

32



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

A photograph of three people in a park setting. One person is standing and looking down at another person who is sitting on the ground. A third person is sitting on the ground in the foreground, looking towards the camera. The background shows trees and a clear sky.

夜奔 flight

12 – 14.2.2004

香港演藝學院戲劇院

Hong Kong Academy for Performing Arts Drama Theatre

夜 奔
Flight



香港藝術節委約

Commissioned by Hong Kong Arts Festival

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、無綫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

意念及創作	<i>Concept and Direction</i>
林原上	Lin Yuan-shang
梅卓燕	Mui Cheuk-yin
編舞	<i>Choreographer</i>
林原上	Lin Yuan-shang
舞者	<i>Dancers</i>
卡羅琳·格羅斯傑	Caroline Grosjean
林原上	Lin Yuan-shang
梅卓燕	Mui Cheuk-yin
郭方煌	Hoang Quach-phuong
楊維真	Yang Wei-chen
音樂	<i>Music</i>
弗雷德里克·布林	Frédéric Blin
聲音演出	<i>Vocal Performer</i>
梁小衛	Priscilla Leung
燈光設計	<i>Lighting Designer</i>
赫維·加里	Hervé Gary
服裝設計	<i>Costume Designer</i>
迪德爾·德斯平	Didier Despin
技術統籌	<i>Technical Coordinator</i>
文度卡	Gabriel Mendonça

聯合製作 *Co-producers*

L'Athanon — Scène nationale d'Albi
Conseil Général de l'Essonne
Conseil Général du Val de Marne
Consulat Général de France à Hong Kong
DRAC Ile de France — aide à la création
Espace Dispan de Floran — L'Haÿ-les-Roses
Groupe de Musique Electroacoustique d'Albi
Théâtre de l'Agora — Scène nationale d'Evry et de l'Essonne
Ville de Paris (résidence de création)

鳴謝 Acknowledgement

天博國際有限公司 Top Plot International Ltd

13.2.2004 (五. Fri)

演後藝人談

Meet-the-Artist (Post-Performance)

歡迎觀眾演出後留步，與演出者見面

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

遺憾與過去 惶恐與現在 憤怒與未來

《林冲夜奔》的故事源自《水滸傳》，是京劇劇目，今時今日仍然上演，保留着傳統京劇的象徵表現手法。林原上深深喜愛這個傳統曲目，因為節奏出奇地現代。出身於京劇學校的他，以現代舞詮釋這個曲目，集中在〈夜奔〉那一節。

價值觀和身份

《夜奔》旨在表現出林冲所經歷的情感、記憶、以及無常。對燈光設計師赫維·加里來說，這個故事「包含了所有吸引的概念：逃跑、過去與遺憾、惶恐與現在、憤怒與未來」。

逃跑時，你會想什麼？有什麼感受，可以令一個被迫入歧途的人不安？林原上認為林冲面對這個困局：他既有好的一面，也有壞的一面。他是「忠」的——他常常遵守着中國傳統有關誠信和家庭的價值觀。他一殺敵，就犯了罪，也因此要逃跑。這個大轉變十分悲情：他要被迫忘記自己的理念，接受自己不再是清白之身的事實。他是「奸」的，但曾幾何時，「忠」是他的信仰。不過，夜奔過後，墮落過後，他發覺，他仍可怕的活着。

「我們不想再敘述一次林冲的故事，也不想去解答什麼是逃跑這類問題。我們想知道的，是逃跑所帶出的問題。這個爾虞我詐的世界，令林冲的人格走上邪路——在我

們的生命中，有什麼類似的例子呢？今日的世界，我們可以想像到一個英雄要逃跑嗎？……」

奔逃：黑夜中的身體

這個創作探討無常的環境、逃跑的需要性、以及隨之而來的反應和新方式。透過逃跑這個概念，從藝術的角度去研究「障礙」和「黑夜」：在不穩定的情況下，身軀要尋找其他動力。逃跑孕育出原始的經驗，令舞蹈也可以更深入地探討舞蹈、音樂和燈光三者之間的關係。而且，逃跑跟死亡很相似——逃跑，就是要離開熟悉的價值觀和環境。

