



Jockey Club New Arts Power

賽馬會
藝壇新勢力

Arts around Us

藝術周圍走

9.2019 - 1.2020



JOCKEY CLUB
NEW ARTS POWER
賽馬會藝壇新勢力

SHOWCASE & BOOKING GUIDE
節目及售票指南

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**JOCKEY CLUB
NEW ARTS POWER**

賽馬會藝壇新勢力

承蒙香港賽馬會慈善信託基金的慷慨支持，香港藝術發展局（藝發局）自2017年首次舉辦「賽馬會藝壇新勢力」，於每年9月至翌年1月期間，結集在海外藝壇綻放異彩的本地藝術家，呈獻一系列藝術活動，為社會各界帶來創意、水準與本土色彩兼並的藝術體驗。

過去兩屆「賽馬會藝壇新勢力」共有二十八個藝術單位參與，製作四十八場不同類型演出及多個重點展覽，並策劃超過三百個社區及校園活動，總參與人次高達二十七萬。經過兩年耕耘，「賽馬會藝壇新勢力」積極連結社區及支持藝術的機構和社團，發展成為每年眾所期待的本地藝術節。

藝術源於生活，亦能豐富生活。為了啟發社區之間更多對話，「賽馬會藝壇新勢力」推動藝術團隊與社福、學界及商界合作，舉辦一系列形式多元的免費活動，包括走出傳統舞台、深入社區的流動舞台、藝術家分享對談、創意工作坊、導賞團及公開綵排等。當藝術不再局限於劇場和藝術館，藝術家從嶄新角度演繹作品，融入社區的在地風景；過往鮮有接觸藝術的族群，亦可透過這些活動與土生土長的藝術家互相共鳴。

在藝發局的支持下，香港藝術家參加了德國杜塞爾多夫國際舞蹈博覽會、中國國際青年藝術節、相約北京藝術節、1862 時尚藝術中心香港戲劇月、粵港澳大灣區劇院巡演、上海當代藝術博物館、泰國視覺藝術雙年展、青年策展人計劃 2018 等，向國際同業及普羅觀眾展示香港引以為傲的自家藝術作品，這批踏足國際藝壇的藝術節目將載譽歸來，在本年度「賽馬會藝壇新勢力」逐一亮相，以饗本地觀眾。

第三屆「賽馬會藝壇新勢力」將於2019年9月至2020年1月呈獻共九個節目，涵蓋舞蹈、戲劇、音樂及視覺藝術，並於不同場域策動社區及學校活動，誠邀本地觀眾參與其中，盡情體驗藝術的盎然妙趣。

Thanks to the generous funding of The Hong Kong Jockey Club Charities Trust, the Hong Kong Arts Development Council (HKADC) has been holding *JOCKEY CLUB New Arts Power* since 2017. The arts festival, taking place from September to January of the following year, focuses on presenting local artists who are flourishing and esteemed in the global arts scene. Through a series of arts events, the festival creates an artistic experience that is innovative, outstanding, and filled with uniquely local elements.

Over the past two years, 28 arts groups were involved in *JOCKEY CLUB New Arts Power*. Together they produced 48 live performances, a remarkable number of major exhibitions, over 300 sessions of community and school events, resulting in an impressive outcome of up to 270,000 participants. After two years of dedicated effort in connecting local creative talents with the community, *JOCKEY CLUB New Arts Power* is becoming one of the most anticipated annual arts festivals in Hong Kong.

Life inspires art, and art enriches life. In order to foster the exchange of ideas in society, *JOCKEY CLUB New Arts Power* unites arts groups and various organisations from the social welfare, academic and commercial sectors. Such collaboration brings about a wide range of free events, such as mobile stages that integrate with the community surroundings, creative workshops, guided tours and open rehearsals. When art is no longer confined to the limits of conventional theatres and galleries, artists can reinterpret their works from a fresh perspective in relation to the urban environment. These interactions allow those who rarely take part in art activities to get a taste of artistic experience and resonate with these artists who are born and raised in the same city.

With the support of HKADC, Hong Kong artists have showcased their works in the internationale tanzmesse nrw in Düsseldorf, Germany, China International Youth Arts Festival, "Meet in Beijing" Arts Festival, "Hong Kong Theatre Month" in 1862 Theatre, the touring performances at theatres in the Guangdong-Hong Kong-Macao Greater Bay Area, Power Station of Art in Shanghai, Thailand Biennale and the Emerging Curators Project 2018. Overseas arts practitioners and general audiences abroad have the chance to enjoy the finest works of art that are proudly created in Hong Kong. Having been inspired through their touring experiences, these Hong Kong's talents are ready to further develop and put on their best works in the upcoming *JOCKEY CLUB New Arts Power*.

The third edition of *JOCKEY CLUB New Arts Power* will present a variety of programmes that includes dance, theatre, music, visual arts exhibition, as well as community celebrations and school activities at different venues. Come join us at the festival, indulge yourself with the feast of arts, joy and extraordinary cityscape!

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關於香港藝術發展局

ABOUT HONG KONG ARTS DEVELOPMENT COUNCIL

香港藝術發展局(藝發局)於1995年成立，是政府指定全方位發展香港藝術的法定機構。藝發局的角色包括資助、政策及策劃、倡議、推廣及發展、策劃活動等。

藝發局的使命為策劃、推廣及支持包括文學、表演、視覺藝術、電影及媒體藝術之發展，促進和改善藝術的參與和教育、鼓勵藝術評論、提升藝術行政之水平及加強政策研究工作，務求藉藝術發展提高社會的生活質素。

為可達至推動藝團發展、提升藝術水平、開拓藝術家的發展空間之三大目標，本屆將採取以下的發展策略：

- 扶植具潛質的藝術家/藝團，培育卓越發展
- 推動藝術行政，提升藝團的管理能力
- 關注藝術環境，提出政策建議
- 擴闊參與群眾，開拓藝術空間
- 締結策略伙伴，凝聚藝術資源

Established in 1995, the Hong Kong Arts Development Council (HKADC) is a statutory body set up by the Government to support the broad development of the arts in Hong Kong. Its major roles include grant allocation, policy and planning, advocacy, promotion and development, and programme planning.

The mission of HKADC is to plan, promote and support the broad development of the arts including literary arts, performing arts, visual arts as well as film and media arts in Hong Kong. Aiming to foster a thriving arts environment and enhancing the quality of life of the public, HKADC is also committed to facilitating community-wide participation in the arts and arts education, encouraging arts criticism, raising the standard of arts administration and strengthening the work on policy research.

To achieve the three major goals of fostering the development of arts groups, raising the level of artistic standards and exploring development opportunities for artists, the following development strategies will be formulated:

- Supporting promising artists and arts groups for artistic pursuits
- Promoting arts administration to improve the management of arts groups
- Focusing on the arts environment and proposing policy recommendations
- Enhancing public participation and exploring arts space
- Fostering strategic partnerships and bringing arts resources together

主席的話

FOREWORD BY CHAIRMAN

欣欣向榮的藝術發展，是城市最美麗的風景。本地培育的創意人才，卓越的作品糅合獨特的香港視角與本土色彩，在國際藝壇上亦佔有不可忽視的地位。

過去數年，香港藝術發展局（藝發局）積極推動本地藝術家參與不同的海外藝術節和博覽會，向海外同業及觀眾展示香港引以為傲的藝術成就。我能夠見證本地藝術佳作揚威海外，為香港藝壇增光，實在感到萬分欣喜。這些躍登國際舞台的香港藝術家，當中既有爐火純青的中堅藝術家，亦有令人期待的青年新秀。他們能夠在過去兩屆「賽馬會藝壇新勢力」與本地觀眾分享凱旋歸來的作品，端賴香港賽馬會慈善信託基金（賽馬會）的捐助，在此我謹代表藝發局向賽馬會致以崇高謝意。

經過兩年耕耘，「賽馬會藝壇新勢力」踏入第三屆，蔚然躍升為眾所期待的本地年度藝術節。為配合今屆的主題「藝術周圍走」，本局將一如既往，舉辦各種各樣不拘一格的藝術節目。透過一系列演出、展覽、教育及社區活動，讓藝術跳出傳統舞台和藝術館，深入社區不同角落，將創作帶進社區，與平日鮮有接觸藝術的市民分享和交流，讓創意在自家土壤開花結果，作品層次愈見豐富且貼近生活，讓藝術與大眾緊密聯繫，互相啟發。

我特別在此感謝所有參與藝術家及團體，衷心祝願他們在創作路上更上一層樓，亦希望各位能夠全力支持「賽馬會藝壇新勢力」的節目，見證本地藝術精萃，盡情體驗藝術家精心策劃的藝術時刻，擁抱香港的創新精神。

香港藝術發展局主席
王英偉博士 GBS 太平紳士

A thriving arts development offers the city's most spectacular scenery. The remarkable creations of our local artistic talents reflect perspectives and colours that are uniquely Hong Kong, fulfilling a distinctive role in the international arts arena that cannot be overlooked.

Over the years, Hong Kong Arts Development Council (HKADC) has been active in supporting local artists to join a wide array of overseas arts festivals and fairs, demonstrating our wealth of artistic achievements to the global counterparts and audiences. I am very delighted to have witnessed how our artists pride themselves on their works that received accolades worldwide. Among the acclaimed artists are veterans as well as novices. Funded by the generous support of the Hong Kong Jockey Club Charities Trust (The Trust), the past two editions of *JOCKEY CLUB New Arts Power* have the privilege to share their outstanding artworks with the local audiences. On behalf of HKADC, I hereby express our utmost gratitude to The Trust.

Following on the endeavours of the past two editions, *JOCKEY CLUB New Arts Power*, now entering its third edition, has grown into one of the most anticipated arts festivals in town. This year, centred upon the theme of "Arts around Us", the showcase promises yet another exciting line-up of performances, exhibitions, educational and community events with diversity. Moving beyond traditional theatres and museums, the programmes reach out to the community to connect and share with people who are less exposed to arts. The creativity cultivated within our locality has been reflected in the artworks growing with further layered insights and resonance with everyday life, while building a bridge between arts and the people that allows mutual inspiration to happen.

My heartfelt thanks go also to all participating artists and organisations. I sincerely wish them every success in their future artistic ventures. It is my great pleasure to invite you all to support the *JOCKEY CLUB New Arts Power* and witness the essence of local arts. Let's come to immerse yourself in the many wonderful moments offered by our local artistic gems and embrace the innovative spirit of Hong Kong.

Dr. WONG Ying-wai, Wilfred GBS, JP
Chairman, Hong Kong Arts Development Council

同心同步同進 共創更好未來

RIDING HIGH TOGETHER
FOR A BETTER FUTURE



香港賽馬會是致力建設更美好社會的世界級賽馬機構，透過其結合賽馬及馬場娛樂、會員會所、有節制體育博彩及獎券，以及慈善及社區貢獻的綜合營運模式，創造經濟及社會價值，並協助政府打擊非法賭博。馬會是全港最大的單一納稅機構，其慈善信託基金位列全球十大慈善捐助機構。

The Hong Kong Jockey Club is a world-class racing club that acts continuously for the betterment of our society. Through its integrated business model, comprising racing and racecourse entertainment, a membership club, responsible sports wagering and lottery, and charity and community contribution, the Club generates economic and social value for the community and supports the Government in combatting illegal gambling. The Club is Hong Kong's largest single taxpayer and its Charities Trust is one of the world's top ten charity donors.

香港賽馬會慈善及社區事務執行總監 張亮先生 獻辭

MESSAGE FROM MR LEONG CHEUNG EXECUTIVE DIRECTOR, CHARITIES AND COMMUNITY OF THE HONG KONG JOCKEY CLUB

香港賽馬會慈善信託基金十分高興支持香港藝術發展局舉辦的「賽馬會藝壇新勢力」，精選香港優秀藝術家揚威海外的藝術作品，回饋本地觀眾。

第三屆「賽馬會藝壇新勢力」共呈獻九個揚名國際的精彩節目，涵蓋舞蹈、音樂、戲劇及視覺藝術，在全港不同角落帶來多元化的演出、教育及社區活動，如今屆主題一樣做到「藝術周圍玩」，讓更多市民感受這股藝壇新勢力的創意。

「賽馬會藝壇新勢力」一直深受各界歡迎，過去兩年累積受惠人數高達27萬，對啟發藝術創作靈感、推廣普及藝術文化，以及發掘和栽培新一代的藝術人才尤其重要，這亦正切合馬會在「藝術、文化及保育」慈善策略範疇中，提升業界專業水平、拓展觀眾群及期望以藝術回應社會議題等目標。

馬會位列全球十大慈善捐助機構之一，多年來積極為香港注入藝術文化活力，豐富市民生活，推動創意共融，例如在本年五月慶祝開幕一週年的中區警署建築群活化項目「大館」—古蹟及藝術館，已錄得逾340萬人次參觀，成為本港最多訪客的歷史文物建築，更曾為本活動的藝術節目提供表演場地。

我們感謝藝發局為這項香港藝壇盛事所付出的努力，並謹此祝願「賽馬會藝壇新勢力」再次圓滿成功，進一步促進本地藝術的發展。

香港賽馬會慈善及社區事務執行總監
張亮

The Hong Kong Jockey Club Charities Trust is privileged to have supported the Hong Kong Arts Development Council ("HKADC") in presenting the *JOCKEY CLUB New Arts Power* for the third consecutive year, so that we can contribute to our community with selected internationally-acclaimed works and achievements of some prominent home-grown artists.

