

葛托夫斯基及湯瑪斯·李察斯研究中心
Workcenter of Jerzy Grotowski and Thomas Richards

葛托夫斯基研究中心於1986年在意大利蓬泰代拉成立。葛托夫斯基在這裡發展了「藝乘」表演研究，跟湯瑪斯·李察斯緊密合作，稱他為「不可或缺的伙伴」，並在1996年把中心易名為「葛托夫斯基及湯瑪斯·李察斯研究中心」。

葛托夫斯基獲公認為20世紀極具影響力的戲劇大師，年輕時埋首研究史坦尼斯拉夫斯基的戲劇體系，並繼承其工作。「藝乘」研究秉承某些古老傳統的餘緒，把藝術視為通往人類內在的途徑。

中心創辦至今已有32年，世界各地很多藝術家都曾經參與其中，部分長達10餘年。中心的新發現源於不斷的實踐，並且藉著實用知識的增長和昇華來讓世代之間的聯繫維持不墜，令研究豐富起來。到了今天，中心共有來自12個國家的24位藝術家坐鎮。

The Workcenter of Jerzy Grotowski was founded in 1986 in Pontedera, Italy where Grotowski developed a line of performance research known as Art as Vehicle. Within this creative investigation, he worked very closely with Thomas Richards whom he called his “essential collaborator.” In 1996, he even changed the Workcenter’s name to include that of Richards.

Jerzy Grotowski is considered one of the most influential theatre practitioners of the 20th century. As a young director he immersed himself in Constantin Stanislavski’s pioneering investigations, and often said that his own theatre work began at where Stanislavski left off.

Over its past 32 years, artists from all over the world have joined the Workcenter for varying durations, some spanning 10 years or more. At the Workcenter new discoveries arise from continuous practice, and the investigation is enriched by a living link between generations, which is sustained by the growth and distillation of practical knowledge. Today, the Workcenter is comprised of 24 artists from 12 countries.

門票現於城市售票網發售 Tickets now available at URBTIX

網上購票 Internet Booking: www.urbtix.hk
信用卡電話購票 Credit Card Telephone Booking: 2111 5999
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節目查詢 Programme Enquiries: 2370 1044

優惠購票計劃

- 全日制學生、六十歲或以上高齡人士、殘疾人士及看護人、綜合社會保障援助受惠人士可獲半價優惠。綜援受惠人士優惠票數量有限，先到先得。
- 團體購票優惠*（包括「微藝進行中」節目）：每次購買四至九張正價門票，可獲九折優惠；十至十九張正價門票，可獲八五折優惠；二十張或以上正價門票，可獲八折優惠。
- 套票優惠*（包括「微藝進行中」節目）：每次購買兩場不同節目的正價門票，可獲九折優惠；三場不同節目的正價門票，可獲八五折優惠；四場或以上不同節目的正價門票，可獲八折優惠。
- 購買每張門票，只可享用以上其中一種優惠，請於購票時通知票務人員優惠種類。
- 顧客每購買一張殘疾人士優惠門票，即可同時以相同優惠購買一張門票予看護人。

* 不適用於購買講座／工作坊之門票

Discount Schemes

- Half-price tickets are available for full-time students, senior citizens aged 60 or above, people with disabilities and a minder and Comprehensive Social Security Assistance (CSSA) recipients. Tickets for CSSA recipients are available on a first-come-first-served basis.
- Group Booking Discount* (including ArtSnap programmes): 10% discount for each purchase of 4 - 9 full-price tickets; 15% discount for 10 - 19 full-price tickets; 20% discount for 20 or more full-price tickets.
- Package Booking Discount* (including ArtSnap programmes): 10% discount on full-price tickets for each purchase of 2 different programmes; 15% discount for 3 different programmes; 20% discount for 4 or more different programmes.
- Patrons can enjoy only one of the above discount schemes for each ticket purchased. Please inform the box office staff of the eligible discount type at the time of purchase.
- For each concessionary ticket for people with disabilities, the customer can purchase one ticket with the same concession for a minder.