今天，什麼是不滅的？ ——來自不同文化的 答案和問題

「如果我們對林冲的故事有共鳴，這是因為我們全部都想要逃跑。」林原上說道。逃跑可以導致價值觀和習慣大改變，也可以只導致進一步的墮落。西方世界中，逃跑是

負面的；亞洲世界中，逃跑卻可以是樂觀的，因為逃跑包含着承諾。我們想知道的，是逃跑過後，我們面對着一個怎樣的生活。今天，什麼是不滅的？那就是活着之勇氣。

表演者來自不同的文化和藝術背景：有來自在法國工作的台灣舞者、香港的舞者、法國作曲家、燈光設計師和香港的歌唱家。他們會以介乎具體和抽象之間的手法，將情感表達出來。同一情景，會以不同的技巧表達不同的角度，帶出不同的色彩和意思。

記憶着過去，創作出未來

中國傳統戲劇的影響，在這個表演俯拾皆是：或是表演者將之融入其中，或是外形、歌唱或服裝設計用了其象徵手法。京劇技巧

和傳說所帶來的詩意和感覺，是這個創作的基礎。

不過，這個創作不是純粹將故事重新演繹。給予這個創作更大意義的是表演者，他們會發展出截然不同的美學觀，對情感和事件有着不同的觀點。在文化遺產和創新意念縱橫交錯之間，在傳統和叛逆與顛覆的標準之中，在特定時間表演的戲劇上，更可以將過去和現代混為一體。

因為，

「記憶，將過去、現在、未來連結起來：
一個人，學會面對記憶，
便開始成長；
一個國家，學會面對記憶，
便開放起來。」 —— 林原上。



Flight — Past and Regret, Fear and the Present, Anger and the Future

The story of General Lin Chong, is taken from the popular 14th century Chinese novel *The Water Margin*. Still part of the repertoire of the Beijing Opera today, it is full of traditional symbolic representations, which choreographer Lin Yuan-shang (who was also educated at the Beijing Opera School) has chosen as the focus of this modern abstract piece on the flight.

Values and identity

The purpose of this work is to explore the emotions, the memory and the state of uncertainty that Lin Chong goes through in his flight. What does a person think about when fleeing? What feelings agitate someone, driven by evil forces, when he becomes the culprit that destiny has decreed?

Lin Yuan-shang sees this dilemma in Lin Chong's adventure, where Lin sees evil on the one hand (rotting Chinese society) and good on the other. Lin Chong has always been on the side of good, respecting the Chinese values of honesty and family, but when he kills his enemies, he has to take flight. It is a tragic upheaval. He has to reluctantly forget his ideals and accept that he has become an outlaw. Yet, at the end of this flight, which represents a fall for him, he finds out he is alive.

Escaping

Flight will explore this climate of uncertainty, the necessity of escaping that

leads to the development of new actions and reactions. It will generate original experiences that will give the company the opportunity to look further into the work and explore the relationship between dance, music and lighting.

“We do not want to tell Lin Chong's story once again”, explains Lin Yuan-shang. This piece is not about escape, but what comes out of it. The dishonest world that has perverted Lin Chong's moral identity — what parallel do we find in our lives, in our imagination? Can we imagine a hero who needs to escape today?

What does it mean to be alive today? — Different cultural perspectives

Lin Yuan-shang feels that all of us are fleeing something. For some of us, flight generates a complete upheaval of values and habits, while for others, it leads to a deeper decline. From a Western perspective, flight is a negative idea, but for Asians flight can be optimistic, because it carries a promise of

finding life after the flight. What we want to know is, after escaping, what life are we facing? What is immortal today? The courage of living.

