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

艾米奧·格雷科 | 彼德·徹爾敦

Emilio GRECO | PC

Conjunto
di NERO

黑色聯想

17– 18.2.2004

葵青劇院演藝廳

Kwai Tsing Theatre Auditorium

艾米奧·格雷科 | 彼德·徹爾敦

Emio Greco | PC

黑色聯想

Conjunto di NERO

演出長約 1 小時 15 分鐘，不設中場休息

Running time: Approximately 1 hour 15 minutes 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.

創作人員 | Creative Team

編舞／導演／佈景／音樂／燈光 艾米奧·格雷科 彼德·徹爾敦	<i>Choreographers/Directors/Set/Music/Lighting</i> Emio Greco Pieter C Scholten
燈光設計／技術統籌 漢格·丹拿	<i>Lighting Designer/Technical Coordinator</i> Henk Danner
服裝設計 克利福德·樸堤亞	<i>Costume Designer</i> Clifford Portier
錄像 埃里克·連徹	<i>Projection</i> Erik Lint
聲音剪輯 溫·薛力斯	<i>Sound Collage</i> Wim Selles

舞者 | Dancers

艾米奧·格雷科	Emio Greco
柏莎·伯斯喬奧	Bertha Bermudez Pascual
芭芭娜·吉堤亞斯	Barbara Meneses Gutiérrez
尼哥拉·蒙納科	Nicola Monaco
In Soo Lee	In Soo Lee
Sawami Fukuoka	Sawami Fukuoka

17.2.2004 (二Tue)

演後藝人談 歡迎觀眾演出後留步，與演出者見面

Meet-the-Artist (Post-Performance)

You are welcome to stay behind to meet the artists after the performance

製作人員 | Production Team

製作經理 *Production Manager*
伊果·孟丁扎貝爾 *Igor Mendizabal*

技術人員 *Technicians*
謝士·科斯 *Jez Cox*
傑朗恩·候斯陸特 *Jeroen Helsloot*

攝影 *Photographers*
傑－皮埃爾·史鐸普 *Jean-Pierre Stoop*
李察·荷斯坦 *Richard Holstein*

宣傳主任 *Publicity Officer*
英格·雲雪度 *Ingrid van Schijndel*

經理 *Manager*
安力·休伊津 *Annet Huizing*

鳴謝 *Thanks to*
Korzo produktes Den Haag
Klapstuk Leuven
Universiteitstheater Amsterdam
the crew of TNB Rennes
Fransien van der Putt, The Loft v.o.f

製作 *Production*
艾米奧·格雷科 | 彼德·徹爾敦 *Emio Greco | PC*
Stichting Zwaanproduktes *Stichting Zwaanproduktes*

聯合製作 *Co-Production*
蒙伯利爾舞蹈節01 *Montpellier Danse, 01*
法國雷恩布列塔利國立劇院 *Théâtre National de Bretagne, Rennes*

艾米奧·格雷科 | 彼德·徹爾敦及
Stichting Zwaanproduktes
由荷蘭政府教育、文化及科學部資助
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黑色聯想

《黑色聯想》之預備版《雙重點：黑》2001年於荷蘭多個小劇場演出。

《黑色聯想》中，舞蹈、燈光及聲音回應的對象，是空氣和暗黑的特質。動作的編排，跟黑暗的凝聚力和濃度玩遊戲，但這不僅是要讓舞者消失於黑暗中。飽和的空氣可塑造和改變光線、空間及聲音，結果令觀者產生另一番領會。

《黑色聯想》透視出無視地心吸力和無法測量的深度。於是，空氣與光線的性質，區分有形與無形、分隔動與靜。這是不單要用眼去看，還要用心靈去感應的一場舞蹈。在黑暗中張開眼睛，在黑暗中豎起耳朵，在靜止中品嚐動的滋味。

Conjunto di NERO

The étude *Double Points: Nero*, a preparatory study for this production, was shown at the beginning of 2001 in various Dutch fringe theatres.

In *Conjunto di NERO* (The Conjunction of Black), it is the characteristics of air and darkness to which dance, lighting and sounds respond. The choreography plays with the intensity of black and the density of the dark, and this is not limited to just the physical disappearance of the dancers. The saturated air, shapes and transforms light, space and sound, and — as a result — shifts the boundaries of perception.

Conjunto di NERO suggests fathomless depth and a disregard for gravity. Thus the qualities of air and light separate the tangible from the intangible, movement from stillness. A dance spectacular with a spiritual dimension. To see in the dark, to hear in the dark, to taste movement in stillness.

