile's Troupe

粵劇小將，盡展功架

Captivating Cantonese opera performance by youngsters

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、阮莉

角色及演員

薛丁山 譚穎嘉  
樊梨花 莫安盈、歐陽鳳瑜  
薛應龍 李志翔  
程咬金 鄧子健  
薛金蓮 吳秋樺  
春蘭 李慧然、何敏晴  
柳金花 崔慧敏

Artistic Director **Lo Hang Peng**  
Director **Mo Wei Ying**  
Executive Directors **Deng Zhiming,**  
**Chen Riyun, Zhang Chunyuan and Ruan Li**

Characters and Cast

Xue Dingshan **Tam Weng Ka**  
Fan Lihua **Mok On Ieng and Ao Ieong Fong U**  
Xue Yinglong **Lei Chi Cheung**  
Cheng Yaojin **Tang Chi Kin**  
Xue Jinlian **Ng Chao Wa**  
Chun Lan **Lei Wai In and Ho Man Cheng**  
Liu Jinhua **Choi Wai Man**

蘇寶同在寒江關作亂，大唐將軍薛丁山請令前往殺敵。寒江關前西涼女將樊梨花將薛丁山三擒三縱漸生情愫，這對歡喜冤家後來更得到程咬金的幫助撮成婚事，梨花還認了應龍為乾兒子。成親之日薛丁山誤會梨花與應龍的感情，梨花無由解釋，含恨返回寒江關。後來丁山父親中了敵軍奸計全軍被圍，丁山三跪九叩請求梨花協助平定敵軍……

此劇由澳門街坊會聯合總會青少年粵劇培訓班學員領銜主演，文戲武打、功架十足。他們過往演出《寶蓮燈》、《三氣周瑜》、《楊門女將》、《白蛇傳》等廣受好評。

As Su Baotong starts a riot in Hanjiang Gate, Xue Dingshan, a general of the Tang dynasty, is dispatched there to tackle the enemy. However, after Xue has been captured and released three times at Hanjiang Gate by Fan Lihua, a female general of Western Liang, the pair falls in love with each other. With the help of Cheng Yaojin, this couple gets married while Fan acknowledges Xue Yinglong as her godson. On the day of wedding, Xue Dingshan wrongly accuses Fan and Xue Yinglong of betrayal, an allegation that Fan has no way of defending herself from, and with anger, she returns to Hanjiang Gate. Afterwards, Xue Dingshan's father falls into a trap of the enemy and his army is sieged, Xue Dingshan begs Fan with three kneelings and nine head knockings for her help to conquer the enemy.

Members of the Macao Kaifong Cantonese Opera Juvenile's Troupe lead the cast of this performance with powerful singing, acting and fighting scenes. Their previous performances *Lotus Lantern*, *Zhou Yu is Tricked Three Times*, *Yang's Female Warriors*, and *The Legend of the White Snake* have won hearts of many audiences.

5/5

星期六 / Saturday

19:30

永樂戲院

Cinema Alegria

票價 / Tickets: 澳門幣 / MOP 120, 100

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



# 粵劇長劇《紅樓夢》

## DREAM OF THE RED CHAMBER

朱振華與本地粵劇精英及新秀

Chu Chan Wa and Macao Cantonese Opera Actors

粵劇精英新秀聯手，上演流傳千古的愛情悲劇

A Cantonese opera about eternal love, developed in collaboration between veterans and newbies



製作總監、導演 朱振華

#### 角色及演員

賈寶玉 朱振華、阮順娟、陸偉強、  
李鳳兒、林妙珠

林黛玉 蘇麗英、謝佩珊、易麗娟、黃碧絲

薛寶釵 黃梅芬

Executive Producer and Director

**Chu Chan Wa**

#### Characters and Cast

Jia Baoyu **Chu Chan Wa, Un Son Kun,**  
**Loc Vai Kiong, Li Fong I and**  
**Lam Mio Chu**

Lin Daiyu **Sou Lai Ieng, Che Pui San,**  
**Iek Lai Kun and Vong Pek Si**

Xue Baochai **Wong Mui Fan**

《紅樓夢》是中國古典四大名著之一，膾炙人口。以《紅樓夢》為藍本的粵劇多次由不同的名伶小生演繹，淒美的愛情絕唱深入民心；關於這部小說的研究更發展為“紅學”。

演出講述賈寶玉和林黛玉初次見面，甚為投緣。然而，薛寶釵的出現使二人踏上不同命途。黛玉驚悉寶玉迎娶寶釵，悲憤之下了結餘生。寶玉赫見新娘不是黛玉，悲慟非常。寶玉趕往哭祭，望見黛玉羽化登仙，訴罷衷情，一雙有情人不捨還需捨。

澳門資深粵劇名家朱振華聯同一眾本地粵劇精英及新秀，將千古經典活現觀眾眼前。台上演出撼動人心，演員詮釋得入木三分。歡迎一同見證賈寶玉與林黛玉的百轉千迴。

*Dream of the Red Chamber*, one of China's Four Great Classical Novels, is a massive hit among readers. Numerous Cantonese operas are based on this popular plotline, in which many famous actors and actresses have taken up roles in this poignant love story. A field of study is even devoted exclusively to this work: Redology.

This play depicts the first encounter between Jia Baoyu and Lin Daiyu, both of them have feelings for each other. But the appearance of Xue Baochai changes their fates. When Lin finds out Jia is marrying Xue, she is so sorrowful that she takes her own life. On the other hand, Jia is depressed to find out Lin is not his bride. Rushing to Lin's funeral, the weeping Jia only wishes Lin can go straight to paradise. Albeit their strong emotional attachment, the couple still has to bid farewell.

Macao veteran Cantonese opera expert Chu Chan Wa collaborates with a local group of seasoned and upcoming Cantonese opera artists to enlighten audiences with this classical play. To appreciate the heartbreaking performance and superb acting skills of the artists, let's watch the complicated love story of Jia and Lin unfolding on the stage together.

# 19, 20/5

星期六、日 / Saturday, Sunday

19:30

永樂戲院

Cinema Alegria

票價 / Tickets: 澳門幣 / MOP 150, 120, 100

演出時間連中場休息約三小時

粵語演出，設中文字幕

Duration: approximately 3 hours, including one interval

Performed in Cantonese, with surtitles in Chinese



# 源味之情

## WHAT'S SERVING?

澳門土生土語話劇團

Dóci Papiaçám di Macau Drama Group

時事、人文、方言共治一爐，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



澳門土生土語話劇團年度佳作再次登上澳門藝術節的舞臺，一眾本地土生葡人演員嬉笑怒罵、針貶時弊，內容幽默詼諧，充滿本土氣息。劇本結合當前社會熱話和獨具澳門特色的人文情懷，反映出小城生活最真實透明的方方面面。該話劇不同於一般戲劇，以“話”入戲，通過說話表演的方式，展現方言的藝術魅力，並從中引入思考。

土生土語話劇為澳門重要特色表演，已被列入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，反映出澳門多元文化和諧發展的優勢。

The Dóci Papiaçám di Macao 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 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.

# 19, 20/5

星期六、日 / Saturday, Sunday

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, 200, 150

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



# 古樂曲藝會知音

## CLASSICAL CHINESE QUYI SHOWCASE

區均祥粵劇曲藝社

Au Kuan Cheong Cantonese Opera Association

以南音說唱及八音鑼鼓聲演重塑二百多年廣東曲藝史精萃

Re-enact the two-century-plus history of Guangdong quyi with Naamyam and Baatyam percussion

音樂總監、樂師 區均祥

演唱 區均祥、黎若嵐

部分樂師 歐陽玉冰、呂永昌、程衛東、  
何志峰、鄭佩儀、吳偉雄、余茂、陳浩輝、  
何志忠、宋鏐、黃漢強、賀芬芬

監製 歐陽玉冰

曲目

八音鑼鼓 《八仙賀壽》、《天姬送子》

雙噴吶 《關公送嫂》

南音 《霸王別姬》

Music Director and Musician

**Au Kuan Cheong**

Vocals **Au Kuan Cheong** and

**Elisabela Larrea**

Musicians **Ao leong lok Peng,**

**Loi Weng Cheong, Cheng Wai Tong,**

**Ho Chi Fong, Cheang Pui I, Ng Vai Hong,**

**Yu Mau, Chan Ho Fai, Ho Chi Chung,**

**Sung Ngok, Wong Hon Keung and Ho Fan Fan**

Director **Ao leong lok Peng**

Programme

Baatyam Percussion

**Eight Immortals Bestowing Longevity**

**The Heavenly Maiden Delivers Her Son  
to the Mortal Father**

Double Suona

**General Kwan Escorts His Brother's Wife**

Naamyam

**Farewell My Concubine**

從藝六十餘年的南音名家區均祥連同一眾廣東傳統八音鑼鼓樂師，帶來風格獨特的八音鑼鼓樂章，包括深受民間歡迎的喜慶吉祥樂曲《八仙賀壽》和《天姬送子》，一展傳統戲班八音鑼鼓實力；一人吹奏雙噴吶的《關公送嫂》，傳神地演繹關公護送劉備夫人離開曹營的過程與對話，技藝非凡；男女南音深情對唱的地水南音《霸王別姬》，道盡項羽和虞姬最後惜別難離的絲絲哀怨。

八音鑼鼓有二百多年歷史，是廣東傳統曲藝，以中式吹奏、拉弦、敲擊和彈撥樂器演奏粵曲小調，主要在粵劇、廟會、神誕及喜慶場合演出。區均祥粵劇曲藝社成立於1995年，曾多次應邀舉辦南音和曲藝演出、講學及交流等。區均祥在行內德高望重，更曾在2014年獲邀在鄭家大屋為習近平夫人彭麗媛獻唱南音。

Au Kuan Cheong, a Cantonese Naamyam expert with more than 60 years of experiences, in collaboration with a troupe of traditional Guangdong Baatyam percussion players, presents a unique set of Baatyam percussion pieces, including *Eight Immortals Bestowing Longevity* and *The Heavenly Maiden Delivers Her Son to the Mortal Father*, popular, festive and auspicious pieces that showcase the capabilities of the traditional Baatyam percussion troupe; a solo double suona concerto *General Kwan Escorts His Brother's Wife* that expressively and extraordinarily captures the process and dialogues of how General Kwan escorts the wife of Liu Bei from the camp of Cao Cao; *Farewell My Concubine*, a male-to-female duet of Naamyam, which affectionately recounts the longings and sorrows when Xiang Yu and Consort Yu bid their final farewell.

Baatyam percussion is a traditional quyi form in Guangdong with more than two centuries of history, a variety of Cantonese opera songs played by Chinese wind, bowed string, percussion and plucked string instruments. These ritual performances can be seen in Cantonese opera, temple fairs, deity festivals and festive events. Au Kuan Cheong Cantonese Opera Association, founded in 1995, has organised many performances, lectures and exchanges concerning Naamyam and quyi. An acclaimed and respected artist in the industry, Au Kuan Cheong was invited to give a Naamyam performance for Peng Liyuan, wife of Chinese President Xi Jinping, at the Mandarin's House in 2014.

# 25, 26/5

星期五、六 / Friday, Saturday

20:00

崗頂劇院

Dom Pedro V Theatre

票價 / Tickets: 澳門幣 / MOP 150, 120

演出時間連中場休息約一小時五十分

粵語演出，設中文字幕

Duration: approximately 1 hour and 50 minutes, including one interval

Performed in Cantonese, with surtitles in Chinese



# 樂韻悠揚

M E L O D I O U S   M U S I C





# 漢寧與澳門樂團

HENNING KRAGGERUD AND  
MACAO ORCHESTRA



指揮、小提琴 漢寧·克拉格魯德

部分曲目

格里格 霍爾堡組曲 作品 40

哈爾沃森 兩首挪威舞曲

辛丁 《A 小調組曲》第二樂章 作品 10

克拉格魯德 《晝夜平分》選段

Conductor and Violin **Henning Kraggerud**

Programme Highlights

E. Grieg **Holberg Suite, op. 40**

J. Halvorsen **Two Norwegian Dances**

C. Sinding **Adagio from Suite in A Minor, op. 10**

H. Kraggerud **Suite from *Equinox*** (Excerpts)

險峻的群山、純美的峽灣、神秘的冰川孕育了挪威獨特的歷史文化和音樂傳統。來自挪威的著名作曲家、指揮家、小提琴家漢寧·克拉格魯德再次與澳門樂團合作，將以指揮及小提琴獨奏雙重角色為觀眾帶來一場原汁原味的挪威之聲：格里格古色古香的經典之作《霍爾堡組曲》、辛丁動人心魄的《A 小調組曲》、哈爾沃森富於地域風情的《挪威舞曲》，以及漢寧本人匠心獨運的現代作品《晝夜平分》。

The steep mountains, gorgeous fjords and mysterious glaciers are the cradle of the unique Norwegian culture, history and music. The world-famous composer, conductor and violinist Henning Kraggerud will once again meet the Macao Orchestra as a conductor and solo violinist, presenting the authentic sound of Norway with works like the antique classic *Holberg Suite* by Grieg, the touching Suite in A Minor by Sinding, the lively Nordic *Norwegian Dances* by Halvorsen and the imaginative modern piece *Equinox* by Kraggerud himself.