This work features artists from different cultural and artistic backgrounds: Taiwanese dancers working in France, a French composer and French lighting designer, a dancer and singer from Hong Kong. They will not necessarily play specific roles, but find their way between narration and abstraction, associating their sensibilities. Our purpose is not to perform exotic pieces, but to explore the particular artistic expression each person can bring to the piece. The play on “points of view” will be one of the important axes of this creation, so that different techniques reveal other aspects of the same scenes and give them new colour and meaning.

Memory and Creation

Echoes of the Chinese traditional theatre will naturally arise, integrated as they are by the performers, or used as symbols, through images, singing or costumes. However this piece will not be an adaptation of the original play nor will it be a transposition of the Beijing Opera technique in contemporary form.

Fencing scenes, taken from the Beijing Opera, will become dance. The military

nature of the story will be used as a rhythmic motif: a Taiwanese battle song, running footsteps gradually becoming an army march, regular and pounding.

The Beijing Opera technique and legend will offer poetry and feelings that will represent a basis for this creation. However it will be the artists that will create and interpret a larger significance, developing contrasting aesthetics and different points of view towards emotions and events, interlacing heritage and creation, tradition and rebellion.

“Remembrances link the past, the present and the future.

A man, if he learns to face his remembrances, grows in wisdom.

A country, if it learns to face its remembrances, opens up,” Lin says.

創作者言

文：梅卓燕

聯合創作是近年一個越來越強的趨勢，各種跨媒介的合作、不同地域的藝術家組合，到學院和學院之間定期的交換計劃等，大家都看到這種形式帶來的文化交流、思想衝擊，經濟資源可以更好地利用，彼此分擔製作費用的重擔，和開拓更廣的觀眾層面。

這種機會對藝術家的生存、擴闊眼界、成長非常重要，但是在向外尋求之餘，向內亦要做好充份的準備，自己是否有能力、空間去容納一些新的想法、不熟悉的東西、不同的美學？所以是否能放下自己，向前冒險一步，嘗試和別人找到一個彼此舒服的接觸點，分享互動的空間，就顯得非常重要了。

Director's Notes

By Mui Cheuk-yin

Collaboration becomes more and more important and popular these days. Collaborating with different disciplines, artists from different fields, different cultural backgrounds, even the dance academics look for long term exchange programmes for their students. We all benefit from this. It gives us inspiration, stimulation and it means that the resources can be better used, production costs can be shared and performances can run longer and reach more audiences.

Collaboration is also important to the growth and maturity of the artists. We can have more opportunities to widen our horizons, but to take full advantage of any collaborative work the artists also need to prepare themselves. Do we have enough “space” to accommodate different or unfamiliar art forms and styles, different aesthetics? Do we feel comfortable in opening up and taking risks? All these points should be considered before starting the collaborative process.



融合音樂、歌唱和舞蹈的意圖

文：弗雷德里克·布林

林原上起初請我為這個作品作曲時，還未有舞作，但已知道梁小衛將在台上演唱。

我的音樂以錄製的音效為肌理。為了融合已錄製的音樂和台上的現場音樂，我決定把梁小衛的聲音當作創作材料來使用。

2002年6月25至28日，我和梁小衛在阿爾比電子音樂實驗中心的錄音室進行創作及錄音，錄音內容包括歌唱、人聲或節拍聲響，大部份都是以林沖夜奔這題旨即興創作。

錄播音樂和現場歌唱之間將有相似的地方，我的目的是要把梁小衛的演出，經過電子儀器修飾，跟之前在錄音室創作的音樂結合起來。

Intentions for the links between music, singing and dance

By Frédéric Blin

Lin Yuan-shang first asked me to compose the music for this creation before seeing the dance — but knowing that Priscilla Leung would also sing on stage.

My music is based on recorded sound textures. In order to unite the music of the show (the sound track and the live music performed on stage) I decided to use Priscilla's voice as a material.

From 25 to 28 June 2002, Priscilla and I worked and recorded at the Albi Electroacoustic Music Group's studio. The sound recordings include singing, shouting or rhythmic voices. Most of them are improvisations on the theme of flight, inspired by Lin Chong's adventure.

