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第二十一届中国上海
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第二十一届中国上海国际艺术节参演剧(节)目



卡门

CARMEN

百年隽永的经典佳作
不可一世的性感烈艳

西班牙国家舞蹈团 Compañía Nacional de Danza

2019.10.18/19 19:30 — 2019.10.20 14:00

上海国际舞蹈中心剧场·大剧场

Grand Theater@Shanghai International Dance Center

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剧目介绍

Introduction

《卡门》是 1830 年发生在西班牙塞维利亚城的一个爱情悲剧故事。无拘无束的吉普赛姑娘卡门，向往自由自在的爱情，引诱青年士兵唐·何塞，使他违反军纪，变成逃兵，加入走私犯的行列。但是，唐·何塞孝顺母亲，怀念昔日的军营生活，与卡门之间产生了日益激烈的矛盾。卡门移情别恋，爱上了斗牛士埃斯卡米洛。最后，为爱成痴的唐何塞在卡门一再拒绝跟随自己远走高飞以后，亲手杀掉了卡门并投案自首。

一百多年来《卡门》已经成为音乐界、舞蹈界、电影界最受欢迎的元素，成为跨越时代的流行时尚符号。一朵带刺的玫瑰、一只自由的小鸟、一场欲望与激情的终极拷问、一段灵魂深处的激烈对话。每一肢体动作都充满浓烈爱恨激情，细腻描绘卡门为捍卫爱情最终死于情人刀锋之下的壮丽故事。依然性感撩人、依然狂野烈火，依然敢作敢为，舞作却为你展现世人从未见过的卡门。

编舞约翰·英格（Johan Inger）全新打造热血沸腾的西班牙国家舞蹈团《卡门》，而获得 2016 年“Benois de la Danse”国际芭蕾舞艺术节大奖的最佳编舞。他说：“我的卡门不仅基于这个故事的女主人公，而且正如原著作者梅里美所做的那样，我的芭蕾舞剧专注于唐·何塞病态的爱情，他无法接受自己心爱的人的自由，开始走向地狱，被他的原始本能驱动着：激情和复仇。”

Carmen is about a love tragedy which took place in Seville, Spain, in 1830. Carmen, a carefree Gypsy girl, longed for free love. She lured Don Jose, a young soldier, to break the military discipline and become a deserter and join the ranks of smugglers. Nevertheless, Don Jose's filial piety to his mother and his nostalgia for the military life led to an increasingly fierce and uncompromising conflict with Carmen. Carmen turned away from Don Jose and fell in love with Escamillo, the bullfighter. Yet Don Jose was madly in love with Carman. He kept asking her to get away with him but was refused by her each time. In the end, Don Jose killed Carmen and surrendered himself to justice.

Johan Inger has been awarded with the prize Benois de la Danse 2016 for his choreography Carmen, originally created for the CND. “My Carmen is not only based on the female protagonist of the story, but as Merimée’s original does, my ballet focuses on don José’s love sickness, who, unable to accept the freedom of his beloved, starts a way down to hell, pushed by his primitive instincts: passion and revenge.” -Johan Inger





西班牙国家舞蹈团

西班牙国家舞蹈团成立于1979年，名为西班牙国家古典芭蕾舞团，首任总监为维克多·乌拉尔特。他的继任者是玛阿·德维拉和非凡的俄罗斯芭蕾舞演员玛雅·普利斯·特斯卡娅。后来，杜阿托（Duato）于1990年获委任为艺术总监。杜阿托的任命给公司带来了革新性的变化。直至2010年离职，他创作了45部舞蹈作品，受到世界各地的评论家称赞。Hervé Palito担任艺术总监一年后，舞蹈团委任了现任艺术总监 Jose Carlos Martinez。他于2011年9月1日离开巴黎歌剧院芭蕾舞团首席舞蹈演员的职位就职。何塞·卡洛斯·马丁内斯在国家舞蹈团的项目是促进舞蹈，并使这种艺术形式更加广为人知。他的剧目很广泛，从古典和新古典芭蕾到现代舞蹈语言，在一个充分的艺术和创作自由的环境中。它包括新的西班牙和国际创作，吸引新的受众和提高公司的国家和国际影响力。

Compañía Nacional de Danza (CND)

The Compañía Nacional de Danza was founded in 1979 under the name Ballet Clásico Nacional and headed by Víctor Ullate as its first director. In February 1983, María de Ávila took on the directorship of both the Ballet Nacional Español and the Ballet Clásico Español, placing special emphasis on opening the doors to choreographers such as George Balanchine and Anthony Tudor. Furthermore, María de Ávila commissioned choreographies to the American dancer and choreographer Ray Barra, at the time resident in Spain. She later offered him the post as full-time director, which he accepted and held until December 1990. In December 1987, the outstanding Russian dancer Maya Plisetskaya took her post as artistic ballet director. In June 1990, Nacho Duato was installed as artistic director of what was now called the Compañía Nacional de Danza (CND); a position he held for twenty years, up to July 2010. His incorporation brought about an innovative change to the company's history and make up, with the inclusion of new, original choreographies within its repertoire, together with long-standing tried and tested works. In August 2010, Hervé Palito succeeded Duato as artistic director for one year. In September 2011, José Carlos Martínez took the helm as director of the Compañía Nacional de Danza, holding the post for eight years. On 28 March 2019, INAEM—the culture ministry's performing arts' institute—announced Joaquín De Luz as new Artistic Director as of September 2019.



艺术总监



Artistic Director



华金·德·卢兹

JOAQUÍN DE LUZ

华金·德·卢兹，1976年生于马德里。他在维克多·乌拉泰芭蕾舞学校开始了关于芭蕾舞的学习。1992年，华金加入了乌耶特的舞团，以团员身份演出了3年。1996年9月，

宾夕法尼亚芭蕾舞团邀请华金以独舞者的身份加入舞团。1997年12月，华金加入了纽约的美国芭蕾舞剧团（ABT）芭蕾群舞团，并于一年后成为独舞者。在ABT的七年里，他出演了许多重要角色。1997年12月，华金加入了纽约的美国芭蕾舞剧团（ABT）芭蕾群舞团，并于一年后成为独舞者。2003年，华金以独舞者的身份加入了纽约城市芭蕾舞团，并于两年后成为了首席舞者。在团期间，他走进了纽约的林肯中心以及全球其他最具代表性的剧场，他也出演了舞蹈史上一些最为重要的作品与角色。

华金·德·卢兹以客座艺术家的身份在无数国际舞团都展露过身手，其中就有西班牙国家芭蕾舞团（CND）、美国芭蕾舞剧团、旧金山芭蕾舞团、位于莫斯科的斯塔尼斯拉夫斯基剧团、位于布宜诺斯艾利斯的哥伦布剧院芭蕾舞团以及古巴国家芭蕾舞团。

华金也出演过许多国际盛会和特别活动，例如在巴黎和纽约举办的“21世纪之星”；在日本举办的“全明星芭蕾舞盛会——荷西·卡雷尼奥与他的朋友”和“戴安娜·维什涅娃的世界”；在罗马举办的“向努列耶夫致敬”。另外，他也参与过许多艺术节，比如拉威尔艺术节、斯伯拉图艺术节、佩拉拉达艺术节、桑坦德国际艺术节、马德里舞蹈节、维尔舞蹈节、雅典舞蹈节、迈阿密舞蹈节。

华金作为西班牙代表出席了1998年的里斯本世博会。他也曾参与了2007-2011年舞蹈之王的部分巡演，赴往了俄罗斯和美国，一路上获得了评论界的高度好评。

华金的职业生涯得到了广泛的赞誉和认可，他于2006年在布达佩斯荣获鲁道夫·努列耶夫国际芭蕾舞比赛金牌；2009年在莫斯科荣获国际芭蕾舞艺术节最佳男舞者奖；2010年荣获马德里地区文化奖；2016年荣获西班牙国家舞蹈表演奖。

华金在美国的一系列电视节目和活动中都曾有露过面，其中就包括了1999-2000年的菲森奈特（Freixenet）圣诞活动；美国全国广播公司（NBC）举办的今日秀；美国公共广播电视公司（PBS）开展的林肯中心现场直播。他出演的《罗密欧与朱丽叶》和《胡桃夹子》也曾上过电视，而《胡桃夹子》甚至在全美600多家影院有过放映。另外，他也和位于巴黎的美国芭蕾舞剧团和纽约城市芭蕾舞团共同参与了芭蕾舞剧《海盗》的录制。

