

新視野
藝術節

NEW VISION
ARTS FESTIVAL
19.10-18.11.2018

開幕節目 OPENING PROGRAMME

導演 / 編舞
Director/Choreographer
Wayne McGregor

作曲
Composer
Jamie xx

視覺概念
Visual Concept
Olafur Eliasson

亞洲首演
ASIA
PREMIERE

幻之 Tree of Codes

19-20.10 | 21.10

五 Fri - 六 Sat 8pm | 日 Sun 3pm

香港文化中心大劇院

Hong Kong Cultural Centre Grand Theatre

Performed by Company Wayne McGregor and guests

韋恩·麥奎格舞蹈團及客席舞者演出

Produced by Manchester International Festival, Paris Opera Ballet and Studio Wayne McGregor

Commissioned by Manchester International Festival, Park Avenue Armory, FAENA ART, Paris Opera Ballet, Sadler's Wells and European Capital of Culture Aarhus 2017

由曼徹斯特國際藝術節、巴黎歌劇院芭蕾舞團及韋恩·麥奎格工作室製作

由曼徹斯特國際藝術節、紐約公園大道軍械庫、費阿娜美術中心、巴黎歌劇院芭蕾舞團、沙德勒之井劇院及歐洲文化之都阿胡斯2017委約



康樂及文化事務署
Leisure and Cultural
Services Department

藝術家的話 Artists' Notes

由莊拿芬·福爾所著的《Tree of Codes》是美麗的建築物。它質感很強，彷彿有身體似的，更挑戰你經驗「閱讀」的方式。書中的故事和詩歌令人神迷，引發豐富的視覺、聽覺和動覺的想像。我相信以舞蹈、意象和聲音重新演繹它，將會是非凡的嘗試。

我們的合作始自一連串引人入勝的對話——關於《Tree of Codes》、關於我們三人的創作、關於觀眾，更加重要的是關於感覺：我們怎樣才可真正呈現這個故事的某些面向，並把觀眾置身在感官的冒險歷程之中？我們漫遊於這些指向之間，原著秘藏的豐厚內涵又刺激我們各自構思，遂衍生意念和實踐的原子。這些實驗引領我們朝著多元的方向創作，為之後的交流打下基礎。

肢體語言以文字作為出發點，頁面盛載著文字的意義、感覺和編排，字裏行間所隱藏、層層遞進的意念統統有待重新的詮釋。編舞試圖擷取這些具有生命力的時刻，融入一種建基於情感的體驗之中，並如實地呈現它的溫度。《Tree of Codes》一直推動著巴黎歌劇院和我舞團的舞者展開對話，他們每位都為《幻之森》帶來非常個人的風格，每副身軀以其獨特的歷史和標記，以多種方式解答與肢體有關的問題。

奧拉弗打造的秘境令人迷失方向，對於不論是身處該空間內的舞者，抑或是該空間裡佔有重要位置的觀眾而言，都是精彩的挑戰。它提醒我們表演者與意義創造者之間交流的循環軌跡，更鼓勵我們在舞台內外多方位探索。這副厲害的稜鏡更勾勒出脫俗的幻景，好讓謝米的豐富聲景、空靈歌曲和原始節拍棲息在我們的身體裡，令我們每一個都想跳舞。

韋恩·麥奎格——《幻之森》導演及編舞

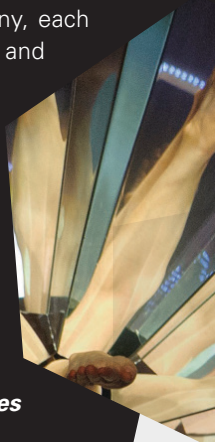
Jonathan Safran Foer's *Tree of Codes* is a beautiful architectural object. It's very tactile – it almost has a body. At the same time, it challenges the very way you experience reading. The story and the poetry in *Tree of Codes* are so magnetic, conjuring a whole range of visual, sonic and kinaesthetic images. I felt it would really be a phenomenal project to try and translate this book in some way through dance, imagery and sound – a new iteration.

Initially, our process began with a series of fascinating conversations: about *Tree of Codes*, about our work, about audiences and, critically, about feeling – how could we genuinely share aspects of this narrative through our own filters, while embracing the audience in a sensory adventure? Swimming in these references and propelled by the ever-rich content held within the secrets of *Tree of Codes*, we each started to develop ideas – atoms of thought and practice. These experiments took us in diverse creative directions and formed the basis of our next exchanges.