There will be similarities between the recorded music and the live singing. My purpose is to link Priscilla's performance, modified through electronic instruments, and the musical pieces previously composed in a studio.



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梅卓燕 (左) 與梁小衛

Mui Cheuk-yin (left) and Priscilla Leung



© Philippe Chaille

左起：林原上、卡羅琳·格羅斯傑、楊維真、郭方煌

From Left: Lin Yuan-shang, Caroline Grosjean, Yang Wei-chen, Hoang Quach-phuong

林原上 Lin Yuan-shang

編舞／創作／舞者 *Choreographer, Director and Dancer*

林原上，台灣台北出生，十一歲進入國立復興劇校，專攻武生和武丑。為了擺脫學校那種僵化的審美角度，在不同的京劇團表演數年後，便決定學習其他戲劇手法和看看世界。之後，他到法國參加國際雜技競賽，被法國陽光劇團導演和總監阿里安·莫切基賞識並加入其劇團，兩人由1986至1988年合作。1994年起林氏定居法國，與法國舞蹈家瑪姬·瑪蓮合作，1996年在瑪姬·瑪蓮鼓勵下，發表獨舞作品《今夜您帶我去哪兒？》，大獲好評，亦為林原上開拓了國際表演生涯。及後，林原上成立了當代遊神舞團。

Born in Taipei, Taiwan, Lin Yuan-shang entered the Peking Opera School at age 11 and specialised in warrior roles and acrobatics. However, he suffered from the rigid aesthetic discipline of the School and after a few years decided to study other theatrical languages.

Lin Yuan-shang arrived in France for the Festival du Cirque de Demain, and was noticed by Ariane Mnouchkine. He worked with her from 1986 to 1988 and in 1994 he settled in France and worked with Maguy Marin before beginning his own personal work.

His first solo piece, *On which voyage are you taking me tonight?*, created in November 1996, was warmly received and put him onto the international dance scene. He then established La Compagnie Eolipile.

作品包括：

1989 法國大革命200週年祭之《中國人》
節目編舞

1996 《今夜您帶我去哪兒？》(獨舞)

1998 《分道揚鏢》(雙人舞)

1999 《OIOX》(獨舞)
《分身錯置》(和瑞士籍駐德國編舞家及
舞者安娜·休伯合作編舞及演出)

2002 《中國雜種》(雙人舞)
《巡迴小品》(三人舞)

2003 《一念萬年》(雙人舞)

Creations:

1989 *The Chinese* — for Jean-Paul Goude,
in the French Revolution Bicentenary
Parade

1996 *On which voyage are you taking me
tonight?* (solo)

1998 *One way (or) the other* (duo)

1999 *OIOX* (solo)
The Other and myself (duo created
with choreographer and dancer Anna
Huber)

2002 *Chinese Bastard* (duo)
Small Travelling Choreographic Plays
(trio)

2003 *A Spark of Eternity* — for young
audiences (duo)

梅卓燕 Mui Cheuk-yin

創作／舞者 *Director and Dancer*

梅卓燕七十年代起在香港接受中國古典舞訓練，1981至1990年擔任香港舞蹈團主要舞蹈員，1985年獲獎學金到紐約學習現代舞。1990年成為獨立舞蹈工作者，獲亞洲文化協會資助赴紐約修習接觸即興。

梅氏經常獲海外藝術節邀請及香港主要舞團委約創作，2000年為德國福克旺舞蹈團編排《花落知多少》及參與翩娜·包殊《春之祭》演出。2003年應邀於哥本哈根「亞洲萬象節」演出。

梅氏於2000及2001年連續兩年獲香港舞蹈聯盟頒發「舞蹈年獎」，2001年獲慧妍雅集選為「傑出女士」，現為城市當代舞蹈團客席編舞。

Mui Cheuk-yin started her training in Chinese classical and folk dance in Hong Kong. From 1981 to 1990, she was a main dancer in the Hong Kong Dance Company. In 1985, she won the Young Choreographer's Competition in Hong Kong and received a grant to study contemporary dance in New York.