The third edition of *JOCKEY CLUB New Arts Power* features nearly diversified sessions from nine varieties of exciting local programmes with a worldwide reputation around every corner of our city, including dance, music, theatrical performances, visual and multimedia arts projects, as well as education and community activities, to share with a wider audience the pleasures of arts.

The *JOCKEY CLUB New Arts Power* has been immensely popular with as many as 270,000 beneficiaries to date, crucial to inspiring arts creation, making arts accessible to all and nurturing a new generation of talented artists, and in line with the key objectives of "Arts, Culture and Heritage", one of the Club's strategic focus areas, in "capacity building", "audience broadening" and "arts for social impact".

As one of the world's top ten charity donors, the Club is dedicated to building a culturally vibrant Hong Kong, enriching lives and promoting social inclusion. For example, the revitalised Central Police Station Compound, operating as "Tai Kwun - Centre for Heritage and Arts", which celebrated its first anniversary in May this year and provided a venue for an arts programme of this festival before, has recorded more than 3.4 million visitors, making it the most visited heritage site in town.

I would like to express our heartfelt gratitude to the HKADC for its hard work and effort, and wish this arts extravaganza another resounding success.

Mr Leong Cheung
Executive Director, Charities and Community
The Hong Kong Jockey Club

戲劇
Drama

7A班戲劇組
Class 7A Drama Group



13-14.9.2019 (Fri-Sat) 20:00

15.9.2019 (Sun) 15:00*

* 設演後談 With Post-show Talk

沙田大會堂文娛廳

Cultural Activities Hall, Sha Tin Town Hall

\$200

節目約長 100 分鐘，不設中場休息。
粵語演出，適合 6 歲或以上人士觀看。
This programme is approximately 100 minutes
without intermission. In Cantonese.
Suitable for ages 6 or above.

藝術總監/編劇及曲詞：一休

導演：王敏豪

舞台及服裝設計：阮漢威

燈光設計：蕭健邦

音響設計：黎智勇

錄像設計：李健偉

音樂創作、樂師及演出：黃曉初

演員：蘇育輝 薛海暉



Class 7A Drama Group Limited
回歸文本 簡約寫意

死都要開心！HAPPY DYING TO ME!

7A班戲劇組 三度重演

大笑喪

THE BIG HAPPY DYING

喪笑大晒

生命，要長定要笑？

阿爺誤服藥物，必須立即送院醫治，當他發現死亡過程並不會感到痛楚時，驚覺這是難能可貴的一次「大笑喪」。去醫院？太傻了吧！怎料年輕孫兒看在眼內，力勸阿爺求生別求死。生命在乎天長地久，抑或曾經擁有就足夠？

7A班戲劇組繼《想死》(2002)後，於2007年推出姊妹作《大笑喪》，2016年重新編寫劇本《大笑喪：喪笑大晒》，全面改造舊作回應當下，以輕鬆、抵死的手法探究生死，娛樂與思考並重，兩代人避無可避，在生命最後一刻講死又講生，思維大碰撞，一同反思生命的意義與面對死亡的態度。

Life: Laugh or Long?

An old man misuses drugs and must be sent to the hospital at once. Yet, having found out that it'll be a painless way of dying, he realises this is probably a once-in-a-life-time opportunity for "The Big Happy Dying" - a chance not to be missed! Going into hospital? What a stupid choice! His young grandson, however, persuades grandpa to live rather than die. Is life a matter of everlasting time, or just an embrace of moments that matter to you most?

The Big Happy Dying was first created in 2007. Responding to the current social landscape, the drama group reworked the script to explore life and death in a lively and hilarious way while entertaining and inspiring at the same time. An inevitable clash between the two generations derives a dialogue of life and death at the very last moment of life, a battle of ideologies as well as a reflection of the meaning of life itself and the attitude towards death.

7A班戲劇組為成立逾二十年之本地專業劇團。擅長以優質文本為基礎，配以劇場感的簡約寫意演繹手法，不求嘩眾取寵，只求戲味濃郁。近年製作包括《上一輩子的情人》、《失戀，我們分手吧！》及《2097》等。《大笑喪：喪笑大晒》在藝發局支持下，分別於2018年赴上海於1862時尚藝術中心「香港戲劇月」演出及於2019年到釜山Ejotto Theatre演出。

Class 7A Drama Group is a local professional theatre company established for over twenty years. Starting from top-quality script, with a simple and nonchalant stage performance, Class 7A strives to produce powerful but never extravagant theatrical experiences. Recent productions include *daddy, Love to Forget Rerun, 2097: A Fairy Tale of Two Cities*. Supported by the HKADC, *The Big Happy Dying* was staged in the "Hong Kong Theatre Month" at the 1862 Theater in Shanghai in 2018 and the Ejotto Theatre in Busan in 2019.

7A班戲劇組

賴活不如活夠就好死

笑，喜也！喪，悲也！笑喪，悲喜交集，引發連串生死對談——人該求生，還是求死？地球是否人太多？長命百二歲值得高興嗎？輕生是自殺的同義詞嗎？從《想死》到《大笑喪：喪笑大晒》，7A班戲劇組藝術總監暨編劇一休以及導演王敏豪(Freddy)，十七年間不斷以幽默手法探討生死，讓現代人放下手機電腦，騰出一絲空間反思「活夠」意義！

「人何時才活夠？」此問題於一休腦海裏千迴百轉，亦是他創作《想死》及《大笑喪》的觸發點。「電影《復仇者聯盟》曾經提出，如果宇宙間死掉一半人，便可換取餘下一半人的生活質素，這個問題值得深思。我們現時用醫療科技不斷延長人類的性命，當長命百二歲已不是新鮮事，背後究竟隱藏着幾多社會問題？以人為力量去對抗自然定律，是必然的路向嗎？」

從求生到求死 輕生等如自殺？

因此，一休於2002年創作了《想死》——一個死囚求看守者救他的求生故事，迴響不俗，曾獲邀到韓國釜山及上海演出。五年後，一休再創《大笑喪》，由求生寫到求死，講述爺爺因誤服藥物而喜遇難得的「大笑喪」，而與孫兒展開一場求生還是求死的「辯論賽」。「寫求死比求生難度更高，我對07年創作的版本並不滿意，直至三年前才重寫劇本。最近得到『賽馬會藝壇新勢力』的支持下，再次作多場的公開及學校巡演。」

縱然寫「求死」故事，但一休強調，爺爺是「輕生」，非「自殺」。「在創作期間，我曾經有一刻擔心過會否被觀眾誤會此戲是鼓吹自殺，但大部分觀眾的反應都很正面，因為故事強烈表達了尊重生命的訊息。爺爺一生積極樂觀，縱使他遇意外時選擇不自救，但他從沒虛耗光陰。反之，孫兒縱使讀書有成，卻甘願做一個終日打機的『廢柴』，你說他們哪個該死？」

尋回「活夠」觸覺 認清「恰當」意義

導演 Freddy 透過樂師、演員的入戲與出戲，不斷帶領觀眾穿梭劇場與現實，反思種種生死問題。「劇中的蘭花具有象徵意義，縱使我們不知道何時會打風下雨，花開花落？但爺爺每天依然細心照顧蘭花。人生如是，未知結果，卻依然要活得精采。」

一休補充，現代人欠缺「活夠」的觸覺。「當你過分玩樂，或許也會覺得空虛無聊，但究竟活多久才是足夠，我們似乎並不清楚。一個有修為的人，應該知道甚麼是proper(恰當)，如果你在生命中感到迷惑，我希望此戲能給大家一點啟發。」

《大笑喪：喪笑大晒》要啟發的，不只是成人，還有中學生。劇團期望，即將舉辦的學校巡演，能在學生心田中播下思考生命的種籽。「在網絡年代，孩子可能連靜靜思考的空間也被侵佔了。劇場就是要讓他們放下手機，開拓思考空間。哪管他們答的是廢話也好，也該讓孩子們觸碰生死問題，明白世界不是如此簡單。」▲

文：林藜逸



↑ 導演王敏豪 (Freddy)

急速的節奏、主流的價值觀，讓我們的心靈經常出現被麻痺的危機。
劇場，就是一個提醒我們免被麻痺的醒悟地。



English Version



戲劇
Drama

綠葉劇團
Théâtre de la Feuille

以汗水代替血 用身體說故事 A LEGEND RETOLD THROUGH THE ART OF THE BODY

CREATIVE AND DIRECTOR: ATA WONG CHUN TAT | PRODUCER: LEI YUEN HUNG |
ASSISTANT DIRECTOR: SUEN CHI HUNG | TOURING LIGHTING DESIGNER: WANG HAN | LIVE MUSIC: HEIDI LAW |
CREATIVE PERFORMERS: SUEN CHI HUNG, LI TENGFEI, LIAO SHUYI, WANG YAO, TO CHUN YIU, BENJAMIN TSANG, WONG SIU MING.

17-22.9.2019 (Tue-Sun) 20:00
21-22.9.2019 (Sat-Sun) 14:00

完場後一眾演員會於前台與觀眾交流，歡迎留步參與。
There will be a meet-the-artist session after each performance.
All are welcome to join.

沙田大會堂文娛廳
Cultural Activities Hall, Sha Tin Town Hall

\$250 節目約長 1 小時，不設中場休息。
不設劃位，適合 6 歲或以上人士觀看。普通話演出，設中英文字幕。
This programme is approximately 1 hour without intermission.
Free seating. Suitable for ages 6 or above.
In Mandarin, with English and Chinese surtitles.

創作及導演：黃俊達

監製：李宛虹

助理導演：孫志鴻

巡演燈光設計：王寒

現場音樂：羅鏗欣

創作演員：孫志鴻、李騰飛、

廖書藝、王堯、杜雋饒、

曾向鎮、黃小鳴



孤兒 L'ORPHELIN

「下宮之難」——春秋時期晉貴族趙氏被奸臣屠岸賈陷害而慘遭滅門，倖活的趙氏孤兒趙武長大後為家族復仇。這段家喻戶曉的傳說，既是第一部翻譯成歐洲語言的中國戲劇，亦是不少史家、藝術家筆下的題材，在《史記》、《左傳》、《新序》、《說苑》各有記載。

最廣為人傳是悲壯動人的京劇《趙氏孤兒》，公孫杵臼捨生取義，程嬰獻出親生兒子冒充趙氏孤兒，最後孤兒手刃仇人；《史記·趙世家》卻記載程嬰獻出的不是自家孩兒，而是別家嬰孩，但程嬰信守承諾，忍辱負重，仍然慷慨激昂；《左傳》記載的卻是完全不同的版本，滅門血案只因叔父和侄媳私通，感人肺腑的情節消失，大義凜然的情懷欠奉。

歷史眾說紛紜，孰是孰非，誰可定斷？《孤兒》捨棄佈景道具與華麗服裝，以最純粹的肢體，另類演繹經典劇目《趙氏孤兒》。

"The disaster of lower palace"— Against the backdrop of the Era of Spring and Autumn, a tragedy arose from the slaughter of noble clan of Zhao in the Jin State by the treacherous minister, Tu'an Gu who framed them up, and ended with the revenge by the surviving orphan of Zhao after grown up. Being the first Chinese drama translated into European languages, this enduring tale also fell into the hands of numerous historians and artists, where traces of the tale are scattered in the *Records of the Grand Historian (Shi Ji)*, *Commentary of Zuo (Zuo Zhuan)*, *New Preface (Xin Xu)* and *Garden of Sayings (Shuo Yuan)*.

The Orphan of Zhao presented in Peking Opera was the most poignant one, with the sacrifice of the minister Gongsun Chujiu and Cheng Ying's own baby boy in replacement for the orphan of Zhao. Another version recorded in the *Aristocratic Family of Zhao, Shi Ji*, however, stated that Cheng Ying didn't swap his own son for the orphan, but displacing so with the baby of his neighbor instead. Yet, *Zuo Zhuan* narrated an entirely different story, revealing the slaughter had nothing to do with heartrending moments or a call for justice, but just the result of adultery between the uncle and nephew's wife.