The physical language uses the text as a primary point of departure. Its meaning, its feeling, its organisation on the page, the negative spaces between words and the layer upon layer of ideas all become open for new interpretations. The choreography attempts to ingest these generative moments into a visceral experience, charged with a true emotional temperature. It has been inspiring a dialogue between the dancers from the Paris Opera and my own company, each of whom brings a very individual style to the work. Each body, with its own history and signature, solving our physical questions in many different ways.

The enigmatic environment Olafur has created is a brilliantly disorientating challenge for both the dancers' bodies in space and the audience as a critical part of constructing this space. It reminds us of the full circle of exchange between performers and meaning makers, and encourages us to reach beyond, through, inside and outside the proscenium. This incredible prism evokes an otherworldly reality where Jamie's rich sonic landscapes, ethereal songs and primal beats inhabit our bodies – making us all want to dance.

Wayne McGregor, Director and Choreographer, *Tree of Codes*





韋恩·麥奎格

導演 / 編舞

英國編舞家、舞台導演韋恩·麥奎格屢獲殊榮，身兼韋恩·麥奎格工作室的藝術總監，創作跨越舞蹈、電影、音樂、視藝、科技、科學等不同領域；另創立巡迴各地演出的韋恩·麥奎格舞蹈團，並進行專門的訓練及研究工作。



©Pal Hansen

韋恩也是英國皇家芭蕾舞團駐團編舞，大膽重整傳統舞蹈語彙，深受好評，並得全球頂尖芭蕾舞團的青睞及委約；他更為著名劇院、電影及音樂錄像作品擔任編舞，受委託舞團包括：巴黎歌劇院芭蕾舞團、美國芭蕾舞劇院、德國慕尼黑芭蕾舞團、紐約市芭蕾舞團、荷蘭舞蹈劇場一團、澳洲芭蕾舞團、三藩市芭蕾舞團等。他的創作領域廣泛，曾為斯卡拉大劇院、倫敦皇家歌劇院、老維克劇場、英國國家劇院、倫敦皇家宮廷劇院等的舞台作品擔任編舞；還有電影《哈利波特：火盃的考驗》、《泰山傳奇》、《怪獸與牠們的產地》、《星夢動物園》、《蘇格蘭女王：瑪麗一世》，以及電台司令和化學兄弟等藝人的音樂錄像製作。

韋恩的作品曾四度獲得英國藝評人全國舞蹈獎，兩度獲得「超時」大獎、南岸天空藝術獎、奧利弗獎，更榮獲有「芭蕾奧斯卡」之稱的貝諾瓦芭蕾舞大獎及俄羅斯金面具獎。2011年，韋恩獲頒大英帝國司令勳章，以表彰他對舞蹈的貢獻。

Wayne McGregor

Director/Choreographer

Wayne McGregor is a multi-award-winning British choreographer and director. He is Artistic Director of Studio Wayne McGregor in London, the creative engine of his life-long choreographic enquiry into thinking through and with the body. Studio Wayne McGregor encompasses his extensive creative collaborations across dance, film, music, visual art, technology and science; Company Wayne McGregor, his own touring company of dancers; and highly specialised learning and research programmes.

Wayne is also Resident Choreographer at The Royal Ballet, where his productions are acclaimed for their daring reconfiguring of classical language. He is regularly commissioned by and has works in the repertoires of the most important ballet companies around the world, including Paris Opera Ballet, American Ballet Theatre, Bayerisches Staatsballett, New York City Ballet, Nederlands Dans Theater 1, Australian Ballet, and San Francisco Ballet. He choreographs for stage (La Scala/Royal Opera House, Old Vic, National Theatre, Royal Court), film (*Harry Potter and the Goblet of Fire*, *The Legend of Tarzan*, *Fantastic Beasts and Where to Find Them*, *Sing*, *Mary Queen of Scots*), music video (Radiohead, The Chemical Brothers), and more.

Wayne's work has earned him four Critics' Circle National Dance Awards, two Time Out Awards, two South Bank Show Awards, two Olivier Awards, a prix Benois de la Danse and two Golden Mask Awards. In 2011, Wayne was awarded a CBE for Services to Dance.



藝術家的話 Artists' Notes

在今天的電子書年代，生活由螢幕建構和演繹，令我對於實體書的本質越發感興趣。對我來說，書本從來不僅是印刷品，《Tree of Codes》把書本視為一種空間，與人體產生關係。它的震撼力是有形的，把閱讀這個行為變成空間與敘事的雕塑，令我著迷。雖然它開了很多洞，實體上有諸多缺乏——所指的就是紙和文字——這本書還是非常豐富，在它身上體現了空間和時間。

我把這本書看作一種震動的物質，它不解釋意念，而是讓意念震動而去。它體現一個空間，裡面有一段或多段故事，我嘗試把這種感覺轉化成為這個作品的視覺概念。你或許找不到直接關係，但它對於燈光構思和佈景出現的次序，有著啟導作用。