During the 1990's she became an independent choreographer, dancer and teacher. Under the aegis of the Asian Cultural Council she took part in the International Choreographer Programme of the American Dance Festival and learnt Contact Improvisation in New York. She is often commissioned to create new works by the Hong Kong Dance Company, the Hong Kong Academy for Performing Arts and the City Contemporary Dance Company.

In 2000, Pina Bausch and the Folkwang Tanzstudio invited her to choreograph *Whispering Colour* and to take part, as a guest dancer, in *The Rite of Spring* with the Tanztheater Wuppertal.

She was awarded the title of Dance Ambassador in 2000 and the Choreography Award, by the Hong Kong Dance Alliance, in 2001. She was given the title of Outstanding Woman by the Wai Yin Association.

主要委約作品：

城市當代舞蹈團

《水音》

《花葬》

《弓弦之間》

《關於某些女人的故事》

《獨步》(獨舞)

《十月紅》

《情男色女—達利vs加拉》

香港藝術節

《水銀瀉》(與比利時國際藝術節聯合委約)

《軀體亂彈》

香港舞蹈團

《遊園驚夢》(獨舞)

《白描》

香港文學節

《華麗與蒼涼》

Main Creations Commissioned by:

City Contemporary Dance Company

Water Music

Pink Lily

Between Bow and String

Stories about Certain Women

Eulogy (solo)

October Red

The Engima of Desire — Dali vs Gala

Hong Kong Arts Festival

As Quick as Silver (co-commissioned by Belgian International Arts Festival)

Kinetic Body Operatics

Hong Kong Dance Company

Awakening in a dream (solo)

E-motion

Hong Kong Literary Festival

Of Grandeur and Desolation

楊維真 Yang Wei-chen

舞者 *Dancer*

楊維真1976年在台灣屏東出生，並於台南修習中國傳統舞蹈和古典芭蕾舞，後來集中跳現代舞，並參與台灣數個舞團的演出。1997年，她在林麗珍編舞的《蕪》中擔任主角。

其後，楊維真往阿姆斯特丹的肯斯丹戲劇學校進修，曾合作的舞者包括阿瑟·羅森菲爾德，彼得·迪魯爾，楊春江，珍妮花·漢娜，利文特·賴茲及克里斯蒂·德斯默。2001年與林原上合作，參演作品包括《中國雜種》、《巡迴小品》及《一念萬年》。

Born in Ping-Tung, Taiwan in 1976, Yang Wei-chen graduated in traditional Chinese dance and classical ballet at the Tainan Junior College. She then concentrated on contemporary dance and performed with several companies in Taiwan. In 1997 she was the leading dancer in *Jiao Ceremony* by choreographer Lin Li-chen.

She has studied at the Hogeschool voor de Kunsten de Theaterschool in Amsterdam and worked with Arthur Rosenfeld, Peter te Nuyl, Daniel Yeung, Jennifer Hanna, Livant Raiz and Christine De Smet before meeting Lin Yuan-shang in 2001.

Recently she worked with La Compagnie Eolipile in *Chinese Bastard*, *Small Travelling Choreographic Plays* and *A Spark of Eternity*.

卡羅琳·格羅斯傑 Caroline Grosjean

舞者 *Dancer*

卡羅琳·格羅斯傑曾接受古典舞及現代舞的訓練，合作過的舞團及舞蹈家包括莎拉·曼雅、露露·奧瑪、李察·茂拉迪安和華勒斯坦。

1999年1至6月，格羅斯傑到法國蒙彼利埃加入馬菲德·蒙尼亞經營的國家編舞中心接受訓練，同年獲瑪莎·葛蘭姆舞團頒發助學金。2001年，她在華素爾劇院自編自演了一場獨舞，2003年加入當代遊神舞團，演出《一念萬年》。

After training in classical and contemporary dance, Caroline Grosjean worked with the Sarah Many, Loulou Omer, Richard Mouradian and Ximena Walerstein companies.