* Not applicable to tickets for lectures or workshops

新視野
藝術節

NEW VISION
ARTS FESTIVAL
19.10-18.11.2018

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作客夜之夢
The Living Room

13-14.11 二Tue - 三Wed 8pm

香港文化中心劇場
Hong Kong Cultural Centre Studio Theatre

\$280 (表演區 Performance area), \$220 (樓座 Balcony) *

* 部分座位視線受阻 Some seats may have a restricted view

演出將於表演區內的觀眾身邊進行，樓座觀眾則須從較遠距離欣賞
Performance will unfold in front of audience members in the performance area, while the balcony audience can only watch from a distance

英語演出，附中文字幕 In English with Chinese surtitles
節目全長約1小時45分鐘，不設中場休息 Approx. 1 hour 45 minutes without intermission
不設劃位 Free seating



newvisionartsfestival

新視野
藝術節

NEW VISION
ARTS FESTIVAL
19.10-18.11.2018

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跳出棺材Relive版

地下室手記

The Underground:
A Response to Dostoevsky

16-17.11 五Fri - 六Sat 8pm

香港文化中心劇場
Hong Kong Cultural Centre Studio Theatre

\$280, \$220 *

* 部分座位視線受阻 Some seats may have a restricted view

英語演出，附中文字幕 In English with Chinese surtitles
節目全長約1小時30分鐘，不設中場休息 Approx. 1 hour 30 minutes without intermission
11月16日設演後藝人談 Meet-the-artist session after the 16 November performance
本節目有成人內容 This programme includes adult content



New Vision Arts Festival

湯瑪斯·李察斯 | Thomas Richards
「葛托夫斯基及湯瑪斯·李察斯研究中心」藝術總監
Artistic Director, Workcenter of Jerzy Grotowski and Thomas Richards

耶魯大學文學士、博洛尼亞大學碩士、巴黎第八大學博士。從1985年開始跟從葛托夫斯基創作，直至葛氏於1999年離世。關於李察斯，葛托夫斯基說：「我和湯瑪斯·李察斯的共同創作標誌著『傳承』；我把畢生成就——事業的核心——交棒予他繼續探索。」

李察斯是中心「藝乘」研究的《樓下的行動》主要作者和演員，該表演於1989年被梅賽德斯·葛列格里攝錄成影片。李察斯曾擔任由歐盟「文化2000」計劃支持的項目《追溯縱橫的路》(2003-06)的藝術總監，也曾擔任另一項目《視界》(2007-09)的藝術總監。該項目在他統籌的「零預算節」(2009)中演出。

2008年起，李察斯帶領新團隊「藝乘專研小組」導演《作客夜之夢》(2009首演)、《〈地下室手記〉跳出棺材Relive版》(2016首演)、《逃亡時刻》(2017首演)等，並在2016年開始領導新成立的「研究中心駐場工作室」，創作《沒有國界》和《地心吸力》。此外，他著有《與葛托夫斯基探索身體活動》和《實踐之心》，被翻譯成多種文字。

B.A. Yale University, M.A. University of Bologna, and Ph.D. University of Paris VIII. Thomas Richards started apprenticing under Jerzy Grotowski in 1985, and they worked together until Grotowski’s passing in 1999. Grotowski remarked: “The nature of my work with Thomas Richards has the character of ‘transmission’ – to transmit to him what I have achieved in my life: the *inner* aspect of the work.”

Richards was the main creator and “doer” of the performative opus within the Workcenter’s “Art as Vehicle” research entitled *Downstairs Action* (filmed by Mercedes Gregory in 1989); Artistic Director of *Tracing Roads Across* (2003-06) supported by “Culture 2000” of the European Union; as well as Artistic Director of *Horizons* (2007-09), a Workcenter project which culminated in the Zero Budget Festival (2009), organised under Richards’ direction.

Since 2008, Thomas Richards has been leading a new team at the Workcenter, the Focused Research Team in Art as Vehicle. With his team he directs and conducts work on the opuses: *The Living Room* (premiered in 2009), *The Underground: A Response to Dostoevsky* (premiered in 2016), and *L’heure fugitive* (premiered in 2017) etc.

And since 2016, Richards has also been leading the newly founded Workcenter Studio in Residence which has two new performances under his direction, *Sin Fronteras* and *Gravedad*. He is author of *At Work with Grotowski on Physical Actions* and *Heart of Practice*, published in multiple languages around the world.