韋恩和謝米的工作模式與我相似——大家都欣然接受抽象和繁複，並以當代的語彙演繹，給作品賦予一種大眾可以接近的形式和氣質。《幻之森》結合聲音、舞蹈和燈光，感覺像是創作者邀請觀眾參與其中，一同跳舞。

謝米的音樂層次細緻，深深的吸引著我。節拍和低音頻像在牽動人們的潛意識，提醒我來自哪裡；高音頻和器樂層次則像導航工具，告訴我正在朝著哪裡去。他的音樂裡面，無論是向前、向後或向內的，各種運作方式和諧一致，很觸動我；我彷彿覺得潛意識就是為樂曲扎根的機器，高音頻則展示我們行走的創作路上的一些摩擦力。另外，歌唱片段偶爾穿插其中，把一切緊扣起來。人聲變成一道門，讓你走進整首作品當中。

創造現實即是創造關係：你與一個空間之間；你與一個念頭、主張或對象之間；你與他人之間的關係。我認為對話是保持連繫的一種方式，我差不多總是與其他人一同工作的，像是我工作室的好團隊、或韋恩和謝米等對我啟發良多的人。我一直與不同專業的人士溝通，如輔導工作者、僧人、物理學家、舞蹈家、環保人士、政治家等等，他們讓我從不同角度看這個世界，闖進一些我自己不敢闖的領域；這些對話給我的藝術事業帶來靈感，是我不可缺少的。

奧拉弗·艾里亞森——《幻之森》視覺概念

In our age of digital books and life mediated and staged through screens, I have become increasingly interested in the physical nature of books. To me, books have always been about more than just print on paper. *Tree of Codes* addresses the book as a space that relates to our body. I was fascinated by the fact that the book has a very physical impact, turning the act of reading into a sculpting of space and narrative over time. Despite its cavities and its explicit absence of matter, which is of course an absence of both paper and words, the book is intensely rich. It spaces and times.

I look at the book as vibrant matter. It doesn't explain ideas, but vibrates them. It embodies a space and a narrative – or various narratives – within it. I tried to translate this feeling into the visual concept. You might not find a direct link, but for me the book was a tremendous inspiration for the light concept and the sequence of set designs.

Both Wayne and Jamie work in ways with which I identify – they embrace abstraction and complexity in contemporary languages while giving their output a form and a tone that are accessible to broader audiences. This production brings together sound, dance and light in a way where the audience will feel invited to join the dance, to take part.

I'm fascinated by the subtle layers in Jamie's music. The beats and lower end feel like they engage the subconscious; they remind me of where I come from. The upper end and instrumental layer are like navigational tools that show me where I'm going. What touches me in Jamie's work is that the mechanics of this looking forward and backward, or inward, perform in concert: it feels to me like the subconscious is the machine grounding the composition, while the upper end is more invested in the friction on the path along which we are moving. And then, every so often,



some vocals slip in, tying it all together. The human voice becomes a door through which you can enter the whole piece.

Producing reality is always about a relationship: between you and a space, you and a thought, a proposition, an object; between you and other people. I see dialogue as a way of staying interconnected. I almost always work collaboratively, whether with my great studio team in-house or with inspiring people such as Wayne and Jamie. I am continually in dialogue with people from very different lines of work: with compassion specialists, Buddhist monks, physicists, dancers, environmental activists, politicians... These people allow me to see the world differently and test territory I wouldn't have ventured into on my own. Our conversations feed my artistic practice with inspiration. I couldn't do without it.

Olafur Eliasson, Visual Concept, *Tree of Codes*

奧拉弗·艾里亞森

視覺概念

奧拉弗·艾里亞森是來自冰島 / 丹麥的視覺藝術家，廣泛涉獵不同媒體，包括裝置、繪畫、雕塑、攝影、電影等。自 1997 年起，他的個人作品在世界各大博物館廣獲讚譽，如紐約現代藝術博物館、威尼斯雙年展等。

奧拉弗 1995 年於柏林創立工作室，至今已匯聚過百位巧匠、專業技師、建築師、檔案管理員、行政人員和廚師等。主要作品包括：倫敦泰特美術館的《氣象計劃》（2003）；美國《紐約市瀑布》（2008）；冰島哈帕音樂廳和會議中心的正門主建築（2011）；由格陵蘭島融化冰川而來、在哥本哈根和巴黎展出的《冰時》（2014 – 15）；北京紅磚美術館個人展覽《道隱無名》（2018），以及由奧拉弗與工作室設計的首座建築物——丹麥瓦埃勒市海峽屋（2018）。



2012 年，奧拉弗創辦公益項目「小日光」，致力生產太陽能電燈供電力自理的社區使用。2014 年，他與建築師塞巴斯蒂安·貝曼創辦了「他者空間工作室」，從事藝術及建築工作。

奧拉弗現居於哥本哈根及柏林，繼續其創作生涯。

Olafur Eliasson

Visual Concept

Olafur Eliasson is a renowned visual artist from Iceland/Denmark who works in a wide range of media from installation, painting, sculpture, to photography, and film. Since 1997, his critically acclaimed solo shows have appeared in major museums around the world, such as the Museum of Modern Art, New York, and the Venice Biennale.