From January to June 1999, she was a trainee at the National Choreographic Centre run by Mathilde Monnier in Montpellier and the same year received a grant from the Martha Graham Dance Company. She also choreographed and performed solo at the Théâtre de Vesoul in 2001 and joined La Compagnie Eolipile for *A Spark of Eternity* in 2003.



郭方煌 Hoang Quach-phuong

舞者 *Dancer*

郭方煌在越南出生，1996年於河內國家芭蕾舞學院畢業，及後加入河內國家歌劇團。

1997年，郭氏定居法國並加入卡農舞蹈團，曾參加蘇珊·亞歷山大、佐治·阿佩斯、卡菲·比齊克斯、露惹絲·賓士等人的舞蹈課程和工作坊，合作過的舞蹈家包括安妮·瑪麗·雷諾、湯瑪斯·杜察德列和菲利浦·賈默特。

2003年，郭方煌加入當代遊神舞團演出《夜奔》。

Born in Vietnam, Hoang Quach-phuong graduated in 1996 from the National Ballet School of Hanoi and entered the National Opera of Hanoi.

In 1997 he settled in France and joined the company Coline. He has taken classes and workshops with Susan Alexander, George Appaix, Cathy Beziex and Louise Burns and worked with many artists including Anne-Marie Reynaud, Thomas Duchatelet and Philippe Jamet.

Hoang joined La Compagnie Eolipile for the creation of *Flight*.



弗雷德里克·布林 Frédéric Blin

音樂 *Music*

弗雷德里克·布林原本投身電子數碼行業，後來為台灣劇場和多媒體表演創作原聲音樂。曾在巴黎音樂研究組合接受訓練的布林，1996年起一直為林原上的表演作品創作電子音響及音樂作品，合作無間。

除了作曲，布林還製作以燈光和動作抓捕器為底子的互動系統作品，包括1999年為舞蹈和互動系統創作的《構造》，以及2001年參加阿戈拉藝術節的互動聲音裝置《曼德爾》。

After working in the electronic digital field, Frédéric Blin created sound tracks for theatrical and multimedia performances in Taiwan. He received a training at the Musical Research Group in Paris, which led him to compose electro-acoustic pieces and music for Lin Yuan-shang's performances. He has been collaborating with Lin Yuan-shang since 1996.

Besides musical compositions, he works on the elaboration of interactive systems based on light and/or movement captors. His work has included *Construct* (1999), an electro-acoustic work for a dancer and an interactive system and *Mendel*, an interactive sound installation presented during the Festival Agora – Ircam in June 2001.

梁小衛 Priscilla Leung

聲音演出 *Vocal Performer*

梁小衛於香港浸會學院音樂藝術系畢業，主修聲樂演唱。畢業後從事藝術行政工作多年，1995年第一次參加現代劇場演出，翌年成為獨立藝術工作者，開拓人聲創作的領域，以及聲音、身體、空間與意念在舞台上的種種可能性。

梁小衛與香港導演何應豐合作無間，曾參加「瘋祭舞台」在香港、日本、北京、台北等地的多個演出，包括《元州街茉莉小姐》三部曲、歌劇《夢拾紅梅》及音樂劇場《大路西遊》等。

梁小衛經常與港、台、日、法及荷蘭不同類型的藝術家合作，參與舞蹈劇場、錄像、詩歌吟唱、即興演唱、網上音樂會等創作，灌錄專輯包括《三橘之戀》及《給世界陌生人的666轉》，其中《三橘之戀》內的兩首歌曲被麗娜·包殊用於其作品《Aqua》。也經常擔任歌唱指導及主持聲音運用工作坊。

2000年梁氏獲美國亞洲文化協會頒發獎助金到紐約進行三個月的交流活動。近期演出包括插畫家幾米的首個音樂劇場《地下鐵》，「中國傳奇」藝術節大型音樂劇場《七重天》，2004年1月參與鹿特丹國際電影節閉幕演出之網上音樂會。

Priscilla Leung graduated from the Music and Fine Arts Department of the Hong Kong Baptist University, majoring in Vocal Performance. After starting her career as an arts administrator, she debuted as an actress in 1995 and became a freelance artist in 1996 to explore the possibilities of the human voices in theatre.