22/5

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 250, 200, 150

演出時間連中場休息約一小時四十分

Duration: approximately 1 hour and 40 minutes, including one interval



# 醉迷法多

## F A D O C O N C E R T

劉沙與澳門中樂團

Liu Sha and the Macao Chinese Orchestra

客席指揮 劉沙  
澳門中樂團

Guest Conductor **Liu Sha**  
Macao Chinese Orchestra

劉沙被譽為中國新生代民族音樂指揮的傑出代表和領軍人物，去年曾帶領澳門中樂團出訪巴林王國演出，載譽歸來。今年再次與澳門中樂團合作，聯同法多歌手帶來令人心醉神迷的精彩演出。

橫跨中西的“兩棲指揮”劉沙，在交響樂領域裡以俄羅斯、東歐作品最為擅長，其演出曲目涵蓋西方二十世紀音樂和中國當代音樂。在民族管弦樂方面，他積極探索中國民族樂隊的發展和創新、培養專業的民族管弦樂隊指揮、視奏及首演了近千部民族管弦樂作品。其以獨特的視角推廣、委約並演出中國年青一代作曲家的新作品，受到亞洲樂界的廣泛關注。

After a widely acclaimed performance in Bahrain with the Macao Chinese Orchestra, Conductor Liu Sha comes to Macao in May to give a harmonious concert with the orchestra and Fado singers.

Hailed as a distinguished figure and leading person among the younger generation of Chinese music conductors, Liu Sha is a versatile conductor adept in both Western and Chinese music. In symphonic music, he specialises in Russian and Eastern European music, and his concert repertoire ranges from 20<sup>th</sup>-century Western music to Chinese contemporary works. In Chinese orchestral music, he is dedicated to exploring the development of Chinese music ensembles, nurtures professional Chinese orchestral music conductors, and has sight-read and premiered nearly a thousand works in this genre. Liu has been actively promoting, commissioning and performing new works by young composers and widely lauded by the music circle in Asia.

31/5

星期四 / Thursday

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, 200, 150

演出時間連中場休息約一小時四十五分

Duration: approximately 1 hour and 45 minutes, including one interval



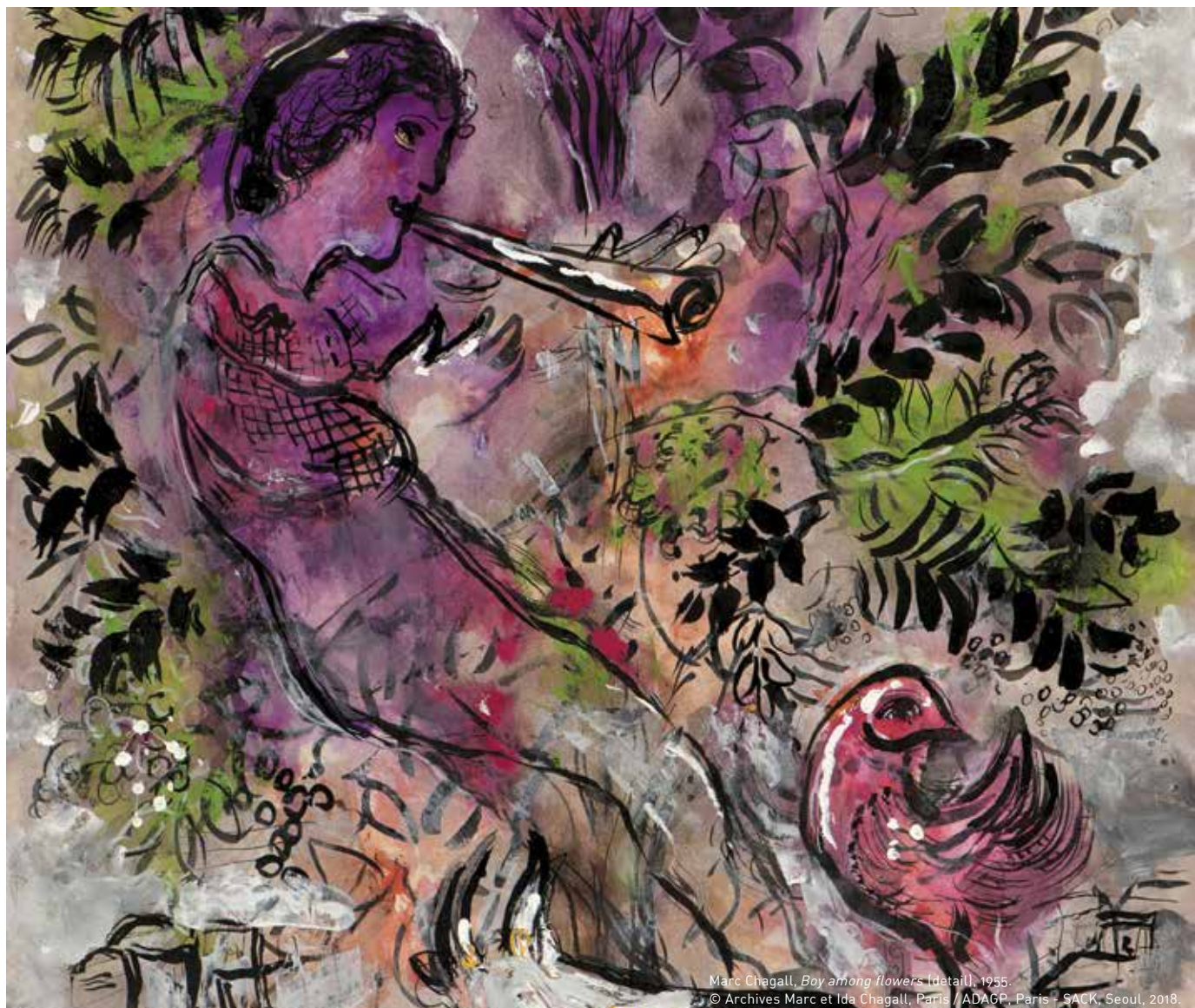


# 視覺藝術

EXHIBITION







Marc Chagall, *Boy among flowers* (detail), 1955.  
© Archives Marc et Ida Chagall, Paris / ADAGP, Paris - SACK, Seoul, 2018.

# 命運的色彩 —— 夏加爾南法時期作品展

MARC CHAGALL, LIGHT AND  
COLOUR IN SOUTHERN FRANCE



馬克·夏加爾（1887－1985）生於白俄羅斯，五十年代移居法國南部，為二十世紀最重要的藝術家之一。夏加爾受到不同文化滋養，也經歷了戰爭與逃亡的洗煉，形成獨特的藝術風格。“命運的色彩——夏加爾南法時期作品展”探索藝術家五十至七十年代作品的光線與色彩，這段時期的創作受到耀眼的地中海與蔚藍海岸的明媚風光的啟發。

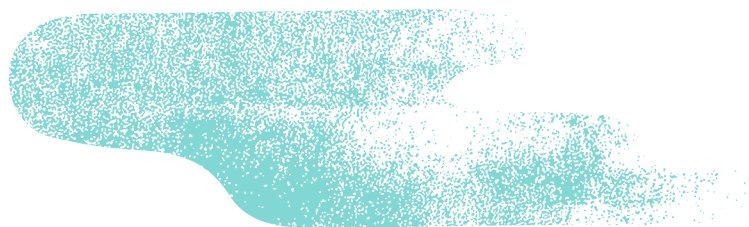
本次展覽為澳門首次舉辦的大型夏加爾作品展，將展出一系列作品，包括油畫、水粉、石版畫、舞臺服飾及掛毯等，突出藝術家創作中讓人讚嘆的光線與彩色。

展覽由澳門特別行政區政府文化局澳門藝術博物館主辦，同時感謝法國尼斯夏加爾國立美術館、巴黎歌劇院的幫助，Bouquinerie de l'Institut、龍秀藝術企劃的協調，以及夏加爾遺產管理委員會的慷慨支持。

One of the major artists of the 20<sup>th</sup> century, Marc Chagall (1887-1985) was born in White Russia (present-day Belarus) and settled in the South of France in the 1950s. His world is unique, nurtured by the many cultural influences encountered during his life and marked by war and exile. *Marc Chagall, Light and Colour in Southern France* explores the omnipresence of light and colour in his work from the 1950s to the 1970s, inspired by the dazzling Mediterranean Sea and bright landscapes of the French Riviera.

This first exhibition in Macao dedicated to Marc Chagall will feature a selection of works (paintings, gouaches, lithographs, costumes and tapestries) which highlight the pre-eminence of light and colour in his creations.

Organised by the Macao Museum of Art under the Cultural Affairs Bureau of the Macao S.A.R. Government, this exhibition has been made possible thanks to the precious help of the Musée National Marc Chagall in Nice, Opéra National de Paris, in collaboration with Bouquinerie de l'Institut, Cécile Léon Art Projects in Paris, and with the generous support of the Chagall Estate.



# 1/6-26/8

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

戲劇 THEATRE		舞蹈 DANCE	音樂 MUSIC	展覽及綜合藝術 EXHIBITION & VARIETY ARTS
27/4 五 FRI	舞臺劇 《資本·論》 DAS KAPITAL P. 10	舞蹈及裝置劇場 《洞穴爆發：奇異毛球》 LES CURIOUS FRINGES - BLAST OF THE CAVE P. 42		
28/4 六 SAT	匠木浮城 SUNSET AT THE SHIPYARDS P. 30			
29/4 日 SUN		慾望孤荒 32 RUE VANDENBRANDEN P. 46		體驗劇場 《無深睡眠》 PAR- ASOMNIA P. 44
2/5 三 WED				
3/5 四 THU				
4/5 五 FRI		青少年粵劇 《寒江關》 HANJIANG GATE P. 68		
5/5 六 SAT	紀錄劇場 《河滯》 MIGRATION P. 32			
6/5 日 SUN	生命無限好 INFINITA P. 54	女公關 HOST P. 14		
11/5 五 FRI	秦莉小解 PISSSED JULIE P. 36			
12/5 六 SAT	特洛伊女人 THE TROJAN WOMEN P. 16	海綿寶寶 SPONGE P. 60		百藝看館 PERFORMING ARTS GALA P. 58
13/5 日 SUN				



# 購票指南

## BOOKING GUIDE

### 購票 / TICKETING

1. 各場門票於 3 月 11 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）；
2. 電話及網上訂票（本地及海外）：3 月 11 日中午十二時起，才開通此項服務；
3. 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：
  - 體驗劇場《無深睡眠》每人每次每場最多限購四張門票；
  - 《海綿寶寶》每人每次每場最多限購兩套親子套票及兩張旁觀票。

1. Tickets are available through the Macau Ticketing Network from 10am on 11 March 2018 (Sunday); queuing vouchers will be distributed from 9am on the same day through the Macau Ticketing Network.
2. Telephone and online booking (local and overseas) is available from 12pm on 11 March 2018.
3. On the first day of ticket sales, ticket purchases are limited to a maximum of 10 tickets per performance per person, except for the following performances:
  - *Parasomnia*, limited to a maximum of 4 tickets per performance per person;
  - *Sponge*, limited to a maximum of 2 Children Packages and 2 Observer tickets per performance per person.

### 特別門票安排 / SPECIAL TICKET ARRANGEMENTS

1. 《海綿寶寶》設有“親子套票”及“旁觀票”兩款門票，任何購票優惠不適用於此節目：
  - 親子套票（包含一張幼童票及一張成人票）：只限 6 個月至 4 歲幼童入場，且須由成人陪同參與；
  - 旁觀票：只限 5 歲或以上觀眾，只限於指定觀眾區域觀賞演出；
2. 《共建美好家園》只限 3 歲或以上人士進場，3 歲至 12 歲以下人士須由成人陪同參與；每張門票可供一名 12 歲或以上人士，或一名 3 歲至 12 歲以下人士及其一名隨行成人陪同進場。

1. Two types of tickets are available for the show *Sponge*: “Children Package” and “Observer”. No discounts are applicable to this show:
  - Children Package (includes one ticket for a child and one for an adult): designed for children aged from 6 months to 4 years old who must be accompanied by an adult.
  - Observer tickets: suitable for audience members aged 5 and above, who will be seated in a designated area;
2. Children under the age of 3 will not be admitted to the show *Home Sweet Home* and children under the age of 12 must be accompanied by an adult. Each ticket admits only one audience member under the age of 12 accompanied by an adult or aged 12 and above.

### 購票優惠 / TICKET DISCOUNTS

#### Early Bird 早購七折優惠 / Early Bird Discounts:

3 月 11 日至 18 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 19 日起以下列方式購買門票，可享八折優惠。

1. 一次購買四場不同場次門票；▲
2. 一次購買十張或以上同場門票（團體票）；
3. 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）；^
4. 澳門教師證。^

30% discount when buying tickets between 11 March and 18 March, and 20% discount when buying tickets on or after 19 March:

1. When purchasing tickets for at least 4 different performances; ▲
2. When purchasing 10 or more tickets for the same performance;
3. For holders of valid full-time Student Card (holders of local student card or Macao residents with overseas student card);^
4. For holders of Teacher Card.^

▲ 此優惠只適用於透過澳門售票網購買之澳門藝術節門票。

^ 每位持證人每場只限購買一張優惠門票；入場需出示相關證件，否則需付全額費用。

▲ The offer is only applicable for tickets purchased through the Macau Ticketing Network.

^ Each cardholder can acquire one discounted ticket per performance. Cardholders are required to present the respective identity documents for admission, otherwise the full ticket fare will be charged.

#### 中銀客戶獨享優惠 / Exclusive discount for BOC cardholders:

憑中銀信用卡<sup>#</sup>或中銀卡購買開幕節目《資本·論》或閉幕節目《十三聲》的任何張數門票，可享七折優惠。

Enjoy a 30% discount on tickets for the opening show *Das Kapital* and the closing show *13 Tongues* by presenting a BOC Credit Card<sup>#</sup> or BOC Card.

#### 八折優惠 / 20% discount available for all shows:

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

1. For holders of BOC Credit Card or BOC Card (not applicable to the opening show *Das Kapital* and the closing show *13 Tongues*);
2. For holders of MasterCard, VISA Card or UnionPay Card from ICBC (Macau), BCM Bank, OCBC Wing Hang or Tai Fung Bank.