Established in 1995, his Berlin studio today numbers over 100 craftsmen, technicians, architects, archivists, administrators, and cooks etc. Major projects include *The weather project* (2003) at Tate Museum, London; *The New York City Waterfalls* (2008); the facades of Harpa Reykjavik Concert Hall and Conference Centre (2011); *Ice Watch*, which brought melting icebergs from Greenland to Copenhagen in 2014 and to Paris in 2015; *The unspeakable openness of things* (2018) at Red Brick Art Museum, Beijing. Fjordenhus in Vejle, Denmark, the first building designed entirely by Olafur and the architectural team at his studio, was completed in 2018.

In 2012, Olafur co-founded the social business Little Sun to produce and distribute solar lamps for use in off-grid communities. In 2014, he and architect Sebastian Behmann co-founded an office for art and architecture named Studio Other Spaces.

Olafur now lives and works in Copenhagen and Berlin.

藝術家的話 Artists' Notes

當阿歷士·普哲斯（曼徹斯特國際藝術節藝術總監及行政總裁，2005-2015）給我一本《幻之森》時，吸引我的是其形體而非內容，我的反應也是發自內心的。它一下子引發了這些想法：我馬上看到當中的脈絡、節奏以至旋律，馬上便看到了。我之後創作的音樂，與那些最初的觀感非常接近。

合作初期，我們三人只是來回討論一些想法、傳送創作樣本和草擬計劃。最初，我只是帶著一些想法出席舞團的排練，直到參與舞段的排練時，音樂才成形，也變得很不一樣——把動作加入空間後，時間流逝的姿態完全不同。

奧拉弗和韋恩對人很有啟發，是啟發人心的藝術家。跟他們做朋友一起玩，已經很高興了。早於正式介紹之前，我對奧拉弗的工作已相當熟悉；韋恩則是接觸過後，才有更深入的了解，現在衷心的欣賞他。他們擅長並喜愛自己的工作——那種熱情是有目共睹的。能夠與自己領域以外、同樣鍾情創作的人合作，實在很有意思。

為了《幻之森》，我不想刻意做一些不像我的音樂，但也做了一些在唱片製作不會做的新嘗試。能夠擺脫一貫的想法和概念，著實令人振奮，這次合作令我獲益良多。我從沒做過如此多的音樂，很高興發現我必須做那麼多，正好讓我繼續前進。

謝米 xx ——《幻之森》作曲

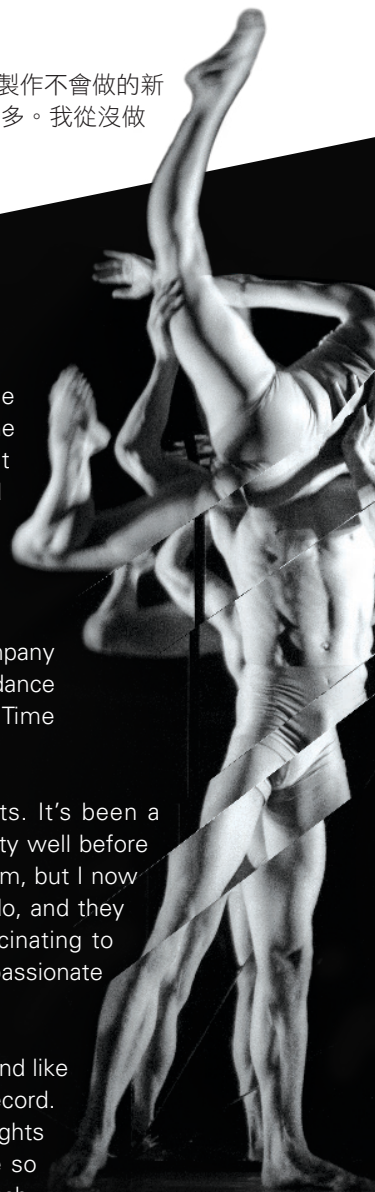
When Alex Poots (MIF Artistic Director and CEO, 2005-2015) gave me a copy of *Tree of Codes*, the book, it was the physicality rather than the content that interested me. The reaction I had to it was really visceral. It suddenly sparked all these ideas: I could immediately see patterns and rhythms in it, even melodies. Instantly. The music I've made closely matches those first reactions I had to the book.