自2008年以来，华金一直在位于纽约的星星芭蕾舞团担任艺术总监，他带领着这个舞团不断在欧洲、亚洲、美国和南非进行巡回演出。2013年5月，华金在纽约以主角的身份首次亮相百老汇音乐剧《群莺乱飞》，获得了评论界的极大好评。2017年，华金受命担任梅诺卡岛舞蹈盛会的艺术总监。

自2018年以来，华金就一直在编导、艺术总监与舞蹈教师的角色中不停切换。来自全球的各大舞蹈院校都希望能邀请到他前来授课、开设大师班。目前，他在纽约的美国芭蕾舞学校、ABT的JKO学校及ABT工作室舞团、洛杉矶的马拉特·杜卡耶夫芭蕾舞学校和费城的摇滚学校均有进行授课。

2019年3月28日，西班牙国家艺术学院、文化部和中央政府联合宣布，自2019年9月起，任命华金·德·卢兹接替何塞·卡洛斯·马丁内斯成为新一届西班牙国家舞蹈团艺术总监。

Joaquín De Luz, Madrid 1976.

He started his ballet studies at the Victor Ullate school of ballet. In 1992, he joined Ullate's dance company, where he remained for three years. In September 1996, Pennsylvania Ballet invited him to join the company as soloist. In December 1997, he joined the corps de ballet at New York's American Ballet Theatre (ABT) becoming soloist a year later. During his seven years at ABT, he performed key parts. In 2003, he jumped aboard New York City Ballet as soloist to become principle dancer two years later, in 2005. With that company, his experience includes dancing at New York's Lincoln Center as well as many other of the world's most emblematic theatres. With NYC Ballet he interpreted some of dance history's most important parts and roles.

Joaquín De Luz has appeared as guest artist with numerous international companies, such as Compañía Nacional de Danza de España (CND), American Ballet Theatre, San Francisco Ballet, Stanivslasky Theatre in Moscú, Ballet del Teatro Colón in Buenos Aires and the Ballet Nacional de Cuba, among others.

His many performances in international galas and special events include: Stars of the 21st Century, in París and New York; Intensio, José Carreño and Friends and The World of Diana Vishneva, in Tokio; Tribute to Nureyev in Rome. Additionally, he has appeared in a number of festivals, including the Ravel, Spoleto, Perelada, Santander, Madrid, Vail, Atenas and Miami festivals.

He represented Spain in the Lisbon Expo of 1998 and formed part of the tour Kings of Dance 2007-2011, touring across Russia and USA, to great critical acclaim.

Indeed, his career has received widespread acclaim and

recognition, including prizes such as: the Gold Medal in Nureyev international contest in Budapest, 2006; the best male dancer prize in the Benois de la Danse in Moscow, 2009; the Madrid Region Culture Prize, 2010, and the Premio Nacional de Danza (Spain) for interpretation, 2016.

He has taken part in a range of TV appearances and events in USA, including: the Freixenet Christmas campaign 1999-2000; the NBC's Today Show and Live from The Lincoln Center, on PBS. He also performed in Romeo and Juliette and The Nutcracker, with the latter being broadcast to over 600 cinemas across USA. Similarly, he danced in recorded performances of Le Corsaire with both the ABT and NYC Ballet in Paris.

Since 2008, he has worked as artistic director at the Estrellas ballet company in New York, with whom he has carried out tours in Europe, Asia, USA and South Africa. In May 2013, he debuted in the main role of the Broadway show On your Toes, New York, to great critical acclaim. In 2017, he was commissioned as artistic director for the Menorca Danse Gala.

Since 2018, he has combined his roles as choreographer and artistic director with that of teacher and is under high demand to give courses and master classes at a wide range of institutions internationally. Currently, he is giving classes at the School of American Ballet in New York, at both the ABT's JKO school and its Studio Company, at the Marat Daukayev School of Ballet in Los Angeles and at Philadelphia's Rock School.

On 28 March 2019, Spain's INAEM, Ministry of Culture and central government jointly announced his appointment, as of September 2019, as director of the Compañía Nacional de Danza (CND), succeeding José Carlos Martínez.



Photo Credit: Jesús Vallinas

编舞



Choreography



约翰·英格

Johan Inger

约翰·英格，在皇家瑞典芭蕾舞学校和加拿大国家芭蕾舞学校完成了他的舞蹈训练。从1985年到1990年，他在斯德哥尔摩瑞典皇家芭蕾舞团以独舞的身份表演。英格被Kyllián的作品深深吸引，他确信他的舞蹈生涯的下一个阶段应该去荷兰舞蹈剧场。1990年，他加入了荷兰舞蹈剧场I，一直到2002年都担任这个舞

团瞩目的舞者。

当英格在荷兰丹斯剧院的年度编舞工作坊（名为《转换》）上试演时，杰林（Jiri Kylián）注意到了他在编舞方面的天赋。经过四个工作坊作品，英格在1995年第一次被允许为荷兰舞蹈剧场II编排舞蹈。由此产生的梅兰蒂德（Mellantid）标志着他的正式首次编舞。这是荷兰舞蹈节的一部分，并立即取得了巨大的成功。他于1996年获菲利普莫里斯最优秀舞者选拔奖（现代舞组别）。

自出道以来，英格已经为荷兰舞蹈剧场创作了各种作品（比如《Sammanfall》、《几个瞬间》、《圆角》、《上气不接下气》）。他的芭蕾舞剧《梦幻剧场》和《疯狂行走》于2001年10月荣获卢卡斯·霍文制作奖，其后由卡尔堡芭蕾舞团演出，并于2005年获丹扎与丹扎奖。英格本人曾获多个荷兰奖项提名，包括2000年香港舞蹈学院舞蹈团颁发的「黄金剧场舞蹈奖」及2002年丹斯方兹79颁发的「优异奖」。

英格于2003年离开荷兰舞蹈剧场，到Cullberg芭蕾舞团担任艺术领导者。在过去的六年里，他为这个舞团创作了各种各样的舞蹈。为了庆祝Cullberg芭蕾舞团成立40周年，他创作了《日食点》（2007年）。从2008年夏天起，英格结束了他的艺术总监职位，全身心地投入到舞蹈设计中。约翰·英格凭借最初为CND创作的编舞作品《卡门》获得2016年度舞蹈家奖。

The Swede Johan Inger (Stockholm, 1967) had his dance training at the Royal Swedish Ballet School and at the National Ballet School in Canada. From 1985 to 1990 he danced with the Swedish Royal Ballet in Stockholm, the last year performing as a soloist. Fascinated by the works of Kylián, Inger was convinced that a next step in his dance career should take him to Nederlands Dans Theater. In 1990 the hour had come. He joined NDT I and was a high-profile dancer in this company until 2002.

When Inger tried his hand at Nederlands Dans Theater's annual Choreography Workshops, Jiří Kylián noticed his talent for choreography. After four workshop pieces Inger was allowed in 1995 to make his first choreography for Nederlands Dans Theater II. The resulting Mellantid marked his official debut as a choreographer. It was part of the Holland Dance Festival and was immediately a resounding success. It brought him the Philip Morris Finest Selection Award 1996 in the Contemporary Dance category. In 2001 Mellantid was nominated for the Laurence Olivier Award in the Best New Dance Production category.

Since his debut, Inger has made various works for NDT (like Sammanfall, Couple of Moments, Round Corners, Out of breath). For his ballets Dream Play and Walking Mad he received the Lucas Hoving Production Award in October 2001. Walking Mad - as it was later performed by Cullberg Ballet - was awarded the Danza & Danza's Award 2005. Inger himself was nominated with Dutch prizes such as the Golden Theatre Dance Prize 2000 by the VSCD Dance Panel and the Merit Award 2002 from the Stichting Dansersfonds '79.