As with any classic, numerous versions exist. Can we find out the absolute truth? Without stage settings nor historical costumes, the show retells the legend in sinuous, metaphorical body movements. A powerful piece not to be missed!

綠葉劇團由黃俊達於2010年成立，現以香港為創作基地。劇團糅合賈克·樂寇的西方表演方法及東方傳統藝術，創作多元化及高質素的作品。劇團內約二十位來自不同地方及背景的創作演員，持續接受系統訓練，並積極累積巡演經驗，至今已進行超過八十站、二百場巡演，足跡遍佈不同城市。

Founded in 2010 by Ata Wong Chun Tat, Théâtre de la Feuille is now based in Hong Kong. A physical theatre group deeply influenced by the western acting performance methodology of Jacques Lecoq and oriental artistic traditions, Théâtre de la Feuille currently consists of 20 creative actors from different cultures and backgrounds who are receiving custom-made and continuous trainings while accumulating touring experiences. Ever since its establishment, the group has presented over 80 international tours and 200 performances across different cities and countries.

綠葉劇團黃俊達

三個「史實」 三重震撼

電影版的《趙氏孤兒》，
門客程嬰以親生骨肉救下趙氏孤兒，
殺生成仁，可歌可泣！

然而，大眾傳頌的動容畫面是否就是史實？史實又是否只有一個？
綠葉劇團藝術總監黃俊達棄賺人熱淚的英雄情節，選更貼乎人性的救嬰故事，
甚至暴露令人羞愧的原版情節……真相如何？或許永遠無法解開，
但與其盲目相信，何不反思求真？

真相不是非黑即白，藝術亦從沒定位。

那一年，阿達留學巴黎，異鄉人飄流他鄉，對身分存疑，選取首個被翻譯成歐洲語言的中國經典故事《趙氏孤兒》為文化尋源。五年後，他回到香港，震撼的畫面成為其創作《孤兒2.0》的靈感泉源。「是2013至2014年吧，香港發生連串大事，先有反國教，後有雨傘運動，先不討論事件是正面還是負面，但令人很想探究甚麼才是真相？」

「真相」逐層揭開 觀眾嘩然

適逢那年有機會到北京交流，班底換上北京及香港的演員，把內容由文化探索演變至真相追蹤，適逢那年有機會到北京交流，班底換上北京及香港的演員，把內容由文化探索演變至真相追蹤，把舊作《孤兒》重新改造成《孤兒2.0》。電影《趙氏孤兒》與元朝雜劇所敘述的版本無疑是最偉大動人，然而，最為人熟悉的版本不代表是史實，史實又未必是真相。2.0演繹的是不同版本的陳述，《史記》版本內，程嬰根本沒有用親身骨肉代替趙氏孤兒，而是偷了鄰居的嬰兒頂替。「如此說來，程嬰不是英雄，反而是衰人。然而司馬遷所寫的史實又是否等同真相？究竟他是如何聽到主角的對話而寫下所謂的史實？他被行宮刑的遭遇，又會否影響他撰寫歷史的心理？這些都是我的疑問。」

阿達對「真相」的追求還未停止，故事結束後，演員還口述多一個《左傳》版本——趙氏孤兒的生母晉國公主莊姬原來是一個淫婦，兒子極有可能是跟他人私通而生下的「孽



左起：黃俊達（導演）、
孫志鴻、黃小鳴、王堯、
羅鎧欣、賴章亮

種」。一重又一重的「史實」呈現，對觀眾來說也太殘忍了吧，但阿達似乎樂此不疲。「那次演出完畢，觀眾不單沒有發出噓聲，而是高呼拍掌呢。因為大家都知道世事從來不是如此簡單，真相往往存在極多探索空間。」

藝術從沒定位 肢體演技直接易明

對阿達而言，真相不是非黑即白，藝術亦從沒定位。他捨棄華麗的舞台、精巧的服飾，以「冷門」的肢體動作作為演繹方法，以為他是極至藝術追隨者，沒想到原來他也有「商業」的一面。「我有替電影《三人行》、《翠絲》及《明日戰記》，還有鄭秀文演唱會內部分演出擔任肢體演技指導。能夠利用商業的資源，以藝術的手法呈現，這更能提高表演的濃度與張力，兩者是沒有衝突的。」

肢體演技看似高深難明，阿達卻不以為然。去年無語言面具劇《爸爸》在學校巡演時，學生的反應足證阿達的看法。「有位小學



生看了五分鐘便嘩嘩大哭，他說故事令他想起外公。你回家看到爸爸的坐姿，可能已猜到 he 今天心情如何。假設演一段殺戮場面，即使演員手上沒有真實的武器，但觀眾從動作而引發的想像空間可能比看到血淋淋的場面更加恐怖和震撼。肢體演技就是要以最少的道具引發最巨大的想像。」▲

文：林秦逸



社會的框框愈窄，創意愈闊。
規則是我們可以踩界，但不可以抗衡。
在有限框框引發無限想像，藝術才能讓人快樂。

English Version



音樂
Music

La Sax

JUNGGO 瘋!

編導 Director 王敏豪 Freddy Wong

香港最幽默的色士風演出

——《橙報》

適合3歲或以上人士

SUITABLE FOR
AGES 3 OR ABOVE

11.10.2019 (Fri)

20:00

12.10.2019 (Sat)

20:00

上環文娛中心5樓劇院
5/F Theatre, Sheung Wan
Civic Centre

\$250 / \$200

19.10.2019 (Sat)

20:00

20.10.2019 (Sun)

15:00

荃灣大會堂文娛廳
Cultural Activities Hall,
Tsuen Wan Town Hall

節目約長70分鐘，不設中場休息。
The programme is approximately 70 minutes
without intermission.

09.11.2019 (Sat)

20:00

10.11.2019 (Sun)

15:00*

* 設演後談 With Post-show Talk

牛池灣文娛中心劇院
Theatre, Ngau Chi Wan
Civic Centre



LA SAX
THE SAXOPHONE ENSEMBLE

創意指導 / 特邀演出: Harry 哥哥
Creative Director / Guest Appearance: Harry Wong



最好玩嘅色士「瘋」派對 The Most Saxophony Party ever!

繼前作《動物嘉年華》大獲好評，La Sax 再來玩轉色士「瘋」！十位色士風樂手化身為奇趣可愛的動物，因小誤會大戰七七四十九個回合，幸而遇上「劇院管理員」Harry 哥哥出手，施展神奇魔法居中調解。在跳躍的音符之間，連串笑彈一觸即發，小心笑破肚皮！

演繹一系列古典、爵士、現代音樂作品，穿插幾首耳熟能詳的樂曲，再配以魔術、互動環節等演出。大朋友、小朋友，齊來參加這個滿載歡樂的色士「瘋」派對！

Riding on the resounding success of the last production *Saxo Carnival of the Animals*, La Sax teams up with the acclaimed Hong Kong magician and children entertainer Harry Wong, casting as the "theatre manager", to take you on a spectacular musical parade of the "animals" by La Sax, amazing magic and toe-tapping fun. Interspersed between lively musical notes are explosions of laughter—so expect to be 'blown away'!

Musical selections will include classical, jazz and modern pieces, plus a few familiar tunes, a little magic tricks and time for exciting audience engagement. Get ready for a jolly good time at this Saxophony party!



La Sax 成立於2005年，是現今被視為最具潛力的香港色士風樂團之一，本著「雅俗共賞」的信念，以提高公眾對古典音樂的認識及興趣為宗旨，樂團走遍社區及專業舞台，為觀眾提供高質素的音樂會，期望透過創新、多元化的表演形式，突破古典音樂的固有框框。

La Sax, founded in 2005 by local saxophone talents, is regarded as one of the earliest saxophone ensembles in Hong Kong with versatility and astounding dynamic. With the goal of raising public interest in music, La Sax performs across the community and professional stages with the highest degree of professionalism and artistic excellence. Through innovative and diverse forms of performance, La Sax strives to explore the possibilities of classical music.

本地色士風樂團 La Sax

10 枝色士風的 音樂盛宴

這一天，本地全色士風樂團

La Sax 成員各執一枝色士風走到深水埗街頭拍攝音樂會宣傳照。

有別於平日在音樂會上西裝筆挺的打扮，他們化身肉檔東主、穿金戴銀的商販。這不只是姿態，更是態度。

正如成員之一 Natalie 說：「音樂的種子埋藏在每個人心裡，我們的宗旨就是燃點各人的音樂熱情。」

La Sax 成員自學生時代起結識，一直致力在社區推廣古典音樂，期望打破古典音樂會必然是嚴肅安靜的氣氛。這次他們更作出突破，加入故事、魔術、形體劇場等不同元素，並邀請了陪伴不少香港人成長的 Harry 哥哥同台演出，以嶄新的方法帶領觀眾走進音樂世界。

一切從 2018 年 1 月的音樂會《動物嘉年華》開始。

La Sax 執行總監 Jeffrey 提到，最初只是想找個機會跟兩位相熟的鋼琴家黎艷芳和曾捷麗合作，「要辦一場樂團及雙鋼琴的演出，

很自然想到《動物嘉年華》。」法國音樂家卡米爾·聖桑的經典作品《動物嘉年華》，以不同動物的標題為樂章命名，善用樂器的音效，把音樂與角色聯繫起來。「既然我們選了這個作品，那就要盡情一點，不要只是一本正經地演奏。我們要扮動物，更要加入故事元素。可是我們既不懂演戲又不懂說故事，於是便邀請了雄仔叔叔講故事。」

用劇場去演音樂

那次演出為 La Sax 打下強心針，去年尾更走到廈門，廣州和珠海演出三場。

「為了這次巡演我們重新整理演出概念，很高興能夠邀請了 Harry 哥哥參與，他帶領我們一起構思，一起發展作品，每一名樂手都有一個角色。」Jeffrey 提到樂團為了這次演

我經常看搖滾音樂(演出)，看到台上台下打成一片。為什麼古典爵士音樂會不能？



↑ 廣州大劇院《動物嘉年華》(2018年)演出



出，參加了不同的工作坊，學習形體、劇場技巧。「我們意識到作為一個表演者，更著重身體表達、形體動作，而不像從前只看著樂譜演奏，學習用觀眾的角度去看演出。」另一創團成員阿嵐說起巡演的經驗。雖然巡演相當成功，La Sax卻沒有因此滿足，這次回到香港，重整旗鼓，除了故事更完整，音樂也作出修改，不再是演奏《動物嘉年華》的曲目。「今次我們以10位色土風手上陣，選曲種類更闊，有些是十個聲部的合奏，也有從未演奏過的爵士樂曲，更有全新改編、融合古典與爵士的莫札特《土耳其進行曲》。」Jeffrey說他們以不同的方式去包裝音樂，但音樂仍然是核心所在。另一創團成員阿釗續說：「70分鐘的音樂演出，沒有對白，以音樂、戲劇，形體動作說故事。不過滲入劇場元素，最終也是為了加強音樂效果。」

追求突破、探索新的可能，最終也是希望能感染觀眾。「我經常看搖滾音樂(演出)，看到台上台下打成一片。為什麼古典爵士音樂會不能？」阿嵐提到每次音樂會希望能帶出信息，好像今次以輕鬆幽默的故事強調



「One」，任何事也要一起去做，大家互補不足。希望觀眾有共鳴，有所感受。

除了遊走港九新界舉行6場音樂會，La Sax更會與社會不同階層人士舉行工作坊，用音樂打破界限。誠如Natalie所說，「藝術是無界限，我們每次也會找突破，不論是個人或是樂團。」作為觀眾，不妨嘗試撇除固有觀念，才會明白，古典音樂原來不只一個模樣。 ▲

文：林喜兒

English Version



舞蹈
Dance ∞

楊春江
Daniel Yeung

傳統碰撞當代 「獅舞」古蹟環境歷奇

獅吼飛越虎豹別墅*！本地資深舞蹈家楊春江聯同郭氏功夫金龍醒獅團，為傳統舞獅藝術注入新生命，結合當代舞蹈、實驗音樂、極限運動「飛躍道」，重新編排簽名式作品《舞•師》，突破舞台界限，即興遊走古蹟建築及戶外環境，隨着舞獅的精彩步法，舞出傳統與當代交錯的流動風景。

舞獅藝術是一種植根於廣東的民間藝術精萃，融合武術、舞蹈、戲劇、雜耍、木偶戲、打擊樂、風水命理等元素，源遠流長。《舞•師》大膽實驗，以當代手法重新演繹香港傳統舞獅文化，帶來只此一家的跨界對話。

* 虎豹別墅 1935 年落成，已被列入一級歷史建築，經活化後成為虎豹樂園。

虎豹樂團
Haw Par Music

藝術總監及編舞
Artistic Director and
Choreographer
楊春江
Daniel Yeung

活動預計於 2019 年 11 月初進行，詳情快將公布。
The event will be held in early November 2019.

