40th 香港藝術節
Hong Kong Arts Festival
28.1 - 8.3.2012

山海經傳

編劇：高行健　導演：林兆華

Of Mountains and Seas
A tragicomedy of Gods

By Gao Xingjian Directed by Lin Zhaohua

謝謝
With thanks to

節目首場演出贊助
Programme opening performance sponsored by

信和集團
Sino Group

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Arts Celebration Series
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獻辭
MESSAGE

香港藝術節匯聚全城文化精髓，是享譽亞洲的文化盛事。藝術節絢麗多姿的節目，每年吸引無數海內外藝術愛好者熱烈捧場。觀眾無論以香港為家，還是慕名而來，都不難感受箇中都會魅力。

香港藝術節雲集本地以至全球名家傾力演出，盡展藝術才華。精選節目包羅萬象，古今俱備，觀眾既可欣賞當代新銳創作，更可回味大師經典作品。

欣逢香港藝術節四十周年，可喜可賀。謹祝各位有一個愉快難忘的晚上。

曾蔭權

香港特別行政區行政長官

The Hong Kong Arts Festival is a highlight of our city's cultural calendar and a widely celebrated arts event in Asia. Each year it presents a feast of exciting programmes that draw arts lovers from near and far, adding to Hong Kong's attractiveness both as a home and a tourist destination.

The Festival is an important platform for showcasing local talent alongside the best artists from around the world. With a judicious mix of programmes, it champions new and contemporary works while celebrating great masterpieces, giving audiences much to savour.

I congratulate the Hong Kong Arts Festival on its 40th Anniversary and wish you all a truly memorable evening.

Chief Executive
Hong Kong Special Administrative Region



歡迎蒞臨第40屆香港藝術節。

作為重要的國際文化盛會，香港藝術節每年呈獻世界頂尖及多元化的表演節目。今年榮幸再邀請到世界各地及本港藝術精英，帶來舞蹈、音樂、歌劇及戲劇等精采表演，讓觀眾可欣賞振奮心靈的繽紛藝饌。

我藉此感謝香港特區政府、香港賽馬會、各贊助企業及個人的慷慨資助。踏入第40周年，香港藝術節除了雲集世界各地的藝術界翹楚，帶來精采演出，亦透過學生票贊助計劃及「青少年之友」計劃，培養年青人的藝術體驗；此舉有賴一群熱愛藝術的有心人慷慨資助，鼓勵年青人參與藝術節的精采演出，提升日後觀賞藝術的興趣。

各位觀眾的支持和參與，乃驅動藝術節向前邁進的力量。感謝您前來欣賞本節目，希望本屆藝術節為您帶來美好的觀賞時光。

I warmly welcome you to the 40th Hong Kong Arts Festival.

Recognised for the quality and variety of its programming, the annual Hong Kong Arts Festival is keenly anticipated as the premier event in Hong Kong's cultural calendar. This year we again welcome top international and local talent in dance, music, opera and theatre, whose artistry will delight and inspire us.

I wish to acknowledge strong support of the Government of Hong Kong SAR, the Hong Kong Jockey Club, and sponsors and donors who make this Festival possible. At this 40 year mark, I am particularly delighted that in addition to presenting wonderful artists to a discerning public, we can also nurture young audiences through our Student Ticket Scheme and Young Friends Scheme, thanks to the contributions of donors and supporters who generously share their own love for the arts with audiences of the future.

Thank you very much for coming to this performance. Your presence is paramount to the success of the Festival, and I wish you a very enjoyable experience.

香港藝術節主席

Charles Lee, Chairman

獻辭 MESSAGE



歡迎閣下蒞臨第40屆香港藝術節。

今年香港藝術節呈獻的藝術名家及精采節目，就如香港大都會一樣多元化又璀璨奪目。延續四十年的優良傳統，我們繼續邀請本地及國際知名的星級藝術家點亮香港大小舞台，呈現世界豐碩的文化傳統，豐富未來的文化面貌。

衷心感謝多年來熱心支持香港藝術節的各界人士及團體。我們過去的成功源自他們對藝術的熱忱，他們亦深信豐盛多元的文化藝術生活，是香港作為名副其實的國際大都會之重要支柱。

感謝您與我們一起慶祝香港藝術節的四十年。藝術節團隊向每一位支持香港藝術節的觀眾衷心致謝，期望您盡享連串多姿多采的節目。

It is a pleasure and privilege to welcome you to the 40th Hong Kong Arts Festival.

The array of artistic talent and programmatic content presented at this year's Festival is as diverse and multi-faceted as the city which has hosted this annual event in the course of four decades. As we add to the roll call of local and international luminaries who grace our stages, we continue to draw upon the impressive traditions available to us, and work to augment a heritage for the future.

I am deeply grateful to many individuals and institutions for their contributions to the Festival's success over the years, informed by a love for the arts and an appreciation of how important it is for a major city worthy of that description to have a rich cultural life.

Thank you for being here to celebrate forty years of the Hong Kong Arts Festival. The Festival would not happen without its audience. The entire Festival team appreciates your contribution to the 40th Hong Kong Arts Festival and hopes that you enjoy many wonderful performances.

香港藝術節行政總監

Tisa Ho, Executive Director

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Leisure and Cultural Services Department

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香港藝術節 Hong Kong Arts Festival

Asia's world city HONG KONG

香港藝術節
Hong Kong
Arts Festival Presents

山海經傳

Of Mountains and Seas
A tragicomedy of Gods

編劇：高行健　導演：林兆華
By Gao Xingjian　Directed by Lin Zhaohua



香港藝術節委約及製作
Commissioned and produced by the Hong Kong Arts Festival

附中、英文字幕
With Chinese and English surtitles

演出長約1小時30分鐘，不設中場休息
Running time: approximately 1 hour and 30 minutes with no interval

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24-27.2.2012 | 香港演藝學院歌劇院
Lyric Theatre, The Hong Kong Academy for Performing Arts

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編劇：高行健
導演：林兆華

Playwright: Gao Xingjian
Director: Lin Zhaohua

創作人員

編舞：王媛媛
老腔導演：黨安華
造型設計：尹光中
舞美設計：劉科棟
製作人 / 燈光設計：韓江
服裝設計：阿寬
音響設計：劉勃
皮影設計：張拾民
英文字幕：趙晗根據方梓勳翻譯之《山海經傳》改編

Creative Team

Choreographer: Wang Yuanyuan
Laoqiang Director: Dang Anhua
Image Designer: Yin Guangzhong
Set Designer: Liu Kedong
Producer / Lighting Designer: Han Jiang
Costume Designer: A Kuan
Sound Designer: Liu Bo
Shadow Play Designer: Zhang Shimin
English surtitles: adapted by Zhao Han based on Gilbert C F Fong's translation of *Of Mountains and Seas*

聯合製作

香港藝術節
北京大幕文化發展有限公司
北京林兆華戲劇工作室

Co-producers

Hong Kong Arts Festival
Damu Arts
Lin Zhaohua Theatre Studio

藝術節加料節目	Festival PLUS
《山海經傳》專家研討會	**International Forum on Gao Xingjian's *Of Mountains and Seas***
25.02.12（六）下午2:00 - 3:15 香港演藝學院歌劇院 世界各地的教授及導演交流《山海經傳》的觀賞經驗。 名額：300 普通話、廣東話及英語主講。免費入場。	25.02.12 (Sat) 2:00 - 3:15pm Lyric Theatre, HKAPA International scholars and directors will exchange their views on *Of Mountains and Seas*. No of Participants: 300 In Putonghua, Cantonese and English. Free admission.
高行健與林兆華	**Meeting with Gao Xingjian & Lin Zhaohua**
25.02.12（六）下午3:30 - 4:30 香港演藝學院歌劇院 諾貝爾文學獎得主高行健，與中國當代戲劇導演林兆華暢談《山海經傳》的神人國度。 名額：300 普通話及廣東話主講。免費入場。	25.02.12 (Sat) 3:30 - 4:30pm Lyric Theatre, HKAPA Director Lin Zhaohua and Nobel Laureate Gao Xingjian take you on an exploration inside the theatrical world of this Chinese mythology classic. No of Participants: 300 In Putonghua and Cantonese. Free admission.
合辦 恒生管理學院 香港演藝學院	Co-presented with Hang Seng Management College The Hong Kong Academy for Performing Arts
更多加料節目信息請參閱藝術節加料節目指南，或瀏覽網站：www.hk.artsfestivalplus.org	Find out more about Festival PLUS in the Festival PLUS Booklet or at www.hk.artsfestivalplus.org

陝西華陰老腔藝術團演員

党安華　張拾民　張轉民
張新民　張全四　張喜民
張寶倉　李月法　李毅君
党光弟　党　延　王振中
王全穩　劉西倉　王繼合
楊發本　張抗龍　閆宏昌
陳崇耐　楊天勇　段萬選
張秋亞　李亞莉　嚴鳳亞
張香玲　王新亞　王召英
李丹丹　閆紀紅