Inger left NDT for the artistic leadership of Cullberg Ballet in 2003. Over the past six years he has made various choreographies for this company: Home and Home, Phases, In Two, Within Now, As if, Negro con Flores and Blanco amongst others. And to celebrate Cullberg Ballet's 40th anniversary, he created the work Point of eclipse (2007). From the summer of 2008 Inger ended his artistic directorship so as to devote himself entirely to choreography. In February 2009 he produced a new work for Cullberg entitled, Position of Elsewhere.

As of 2015, Inger also started to make his own versions of more narrative ballets and created his Rite of Spring, Carmen, Peer Gynt and Petruschka. Inger is now established as an independent choreographer.

Johan Inger has been awarded with the prize Benois de la Danse 2016 for his choreography Carmen, originally created for the CND.



戏剧构作



Dramaturgy



格雷戈阿肯

GREGOR ACUÑA-POHL

他曾在西班牙塞维利亚艺术学院、伦敦菲利普·高利耶艺术学院和马德里阿巴德艺术学院接受培训和教育。他曾师从雅克·勒科克、弗里德海姆·格鲁贝、詹戈·爱德华兹、Leo Bassi、Peter Shub、Antonio Fava、Gabriel Chamé、Hernán Gené and Lluís Pascual、José Carlos Plaza、Alfredo Sanzol and Ernesto Caballero, among many others.

从1990年起，他在许多舞团担任演员，包括 La Cuadra de Sevilla、La Abadía 和 Compañía Nacional de Teatro Clásico。他曾在萨尔瓦多·特·沃拉、洛佩尔曼、若泽·路易斯·梅兹、琼·丰特、毛里西奥·斯卡帕罗和拉姆·奥勒等人的指导下工作。2001年，他加入 CLOWNIC 三线舞团，重新演出《Exit》、《Slastic》及《Tricycle 20》。2004年，他还在马德里的“SIT”中代表琼·格里亚 (Joan Gracia)。2004年，他与演员兼歌手伊纳西·维达尔 (Ignasi Vidal) 和编舞家伊莎贝尔·v·兹克斯 (Isabel Vázquez) 共同创办了塞维利亚音乐剧中心 (Seville Centro de Artes Escénicas)，这是安达卢西亚第一所音乐剧学校。

2007年，同一个团队创建了 EXCÉNTRICA PRODUCCIONES 制作组，制作了《关门时间》(Hora de Cierre)、陀思妥耶夫斯基 (Dostoevski) 的《The Grand Inquisitor》以及现在的《Dignidad》(Dignity)。他的戏剧小丑表演，与 Oriol Boixader, Xevi Casals 和 Javier Centeno 一起工作，赢得了很多赞誉。《等待戈多》(2012) 由琼·丰特执导，《三餐厅》(2008)、《小丑三人组》(2010) 及《欢乐满 fun》(2011) 在西班牙、意大利、德国、法国及香港均大获成功。作为导演，他把音乐剧集合在一起，包括布莱希特 / 韦尔的《快乐结局》和《德雷格罗西歌剧》、科尔·波特的《DJ 特诺里奥》和音乐剧《莱昂斯和莉娜，一部新哥特式音乐剧》和《A Chorus Line》。他亦曾担任多部歌剧的助理舞台导演，包括施特劳斯的《沙龙》的导演何塞·斯瓦博达、贝多芬的《费德里奥》的导演何塞·卡斯·普拉扎，以及韦伯的《神枪手》的导演阿希姆·索沃尔德。他过去数年曾与瑞典编舞家 Johan Inger 合作，协助制作《尼德兰舞蹈剧场》、《圣母悼歌》、《国际舞蹈节》及即将与国家舞蹈团合作的《卡门》。

作为一名教师，他曾在阿尔瓦塞特、巴塞罗那、休达、奇克拉纳、马德里、马拉加、穆尔西亚、塞维利亚和特木科 (智利) 任教。

He was trained and educated at the Instituto del Teatro (Seville), the École Philippe Gaulier (London) and the Teatro de la Abadía (Madrid). He studied under Jacques Lecoq, Friedhelm Grube, Jango Edwards, Leo Bassi, Peter Shub, Antonio Fava, Gabriel Chamé, Hernán Gené and Lluís Pascual, José Carlos Plaza, Alfredo Sanzol and Ernesto Caballero, among many others.

From 1990 he worked as an actor in many companies including La Cuadra de Sevilla, La Abadía and the Compañía Nacional de Teatro Clásico. He has worked under the directorship of Salvador Távora, Götz Loepelmann, José Luis Gómez, Joan Font, Mauricio Scaparro and Ramón Oller, among others. In 2001, he joined CLOWNIC, part of the TRICICLE gestural theatre company, restaging “Exit”, “Slastic” and “Tricycle 20”. He also stood in for Joan Gracia in “SIT”, in Madrid in 2004. In 2004, together with the actor-singer Ignasi Vidal and the choreographer Isabel Vázquez, he founded the Seville Centro de Artes Escénicas - the first musical theatre school in Andalusia.

Then, in 2007, the same team created the production group EXCÉNTRICA PRODUCCIONES, turning out such successes as “Hora de Cierre” (“Closing Time”), Dostoevski’s “The Grand Inquisitor” and now “Dignidad” (“Dignity”). His theatrical clown shows, working together with Oriol Boixader, Xevi Casals and Javier Centeno, have won much acclaim. They include “Waiting for Godot” (2012), directed by Joan Font, “Restaurant tú Three” (2008), “Triálogos Clownescos” (2010) and “Fun-Fun-Fun” (2011), all attaining great success in Spain, Italy, Germany, France and Hong Kong. As director, he put together the musicals: “Happy End” and “Die Dreigroschenoper” by Brecht/Weill, “DJ Tenorio” with music by Cole Porter, “Leonce and Lena, a Neogothic Musical” by Büchner, and “A Chorus Line”. He has also been assistant stage director in a number of operas, working under directors such as Jose Svaboda, in Strauss’s “Salomé”, José Carlos Plaza in Beethoven’s “Fidelio” and Achim Thorwald in Weber’s “Der Freischütz”, (also known in English as “The Marksman”). As dramaturge he has been working the past few years with the Swedish choreographer Johan Inger, helping stage the productions “BRISA” (Neederland Dans Theater), “Stabat Mater” (Teatro Maestranza), “Interludio” (Festival Internacional de Danza de Itálica) and, coming soon, “Carmen”, with the Compañía Nacional de Danza.

As a teacher, he has taught in Albacete, Barcelona, Ceuta, Chiclana, Madrid, Malaga, Murcia, Seville and Temuco (Chile).



服装设计

Costumes



戴维·德尔夫
DAVID DELFÍN

这部芭蕾舞剧的导演设定的指导思想是清醒、永恒、时代性和与 20 世纪 60 年代的微妙接近，所有这一切都要从象征和隐喻的角度来看待。人物的个性被这些概念染上了色彩。我们的想法是创造一个新的卡门，去除那些刻板印象和我们通常与故事联系在一起的时期，然后展开和转移到与角色对应的当代代表上。

通过这种方式，士兵们被转换为一种美学上不同的权力形式——企业高管的权力形式。斗牛士，一个关键人物，类似于电影或摇滚明星 ..。这种象征意义被隐喻性的人物所强化。吉普赛人被卷烟叶的女人的魅力所诱惑，这种魅力激发了他们的动物本能，他们几乎变成了发情的狗。一个男孩代表了人类的坦率、纯洁、善良和神秘，随着工作的进行，这种雌雄同体的存在变得越来越黑暗。暴力和挫折变成了阴影，人物在芭蕾舞剧的第二部分获得了存在感。在第一幕的派对中，角色都很复杂，而后来清洁女工把我们带到了现实中

然后，当然，我们有卡门。约翰分析中的一些注释：一个自由的，勇敢的，当代的灵魂，也许是一个启示录式的人物。服装必须传达力量和身份，带有一点点美学上的模棱两可。

第一部分是明亮的，色彩斑斓的。第二幕变得黑暗，灰色和黑色占据了舞台。面料的选择，因为考虑到它们的维护和保存，很容易清洗和熨烫。我们特别将棉花和涤纶与少量的弹性纤维混合。这是创造的起点。

The guidelines set by the director of this ballet were sobriety, timelessness, contemporariness and a subtle proximity with the 1960s. All of the foregoing is to be viewed from the standpoint of symbol and metaphor. The personality of the characters will be tinged by these concepts. The idea is to create a new Carmen, removed from stereotype and from the period that we normally associated with the story, unfolding and transferring the characters to their contemporary equivalents.