舞師編舞
Lion Dance Choreography
郭氏功夫金龍醒獅團
Kwok's Kung Fu &
Dragon Lion Dance Team

聯合編舞及創作演員
Co-choreographer and
Creative Actor
李匡翹
Soames Lee

創作演員
Creative Actor
盧振宗
Gon Lo

Contempo

舞
師



Lion Dance

Lion Dancing Adventure at Historic Sites fuses the Traditional and the Contemporary

A roaring lion is flying over the Haw Par Mansion*! Joining hands again to inject new life into the traditional art of lion dance, veteran local dancer Daniel Yeung and Kwok's Lion Kung-Fu & Dragon Lion Dance Team combine contemporary dance, experimental music and Parkour to re-choreograph their signature multimedia performance *Contempo Lion Dance*, which breaks the boundaries surrounding theatre. As it roams around historic buildings and the outdoors, its movements lifelike and highly stylised, the dancing lion creates a flowing landscape where the traditional and the contemporary are beautifully interlaced.

A form of folk art originating in Guangdong, lion dance has a long history combining martial arts, dance, drama, juggling, puppet show, percussion, feng shui, and many other elements. *Contempo Lion Dance* is a bold experiment that offers a new, contemporary interpretation of the traditional lion dance culture in Hong Kong, inspiring an unusual cross-disciplinary dialogue.

*Built in 1935, Haw Par Mansion has been listed as Grade I historic building and revitalised as Haw Par Music.

楊春江為本地少見的全面舞蹈文化工作者，身兼獨立編舞家、舞蹈教師、藝術評論家及節目策劃人。他曾於六屆(2000、2005、2009、2012、2013、2014)「香港舞蹈年獎」獲獎；2012年獲香港藝術發展局頒發藝術發展獎「年度藝術家(舞蹈)」，表揚其對香港舞蹈文化的貢獻。

A rarely seen local dance and culture practitioner with such diversity, Yeung is an independent choreographer, dance teacher, arts critic and curator. A six-time awardee of the Hong Kong Dance Awards (2000, 2005, 2009, 2012, 2013, 2014), he was awarded the "Artist of the Year (Dance)" of the Hong Kong Arts Development Awards by the Hong Kong Arts Development Council in 2012 for his contributions in developing dance culture in Hong Kong.

《舞・師》編舞楊春江

舞蹈狂之獅

上次見楊春江是去年暑假，他和郭文龍師傅的醒獅團正準備出席德國國際舞蹈博覽會 (Tanzmesse)，事隔大半年他們又在忙最新版本的《舞・師》，將舞獅、獅劇、飛躍道、環境舞蹈共冶於虎豹樂園，是「賽馬會藝壇新勢力」其中一項重點節目。

《舞・師》——將舞獅視為舞蹈之師。楊春江2016年已着手研究廣東舞獅文化。他最初看到網上的舞獅訓練影片便驚嘆：「嘩，大家有寶都唔識執喎！」此話何解？「他們練習高難度動作時不拿獅頭，在我看來是很精彩的雙人舞，他們的托舉和我們所學的芭蕾舞托舉卻完全不同道理。」

舞者學舞獅

楊春江即時反應是：「我們要學這種雙人舞！所謂中國古典舞都在應用芭蕾舞技巧，在我看來舞獅才是屬於我們的文化而又好勁的雙人舞，而這種雙人舞是世界各地包括中國的舞蹈學校都不會教的。」於是有了2016年的短篇作品《拉人Dance》，讓舞者學習舞

在我看來舞獅才是屬於我們的文化而又好勁的雙人舞。



(舞獅)它既是舞蹈又是武術，也是風水學說、信仰習俗、傳統節慶，而在我們今次的演出它更是環境舞蹈。

獅技藝，再化成全新舞作，在香港舞蹈團的八樓平台演出。

楊春江提出的「舞獅」意念隨即獲業界肯定。2017年獲ArtisTree委約跨文化合作計劃《舞•師》。2018年八月更將舞獅帶到德國國際舞蹈博覽會，十一月在「新視野藝術節」首演當代舞結合獅劇的《千里走單騎》。今年，《舞•師》更將演化成環境舞蹈，並選定虎豹樂園為表演空間。

勁過西方偶劇

早前看英國的大牌偶劇，便想起楊春江的「舞獅」系列。楊春江聽罷，笑笑，覺得我還不夠了解舞獅，「西方有puppet theatre(布偶劇)，舞獅都算中國puppet theatre，但更複雜。它既是舞蹈又是武術，也是風水學說、信仰習俗、傳統節慶，而在我們今次的演出它更是環境舞蹈。」

即將在虎豹樂園上演的《舞•師》，可說是集楊春江四年來舞獅研究的大成，「舞獅本來就是環境舞蹈，走進虎豹樂園就像以前獅隊入村，要想在村口做甚麼，在村尾做甚麼。」

為古蹟起舞

楊春江坦言在古蹟表演有一定難度，「文物古蹟的每個空間都有限制，每處演出都要得到核准。」虎豹別墅1935年落成，已被列入一級歷史建築，經活化後成為虎豹樂園。難得為古蹟度身訂造作品，他亦盡力回應虎豹樂園的空間特色。演出其中一個有趣之處是請了一位飛躍道(Parkour)的好手，與舞者和醒獅隊一起演出，「Parkour跑手在高處躍



↑《舞•師》編舞楊春江



↑今年，《舞•師》更將演化成環境舞蹈，並選定虎豹樂園為表演空間。

動，對應舞獅的高樁動作，正好是傳統與現代互相battle比拼。跑手無論在任何地方都相信環境會幫助他們前進，正與環境舞蹈的理念不謀而合。」

傳統鼓樂電子化

獅劇糅合舞蹈、飛躍道，音樂方面選用傳統醒獅的鼓樂，但以電子音樂演奏，解決了醒獅和當代舞拍子系統不同的問題。「這樣舞獅師傅不用適應當代舞的拍子，而電子音樂對舞者而言拍子不是最重要的一環，反而更着重氣氛的拿捏。」楊春江又提醒觀眾，演出將會遊走至戶外花園上演，天色隨日照變化，每場光影氣氛不一，每一場《舞•師》演出都是可一不可再的珍貴體驗。▲

文：Pianda

English Version



舞蹈
Dance



黎德威
Lai Tak-wai



06.12.2019 (Fri) 20:00*
07.12.2019 (Sat) 15:00

* 設演後談 With Post-show Talk

香港兆基創意書院多媒體劇場
Multi-media Theatre,
HKICC Lee Shau Kee School of Creativity

\$200

節目約長 1 小時，不設中場休息。
不設劃位，適合 6 歲或以上人士觀看。
The programme is approximately 1 hour without intermission.
Free seating. Suitable for ages 6 or above.

編舞及獨舞演出
黎德威

燈光及場景設計
李智偉

錄像設計
黃漢樑

音樂設計
李文俊

Choreography and
Solo Performance
Lai Tak-wai

Lighting and Set Design
Lee Chi-wai

Video Design
Wilfred Wong

Music Design
Li Man-chun

時分之重 直面困頓人生

我，在其中被推移，被帶動，被擠壓一旁
我，在時空的滑道裡不斷尋找寄身之所
因在其中的存在，是否真的存在

獨立編舞家黎德威以時間為題，呈現人在時間狹縫中各種跌宕。面對生活的壓迫、時間的重擔，孤獨的個體是否注定要被節節擊倒？

《So Low》為黎德威於2017年所創之個人長篇獨舞作品，同年獲於城市當代舞蹈節重演，2018年獲選於德國杜塞爾多夫國際舞蹈博覽會演出。

A Solo Dance The Encounter of Man and Time

Shoved and dislocated, I was squeezed -
I keep searching for my refuge on the time-space slideway
Does it really exist, that existence under siege

With time as the theme, independent choreographer Lai Tak-wai stages the fluctuation of life in the crevice of time. Being crushed with oppression and weighed down by time, will individual alone be destined to suffer yet another defeat?

A full-length solo work created by Lai Tak-wai in 2017, *So Low* was restaged at the City Contemporary Dance Festival in November of the same year. In 2018, the piece was featured at internationale tanzmesse nrw in Düsseldorf, Germany.

黎德威的作品一向充滿哲學思辨，
糅合個人抒情，冷靜沉穩，*So Low* 的結構綿密，
編舞精湛的肢體技巧建立獨舞的風采！

洛楓

Saturated with philosophy and speculation, as usual, the works of Lai Tak-wai combine his personal beliefs and create a flair of calm and stern. *So Low* is compositional in structure with an exquisite choreography of body technique, dedicating to the art of the solo dance piece!

Natalia Chan

黎德威畢業於香港演藝學院，主修現代舞。現為獨立編舞、自由身舞者及舞蹈教師。2014年憑《尋找大觀園》獲頒香港舞蹈年獎「最值得表揚男舞蹈員演出」。2017年，黎氏發表長編獨舞《So Low》，2018年獲頒香港舞蹈年獎「傑出編舞」。

Graduating from the Hong Kong Academy for Performing Arts with a major in Modern Dance, Lai is currently an independent choreographer, dancer and dance instructor. He was awarded the "Outstanding Performance by a Male Dancer" with *In Search of the Grand View Garden* at the Hong Kong Dance Awards 2014. His full-length solo work *So Low* premiered in 2017 and received the "Outstanding Choreography" at the Hong Kong Dance Awards 2018.

《So Low》編舞黎德威

與時間共舞

一個人，一小時，一根長長的木柱。

舞者以孤獨的身軀，在荒蕪的舞台上，與時間並行、與時間競賽。
具體的一根木，卻帶出抽象的時間概念。

獨立編舞家黎德威的《So Low》大概已經成為他的簽名式之作。作品榮獲2018年香港舞蹈年獎「傑出編舞」，這次第四度重演。黎德威直言：「要在自己的身體仍在狀態的時候，考慮重演，因為身體與時間不留人。」

身體與時間的對決，不就是作品的命題？

從時間出發

《So Low》2017年1月在香港首演，然而醞釀的過程卻要追溯至2013年，黎德威為城市當代舞蹈團編的短篇作品《一霎》。

「最初啟發我的是當年尖沙咀海旁那隻巨型黃鴨，不是它如何奇趣可愛，而是它的巨大與人的渺小，兩者之間的能量相差很遠，亦構成了有趣的畫面，印象難忘。隨後我跟着城市當代舞蹈團在德國巡演一個月，那時大約是一二月份，寒冬的季節，偶而看到白茫茫的雪地裡，一棵樹孤立地站着，情景很震撼。」大與小的對比、空間與距離的分野，一一印在腦海裡。然後有一天，黎德威讀到一段文字—「所有情緒也是因時間牽動而產生，例如等待、期待。」於是他以時間和情緒出發，創作了《一霎》。

《一霎》是黎德威編舞，五位舞者演出的作品。來到《So Low》卻是自編自演的作品。2016年黎德威接康文署委約邀請，決定一人獨舞一小時。「我想這也是個賣點吧！」

作品名稱《So Low》，既有「Solo」的意思，也有個人面對時間的卑微之感。「作品前半部是抽象的時間概念，我推着木，木推着我，我又追它。木代表時間，我又在時間上行走。後半部加入錄像部分，但我依然在舞台上，與錄像互動。慢慢回到自己，究竟我的時間是甚麼？人就是時間的最佳見證，我們身體的變化，情緒感受的浮動，時間就在我們身體內。」

人就是時間的最佳見證，我們身體的變化，情緒感受的浮動，時間就在我們身體內。



←「續·舞」系列：黎德威《So Low》(2017年)演出海報

要在自己的身體仍在狀態的時候，
考慮重演，因為身體與時間不留人。



Photo credit: Janet Sinica

重演帶來新啟發

2017年首演後，同年11月在城市當代舞蹈節重演，然後是2018年，參與德國杜塞爾多夫舞蹈博覽會(Tanzmesse)，今次將是第四次重演，黎德威說最初也有考慮邀請其

他舞者演出，「不過很多人跟我說，這個作品最重要的是當中的孤獨感，舞者與編舞必須融為一體。其實這個作品需要很大的體力，所以我也不能一直跳下去。當然，我也慶幸能夠有重演的機會，因為一個作品必須經過時間慢慢提煉。另外，每次重演也會遇到不同的觀眾反應，還有不同的場地也會帶來新的啟發，令作品更加成熟。」

「現在你要往哪裡去？」黎德威說這是作品接近尾聲時的一個提問。《So Low》無疑是黎德威編舞生涯中重要的一個里程碑。接下來，他的身體可以承受多少？舞蹈是否又去到另一個極致？ ▲

文：林喜兒

English Version



舞蹈
Dance



鄧樹榮
Tang Shu-wing
×
邢亮
Xing Liang
×
梅卓燕
Mui Cheuk-yin



《雷雨》是沒有太陽的日子裡的產物。
曹禹

Thunderstorm was born on the
days without the sun.
Cao Yu

原著曹禹《雷雨》

舞 雷雨

THUNDER
STORM

香港最優

It is the most outstanding dance
performance of Hong Kong.