Les Sept Nécessités

1. *Il faut que je vous dise que mon corps est curieux de tout et moi: je suis mon corps.*
2. *Il faut que je vous dise que je ne suis pas seul.*
3. *Il faut que je vous dise que je peux contrôler mon corps et en même temps jouer avec lui.*
4. *Il faut que je vous dise que mon corps m'échappe.*
5. *Il faut que je vous dise que je peux multiplier mon corps.*
6. *Il faut que je vous dise qu'il faut que vous tourniez la tête.*
7. *Il faut que je vous dise que je vous abandonne et que je vous laisse ma statue.*



The Seven Necessities

七種必要

1. It is necessary for me to tell you that my body is curious about everything and I am my body. (Curiosity)
 2. It is necessary for me to tell you that I am not alone. (Dialogue)
 3. It is necessary for me to tell you that I can control my body and play with it at the same time. (Choice)
 4. It is necessary for me to tell you that my body is escaping. (Contradiction)
 5. It is necessary for me to tell you that I can multiply my body. (Challenge)
 6. It is necessary for me to tell you that you have to turn your head. (Doubt)
 7. It is necessary for me to tell you that I am leaving you and I am giving you my statue. (Will)
1. 我必須告訴你，我的身體對萬事萬物均感好奇，而我：我就是我的身體。(好奇)
 2. 我必須告訴你，我並不孤單。(對話)
 3. 我必須告訴你，我可以一邊控制身體，一邊跟它遊戲。(選擇)
 4. 我必須告訴你，我的身體與我捉迷藏。(矛盾)
 5. 我必須告訴你，我可以繁衍我的身體。(挑戰)
 6. 我必須告訴你，你得轉過頭來。(懷疑)
 7. 我必須告訴你，我將離棄你，留給你我的塑像。(意志)



極端主義

艾米奧·格雷科 | 彼德·徹爾敦希望可激發一場關於極端主義的討論。這個新名詞由布列塔利國家劇院總監勒皮路亞於2001年提出，意指在神聖與世俗之間，如何令簡約變得更簡約，極端變得更極端。

舞團內，極端主義的討論至今已帶出不少富啟發性的聯想和哲理性的辯論。為了得知公眾的反應，艾米奧·格雷科 | 彼德·徹爾敦在其網站內 (www.emiogrecoandpc.nl) 發放這些經討論得出的宣言。

網民可對這些宣言作出回應，而這些回應將被紀錄，以帶出更深入的討論。除了引起大家注視他們的作品，艾米奧·格雷科 | 彼德·徹爾敦也希望透過此舉誘發新的舞蹈論述。

Extremalism

Emio Greco | PC wants to provoke a discussion on extremism. This new term was coined in 2001 by Francois Le Pillouer, director of the Théâtre National de Bretagne. He referred to the search for extreme minimalism and the sharpening of extremes, positioned between the sacred and the profane.

Within the company, the discussion has so far led to some inspiring associations as well as more philosophical deliberations. Curious for a more public response, Emio Greco | PC have started to publish short statements, that arise from these conversations, on the internet (www.emiogrecoandpc.nl).

Visitors are invited to react to or comment on the statements. Responses given on the website will be documented and carried further into new rounds of discussion. Emio Greco | PC hope not only to generate a more specific attention to their work, but also to give a new incentive to the discourse on dance.

艾米奧·格雷科 | 彼德·徹爾敦

意大利編舞家艾米奧·格雷科及荷蘭劇場導演彼德·徹爾敦自1995年開始合作，尋找嶄新的舞蹈形式。1996年發表的藝術宣言《七種必要》，正是表達他們尋找嶄新舞蹈形式的方向。舞團以「艾米奧·格雷科 | 彼德·徹爾敦」命名，正好反映每次演出都是二人合作的成果。

艾米奧·格雷科 | 彼德·徹爾敦的作品以對身體的好奇及其內在動機作為舞蹈的出發點。對他們來說，舞蹈不是以形體傳遞訊息的工具，亦非裝飾劇場空間的語言，而是自給自足，並可創造時間與空間的動作。

他們的作品屬於現代舞蹈。不過，這種現代舞蹈融合了古典元素，但卻在不同的環境下超越和質疑這些元素。它既不關於符號的表現，也不是以形體表達一個數學體系。

格雷科和徹爾敦在既成的模式上，開創了具備自我風格的現代舞蹈。

Emio Greco | PC

Italian choreographer Emio Greco and Dutch theatre director Pieter C Scholten have worked together in their search for new dance forms since 1995. In their artistic statement *Les Sept Nécessités* (1996) they describe their approach to this search for new forms. They present their work under the name of Emio Greco | PC, in which their artistic collaboration is expressed and which pays tribute to the fact that each performance is the result of combined forces.

In the work of Emio Greco | PC it is a curiosity about the body and its inner motives, which serves as the starting point of the dance. Thus, the dance is not used as a medium to convey a message in a physical form, nor is it a language for dressing theatrical space. In their performances, Greco and Scholten show that movement is self-sufficient and capable of creating time and space.