In this way, soldiers will be transposed to an aesthetically different form of power—that of corporate executives. The matador, a key figure, will resemble a film or rock star ...

This symbolism is reinforced by metaphoric characters. The gypsies, seduced by the charms of the women rolling tobacco leaves that arouse their animal instincts, almost become dogs in heat. The candour, purity, goodness and the mystery to be found in humankind is represented by a boy, an androgynous presence that grows darker as the work proceeds forward. The violence and frustration is transformed into shadows, characters that gain presence in the second part of the ballet. The characters are sophisticated during the party in act one, whereas the cleaning woman brings us down to earth later on...

And then, of course, we have Carmen. Some of the notes from Johan's analysis: A free, brave, contemporary soul, perhaps an apocalyptic character. The costumes must convey strength and identity, with a slight touch of aesthetic ambiguity.

The first part will be bright and colourful. Act Two becomes darker, with greys and blacks taking the stage. The fabrics were chosen with their maintenance and conservation, materials that facilitate washing and ironing. Especially mixed cotton and polyester with a small percentage of elastane.

舞美制作

Scenography



卡伦特·艾伦
Curt Allen

这个为《卡门》设计的全新舞台设计，在概念上基于创造一个开放、简洁的场景，用简单、清晰的形状和具有优质视觉感受的材料。通过对原著的重新诠释，寻求一种氛围的联想，避免任何形式的局部审美手法，塞维利亚可以是任何地方，烟草工厂是任何行业，而隆达的山脉代表了边缘上的一种心境，这种心境在舞台上被映射为

阴暗、黑暗、隐蔽、不安全的区域。为了营造这种氛围，布景使用了 3 种材料——混凝土、一面镜子和一种黑色起伏的材料，一种形式出现了：一种本能和联想代表《卡门》中描绘的宇宙的正三角形。

三乘三等于九棱镜。

综合布景由三个移动棱镜组成，每个棱镜有三个不同的侧面，由三个舞者通过编舞来移动，用来表达不同的空间。这些清晰的空间不会阻碍舞蹈，只是通过它们的形式和材料突出可能的地点和情绪。

地板在整个表演中不断变化，开始时光线明亮，结束时光线暗淡。灯光伴随着三个不同的时刻：工厂，节日和山脉。除了服装，这将是布景中唯一对于色彩的把控。

The staging for this new proposal for Carmen is conceptually based on the creation of an open, plain scenario, with simple, clear-cut shapes and visually wholesome materials. An association of atmospheres is sought by reinterpreting the original novel, avoiding any form of localised aesthetic approach. Seville can be any place, a tobacco factory is any industry and the mountains of Ronda represent a frame of mind on the edge, which transposed to the stage is reflected as shady, dark, concealed, unsafe quarters. To create this atmosphere, three materials are used for the scenography—concrete, a mirror and a black undulated material, and a form rises: an equilateral triangle that instinctively and by association represents the universe depicted in Carmen. Three are a crowd, three stir up jealousy, three, alas, flow into violence.

Three times three equals nine prisms.

The scenography synthetically consists of three moving prisms, each with three different sides, moved by three dancers via the choreography, which is used to articulate the different spaces. These clear spaces do not hinder the dancing, highlighting possible places and moods just by their form and the material from which they are made.

The floor changes throughout the performance, starting out light and ending darker. Lamps accompany three different moments: the factory, the fiesta and the mountains. Aside from the costumes, this will be the only touch of colour in the scenography.



音乐设计

Music Design



马克·阿尔瓦雷斯
MARC ÁLVAREZ

作曲家，专为独立制作和商业制作的戏剧、舞蹈、电影谱写配乐。西班牙国家舞蹈团（Compañía Nacional de Danza）的现代舞作品《卡门》（Carmen）中的配乐便是出自他之手。他也为多部优秀作品担任过音乐总

监，例如荣获了百老汇世界最佳音乐剧奖（Broadway World award for the best musical）的《迷途者们的卡巴莱》（El Cabaret de los Hombres Perdidos）；《洞2》（The Hole 2）；入围了2008年马克斯最佳音乐奖（Max Award for best music）的《Plataforma》；《采访的艺术》（El Arte de la Entrevista）；《计划》（El Plan）；《维纳斯》（Venus）；《DJ皮普修》（DJ Peepshow）；《库克罗斯与其他神奇的爱情》（El Cíclope y Otras Rarezas de Amor）；《25岁的叶拉娜》（Yllana 25）；《卡尔德龙女士》（La Calderona）；《战争画师》（El Pintor de Batallas）；《白痴们的晚餐》（La Cena de los Idiotas）。

著名音乐剧作曲家安德鲁·劳伊德·韦伯（Andrew Lloyd Webber）配乐的《万世巨星》（Jesus Christ Superstar）在西班牙上演时，马克曾担任了这部音乐剧的音乐总监。最近上演的音乐剧《The Look》也聘请了马克出任音乐总监一职。他与众多导演都有过共事

经历，像是卡里希托·比埃托（Calixto Bieito）、大卫·奥通（David Ottone）、维克多·孔德（Víctor Conde）、安东尼奥·阿拉莫（Antonio Álamo）、胡安·何塞·阿方索（Juan José Afonso）、胡安·何塞·维拉努瓦（Juan José Villanueva）、伊格纳西·维达尔（Ignasi Vidal）以及卡洛斯·阿塔内斯（Carlos Atanes）

最近，马克作为音乐总监指导的音乐剧《疯狂歌剧院》（The Opera Locos）走入了马德里运河剧场（Teatros del Canal Madrid），该剧获得了2019年马克斯最佳音乐剧奖（Max Award for the best musical show）。除此之外，他参与制作的戏剧作品《宾虚》（Ben Hur）也登上了梅里达国际经典戏剧节（Festival Internacional de Teatro Clásico de Mérida）。这两部作品均由叶拉娜剧团（Yllana）导演。接下来，他也会为基于阿加莎·克里斯蒂（Agatha Christie）的小说《尼罗河上的惨案》（Death On The Nile）而制作的新剧担任音乐总监和乐曲改编。

在与舞蹈相关的音乐制作方面，马克不仅为约翰·英格尔（Johan Inger）编导的《卡门》负责过配乐，还参与了其他多部优秀作品的制作，就比如玛莉亚·罗维拉（María Rovira）为Transit Dance舞团编导的《尼金斯基的跳跃》（El Salto de Nijinsky）——该作品获得了布塔卡最佳舞蹈作品奖（Butaca Award for the best dance show）；阿玛亚·盖洛特（Amaya Galeote）为卡门·罗什芭蕾舞团（Carmen Roche Ballet）编导的《法罗拉姑娘》（La Niña Farola）；同样是阿玛亚·盖洛特编导的作品——《挤不出的话》（La Incapacidad de Exprimirte）和《终点//目的地》（Destino//Destino）。

Music composer for theater, dance and cinema from both independent and commercial production. He is composer for Carmen (Compañía Nacional de Danza) and has been musical director in titles like El Cabaret de los hombres perdidos (Broadway World award for the best musical), The Hole 2, Plataforma (finalist to the Max Award for best music), El arte de la entrevista, El Plan, Venus, DJ Peepshow, El Cíclope y otras rarezas de amor, Yllana 25, La Calderona, El pintor de batallas, La cena de los idiotas.

He was musical director for Andrew Lloyd Webber's Jesus Christ Superstar in Spain and most recently the show The Look. He works with directors such as Calixto Bieito, David Ottone, Víctor Conde, Antonio Álamo, Juan José Afonso, Juan José Villanueva, Ignasi Vidal, or Carlos Atanes.

Recently he opened The Opera Locos for Teatros del Canal (Max award for the best musical show 2019) and Ben Hur for the Mérida festival, both shows directed by Yllana Company. He's been musical director and arranger for the upcoming production of Agatha Christie's Death On The Nile.