Lin Hwai-min,
Founder of Cloud

13.12.2019 (Fri) 20:00*
14.12.2019 (Sat) 20:00

* 設演後談 With Post-show Talk

香港兆基創意書院多媒體劇場
Multi-media Theatre, HKICC
Lee Shau Kee School of Creativity

\$220

節目約長 70 分鐘，不設中場休息。
不設劃位，適合 6 歲或以上人士觀看。
The programme is approximately 70 minutes
without intermission.
Free seating. Suitable for ages 6 or above.

導演/藝術總監/戲劇指導
Director / Artistic Director / Dramaturg
鄧樹榮 Tang Shu-wing

聯合導演/編舞
Co-director / Choreographer
邢亮、梅卓燕 Xing Liang and Mui Cheuk-yin

超越時代的經典 跨越邊界的藝術 階級倫常的鴻溝 跨越千古而不滅

上世紀三十年代，二十出頭的曹禺寫下《雷雨》，要照亮舊社會的昏暗與腐惡，以最純淨的年輕人吶喊，成就一個時代的經典作品。一部描述人慾的經典，也是一部沒有界別的交流藝術。

在二十一世紀的晦暗當下，雷聲仍然鏗鏘，當炎夏的雷雨將至，鬱熱如人生各種的苦苦糾纏……

資深劇場導演鄧樹榮、著名舞蹈家邢亮及梅卓燕攜手挑戰跨界，以身體語言重塑曹禺經典劇作，從《雷雨》深厚的戲劇性及複雜的文學世界抽絲剝繭，潛入原著人物的內心世界，結合舞蹈、無言劇場、服裝和佈景設計等藝術元素，提煉出簡約而有力的敘事和舞蹈形式，呈現權力與制約的無限想像。在陽光普照之日到來前，呼應每一代年輕人的抗爭精神。

An Interdisciplinary Art Piece about Intergenerational Conflicts

In the 1930s, Cao Yu, in his early 20s, wrote *Thunderstorm* to shine a light on the darkness and corruption of the old society. The purest moral outcry from the youth established itself as a classic of the era; it is a classic depicting human desires and a piece of art transcending boundaries.

Walking through the shadow-strewn 21st century, thunder rumbles and roars loud and fierce. While the summer storm creeps in through a veil of gloom, the stagnant heat swelters just as the desperation in life endures...

Renowned theatre director Tang Shu-wing, choreographer Xing Liang and Mui Cheuk-yin join forces to reillustrate Cao's classic with body language. Extracting the dramatic tensions and intricate literary world from the original play of *Thunderstorm*, the creative trio delves into the innermost thoughts of the characters. Through the combination of artistic elements like dance, mime theatre, costumes and set design, the narrative and dance styles have been refined to a minimalist yet compelling manner, exposing the bold imagination of powers and constraints. While the day in bright sunlight is yet to come, the creation stands as a far cry to reverberate the rebellious spirit inherited across the youth of every generation.

秀的標桿舞作

雲門舞集 林懷民

一個優秀的製作，值得再看。

《南華早報》

Gate Dance Theatre

An outstanding production that deserves to be seen again.

South China Morning Post

自2012年起，享有國際聲譽的戲劇導演鄧樹榮、編舞家邢亮及梅卓燕基於對舞台藝術探索的理念，攜手建立起跨界合作實踐夥伴平台，旨在促進戲劇和舞蹈的深度溝通，尋求對話中的轉化，啟發肢體語言動作的創意及說服力，建構更有豐富層次的舞台詮釋能力及藝術生活想像空間。

Sharing the passion for furthering the possibilities of theatre art, internationally acclaimed theatre director Tang Shu-wing has joined with choreographers Xing Liang and Mui Cheuk-yin since 2012 to build a platform for collaboration across different art forms. The joint effort aims at promoting an in-depth exchange of ideas between theatre and dance, fostering translation of the dialogue into practice, while evoking the creative power and eloquence of body language to come into greater resonance. All these combine to enrich the audience's understanding of theatre art and imagination about artistic life.

《舞·雷雨》

噤聲的對抗

1934年首發的《雷雨》，是劇作家曹禺的一部經典話劇，寫1925年前後封建中國的一個資產階級家庭的悲劇，八十五年來一直是個劃時代的作品。昔日劇中的雞蛋要撼動的是腐朽頑固的封建家庭觀念；場景一轉在當下的香港，年輕人同樣在對抗舊傳統、不公制度的約束，只是那道放諸大時代的牆放大了，變得更高更硬。那個夏天一樣的酷熱，在抗命的場口，一樣的雷雨連連……

舞蹈不擅長講故事，這次我們來了一次具實驗性的示範。



雙重亂倫、未婚先孕、挑戰父權，《雷雨》當年觀念激進前衛，有強烈的時代性思想。含含糊糊又隱晦的台詞像夢囈，揭開命運的黑紗時，瞬間天崩地裂。如今，《雷雨》變成非語言的《舞·雷雨》，通過數幕舞蹈表演及六位舞者，重塑那個複雜世界，狗血淋漓的控訴變成無聲的肢體敘事，究竟矛盾的張力是「開不了口」，還是解除語言束縛後，澎湃情感與靈魂能迸發得毫無餘地，昇華為另一種身體語彙？

無言之語 有形之靈

資深劇場導演鄧樹榮、著名舞蹈家邢亮及梅卓燕挑戰跨界，結合舞蹈、無言劇場、服裝和佈景設計等藝術元素，實驗出當代舞劇《舞·雷雨》，以跨媒體的當代舞蹈語言呈現「周家24小時」，命運的糾纏。

「舞蹈不擅長講故事，這次我們來了一次具實驗性的示範。」梅卓燕說。

談創作過程時，鄧樹榮特別提到如何在曹禺《雷雨》深厚的戲劇性及文學精神中抽絲剝繭，提煉出簡約的敘事和舞蹈形式。

「感受和想像力非常重要。舞者從原著人物的內心世界出發，以富想像力把形體動作風格化和抽象化，人物間的互動，營造出角色的張力與衝擊，包含外顯型與內斂型的風采。」鄧樹榮強調，綫性跳躍式、重新排列的劇情節奏，反而令一種二元對立的處境更為突出。

《舞·雷雨》顧名思義，是一場以舞蹈為主體的演出。梅卓燕說，當代舞包容性很強，舞者透過自我理解、沉澱而發揮出自然而成的一種當代表演手法。「我們把六個人

的關係以雙人舞、獨舞、群舞等形式各自表述，肢體與表情成為最重要的表現形式；既演亦舞，戲劇與舞蹈元素並存。最近香港的亂局日常，可能對舞者理解矛盾有更具體的啟發。」

舞台上的大道具，包括圓桌與數張小凳、沙發和百寶櫃組合都是虛擬的象徵；甚至舞者的服裝，無不在暗示各人的內心掙扎，再透過音樂與音效強化效果，凸顯每個人的性情。

梅卓燕回想，每位舞者都以具體方法去體會和理解劇本的角色，再以自身經驗作深入並抽象的處理，是一種挑戰。劇組更坦言，希望藉此傳統經典來回應當代的問題，

在香港波譎雲詭的公民抗命年代，我們對權力的想像，對制約的想像有沒有不同？

拿走直白的語境，《舞•雷雨》反而更能勾勒出年輕人對封建社會反抗的逼壓，劇中年輕人都想離開如籠牢的大屋，闖開新天地，卻都不得要領枉死於如囚牢的豪宅。《雷雨》的台詞多次提到：「過了今天就好了，熬過今天就完結了。」事實是，裝睡的人迴避衝突、把矛盾和諧化，最後只帶來萬劫不復的共業，根本過不了今天。

命運不可反抗？反抗命運本身就是人類的命運。▲

文：鄭天儀

年輕人同樣在對抗舊傳統、不公制度的約束，
只是那道放諸大時代的牆放大了，變得更高更硬。



English Version



舞蹈
Dance



香港舞蹈總會
Hong Kong
Dance Federation

大型舞蹈詩 穿梭敦煌大千世界 A Grand Dancing Poetry that Breathes into the Realm of Dunhuang

從敦煌壁畫汲取靈感，編舞以當代美學概念重新演繹歷史瑰寶，古今共融相生，編織屬於香港的「敦煌印象」。

「伎樂飛天」、「反彈琵琶」等敦煌大千世界中的景象，通過舞蹈、舞者的身體、神態，結合舞台效果、奪目服飾，一一重現觀眾眼前，成就一齣藝術性和觀賞性並重的盛大舞蹈詩。觀眾沉浸於古今交融的敦煌美學之餘，亦能與舞者一同感悟人生哲理。

Inspired by the Dunhuang mural paintings, the choreography reinterprets the historical treasure in the light of contemporary aesthetics. Along the crest where the fusion of past and present flourishes, there weaves the artistic vision of Hong Kong into the *Dunhuang Reflections*.

Postures of "apsaras (celestial maidens) playing musical instruments" and "playing the pipa behind the back" that appear in the realm of Dunhuang are presented in front of the audience through the dance, dancers' bodies and countenances, fusing with stage effects and flamboyant costumes. All these combine to achieve a grand dancing poetry that emphasizes both aesthetics and visual pleasure. While the audience will be amused by the fusion of present and past derived from the aesthetics of Dunhuang, they will also share with the dancers a philosophical inspiration about life.



**The melodrama is presented clearly.
Great audience response.**

Tai Kung Pao

21.12.2019 (Sat) 19:30
22.12.2019 (Sun) 15:00*

* 設演後談 With Post-show Talk

元朗劇院演藝廳
Auditorium, Yuen Long Theatre

\$220 / \$180

節目約長 90 分鐘，不設中場休息。適合 6 歲或以上人士觀看。
The programme is approximately 90 minutes without intermission.
Suitable for ages 6 or above.



香港舞蹈總會
Hong Kong Dance Federation



緣起敦煌

Dunhuang Reflections



故事圓融，起承轉合鮮明，現場反響熱烈。
《大公報》

香港舞蹈總會（舞總）成立於1978年，宗旨為發揚舞蹈藝術、推動香港舞蹈發展、團結舞蹈界並促進文化交流。舞總每年主辦多個本土大型舞蹈活動，並協助政府多個部門推動本港舞蹈發展工作。現為聯合國教科文組織屬下國際舞蹈委員會會員及國際舞蹈聯會香港地區聯絡會員。

Established in 1978, Hong Kong Dance Federation carries forward the art of dance, encouraging and expediting dance development in Hong Kong as well as promoting cultural exchange. Besides organising major local dance events each year, the Federation has been entrusted by the government with the task of developing dance in Hong Kong. Currently, it is a member of the International Dance Council (CID) under UNESCO, as well as the contact of the Hong Kong region for the International Dance Organisation.