Shaanxi Huayin *Laoqiang* Troupe

Dang Anhua, Zhang Shimin, Zhang Zhuanmin
Zhang Xinmin, Zhang Quansi, Zhang Ximin
Zhang Baocang, Li Yuefa, Li Yijun
Dang Guangdi, Dang Yan, Wang Zhenzhong
Wang Quanwen, Liu Xicang, Wang Jihe
Yang Faben, Zhang Kanglong, Yan Hongchang
Chen Chongnai, Yang Tianyong, Duan Wanxuan
Zhang Qiuya, Li Yali, Yan Fengya
Zhang Xiangling, Wang Xinya, Wang Zhaoying
Li Dandan, Yan Jihong

北京當代芭蕾舞團演員

張小川　馮琳舒　邱晶晶
吳珊珊　王曉妍　袁嘉鑫
孫　榕　孫　靖　高　晶
鄢小強　尹　昉　陳詩霏
郭茗夫　蔡鐵明　魏圖杉
鄭　傑　謝　明　王　浩
劉　偉

Beijing Dance Theater

Zhang Xiaochuan, Feng Linshu, Qiu Jingjing
Wu Shanshan, Wang Xiaoyan, Yuan Jiaxin
Sun Rong, Sun Jing, Gao Jing
Yan Xiaoqiang, Yin Fang, Chen Shifei
Guo Mingfu, Cai Tieming, Wei Tushan
Zheng Jie, Xie Ming, Wang Hao
Liu Wei

製作人員

策劃 / 平面設計：陳雷
舞台監督：陳俠吉
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助理編舞：鄢小強、尹昉
排練者：謝洋
舞美製作：李琪、劉暘
助理造型設計：尹仕龍
助理舞美設計：李嬌
助理燈光設計：劉恒志、劉雙資
助理音響設計：李嘉
助理服裝製作：宋迪、黎偉堯

Production Team

Curator / Graphic Designer: Chen Lei
Stage Manager: Chen Xiaji
Production Assistants: Cao Yang, Zhu Jiang
Administrative Assistant: Wang Chao
Accounting: Ou Lin
Assistant Choreographers: Yan Xiaoqiang, Yin Fang
Ballet Mistress: Xie Yang
Scenery Production: Li Qi, Liu Yang
Image Design Assistant: Yin Shilong
Set Design Assistant: Li Jiao
Lighting Design Assistants: Liu Hengzhi, Liu Shuangzi
Sound Design Assistant: Li Jia
Costume Design Assistants: Song Di, Li Weiyao

鳴謝 Acknowledgements

方梓勳教授、薛卓朗教授
Professor Gilbert C F Fong, Professor Ceri Sherlock

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劇情簡介 Synopsis

初，女媧以其腸造人，或說捏土，或說與伏羲交。而後帝俊掌天之東，與妻羲和生子十金烏，與妻常儀生女十二。帝命十子輪巡天庭，然眾金烏盜帝龍車哄然出遊，致天下成災。帝遂遣羿平亂，燕爾之妻嫦娥隨行。羿射殺金烏十之其九。未料帝怒，謫羿於凡間。

黃帝軒轅掌天之北，欲一統天庭。天南炎帝屬下蚩尤惡之，起事。勢不利於軒轅，激應龍出征，殺蚩尤及刑天，天下定。帝念蚩尤不貳其主，命厚葬之。

軒轅又命，天下有序，則神人不得往來，天地分，僅留不周一山為擎天之柱。有共工氏不滿黑帝顓頊之治，怒以頭觸不周，天崩地裂，洪水氾濫。鯀赴天庭盜取息壤以掩水，祝融奉天命弒之。後天神吳刀行軒轅令，刀破鯀尸之腹，生禹。禹受命於天，得賜息壤以治水，終於凡間登基稱帝。帝制始之。

文：趙晗



In the beginning, the goddess Nü Wa creates human beings either from her bowels, or as some say, from clay, or through mating with the god Fu Xi. Later, Able Emperor takes charge of the eastern side of the heavens. With his wife the Sun Mother, he has ten sons who are suns, and with his wife Moon Mother, he has twelve daughters. The emperor commands that his sons tour the earth by turns to ensure good harvests and happy lives, but the sons steal the dragon chariot and go on an escapade together, wreaking havoc on earth. The emperor sends the god Yi the Archer to restore order, and Yi's wife Chang E accompanies him. Yi shoots down nine of the ten suns, unexpectedly arousing the emperor's wrath. As a result, Yi is expelled from the celestial court.

The Yellow Emperor presides over the north, and aspires to unite the heavenly court under his reign. Chi You, a god under Flame Emperor of the southern heavens, resents Yellow Emperor's ambitions and rises against him. As the war gravitates in Chi You's favour, Yellow Emperor invites the god Winged Dragon to fight for him. Winged Dragon slays Chi You, and the rebellion is put out. The Yellow Emperor praises Chi You's loyalty to the Flame Emperor, and orders a solemn funeral for Chi You.

Yellow Emperor then issues an edict strictly separating the heaven from the earth, with only the Incomplete Mountain as a pillar in between the two realms. Gong Gong, who grows disgruntled against the rule of earthly king Zhuan Xu, throws himself head-first onto the Incomplete Mountain, causing earth to be severely flooded. In order to relieve the disaster, Gun defies the Yellow Emperor's order and goes to heaven to steal a self-generating magical soil, but is killed by the guardian god — the Fire God. The Yellow Emperor orders a lesser god, Wu the Knife, to cut open Gun's abdomen, out of which is born Yu, who receives a mandate to control the flooding, along with the gift of the magical soil. Thanks to his success, Yu is crowned as the first emperor on earth, and thus begins the imperial era in the human realm.

Text: Zhao Han

人物表

第一幕

說唱藝人：張喜民、尹昉
伏羲：蔡鐵明、李月法
女媧：馮琳舒、張秋亞
帝俊：劉西倉、蔡鐵明
五彩鳥：邱晶晶、李丹丹
羲和：張香玲
常儀：李亞莉
十金烏：鄢小強、魏圖杉、陳詩菲
　　郭茗芙、蔡鐵明、尹昉
　　鄭傑、謝明、王浩
女醜：王召英
羿：劉偉、段萬選、張抗龍
嫦娥：張小川、嚴鳳亞

第二幕

女娃（精衛）：高晶
炎帝：王全穩
十女巫　巫鹹：邱晶晶
　　巫即：馮琳舒
　　巫盼：吳姍姍
　　巫彭：袁嘉鑫
　　巫姑：孫榕
　　巫真：孫靖
　　巫禮：王曉妍
　　巫抵：郭茗芙
　　巫謝：謝明
　　巫羅：王浩
蚩尤：張新民
宓妃：孫榕
河伯：張轉民
青鳥：李丹丹、李亞莉、張秋亞

Cast

Act I

Storyteller: Zhang Ximin, Yin Fang
Fu Xi: Cai Tieming, Li Yuefa
Nü Wa: Feng Linshu, Zhang Qiuya
Able Emperor : Liu Xicang, Cai Tieming
Five-Coloured Bird: Qiu Jingjing, Li Dandan
Sun Mother : Zhang Xiangling
Moon Mother: Li Yali
Ten Suns: Yan Xiaoqiang, Wei Tushan,
　　Chen Shifei, Guo Mingfu,
　　Cai Tieming, Yin Fang,
　　Zheng Jie, Xie Ming, Wang Hao
Woman Clown: Wang Zhaoying
Yi the Archer: Liu Wei, Duan Wanxuan,
　　Zhang Kanglong
Chang E: Zhang Xiaochuan, Yan Fengya

Act II

Dolly: Gao Jing
Flame Emperor: Wang Quanwen
Ten Women Shamans
　Shaman Xian: Qiu Jingjing
　Shaman Ji: Feng Linshu
　Shaman Fen: Wu Shanshan
　Shaman Peng: Yuan Jiaxin
　Shaman Gu: Sun Rong
　Shaman Zhen: Sun Jing
　Shaman Li: Wang Xiaoyan
　Shaman Di: Guo Mingfu
　Shaman Xie: Xie Ming
　Shaman Luo: Wang Hao
Chi You: Zhang Xinmin
Fu Fei: Sun Rong
River Lord: Zhang Zhuanmin
Blue Birds: Li Dandan, Li Yali, Zhang Qiuya

西王母：張香玲
禺號：段萬選
黃帝：張寶倉
禺京：張全四
雷獸：楊發本
夔牛：張新民
巡夜人：閆宏昌
誇父：党光弟
壽麻：楊天勇
刑天：張拾民

第三幕

少昊：楊發本
顓頊：劉西倉
重：李毅君
黎：王繼和
鯀：陳詩菲
鴟：王浩、劉西倉
龜：蔡鐵明、楊天勇
祝融：魏圖衫
神荼：王繼和
鬱壘：李月法
吳刀：張寶倉
禹：陳詩菲
相柳：張拾民
豎亥：張全四
防風氏：党光弟