<sup>#</sup> 優惠只適用於中國銀行澳門分行發行之中銀全幣種信用卡及中銀卡（借記卡），並不適用於由中銀信用卡（國際）有限公司在澳門地區發行之中銀信用卡及大豐銀行信用卡。

<sup>#</sup> Offer is only applicable to holders of BOC Multi-Currency Credit Card or BOC Card (debit card), issued by Bank of China Limited Macau Branch, but not applicable to holders of BOC or Tai Fung Bank Credit Card issued by BOC Credit Card (International) Limited in the Macao region.

#### 半價優惠 / 50% discount: ^

憑頤老咭或殘疾評估登記證購買本屆澳門藝術節門票可享半價優惠。

Enjoy a 50% discount by presenting a Macao Senior Citizen Card or a Disability Assessment Registration Card.

^ 每位持證人每場只限購買一張優惠門票；入場需出示相關證件，否則需付全額費用。

^ Each cardholder can acquire one discounted ticket per performance. Cardholders are required to present the respective identity documents for admission, otherwise the full ticket fare will be charged.

## 精選優惠 / SPECIAL OFFER <sup>△</sup>

### 藝術・生活 / Leisure & Art:

凡單次購票滿澳門幣 800 元（按折扣後淨價計算），即可獲美高梅優惠券乙張，於指定商店享受多項獨家推廣優惠。多買多送，送完即止。

On each purchase over MOP 800 (net price after discount), customers are entitled to receive one discount voucher to enjoy exclusive offers at selected shops at MGM. Buy more, get more! Vouchers are subject to availability.

<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。

<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 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各門市購買任何張數門票，可享八折優惠。

Air Macau customers can enjoy a 20% discount on ticket purchases at the Macau Ticketing Network outlets by presenting their 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、清平戲院、鄭家大屋、澳門文化中心會議室及澳門演藝學院禮堂之演出均不設劃位，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, Cheng Peng Theatre, Mandarin's House, Macao Cultural Centre Conference Room and the Macao Conservatory Auditorium 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. 《海綿寶寶》親子套票只限 6 個月至 4 歲幼童入場，且須由成人陪同參與，旁觀票只限 5 歲或以上人士進場；《共建美好家園》只限 3 歲或以上人士進場，3 歲至 12 歲以下人士須由成人陪同參與；兒童偶劇《當世界尚有綠地》只限 5 歲或以上人士進場；《茉莉小解》、《女公關》及《叢前黑夜》只限 13 歲或以上人士進場；兒童偶劇《找記憶》只限 4 歲或以上人士進場；其他節目只限 6 歲或以上人士入場。主辦單位有權要求出示相關證明文件，並有權拒絕未符合有限年齡之人士進場觀看節目；
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；
8. 如有任何爭議，澳門特別行政區政府文化局保留解釋權及最終決定權。

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. *Sponge* is designed for children aged from 6 months to 4 years old who must be accompanied by an adult, and "Observer" tickets are restricted to audience members aged 5 and above; children under the age of 3 will not be admitted to the show *Home Sweet Home* and children under the age of 12 must be accompanied by an adult; children under the age of 5 will not be admitted to the show *When All Was Green*; children under the age of 13 will not be admitted to the shows *Pissed Julie*, *Host* and *The Night just before the Forests*; children under the age of 4 will not be admitted to the show *In Search of Memory*; children under the age of 6 will not be admitted for all other shows. 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. All mobile phones, beeping and lighting devices should be switched off throughout the performances;
4. Smoking, eating, drinking or possession of plastic bags and/or objects considered dangerous is prohibited in the performance venues;
5. To avoid undue disturbance to the performers and audience members, camera 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, the MAF page on Facebook and IC Wechat account for the latest updates;
8. The Cultural Affairs Bureau of the Macao S.A.R. Government reserves the right of interpretation and final decision regarding any dispute concerning these terms.



## 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 鋪（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 鋪  
凼星海大馬路文化中心

### Macao

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) 134 808 83402 傳真：(86-755) 8229 3388

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

澳門 / Macao: (853) 2855 5555

香港 / Hong Kong: (852) 2380 5083

內地 / Mainland China: (86) 139 269 1111

購票網址 / Online Ticketing: [www.macauticket.com](http://www.macauticket.com)

## 節目查詢 / ENQUIRIES

電話 / Telephone: (853) 8399 6699 (辦公時間 / during office hours)

網址 / Website: [www.icm.gov.mo/fam](http://www.icm.gov.mo/fam)

電郵 / Email: [fam@icm.gov.mo](mailto:fam@icm.gov.mo)

## 節目《生命無限好》/ INFINITA

在金沙劇場演出的澳門藝術節節目《生命無限好》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 *Infinita*, to be held at Sands Theatre, are also available through Cotai Ticketing™. The ticket release date will be announced later. Please refer to the Macao Arts Festival official website or to Cotai Ticketing™ for updates.

### 金光票務™售票處 / Cotai Ticketing™ Box Office:

金光綜藝館售票處

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四季酒店百利宮娛樂場售票處

金沙娛樂場正門入口

金沙城中心 - 金光票務™售票處（喜來登大酒店）

金沙城中心 - 金光票務™售票處（假日酒店）

巴黎人酒店正門售票處

Cotai Arena Box Office

The Venetian® Macao – Porte Cochere (Main Lobby) Box Office

Four Seasons Hotel – Plaza Casino Box Office

Sands® Macao – Sands Casino Main entrance

Sands® Cotai Central – Cotai Ticketing™ Box Office (Sheraton Grand Hotel Main Lobby)

Sands® Cotai Central – Cotai Ticketing™ Box Office (Holiday Inn Hotel Main Lobby)

Parisian Main Entrance Box Office

### 電話 / Telephone:

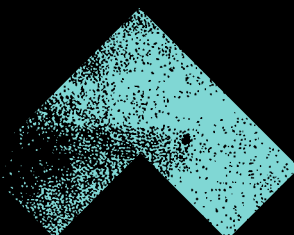
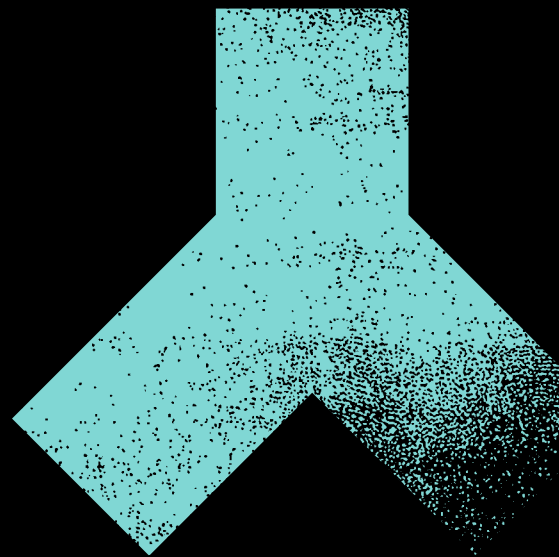
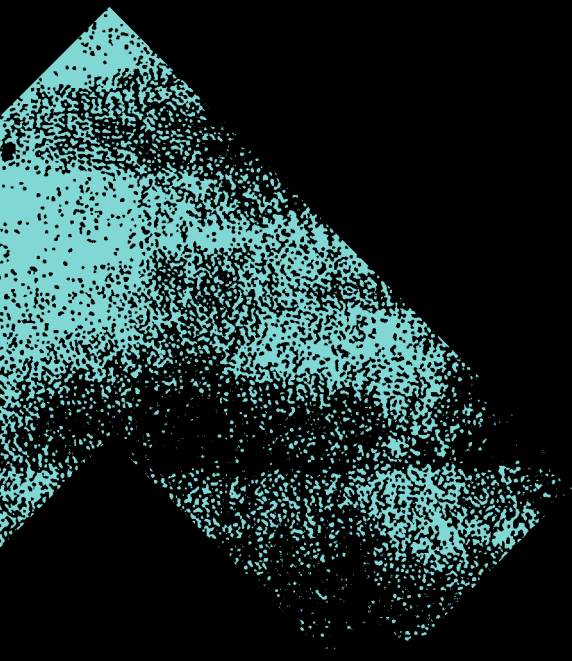
澳門 / Macao: (853) 2882 8818

香港 / Hong Kong: (852) 6333 6660

內地 / Mainland China: 4001 20 6618

網址 / Online Ticketing: [www.cotaiticketing.com](http://www.cotaiticketing.com)

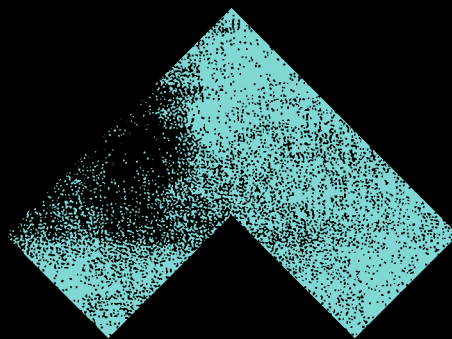




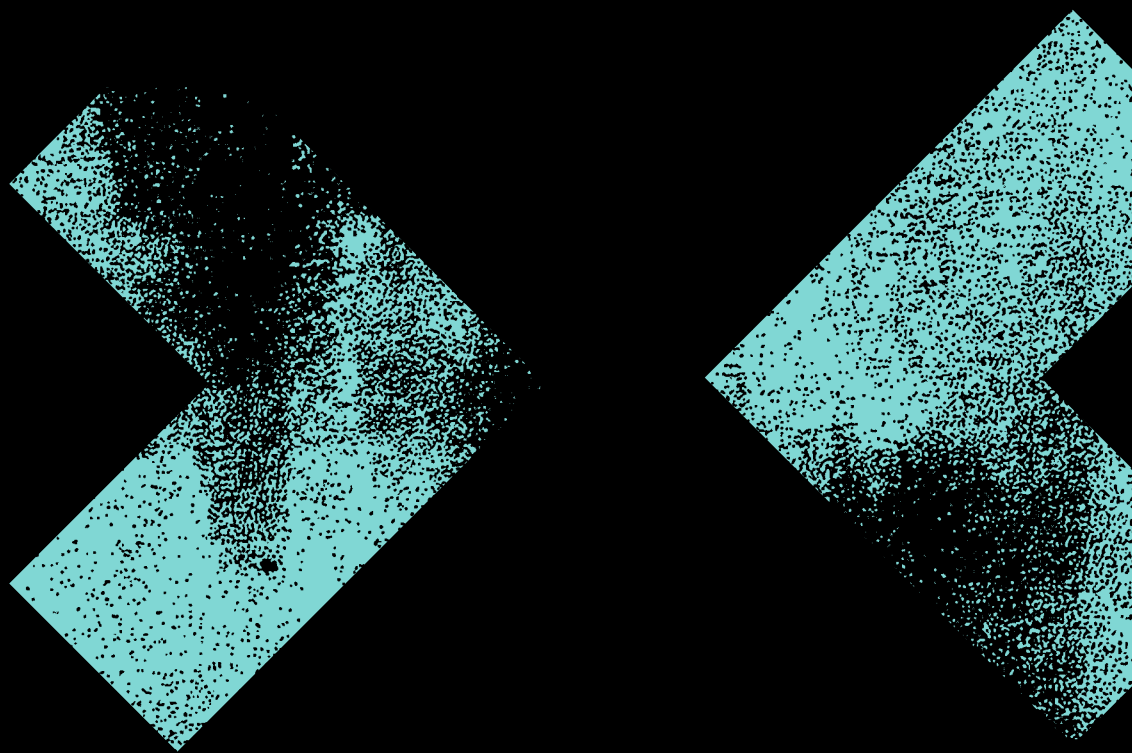
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OUTREACH  
PROGRAMME







# F A M

與海內外藝術家貼地交流，  
獨家品嚐藝術節舞臺以外的豐富內涵！

The activities allow participants to communicate  
with artists from home and abroad,  
experiencing the rich cultural connotations beyond  
the stage of Macao Arts Festival!

# M E E T

# “街道發現與浪蕩”寫作坊

## WRITING WORKSHOP ON STREET ROAMING AND DISCOVERY

### 28, 29/4

星期六、日 / Saturday, Sunday

15:00-18:00; 19:30-22:00 (28/4)

10:00-13:00 (29/4)

地點 / Venue: 待定 / To be confirmed

名額 / Number of Participants

15

有意參加者需提供一篇五百字之近作（主題不限），導師將據此挑選。

Applicants have to submit a 500-word article (in any topics) each and the instructor will choose applicants with the best-written pieces.



在城市遊蕩，每天走熟悉的路回家，構成了怎樣的你？街道是公共的空間，也有私己的足跡，兩相混雜而成我們的記憶。透過文字去記錄、抒情、想像，可以在熟悉的街道上，重新發現周遭的風景，發現自己。

緊扣本屆藝術節以亞洲焦點及“根源”為主題，特邀香港作家鄧小樺舉辦寫作坊，透過寫作理論、即場寫作練習、街頭文學寫生，推動本土寫作，開拓想像力，從城市遊走，在街頭寫作，用自己雙眼感受城市，書寫自身。工作坊包括跨媒介環節，以視覺藝術的視野來幫助我們觀察街道。

Roaming the city, you take the same path to home every day. How does this experience influence you? Streets are public space where we also leave our own footprints – the interplay between these two parts constitutes our memories. Through words to record, express and visualise our feelings, we can be enlightened by our surroundings and undertake a journey of self-discovery at familiar streets.

In tandem with the theme of the 29<sup>th</sup> Macao Arts Festival, “Origin”, and its Asian Focus, the writing workshop is hosted by Hong Kong writer Tang Siu-wa. Through writing theories, writing exercises and on-site writing, the workshop aims to advocate local writing and broaden the imagination of participants. From roaming the city to writing about streets, participants can pay attention to details of the city and write about themselves. With the participations of cross-media artists and art work, the workshop helps us observe the streets from a visual art perspective.