「新視野藝術節2018」其他節目及活動介紹，請參閱於城市售票網售票處備取的節目手冊或瀏覽藝術節網址 www.newvisionfestival.gov.hk

如遇特殊情况，主辦機構保留更換節目及表演者的權利。本節目內容並不反映康樂及文化事務署的意見

For information of other programmes and activities of New Vision Arts Festival 2018, please refer to the programme brochure available at URBTIX outlets or visit the Festival website at www.newvisionfestival.gov.hk

The presenter reserves the right to substitute artists and change the programme should unavoidable circumstances make it necessary. The content of this programme does not represent the views of the Leisure and Cultural Services Department

香港文化中心 Hong Kong Cultural Centre
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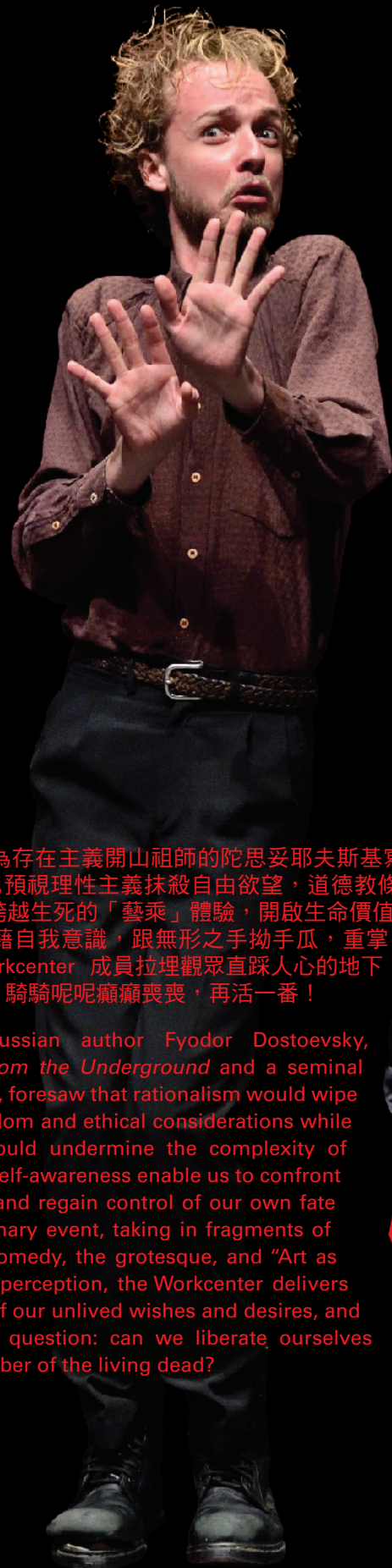


www.newvisionfestival.gov.hk

率先欣賞 Preview

中文版 English Version

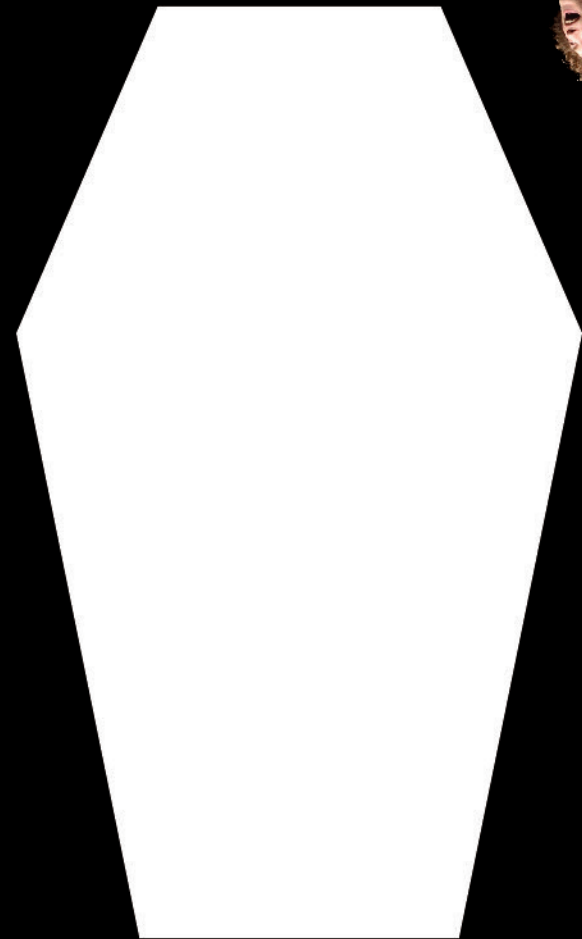




早於百多年前，被譽為存在主義開山祖師的陀思妥耶夫斯基寫下《地下室手記》，已預視理性主義抹殺自由欲望，道德教條忽視複雜人性。這個跨越生死的「藝乘」體驗，開啟生命價值的反思：我們可否憑藉自我意識，跟無形之手拗手瓜，重掌自身的命運？The Workcenter 成員拉埋觀眾直踩人心的地下暗室，走過死亡幽谷，騎騎呢呢癲癲喪喪，再活一番！