百姓：

由北京當代芭蕾舞團、陝西華陰老腔藝術團團員聯合演出

Queen Mother of the West: Zhang Xiangling
Yu Hao: Duan Wanxuan
Yellow Emperor: Zhang Baocang
Yu Jing: Zhang Quansi
Thunder Beast: Yang Faben
Giant Ox: Zhang Xinmin
Watchman: Yan Hongchang
Big Talk: Dang Guangdi
Long-life Hemp: Yang Tianyong
Headless the Reckless: Zhang Shimin

Act III

Shao Hao: Yang Faben
Zhuan Xu: Liu Xicang
Chong: Li Yijun
Li: Wang Jihe
Gun: Chen Shifei
Chi Owl: Wang Hao, Liu Xicang
Tortoise: Cai Tieming, Yang Tianyong
Fire God : Wei Tushan
Shen Tu: Wang Jihe
Yu Lei: Li Yuefa
Wu the Knife: Zhang Baocang
Yu: Chen Shifei
Aide Willow: Zhang Shimin
Hiker: Zhang Quansi
Windshield: Dang Guangdi

People:

Played by members of Beijing Dance Theater and Shaanxi Huayin *Laoqiang* Troupe



高行健的《山海經傳》

高行健確實參與了全球性的文化工作。有意思的是，高行健用的既是世界性的語言，又是道地的中國藝術語言，《山海經傳》就是明證，但是這一劇作比以往的劇作更不平常。他是專以中國遠古的神話為本的藝術建構。從創世紀寫到傳說的第一個帝王，七十多個天神，近似一部東方的聖經。也許高行健在寫作時也隱藏着這種「野心」，所以在考據上非常嚴謹，而在藝術格局上又雍容博大。

每個民族都要叩問自己是從哪裏來的，這就是形成描述民族起源的史詩。中國遠古的神話傳說非常豐富，可惜散失太多，而且還被後世的屬於正統的儒家經學刪改得面目全非，因此，始終沒有形成《舊約》、《伊利亞特》、《奧德賽》那樣的巨製。《山海經傳》的作者大約也為此感到惋惜，所以他在這一劇作中努力把許許多多的遠古神話傳說的碎片撿拾起來，彌合成篇，揚棄被後來的經學者強加給它的政治或倫理的意識形態，還其民族童年時代的率真，恢復中國原始神話的體系的本來面貌，以補救沒有史詩的缺陷。

由於《山海經傳》的作者選擇尊重遠古神話本來面目的創作之路，即作「傳」的路，因此，創作就更為艱辛，倘若不遵循這一路子，而是抓住其中某些碎片加以演義和鋪設，倒是比較簡單，但這就要放棄「史詩」的藝術追求。而採取作「傳」的路子，則必須借助於文化學、人類學、民族史學和考古學的功夫，而高行健不惜下一番功夫，博覽羣書，並親自到長江的源頭上考察和搜集資料，對中國的文化起源作出富有見解的判斷。從《山海經傳》中，我們可以看出，中國文化不僅起源於黃河流域的中原文化，而且也起源於長江流域的楚文化，還起源於東海邊的商文化。高行健似乎有「文化起源」的考證「癖」，多年來他一直叩問考究不停。他的長篇小說《靈山》也作了這種叩問。

但《山海經傳》並非學術，而是藝術，因此，把系統的原始神話，上升為戲劇藝術，又是一大難點。一個大民族開天闢地的完整故事，故事中這麼多綫索，這麼多形象，卻表現得這麼有序，這麼活潑，而且要賦予比學術所理解的內涵豐富得多的各種內涵，包括美學內涵，心理、哲學內涵，實在是很不容易的。而高行健則能舉重若輕，站在比諸神更高的地方，輕鬆而冷靜地寫出他們的原始神態，這就是證明作者駕馭大戲劇的特殊才能。



而在七十多個人物中，女媧、伏羲、帝俊、羿、嫦娥、炎帝、女娃、蚩尤、皇帝、應龍等，個個都具有一種神秘個性，半神半人的個性。尤其是那個神射手羿，上古時代的偉大英雄，更是令人難忘。這麼一個英雄，既被神所拒絕，又被人所拒絕，最後又被妻子嫦娥所拒絕。只有在庸眾們需要利用他的時候才把他捧為救主。他立下解除人間酷熱的豐功偉績，然而他卻被認為犯了彌天大罪，天上人間都不能和他相通，這是何等的寂寞。在劇作中，羿的命運和其中許多天神的命運，都有「形而上」的意味。在今天形而上面臨沉淪的時代，把《山海經傳》作為文學作品來讀，領悟其中的哲學意蘊，是很有趣味的。那些天神悲壯的生與死，那些生死之交中的天真而勇猛的獻身與鏖戰，那些類似人間的荒謬與殘忍，細讀起來，令人可歌可泣，又可悲可嘆，然而，他們終於共同創造了一個漫長的拓荒的偉大時代。

文：劉再復
節錄自《山海經傳》序（天地圖書有限公司出版）



高行健與林兆華

從《車站》、《野人》、《彼岸》、《冥城》到《山海經傳》、《八月雪》，高行健先生的劇作開拓了全新的戲劇表達，創造了新的戲劇觀演體驗，在幻覺與反幻覺的戲劇系派中創立了東方架構的戲劇美學，他的戲劇美學觀念與林兆華先生一生所追求的相輔相成，在舶來的戲劇產物架構之下，創造了屬於當代中國的戲劇及其美學體系，傳統戲曲、民間雜耍、民歌、儺舞及面具等元素無不為其用，並極盡其能。

高行健先生與林兆華先生的戲劇合作始於30年前的《絕對信號》，並以此發端了中國小劇場實驗戲劇的先河。今為兩位合作的30週年紀念，30年間，變故無數，國內戲劇發展至今，亦貌似繁榮；而作為而今已是前輩的兩位老人，亦因本次合作而無限感慨。兩位以純真、誠懇的態度帶領中國戲劇遊戲古今中外及戲之內外，從而相互影響，建立起至今無人逾越的中國當代戲劇構造。縱觀中國近30年之戲劇，雖劣品橫行，而先生仍以童真之心上下求索，實乃中國戲劇之大幸。

《山海經》掩藏在幾千年來的歷史塵埃之下，世人所見之面貌龐雜無章，譜系混亂，形象紛呈。高行健先生研究大量史料，考察各地民俗，以其劇作之法將各路神仙百姓攏於一齣劇內，根據先生在「有關本劇演出的若干説明與建議」，此劇不但突破傳統的中國戲劇，也迥異於西方的劇場演出。

由於有眾多神仙魔怪，本劇人物架構複雜，場面宏大，故而要以舞台劇的形式來呈現《山海經傳》艱辛異常。期間必須找到最合適的表達方式才能解決舞台呈現的難題。導演林兆華先生貫其大開大闔的手法，虛化劇本敘事，引入古老的華陰老腔詞曲、皮影戲、現代舞蹈以及貴州民間造像三大元素為基本架構，以高行健先生建議的「近乎遊藝的方式」導演本劇，從而以輕鬆的觀演方式呈現其舞台意象。劇場時空與表演時而隨意開闔，時而嚴謹鏗鏘，時而嬉笑怒罵不周正，於觀演的不確定性之間展開一部「山海經」傳奇。

再引用陳昭昭所著論文結之：此劇取材以《山海經》神話為本，神話之本質乃虛實模糊，故此劇本就瀰漫一股模糊美學之基調。又由於該劇規模宏偉，風格要求過高等因素，至今尚未登台搬演*。而日本戲劇評論家河竹登志夫認為，觀眾是戲劇的真正創造者，觀眾主導戲劇的機素與能量。因此《山海經傳》若經觀眾再創造，其整體戲劇機能是否更為可觀，至今仍是像謎一般的撲朔迷離令人好奇。

文：韓江
韓江為《山海經傳》製作人

注：此處指正式舞台。香港導演蔡錫昌曾於2008年5月在中文大學校園內之圓形廣場搬演《山海經傳》

Gao Xingjian and Lin Zhaohua

Gao Xingjian's dramatic works have established a brave and original form of expression in theatre: from *Bus Stop*, *Wild Men*, *The Other Shore*, and *Dark City to Of Mountains and Seas* and *Snow in August*, he has sought to establish an oriental dramatic aesthetic within an illusionist and anti-illusionist system. Gao's work complements director Lin Zhaohua's pursuit, and together the two dramatists have created a theatrical aesthetic particular to China, in which elements borrowed from traditional Chinese local operas, folk variety shows, folk songs, *Nuo* dance, and masks attain their maximum potential on stage.

Gao and Lin's cooperation began with *Absolute Signal*, a production that charted the new territory of black-box experimental theatre in China. The year 2012 marks the thirtieth anniversary of this collaboration. Over the past 30 years, theatre in China has developed and prospered, and the two senior dramatists still marvel at the opportunity to work together. With sincerity and earnestness, they have traversed history and cultures. Mutually spurring each other on, they have produced masterpieces that have yet to be surpassed. Even in their old age, they continue to challenge themselves, which is truly a blessing for Chinese theatre.