Among his pieces for dance, in addition to Carmen by Johan Inger, they include El salto de Nijinsky by María Rovira for the company Trànsit Dansa (Butaca award for the best dance show) and La niña farola for the Carmen Roche Ballet, with choreography by Amaya Galeote, with whom also created La incapacidad de exprimirte and Destino/destino.



演员表



CAST



卡门: 萨拉·费尔南德斯 (10.18/10.19), 伊丽莎白·比斯卡 (10.20)

唐·何塞: 达安·维沃特 (10.18/10.19), 艾萨克·蒙特洛 (10.20)

男孩: 莎妮·佩雷兹 (10.18/10.19), 朱莉亚·巴黎 (10.20)

艾斯卡米洛: 艾萨克·蒙特洛 (10.18), 亚历山德罗·里加 (10.19), 阿尔瓦罗·马德里加尔 (10.20)

祖尼卡: 托比·威廉·马利特 (10.18/10.19), 本杰明·波里埃 (10.20)

走私贩: 伊翁·阿吉雷切 (10.18/10.19), 胡安·何塞·卡拉佐 (10.18/10.19/10.20), 埃里兹·伊兰 (10.18/10.19/10.20), 阿尔瓦罗·马德里加尔 (10.18/10.19), 什洛米·什洛莫·米亚拉 (10.20), 尼可尔·巴洛西尼 (10.20)

随从演员: 伊翁·阿吉雷切 (10.18/10.19), 埃里兹·伊兰 (10.18/10.19/10.20), 什洛米·什洛莫·米亚拉 (10.20)

士兵: 罗德里格·桑兹 (10.18/10.19), 本杰明·波里埃 (10.18/10.19), 杰西·英格里斯 (10.20), 马科斯·蒙特斯 (10.20)

女演员: 安娜·佩雷斯·涅瓦斯 (10.18/10.19/10.20), 伊丽莎白·比斯卡 (10.18/10.19), 克拉拉·马洛托 (10.18/10.19), 海伦娜·巴拉 (10.18/10.19/10.20), 纳塔利娅·穆尼奥斯 (10.18/10.19), 玛·阿奎洛 (10.18/10.19/10.20), 艾琳·乌雷ña (10.18/10.19/10.20), 萨拉·费尔南德斯 (10.20), 莎妮·佩雷兹 (10.20)

随从演员: 安娜·佩雷斯·涅瓦斯 (10.18/10.19/10.20), 海伦娜·巴拉 (10.18/10.19/10.20), 伊丽莎白·比斯卡 (10.18/10.19), 克拉拉·马洛托 (10.18/10.19/10.20), 纳塔利娅·穆尼奥斯 (10.18/10.19), 玛·阿奎洛 (10.18/10.19/10.20), 艾琳·乌雷ña (10.18/10.19/10.20), 萨拉·费尔南德斯 (10.20), 莎妮·佩雷兹 (10.20), 伊翁·阿吉雷切 (10.18/10.19), 胡安·何塞·卡拉佐 (10.18/10.19/10.20), 埃里兹·伊兰 (10.18/10.19/10.20), 托比·威廉·马利特 (10.18/10.19), 本杰明·波里埃 (10.18/10.19/10.20), 阿尔瓦罗·马德里加尔 (10.18/10.19), 罗德里格·桑兹 (10.18/10.19), 尼可尔·巴洛西尼 (10.20), 马科斯·蒙特斯 (10.20), 杰西·英格里斯 (10.20), 什洛米·什洛莫·米亚拉 (10.20)

CARMEN: Sara Fernández (18, 19), Elisabet Biosca (20)

DON JOSÉ: Daan Vervoort (18, 19), Isaac Montllor (20)

BOY: Shani Peretz (18, 19), Giulia Paris (20)

ESCAMILLO: Isaac Montllor (18), Alessandro Riga (19), Álvaro Madrigal (20)

ZÚÑIGA: Toby William Mallit (18, 19), Benjamin Poirier (20)

DOGS: Ion Agirretxe (18, 19), Juan José Carazo (18, 19, 20), Erez Ilan (18, 19, 20), Álvaro Madrigal (18,19), Shlomi Shlomo Miara (20), Niccolò Balossini (20)

TWO SHADOWS: Ion Agirretxe (18, 19), Erez Ilan (18, 19, 20), Shlomi Shlomo Miara (20)

SOLDIERS: Rodrigo Sanz (18, 19), Benjamin Poirier (18, 19), Jesse Inglis (20), Marcos Montes (20)

WOMEN: Ana Pérez-Nievas (18, 19, 20), Elisabet Biosca (18, 19), Clara Maroto (18, 19, 20), Helena Balla (18, 19, 20), Natalia Muñoz (18, 19), Mar Aguiló (18, 19, 20), Irene Ureña (18, 19, 20), Sara Fernández (20), Shani Peretz (20)

SHADOWS: Ana Pérez-Nievas (18, 19, 20), Helena Balla (18, 19, 20), Elisabet Biosca (18, 19),

Clara Maroto (18, 19, 20), Natalia Muñoz (18, 19), Mar Aguiló (18, 19, 20),

Irene Ureña (18, 19, 20), Sara Fernández (20), Shani Peretz (20)

Ion Agirretxe (18, 19), Juan José Carazo (18, 19, 20), Erez Ilan (18, 19, 20),

Toby William Mallit (18, 19), Benjamin Poirier (18, 19, 20), Álvaro Madrigal (18, 19),

Rodrigo Sanz (18, 19), Niccolò Balossini (20), Marcos Montes (20), Jesse Inglis (20),

Shlomi Shlomo Miara (20)

第一首席 First Principal Dancer



Alessandro Riga

首席舞者 Principal Dancers



Anthony Pina



Cristina Casa



Isaac Montllor



Kayoko Everhart

独舞舞者 Soloist Dancers



Ana Calderón



Ana Pérez-Nievas



Ángel García Molinero



Benjamin Poirier



Daan Vervoort



Elisabet Biosca



Erez Ilan



Giada Rossi



Haruhi Otani



Ion Agirretxe



Natalia Muñoz



Shani Peretz



Toby William Mallitt



Yaegge Park



Yanier Gómez

群舞演员 Corps de Ballet



Alessandro Audisio



Álvaro Madrigal



Ana Ramos



Celia Dávila



Charlotte Lamotte



Clara Maroto



Cristian Lardiez



Daniella Oropesa



Elena Diéguez



Giulia París



Helena Balla



Iker Rodríguez



Irene Ureña



Iván Sánchez



Jesse Inglis



Juan José Carazo



Laura Pérez Hierro



Mar Aguiló



Marcos Montes



María Muñoz



Milos Patiño



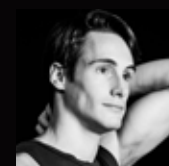
Miquel Lozano



Niccolò Balossini



Pauline Perraut



Roberto Sánchez



Rodrigo Sanz



Sara Fernández



Sara Khatiboun



Sara Lorés



Shlomi Shlomo Miara



Tamara Juárez

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电工

卢卡斯·冈萨雷斯, 胡安·卡洛斯·加拉多

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物资管理

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仓库管理

雷耶斯·桑切斯

礼宾

米格尔·安吉尔·克鲁兹, 特蕾莎·莫拉托

Director Artístico: Joaquín De Luz

Gerente: Sonia Sánchez

Director Artístico Adjunto: Pino Alosa

Director de Producción: Luis Martín Oya

Directora de Comunicación: Maite Villanueva

Director Técnico: Luis Martínez

Coordinador Artístico: Isaac Montllor

Coordinadora Artística y Proyecto Educativo: Carina Martin

Maestros Invitados: Joan Boada, Stéphane Phavorin

Asistente Coreográfico: Ema Jovanovich

Maestros Repetidores: Yoko Taira, Cati Arteaga

Asesora de Danza Española: Lola Pelta

Pianistas: Carlos Faxas, Viktoria Glushchenko

Fisioterapeutas: Sara A. Harris

Masajista: Mateo Martín

Ayudante Dirección Técnica : Eduardo Castro, Álvaro Lizarrondo

Ayudante de Comunicación: José Antonio Beguiristain

Ayudantes de Producción: Javier Serrano

Personal: Rosa González

Administración: Susana Sánchez-Redondo, Manuel Díaz

Regidores: José Álvaro Cotillo, Rebecca Hall

Maquinaria: Francisco Padilla, Germán Arjona

Electricidad: Lucas González, Juan Carlos Gallardo

Audiovisuales: Pedro Álvaro, Rafa Giménez, Antonio Castellanos

Regidoras Vestuario: Luisa Ramos, Eva Pérez

Sastrería: Ana Guerrero, Mar Aguado, Mar Rodríguez, Ana Cortázar, María Reyes García