The collaboration started with the three of us just discussing ideas, passing demos and plans back and forth between us. I went to a company rehearsal before I really had much music – just ideas. Coming back to dance rehearsals later, with the music more advanced, it was so different. Time passes so differently in space when you add the movement.

Olafur and Wayne are both very inspiring people, inspirational artists. It's been a pleasure just to meet them, just to hang out. I knew Olafur's work pretty well before we were introduced. I didn't know Wayne's as well until after I'd met him, but I now have a real appreciation for it. They're both just so good at what they do, and they love it – you can see that they're so passionate about it. And it's fascinating to meet and work with somebody from outside your field who's just as passionate as you are about what they do.

For the music, I didn't want to purposefully do something that didn't sound like me. But I've been able to do things that I would never put out on a record. It's been exciting to have the opportunity to run away with my own thoughts and ideas. I've been able to get so much out of this. I've never made so much music in my life. It's been great to know that I have to get that much music out – just to keep going.

Jamie xx, Composer, *Tree of Codes*



謝米 xx

作曲

謝米 xx 是英國作曲家、表演者、音樂製作人、混音師及組合 The xx 成員之一。2005 年，The xx 在倫敦成立，四年後發行首張專輯《xx》，一舉取得英國排行榜第三位及水星音樂獎。2011 年，謝米把吉爾·史葛海隆的《我是剛來的》變成混音專輯《我們是剛來的》，大受歡迎。2012 年，The xx 發行第二張專輯《共生》，隨即登上英國排行榜榜首和美國 Billboard 排行榜第五位。《xx》和《共生》總銷量超過三百萬枚。

2013 年，The xx 參加曼徹斯特國際藝術節，十八場演出全滿，特別搭建的場地只容納六十人；《The xx 進駐此地》隨後移師至紐約公園大道軍械庫，廿五場近距離演出同樣好評如潮。他們更策劃了「夜 + 日」音樂祭，在畢爾巴鄂、柏林、里斯本和倫敦舉行。

謝米以 The xx 成員及獨立音樂人身份在世界各地巡演，並積極參與其他人的創作，如英蘿倫絲機進份子、德瑞克·愛黛兒、艾莉西亞·凱斯等。推出多張單曲唱片後，謝米首張個人專輯《顏色之中》（2015）成為最暢銷、口碑最好的年度電子專輯之一，更獲提名 2015 水星音樂獎年度專輯、2015 全英音樂獎和 2016 格林美獎。



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去年，謝米回歸 The xx 並發表第三張專輯《我看見你》，迅即登上英國排行榜首位；該專輯亦標誌著他們在音樂風格和製作上的轉型。

Jamie xx

Composer

Jamie xx is an English composer, performer, music producer and remix artist, and is one of three members of The xx. Formed in London in 2005, they released their debut album, entitled xx, four years later. The album reached No. 3 in the UK charts and won the Mercury Music Prize. 2011 saw the release of *We're New Here*, Jamie's album-length remix of Gil Scott-Heron's album *I'm New Here*, to huge acclaim. *Coexist*, The xx's second album in 2012 reached No. 1 in the UK and No. 5 on the Billboard album chart in the US. xx and *Coexist* have since sold over three million copies between them.

In 2013, The xx travelled to Manchester to perform 18 sell-out shows in a specially-constructed, 60-capacity venue as part of Manchester International Festival 2013. The show, *The xx In Residence*, transferred to New York, where it ran to wide acclaim for 25 similarly intimate performances at the Park Avenue Armory. Also in 2013, the group curated its own festival, *Night + Day*, which was held in Bilbao, Berlin, Lisbon and London.

Jamie has toured widely, both as a member of The xx and a solo artist, and has worked extensively as a producer and remixer for acts such as Florence + the Machine, Drake, Adele and Alicia Keys. In 2015, following the release of several singles under his own name, Jamie released his first solo album *In Colour*. It went on to become one of the year's most commercially successful and critically acclaimed electronic albums, shortlisted as one of the 2015 Mercury Music Prize Albums of the Year and receiving nominations at the 2015 BRIT Awards and 2016 Grammy Awards.

Last year, Jamie reunited with The xx to release their third album, *I See You*, which entered the UK album charts at No. 1 on release. The album marks a new era for the band, both sonically and in terms of process.