Despite its status as a major source of Chinese mythology, *Classics of Mountains and Seas* remains characterised by its fragmented information, chaotic genealogy, and its myriad of images. Gao painstakingly researched classical texts and investigated folk customs, based on which he dramaturgically integrated the gods and personages from *Shan Hai Jing* into his play *Of Mountains and Seas*. In his own words, this play not only exceeds traditional Chinese theatre, but it is also distinct from western theatre.

Of Mountains and Seas poses unprecedented difficulties in staging owing to the sophisticated structure of characters and grand spectacle, two obstacles that can only be overcome with the most appropriate method of representation. Director Lin Zhaohua has chosen to stylise the narrative, and to architect the production around three main components: the ancient *Laoqiang* shadow play from Shaanxi Province, modern dance, and folk imagery from Guizhou Province. Adhering to Gao's advice that the performance ought to resemble a "variety show," Lin stages the play to the audience as light-hearted fun. Time and space are configured in accordance with acting, now desultory, now meticulous, while bantering and bickering spice up the humor. Thus the myths of the *Classics of Mountains and Seas* unfold between the actors and audience in an aura of uncertainty.

To conclude with a quote from literary scholar Chen Zhaozhao, this play is based on the myths of the *Classics of Mountains and Seas*. The essence of myth is the blurring of the real and the imagined, on which stands this play with its murky aesthetic. The imposing scale and exacting stylistic requirements have kept the play from the stage up to now*. The Japanese theatre critic Kawatake Toshio argues that the audience is the true creator of theatre because the audience controls the elements and energy of theatre. Whether *Of Mountains and Seas* will reach new heights through the re-creation of the audience remains a mystery, piquing everyone's curiosity.

By Han Jiang

Han Jiang is the producer of *Of Mountains and Seas*
Feature and synopsis translated by Zhao Han 趙晗

* *Of Mountains and Seas* was previously staged at the campus of the Chinese University of Hong Kong by Hardy Tsoi in May 2008.





儺舞與儺戲 *Nuo* Dance and *Nuo* Opera

儺戲是中國地方戲曲劇種之一。它源於原始社會圖騰崇拜的儺祭，到商代（前1600-前1046）形成了一種固定的用以驅鬼逐疫的祭祀儀式，這就是既娛神又娛人的巫歌儺舞。待到鍾馗形像在儺儀中出現，儺戲才應運而生。至明、清兩代，儺舞雖古意猶存，但已發展成為娛樂性的風俗活動，並向戲曲發展，成為一些地區的「儺堂戲」、「地戲」。「鄉人儺」一直在民間延續，並與宗教、文藝、民俗等結合，衍變為多種形態的儺舞、儺戲，至今仍在我國廣大農村流行，以江西、湖南、湖北、陝西、四川、貴州、雲南等省遺存較多。

儺戲表演的主要特點是角色戴木製假面，扮做鬼神歌舞，用反復的、大幅度的程序舞蹈動作表演，表現神的身世事蹟，多在固定的節日演出，極具原始舞蹈風格。儺戲面具一般用柳木、樟木、丁香木、白楊木等不易開裂的木頭雕刻、彩繪而成。面具注重人物性格的刻畫，可以分為幾大類：正神、凶神、世俗面具、丑角面具、牛頭馬面。按造型又可分為整臉和半臉兩種，整臉刻繪出人物戴的帽子和整個臉部，半臉則僅刻鼻子以上，沒有嘴和下巴。儺戲面具的雕刻粗放概括，奇特驃悍的面目，使人感到一種神秘的威力和粗獷的美。

Nuo opera originated from the sacrificial ritual of totem worship in primitive Chinese societies. It evolved into an entertainment for gods and men known as *nuo* dance during the Shang dynasty (1600 – 1046 BC). *Nuo* dance acquired a stable ceremonial form that was integral to the rites for exorcising demons and driving away diseases. By the Ming and Qing dynasties (AD 1368 – 1911), it had become a folk entertainment, leaning closer to opera than a religious ceremony. *Nuo* dance and opera are still seen in villages in China in different regional forms, especially in the central and south western provinces of Jiangxi, Hunan, Hubei, Shaanxi, Sichuan, Guizhou and Yunnan.

Nuo opera's use of wooden masks is unique in Chinese opera. The masked performers act out songs and dances of the gods and demons and relay stories of deities with repetitive, stylised movements on specific festivals. The masks are carved and painted on wood that does not split easily, such as willow or camphor, and depicts five main categories: benign gods, demonic gods, earthly beings, clowns and the guardians of the underworld — ox-head and horse-face. They are carved in broad, expressive lines, and can either be full masks, which show every facial features plus hats, or half masks, which only contain features above the nose.



高行健 Gao Xingjian

編劇 Playwright

2000年諾貝爾文學獎得主高行健，作為首位獲此殊榮的華人作家，相繼獲得意大利費羅尼亞文學獎，法國藝術與文學騎士勛章、法國榮譽騎士勛章、美國終身成就學院金盤獎、美國紐約公共圖書館雄獅獎，意大利米蘭藝術節特別致敬獎、盧森堡歐洲貢献金獎。此外，台灣大學、中山大學、香港中文大學、法國馬賽-普羅旺斯大學和比利時布魯塞爾自由大學分別授予他榮譽博士。他的小說已譯成40種語言，劇作也在五大洲多國不斷上演，備受贊賞。高行健不僅是小說家、劇作家、戲劇與電影導演，也是畫家，在歐洲、北美和亞洲許多重要的美術館和畫廊已舉辦過70多次個展。他的繪畫獨具一格，在具象與抽象之間，為當代繪畫找到了一種新鮮的繪畫語言。

戲劇作品：《絕對信號》、《車站》、《野人》、《彼岸》、《躲雨》、《冥城》、《聲聲慢變奏》、《逃亡》、《生死界》、《山海經傳》、《對話與反詰》、《週末四重奏》、《夜游神》及《八月雪》。小說及論著：長篇小說《靈山》、小說集《給我老爺買魚竿》、中短篇小說集《有隻鴿子叫紅唇兒》、文藝論文集《沒有主義》、文藝論著《現代小說技巧初探》、戲劇論文集《對一種現代戲劇的追求》、《高行健戲劇六種》及《高行健・2000年文庫——當代中国文庫精讀》。

Gao was one of the first Chinese writers to receive the Nobel Prize in Literature in 2000. He also recieved Italy's Premio Letterario Feronia, the Chevalier de l'Ordre des Arts et des Lettres, the Chevalier de l'Ordre de la Légion d'Honneur, the Golden Plate Award by the American Academy of Achievement, the Lions Award by the New York Public Library and a special citation at La Milanesiana in Italy. He received honorary doctorates from five universities, his novels have been translated into 40 different languages, and his plays have been staged throughout the world. He is not only a novelist, a playwright, a theatre and film director, but also a successful painter.

His plays include *Absolute Signal*, *Bus Stop*, *Wild Men*, *The Other Shore*, *Shelter the Rain*, *Dark City*, *Transition of Sheng-Sheng-Man*, *Escape*, *Between Life and Death*, *Of Mountains and Sea*, *Dialogue and Rhetorical*, *Weekend Quartet*, *Nocturnal Wanderer* and *Snow in August*. His fictions and collections include the novel *Soul Mountain*; the short story collection *Buy a Fishing Rod for my Grandfather*; the novella collection *Such a Pigeon Called Red Lips*; the essay collections *Without -isms*, *A Preliminary Examination of Modern Fictional Techniques*; and his other essay collections *The Pursuit for a Kind of Modern Drama*, *Six Plays by Gao Xingjian* and *Gao Xingjian: Library 2000 – Modern Chinese Library*.



林兆華 Lin Zhaohua

導演 Director

林兆華在八十年代初期至中期與劇作家高行健的合作《絕對信號》（1982）、《車站》（1983）、《野人》（1985），引發中國八十年代的實驗戲劇風潮，這些作品從戲劇文學、劇場形式和思想內容都突破傳統中國式的現實主義戲劇，開啟了中國當代戲劇進入現代主義階段的大門。

林兆華的作品風格多樣，包括現實主義風格話劇、前衛劇場戲曲和歌劇等。在各種類型與風格中都創作出了具有極高藝術價值的作品，例如《紅白喜事》（1984）已成為學界公認的八十年代現實主義話劇代表作；而《野人》（1985）和《狗兒爺涅槃》（1986）將文學意識流轉化成舞台自由敘述方法，成為八十年代開創中國當代前衛戲劇的力作。

林兆華其它重要作品還包括：話劇《北京人》（1989）、《茶館》（1999）、《風月無邊》（2000）、《趙氏孤兒》（2003）、《白鹿原》（2006）；京劇《宰相劉羅鍋》（2000）、交響京劇《楊門女將》（2005）、徽劇《蔡文姬》（2002）、崑曲廳堂版《牡丹亭》（2007）；歌劇《夜宴》、《狂人日記》（2003）等。

Lin initiated the Exploratory Theatre Movement in China with his experimental theatre works *Absolute Signal* (1982), *Bus Stop* (1983) and *Wild Men* (1985) by Gao Xingjian. In these works he introduced a variety of non-illusionist styles and techniques, very different from the social realism prevalent in much of Chinese drama. In this way he enabled contemporary Chinese theatre to enter a more modernist phase.