#### 導師簡介 / INSTRUCTOR



鄧小樺 / TANG SIU-WA

香港作家、文化評論人，策展人。香港中文大學中國語言及文學系、香港科技大學人文學部碩士畢業。著有詩集《不曾移動瓶子》、《眾音的反面》、散文集《斑駁日常》、《若無其事》等。《字花》發起人之一，現於各大專院兼職任教文學閱讀及創作課程。2009 年加入“香港文學館倡議小組”，與作家董啟章、馬家輝、潘國靈等一同倡議建立香港文學館；2013 香港文學生活館成立，現任香港文學館理事會召集人、總策展人，策劃歷屆香港文學季及多個跨界藝術項目。曾任多個文化節目主持人，包括電視清談節目“文學放得開”。2014 年獲邀往美國愛荷華大學國際作家工作坊交流，亦曾往美國維蒙特工作坊駐場及參加台北詩歌節、亞洲詩歌節等。

A writer, cultural critic and curator in Hong Kong, Tang has a Bachelor's degree of Chinese Language and Literature at the Chinese University of Hong Kong, and a Master's degree from the Division of Humanities at the Hong Kong University of Science and Technology. She is the author of poetry collections *A Bottle Unmoved* and *The Opposite of Sounds*, and prose collections *A Motley of Banalities* and *Just Like Nothing Happens*. A founding editor of literature magazine *Fleurs des lettres*, she is now a part-time lecturer on literature reading and creative writing at tertiary education institutions. Joining a taskforce on The House of Hong Kong Literature in 2009, she advocated alongside with other writers, such as Dung Kai-cheung, Ma Ka-fai and Lawrence Pun for the establishment of the eponymous premises; following the establishment of The House of Hong Kong Literature in 2013, she is now convener of the administrative council of The House of Hong Kong Literature and its chief curator, involving in several editions of Hong Kong Literature Season and various interdisciplinary art projects. She has also been a host of several cultural programmes, including television talk show *Literature Night*. A 2014 resident at the International Writing Programme of the University of Iowa in the United States, she has also been a resident writer at Vermont Studio Center in the U.S. and participated in various events, such as Taipei Poetry Festival and Asian Poetry Festival.

# 演前導賞

## PRE-SHOW TALKS



### 5/5

星期六 / Saturday

偷窺者舞團《慾望孤荒》  
**Peeping Tom – 32 rue Vandenbranden**

19:00-19:45  
澳門文化中心會議室  
Macao Cultural Centre Conference Room

講者 / Speaker  
李銳俊 / Lei loi Chon

語言 / Language  
粵語 / Cantonese



### 12/5

星期六 / Saturday

鈴木利賀劇團《特洛伊女人》  
**Suzuki Company of Toga –  
The Trojan Women**

19:00-19:45  
澳門藝術博物館演講廳  
Macao Museum of Art Auditorium

講者 / Speaker  
田沖 / Tian Chong (鈴木利賀劇團演員 /  
Actor of the Suzuki Company of Toga)

語言 / Language  
普通話 / Mandarin



### 26/5

星期六 / Saturday

梯子肢體實驗室《審判》  
**Sadari Movement Laboratory –  
The Trial**

19:00-19:45  
澳門文化中心會議室  
Macao Cultural Centre Conference Room

講者 / Speaker  
李銳俊 / Lei loi Chon

語言 / Language  
粵語 / Cantonese

想知道更多觀演“貼士”才入場觀賞？我們已經為你準備好事前熱身的導賞講座，由專業舞評人及演員介紹演出重點，即使來不及做功課，聽完這幾場演前導賞，袋穩“懶人包”，已經可以在各大表演當中有不一樣的收穫。

Don't you want to know more insights prior to watching the shows? Pre-show Talks are arranged to serve as your warm-ups, in which professional dance critic and actor will present highlights of the shows. Although you might not have time to prepare on your own, you can acquire precious insights and tips after attending the Pre-show Talks, leading you to have a different understanding of the shows.



## 講者簡介 / SPEAKERS



李銳俊 / LEI IOI CHON

澳門劇場工作者，主要從事藝術策劃、舞蹈劇場創作等。為本地藝術團體石頭公社、婆仔屋藝術空間（牛房倉庫）創始成員。多年來曾策劃及創作多個作品，包括舞蹈劇場《舞·語·錄》、《靜安寺路 192 號 6 樓》、《離下班還早——車衣記》及環境劇場作品《請客食飯》、《舊橋上的夢遊日子》、《後太平天國之四 XXX》、《葉子枯了》、《拾遺記》、《聽風的卡夫卡》、《CREB 反應結合蛋白》、《影落此城》等。

A theatre artist in Macao focusing on art planning and dance theatre, Lei is a founding member of local art groups Comuna de Pedra Arts and Cultural Association and Old Ladies' House Art Space (Ox Warehouse). She has planned and created many works throughout the years, including dance theatre *A Dance Citation*, *Jing An Si Road No. 192 6<sup>th</sup> Floor* and *Ready to Wear*; site-specific theatre *Treat You Meal*, *Days of Daydreaming at the Macau-Taipa Bridge*, *Post-era of the Taiping Heavenly Kingdom: Four X's*, *Withering Leaves*, *Lost and Found*, *Kafka Listening to the Wind*, *CREB: Camp Response Element-Binding* and *Here She Dances*.



田沖 / TIAN CHONG

畢業於中央戲劇學院 2009 級表演系，現為鈴木利賀劇團演員。主要作品包括：由鈴木忠志導演、分別於 2013 年東京吉祥寺公演的《李爾王》中飾演艾德格及於 2014 年十月第六屆戲劇奧林匹克的《李爾王》中飾演李爾王；2014 年由黃盈導演的《馬克白》中飾演馬克白；以及於北京古北水鎮長城劇場及國家大劇院公演的《酒神狄俄尼索斯》中飾演彭透斯。

Tian Chong graduated from the Acting Department of the Central Academy of Drama in 2009. Currently, he is an actor of the Suzuki Company of Toga. His major works include portraying Edgar in *King Lear*, directed by Tadashi Suzuki, performed at Tokyo Kichijoji in 2013; the title role in *Macbeth*, directed by Huang Ying in 2014; the title role in *King Lear*, directed by Tadashi Suzuki, performed at the 6<sup>th</sup> Theatre Olympics in October 2014; and as Pentheus in *Dionysus*, performed at the Great Wall Theatre in Gubei Water Town, and the National Centre for the Performing Arts, Beijing.



# “鈴木演員訓練方法”工作坊

## WORKSHOP ON SUZUKI METHOD



### 3-6/5

星期四至日 / Thursday to Sunday

19:30-22:00 [3-4/5]

14:30-17:00 [5-6/5]

澳門文化中心二樓排練室

Macao Cultural Centre 2<sup>nd</sup> Floor Rehearsal Room

名額 / Number of Participants

20

語言 / Language

普通話 / Mandarin

鈴木忠志以其獨特的訓練法備受關注。1976年，他將劇團由東京遷至富山縣山區的利賀村，並在當時發展了“鈴木演員訓練方法”。該訓練法是汲取傳統戲曲精華與其團員長時期累積、整理的成果，它重視人類原始的動物性，將身體表演和情感技巧回歸到演員的下半身，強調雙腳和地面接觸時的感覺，運用地面滑行、移動、踱步及配合腹式呼吸，來激發演員內在情感與外在身體的本能，取得聲音與肢體的平衡。這套訓練法與西方注重演員挺拔、向上的身體態勢不同，呈現的是內斂的、時刻與外界保持一種緊張關係的狀態。是次工作坊更邀得來自北京的鈴木利賀劇團演員田沖向參加者教授鈴木演員訓練方法，在密集的工作坊上更有系統地進入鈴木的訓練之中。

Tadashi Suzuki has been well-known for his unique training method for theatre. After relocating his theatrical group from Tokyo to Toga village of Toyama prefecture in 1976, he developed the Suzuki Method of Actor Training, which incorporates the essences of traditional Japanese theatrical forms, as the accumulative outcomes of members of his group for a long period of time. Underscoring the animal instincts of humans, the method stresses the core of expression at the lower body of the actors, particularly in the sensations when their feet touch the ground. Through sliding, shifting and pacing on the floor, coupled with diaphragmatic breathing, it arouses the internal emotions of actors and their awareness of body sensations, striking a balance between sounds and limbs. In contrast to the training methods of actors in western countries, focusing on upright body postures and upward movements, the Suzuki Method achieves to create a tension with the outside world through the grounding and control over the lower body. In this intensive workshop, Tian Chong, an actor of Suzuki Company of Toga from Beijing, will introduce the Suzuki Method of Actor Training to participants.

#### 導師簡介 / INSTRUCTOR



田冲 / TIAN CHONG

畢業於中央戲劇學院 2009 級表演系，現為鈴木利賀劇團演員。主要作品包括：由鈴木忠志導演、分別於 2013 年東京吉祥寺公演的《李爾王》中飾演艾德格及於 2014 年十月第六屆戲劇奧林匹克的《李爾王》中飾演李爾王；2014 年由黃盈導演的《馬克白》中飾演馬克白；以及於北京古北水鎮長城劇場及國家大劇院公演的《酒神狄俄尼索斯》中飾演彭透斯。

Tian Chong graduated from the Acting Department of the Central Academy of Drama in 2009. Currently, he is an actor of the Suzuki Company of Toga. His major works include portraying Edgar in *King Lear*, directed by Tadashi Suzuki, performed at Tokyo Kichijoji in 2013; the title role in *Macbeth*, directed by Huang Ying in 2014; the title role in *King Lear*, directed by Tadashi Suzuki, performed at the 6<sup>th</sup> Theatre Olympics in October 2014; and as Pentheus in *Dionysus*, performed at the Great Wall Theatre in Gubei Water Town, and the National Centre for the Performing Arts, Beijing.

# 藝人談：鈴木忠志

ARTIST TALK: TADASHI SUZUKI



13/5

星期日 / Sunday

15:00-16:30

澳門藝術博物館演講廳

Macao Museum of Arts Auditorium

語言 / Language

日語，設普通話翻譯

Japanese, with Mandarin interpretation

鈴木忠志是日本戰後第一代戲劇創作人、日本第一個國際性戲劇節“利賀國際戲劇節”發起人。其獨特的“鈴木演員訓練方法”透過一系列的形體訓練，讓演員專注下半身與地面的接觸，激發身體本能，帶出更具感染力的表演與更精準的身體控制。鈴木忠志將以藝術節演出《特洛伊女人》為例子，探討如何從已有文本出發，以肢體語言創作出新的作品。

Belonging to the first generation of theatre directors and writers in the post-war period of Japan, Tadashi Suzuki is the founder of the Suzuki Company of Toga and the first international theatre festival in Japan, the Toga Festival. By shedding light on the actors' bodies, trained to achieve powerful control and physical presence through his unique training method, Suzuki depicts a universal message addressed to human beings throughout his productions. Using *The Trojan Women* as an example, Suzuki shares with us how he recreates the world of the play through the actors' bodies.

### 鈴木忠志 / TADASHI SUZUKI

鈴木忠志是鈴木利賀劇團創始人和導演，日本第一個國際性戲劇節“利賀戲劇節”發起人，並創立了“鈴木演員訓練方法”。曾擔任國際戲劇奧林匹克委員會委員、BeSeTo 戲劇節創始人之一（其他創始人包括中國戲劇家徐曉鐘、韓國戲劇家金義卿）、日本表演藝術基金會（舞臺藝術財團演劇人會議）董事會主席。

其戲劇作品包括《圍繞能成為戲劇的事物》、《特洛伊女人》、《酒神狄俄尼索斯》、《李爾王》、《大鼻子情聖》和《薩德夫人》等。除鈴木利賀劇團的作品，他還導演了許多國際性作品，包括與美國四大地區龍頭劇院共同創作並演出《李爾的故事》及執導莫斯科藝術劇院《李爾王》戲劇奧林匹克等。此外，鈴木也出版關於其戲劇理論的日文書籍，其部分文章更被翻譯成英文，並結集成書《文化就是身體》，由美國戲劇交流集團出版。他與布萊希特、彼得·布魯克、羅伯特·威爾遜等歐美戲劇家一同入選劍橋大學出版社的“二十世紀重要導演、戲劇家”叢書。