幻之森 *Tree of Codes*

導演 / 編舞 **Director/Choreographer:** 韋恩 · 麥奎格 Wayne McGregor

視覺概念 **Visual Concept:** 奧拉弗 · 艾里亞森 Olafur Eliasson

作曲 **Composer:** 謝米xx Jamie xx

創作意念來自莊拿芬 · 福爾《Tree of Codes》

Inspired by *Tree of Codes* by Jonathan Safran Foer

燈光配置 **Lighting Realisation:** Rob Halliday 羅布 · 夏禮德

音效設計 **Sound Designer:** Nick Sagar 力克 · 薩加

排練總監 **Rehearsal Director:** Neil Fleming Brown 尼爾 · 菲林明 · 布朗

演出：韋恩 · 麥奎格舞蹈團及客席舞者

Performed by Company Wayne McGregor and guests

舞者（韋恩 · 麥奎格舞蹈團） **Performers (Company Wayne McGregor)**

Rebecca Bassett-Graham	Jordan James Bridge	Travis Clausen-Knight	Louis McMiller
Daniela Neugebauer	Jacob O'Connell	James Pett	Fukiko Takase
Po-Lin Tung	Kyle White	Jessica Wright	

客席舞者 **Guest Artists:** Catarina Carvalho Alvaro Dule

製作團隊 **Production Team**

製作經理 Production Manager: Jim Leaver

舞團舞台監督 Company Stage Manager: Ciara Fanning

執行舞台監督 Deputy Stage Manager: Emma Frith

助理舞台監督 Assistant Stage Manager: Clare Louise Heath

木工主管 Master Carpenter: Craig Emerson

木工製作 Production Carpenter: Martin Riley

電機製作 Production Electrician: John Delaney

音效工程 Sound Engineer: David Wrench

音效操作 Sound Operator: Daniel Steele

衣飾顧問 Costume Supervisor: Shanti Freed

服裝製作 Costume Maker: Amanda Barrow

服裝監督 Wardrobe Supervisor: Finlay Forbes Gower

曼徹斯特國際藝術節製作人 MIF Producer: Dawn Prentice

曼徹斯特國際藝術節技術經理 MIF Technical Manager: Paul Moore

音樂創作：謝米xx

混音：倫敦Strongroom Studios大衛 · 韋卓

片段選取自：《我仍然想著她》（作曲：米基 · 紐布爾；發行：Sony/TV；來自Saint Cecilia Knows/Mountain Retreat 出品的《美國三部曲》系列《像雨水》大碟）、《你祈禱吧》（作曲：大衛 · 卡西狄；承蒙Bucks Music Group Ltd (PRS) C大衛 · 卡西狄授權使用）、《情深至此》（作曲：萊理 · 史迪吉斯 · 比利 · 積臣 · 佐治 · 威廉士）

出品：ABKCO Music, Inc. (BMI)

演出：The Persuasions（承蒙Capitol Records, LLC授權使用，特許由Universal Music Enterprises提供，版權所有。）

鳴謝：奧姬 · 卡雅及組合Iskra Strings

Music by Jamie xx

Mixed by David Wrench at Strongroom Studios, London

Contains samples taken from: "I Don't Think Much About Her No More", Written by Mickey Newbury, Published by Sony/ATV. From the album "Looks Like Rain", as featured on the box set "An American Trilogy", released by Saint Cecilia Knows/Mountain Retreat. "Say Your Prayers", Written by Patrick Cassidy courtesy of C Patrick Cassidy, Bucks Music Group Ltd (PRS), "So Much In Love", Written by Roy Straigis, Billy Jackson, George Williams

Published by ABKCO Music, Inc. (BMI)

Performed by The Persuasions. Courtesy of Capitol Records, LLC, under license from Universal Music Enterprises. Used by permission. All rights reserved.

Thank you to Okay Kaya and Iskra Strings.

Additional thanks to / 特別鳴謝: Alluvial Leichtspiegel GmbH, ShowTex, Scott Fleary Productions Ltd, Soundmoves, Howard Eaton Lighting Ltd, Anna Gerber and Britt Iverson at Visual Editions, Caius Pawson & Simon Guzylack at Young Turks



莊拿芬·福爾

《Tree of Codes》作者

莊拿芬·福爾有三部暢銷全球的獲獎小說——《真相大白》、《心靈鑰匙》及《我來了》；另外還有兩部非虛構類著作《吃動物》和《新美國版哈加達》。2010年創作的《Tree of Codes》被譽為「名副其實的藝術品」。

莊拿芬憑首部小說奪得英國《衛報》首作獎和入選《格蘭塔》雜誌「最佳美國新晉小說家」，並獲《紐約客》雜誌選為二十位四十歲以下的美國傑出新晉作家之一。他的作品以三十多種語言在世界各地發行，《我來了》更入圍2018年國際都柏林文學獎的初選名單。新作《我們可以在晚餐前拯救地球》將於2019年9月出版。

Jonathan Safran Foer

Author of *Tree of Codes*

Jonathan Safran Foer is the author of three award-winning and internationally best-selling novels: *Everything is Illuminated*, *Extremely Loud and Incredibly Close* (both Houghton Mifflin) and *Here I Am* (FSG); as well as two works of nonfiction: *Eating Animals* and *The New American Haggadah* (both Little Brown). In 2010 he created “a true work of art” with the book *Tree of Codes*.