Lin's diverse works include realistic drama, avant-garde theatre and opera. With each style he created works with great artistic value. His *Festivities of Marriage and Funeral* is recognised as a masterpiece of 1980s realistic drama. *Wild Men* (1985) and Uncle Doggie's *Nirvana* (1986) are also the best works among contemporary avant-garde theatre works in China.

Lin's major works in drama include *Peking Man* (1989), *Tea House* (1999), Boundless Love (2003), *White Deer Prairie* (2006); in Beijing opera, *Minister Liu Luoguo* (2000); in orchestral Beijing opera, *The Lady Generals of Yang Family* (2005); in Hui opera, *Cai Wenji* (2002); in Kun opera, *Peony Pavilion* (2007); and in opera *The Banquet* and *A Madman's Diary* (2003).

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41st 香港藝術節 Hong Kong Arts Festival

28.1-24.3.2013

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王媛媛 Wang Yuanyuan

編舞 Choreographer

享譽國際的中國現代舞蹈編導，北京當代芭蕾舞團創辦人之一。先後畢業於北京舞蹈學院編導系與美國加州藝術學院舞蹈專業。曾在法國國際舞蹈比賽、保加利亞瓦爾納國際芭蕾舞比賽、美國傑克遜芭蕾舞比賽、俄羅斯國際芭蕾舞比賽中榮獲最佳編舞獎，是目前在國際重要舞蹈比賽上贏得最多最佳編舞獎的當代中國編導。作品有與張藝謀合作的芭蕾舞劇《大紅燈籠高高掛》，與馮小剛合作的電影《夜宴》，當代芭蕾作品《空間日記》、《霾》、《棱鏡》、《情．色》、《拾穗者》、《無足鳥》、《金瓶梅》和當代舞蹈戲劇《驚夢》。

Wang is one of China's leading modern dance choreographers and a co-founder of Beijing Dance Theater. She was trained at Beijing Dance Academy and the School of Dance, California Institute of the Arts. She won Best Choreographer awards in the Bulgaria Varna International Ballet Competition (IBC), the US Jackson IBC and the Moscow IBC. Wang's choreography includes a ballet version of *Raise the Red Lantern* (Zhang Yimou), a dance production of the movie *The Banquet* (Feng Xiaogang), and many contemporary ballet pieces including *Haze*, *Prism*, *Color of Love*, *Harvest*, *Martlet* and *Golden Lotus*.



黨安華 Dang Anhua

老腔導演 *Laoqiang* Director

陝西省華陰市老腔保護中心主任，國家二級導演，中國戲劇家協會會員。主要作品「老腔系列節目——陝西十大怪」獲全國農民文藝匯演金獎；「老腔系列節目——關中古歌」獲全國第十屆群藝大獎、群藝表演獎；「原生態老腔情景音樂會」獲陝西省第三屆藝術節導演一等獎等七項一等獎；老腔情景音樂會「活着」獲陝西省民間藝術匯演導演一等獎、音樂設計一等獎、創作一等獎；導演陝西省京劇院現代京劇「風雨老腔」，獲陝西省第五屆藝術節優秀劇目獎。

Dang is the head of the *Laoqiang* Preservation Centre and a national second-class director. He has received numerous awards, including the golden prize at the National Rural Arts Festival for his work *Ten Strange Wonders of Shaanxi* and seven Best Awards at the 3rd Shaanxi Arts Festival for his Primitive *Laoqiang* Scenic Concert. His other awards include the Best Director at Shaanxi Folk Arts Festival for *To Live*. Dang cooperated with the Shaanxi Beijing Opera Company and directed the modern Beijing Opera *Stories of Laoqiang Artists*, which won him the Outstanding Opera Award at the 5th Shaanxi Arts Festival.



尹光中 Yin Guangzhong

造型設計 Image Designer

尹光中，1942年生於貴陽。貴陽畫院專業畫師。上世紀七、八十年代在北京舉行繪畫展及砂陶系列作品《華夏諸神一百例》個展。1985年與北京人民藝術劇院導演林兆華合作，參與《野人》劇組美術造型工作，同時在北京舉辦砂陶藝術展。1986年與世界著名電影藝術家伊文思合作擔任片頭製作及其他造型。尹光中曾獲布拉格國際舞台藝術榮譽獎。1989年隨作品赴德國舉行巡迴展覽。油畫、砂陶、版畫等多件作品由捷、美、俄等國收藏。參加過眾多國內外展覽，並多次舉辦個人畫展。

Born in Guiyang in 1942, Yin first collaborated with Lin Zhaohua in 1985, as a designer for *Wild Men*. In 1986, he worked with filmmaker Joris Ivens as a designer for trailers, opening credits and costume and make up. His contribution to stage design was recognised by an award from the Prague Quadrennial. His art works are regularly exhibited in group and solo shows around the world, most notably the solo exhibition series of his paintings and pottery series, *A Hundred Gods of China*. His oil paintings, prints and pottery are in public collections in the Czech Republic, the United States and Russia.



劉科棟 Liu Kedong

舞美設計 Set Designer

中國國家話劇院一級舞美設計，中國舞台美術學會理事。舞台作品曾參加中國以及世界眾多藝術節，多次獲中國藝術節、中國戲劇節、國家舞台藝術精品工程及五個一工程獎等各種獎項，個人多次獲文華舞美獎、金獅獎、學會獎等。近年主要作品：話劇《簡愛》、《薩勒姆的女巫》、《紅玫瑰與白玫瑰》、《明》、《荒原與人》、《原野》，音樂劇《青城》，舞劇《水月洛神》，歌劇《紅河谷》、《釣魚城》，現代舞《問．香》，越劇《趙氏孤兒》，昆越劇《牡丹亭/獅吼記》及電影《我們倆》。

Liu is a first-class set designer at the National Theatre of China. His works have been presented at many art festivals in China and abroad. His works have received many awards from the China Arts Festival and the Chinese Theatre Festival. Liu also won the Wenhua Set Design Award and Gold Lion Award for Chinese Drama. Recent theatre works include *Jane Eyre*, *The Crucible*, *The Red Rose and the White Rose* and *The Wilderness*; musical, *Qing Cheng* (green city); dance, *Goddess of the Luo River*; opera, *Red River Valley* ; Yue opera, *Orphan of the Zhao Family*; and film, *You and Me*.



韓江 Han Jiang

製作人 / 燈光設計 Producer / Lighting Designer

當代戲劇與舞蹈視覺藝術家，中國國家芭蕾舞團駐團燈光設計。設計的大型劇目有《淚泉》、《天鵝湖》、《海盜》、《仙女》、《吉賽爾》、《希爾薇亞》、《牡丹亭》等。與導演林兆華合作的作品包括《狂人日記》、《廁所》、《白鹿原》、《建築大師》、《老舍五則》與《伊凡諾夫》。2004年與王媛媛共同創作了《落情》、《紅色1935》及《情．色》，2007年創作現代舞劇《驚夢》，2008年共同創立北京當代芭蕾舞團，作為舞團製作人兼設計師共同創作與製作了《空間日記》、《霾》、《拾穗者》等10部作品，2011年受香港藝術節委約製作了《金瓶梅》，擔任舞美及燈光設計。

Han is a visual designer for contemporary theatre and dance. He is the resident lighting designer of the National Ballet of China. His works include: *Fountain of Tears*, *Swan Lake*, *Giselle*, *Sylvia* and *Peony Pavilion*. His collaborations with Lin Zhaohua include *A Madman's Diary*, *White Deer Prairie* and *Five Acts of Life – Lao She's Short Stories*. Han collaborated with Wang Yuanyuan and designed for dance pieces *Color of Love* and *Stirred from a Dream*. In 2008 they co-founded the Beijing Dance Theater. Han is the producer and core creative member. He was the set and lighting designer for Golden Lotus (2011), commissioned by Hong Kong Arts Festival.



阿寬 A Kuan

服裝設計 Costume Designer

阿寬，畢業於北京服裝學院服裝系服裝設計專業。中國服裝設計師協會會員，中華服飾文化研究會會員。曾經參與設計建國50年大慶及60年大慶的群眾聯歡單元、大型舞蹈史詩《復興之路》、2002韓國釜山亞運會武術比賽開幕式、2007上海國際特奧會及2008年北京第十三屆殘奧會開閉幕式。曾獲文華獎服裝設計獎及加拿大多樂舞台藝術服裝設計提名獎。所設計的舞台藝術作品有《隨心所舞》、《雷和雨》、《依依山水情》、《晉域和風》、《鳳舞九天》、《熱鼓熱舞》、《美猴王》、《天蟬地僻》、《粉墨》、《説客》等。

A Kuan graduated from Beijing Institute of Fashion Technology. His designs appear the 50th and 60th anniversaries of China, music and dance epic *Road to Revitalization*, the opening ceremony of the martial arts competition at the 2002 Asian Games in South Korea, the opening and closing ceremony of 2007 Special Olympics World Games in Shanghai and the 2008 Paralympic Games in Beijing. He is a Wenhua Best Costume Award winner and was nominated for a Canadian stage costume award. His costume designing credits include *Dance as You Like*, *Thunder and Rain*, *Heartbeat*, *The Monkey King*, *Zen in the Heaven & Nuo on the Earth* and *Lobbyist*.