《緣起敦煌》編舞陳磊

虛實交織 「共融相生」的一首舞蹈詩

「每個中國舞者心中都有一個敦煌夢。要重新演繹這經典中的經典，力求突破創新，等於重新拾起一把尺，挑戰公眾的認知和學術界的既定期望。」

跟《緣起敦煌》的編舞陳磊談起創作初心，他先是皺眉頭，然後再描繪當時腦裡出現的景象。「我滿腦子都是雲，卻不是敦煌的彩雲，而是高壓的黑雲。我問自己究竟行不行？」結果，《緣起敦煌》於2015年在香港首演以來，四年來分別在香港、北京和大灣區第七度公演，當初的陰霾似乎一掃而空。



→ 編舞陳磊



不過，陳磊當初也不是杞人憂天的。這位經驗豐富的北京舞蹈學院碩士，主修民間舞，而古典敦煌舞蹈卻是別樹一幟的系統，除蒼萃印度舞、西域舞蹈和民族舞外，還內藏深厚中原文化內涵，無論舞者的舞姿、神

態、表情，都蘊藏傳統古典中國舞蹈及審美精髓。許多動作看似簡單，實際上難度非常高，更大難關是如何將敦煌壁畫歷經千年仍流轉的光芒，重新而不俗套的呈現在觀眾眼前？

「舉個例子『伎樂飛天』這動作，在敦煌壁畫中，拖着長長飄帶於天上起舞，就稱為飛天。飄帶多屬畫家誇張的構圖，在台上用道具絹帶演出時，如何避免不流於娘氣和老土？又例如『反彈琵琶』是敦煌壁畫中最經典的造型，也是伎樂天女的絕技。反彈琵琶，需將琵琶反置頸後，反手去彈弦，怎樣配合不同的衣服重新演繹呢？也需要周詳的考量。」陳磊正色道。

以當下演繹經典敦煌印象

最後，他構思以「共融相生」的概念，從敦煌壁畫汲取靈感，以當代的美學概念重新編舞，將敦煌經典傳說與當代美學互融，還原虛化故事情節，擺脫傳統「敦煌」的具象形態，演繹提煉自千年靈魂的香港「敦煌印象」。

陳磊進一步解釋，「共融」不僅是佛教文化與中原文化共融，也是古代與現代發展的共融，也是傳統歷史與當代創作理念的共融。按他的思維，《緣起敦煌》是今日在香港對傳統經典的當代詮釋，「相生」出兩地、跨時空的「文化之緣」。

敦煌兼融千載文化，也是一座顏料標本博物館。你會發現經過上千年的老化和侵

經過上千年的老化和侵蝕，
洞窟中不少人面桃花的舞者都變成黑人。



蝕，洞窟中不少人面桃花的舞者都變成黑人，那是因為白色顏料含鉛，在潮濕的環境中容易氧化變黑，非常容易變為鉛黑，但較近代的就保存得較好，色彩鮮艷。陳磊娓娓道來，這概念是從著名編劇曾柱昭和已故中國藝術研究院舞蹈研究所博導王克芬教授給他大量敦煌資料中，得到的啟示。

「敦煌顏料的演變啟發我，時代不能停滯不前，顏色有偏差，審美也產生變化，是繪畫或舞蹈都好，與時並進才可以擁有永恆的生命力，活兩千年甚至更久。所以《緣起敦煌》應該以舞台效果、奪目服飾、美的觀念等等各範疇的演變，來說藝術性和觀賞性並重的當代敦煌故事。」

**敦煌顏料的演變啟發我，
時代不能停滯不前，顏色有偏差，
審美也產生變化，是繪畫或舞蹈都好，
與時並進才可以擁有永恆的生命力，
活兩千年甚至更久。**

緣續重演變幻中感悟人生

經歷了千年歲月，體現了不同時代的文化特色和民族風格，《緣起敦煌》演了七年也不停修改，例如上次演出在「護法金剛」的段落，將舞者的袖變成經書。今次在香港已是第四次的載譽重演，作品由香港舞蹈總會統籌製作，在陳磊的完美追求下，值得引頸以待的一齣「看到非傳統定義、又不覺得脫節的陳磊式敦煌」。

陳磊最後不忘告之，除了目不暇給盛世場面，《緣起敦煌》通過舞蹈呈現當代舞台美學之外，亦希望觀眾與舞者一同感悟人生哲理，在「變幻才是永恒」的美當中，思考「生死天人」，從鏡花的投射中觀照自己。▲

文：鄭天儀

English Version



Photo credit: 舞蹈中國 - 劉海峰



Photo credit: Henry Wong

↑ 2018年演出《緣起敦煌》

公開報名活動 OPEN FOR REGISTRATION

不同形式的工作坊及講座，串連創作主軸，引發各種對話與交流。

Explore the various workshops and talks that threading the pivot of creation to spark diverse conversations and exchange of ideas.

詳情及報名：

For event details and registration, please visit: WWW.NEWARTSPOWER.HK

《大笑喪：喪笑大晒》演後生死教育延伸工作坊

The Big Happy Dying Post-performance Workshop: Extension of Education on Life, Death and Everything in Between

7A班戲劇組創作《大笑喪：喪笑大晒》笑談生死，以輕鬆、惹笑的手法與觀眾一起反思生命的意義與面對死亡的態度。

演出以外，7A班戲劇組邀請聖雅各福群會社工及死亡學院士設計及帶領工作坊，與參加者們一起反思生死的課題。在專業人士帶領下，參與者掌握關顧臨終人士及臨終照顧者的技巧，亦一同思考生命的價值。

Deriving from the creation of *The Big Happy Dying*, Class 7A Drama Group invites social worker and Fellow in Thanatology of St. James' Settlement to design and lead the workshop for participants' contemplation therein. Guided by knowledgeable and experienced speaker, participants will develop the approach to care for the dying and the skill of palliative caregiver whilst mull over the value of life.

工作坊由《大笑喪：喪笑大晒》的創作為起點展開討論，演出詳情，請見第6至7頁。

The workshop unfolds discussion based on the creation of *The Big Happy Dying*. Please refer to page 6-7 for details of the performance.

Photo credit: Benny Luey



14.09.2019 (Sat) 17:30-20:30

沙田大會堂演講室2
Lecture Room 2, Sha Tin Town Hall

15.09.2019 (Sun) 13:45-16:45

鄉議局大樓演奏廳
Auditorium, Heung Yee Kuk Building

參與團體：聖雅各福群會
Participating Group: St. James' Settlement

粵語主講
In Cantonese

立即報名
Sign Up Here



對象：專業醫護、社工、照顧者、對心理輔導有興趣的人士
Target Audience: Medical professionals, social workers, caregivers and people interested in counselling

時間有話兒：舞蹈體驗工作坊

Time to Talk: Interactive Dance Workshop

編舞黎德威將與參加者交流對於時間、空間的想法，分享內心的故事與掙扎，探討時間與人的關係。

參加者將親身接觸《So Low》的重點道具「大型木棒」及與燈光效果互動，感受現代舞的舞蹈語言，學習面對外在種種環境限制，亦能釋放身體及內心的感受。

Choreographer Lai Tak-wai will discuss with participants about time and space, and share the inner stories and conflicts in his exploration of the relationship between time and man.

Through the in-person interaction with the major props of *So Low*, and the lighting effects along with simple choreography, participants will be introduced to the language of contemporary dance. All these experiences will be transformed into a lesson of learning how to release one's body and mind amidst external constraints.



Photo credit: Cheung Chi Wai

08-09.10.2019 (Tue-Wed)

19:30

太古坊 ArtisTree
ArtisTree, TaiKoo Place

對象：對現代舞有興趣者，
不一定要有舞蹈基礎
Target Audience: For anyone who are
interested in contemporary dance,
no experience necessary

粵語主講，可按需要
輔以英語說明。
Mainly in Cantonese,
supplemented with
English if needed.

立即報名
Sign Up Here



我哋大家在獅子山下相遇上



The Happy Poor Guys

今年十二月起，共二十八場流動劇場將於全港各區上演！
詳情快將公布，密切留意。

28 pop-up performances are going to be toured in
every corner of the community!
More details are coming soon, stay tuned with us.

演出 Performed by

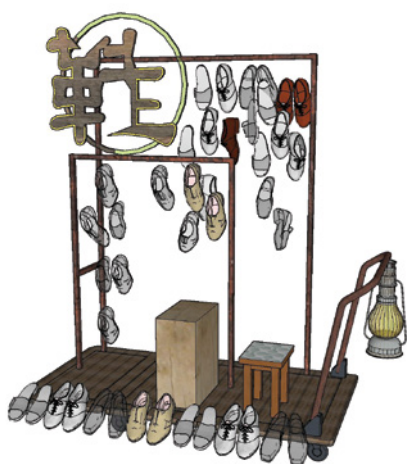
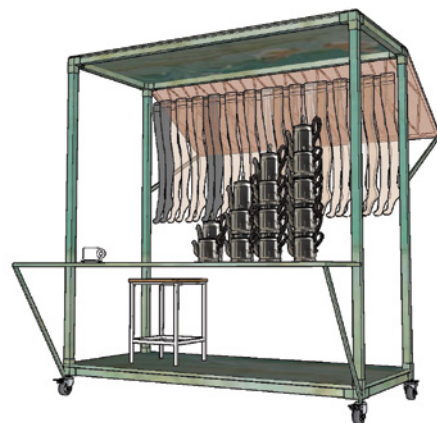


「放開彼此心中矛盾，理想一起去追……」

扭開收音機，雄渾的歌聲回溯至一個片段熟悉但情懷陌生的年代。巷頭巷尾，人人帶着一身本領，以小手藝大智慧換取美好生活：身懷線面絕活的古法美容師、頭頂大缸步步驚心的大隻佬、聲色藝俱全的賣唱小歌女、高聲叫賣涼果小炒的小販檔……那些年，獅子山下俯拾皆是同舟共濟化不開的人情味。

同一片土地，三十年前，三十年後，樂土成高地，但願歌聲再次響起。

綠葉劇團的全新作品結合戲劇、真人講故及裝置藝術，以流動的場景組裝片段，邀請觀眾跟隨表演者穿梭其中，傾耳細聽他人的故事。究竟，哪個才是美好的年代？



“Let go of the conflicts we have with each other, and go chase after our dreams...”

The beautiful herculean voice on the radio harks back to an era that is so familiar yet strangely distant from us. Those were the days when people would work hard in streets and alleys, making the most of their craft and skills for a better life: beauticians offered ancient face threading treatments to girls and ladies, muscular men juggled with heavy pots on their heads, young girl singers attracted passers-by with their charm and virtuosity, and hawkers shouted out their cries to sell pickled fruits and stir-fried food... In the bygone years, a common bond of solidarity guided everyone in the same boat to sail through ups and downs, bringing together all the neighbourhoods overlooked by the Lion Rock.

Thirty years on from the first appearance of the song, the land over which our city has spread is no longer the same as it was. Lofty buildings tower above the once happy land. We long for hearing the song again, for becoming part of the bond someday.

A blend of theatre, live storytelling and installation art, this new performance by Théâtre de la Feuille assembles scenes out of the flowing visual compositions and invites the audience to walk around with the performers to listen to the stories others share. Will you be able to tell, as you meander through the past and present, which is the best era of all?



場景設計圖或有更改
There might be changes to the scenic design

視藝 VISUAL ARTS

陳子澂
André Chan
×
張瀟尹
Jing Chin-yin Chong

借景

Borrowed Scenery

「後殖民並不是意味殖民的終結，而是殖民的隱蔽化和複雜化。」

——周華山《後殖民同志》

‘Post-colonial does not imply the end of colonialism, but rather the concealment and complication of colonialism.’

—— *Post-colonial Tongzhi*, Chou Wah-shan

過往二十多年，以新自由主義包裝的新殖民模式，導致霸權壟斷各種公共資源、城市出現不均發展，更從而衍生出社區中不同爭議。《借景》藉着藝術家對城市空間的想像，繞過抽象的社會學話語，以直觀研究與創作闡述各種亂象。九十年代對香港前途的焦慮至今已成夢魘，這一代藝術家成長於城市中，經歷香港城市空間與人文地理的諸多變化。是次展覽藝術家嘗試從創作過程裡解構、改變城市空間話語權由權貴壟斷的現況，探討開放權利予城市公民之願景。同時，透過藝術實踐串連文化感知、藝術解讀與機制發展等議題，對二十一世紀城市發展所面對的問題展開討論。

Over the past two decades, the neo-colonisation machine disguised as neoliberalism, has given rise to the monopolisation of various public resources. The resulting uneven development causes the widespread strife within and amongst the community. As an attempt to articulate such unsettling chaos, *Borrowed Scenery* employs a direct and immediate artistic response and research of the local cityscape, in lieu of purely intellectual discourse. The anxieties over the city's fate in 1990s has already come true. Born and raise in the city, the artists experienced first-hand the changes that Hong Kong has gone through in terms of the physical and humanistic geography. This exhibition is an attempt of the artists to deconstruct and open the discourse on the city landscape, which is currently held by the city's elites, and expand the discussion into the public realm. Their art practice transverse cultural sensibility, interpretation and structural development to create dialogue in urban development in the 21st century.

展覽 Exhibition

14.12.2019 - 12.01.2020

牛棚藝術村 Cattle Depot Artist Village

演出 Performance

詳情快將公布。

Details to be announced soon.

策展人

陳子澂、張瀟尹

Curator

André Chan,
Jing Chin-yin Chong

參展藝術家

高情形
鄭鎮禧
曲倩雯
賴朗騫
黎卓華
梁御東
肖星泳

Participating Artists

Ko Sin-tung
Kong Chun-hei
Vvzela Kook
Lai Lon-hin
Sarah Lai
Ocean Leung
Sarah Xiao

藝術行
ART WALK
×
南豐紗廠
THE MILLS

壓軸節目 GRAND FINALE

每一屆「賽馬會藝壇新勢力」的壓軸節目都會精挑本地特色場域，並邀請跨界別藝術家參與策劃及創作，帶領參加者一同遊走本地重要地標及周邊社區，以不一樣的眼光重新體驗我城風光！

Every edition of *JOCKEY CLUB New Arts Power* ends with a finale taking place in some unique places in Hong Kong with cross-disciplinary artists invited in the planning and art-making process. As participants thread their ways through important landmarks and surrounding neighbourhoods with the artists, the finale is set to draw you into the very fabric of the city from new perspectives!