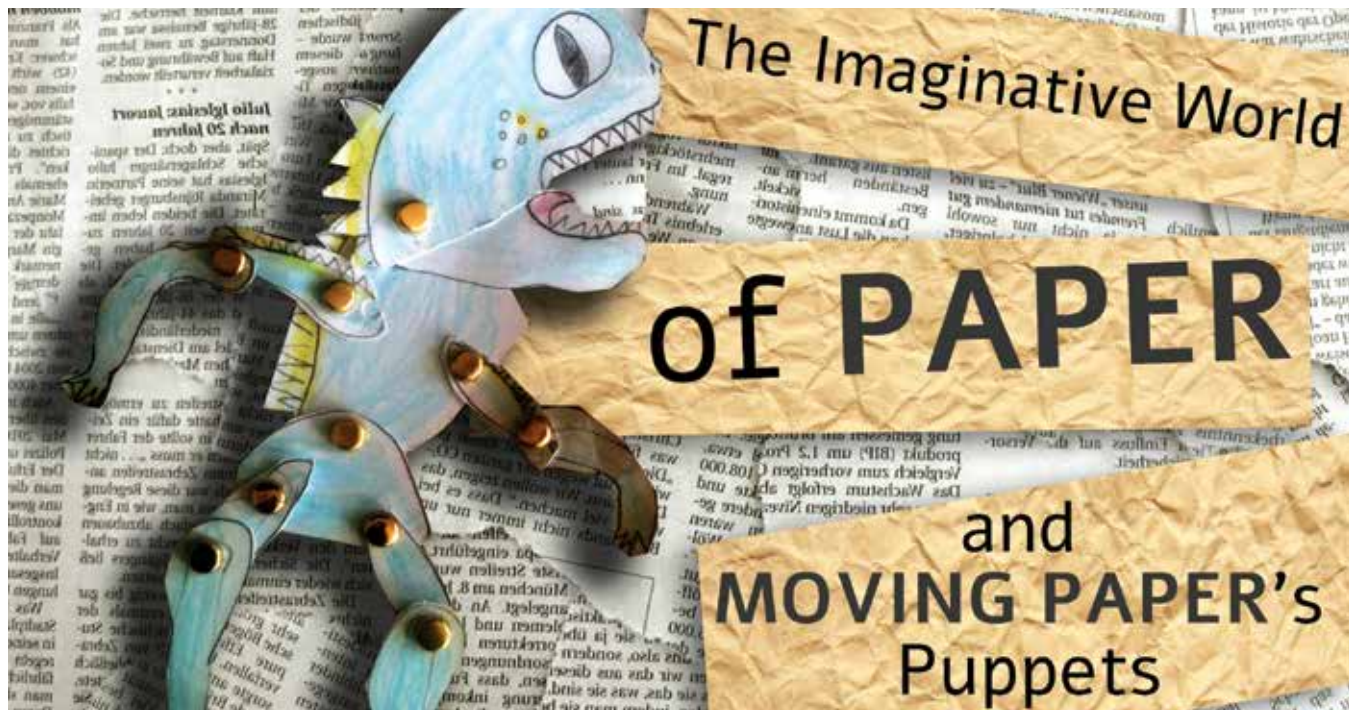
Tadashi Suzuki is the founder and director of the Suzuki Company of Toga based in Toga Village. He is the organiser of Japan's first international theatre festival "Toga Festival", and the creator of the Suzuki Method of Actor Training. Suzuki has served as a member of the International Theatre Olympics Committee, as founding member of the BeSeTo Festival (jointly organised by leading theatre professionals from Japan, China and Korea) and as Chairman of the Board of Directors for the Japan Performing Arts Foundation, a nation-wide network of theatre professionals in Japan.

Suzuki's works include *On the Dramatic Passions*, *The Trojan Women*, *Dionysus*, *King Lear*, *Cyrano de Bergerac*, *Madame de Sade* and many others. Besides productions with his own company, he has directed several works in collaboration with other theatres, such as *The Tale of Lear*, co-produced and presented by four leading regional theatres in the U.S.; *King Lear*, presented with the Moscow Art Theatre, etc. A collection of his writings in English on his theories of theatre, *Culture is the Body* is published by Theatre Communications Group in New York. Also, a book written on Suzuki titled *The Theatre of Suzuki Tadashi* is published by Cambridge University Press as part of their Directors in Perspective series, featuring leading theatre directors of the 20<sup>th</sup> century. This series includes works on Meyerhold, Brecht, Strehler, Peter Brook and Robert Wilson, among others.



# 親子紙偶工作坊

## PUPPET WORKSHOP FOR FAMILIES



12, 13/5

星期六、日 / Saturday, Sunday

17:30-18:00

祐漢公園 / Iao Hon Garden

對象 / Target Participants

7歲或以上小朋友，須由一名家長陪同參與

Children aged 7 or above, must be accompanied by one parent

每場名額 / Number of Participants per session

15組親子（活動無需提前報名，採用先到先得形式現場報名，額滿即止。）

15 parent-child pairs [On-site registrations are accepted on a first-come, first-served basis, and application in advance is not required.]

語言 / Language

英語，設粵語翻譯

English, with Cantonese interpretation

祐漢公園除精彩的《百藝看館》以外，還有由充滿歡樂的以色列鑰匙劇團帶來的紙偶工作坊。以戲偶、面具和物件等特殊的劇場視覺效果聞名的劇團團員將會親自教大人小孩操作紙偶。

Apart from the spectacular performances of *Performing Arts Gala* in Iao Hon Garden, you can also join the workshop hosted by Israeli theatre troupe The Key Theatre, in which children are taught how to manipulate paper puppets.



# 塗鴉初體驗

## GRAFFITI FOR FIRST-TIMERS



### 12, 13/5

星期六、日 / Saturday, Sunday

15:00-16:00

祐漢公園 / Iao Hon Garden

對象 / Target Participants

7歲或以上

People aged 7 or above

每場名額 / Number of Participants per session

15人（活動無需提前報名，採用先到先得形式現場報名，額滿即止。）

15 persons [On-site registrations are accepted on a first-come, first-served basis, and application in advance is not required.]

平時紙上畫公仔就試得多，拿著噴漆在街頭噴灑又是何等感覺？《百藝看館》演出前，不妨到現場試試看，由本澳塗鴉達人親自教授，等你來嘗試另類繪畫體驗！

While you might often draw on paper, have you ever tried graffiti? Now you have a chance to hold a spray can at street and have fun with graffiti! Prior to the show, *Performing Arts Gala*, you can have a taste of this alternative painting experience at Iao Hon Garden with the guidance of local graffiti artists.

承辦 / Coordinator



城藝社  
MACAU CITY  
VISUAL ARTS  
SOCIETY

# MACHO DANCING 體驗工作坊

## MACHO DANCING WORKSHOP



### 13/5

星期日 / Sunday

12:00-14:00

澳門文化中心四樓排練室

Macao Cultural Centre 4<sup>th</sup> Floor Rehearsal Room

對象 / Target Participants

18 歲或以上人士 / 18 years old or above

名額 / Number of Participants

20

語言 / Language

英語 / English

參加者需穿著長靴或橡膠鞋，並自備護膝。

Participants are required to bring knee pads and boots/rubber shoes.

“Macho Dance”是菲律賓夜總會常見的舞蹈，年輕舞男以性感舞姿娛樂客人。編舞 Eisa Jocson 卻以女性的身體跳著男性的舞蹈，以此引發觀眾對身份的反思。

Eisa Jocson 將於此次工作坊分享其舞蹈技巧，與參加者一同於兩性之間的迥異氣質中遊走。無論你有否舞蹈根底，只要你有興趣且年滿 18 歲，均歡迎參與是次工作坊。

Macho Dancing, with its specific movement vocabulary and physicality, is a unique phenomenon in the Philippines. It is exclusively performed by young men in nightclubs for male – as well as female – clients. Choreographer Eisa Jocson takes on this phenomenon, transcending gender boundaries by performing a macho dance.

Eisa Jocson will share the movement system that she has developed with the participants in this workshop. They will explore the basic structure of the masculine body in macho dancing. It is suitable for participants over 18 years of age and does not require any dancing knowledge in advance.

# 藝術節自由講

## MAF FREE TALK



\* 第二十八屆澳門藝術節活動照片  
\* Activity photo from the 28<sup>th</sup> Macao Arts Festival

### 27/5

星期日 / Sunday  
16:30-18:00  
舊法院大樓  
Old Court Building

語言 / Languages  
粵語、普通話 / Cantonese and Mandarin

藝術節精彩節目讓人目不暇給，各地藝評人齊聚一堂，與觀眾近距離接觸，每一位參與者都可暢所欲言。無論是對演出背後的創作過程，還是對表演團隊的深挖細剖，都歡迎你備好問題，前來和一眾藝評人舌戰一番。藝評人也會不吝與大家大談觀演心得，歡迎所有花生友、好事之徒及演出團隊一同參與交流分享。

With numerous highlights in an excitement-filled programme, Macao Arts Festival gathers art critics from around the world to engage with audiences, a session in which each participant can speak their mind freely. From stories behind the production process of performances to in-depth analyses of performing groups, you can get prepared at home and come forward to challenge the critics at the session. Meanwhile, the critics are also eager to share their insights in regards of the shows. If you are looking for fun and challenges, or if you are one of the performers in the Festival, you are welcome to join this sharing session.



# 雲門 2 工作坊

## CLOUD GATE 2 WORKSHOP



### 24/5

星期四 / Thursday

20:00-21:30

澳門文化中心四樓排練室

Macao Cultural Centre 4<sup>th</sup> Floor Rehearsal Room

對象 / Target Participants

三十歲以下、具中高級程度舞者（報名時需填寫簡歷作篩選之用）

Intermediate or advanced level dancers aged below 30 (please upload dancing experiences for selection)

名額 / Number of Participants

25

語言 / Language

普通話 / Mandarin

“太極導引”是雲門2舞者的日常訓練之一，此工作坊將介紹並示範“太極導引”的兩個核心概念：內在的呼吸流動及身體圓弧旋轉的運動方式。雲門2排練指導暨舞者楊凌凱將引導參加者學習各種組合，藉以體驗身體內在能量的流動，機會難得，不容錯過！

Tai Chi Dao Yin, an ancient form of breathing exercise, is one of Cloud Gate 2 dancers' training disciplines. In this workshop, the instructor Yang Ling-kai, Cloud Gate 2 rehearsal director and dancer, will introduce the two core concepts of Tai Chi Dao Yin — the flow of breathing and the mode of circular movements, and guide the participants through different combination of exercises to demonstrate how energy flows within the body.

## 導師簡介 / INSTRUCTOR



### 楊淩凱 / YANG LING-KAI

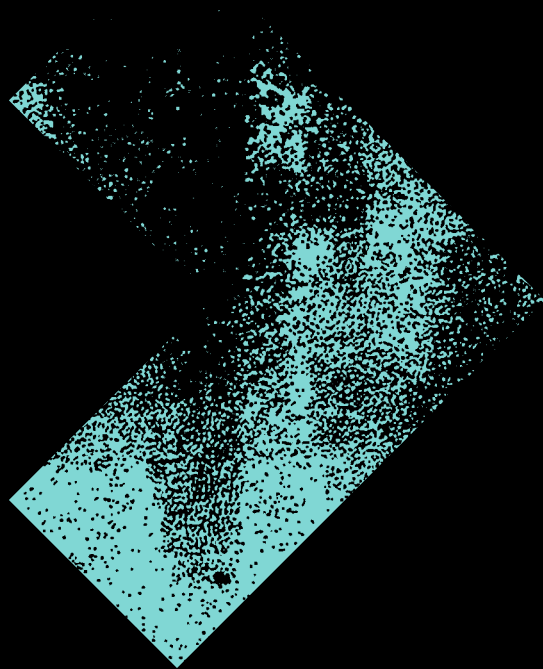
雲門 2 排練指導、舞者 / Cloud Gate 2 Rehearsal Director and Dancer

自幼習舞，多次隨台灣蘭陽舞蹈團出訪歐美各國演出及比賽。1999 年台北藝術大學舞蹈系畢業，隨即加入雲門 2 為創團團員，在團期間詮釋羅曼菲、布拉瑞揚、伍國柱及鄭宗龍等多位知名編舞家作品，多次擔任重要獨舞。2010 年起擔任助理排練指導，2014 年升任排練指導。

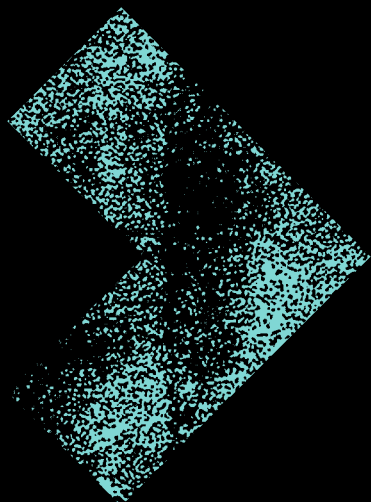
Started dancing at a young age, Yang joined the Lan Yang Dancers Troupe and toured with the Troupe internationally during her adolescence. After graduating from the Dance Department of Taipei National University of the Arts in 1999, Yang joined Cloud Gate 2 as one of its founding members. An outstanding dancer, Yang takes up many leading roles in the company's repertoire, including works by Lo Man-fei, Bulareyaung Pargarlava, Wu Kuo-chu, and Cheng Tsung-lung. Serving as associate rehearsal director for the company since 2010, she was appointed as the rehearsal director in 2014.







# FAM



邊玩樂邊學習，  
動腦筋也動腳筋，  
精心炮製充滿驚喜的文化藝術體驗！

FAM PLAY combines fun and learning,  
and challenges your physical fitness  
as well as intelligence, trying to bring you  
a cultural and artistic experience full of surprises!

# PLAY

# 一日！睇樓團

## 1 DAY ! HOME SWEET HOME



### 20, 22/5

星期日、二 / Sunday, Tuesday

10:30-17:00

舊法院大樓及其他神秘地點

Old Court Building and other secret locations

每場名額 / Number of Participants per session

15

由於活動需到不同地區走動，建議參加者穿著輕便服裝。

Participants are advised to wear light clothing as they have to walk around the city on foot.

跟著本地城市規劃師林翊捷的步伐，展開一場認識澳門土地的歡樂旅程！先從《共建美好家園》的虛擬社區開始，一步一步踏進我們真實的生活環境，邊玩邊探索土地與家園、個人與社區的關係，思考我城的城市規劃，共建真正屬於每個人的美好家園！

Follow the footsteps of local urban planner Lam Iek Chit for a fun-packed trip to understand more about the land resources of Macao! Commencing the trip with the cardboard community *Home Sweet Home*, it will lead audiences to have a clear grasp of our living environment step by step and ponder over the relationships of land, self, home and community. Audiences can reflect on Macao's urban planning so that everyone can build their own dream home.