劉勃 Liu Bo

音響設計 Sound Designer

2001年畢業於北京廣播學院錄音藝術學院錄音藝術系錄音工程專業。2001年進入中央芭蕾舞團擔任音響設計，多次隨團赴香港、澳門、大陸各地區及法國、英國、義大利、美國、澳洲、韓國、新加坡等多個國家。期間完成《葛蓓莉亞》、《淚泉》、《大紅燈籠高高掛》、《天鵝湖》、《希爾維亞》等劇的音樂編輯和音響設計。曾為法國倍加現代舞團、俄羅斯馬林斯基芭蕾舞團的北京演出擔任音響設計。是北京當代芭蕾舞團《驚夢》、《跨界》、《霾》和《金瓶梅》的音響設計。

Liu graduated from School of Recording Art, Communication University of China. He is a resident sound designer at the National Ballet of China and has toured with the troupe around the world. His design credits in this period include ballet productions *Coppelia*, *Fountain of Tears*, *Raise the Red Lantern*, *Swan Lake* and *Sylvia*. Liu was also the sound designer for the Mariinsky Ballet's performance in Beijing. His works with Wang Yuanyuan and Beijing Dance Theatre include *Stirred from a Dream*, *Crossing*, *Haze* and *Golden Lotus*.



張拾民 Zhang Shimin

皮影設計 Shadow Play Designer

精於後槽（老腔打擊樂）、簽手（皮影控制）、皮雕。代表作有《將令一聲鎮山川》《三英戰呂布》等。參加國家級大賽獲「第十四屆全國群星獎」大獎、「首屆中國農民藝術節」大獎等四次，參加省級大賽獲「第五屆陝西省藝術節」第一名、「陝西省千場百縣戲曲大賽」第一名等六次。曾應邀到上海、北京、武漢、港、台、美國等20多個大城市演出，上中央電視台節目40餘次，參加過《高桌子低板凳》電影的拍攝，與北京人藝同台演出《白鹿原》50餘場。設計的雕刻的皮影刀工精細，形象逼真，深受喜愛。

Zhang is a specialist puppeteer, shadow play percussionist and maker of leather shadow puppets. His repertoire includes *The Three Brothers Fight Lü Bu*. His skills have been recognised with ten awards from national and provincial arts festivals and competitions. He has showcased shadow puppetry in more than 20 cities and countries, including Shanghai, Beijing, Wuhan, Hong Kong, Taiwan and the United States, as well as in over 50 performances of Lin Zhaohua's *White Deer Prairie* for the Beijing People's Art Theatre. His work has also been captured on screen, including over 40 appearances on state channels and in the feature film *Table Tall*, *Bench Short*.

陝西華陰老腔藝術團
Shaanxi Huayin *Laoqiang* Troupe

老腔藝術劇種作為一種特殊形式（家族戲），目前依然處於行將消亡的瀕危狀態 ，迫切需要長期保護。 2006年5月20日，華陰老腔經國務院批准列入第一批國家級非物質文化遺產名錄。

老腔是中國最古老的音樂形式之一，它從西漢濫觴到現在已有兩千年的歷史。位於黃河、渭河、洛河交匯處的泉店村是它唯一的發祥傳承地。近幾年來，由於對它文化價值的社會定位和藝術定位，使其在百花競艷中獨放異彩 。北京人藝在排演話劇《白鹿原》時，導演林兆華將僅有的11位老腔藝人請到北京，參與劇組演出，其藝術渾樸天成，感人心弦。國內外百餘家媒體相繼報導，並給予高度評價。

近年來，華陰老腔先後代表陝西參加全國性藝術大賽，獲國家級金獎三項、省級一等獎十多項。並先後赴美國、法國、台灣、香港等地演出。多次應邀赴中央電視台、上海東方衛視等媒體單位錄製節目，在全國引起很大反響，被媒體譽為華陰的名片、渭南的符號。

Laoqiang is a type of shadow puppet opera from Huayin City, Shaanxi province. It originated and can only be found in Chuandian village, where the Yellow River, Wei River and Luo River join, as the art is only passed down within the clan. Because of its near extinction, the Chinese government declared it an Intangible Heritage of National Status on 20 May 2006.

Laoqiang is one of China's oldest musical forms with more than 2,000 years of history, first chronicled in the Western Han dynasty. The art form first caught the nation's interest when Lin Zhaohua invited all 11 of the only remaining *Laoqiang* artists in the world to perform in *White Deer Prairie* at the Beijing People's Art Theatre. The performance was highly regarded by the press and audience, generating reports from over a hundred media outlets around the world, including press from China, Hong Kong, France and elsewhere.

In recent years, Huayin *Laoqiang* has represented Shaanxi province in numerous national arts competitions and won more than a dozen prizes. It has also toured to the United States, France, Taiwan, Hong Kong and has made appearances on state and regional television stations.

北京當代芭蕾舞團 Beijing Dance Theater

北京當代芭蕾舞團創辦於2008年，由創團編舞家王媛媛兼任藝術總監與團長。在她的帶領下，舞團不斷為中國當代舞蹈界推出一部部高品質作品。

舞團由王媛媛及舞台視覺藝術家譚韶遠、韓江組成核心創作團隊，聯手國內外優秀導演、音樂家和設計師，用極具風格的舞蹈平台，向世界展示當代中國舞台藝術。

舞團以非凡的創造力和驚人的速度連續創作出六部風格迥異的高水準作品。其中往往展現對當代社會的深入思考：改編自《牡丹亭》的作品《驚夢》，青春激盪的凱歌式芭蕾作品《空間日記》，描摹當下生存與自我覺醒的作品《霾》，瑞典、丹麥及加拿大新銳編舞家攜手創作的《棱鏡》，表達熾熱糾纏的愛情的作品《情．色》、《拾穗者》，還有關於漂泊生活的演員編創作品《無足鳥》，以及與法國編導合作的太極、街舞、芭蕾跨界作品《中間》。其中《霾》已成功在美國BAM劇院和肯尼迪藝術中心、英國沙德勒之井等頂級劇場上演，2011至2012年度舞團在德國、冰島，法國、意大利、荷蘭等國的著名劇院進行巡迴演出。

2011年舞團受香港藝術節委約創作了《金瓶梅》； 2012年5月新作《死火》將於丹麥皇家歌劇院首演。

Founded in 2008, Beijing Dance Theater (BDT) is led by choreographer Wang Yuanyuan together with visual artists Tan Shaoyuan and Han Jiang. It has collaborated with dramatists, musicians and designers of international renown gracing international dance stages across the world with its superlative productions, each of which represents the highest level of Chinese contemporary dance.

BDT's repertoire includes: *Stirred from a Dream*, a dance-drama adapted from the Kun Opera *Peony Pavilion*; *Diary of Empty Space*, an energetic triple-bill and the company's opening performance; *Haze*, a contemplation in a time of crisis; *Prism*, a triple-bill featuring work by choreographers from Sweden, Denmark and Canada; *Color of Love*, a sensual exploration of the emotional landscape of women in their 20s, 30s and 40s; *Harvest*, a collection of Wang Yuanyuan's short dance pieces; *Martlet*, which depicts life in Beijing; and *Middle*, a collaboration with French choreographer Anthony Egea that integrates the movements of ballet, hip hop and Tai Chi. BDT has toured *Haze* in theatres including BAM, New York; Kennedy Center, Washington DC; and Sadler's Wells, London, and will continue to tour Europe in the coming season.

In 2011, BDT performed *Golden Lotus* at the Hong Kong Arts Festival. In May 2012, a new production *Dead Fire* will premiere at the Royal Danish Theatre.

主要角色 Main Cast

王振中 Wang Zhenzhong

百姓 People

國家級非物質文化遺產代表性傳承人，被譽為老腔奇才。從事老腔藝術事業60多年，吹拉彈唱樣樣精通。主要作品有《征東一場總是空》、《桃花滿天紅》、《世相》等。榮獲國家級金獎四項，省級一等獎九項。曾與張藝謀合作拍攝電影《活着》等多部電影。

Wang is an inheritor of the Intangible Cultural Heritage in China who has been working as a *Laoqiang* artist for more than 60 years. His major works include *Peach* Blossom and *The Ways of the World*. He has also participated in the movie *To Live* directed by Zhang Yimou. He has received four national golden prizes and nine provincial first prizes.

張全四 Zhang Quansi

禹京 / 百姓 Yu Jing / People

自1961年從藝老腔，擅彈、唱、拉、後槽，華陰老腔標誌性人物之一。2006年參加話劇《白鹿原》，並与演員郭達、宋丹丹、濮存昕同台演出，曾參加電視劇《出路》等多部影視作品拍攝。獲國家級表演金獎四項，省級表演一等獎七項。

Having started his career as a *Laoqiang* artist in 1961, Zhang developed great skills in singing, playing various types of instruments and shadow play. In 2006 he performed in the drama *White Deer Prairie*. He has also performed in several TV series such as *A Way Out*. Zhang was awarded four national golden prizes and seven provincial first prizes for his outstanding performances.