我們之間

Threading Through Time

從六十年代走到千禧年代，南豐紗廠一直是本地生產的輝煌代表，過去為本地甚至全世界織出成千上萬的紗線，現在則作為孕育並推動本地文化藝術創作的平台，從有形到無形的生產，豐富幾代人的生活與生命。

一個歷史空間，要轉化成充滿獨特故事的美好地方，最重要是「人」的參與。經歷過去，穿越現在，再展望未來，各式各樣悲歡離合交織成一個充滿生命力的地方，當中有經年累月的累積，亦需要有來自各種背景的人參與這個過程，堆聚零散的回憶，拼出圓滿。

是次創作從本地創作文本出發，邀來多個不同媒介的藝術團體連成一線，以藝術創作扣連紡織及荃灣區發展歷史，編織出多項藝術體驗。

The Mills, formerly known as Nan Fung Cotton Mills, stood at the forefront of the local manufacturing industry from the 1960s to the 2000s, producing large quantities of yarn for the city and the rest of the world. After moving away from manufacturing, Nan Fung has since decided to preserve these meaningful buildings, breathing new life into them to become The Mills, which now serves as a platform for fostering and promoting creative undertakings on the local art and cultural scene.

From once producing physical goods to now creating technological ones, these buildings have contributed greatly to enriching the daily lives of Hong Kongers spanning several generations. By revisiting the past, going beyond the present, and anticipating the future, only human experiences can allow a place to come alive, with great stories to tell.

Stemming from a popular local novella, the creation knits together efforts of art collectives across disciplines and interweaves art-making with the histories of the textile industry and the Tsuen Wan district to create rich artistic experiences for all.



11-19.01.2020

南豐紗廠 The Mills

詳情快將公布
Details to be announced soon

策劃及創作
Curated and Produced by:



最具創意、最貼地的藝術體驗 探索我城風光

Innovative Arts Experience within Reach Connecting City Landscape and Arts in Hong Kong

除了各項精采演出及展覽，「賽馬會藝壇新勢力」每年都會舉辦一系列免費社區藝術活動，以別出心裁的展示手法，讓藝術於社區遍地開花。

Besides a stellar line-up of performances and exhibitions, *JOCKEY CLUB New Arts Power* also offers a series of free community arts programmes every year designed to let art flourish at your doorstep and inspire the community in extraordinary ways.



A



B

藝術進校園 Arts in School

為學生設計工作坊及展演，由藝術家親自導賞，深入淺出地解構創作。

Workshops and presentations for students are delivered by various artists to get an insight into the world of art making with ease and fun.

機構合作活動 Outreach Programmes

透過與本地不同社福機構合作，舉辦涵蓋多種藝術形式的工作坊及講座，銳意把藝術教育及體驗拓展至社區不同人士，以創意連繫社群。

In collaboration with local social welfare organisations, the outreach programmes help people connect with each other through creativity by extending art education and art experiences across the community via workshops and talks in a diversity of art forms.

2017及2018 活動回顧 REVIEW

A 綠葉劇團演出二十場學校巡演，讓學生近距離感受無語言面具劇《爸爸》的力量。

Through the 20 school touring shows of *Papa* presented by Théâtre de la Feuille, students were invited to experience the power and beauty of non-verbal mask performance and physical theatre.

B 第一屆「賽馬會藝壇新勢力」的舞蹈藝術家為不同社群設計舞蹈工作坊，受眾包括學生、長者、少數族裔、病患者及家屬、兒童及青少年院舍員等。

The dance artists from the inaugural JCNAP brought together anyone who loves dancing – students of all ages, elderly, ethnic minorities, patients and their families.

C 伍韶勁的《大禹之後》以大坑東蓄洪池為脈絡，設計一趟多媒體藝術體驗之旅，把富代表性的防洪設施化成靜思默想的空間。

After the Deluge by Kingsley Ng is an original site-specific work revolving around the Tai Hang Tung Stormwater Storage Tank, providing the audience with a multimedia art experience by transforming the iconic infrastructure for flood prevention into a space for contemplation.



C

流動劇場 Mobile Theatre

鑽進各區的大街與小巷，以一期一會的形式與大眾近距離分享藝術。

Our artists show up at different outdoor locations with art performances popping up unexpectedly just around the corner throughout our city.

公開綵排 Open Rehearsals

特別為學校及特定團體而設，在劇場觀摩專業演出的最後階段綵排，並與演出者互動，深入理解創作概念。

Specifically designed for schools and particular organisations, the open rehearsals offer the participants a unique opportunity to observe the artistic process of a professional performance, witness the preparation unfold and go behind the scene with the performers while they reveal the secrets of the concept idea about the creation.



D



E



F

D 舞蹈藝術家黃靜婷以作品《遙遙之城》跨越地域，巡迴港九新界多區。

Dance artist Chloe Wong presented her work, *Maybe Tomorrow*, in various places throughout Hong Kong.

E 「Music Lab x E大調長者音樂推廣計劃：舊歌新曲優秀選」打破世代隔膜，Music Lab的年輕音樂家與全港首個長者管弦樂團——東華三院的「E大調合奏團」排練多時，合作呈獻音樂會。

In *Music Lab x E Major: Best New Solid Oldies*, young musicians of Music Lab jammed together with the seniors of TWGHs E Major Ensemble, the first elderly orchestra in Hong Kong, for concert after month-long collaborative effort.

F 陶瓷藝術家尹麗娟以陶瓷複製生活雜貨，並於屋邨雜貨店舉行展覽《珍百貨》。

Ceramic artist Annie Wan replicated daily life commodities into ceramic art pieces and embedded these exhibits into *Zan Baak Fo*, a local grocery store in housing estate.

藝術進校園 ARTS IN SCHOOL 2019

「賽馬會藝壇新勢力」致力栽種創意的種子，培育未來的觀眾，特設一系列專為不同年齡學生而設的教育活動。

JOCKEY CLUB New Arts Power strives to cultivate creativity and future audiences. A series of educational programmes are designed for students of all age groups.

活動包括

Programme highlights include:



學校巡演 School Tour

- 1 7A班戲劇組《大笑喪：喪笑大晒》
生死教育劇場，嘻笑怒罵，探討生命的意義
The Big Happy Dying by Class 7A Drama Group:
A life education theatre exploring the meaning of life in a playful and critical way
- 2 綠葉劇團《孤兒》
另類演繹經典歷史故事《趙氏孤兒》，引導學生一同討論何謂「真相」
L'Orphelin by Théâtre de la Feuille:
A thought-provoking experience for the students to contemplate the nature of "truth"
- 3 香港舞蹈總會《緣起敦煌》
以當代美學概念探索敦煌石窟，舞出敦煌文化
Dunhuang Reflections
by Hong Kong Dance Federation:
An artistic facilitation of the Mogao Caves and Dunhuang culture through contemporary aesthetics



展覽導賞 Guided Tour

- 陳子澂 X 張滌尹《借景》
在策展藝術家帶領下欣賞展覽
Borrowed Scenery
by André Chan x Jing Chin-yin Chong:
Explore the highlights of the exhibition up close with the Curators.



公開綵排 Open Rehearsal

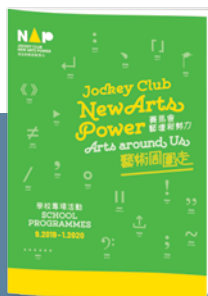
於七個表演節目正式公演前先睹為快，讓學生一窺節目的台前幕後製作花絮。

A rare chance for the students to observe the art making process before the seven performing arts programmes officially open.



藝術工作坊 Arts Workshop

- 1 舞與獅·全接觸
認識舞獅的基礎概念，參與現代舞編舞基礎
When Lion Meets Dance:
An introduction to the basics of lion dance and hands-on experience of contemporary choreography
- 2 時間有話兒：舞蹈體驗工作坊
親身體驗現代舞的舞蹈語言，同時了解編舞對時間、生活的感悟
Time to Talk: Interactive Dance Workshop:
A hands-on experience of employing the grammar of contemporary dance and introduction to the choreographer's sensibilities towards time and living
- 3 動物瘋樂園
為幼稚園學生而設的唱遊活動
Saxo Carnival of the Animals:
An interactive music and play time tailor-made for kindergarten students
- 4 舞出經典文學：梅卓燕 X 吳美筠
欣賞《舞·雷雨》演出錄像選段，《舞·雷雨》聯合導演暨舞者梅卓燕將與文學評論人吳美筠對談，分享舞蹈碰撞文學的跨界實驗旅程。
Dancing Literary Classics:
Mui Cheuk-yin x Ng Mei-kwan:
Alongside excerpt footages, *Thunderstorm* co-director and choreographer Mui Cheuk-yin converses with literary critic Dr Ng Mei-kwan to share the cross-media experimental journey where dance clashes literature.



學校專場活動指南已送抵各大校園，登記表格亦可於官方網頁下載，歡迎報名。

Programme booklets of the School Performances are now available on campus; please download the application form from the official website. Registration is welcome.

WWW.NEWARTSPOWER.HK

機構合作活動 OUTREACH PROGRAMMES 2019

「賽馬會藝壇新勢力」連繫多間社區機構，包括非政府組織和政府單位，邀請參與藝術家為機構的受惠及服務對象設計藝術活動，參與人士包括長者、在囚人士、青少年及學生、傷健人士等等，透過藝術技巧訓練、藝術體驗等各種活動，將藝術的種子散播到不同的社群當中，同時亦給予藝術家回饋社會的機會。

JOCKEY CLUB New Arts Power has built strategic partnership with various community organisations, including both non-governmental and governmental bodies, inviting artists to design art activities for participants spanning from the elderly, prisoners, teenagers, students, to the disabled. Serving as a platform to cultivate arts in different communities by offering training and experiences, this partnership also offers an opportunity for the artists to contribute to the society.

綠葉劇團
Théâtre de la Feuille
×
懲教署
Correctional Services
Department



讀出聲：肢體演技工作坊

Reading Aloud: Physical Theatre Workshop

綠葉劇團與藝術總監黃俊達運用戲劇文本，為參與者帶來跳出傳統的戲劇探索體驗，躬身自省，細味人性美善，從戲劇的一字一句得著正面的力量。

通過形體練習，黃俊達與導師帶領參與者探索多個經典童話故事，引導思考箇中複雜人性，同時藉著簡單的形體動作表達，探尋不一樣的自我。

Théâtre de la Feuille Artistic Director Ata Wong Chun Tat offers an exploration of theatre in an unconventional way, a reflective and empowering experience to delve into the beauty of life through classic theatre text. Under the guidance of Ata and the instructors, the participants explore the classic fairy tales, engaging in physical exploration, as a way to contemplate the complex human nature depicted, and explore oneself through minimal physical expressions.

La Sax
×
香港展能藝術會
Arts with the Disabled
Association Hong Kong
×
五十男樂團
Men of Winds



色士風重奏工作坊

Saxophone Ensemble Workshop

透過舉辦音樂工作坊，讓參加者享受演奏及欣賞音樂所帶來的喜悅，一展藝術才能。La Sax 團員將分別為香港展能藝術會 Flash 樂團成員，以及銀齡男子管樂組合五十男樂團成員，分享吹奏色士風技巧。音符無界，任何人士亦能樂在其中。工作坊完結後將舉行結業音樂會，分享協作成果。

Music, a self-expressiveness enjoyed by all, is boundless as it speaks to everyone regardless of one's age and physical condition.

In this 12-session workshop, members of La Sax will introduce the craft of playing saxophone to the members of Flash Ensemble of Arts with the Disabled Association Hong Kong and senior orchestra Men of Winds.

The workshops will culminate in a public performance to celebrate their collaboration and achievements.