## 導遊簡介 / TOUR GUIDE



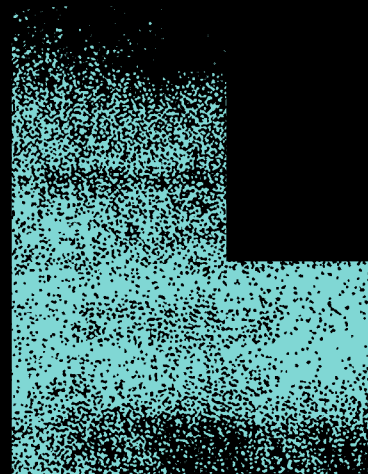
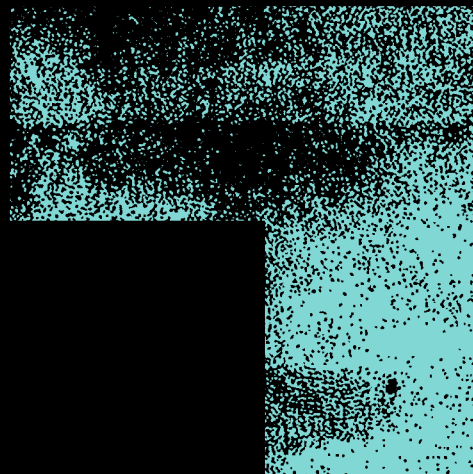
林翊捷 / LAM IEK CHIT

1981 年生於澳門，學士畢業於台灣政治大學地政系，現為城市規劃師。為澳門城市規劃委員會委員 (2014-2020)、我城社區規劃合作社理事長。林翊捷近年主要從事城市規劃研究、社區公眾參與項目、文化遺產推廣工作以及文化地圖出版。

2011 年策劃《舊區美學誌——解·構市集》FOTOMO 工作坊；2012 年於《出走海岸線》活動中負責海岸線導覽；2014 年主編《摩登的線條——澳門現代建築文化地圖》；2015 – 2016 年受澳門公共圖書館邀請，主講“無水不立”、“尋找澳門村落痕跡”等系列講座；2017 年主編《天國之園——馬禮遜墓園文化地圖》；2015 – 2017 年成為文化局“文化講堂”的導師，主講“城堅炮利”、“鄉關何處”兩個主題。

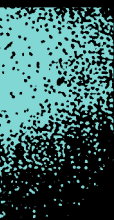
Born in Macao in 1981, Lam is an urban planner. He obtained a Bachelor's degree from the Department of Land Economics, National Chengchi University, Taiwan. He is a member of the Macao Urban Planning Council (2014-2020) and the President of the Root Planning Cooperative. In recent years, Lam has engaged himself in urban planning studies, community engagement projects, cultural heritage promotion and cultural map publication.

In 2011, he planned the "Aesthetics in Old Districts – Deconstructing the Markets: FOTOMO Workshop". In 2012, he was a guide of the "Tour along the Coastline". He was the chief editor of *The Modern Trace – The Art Map of Modern Architecture in Macau* in 2014. In 2015-2016, he was invited by the Macao Public Library to hold talks for "Can't Survive without Water" and "Looking for Traces of Villages in Macao". In 2017, he edited *Garden of Heaven – The Map of Old Protestant Cemetery (Macao)*. In 2015-2017, he was the instructor of the Cultural Lectures, organised by the Cultural Affairs Bureau, for the topics of "Macao's Fortresses" and "Early Villages in Macao".





# FAM



藝術節繼續引發大學、  
中學校園學生的藝文潛能，  
並延續無障礙觀演與接觸藝術的平台，  
更邀請你與特約藝評人一同節外生思，  
擴張思考界限！

The Macao Arts Festival will continue  
to inspire the artistic potential of university  
and secondary school students,  
while also strengthening the platform of  
all access to performance and arts at large.  
And, you can even share ideas with specially  
invited art critics to broaden your horizons of thinking!

# PLUS

# 學生藝文採訪寫作計劃

## INTERVIEWING AND WRITING PROGRAMME IN ARTS AND CULTURE FOR STUDENTS

召喚一眾校園藝文青！如果你自問對藝文活動帶點好奇或熱情，又對文字寫作有興趣，就不能錯過今次帶給你的藝文記者生涯初體驗！

今年藝術節，我們將以本地製作《匠木浮城》及紀錄劇場《洄游》為實習場景，讓你走進劇場人的創作秘境，由經驗導師跟你分享採訪藝術家的提問招數，從籌備、排練到演出一起旁敲側擊，了解澳門劇場與社會的各種連結方式，繼而各自撰寫報導，踏上藝文採寫的第一步！

Attention! If you are passionate about art and cultural activities and interested in writing, you should not miss this chance to be an arts and culture reporter.

With *Sunset at the Shipyards* and *Migration* as practices, this year's Macao Arts Festival invites you to have a closer look of artists' creation process in theatre. Seasoned instructors will give you tips on preparing for an interview with the artists. From preparation, rehearsals to the day of performance, you can be involved in the whole process to have a clear grasp of the links between theatre in Macao and the society. Afterwards, you will write your own news report, starting your career to be an arts and culture reporter.

### 導師 / INSTRUCTORS



莫兆忠 / Mok Sio Chong

本地劇評人、劇場編導。《劇場·閱讀》季刊及《評地》主編、澳門劇場文化學會理事長。

Local theatre critic, playwright and director. He serves as chief editor of quarterly publication *Performance Arts Forum* and *Reviews*, as well as president of Macao Theatre Culture Institute.



羅嘉華 / Carol Law

資深傳媒工作者。香港中文大學新聞系文學碩士、文化管理文學碩士。曾於電視台擔任記者，負責採訪、撰稿、剪片及資料搜集等。現為自由撰稿人，以特約形式為多個不同媒體供稿，方向包括澳門藝文發展、綠色生活、澳門歷史、地道特色等。

Experienced Media Professional. Graduated with Master of Arts degrees on Journalism and Cultural Management at the Chinese University of Hong Kong, she was a television reporter responsible for interviews, writing, video editing and research. She is now a freelance writer and offers services for different media with a focus on topics like the development of Macao's arts industry, green lifestyle, Macao's history and streets.



	內容 / CONTENT	導師 / INSTRUCTOR(S)	上課地點 / VENUE
23/3 星期五 / Friday 19:30-21:30	要發問先舉手？—— 採訪的前戲與現場 Raise Your Hand before Asking Questions? — Preparation and Techniques for Interviews	羅嘉華 Carol Law	澳門劇場圖書室 Macao Theatre Library
24/3 星期六 / Saturday 14:30-17:30	採訪創作人及課堂練習 I Interview with Creator(s) and Writing Practice I	劇團代表、羅嘉華、莫兆忠 Representative(s) of performing group, Carol Law and Mok Sio Chong	待定 To be confirmed
15/4 星期日 / Sunday 15:30-18:30	採訪創作人及課堂練習 II Interview with Creator(s) and Writing Practice II	劇團代表、羅嘉華、莫兆忠 Representative(s) of performing group, Carol Law and Mok Sio Chong	待定 To be confirmed
28/4 星期六 / Saturday 20:00	觀看演出及演後討論： 夢劇社《匠木浮城》 Performance watching <i>Sunset at the Shipyards</i> and Post-show Panel Discussion	羅嘉華、莫兆忠 Carol Law and Mok Sio Chong	清平戲院 Cheng Peng Theatre
6/5 星期日 / Sunday 20:00	觀看演出及演後討論： 小城實驗劇團《洄游》 Performance watching <i>Migration</i> and Post-show Panel Discussion	羅嘉華、莫兆忠 Carol Law and Mok Sio Chong	舊法院大樓 Old Court Building

採訪創作人、觀看演出日期將視乎本局及藝團最終之安排而定，有可能作出調整 / The dates for interviewing creator(s) or watching the performances are subject to change due to the schedule of performing group(s) or/and the arrangement of the Cultural Affairs Bureau.

對象 / Target Participants: 本澳高中生及大學生 / High school and university students in Macao

名額 / Number of Participants: 15

語言 / Language: 粵語 / Cantonese

# 特約藝評人計劃

## CRITICS-IN-RESIDENCE SCHEME

除了本地藝評人外，本屆藝術節更邀請到來自香港、台灣等周邊地區的藝術觀察者及評論人一起參與本屆“特約藝評人計劃”，讓觀眾從更多華人區域的角度看演出，更深入了解各演出背後隱含的深層次含義。他們將從自身背景出發，發表評論文章，推動更多雙向溝通交流的藝術節討論。

Apart from local art critics, the “Critics-in-Residence Scheme” of this year’s Macao Arts Festival also gathers art critics and industry observers from Hong Kong, Taiwan and other neighbouring regions, allowing audiences to regard performances in perspectives of different Chinese regions and have an in-depth understanding of the deeper meanings behind the shows. The critics will publish reviews based on their own standpoints and backgrounds, facilitating more interactive discussions and exchanges about the Macao Arts Festival.

### 評論文章發佈平台 / PLATFORMS FOR PUBLISHING ART CRITIQUES

#### 澳門 / MACAO

- 《澳門日報》 / Macao Daily
- 《劇場·閱讀》 / Performing Arts Forum
- 評地 / Reviews (<http://reviews.macauphtheatre.org.mo/>)
- 論盡媒體 / All About Macau Media (<https://aamacau.com/>)
- 匯澳傳媒 / Recap853 ([recap853.com.mo](http://recap853.com.mo))

#### 廣東 / Guangdong

- 《廣東藝術》 / *G.D. Art*

#### 香港 / Hong Kong

- 藝評 / Artism ([http://www.iatc.com.hk/group/artism\\_magazine](http://www.iatc.com.hk/group/artism_magazine))
- 國際演藝評論家協會（香港分會）  
The International Association of Theatre Critics (<http://www.iatc.com.hk/>)

### 承辦 / Coordinator



### 合作單位 / Collaborators



# 《找記憶》學校專場

## IN SEARCH OF MEMORY - SCHOOL SESSIONS



### 29, 30/5

星期二、三 / Tuesday, Wednesday

10:00, 14:30

共四場 / Four sessions in total

舊法院大樓 / Old Court Building

對象 / Target Participants

4-10 歲小童 / Children aged 4-10

每場名額 / Number of Participants per session

50

演出時間 / Duration

約 40 分鐘 / Approximately 40 minutes

查詢及報名 / Enquiry and Registration

羅小姐 Ms. Lo

{8399 6654 / twlo@icm.gov.mo}

《找記憶》由簡約的紙張、回收物料製作道具與戲偶，充滿想像與童趣。2016 年及 2017 年間曾於澳門及台灣花蓮的幼稚園、小學演出近六十場，反應熱烈。是次於澳門藝術節再次登場，並開放四場學校專場，接受各本澳小學及幼稚園報名。

With props and puppets made of plain papers and recyclable materials, *In Search of Memory* is full of imagination and childlike wonder. Getting a warm reception from nearly 60 shows at kindergartens and primary schools in Macao and Hualien, Taiwan in 2016 and 2017, it returns to the Macao Arts Festival again, including four school sessions that accept registrations from Macao primary schools and kindergartens.

\* 本局將安排往返表演場地及學校之交通

The Cultural Affairs Bureau will arrange transportation to and from the performance venue.



# 藝術通達服務

## ARTS ACCESSIBILITY SERVICE



為讓視聽障人士同樣擁有無障礙藝術體驗，本屆藝術節安排了以下節目提供藝術通達服務，其中《共建美好家園》共預留 20 張贈票，歡迎有興趣人士索取。

This year, the Macao Arts Festival provides arts accessibility services for the following programmes, among which 20 complimentary tickets for *Home Sweet Home* are available for interested parties.

# 20/5

星期日 / Sunday  
14:00-22:00  
舊法院大樓  
Old Court Building

名額 / Number of Participants: 20

對象 / Target Participants  
3 歲或以上視聽障人士 / People with visual and hearing impairment

提供之服務 / Services Provided  
口述影像（粵語）、手語傳譯 / Audio description (Cantonese) and sign language interpretation

取票方法 / How to get the tickets  
有興趣人士可於 3 月 12 日至 4 月 20 日到澳門售票網各售票點登記領取。領取者需攜同有效之“殘疾評估登記證－視障及聽障人士類別”，每證限取兩張，送完即止。

All interested parties can register and get tickets at the outlets of Macao Ticketing Network between March 12 and April 20 with a valid Disability Assessment Registration Card – Category of Visual and Hearing Disabilities. Each cardholder can get a maximum of two tickets, which will be given out on a first-come, first-served basis.