張喜民 Zhang Ximin

說唱藝人 Storyteller

國家級非物質文化遺產代表性傳承人。自1962年從藝老腔，最有影響力的節目有《關中古歌》、《太陽圓月亮彎都在天上》、《將令一聲震山川》等。曾參演話劇《白鹿原》及電視劇《出路》，在全國第十四屆匯演中獲「群星大獎」、「表演群星獎」，中國首屆農民文藝匯演中獲金獎，另獲陝西省民間大賽十項獎項及國家級獎項五項。

Zhang is an inheritor of the Intangible Cultural Heritage in China. He started performing *Laoqiang* in 1962 and has delivered influential *Laoqiang* works such as *Ancient Folk Songs from Guanzhong*. He performed in the drama *White Deer Prairie* and the TV series *A Way Out*. He has received Best Group Performance in the 14th National Arts Performance, Golden Prize in the first National Rural Arts Festival and five prizes at the national level.

尹昉 Yin Fang

說唱藝人 Storyteller

2006年畢業於北京師範大學文學與管理學雙學士學位。2008年作為建團團員加入北京當代芭蕾舞團，出演作品包括《驚夢》、《霾》、《棱鏡》、《無足鳥》、《金瓶梅》等。編創作品有《無足鳥》、《上路、路上》、《弈和欲》、《复制》、《傀儡吟》等。曾隨團赴世界各地巡演。2010年主演崔健導演電影《藍色骨頭》。

Having graduated from Beijing Normal University with a dual degree in Literature and Management in 2006, Yin joined the Beijing Dance Theater as a founding member in 2008. His major performances include *Stirred from a Dream*, *Haze*, *Prism*, *Martlet*, and *Golden Lotus*. He also joined the creative teams of *Martlet*, *On the Road*, *Game and Lust* and *Duplicate*. He has toured many countries with the company. In 2010, he was a lead actor in the movie *Blue Bone* directed by Cui Jian.

劉偉 Liu Wei

羿 Yi the Archer

2004年畢業於四川省舞蹈學校，2002年獲四川省舞蹈大賽二等獎，2003年獲「桃李杯」全國舞蹈大賽三等獎。2004年至2010年工作於廣州芭蕾舞團，參與舞團所有作品的演出，在團期間曾以獨舞員身份出訪美國、加拿大等國家。2010年加入北京當代芭蕾舞團，曾隨團參加冰島雷克雅維克藝術節。

Liu graduated from Sichuan Dance School in 2004 and worked with Guangzhou Ballet from 2004 to 2010. As a soloist he has performed in the United States and Canada. In 2010 Liu joined the Beijing Dance Theater. He was rewarded the second prize at the Sichuan Dance Competition in 2002, and the third prize at the Tao Li Cup National Dance Competition in 2003.

張小川 Zhang Xiaochuan

嫦娥 Chang E

畢業於解放軍藝術學院，先後就職於空政文工團、廣東現代舞團及北京當代芭蕾舞團。主要參演舞劇有《情．色》、《霾》、《金瓶梅》及《千手觀音》。

Zhang graduated from the Art Institute of the People's Liberation Army, and worked with the Air Force Art Troupe, Guangdong Modern Dance Company, and the Beijing Dance Theater. Her major works include *The Color of Love*, *Haze*, *Golden Lotus* and *Thousand-hand Bodhisattva*.

馮琳舒 Feng Linshu

女媧 Nü Wa

畢業於北京舞蹈學院附中芭蕾舞專業，曾參演中央芭蕾舞團《走進芭蕾》及中央電視台「畢業歌」。2009年獲桃李杯優秀表演獎，2010年參加摩納哥藝術節，演出《那波里》及《無名》。2010年加入北京當代芭蕾舞團，參演舞劇有《霾》、《金瓶梅》、《中間》、《驚夢》，曾隨團赴香港、法國、英國、美國演出。

Feng studied ballet at the Secondary School of Beijing Dance Academy. In 2009 she was awarded the Outstanding Performance Award at the Tao Li Cup National Dance Competition. In 2010 she performed in *Naples* and *Anonymous* at Monte-Carlo Spring Art Festival. In 2010 she joined the Beijing Dance Theater and has toured different countries with the company.

高晶 Gao Jing

女娃（精衛）Dolly

畢業於廣州藝術學校，後獲廣州芭蕾舞團錄取，現回到曾效力兩年的廣東現代舞團，同時任舞團技術課導師。曾參加柏林中國年、華盛頓肯尼迪2005年中國文化年及義大利威尼斯雙年展等國際藝術節。編創作品有《隱》、《遇．合》、《將旅行記憶帶回》。

Gao graduated from Guangzhou Art School and works at Guangdong Modern Dance Company. She performed at the Chinese Cultural Festival in Berlin, the John F. Kennedy Center 2005 Festival of China in Washington D.C. and La Biennale di Venezia. Her creative works include *Invisible*, *Encounter* and *Collections on the Road*.

孫榕 Sun Rong

宓妃 Fu Fei

畢業於北京舞蹈學院芭蕾舞系，參加第九屆桃李杯，獲青年組優秀表演獎。參演過《堂吉訶德》、《天鵝湖》及《吉賽爾》。現效力於北京當代芭蕾舞團，參演的舞團作品有《驚夢》、《霾》及《金瓶梅》，曾隨團赴香港、德國及冰島演出。

Sun majored in Ballet at the Beijing Dance Academy and was awarded the Outstanding Performance Award in the youth group at the 9th Tao Li Cup National Dance Competition. She performed in *Don Quixote*, *Swan Lake* and *Giselle*. She is now a dancer at Beijing Dance Theater and has performed in *Stirred from a Dream*, *Haze* and *Golden Lotus*.

北京大幕文化發展有限公司
Damu Arts

北京大幕文化發展有限公司成立於2004年，多年來一直活躍在當代戲劇與舞蹈的表演舞台幕後，設計與製作一直是團隊的主營項目。大幕是一家致力於跨領域多類型表演與環境視覺設計的獨立藝術設計師聯盟組織，旗下擁有多位知名藝術家與設計師，整個團隊年輕與成熟並存，思維嚴謹而極富創造力，是中國藝術設計團體中的重要力量。

北京大幕文化發展有限公司主持及參與了國際國內諸多藝術與表演項目，與全球頂尖藝術團體和多領域藝術家保持着緊密的合作關係，在戲劇、舞蹈、景觀演出、大型活動、視覺空間規劃以及跨界聯合等諸多項目中都發揮着重要作用，其創作實力與地位獲得了多領域、跨行業的認可，也成為全球範圍內很具代表性與知名度的中國跨界視覺設計機構之一。2011至2012年，大幕開始涉足戲劇的生產製作領域。

Established in 2004, Damu Arts is an active participant in contemporary Chinese theatre and dance, working in theatre design, production and as backstage technicians. The company is an association of both young and established independent artists and designers devoted to multimedia performance and environmental visual design.

Damu Arts has received acclaim in a wide range of areas, such as theatre, dance, immersive performances, large-scale events, spatial planning and multimedia collaborations. It has organised and participated in productions within China and internationally, closely collaborating with leading artistic groups and artists, including: the Hong Kong Arts Festival (*Five Acts of Life – Lao She's Short Stories*); Lin Zhaohua Theatre Studio (*Nora's Daughter*); Beijing People's Art Theatre; National Ballet of China; Beijing Dance Theater; composer Tan Dun; and theatre director Meng Jinghui. Damu Arts productions have performed at major festivals around the world including the Brooklyn Academy of Music's Next Wave festival, the Venice Biennale, Berlin and Vienna's theatre festivals, HFStival and many more.

Damu Arts begins to produce original drama in the 2011-2012 season.

北京林兆華戲劇工作室
Lin Zhaohua Theatre Studio

林兆華戲劇工作室成立於1989年，2003年申辦成立戲劇演出團體，多年來致力創作屬於中國的現代戲劇形式和美學。林兆華戲劇工作室長期合作夥伴包括著名劇作家高行健、過士行，戲曲編劇徐瑛，中國傑出舞美及燈光設計易立明、曾力，以及中國一流演員濮存昕、梁冠華、宋丹丹、何冰等人。

林兆華和高行健合作實驗戲劇期間，出於對戲劇創作自由的需求，二人醞釀成立獨立戲劇工作室，但由於當時大環境不成熟而未能實現。1985年荷蘭電影大師伊文斯在北京觀看林兆華所執導的高行健之《野人》，演出後上台祝賀演員時興奮的哭了，說「我想在電影中實現的，你在舞台上已經做到了。」林兆華受到觸發，意識到中國人應當、而且也有能力創立中國自己的導演、表演學派。1989年，他開始運作獨立工作室，目的在於不受舊體制約束，自由選擇劇目，尤其是國內外經典名著。同時他亦希望透過這些作品，對未來的戲劇進行多方位探索，實踐80年代初期產生的全能戲劇觀念。

Lin Zhaohua Theatre Studio was established in 1989 and registered as a theatre company in 2003. It is committed to developing modern Chinese theatre forms and aesthetics, and its long-time collaborators include playwrights Gao Xingjian and Guo Shixing, Chinese opera writer Xu Ying, designers Yi Liming and Zeng Li as well as actors Pu Cunxin, Liang Guanhua, Song Dandan, He Bing and many more.

