

32



香港藝術節
**Hong Kong
Arts Festival**
3/2-7/3/2004



CIE 111



球樂無窮

魔法3人組

18 – 22.2.2004
香港大會堂劇院
Hong Kong City Hall Theatre



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

為了讓大家對這次演出留下美好印象，請切記在節目開始前關掉手錶、無線電話及傳呼機的響鬧裝置。會場內請勿擅自攝影、錄音或錄影，亦不可飲食和吸煙，多謝合作。

To make this performance a pleasant experience for the artists and other members of the audience, PLEASE switch off your alarm watches, MOBILE PHONES and PAGERS.

Eating and drinking, unauthorised photography and audio or video recording are forbidden in the auditorium. Thank you for your co-operation.

演出者 | Artists

奧利華·艾倫達	Olivier Alenda
奧里利恩·博里	Aurélien Bory
安妮·德巴克	Anne De Buck

創作人員 | Creative Team

奧利華·艾倫達	Olivier Alenda
奧里利恩·博里	Aurélien Bory
克里斯蒂安·庫米	Christian Coumin
蒂爾里·杜索特	Thierry Dussout
史提芬尼·利	Stéphane Ley
卡雅·韋爾林	Katja Wehrlin

導演	<i>Director</i>
克里斯蒂安·庫米	Christian Coumin

創作協力	<i>Artistic collaboration</i>
蒂爾里·杜索特	Thierry Dussout

燈光設計／技師	<i>Lighting Designer / Technician</i>
阿諾·維拉特	Arnaud Veyrat

音響／舞台監督
史提芬尼·利

Sound/Stage Manager
Stéphane Ley

服裝設計
西爾維·馬庫西

Costume Designer
Sylvie Marcucci

攝影
阿吉萊·博里

Photography
Aglæ Bory

行政／製作／發行
ACOLYTES
佛羅倫斯·穆里塞
蓋奧·馬丁內斯

Administration, production and distribution
ACOLYTES
Florence Meurisse,
Geo Martinez

聯合製作
魔法3人組
迪格劇場(圖盧茲)
阿波羅空間(馬扎梅)

Co-production
CIE 111
Théâtre de la Digue/Toulouse
Espace Apollo/Mazamet

協助 CIE 111 receives funding support from
Regional — Midi Pyrénées, Department — Haute Garonne and City Council — Toulouse
CIE 111 is under a funding agreement with Ministère de la Culture-DRAC Midi-Pyrénées
and benefits by a grant from Fondation BNP Paribas.

法國航空公司為魔法3人組提供航空服務
Members of CIE 111 are flown in by



拋接雜技師

拋接雜技師販賣技巧，製造幻覺，賦予死物不可言詮的生命力，有點像魔法師。

文：時學班

在中古時代，拋接雜技師往往同時是說書人、樂師、小丑和唱遊詩人，經常帶着道具箱，四處遊蕩，隨意來來去去，成為人們溝通的媒介。

拋接雜技師在西班牙被喚作「malabarista」，字根是「mal a ver」，意謂看不清的人。事實上，部份拋接雜技師是半盲的，他們高度發展的觸覺能力，令他們變成手技專家，拋接雜技有時被視為一種超自然技藝，甚至可能是跟魔鬼訂約後才可擁有的能力；這導致一些拋接雜技師被指施行魔法，悲慘收場。



拋接雜技的源頭可能在東方——根據印度、埃及和中國的節日和儀式記載，都可以找到片言隻語的蛛絲馬跡，孔子的父親孔紇據說便是公元前六世紀一個遊歷四方的大力士雜技師。

早期的拋接雜技師只使用簡單的道具；時至今日，他們的配備廣泛精良——德國雜技師霍爾特姆可以把砲彈放在身體上滾動；西班牙雜技師保羅·干查拋弄小屋，觀眾最後發現赫然有一男子藏身屋內，靜靜地吃着晚餐。