查詢 / Enquiry  
83996699 / outreach@icm.gov.mo

# 25/5

星期五 / Friday  
19:30  
塔石廣場  
Tap Siac Square

提供之服務 / Services Provided  
口述影像（粵語）、通達字幕、手語翻譯  
Audio description (Cantonese), accessible captions and sign language interpretation

無需門票，免費入場  
Free admission (no tickets required)

## 共建美好家園 Home Sweet Home

要建立一個完善的社區，需要如何考慮到不同能力人士的共同需要？《共建美好家園》週日場次將設有口述影像及手語翻譯服務，歡迎有興趣人士索取門票，以思考與實際行動，共建一個真正能接納不同人士的虛擬社區。

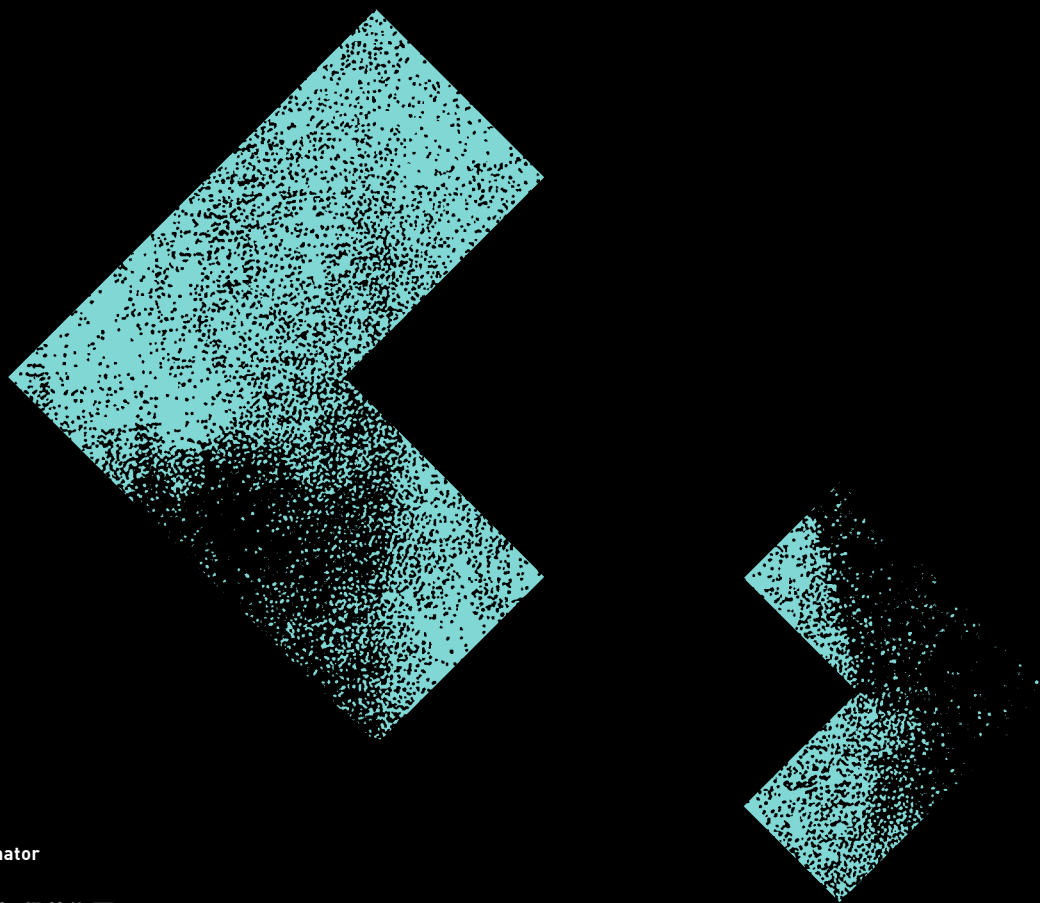
Shouldn't we consider the common needs of differently-abled people when we aim to build an amicable community? Visual description and sign language interpretation services are available for the Sunday session of *Home Sweet Home* and all interested parties are welcome to get the tickets for free. It's time to reflect and take concrete measures to build a virtual community that genuinely accepts all differently-abled people.



## 電影《海報師：阮大勇的插畫藝術》 Film *The Posterist – The Art of Yuen Tai-Yung*

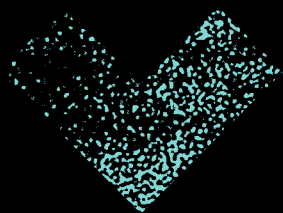
《海報師：阮大勇的插畫藝術》是首部關於香港藝術家阮大勇的真實紀錄電影。他於 1976 年憑手繪《半斤八兩》電影海報成名，其後創作海報超過二百套。代表作包括李小龍、許氏兄弟、麥嘉、周星馳、成龍及洪金寶的功夫喜劇電影系列。阮氏筆下巨星雲集，元素多變，糅合中國國畫和西方視覺美學，擅長捕捉電影的神髓，莊諧並重，無論在畫功、構圖、配色、字體等領域皆有破格創新，奠定了香港商業電影海報的基本風格。

Yuen Tai-Yung is a Chinese artist known for his creation of over 200 iconic Hong Kong film posters, which include numerous films from Bruce Lee, Hui Brothers, Karl Maka, Stephen Chow, Jackie Chan and Sammo Hung's kung fu and comedy series. This documentary chronicles the director's quest to find the reclusive master and subsequent encounters with him over a period of 12 months.



承辦 / Coordinator

# FAM



特選五部精彩電影，  
街坊街里齊齊睇戲，  
談談藝術與人生百味！

Five selected wonderful films,  
for ordinary people across  
various neighbourhoods to watch,  
engaging them to share about art and life!

# MOTION

# 檜山節考 (1983, 日本)

THE BALLAD OF NARAYAMA  
(1983, JAPAN)



27/4

星期五 / Friday

19:30

戀愛 · 電影館 / Cinematheque · Passion

導演 / Director: 今村昌平 / Imamura Shohei

片長 / Duration: 130 分鐘 / minutes

語言 / Language: 日語 / Japanese

字幕 / Subtitles:

中文、英文 / Chinese and English

1983 年康城電影節金棕櫚獎

1984 年日本電影學院獎最佳影片

1984 年日本電影學院獎最佳男主角獎

Palme d'Or at Cannes Film Festival, 1983

Picture of the Year by the Japan Academy Film Prize, 1984

Best Actor in a Leading Role by the Japan Academy Film Prize, 1984



在日本信州的深山中，一條村落由於貧困而沿襲一項傳統：所有活到七十歲的老人，不管身體是否依然強壯，只要活到這個年紀，就要被家人背到檜山上丟棄，以節省糧食開支。

男主角辰平六十九歲的母親阿玲婆離上檜山日子不遠了，可是她的身體仍然很健壯，這樣的狀況讓她很苦惱。因她擔心長子辰平像他父親那樣，因為不敢背母親上山而惹人嘲笑，只好故意敲掉自己還很結實的門牙。

清晨，辰平背著阿玲婆走上了檜山，山上白骨成堆。辰平忍痛告別了媽媽，返回村子。天上下起了大雪，阿玲婆在山上默默的等待著死亡……

In a poor rural village in northern Japan, everyone who reaches the age of 70 has to be carried to the Mountain Narayama by their children and abandoned there to die even if they are still strong, in order to save food and cope with poverty.

Orin, still strong at 69, is approaching her inevitable trip to the mountain. However she is worried that his son Tatsuhei may be scorned by the villagers if he does not dare to carry his old mother to the mountain like his father. To prod him, Orin deliberately knocks off her front teeth.

In the early morning, with Orin on his back, Tatsuhei walks up to Mountain Narayama, where human bones pile up. The son reluctantly bids farewell to his mother and returns to the village. As heavy snow falls, Orin silently waits for death on the mountain.

#### 嘉賓講者 / GUEST SPEAKER



寂然 / ERIC CHAU

澳門作家，小說家  
Macao writer and novelist

影片級別：D 組（未滿十八歲禁止觀看）

Categories: Group D (Restricted to audience aged 18 and above)



# 流亡詩人聶魯達

(2016，智利、阿根廷、法國、西班牙、美國)

NERUDA (2016, CHILE, ARGENTINA,  
FRANCE, SPAIN, UNITED STATES)



4/5

星期五 / Friday

19:30

舊法院大樓

Old Court Building

導演 / Director: 柏保羅·賴尼因 / Pablo Larraín

片長 / Duration: 108 分鐘 / minutes

語言 / Languages:

西班牙語、法語 / Spanish and parts in French

字幕 / Subtitles:

中文、英文 / Chinese and English

1948 年，智利右派政府禁制共產黨，著名詩人兼共產黨員聶魯達（路易斯·力高飾）因在議會上譴責總統而被彈劾及通緝，但這名浪漫不羈的大詩人又豈會甘心淪為不見天日的逃犯？他公然向政府挑釁，不時現身公眾場所，甚至刻意留下線索，與奉命捉拿他的警長（加爾·卡西亞·伯奴飾）大玩捉智雙雄式的貓鼠遊戲大追捕，而這段流亡生活更啟發了聶魯達寫成傳世詩作《漫歌》。

It is 1948 and the Cold War has reached Chile. In congress, Senator Pablo Neruda (Luis Gnecco) accuses the government of betraying the Communist Party and is swiftly impeached by President Gonzalez Videla (Alfredo Castro). Police Prefect Oscar Peluchonneau (Gael Garcia Bernal) is assigned to arrest the poet. Neruda tries to flee the country with his wife, the painter Delia del Carril (Mercedes Morán), but they are forced into hiding. Inspired by the dramatic events of his new life as a fugitive, Neruda writes his epic collections of poems, *Canto General*. Meanwhile, in Europe, the legend of the poet hounded by the police grows, and artists led by Pablo Picasso clamor of Neruda's freedom. Neruda, however, sees his struggle with his nemesis Peluchonneau as an opportunity to reinvent himself. He plays with the inspector, leaving clues designed to make their game of cat-and-mouse more dangerous, more intimate. In this story of a persecuted poet and his implacable adversary, Neruda recognises his own heroic possibilities: a chance to become both a symbol for liberty and a literary legend.

嘉賓講者 / GUEST SPEAKER



袁紹珊 / UN SIO SAN

詩人、作家，北京大學中文系及藝術系（影視編導專業）雙學士、多倫多大學東亞系及亞太研究雙碩士。曾獲美國亨利·魯斯基金會華語詩歌獎、首屆人民文學之星詩歌大獎、淬劍詩歌獎、澳門文學獎、海子詩歌獎提名獎等獎項。2014 年任美國佛蒙特創作中心駐村詩人，曾應邀出席葡萄牙、馬來西亞、台灣、香港等多個國際詩歌節，並擔任澳門首部原創室內歌劇《香山夢梅》作詞人。其詩集包括《太平盛世的形上流亡》、《Wonderland》、《愛的進化史》、《流民之歌》、《苦蓮子》及中英雙語詩選集《這裡》、《裸體野餐》。

Un Sio San is a poet and writer. She has attained dual Bachelor's degree from Peking University, in Chinese and Literature and Art (Scriptwriting & Directing for Film and TV), as well as dual Master's degree in East Asian Studies and Asia-Pacific Studies from the University of Toronto. She has won the Henry Luce Foundation Chinese Poetry Award (U.S.A.), the inaugural New Star – People's Literature Prize of Poetry (China), Macao Literary Award, and a nomination for Haizi Poetry Prize, among others. In 2014, she was the poet-in-residence at the Vermont Studio Center (U.S.A.). She has been invited to many international poetry festivals in Portugal, Malaysia, Taiwan and Hong Kong. She was the lyricist of Macao's first original chamber opera *A Fragrant Dream*. Her poetry collections include *Exile in the Blossom Time*, *Wonderland*, *Evolution of Love*, *Song of Migrant People*, *Bitter Lotus Seeds*, besides two Chinese-English bilingual poetry collections: *Here* and *Naked Picnic*.

影片級別：C 組（未滿十八歲不宜觀看，十三歲以下禁止觀看）

Categories: Group C (Not suitable for audiences under 18 years of age, restricted to audiences aged 13 and above)

# 我在伊朗長大 (2007, 法國)

PERSEPOLIS (2007, FRANCE)



11/5

星期五 / Friday

19:30

白鴿巢公園

Camões Garden

導演 / Director

瑪嘉·莎塔碧、文森·帕何諾

Marjane Satrapi and Vincent Paronnaud

片長 / Duration: 96 分鐘 / minutes

語言 / Language: 法語 / French

字幕 / Subtitles:

中文、英文 / Chinese and English

2007 年康城影展評審團特別獎

2007 年渥太華國際動畫影展最佳劇情長片

入圍 2008 年奧斯卡最佳動畫長片獎

Jury Prize at Cannes Film Festival 2007

Best Animated Feature at Ottawa International Animation Festival 2007

Nominated for Animated Feature Film at the 80<sup>th</sup> Academy Awards, 2008

以《我在伊朗長大》囊括各大書獎的繪本家瑪嘉·莎塔碧將這個有自傳色彩的動人故事改編成動畫，跟著片中小女孩的腳步，認識過去與現代的伊斯蘭。黑白與彩色的對比強量，影像層次豐富；爆笑逗趣裡透出濃厚的懷舊鄉愁，以及人文關懷的旨趣，顛覆一般人對動畫片的想像。

小女孩瑪珍生於德黑蘭一個思想開明的中產家庭，自幼接受法語教育，性格調皮活潑、敢作敢為。伊朗在巴列維王朝倒台後，局勢嚴峻，人人自危，她的父母惟有忍痛把女兒送出國。

十四歲隻身來到維也納，在長達四年的留學日子裡，瑪珍從小女孩成長為亭亭玉立的少女，在呼吸自由空氣的同時，也受到種族歧視，因失戀的打擊決定返回故鄉，她如何重新適應在伊斯蘭國家的生活呢……

Marjane Satrapi is an Iranian-born French graphic novelist and illustrator. Her autobiographical graphic novel, *Persepolis*, earns numerous awards and was adapted into eponymous animated film in 2007. The story follows a little girl to the Islamic world from its past to its present. Strong contrast against colour and monochrome images, hilarious but realistic depiction with nostalgia, and concern about humanity generates profound imaginations that overturn our common understanding of animation.

As a young girl, Marji is raised in an open-minded middle-class family from Tehran. She receives French education at her early life which makes her a unconstrained and vivacious girl who is confident enough to do everything she likes. After Pahlavi dynasty comes to an end in Iran, she is sent abroad by her parents to avoid the nationwide arrests and restrictions.

At the age of 14, she travels to Vienna where she stays as students for four years, gradually grows up to be a graceful and thoughtful lady. She adapts herself to the free air in Europe, whilst being discriminated racially, but is later suffered from the pain of cheating by her boyfriend. As she decides to flee to somewhere else, she have no choice but Iran. Once again, she must adapted herself to the place she comes from...