Nineteenth-century Russian author Fyodor Dostoevsky, originator of *Notes from the Underground* and a seminal figure in existentialism, foresaw that rationalism would wipe out the desire for freedom and ethical considerations while moral conventions would undermine the complexity of human nature. Could self-awareness enable us to confront these invisible forces and regain control of our own fate again? In an extraordinary event, taking in fragments of Dostoevsky's works, comedy, the grotesque, and "Art as Vehicle" to transform perception, the Workcenter delivers an underground tour of our unlive wishes and desires, and poses the compelling question: can we liberate ourselves from becoming a member of the living dead?

話時話 你今日死咗未？ Is death knocking on your door today?



示範講座

與大師之約——
回首30年：葛托夫斯基及湯瑪斯·李察斯研究中心

講者：湯瑪斯·李察斯
葛托夫斯基及湯瑪斯·李察斯研究中心藝術總監

「藝乘」主張表演有助發掘演員的潛能，並引發內在的轉化。中心成立至今已有32年，是次示範講座中，李察斯透過錄像等媒介，與參加者一同回顧它的前世今生，講解其當代作品，討論如何更深入探索演員的內在，把研究成果連結個人及社會。

11.11 日 2:30 - 6pm

香港文化中心音樂廳後台7樓排演室CR2
費用：\$100 名額：100
英語講解

國際演藝評論家協會（香港分會）亦將舉辦座談會，探討葛托夫斯基的藝術，詳見 www.iatc.com.hk
The International Association of Theatre Critics (Hong Kong) will also present a symposium on the art of Jerzy Grotowski. More details at www.iatc.com.hk



「演員不管幹甚麼，都富有深度和人性，演出的主題情感豐富，觸及靈魂的底層」— 英國《藝穗節評論》

"There is depth and humanity in everything [the artists] do, so the theme of the performance has a range of emotion and touches the fibres of the soul"
— *FringeReview*, UK



Lecture Demonstration

Thirty Years of the Workcenter: A Retrospective

Speaker: Thomas Richards
Artistic Director, Workcenter of Jerzy Grotowski and Thomas Richards

In "Art as Vehicle," performing serves to tap an actor's inner potential and help forge the road towards inner evolution. During the lecture demonstration, Mr. Richards will talk about the different phases of the Workcenter's research over the past 32 years. Through analysis, video clips and discussion, attendees will be given an overview of the Workcenter from inception to its current productions, which embody ongoing inquiries into more in-depth exploration of the human being in action, as well as broader reach of the essential aspects of the research towards individuals, and across cultures and societies.

11.11 Sun 2:30 - 6pm

Hong Kong Cultural Centre Concert Hall
Backstage Level 7 CR2
Fee: \$100 Quota: 100
In English



劇場變客廳 觀眾變客人
一期一會 感受日常與夢幻的交織

Become a guest in this theatre-turned-living room
where reality and dreams meld



擺脫傳統框框、打破角色枷鎖，這個開放、活生生的客廳裡，沒有舞台與觀眾席，「主人」與「客人」輕啖淺酌，打成一片。久經戲劇訓練的「主人」，尤其注重身體和聲音的關係；他們演繹遠古的儀式頌歌，散發著不一樣的和煦。今夜，保持距離不再是陌生人之間的 default setting。誠邀您來卸下內在包袱，投入作客心情，感受人與人之間被遺忘的連繫。

Break the boundaries between performer and spectator through the Workcenter's inspirational production, where "hosts" (performers) and "guests" (audience members) shed the need for characterisation and jettison their conventional separation to get close to each other in a "living room"-style performance space. In this communal setting, the "hosts" keep up the powerful and positive connection between the human psyche and the arts through ancient traditional songs and dream sequences exuding warmth and harmony. Distance between strangers then dissolves, providing a singular opportunity for performers and audience to cut loose from their inner baggage and appreciate anew long-forgotten links to one another.