Jonathan won The Guardian First Book Award for his debut novel, was included in *Granta's* “Best of Young American Novelists” issue as well as *The New Yorker's* “20 under 40” list of the best young writers in the USA; and his books are published in over 30 languages. *Here I Am* was longlisted for the International Dublin Literary Award for 2018. His next book, *We Can Save the World Before Dinner*, will be published by FSG in September 2019.



羅布·夏禮德

燈光配置

過去三十年，羅布·夏禮德在世界各地擔任燈光設計師、副設計師及編程師。他的設計作品包括：《幻之森》；在羅馬公演的《最後的審判》；英國皇家音樂學院於倫敦新劇場的開幕表演《工作》及《成功的滋味》；英國徹斯特新故事屋的開幕表演《乞丐歌劇》、《愛麗絲夢遊仙境》及《仲夏夜之夢》；在倫敦及柏林公演的《酷爸爸》；還有英美巡演的得獎劇目《窈窕淑女》。他經常於研討會及戲劇學校演講，包括香港演藝學院；也是「後台遺產藏品」創辦人之一，致力記載舞台燈光的歷史，並為不少演藝刊物撰文，部分文章見於《演藝製作》叢書。

Rob Halliday

Lighting Realisation

Rob Halliday has been working as lighting designer, associate lighting designer and lighting programmer worldwide for almost 30 years. As well as *Tree of Codes*, his work as lighting designer includes *Giudizio Universale* in Rome; *Working* and *Sweet Smell of Success*, the opening shows at the Royal Academy of Music's new theatre in London; *The Beggar's Opera*, *Alice in Wonderland* and *A Midsummer Night's Dream*, the opening shows at the new Chester Storyhouse; *Daddy Cool* in London and Berlin, and the award-winning *My Fair Lady* on tour across the UK and USA. He is a regular speaker at conferences and drama schools including the Hong Kong Academy for Performing Arts, a co-founder of the Backstage Heritage Collection which looks to preserve the history of entertainment lighting, and a contributor to a wide range of entertainment-related publications; a selection of those articles are also available in the *Entertainment in Production* books.

力克·薩加

音效設計

力克·薩加的近作包括：《初雪》（愛丁堡藝穗節及蒙特利爾）、《恐怖歷史之怪誕英倫第四部》（倫敦）、《神偷阿嬤》（倫敦）、《極品姑媽》（英國巡迴）、《幻之森》、《小飛俠》（貝爾法斯特大歌劇院）、《野性奔馳》（英國巡迴）、《給一個男人的信》（紐約、洛杉磯、三藩市、馬德里、巴黎、巴塞隆拿、雅典）等。他亦從事作曲，例如《玩偶之家》及《男人哭吧》（蘇格蘭國家劇院）。除了戲劇製作，他並在英國蘭開夏郡經營「3507 錄音室」，致力培育新晉樂隊和藝術家。



Nick Sagar

Sound Designer

Recent design credits include: *First Snow/Première Neige* at the Edinburgh Festival Fringe and in Montreal, *Horrible Histories: Barmy Britain – Part 4* in London, *Gangsta Granny* in London, *Awful Auntie* (UK tour), *Tree of Codes*, *Peter Pan* at the Belfast Grand Opera House, *Running Wild* (UK tour), *Letter to a Man* in New York, Los Angeles, San Francisco, Madrid, Paris, Barcelona, Athens. Composer credits include: *A Doll's House* and *Men Should Weep*, both at the National Theatre of Scotland. Nick also owns and runs 3507 Studio Recording – a small recording studio in Lancashire concentrating on developing young and emerging bands and artists.