In past years, she has worked closely with theatre director Ho Ying-fung and participated in many local and overseas productions of Theatre Fanatico including the *Miss Julie* trilogy, the opera *Dreaming Plum Blossoms Away* and the music theatre *Heading West*. Priscilla Leung also collaborates with artists from different disciplines in various kinds of projects including the improvised singing of poems, vocal music for videos, dance theatre, cyber concerts and other stage productions in Hong Kong, Taiwan, Japan, France and the Netherlands. Her recordings include *Love for Three Oranges* (Pina Bausch used two songs from this album in her production, *Aqua*) and *666 Turns for Strangers in the World*. Leung also works as a vocal coach and tutor in voice workshops.

Priscilla Leung was a grantee of the Asian Cultural Council and spent three months in New York in 2000. Her recent performances include the music theatre based on Taiwanese illustrator Jimmy Liao's book *Subway* and another music theatre *The Seventh Drawer* for the 'Legends of China' Festival. In January 2004 she participated in the closing event *Live Streaming Concert* of the Rotterdam International Film Festival.





赫維·加里 Hervé Gary

燈光設計 *Lighting Designer*

1973年起，赫維·加里積極參與舞台幕後工作，由舞台助理、道具、舞台監督到技術總監，也有參與電影製作。

1983年以來，加里集中在燈光設計方面發展，也跟從事戲劇、歌劇和電影的藝術家合作。除了約翰·利古林的艾西馬戲班，也有為商業性的時裝表演和廣告製作設計燈光。

1999年，加里為林原上和安娜·休伯合作編舞及演出的作品《分身錯置》設計燈光，其他參與作品包括《中國雜種》、《巡迴小品》和《一念萬年》。

Since 1973 Hervé Gary has contributed to every activity involved in live performances including stage hand, props, stage manager and technical manager. He has also worked for the cinema.

Since 1983 he has focused on lighting design and worked with artists in theatre, opera and cinema. He has created the lighting for the Cirque Ici for Johann Le Guillerm and also worked for advertising and fashion shows including Christian Dior, Paco Rabanne, Jean-Paul Gaultier, Kenzo, Thierry Muggler, Paul Smith and Yamamoto.

In 1999 he designed the lighting for *The other and myself* (choreographed by Anna Huber and Lin Yuan-shang), *Chinese Bastard*, *Small Travelling Choreographic Plays* and *A Spark of Eternity*.



迪德爾·德斯平 Didier Despin

服裝設計 *Costume Designer*

迪德爾·德斯平有超過十二年服裝設計經驗，主要是為現代舞團工作，曾擔任安祖林·普里祖卡、菲利浦·狄高菲和丹尼爾·拉里爾的服裝設計助理，並且是1992年奧運會服裝設計師菲利浦·吉約爾的副手，最近則為編舞家拉察·奧拉姆丹、克里斯蒂安·里佐·米·高基姆波特和祖西堤·拜茲設計服裝；他為當代遊神舞團的《一念萬年》設計服裝。

Didier Despin has been a costume designer mainly for contemporary dance companies for over 12 years. He has been the costumes assistant for Angéline Preljocaj, Philippe Découflé, Danniell Larrieu and assistant to Philippe Guillotel for the Olympic Games in 1992. Recently he has created costumes for Rachid Ouramdane, Christian Rizzo, Mie Coquempot and Josette Baiz.

He joined La Compagnie Eolipile for the creation *A Spark of Eternity*.