Utilería: José Luis Mora, Antonio Cámara

Peluquería: Eva María Martínez

Almacenes: Reyes Sánchez

Recepción: Miguel Ángel Cruz, Teresa Morató

主办方工作人员



运营总监
张博文

项目总监
陈理

项目管理
顾韩

媒体宣传
葛逸芸、陈瑾、蒋祖林

市场营销 / 艺教活动
张奕、吴慧彬、萧悦天、龚天意

技术对接
韩传旭

技术舞美
周冰竹 / 沈亦麟 / 冯佳骅 / 杨嘉烨 /
傅伟聪 / 熊晖 / 张兆米

场务
徐忆 / 兰友林

礼宾
吴蓓蓓 / 姚佳妮 / 高文娟 / 姚蕾 /
朱丽佳 / 张燕 / 解丽娜 / 付静云 /
张道钰 / 陈晨 / 刘泽 / 崔文琦

项目实习
朱弛霖



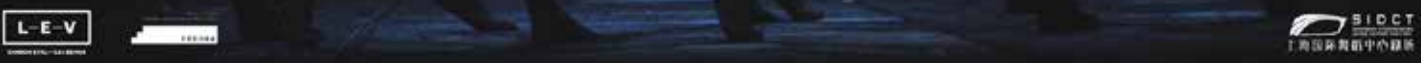


爱的第二章

love chapter 2

爱的两章曲
主创 莎伦·艾亚尔
联合主创 盖·贝哈

2019 | 11 | 14 |
大剧场 19:30 |
上海国际舞蹈中心剧场

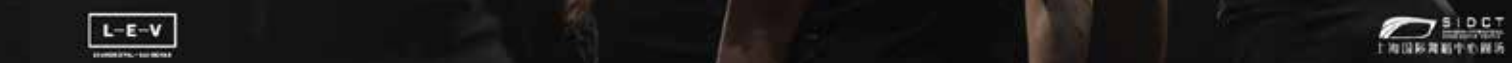


强迫症之恋

OCD LOVE

主创 莎伦·艾亚尔 & 盖·贝哈

2019 | 11 | 13 |
大剧场 19:30 |
上海国际舞蹈中心剧场



近期热演

以色列 L-E-V 舞团

现代舞《爱的两章曲：爱的第二章》

剧目介绍
我是一个活生生的、爱着的、功能性的、被分解成爱的碎屑的存在。全身心投入到这场爆炸中。灾难、结局和希望对舞者的身体来说都是一种疾病。现在没有边界了，我们对自己来说是危险的。信息的液体，失去的痛苦和精神上的疲惫变成一个大包裹着黑暗和物质的保护秘密。这个造物是疾病后的，在失去一切之后，它通过触摸来保持我们在一个盲的身体里保持梦想。这个作品给了你哭泣的理由。
编舞莎伦·艾亚尔曾在以色列巴切瓦舞蹈团担任舞者多年，后来还担任巴切瓦舞团的副艺术总监及编舞。自 2006 年起，莎伦·艾亚尔和盖·贝哈一起创立了 L-E-V 舞团，创作了一系列广受好评的原创舞蹈作品。近年来 L-E-V 舞团势头正猛，舞团独树一帜、风格鲜明的作品，受到许多国家观众的追捧。

主创
编舞 & 艺术总监：莎伦·艾亚尔、盖·贝哈
现场音乐：DJ 欧瑞
灯光：阿隆·科恩
服装设计：奥黛丽亚·阿诺德、丽贝卡·许廷、冈·伯兰
舞者：冈·伯兰、达伦·德瓦尼、克伦·鲁里·帕尔德斯、克莱德·艾曼纽尔·阿切尔
技术总监：阿隆·科恩
助理技术监制：巴鲁·沙普莱曼
制作经理：玛雅·马诺

演出时间：2019 年 11 月 14 日 19:30
演出地点：上海国际舞蹈中心大剧场

Love Chapter 2

I'm a living, loving, functioning being broken into crumbs of love. giving myself to the blast. Disaster, end and hope undergo as an illness to the dancer's body. Now that there are no borders we are dangerous to ourselves. Liquids of information, the pain of loss and mental exhaustion mutate into a big heart coated with darkness and matter of guarded secrets. This creation is post illness, after all was lost it holds by a touch to keep us alive dreaming in a blind body. This creation is a reason to cry. In 2013 Eyal launched L-E-V with her long-time collaborator Gai Behar. Since 2006, collaborators Sharon Eyal | Gai Behar have been a significant voice in the artistic community, creating a continuous stream of critically acclaimed original works for dance companies around the world. L-E-V is the culmination of years of momentum, choreographed by Sharon Eyal and Gai Behar, accompanied by the original music of Ori Lichtik, delivered by fiercely talented dancers that move with expressive precision.

Credit
Creator&Artistic Director: Sharon Eyal, Gai Behar
Live Music: Ori Lichtik
Lighting: Alon Cohen
Costumes Design: Odelia Arnold, Rebecca Hytting, Gon Biran
Dancers: Gon Biran, Darren Devaney, Keren Lurie Pardes, Clyde Emmanuel Archer
Technical Director: Alon Cohen
Assistant Technical Director: Baruch Shpigelman
Production Manager: Maya Manor

Date: 19:30 Nov.14 2019
Venue: Grand Theater @ Shanghai International Dance Center

以色列 L-E-V 舞团

现代舞《爱的两章曲：强迫症之恋》

剧目介绍
这部作品的灵感很大一部分是来源于尼尔·希尔伯恩 (Neil Hilborn) 的《强迫症》(OCD)。这篇文字给编舞莎伦·艾亚尔带来了很大的冲击，也唤醒了她内心深层的共鸣，也是她第一次在手构思编创之前，作品的核心已然在她脑中有了雏形。
整部作品围绕“爱”而展开，讲述那些总是失之交臂的爱情，不断错过彼此的恋人。无法同步的爱情，无法同步的两个人，就好像一个人爬上了床，另一个人却起了身，看似一段完好存在的感情，实际却布满了遗憾，而那些遗憾就是这部作品的化身。
编舞莎伦·艾亚尔曾在以色列巴切瓦舞蹈团担任舞者多年，后来还担任巴切瓦舞团的副艺术总监及编舞。自 2006 年起，莎伦·艾亚尔和盖·贝哈一起创立了 L-E-V 舞团，创作了一系列广受好评的原创舞蹈作品。近年来 L-E-V 舞团势头正猛，舞团独树一帜、风格鲜明的作品，受到许多国家观众的追捧。

主创
编舞 & 艺术总监：莎伦·艾亚尔、盖·贝哈
音效和现场音乐：DJ 欧瑞
灯光：蒂埃里·德雷弗斯
服装：奥黛丽亚·阿诺德
舞者：冈·伯兰、达伦·德瓦尼、克伦·鲁里·帕尔德斯、克莱德·艾曼纽尔·阿切尔、爱丽丝·格温多林·伊丽莎白·戈弗雷
技术总监：阿隆·科恩