The work belongs in the domain of contemporary dance. However, it is contemporary dance that incorporates classical elements, but transforms and questions those elements in a constantly changing context. It is neither concerned with symbolic representation, nor with the physical expression of a mathematical system. Greco and Scholten create contemporary dance that cuts its own path through the established paradigms.



Pieter C Scholten (left) and Emio Greco
彼德·徹爾敦(左)與艾米奧·格雷科

艾米奧·格雷科

編舞／導演／佈景／音樂／燈光

艾米奧·格雷科在康城接受古典舞蹈訓練，曾在蔚藍海岸安泰比芭蕾舞團任舞者四年，1993至1996年間為比利時劇場大師揚·法布爾的舞團跳舞。1996年開始與日本編舞家敕使川原三郎合作。

在其作品中，格雷科糅合古典與現代元素，整理出一套全新的動作語言。於他而言，探索身體與思想之間的關係，比展示身體舞動的可能性更為重要。

彼德·徹爾敦

編舞／導演／佈景／音樂／燈光

彼德·徹爾敦早期曾執導一系列以歷史人物(包括王爾德、三島由紀夫及柏索里尼)為題的舞台作品，並曾為不少編舞擔任戲劇指導。1995年開創「舞蹈本能」計劃，為編舞及舞者提供平台，展示他們的創作過程。為身體尋找嶄新的戲劇形式，是彼德·徹爾敦創作背後的重要推動力。

1995年，徹爾敦和格雷科一見如故，一起發掘以虛幻形體為表達形式的舞蹈。劇場空間是形體的外在影響，而並非其賴以存在的理由。

Emio Greco

Choreographer/Director/Set/Music/Lighting

Emio Greco was trained in classical dance in Cannes and danced for four years with the Ballet Antibes Cote d'Azur. From 1993 until 1996 Greco danced for Jan Fabre and in 1996 he began his collaboration with the Japanese choreographer Saburo Teshigawara.

In his work, Greco amalgamates classical and modern elements to arrive at a new language movement, in which research into the relationship between body and mind is more important than showing the possibilities of the dancing body.

Pieter C Scholten

Choreographer/Director/Set/Music/Lighting

Pieter C Scholten initially directed stage productions about historical characters such as Oscar Wilde, Yukio Mishima and Pier Paolo Pasolini. He worked for several choreographers as a dance-dramaturgist. In 1995 he developed *Dance Instants*, short “work-in-progress” projects for choreographers and dancers. The search for a new dramaturgy of the body is an important motivating factor in his work.

In 1995 Scholten and Greco met and found a strong common interest in the possibility of dance seen as the expression of a visionary body. The theatrical space being the external influence on that body rather than its *raison d'être*.

柏莎・伯斯喬奧

舞者

柏莎・伯斯喬奧在西班牙潘普洛納出生，1984至1991年期間，先後在阿爾梅德納・路本舞蹈工作室、瑞士洛桑貝查的魯德拉學校和德國史圖加約翰・克蘭科學校修習芭蕾舞，並曾進入洛桑舞蹈大獎的決賽。1993年加入法蘭克福芭蕾舞團，1996年離開舞團，轉投西班牙國家舞蹈團。1998年加入艾米奧・格雷科 | 彼德・徹爾敦舞團。

芭芭娜・吉堤亞斯

舞者

芭芭娜・吉堤亞斯在西班牙巴塞隆拿出生，七歲習古典舞。1997年6月於布魯塞爾，安・黛莉莎・德基爾斯梅克爾的現代舞學校「演藝研究及培訓工作室」畢業，同年夏天考獲舞蹈網絡獎學金，並往維也納參加國際夏季舞蹈周。跟她合作過的編舞家包括紐約的蘭絲・格莉絲。2000年加入艾米奧・格雷科 | 彼德・徹爾敦舞團。

尼哥拉・蒙納科

舞者

來自意大利的尼哥拉・蒙納科，十九歲在意大利布林迪西開始學習芭蕾舞及現代舞，曾跟一些當代舞蹈工作者如蒙妮卡・卡薩地及穆瑙・比干扎堤的舞團工作及學習。2003年加入艾米奧・格雷科 | 彼德・徹爾敦舞團。

Bertha Bermudez Pascual

Dancer

Bertha Bermudez Pascual was born in Pamplona, Spain. From 1984 through to 1991 she studied ballet at the Almudena Lobon Dance Studio, the Rudra Bejart School in Lausanne and at the John Cranko School in Stuttgart. She was a finalist in the Prix de Lausanne. In 1993 to 1996 she was a member of the Frankfurt Ballet, after which she joined the Compañía Nacional de Danza. In 1998 Pascual joined Emio Greco | PC.