截至本書付印止，因影片仍處送交“公開映、演甄審委員會”評級階段，故暫時未能提供影片之評級資訊。相關資訊將於藝術節網頁公佈，敬請留意。

At the time this brochure went to print, this film was yet to be classified by the Performance Classification Committee. Related information will be posted on the Festival's website.

#### 嘉賓講者 / GUEST SPEAKER



家明 / KA MING

原名馮家明，影評人，於《明報》星期生活及《明報周刊》撰寫專欄  
Hong Kong film critic, columnist in *Ming Pao* and *Ming Pao Weekly*

# 曼菲 (2017, 台灣)

MANFEI (2017, TAIWAN)



© 劉振祥 雲門基金會提供  
© Liu Chen-Hsiang. Provided by Cloud Gate Culture and Arts Foundation

## 18/5

星期五 / Friday

19:30

北帝廟前地 / Pak Tai Temple Square

導演 / Director: 陳懷恩 / En Chen

片長 / Duration: 120 分鐘 / minutes

語言 / Language: 普通話 / Mandarin

字幕 / Subtitles

中文、英文 / Chinese and English





羅曼菲（1955 — 2006），雲門舞集第一代舞者，雲門 2 創團藝術總監，不只是恩師林懷民口中天生的舞者，更是人生的舞者。從出演雲門舞集的《白蛇傳》、百老匯歌舞劇《國王與我》，以及她越界編創的《羽化》、《騷動的靈魂》、《蘆葦地帶》等，還有在林懷民為她編作的《輓歌》獨舞裡，曼菲以近十分鐘不斷的旋轉，淋漓表達哀思，已成絕響。儘管十一年前癌症帶走了曼菲，卻帶不走她的翩翩身影，《如歌的行板》紀錄片導演陳懷恩花了兩年多時間走訪她生前關係親密的友人、夥伴、學生訪談，用思念串起故事，追憶曼菲的舞蹈人生。

A pioneer in Taiwan's contemporary dance scene, Lo Man-fei receives a beautiful tribute from En Che, a decade after her passing. Three years in the making, *Manfei* traces the life and work of the dance legend, including her early days at the Cloud Gate Dance Theatre of Taiwan, her studies at New York's most prestigious dance schools, and the founding of her Taipei Crossover Dance Company. Featuring rare footage of Lo's graceful performances as well as candid conversations with her closest friends and collaborators, *Manfei* is a stirring journey into the heart of a true artist and a moving remembrance for a dearly missed member of the Taiwan art world.

#### 嘉賓講者 / GUEST SPEAKER



陳嘉強 / CHAN KA KEONG

澳門電影導演、平面設計師、藝術工作者  
Macao film director, designer and artist

影片級別：B 組（未滿十三歲不宜觀看）

Categories: Group B (Not suitable for audiences under 13 years of age)



# 海報師：阮大勇的插畫藝術

(2017，香港)

THE POSTERIST: THE ART OF  
YUEN TAI-YUNG (2017, HONG KONG)



25/5

星期五 / Friday

19:30

塔石廣場 / Tap Siac Square

導演 / Director: 許思維 / Hui See-Wai

片長 / Duration: 71 分鐘 / minutes

語言 / Language: 粵語 / Cantonese

字幕 / Subtitles

中文、英文 / Chinese and English

\* 本場放映設有口述影像、通達字幕及手語翻譯。如需此服務，請向現場工作人員查詢。

Audio description (Cantonese), accessible captions and sign language interpretation are provided. Should you request these services, please contact one of the staff members on screening venue.

《海報師：阮大勇的插畫藝術》是首部關於香港藝術家阮大勇的真實紀錄電影，涵蓋阮氏生平事跡、作品、藝術成就及其對華語電影文化的影響和貢獻。阮大勇 1941 年出生於浙江省，1950 年代隨父移居香港，1976 年憑手繪《半斤八兩》電影海報成名，其後創作海報超過二百套。代表作包括李小龍、許氏兄弟、麥嘉、周星馳、成龍及洪金寶的功夫喜劇電影系列。阮氏筆下巨星雲集，元素多變，糅合中國國畫和西方視覺美學，擅長捕捉電影的神髓，莊諧並重，無論在畫功、構圖、配色、字體等領域皆有破格創新，奠定了香港商業電影海報的基本風格。導演以其 2015 年尋訪阮大勇的經歷為主軸，從鍾鎮濤、祁文傑、馬榮成等嘉賓口中追溯阮氏的歷史和足跡，帶觀眾進入“染墨齋”，聽阮氏講解經典海報背後的故事，一覽從未曝光的手稿，探討海報藝術的今昔，並實拍阮大勇和許冠文兩位大師相隔四十年的重遇和感恩。

Yuen Tai-Yung is a Chinese artist known for his creation of over 200 iconic Hong Kong film posters, which include numerous films from Bruce Lee, Hui Brothers, Karl Maka, Stephen Chow, Jackie Chan and Sammo Hung's kung fu and comedy series. This documentary chronicles the director's quest to find the reclusive master and subsequent encounters with him over a period of 12 months. It captures the life and art of the self-taught genius who single-handedly depicted the look and feel of what can be described as the Golden Era of Hong Kong Cinema from 1975 to 1992. Western audiences might like some familiar faces from the prolific painter's recent works – undeniably breathtaking – such as the portraits of Marlon Brando, Michael Jackson, James Dean, John Lennon, Audrey Hepburn and Anne Hathaway.

#### 嘉賓講者 / GUEST SPEAKER



#### 馮慶強 / HONKAZ FUNG

香港跨媒體創作人，早年從事漫畫，後轉至廣告及電影製作，曾擔任導演、特效設計、動畫指導、美術指導等工作。現為電影文化中心（香港）董事局成員、香港粵語片研究會創會會員、香港演藝學院電影及電視學院客席講師等。

Hong Kong multimedia artist. Fung starts his career as a comics artist, but later he switched to production of commercials and film and served as director, visual effects supervisor, animation supervisor, and art director. He is currently a board member of Film Culture Centre (Hong Kong), founding member of Cantonese Cinema Study Association of Hong Kong, and guest lecturer of the School of Film and Television, The Hong Kong Academy for Performing Arts.

影片級別：A 組（老少咸宜）

Categories: Group A (Suitable for all ages)



# 注意事項

## REMARKS

- 各項延伸活動自 3 月 12 日早上 9 時起接受網上及電話報名，除部分註明截止報名日期的活動外，一般報名開放至活動舉辦前一天；
- 主辦單位保留更改活動及導師之權利；
- 一般活動均免費入場，但需預先報名登記；
- 由於活動名額有限，為盡量安排有興趣人士參加，如已獲錄取者因故未能出席，請提早通知主辦單位。如無故缺席，其下屆澳門藝術節之延伸活動報名則作後備處理；
- 本局會安排工作人員以拍照或錄影方式記錄活動情形，作為存檔及活動評估之用。部分圖像紀錄可能用作日後同類型活動宣傳推廣之用，不作另行通知；
- 如小冊子之中文版本與葡文或英文版本的內容有任何差異，概以中文版為準。

- Online and telephone registrations for the Outreach Programmes will be opened from 12 March at 9 a.m. till the day before the respective activity dates except for those events with a specific deadline for applications stated;
- The organiser reserves the right to alter activities and instructors;
- All the activities are free admission. Registration is required;
- Due to limited availability, participants who are absent without notice will be put on waiting list for the Outreach Programme activities of the next edition of the Macao Arts Festival;
- Activities will be photographed or videotaped by IC staff for archival or evaluation purposes. Some of the photographs may be used for promotion of similar activities without consent from the participants in advance;
- In case of a discrepancy between the Portuguese/English versions of the Outreach Programme with the Chinese version, the Chinese version shall prevail.

# 報名

## REGISTRATION

網上報名 / Online Registration

**[www.icm.gov.mo/eform/event](http://www.icm.gov.mo/eform/event)**

電話報名 / Telephone Registration

**8399 6699** ( 辦公時間 / Office Hours )

查詢 / Enquires

**8399 6699** ( 辦公時間 / Office Hours )

電郵 / Email

**[outreach@icm.gov.mo](mailto:outreach@icm.gov.mo)**

	FAM MEET	FAM PLAY	FAM PLUS	FAM MOTION
23/3 五 FRI			學生藝文採訪寫作計劃 INTERVIEWING AND WRITING PROGRAMME IN ARTS AND CULTURE FOR STUDENTS P. 116	
24/3 六 SAT			學生藝文採訪寫作計劃 INTERVIEWING AND WRITING PROGRAMME IN ARTS AND CULTURE FOR STUDENTS P. 116	
15/4 日 SUN			學生藝文採訪寫作計劃 INTERVIEWING AND WRITING PROGRAMME IN ARTS AND CULTURE FOR STUDENTS P. 116	
27/4 五 FRI				橘山節考 THE BALLAD OF NARAYAMA P. 124
28/4 六 SAT	“街道發現與追尋”寫作坊 WRITING WORKSHOP ON STREET ROAMING AND DISCOVERY P. 96		學生藝文採訪寫作計劃 INTERVIEWING AND WRITING PROGRAMME IN ARTS AND CULTURE FOR STUDENTS P. 116	
29/4 日 SUN				

3/5

THU 14

4/5

FRI

5/5

六 SAT

6/5

H SUN

11/5

五 FRI

12/5

六 SAT

13/5

H SUN

“鈴木演員訓練方法” 工作坊  
WORKSHOP ON SUZUKI  
METHOD  
P. 100

演前導賞：  
 偷窺者舞團 《慾望孤荒》  
 PRE-SHOW TALK:  
 PEEPING TOM -  
 32 RUE VANDENBRANDEN  
 P. 98

演前導賞：鈴木利賀劇團《特洛  
 伊女人》  
 PRE-SHOW TALK: SUZUKI  
 COMPANY OF TOGA -  
 THE TROJAN WOMEN  
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MACHO  
DANCING  
體驗工作坊  
MACHO  
DANCING  
WORKSHOP  
P. 106

藝人談：  
鈴木忠志  
ARTIST TALK:  
TADASHI  
SUZUKI  
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塗鴉初體驗  
GRAFFITI  
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TIMERS  
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親子紙偶  
工作坊  
PUPPET  
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FOR  
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流亡詩人聶魯達  
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學生藝文探訪寫作計劃  
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我在伊朗長大  
PERSEPOLIS  
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	FAM MEET	FAM PLAY	FAM PLUS	FAM MOTION
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20/5 日 SUN		一日！睇樓國 1 DAY! HOME SWEET HOME P. 112	藝術通達服務：《共建美好家園》 ARTS ACCESSIBILITY SERVICE: HOME SWEET HOME P. 120	
22/5 二 TUE				
24/5 四 THU	雲門 2 工作坊 CLOUD GATE 2 WORKSHOP P. 108			
25/5 五 FRI			藝術通達服務：電影 《海報師：阮大勇的插畫藝術》 ARTS ACCESSIBILITY SERVICE: FILM THE POSTERIST - THE ART OF YUEN TAI-YUNG P. 120	海報師：阮大勇的插畫藝術 THE POSTERIST: THE ART OF YUEN TAI-YUNG P. 132
26/5 六 SAT	演前導賞：梯子肢體實驗室《審判》 PRE-SHOW TALK: SADARI MOVEMENT LABORATORY - THE TRIAL P. 98			
27/5 日 SUN	藝術節自由講 MAF FREE TALK P. 107			
29/5 二 TUE			《找記憶》 學校專場 IN SEARCH OF MEMORY - SCHOOL SESSIONS P. 119	
30/5 三 WED				



# 場地

## VENUES



澳門文化中心  
**MACAO CULTURAL  
CENTRE**

氹星海大馬路  
Avenida Xian Xing Hai



舊法院大樓  
**OLD COURT  
BUILDING**

南灣大馬路  
Avenida da Praia Grande



清平戲院  
**CHENG PENG  
THEATRE**

清平直街 23 號  
23, Travessa do Auto Novo



崗頂劇院  
**DOM PEDRO V  
THEATRE**

崗頂前地  
Largo de Santo Agostinho



永樂戲院  
**CINEMA ALEGRIA**

鏡湖馬路 85 號 E 地下  
85E, Estrada do Repouso



澳門藝術博物館  
**MACAO MUSEUM  
OF ART**

氹星海大馬路  
Avenida Xian Xing Hai



澳門劇場圖書室  
**MACAU THEATRE  
LIBRARY**

連勝街 47 號二樓  
2<sup>nd</sup> Floor, 47, Rua de Coelho  
do Amaral



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**CINEMATHEQUE ·  
PASSION**

戀愛巷 11-13 號  
11-13, Travessa da Paixao



**祐漢公園**  
**IAO HON GARDEN**

市場街  
Rua do Mercado de Iao Hon



**澳門演藝學院**  
**MACAO**  
**CONSERVATORY**

高士德大馬路 14-16 號  
14-16, Avenida de Horta e Costa



**鄭家大屋**  
**MANDARIN'S**  
**HOUSE**

龍頭左巷 10 號  
10, Travessa de António da Silva



**金沙劇場**  
**SANDS THEATRE**

蒙地卡羅前地 203 號  
203, Largo de Monte Carlo



**塔石廣場**  
**TAP SIAC SQUARE**

荷蘭園大馬路  
Avenida do Conselheiro Ferreira  
de Almeida



**白鴿巢公園**  
**CAMÕES GARDEN**

白鴿巢前地  
Praça de Luís de Camões



**北帝廟前地**  
**PAK TAI TEMPLE**  
**SQUARE**

丞仔嘉妹前地  
Largo Camões, Taipa





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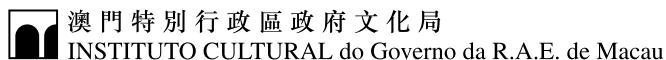
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