演出时间：2019 年 11 月 13 日 19:30
演出地点：上海国际舞蹈中心大剧场

Love Cycle: OCD Love

L-E-V Dance Company, is proud to present "OCD Love". The creation is about love, about love that always misses, or lovers who keep missing each other. Out of sync. Like one person comes to bed and the other gets up. Like something that is full and intact, but has many holes in it. This work is about the holes.
"A lot of inspiration for the work comes from the text "OCD" by Neil Hilborn. This text is strong for me because I feel it reflects me so much. I couldn't stop reading it. For me it was already choreography, or a mold you can put your inspiration in, yourself in. It is the first time that the core of the piece is shaped in my head, and so figurative, before we have even begun working." Sharon Eyal
Sharon Eyal danced with the Batsheva Dance Company between 1990- 2008 and served as associate Artistic Director for Batsheva between 2003-2004, and as a House Choreographer for the company between 2005-2012. Since 2006, collaborators Sharon Eyal | Gai Behar have been a significant voice in the artistic community, creating a continuous stream of critically acclaimed original works for dance companies around the world. L-E-V is the culmination of years of momentum, choreographed by Sharon Eyal and Gai Behar, accompanied by the original music of Ori Lichtik, delivered by fiercely talented dancers that move with expressive precision.
Credits
Creators: Sharon Eyal, Gai Behar
Sound Artist and Live Music: Ori Lichtik
Lighting: Thierry Dreyfus
Costumes: Odelia Arnold
Dancers: Gon Biran, Rebecca Hytting, Mariko Kakizaki, Keren Lurie Pardes, Darren Devaney, Clyde Emmanuel Archer
Technical Director: Alon Cohen

Date: 19:30 Nov.13 2019
Venue: Grand Theater @ Shanghai International Dance Center

近期热演

COMING SOON



上海国际舞蹈中心剧场

Shanghai International Dance Center Theater

上海国际舞蹈中心剧场经营管理有限公司（以下简称剧场公司）由上海文广演艺集团与上海话剧艺术中心于2016年共同组建，负责运营管理上海国际舞蹈中心内一大一小两个剧场，致力于将上海国际舞蹈中心剧场打造成集舞蹈表演，舞蹈创作，舞蹈交流，舞蹈排练，舞蹈研究，舞蹈教学为一体的文化教育综合体。

上海国际舞蹈中心剧场坐落于虹桥路1650号，由采用一比一同比例舞台的一个1074座的大剧场和一个291座的实验剧场组成，是中国第一家专属于舞蹈艺术的专业剧场。

自2016年10月对外开放以来，剧场公司以打造国际国内一流的专业化舞蹈剧场为目标，每年演出各类舞蹈表演超过250场。如今的上海国际舞蹈中心剧场，不仅有以上海芭蕾舞团、上海歌舞团为代表的国内一流舞蹈团体精彩剧目轮番上演，还引进了英国阿库·汉姆、赫法什·谢克特、以色列巴切瓦舞蹈团、比利时罗莎舞蹈团等国际知名舞蹈家和舞团的前沿作品，已成为中国大陆主办国内外当代舞演出的标杆式剧场。经过剧场公司的不懈努力，“看舞蹈，到上海国际舞蹈中心”，也成为了上海舞蹈爱好者的共识。

除了上演国内外舞蹈力作外，每年都会有近百场丰富多彩的艺术教育活动在剧场举办，带领观众用多元的视角体验多维度的舞蹈艺术魅力。此外，剧场公司还积极打造青年舞蹈艺术家的孵化平台，通过对中国新一代青年舞蹈家进行委约创作，提供场地、技术、演出等方面的支持，从而鼓励交流发展，催化创新。

Shanghai International Dance Center Theater Management Co., Ltd. (hereinafter referred to as Theater Company) is jointly established by Shanghai Media&Entertainment Performing Arts Group and Shanghai Dramatic Arts Center in 2016 to be in charge of the operation and management of the Shanghai International Dance Center's two theaters. It dedicates to the development of the Shanghai International Dance Center Theater as a cultural and educational body of dance performances, dance creation, dance communication, dance rehearsal, dance research and dance teaching as a whole.

Located at 1650 Hongqiao Road, the Shanghai International Dance Center Theater (SIDCT) is the first professional theater dedicated to dance art in China, housing a 1,074-seat Grand Theater and a 291-seat experimental theater with a 1-to-1 scale stage.

Since its opening to the public in October 2016, the Theater Company aims to build a world-class professional dance theater with more than 250 dance performances each year. Today, the Shanghai International Dance Center Theater is not only home to some of the finest dance companies in the

country, represented by the Shanghai Ballet Company and the Shanghai Song and Dance Company, it has also introduced cutting-edge works by internationally renowned dancers and dance companies such as Akram Khan, Hofesh Shechter from the UK, Bachia Dance Company from Israel and Rosa Dance Company from Belgium. SIDCT has become a benchmark theater for contemporary dance performances in both mainland China and abroad. Through the tireless efforts of the Theater Company, it has become the consensus of Shanghai dance lovers that "To embrace the art of dance is to be at Shanghai International Dance Theater."

In addition to national and international dance performances, near one hundred education activities take place at Shanghai International Dance Centre Theater every year, enabling audiences to experience the multi-dimensional charm of dance from different perspectives. The Shanghai International Dance Center Theater is also actively building a platform for the incubation of young dance artists, providing venue, technical and performance support, and encourage communication, development, and catalyze innovation through commissioning the creations of the new generation of young Chinese dancers.



上海国际舞蹈中心 Shanghai International Dance Center

上海国际舞蹈中心位于虹桥路 1650 号，占地 3.91 万平方米，总建筑面积 8.5 万平方米，是上海“十二五”规划建设的重大文化设施，也是“文教结合”理念的重要实践和探索。上海国际舞蹈中心项目于 2012 年 9 月 28 日动工，并于 2016 年 10 月 1 日正式对外开放。

上海国际舞蹈中心汇聚了上海芭蕾舞团、上海歌剧院、上海戏剧学院舞蹈学院、上海戏剧学院附属舞蹈学校 4 家业主单位，并拥有 2 个面向市场运营的剧场。整个舞蹈中心由 4 幢新建建筑、6 幢历史保护建筑以及 1 幢保留的学生公寓组成。

上海国际舞蹈中心的功能定位为“三个中心”“一个基地”“一个平台”：即舞蹈艺术人才培养中心、舞蹈艺术创意研究和创作中心、舞蹈艺术表演和展示中心；国内一流，国际知名的舞蹈艺术基地；国家级文化产业功能性服务平台。

上海国际舞蹈中心最大的特点是“创新”，特别是在运营管理方面，借鉴国际先进经验，探索“统分结合”的管理体制机制。在保持“两团两校”管理体制不变，确保法人单位自主权的基础上，组建国际舞蹈中心管委会、理事会，由市政府相关领导牵头，相关部门和业主单位组成，对舞蹈中心重大事项进行统筹协调。同时，由“两团两校”共同发起组建上海国际舞蹈中心发展基金会，由市委宣传部主管。基金会负责统筹舞蹈中心内部公共事务、筹募资

金资助舞蹈艺术活动与创作等工作。

上海国际舞蹈中心把体制机制改革创新与遵循艺术规律、教育规律和市场规则结合起来，探索剧场、物业资源等所有权和经营权分离，由第三方专业化市场化管理运营的新模式。经过公开招、投标方式，上海国际舞蹈中心剧场运营公司、古北物业分别获得舞蹈中心剧场经营权和物业管理权。

上海国际舞蹈中心广泛汇聚全球舞蹈优质资源，不断引进、推广国内外顶尖舞蹈项目。通过“上海国际芭蕾舞比赛”、“中国舞蹈‘荷花奖’舞剧评奖”等一系列国内一流、国际知名的专业舞蹈赛事、活动和演出，精心打造国际、国内一流的舞蹈专属剧场。通过引进国内外舞蹈艺术名家、大师入驻，将最前沿的艺术理念、最精彩的舞蹈作品带到上海，精心打造舞蹈艺术人才聚集的高地。通过开展全方位的舞蹈艺术的培训，推出高端讲座、舞蹈沙龙、艺术培训等丰富多彩的活动，精心打造“舞空间”公益文化品牌，搭建舞蹈艺术的公共服务平台。

上海国际舞蹈中心作为集舞蹈文化创作、孵化、交流、展示、表演、教育、培训、研究、交易于一体的国内领先、国际一流的舞蹈艺术高地，将全力促进文教融合发展，以“多出人才，多出作品”为己任，深化上海舞蹈教育综合改革，传承上海城市文化精神，为打造“上海文化”品牌，建设上海国际文化大都市做出特别的贡献。

The Shanghai International Dance Center is located at 1650 Hongqiao Road. Covering 39,100 m², with a total built-up area of 85,000 m², it is one of the key cultural facilities in Shanghai's 12th Five-year Plan. The Shanghai International Dance Center is designed to “combine culture and education”. The project began on September 28, 2012 and now the Center has been open to the public since October 1, 2016.