Barbara Meneses Gutiérrez

Dancer

Born in Barcelona, Barbara Meneses Gutiérrez started her classical dance studies at the age of seven. In June 1997 she graduated from PARTS in Brussels, the school directed by Anne Teresa de Keersmaecker. That same summer she was awarded the DanceWeb Scholarship, to participate in the International SommerTanzWochen in Vienna. She has worked with choreographer Lance Gries in New York. Gutiérrez joined Emio Greco | PC in 2000.

Nicola Monaco

Dancer

Nicola Monaco from Italy began studying ballet and contemporary dance at the age of 19 in Brindisi. He has studied with a few contemporary companies including Artemis Danza directed by Monica Casadei and Aterballetto directed by Mauro Bigonzetti. In 2003 he joined Emio Greco | PC.

In Soo Lee

舞者

來自南韓的In Soo Lee高中時期起學習街頭舞蹈，現於南韓國立藝術大學修習舞蹈。2002年在漢城參與艾米奧·格雷科的工作坊，2003年加入艾米奧·格雷科 | 彼德·徹爾敦舞團。《黑色聯想》為他加入舞團後首個演出作品。

In Soo Lee

Dancer

In Soo Lee from Korea practised streetdance all throughout high school, and currently studies dance at the Korean National University of Arts. He participated in a workshop with Emio Greco in Seoul in 2002 and joined the company for the first time performing in *Conjunto di NERO* in 2003.

Sawami Fukuoka

舞者

Sawami Fukuoka在1998年於京都藝術學院畢業後，參加過多個舞蹈工作坊。2002年加入艾米奧·格雷科 | 彼德·徹爾敦舞團，演出《Rimasto Orfano》。

Sawami Fukuoka

Dancer

Following several dance workshops since her graduation from art college in Kyoto, Japan in 1998, Sawami Fukuoka joined Emio Greco | PC in 2002 for *Rimasto Orfano*.



埃里克·連徹

錄像

埃里克·連徹在阿姆斯特丹大學研習戲劇，畢業後留校任教。1996年起，他開始跟艾米奧·格雷科 | 彼德·徹爾敦合作，並以自由身份為舞團和劇團創作錄像、鐳射光碟，以及為舞團和劇團剪輯錄像，亦曾應荷蘭電視台和阿姆斯特丹藝術頻道之邀執導紀錄片和單元劇。最近他為環境表演作品《魯古爾德二世》製作網頁和錄像投影，該劇並入選參加年度戲劇節。

漢格·丹拿

燈光設計／技術統籌

漢格·丹拿在大學戲劇系畢業後，以自由身份從事燈光設計。1983年在阿姆斯特丹大學戲劇研究系開設及教授舞台設計及燈光課程。1983至1985年間，他和著名表演藝術家烏拉伊和瑪蓮娜·阿布拉莫域合作，又在1991至1996年間為媒體藝術家魯爾·馬羅昆設計燈光。

1990年起，丹拿和彼德·徹爾敦定期合作，自《比亞安科》起，與艾米奧·格雷科 | 彼德·徹爾敦舞團合作無間。

克利福德·樸堤亞

服裝設計

克利福德·樸堤亞在阿姆斯特丹及米蘭修讀時裝設計，1991年起為不同的男服品牌擔任概念設計，1999年擔任某國際男服品牌的首席設計師。樸堤亞曾為意大利一些現代舞蹈及劇場設計服裝，現時專為艾米奧·格雷科 | 彼德·徹爾敦舞團設計服裝。

場刊中譯：王匡

Erik Lint

Projection

Erik Lint studied drama at the University of Amsterdam and taught there following his graduation. His collaboration with Emio Greco | PC dates from 1996. As a freelance artist, he works as a video-artist creating projections, CD-roms and compilations for dance and theatre companies. He has directed several documentaries and plays for Dutch television and the Amsterdam based Arts Channel. The environmental performance *Ruigoord II*, for which he created a website and video projections, was selected for the annual Theatre Festival.

Henk Danner

Lighting Designer/Technical Coordinator

After finishing Theatre Studies at university, Henk Danner worked as a freelance lighting designer. In 1983 he developed and taught the stage design and lighting course at the Department of Theatre Studies at the University of Amsterdam. Between 1983 and 1985 he collaborated on projects with famous performance artists Ulay and Marina Abramovic, and designed the lighting for media artist Raul Marroquin, between 1991 and 1996. Danner has worked on a regular basis with Pieter C Scholten since 1990 and with Emio Greco | PC on all projects since *Bianco*.

Clifford Portier

Costume Designer

Clifford Portier studied fashion design in Amsterdam and Milan. From 1991 he worked as a concept designer for different menswear labels such as Falke, Suit-able and Obvious and in 1999 became the head designer for international men's clothing label MEXX. Following this he created costumes for several contemporary dance and theatre performances in Italy before going on to work exclusively with Emio Greco | PC as their costume designer.