The pursuit of creative freedom and experimentation in theatre brought Lin Zhaohua and Gao Xingjian together. Dutch filmmaker Joris Ivens saw a performance of Gao's *Wild Men* directed by Lin in 1985 and told Lin afterwards in tearful excitement, "You managed to realise on stage what I tried to realise in film." The comment made Lin realise that China has the need for its own school of acting and directing, and it already has the ability to do so. As a result, he began to operate an independent theatre studio in 1989. By breaking away from the establishment, he has complete freedom in choosing text, especially Chinese and foreign theatre classics. At the same time, Lin hopes to explore the future of theatre through these works and realises his concept of omnipotent theatre which first emerged in the early 1980s.

除特別注明，場刊中譯：張菁

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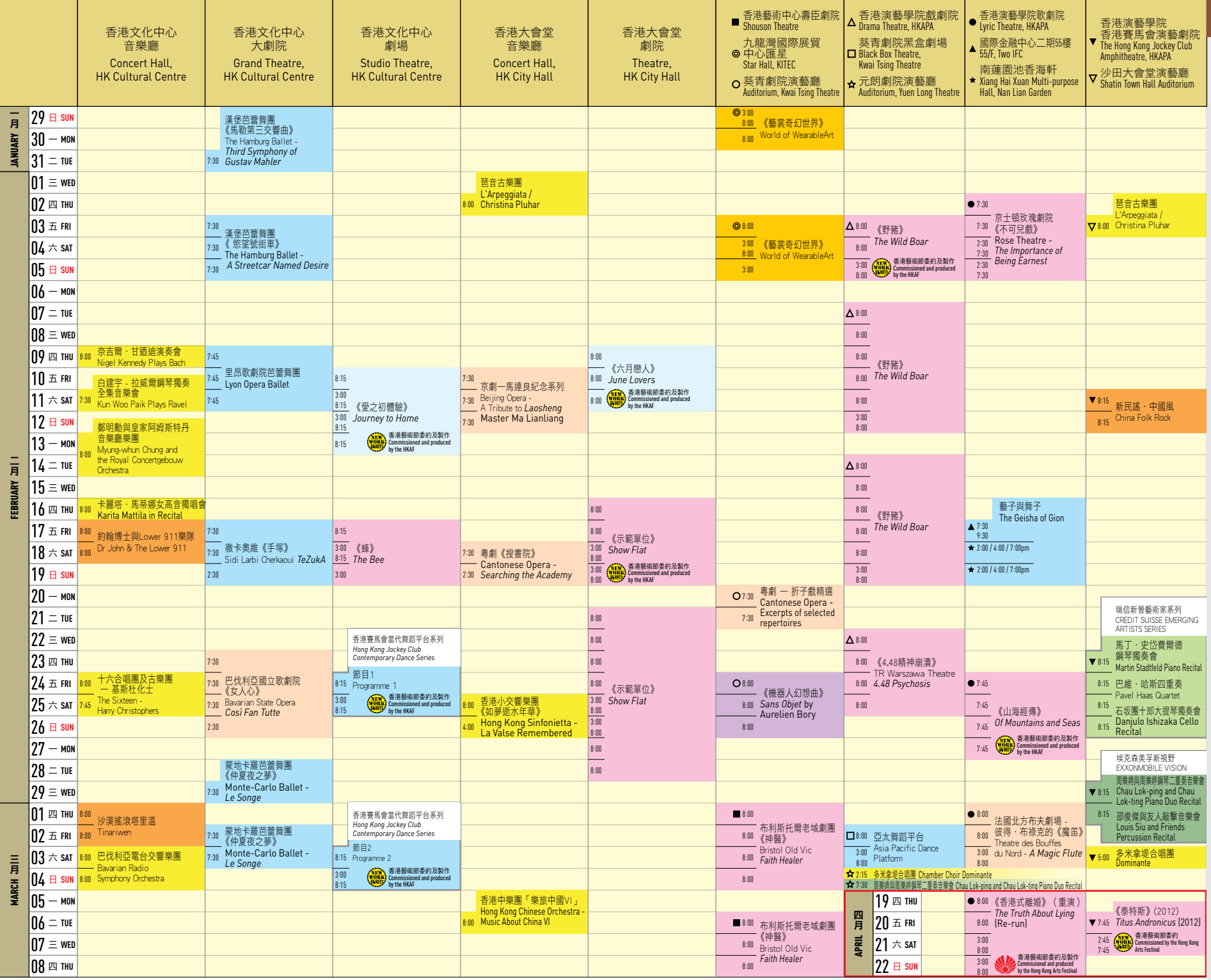
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藝術節加料節目 Festival PLUS

莫扎特歌劇全方位 All About Mozart's Opera

26/12 費加羅的婚禮 Le Nozze di Figaro (The Marriage of Figaro)
2/1 唐．喬望尼 Don Giovanni
8/1 皇帝的慈悲 Mitridate, Re di Ponto (Mithridates, King of Pontus)
15/1 魔笛 Die Zauberflöte (The Magic Flute)
1-17/2 談談歌劇 Talk About Opera
18/2 老師歌劇班 Opera for Teachers
19/2 學生歌劇班 Opera for Students
26/2 引入《女人心》 Before Così
26/2 「心」入後台 Backstage at Così

舞蹈搜影 2 Dance on Screen 2

4/2 夢見巴別塔 Dreams of Babel
5/2 零度複數 Zero Degrees
5/2 縮影 Miniatures

舞蹈點滴 About Dance

31/1 與約翰．紐邁亞對談 Meeting John Neumeier
4/2 漢堡芭蕾舞團後台之旅 Backstage at The Hamburg Ballet
9/2 里昂歌劇院芭蕾舞團的精髓 The Essence of Lyon Opera Ballet
1/3 艾可．蘇布利陽托爪哇舞蹈工作坊 Eko Supriyanto Javanese Dance Workshop
1/3 KENTARO!! Hip Hop 工作坊 Hip Hop Workshop
2/3 亞太舞蹈平台演後藝人談 Asia Pacific Dance Platform — Meet-the-Artist (Post-Performance)
3/3 蒙地卡羅芭蕾舞團後台之旅 Backstage at Les Ballets de Monte-Carlo
11, 16/3 城市舞蹈 Urban Dance

劇藝在校園 Theatre Into School

玩轉現實幻想曲 Playing with Illusion and Reality:
10/12 2011學校演出 2011 School Showcases
25/2 2012公開演出 2012 Public Showcase

香港劇場面面觀 Hong Kong Theatre Connection

14/1 談野豬之道？ A Wild Talk
21/1 《愛之初體驗》公開圍讀 Journey to Home — A Play Reading
21/1 《示範單位》不「是但」 The Making of Show Flat
10/2 《野豬》演後藝人談 The Wild Boar — Meet-the-Artist (Post-Performance)
16/2 《示範單位》演後藝人談 Show Flat — Meet-the-Artist (Post-Performance)
12/3 黃詠詩新作圍讀展演 Wong Wing-sze's New Work — A Play Reading

座談會 Symposium

大師班 Masterclasses

17/2 卡麗塔．馬蒂娜歌唱大師班 Karita Mattila Voice Masterclass
23/2 巴維．哈斯四重奏大師班 Pavel Haas Quartet Masterclass
25/2 《彌賽亞》工作坊 Messiah — Workshop
2/3 多米拿堤合唱團大師班 Dominante Choral Coaching Masterclass

藝術家全接觸 Artist Encounters

14/1 百花：粵劇發展的黃金時代 Hundred Flowers - A Golden Era in the Development of Cantonese Opera
21/1 藝裳奇幻之旅 A WOW Encounter
30/1 邵俊傑敲擊樂示範講座及定音鼓鼓製作工作坊 Louis Siu Percussion Lecture Demonstration & Timpani Mallet-making Workshop
1/2 《不可兒戲》劇本誦讀 The Importance of Being Earnest — A Reading
9/2 《六月戀人》演後藝人談 June Lovers — Meet-the-Artist (Post-Performance)
12/2 京劇大師馬連良之藝術與人生 The Life and Artistry of Beijing Opera Grand Master Ma Lianliang
12/2 談詩。談歌。談中國新民謠的一片天。 Chinese Folk Rock Music — An Artist Chat & Demonstration
18/2 藝子與舞子演後藝人談 The Geisha of Gion — Meet-the-Artist (Post-Performance)
25/2 《山海經傳》專家研討會 International Forum on Gao Xingjian's Of Mountains and Seas
25/2 高行健與林兆華 Meeting with Gao Xingjian & Lin Zhaohua
2/3 跟布利斯托爾老域會面 Meeting Bristol Old Vic

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