鳴謝 ACKNOWLEDGEMENT

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工作小組 PROJECT TEAM

行政總裁 CHIEF EXECUTIVE

周蕙心 Winsome Chow

企業發展高級經理 CORPORATE DEVELOPMENT SENIOR MANAGER

梁詠詩 Lorenex Leung

項目經理 PROGRAMME MANAGER

何文琪 Maggie Ho 邱德雯 Sasha Yau

項目主任 PROGRAMME OFFICER

朱詠怡 Anita Chu 吳詠芯 Chesna Ng 葉燕君 Sandy Yip

企業發展主任 CORPORATE DEVELOPMENT OFFICER

梁雅熾 Hayley Leung

項目助理 PROJECT ASSISTANT

陳靄瑜 Jacintha Chan 周如因 Yannes Chow 曾曉渝 Dawn Tsang

編輯 EDITOR

羅妙妍 Miu Law

英文編輯 ENGLISH EDITOR

范敏儀 Renee Man Yee Fan

訪問撰文 CONTRIBUTOR

鄭天儀 Tinny Cheng 林綦逸 Fanny Lam Pianda 林喜兒 Venus Lam

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訂票指南 BOOKING INFORMATION

「賽馬會藝壇新勢力」售票節目門票由於以下票務系統公开发售：

Tickets are available at the following ticket systems.

撲飛

POPTICKET.hk

適用於以下演出節目：

- 7A 班戲劇組《大笑喪：喪笑大晒》 • 綠葉劇團《孤兒》
- La Sax《JunGo 瘋！》 • 黎德威《So Low》
- 香港舞蹈總會《緣起敦煌》
- 鄧樹榮 × 邢亮 × 梅卓燕《舞 • 雷雨》

網上購票：www.popticket.hk

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撲飛

POPTICKET.hk

Tickets for the following showcase programmes:

- Class 7A Drama Group *The Big Happy Dying*
- Théâtre de la Feuille *L'Orphelin*
- La Sax *JunGo!*
- Lai Tak-wai *So Low*
- Hong Kong Dance Federation *Dunhuang Reflections*
- Tang Shu-wing × Xing Liang × Mui Cheuk-yin *Thunderstorm*

Internet Booking: www.popticket.hk/en

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城市售票網

適用於以下演出節目：

- 7A 班戲劇組《大笑喪：喪笑大晒》 • 綠葉劇團《孤兒》
- La Sax《JunGo 瘋！》 • 黎德威《So Low》
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- 鄧樹榮 × 邢亮 × 梅卓燕《舞 • 雷雨》

售票處開放時間及地點詳情：

www.lcsd.gov.hk/tc/ticket/counter.html

城市售票網票務查詢：3761 6661 (每天上午 10 時至晚上 8 時)

網上購票：www.urbtix.hk

信用卡電話購票：2111 5999 (每天上午 10 時至晚上 8 時)

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「第十一屆校園藝術大使計劃」學生憑 2018-2019 年度

「校園藝術大使証」購票，可享有正價 4 折優惠。

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- 7A 班戲劇組《大笑喪：喪笑大晒》 • 綠葉劇團《孤兒》
- La Sax《JunGo 瘋！》 • 黎德威《So Low》
- 香港舞蹈總會《緣起敦煌》
- 鄧樹榮 × 邢亮 × 梅卓燕《舞 • 雷雨》

套票優惠 (9 月 7 日開始生效)

單次購買以下四個節目門票：

- 7A 班戲劇組《大笑喪：喪笑大晒》 • 綠葉劇團《孤兒》
- La Sax《JunGo 瘋！》 • 黎德威《So Low》

九折優惠 | 購買任何兩場演出的正價門票

八折優惠 | 購買任何三場或以上演出的正價門票

《緣起敦煌》、《舞 • 雷雨》套票優惠 (9 月 7 日開始生效)

單次購買《緣起敦煌》及《舞 • 雷雨》正價門票，可獲九折優惠

URBTIX

Tickets for the following showcase programmes:

- Class 7A Drama Group *The Big Happy Dying*
- Théâtre de la Feuille *L'Orphelin*
- La Sax *JunGo!*
- Lai Tak-wai *So Low*
- Hong Kong Dance Federation *Dunhuang Reflections*
- Tang Shu-wing × Xing Liang × Mui Cheuk-yin *Thunderstorm*

Counter Booking: Opening hours and address of URB TIX outlets:

www.lcsd.gov.hk/en/ticket/counter.html

Telephone Enquiries: 3761 6661 (10am - 8pm daily)

Internet booking: www.urbtix.hk

Telephone Credit Card Booking: 2111 5999 (10am - 8pm daily)

Mobile Ticketing App: My URB TIX (Android & iPhone versions)

Concessionary Discounts

Half-price tickets available for full time students, senior citizens aged 60 or above, people with disabilities and the minder and Comprehensive Social Security Assistance recipients. Concessionary ticket holders must produce valid proof of identity for inspection at the admission point.

“The 11th Arts Ambassadors-in-School Scheme” (AAISS) students with a valid 2018-2019 “Arts Ambassadors Identity Card” can enjoy a 60% discount on any standard tickets. (AAISS) Student ticket holders must present valid proof of identity card for inspection upon ticket purchase and at the admission point.

Early Bird Discount

Book by 6 September, 2019 to enjoy 20% off early bird discount on all standard tickets for the following programmes.

- Class 7A Drama Group *The Big Happy Dying* • La Sax *JunGo!*
- Théâtre de la Feuille *L'Orphelin* • Lai Tak-wai *So Low*
- Hong Kong Dance Federation *Dunhuang Reflections*
- Tang Shu-wing × Xing Liang × Mui Cheuk-yin *Thunderstorm*

Package Discount (From 7 September, 2019 onwards)

Each purchase of standard ticket(s) for the following programmes.

- Class 7A Drama Group *The Big Happy Dying* • La Sax *JunGo!*
- Théâtre de la Feuille *L'Orphelin* • Lai Tak-wai *So Low*

10% off | For any 2 performances

20% off | For any 3 or more performances

“Dunhuang Reflections + Thunderstorm” Combo Discount

(From 7 September, 2019 onwards)

10% off for each purchase of standard ticket(s) for Hong Kong Dance Federation *Dunhuang Reflections* and Tang Shu-wing × Xing Liang × Mui Cheuk-yin *Thunderstorm*.

購票條款

- 一人一票，所有觀眾不論年齡亦須憑票入場（須符合節目年齡限制）
- 購票人士務請於離開票房前查核所購門票
- 所有門票一經售出，概不退换。
- 優惠票持有人入場時，必須出示可以證明身份或年齡的有效證件，否則需付全值票價及手續費

BOOKING DETAILS

- One person per ticket regardless of age.
- Patrons must check their tickets before leaving the booking counter.
- Once the booking is made, tickets sold are non-exchangeable and non-refundable.
- Concessionary ticket holders must produce valid proof of identity for inspection at the admission point. Those who fail to do so will be required to pay the full ticket price and handling charges.



惡劣天氣安排 ADVERSE WEATHER NOTICE

1. 如香港天文台於活動進行前三小時，發出紅色/黑色暴雨警告訊號，或三號或以上颱風訊號，或預告將發出八號或以上颱風訊號，無論訊號於何時除下，當日活動將會取消。
 2. 如香港天文台宣佈會於活動進行期間改掛紅色/黑色暴雨警告訊號或三號颱風訊號，室內活動會繼續進行，戶外活動將停止進行。
 3. 如香港天文台宣佈會於活動進行期間改掛八號或以上颱風訊號，活動將會立即取消。
 4. 本局將視乎天氣情況，於安全情況下繼續進行活動，並保留權利取消惡劣天氣下的任何活動。
1. If Red/Black Rainstorm Warning Signal or Typhoon Signal No. 3 or above is hoisted or announcement is made by the Hong Kong Observatory that Typhoon Signal No. 8 or above is to be hoisted three hours before the activity is scheduled to start, the activity will be cancelled. All activities scheduled for that day, including those due to take place after the signal has been lowered, will be cancelled.
 2. If Red/Black Rainstorm Warning Signal or Typhoon Signal No. 3 is issued during the activities, indoor activities will continue and outdoor activities will be suspended.
 3. If Typhoon Signal No. 8 or above is hoisted during the activity, all activities will be suspended.
 4. Depending on the actual conditions, HKADC will decide if the activity continues and HKADC reserves the right to cancel all activities under inclement weather conditions.

節目查詢

PROGRAMME ENQUIRIES

2820 1045 / jcnap@hkadc.org.hk

香港藝術發展局有權增減、更換演出者或更改已公布的節目及座位安排事宜。如有更改，本局將盡可能於計劃網站不時更新。如有爭議，本局保留最終決定權。Hong Kong Arts Development Council reserves the right to add, withdraw or substitute artists and/or vary advertised programmes and seating arrangements. Should there be such changes, HKADC will update the relevant information on its project website so far as practicable. In case of dispute, the decision of HKADC is final.

節目表 PROGRAMME CALENDAR

2019

13-14.09

(Fri-Sat) 20:00

15.09

(Sun) 15:00*

* 設演後談 With Post-show Talk

沙田大會堂文娛廳

Cultural Activities Hall, Sha Tin Town Hall

大笑喪：喪笑大晒 *The Big Happy Dying*

7A班戲劇組 Class 7A Drama Group

→P6

17-22.09

(Tue-Sun) 20:00

21-22.09

(Sat-Sun) 14:00

完場後一眾演員會於前台
與觀眾交流，歡迎留步參與
There will be a meet-the-artist
session after each performance,
all are welcome to join

沙田大會堂文娛廳
Cultural Activities Hall,
Sha Tin Town Hall

孤兒 *L'Orphelin*

→P10

綠葉劇團 Théâtre de la Feuille

11.10

(Fri) 20:00

12.10

(Sat) 20:00

上環文娛中心5樓劇院

5/F Theatre,

Sheung Wan Civic Centre

19.10

(Sat) 20:00

20.10

(Sun) 15:00

荃灣大會堂文娛廳

Cultural Activities Hall,

Tsuen Wan Town Hall

09.11

(Sat) 20:00

10.11

(Sun) 15:00*

* 設演後談 With Post-show Talk

牛池灣文娛中心劇院

Theatre,

Ngau Chi Wan Civic Centre

JunGo 瘋! *JunGo!*

La Sax

→P14

虎豹樂團

Haw Par Music

詳情容後公布

STAY TUNED

舞 • 師

Contempo Lion Dance

楊春江 Daniel Yeung

→P18



06.12

(Fri) 20:00*

07.12

(Sat) 15:00

*設演後談 With Post-show Talk

香港兆基創意書院多媒體劇場

Multi-media Theatre,

HKICC Lee Shau Kee School of Creativity

So Low

黎德威 Lai Tak-wai

→P22

13.12

(Fri) 20:00*

14.12

(Sat) 20:00

*設演後談 With Post-show Talk

香港兆基創意書院多媒體劇場

Multi-media Theatre,

HKICC Lee Shau Kee School of Creativity

舞 • 雷雨

Thunderstorm

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鄧樹榮 × 邢亮 × 梅卓燕

Tang Shu-wing × Xing Liang × Mui Cheuk-yin

21.12

(Sat) 19:30

22.12

(Sun) 15:00*

*設演後談 With Post-show Talk

元朗劇院演藝廳

Auditorium,

Yuen Long Theatre

緣起敦煌

Dunhuang Reflections

香港舞蹈總會

Hong Kong Dance Federation

→P30

今年十二月起，共二十八場流動劇場即將於全港各區上演！詳情快將公布，密切留意。
28 pop-up performances are going to be toured in every corner of the community! More details are coming soon, stay tuned with us.

我哋大家在

→P36

獅子山下相遇上

The Happy Poor Guys

綠葉劇團 Théâtre de la Feuille

2019-2020

1/ 展覽 Exhibition

14.12

-12.01

(Sat-Sun)

牛棚藝術村

Cattle Depot Artist Village

2/ 表演 Performance

不同表演場地

請密切留意

Different locations,

stay tuned.

借景

Borrowed Scenery

陳子澂 × 張瀟尹

André Chan × Jing Chin-yin Chong

→P38

11-19.01

南豐紗廠

The Mills

我們之間

Threading Through Time

藝術行 × 南豐紗廠

Art Walk × The Mills

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香港賽馬會慈善信託基金
The Hong Kong Jockey Club Charities Trust
同心同步同進 RIDING HIGH TOGETHER

黎德威
Lai Tak-wai

楊春江
Daniel Yeung

陳子澂 × 張瀨尹
André Chan × Jing Chin-yin Chong

鄧樹榮 × 邢亮 × 梅卓燕
Tang Shu-wing × Xing Liang × Mui Cheuk-yin

7A班戲劇組
Class 7A Drama Group

香港舞蹈總會
Hong Kong Dance Federation

La Sax

綠葉劇團
Théâtre de la Feuille

OUR TALENTS, OUR PRIDE
創意人才，成就香港

WWW.NEWARTSPOWER.HK

查詢 ENQUIRIES

香港藝術發展局 Hong Kong Arts Development Council

 香港鰂魚涌英皇道1063號10樓
10/F, 1063 King's Road, Quarry Bay, Hong Kong

 2827 8786  jcnap@hkadc.org.hk



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