尼爾·菲林明·布朗

排練總監

尼爾出生在格拉斯哥，2006 至 2010 年為韋恩·麥奎格舞蹈團舞者，現為舞團的排練導演和教學事務部成員，並為舞蹈學校和其他舞團重演麥奎格的作品。他曾為聖三一拉邦音樂及舞蹈學院重演作品《極地序列》；為波蘭國家芭蕾舞團重演《彩色》；為澳洲芭蕾舞團重演《以下》。

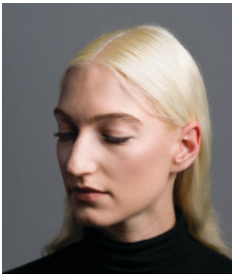


Neil Fleming Brown

Rehearsal Director

Born in Glasgow, Neil Fleming Brown danced for Company Wayne McGregor from 2006 to 2010. He is now a Studio Wayne McGregor dance artist as Rehearsal Director, member of the Learning and Engagement team, and a re-stager of McGregor works by dance schools and other companies. He has re-staged *Polar Sequences* for Trinity Laban Conservatoire of Music and Dance, *Chroma* for the National Ballet of Poland and *Infra* for The Australian Ballet.

舞者 (韋恩 · 麥奎格舞蹈團)
Performers (Company Wayne McGregor)



Rebecca Bassett-Graham



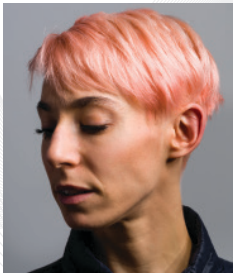
Jordan James Bridge



Travis Clausen-Knight



Louis McMiller



Daniela Neugebauer



Jacob O'Connell



James Pett



Fukiko Takase



Po-Lin Tung



Kyle White

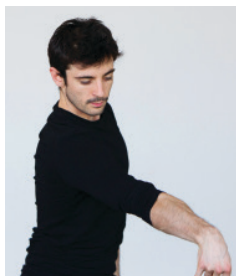


Jessica Wright

客席舞者 Guest Artists



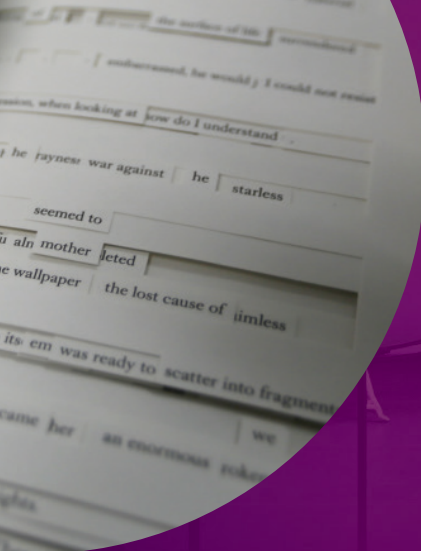
Catarina Carvalho



Alvaro Dule

如欲了解更多關於藝術家的資訊，請瀏覽：waynemcgregor.com

To learn more about the artists, please visit: waynemcgregor.com



節目全長約1小時15分鐘，不設中場休息

The programme runs for approximately 1 hour 15 minutes without intermission

劇院於節目最初15分鐘完全漆黑

The auditorium will be in complete blackout for the first 15 minutes

10月19日設演後藝人談，歡迎觀眾留步參與

There will be a meet-the-artist session after the 19 October performance. All are welcome to attend

場地規則 House Rules

各位觀眾：

為了令大家對今次演出留下美好印象，在節目開始前，請關掉手提電話、其他響鬧及發光的裝置；同時請勿在場內飲食或擅自攝影、錄音或錄影，多謝合作。

Dear Patrons,

In order to make this performance a pleasant experience for the artists and other members of the audience, please switch off your mobile phones and any other sound- and light-emitting devices before the performance. Eating, drinking, unauthorised photography, audio and video recordings are not allowed in the auditorium. Thank you for your cooperation.

歡迎您對已觀賞的節目或「新視野藝術節2018」發表意見，讓我們在未來安排節目時精益求精。請登入網址www.newvisionfestival.gov.hk，在「意見表」一欄留言。我們非常重視您的寶貴意見，感謝！

You are most welcome to send us your comments on the programme(s) attended or New Vision Arts Festival 2018 in general to enhance our future programming. Please share your views with us by filling in our online "Feedback" form at www.newvisionfestival.gov.hk. Your opinion is much appreciated. Thank you.

場刊回收 Recycling of House Programmes

若不欲保留本場刊，請交到場地入口處，以便循環再用，多謝合作。

If you do not wish to keep this house programme, please return it to the admission point after the performance for recycling. Thank you.

如遇特殊情況，主辦機構保留更換演出者及節目的權利。

The presenter reserves the right to substitute artists and change the programme should unavoidable circumstances make it necessary.

本節目及場刊所載的內容及資料由表演團體提供，不反映康樂及文化事務署的意見。

The programme as well as the content and information contained in this house programme are provided by the arts groups and do not represent the views of the Leisure and Cultural Services Department.