The Shanghai International Dance Center is open to domestic and overseas performances. Located here are Shanghai Ballet, Shanghai Dance Theatre, Dance College of Shanghai Theatre Academy and the Shanghai Dance School. It also includes two theaters and six heritage buildings.

The Shanghai International Dance Center will be a place to train young dancers, choreograph new dances and give the public a chance to watch top-notch performances. The Center is presented to be China's top dance art base with a growing international influence.

The Shanghai International Dance Center

features a new innovative approach to management. A management committee and a council have been established to coordinate on important issues. Meanwhile, the Shanghai International Dance Center Development Foundation, initiated by the Shanghai Ballet, Shanghai Dance Theatre, Dance College of Shanghai Theatre Academy and the Shanghai Dance School, will be in charge of communications and fund-raising for the future development of dance arts.

The Shanghai International Dance Center conducts the creative reforms and innovations on its institutional mechanism in accordance with the routines of art, the rules of education and the regulations of market. It is trying a new model of separating ownership and operational rights to ensure professional market-oriented management. Through an open bidding process, the Shanghai International Dance Center Theater Management Co., Ltd. has won the operation right of the two theaters and the Gubei Property has acquired the property management rights.

The Shanghai International Dance Center

will act as a hub of dance resources and projects from both within China and around the world. The center is expected to become China's top theater exclusively for dance through a series of top professional dance competitions, events and performances, such as the Shanghai International Ballet Competition and the Lotus Awards, the country's highest honor for dancers and choreographers. It aims to bring avant-garde art concepts and excellent dance works to Shanghai, creating a center of talents within the industry. It will also organize high-end seminars, dance salons, and art training as a service to the public.

The Shanghai International Dance Center is now working as a domestically leading and top international facility starting from the creative process right through to public performances. Great efforts will be made to promote the combination of culture and education. It all starts with “educating more talents and creating more works”. The Center's overall purpose is to inherit and promote the city's culture while contributing to Shanghai's aspiration of being an international cultural beacon.

上海国际舞蹈中心管理委员会人员名单

Shanghai International Dance Center Management Committee Members

会长 Chairman	宗明 ZONG Ming				
常务副会长 Executive Vice Chairman	胡劲军 HU Jinjun	陆靖 LU Jing			
副会长（按姓氏笔划为序） Vice Chairman	王建军 WANG Jianjun	张鸣 ZHANG Ming	陈雨人 CHEN Yuren	杭春芳 HANG Chunfang	罗斌 LUO Bin
	金为民 JIN Weimin	孟庆源 MENG Qingyuan	俞敏亮 YU Minliang	倪闽景 NI Minjing	童继生 TONG Jisheng

上海国际舞蹈中心发展基金会

Shanghai International Dance Center Development Foundation

上海国际舞蹈中心发展基金会（以下简称“基金会”）于2015年6月开始筹建，同年10月9日正式成立。基金会由上海芭蕾舞团、上海歌舞团、上海戏剧学院舞蹈学院、上海戏剧学院附属舞蹈学校四家业主单位联合发起成立，由上海市委宣传部主管，性质为非公募类基金会，负责统筹舞蹈中心内部公共事务、筹募经费资助舞蹈艺术活动与创作等工作。

基金会以“传承上海城市文化艺术底蕴，打造舞蹈人才汇聚、艺术水平卓越、公共教育一流、管理模式先进的具有国际影响力的舞蹈艺术高地”为宗旨，依托上海国际舞蹈中心，汇聚国内外舞蹈优质资源，通过筹募社会资金、资助舞蹈艺术创作与演出、扶持重大舞蹈赛事与项目、组织公益活动等举措，不断提升上海国际舞蹈中心的国际知名度、影响力和品牌价值，持续推动国内外舞蹈艺术深入地交流与合作，从而促进上海舞蹈事业繁荣发展，为推动中国舞蹈事业发展发挥出新能量。

基金会所开展与扶持的一系列项目，涵盖了舞蹈艺术创作、舞蹈精品演出、舞蹈人才培养、舞蹈艺术交流、社会公益等多个方面。其中，上海国际芭蕾舞比赛作为基金会资助的重大项目，已成为“上海文化”品牌建设中的重要内容，被评为“上海文化十大品牌活动”。而基金会与长宁区共同资助的中国舞蹈“荷花奖”舞剧评奖则代表了中国舞剧艺术的最高水平，是一场舞蹈艺术交流的盛会。

基金会始终坚持公益惠民的理念，通过聚合上海国际舞蹈中心内各单位的优质资源，共同推出“舞空间”公益文化品牌，通过讲座、导赏、交流分享、公开课、工作坊、开放日、公益演出等多样化的活动形式，精心打造舞蹈艺术的公共服务平台。不断拉近艺术与生活的距离，为市民搭建一个普及舞蹈艺术、提升舞蹈水平的艺术课堂。

基金会在运营中还获得了锦江国际集团和东方国际集团（原上海纺织集团）的大力支持。作为创始理事单位，两家企业全力支持上海国际舞蹈中心可持续发展，为扶持舞蹈事业的发展提供保障。

在上海市委、市政府的关怀和市委宣传部的直接领导以及社会各界的支持下，基金会将积极开拓进取、努力创新，通过上海国际舞蹈中心的可持续发展，促进上海舞蹈事业的繁荣发展，继续为打造“上海文化”品牌、建设国际文化大都市做出特别的贡献。

The Shanghai International Dance Center Development Foundation, jointly initiated by Shanghai Ballet, Shanghai Dance Theatre, Dance College of Shanghai Theatre Academy and the Shanghai Dance School, was officially founded on October 9, 2015. This non-public collecting foundation has been pooling financial resources for the future development of dance arts as well as the overall coordination of the Shanghai International Dance Center.

The Shanghai International Dance Center Development Foundation aims to inherit Shanghai's history and promote its culture, educate young dancers and become an influential platform of dance arts both at home and abroad. The foundation supports the development of choreography in Shanghai by funding dance projects and organizing non-profit lectures and activities, which has been continuously enhancing the brand influence of the Shanghai International Dance Center.

The Shanghai International Dance Center Development Foundation has been consistently supporting dance art creation, high quality performances, dance talents training, dance art exchanging, public welfare

non-profit events and competitions from home and abroad, among which the most influential ones are the Shanghai International Ballet Competition and Lotus Award, the Chinese highest honor for dancers and choreographers. The Shanghai International Ballet Competition, the key project for the Shanghai International Dance Center to operate and financially support, has become a dazzling competition among the global ballet community. It's a new brand of Shanghai Culture and has already been commented as one of the ten most important cultural events in Shanghai, while the Lotus Award, jointly held by the Foundation and Changning District, is a feast for the dance art exchanges representing the highest level of the Chinese dance art.

The Foundation has consistently been persisting in its principle of non-profit and benefiting people to bring about a vibrant, diverse and strong dance community. By pooling the outstanding resources from the Shanghai International Center, it has established the "Dancing Space", a culture brand for public welfare. This is a platform for public service which includes lectures,

guided dance drama appreciation, exchange of ideas, workshops, non-profit performances, International Dance Day Public Events and the Celebration Carnival for the Shanghai International Center Anniversaries, etc. All these activities have built up a classroom for the popularization of the dance art to the citizens and upraising the dance level, thus bridging the short range between art and life.

In the process of its functioning, the Foundation has won substantial support from the Jinjiang International (Holdings) Co., Ltd. and the Orient International (Holdings) Co., Ltd. (the former ShangTex Holding Co., Ltd.), two founding council members of the Foundation. These two enterprises fully support the development of the Shanghai International Dance Center in accelerating the artistic influence of the dance.

With the support from the government and the communities, the Shanghai International Dance Center Development Foundation will strive with greater efforts to achieve its goals, and contribute to the development of dance arts in Shanghai and to the strengthening of the city's cultural impact on international arts.



上海国际舞蹈中心发展基金会理事会人员名单

Shanghai International Dance Center Development Foundation Council Members

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Secretary General

理事（按姓氏笔划为序）

Member of Council

监事

Supervisor

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WANG Yan

王延

WANG Yan

陈飞华

CHEN Feihua

李蔚

LI Wei

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陈家年

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