部份拋接雜技師仍會到賣物會或公共場所作戶外表演，不過很多已移師戲劇舞台或加入馬戲班。十九世紀末，以戲劇為形式的雜耍表演冒起，德國拋接雜技師巴格森將自己弄成一個冒失鬼模樣，不停左撲右撲，防止東搖西晃的碟山傾倒，直至最後一記，一切轟然倒下，玉石俱碎；中國拋接雜技師高進則使用匙羹，在獨輪高車上玩把戲，第十隻，也是最後一隻匙羹，會被一腳輕輕地放入他用頭頂起的茶碟上的茶杯之中。

著名意大利拋接雜技師拉斯杜尼有一個著名的雜耍表演——首先在一個球上金雞獨立，並用咬起的一根木棒平衡另一個球；另一隻腳則套上箍環，在四十五分鐘內不斷做出經典動作，且不會重複，令觀眾歎為觀止，也令很多後來者爭相學習他的表演風格。

中譯：朗天



Juggling

by Pan Shih

In the Middle Ages, the juggler was also a story-teller, musician, clown and minstrel. Mostly itinerant, the lightly burdened medieval jugglers came and went at will as vectors of communication.

In Spain, the juggler was called a *malabarista*, a word that comes from *mal a ver*, or someone who does not see well. Indeed, some were half-blind and their highly developed tactile sense turned them into virtuosos in the use of hands, palms, and fingers.

Juggling was sometimes thought to be a supernatural skill, perhaps even a result of a pact with the devil himself and this led to accusations of sorcery that ended tragically for some jugglers.

Juggling may have begun in the East. Traces of it have been found in India, Egypt and China, although written evidence appears only peripherally in accounts of festivals and ceremonies. The father of Confucius was said to have been an itinerant juggler-strongman in the 6th century BC.

Early jugglers used the most simple of equipment but today, they handle a wide variety of accessories. The German juggler, Holtum, rolled cannonballs over his body. In one of the Spaniard Paul Concha's acts,

he juggled a hut in which a man was finally revealed calmly eating his dinner.

Some jugglers still work outdoors at fairs or in public spaces, but many have moved onto theatre stages or into circus rings.

At the end of the 19th century, juggling as drama made its appearance. The German juggler, Bagessen, showed the juggler as a bungler by building up wobbling piles of plates, desperately and hilariously trying to stop them from toppling, only to smash them to bits in a final joyous explosion of sound.

The Chinese juggler, Gao Jin, used spoons while seated atop a unicycle. A toe-flick landed the tenth and final spoon in a cup poised precariously on its saucer on his head.

The influential Italian juggler, Enrico Rastelli, had an act remarkable for its precision and elegance. Standing on one leg on a ball and holding another ball balanced on a wooden baton held between his teeth, with hoops circling around his other leg, he created an arabesque of classic movements in a 45 minute act that was never the same two times in a row. Many took up his style of synthesising technique and presentation.

The juggler is a dealer in artifice, a manipulator who creates illusions
and grants inexplicable life to inanimate objects, a bit of a sorcerer.





魔法3人組(左起): 奧利華·艾倫達、安妮·德巴克及
奧里利恩·博里

魔法3人組

文：奧里利恩·博里

魔法3人組成立時，即立定宗旨，研究雜耍及特技，以及它們對戲劇的影響。

在這個過程中，空間成為關鍵課題，因為一方面，雜耍及特技與空間的物理定律息息相關，另一方面，雜耍和特技透過特有的藝術技巧，敏銳地探究我們與空間的關係。

因此，我們展開了三部曲計劃：2000年9月的《球樂無窮》、2003年1月的《B計劃》，以及正在籌劃的2005年秋季的第三個演出。

這三場節目都是為戲劇舞台而設計的，每個都從一種強烈的舞台設計概念出發，且以可移動及轉變的佈景作為基礎。由於空間包含多種簡單的元素，因此，立體、平面及線條便成為我們探究的主題。

在這個範疇裏，我們嘗試融入其他可以在舞台上出現的藝術元素，包括燈光、聲音、現場電子音樂、錄像、舞蹈、物件設計、魔術及影子劇場，使作品內容更加豐富。這種團隊式創作就是我們作品的特性。

每個演出都是建基於簡樸的原則上，而魔法3人組的美學就是由這些簡樸的原則發展出來的。影響我們的源頭很多，包括電影、音樂及繪畫，以至二十世紀二十年代藝術運動，例如建構主義或包浩斯。

CIE 111

by Aurélien Bory

Since its creation, CIE 111 (Compagnie 111) has chosen as a focus the research of juggling and acrobatics, and its impact on the theatrical arena. As part of this process, the question of working in space is essential. Although juggling and acrobatics are bound by the laws of physics they are both artistic skills that in their own sensitive ways investigate and explore our relationship with space.



CIE 111 includes (from the left) Aurélien Bory, Olivier Alenda, Anne De Buck.

To this end, we have embarked on a project trilogy: *I.J.K.* was created in September 2000, *Plan B* was created in January 2003, and a third performance is under development for Autumn 2005. These three performances are designed for a theatre stage. Each of them has as a starting point a strong sceno-graphic component. The scenery is movable, convertible and is the foundation of our work. The space is composed of simple elements. Thus, volume, plane and line become the subjects of our investigation.

Within this framework, CIE 111 tries to integrate and create connections with other art forms that exist on a stage, such as lighting, sound, live and electronic music, video, dance, object design, magic and shadow theatre, all of which nourish the creation. This team work is characteristic of our projects.

In addition each of the performances are based on the principles of simplicity, and the aesthetic of CIE 111 stems from the sum of all these simplicities. Our work is influenced from various sources including the cinema, music, painting as well as artistic movements from the 1920s, like Constructivism and Bauhaus.



演出者

奧利華·艾倫達

奧利華·艾倫達11歲開始於法國利多馬戲學校接受訓練，1995及1996年分別於歐什舉行的CIRCA藝術節及圖爾奈國際藝術節中獲獎，及後於蒙特利爾的國家馬戲學校修習兩年。回到法國後，艾倫達與奧里利恩·博里於多個國際藝術節中作雜耍表演。1998年11月與馬頓·梅特勒的紋身劇場於《奧德賽》中合作。



奧里利恩·博里

奧里利恩·博里起初就讀建築聲學，及後於圖盧茲利多馬戲學校接受訓練，完成訓練後與馬頓·梅特勒合作，以及演出紋身戲場的《奧德賽》。1999年8月，奧里利恩·博里、奧利華·艾倫達及卡雅·韋爾林成立魔法3人組。

安妮·德巴克

安妮·德巴克1994年於利多馬戲學校接受訓練，1995年加入羅斯－布瓦的國家馬戲學校，1999年進入沙隆－香檳的國家馬戲學院。德巴克曾於沙泰勒羅國家馬戲學校教授當年主修的走鋼線科目，及後南移圖盧茲，於卡斯塔里特馬戲學校繼續任教至2001年12月。2001年9月起，德巴克便跟魔法3人組合作演出。



Artists

Olivier Alenda

Olivier Alenda started practicing circus arts at the Lido Circus School when he was 11 years old. In 1995, he received a prize at the CIRCA Festival in Auch and at the Tournai International Festival in 1996. He continued his studies for the next two years at the National Circus School in Montreal. Returning to France, Alenda and Aurélien Bory have given juggling performance in many international festivals. In November 1998 Alenda joined Mladen Materic's Tattoo Theatre in *L'Odysée*.

Aurélien Bory

Aurélien Bory studied architectural acoustics before going on to study circus arts at the Lido Circus School in Toulouse. After completing his training he joined Mladen Materic and went on to perform in *L'Odysée* for the Tattoo Theatre. In August 1999, Aurélien Bory, Olivier Alenda and Katja Wehrin formed the CIE 111.



Anne De Buck

Anne De Buck started her circus training in 1994 at the Lido Circus School. From there she entered the National School in Rosny-sous-Bois in 1995 and then went onto the National College for Circus Arts in Chalons-en-Champagne in 1999. As a tutor at the National School of Châtellerault, De Buck chose as her main discipline the art of the hire wire, and continued to develop her teaching skills at the Circus School of Castanet in Toulouse until December 2001. De Buck has been performing with CIE 111 since September 2001.

