

35th



香港藝術節
Hong Kong
Arts Festival
27.2 - 25.3.2007

Feria Musica
飛躍奇藝坊

Le Vertige du
蝴蝶迷魂記 papillon

謝謝 With thanks to

IBM®

STAR
星 空 傳 媒



22-25.3
2007

香港演藝學院歌劇院
Lyric Theatre, Hong Kong
Academy for Performing Arts

演出長約 1 小時 15 分鐘，

不設中場休息

Running time:

approximately 1 hour and 15 minutes
with no interval

飛躍奇藝坊 FERIA Musica

蝴蝶迷魂記

Le Vertige du Papillon



8 製作及演出 Credits

11 特稿：蝴蝶迷魂記
Feature: *Le Vertige du Papillon*

15 藝術總監的話 Artistic Director's Notes

19 劇團簡介 Company Profile

簡歷 Biographies

20 演員 Artists

23 樂師 Musicians

27 創作及製作人員 Creative and Production Team

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.

雜技藝人及舞者 Circus Artists and Dancers

雜技／球戲／爬竿
格爾·伯尼埃

Acrobat / Juggler / Chinese Pole
Gaël Bernier

雜技／爬竿
奇盧安吉·倫格

Acrobat / Chinese Pole
Kiluangi Runge

空中絲帶飛人／雜技
安克·布赫

Flyer on Aerial Silk / Acrobat
Anke Bucher

空中吊架拋接員／雜技
琳德·哈特曼、塞奇·拉扎爾

Carriers on Aerial Cradle / Acrobats
Linde Hartman and Serge Lazar

空中吊架飛人／雜技
安娜·尼爾森

Flyer on Aerial Cradle / Acrobat
Anna Nilsson

球戲／雜技
尼爾斯·塞德爾

Juggler / Acrobat
Niels Seidel

樂手 Musicians

低音結他／低音大提琴／結他
法蘭斯瓦·加尼

Bass / Double Bass / Guitar
François Garny

長笛／薩克斯管／單簧管
曼紐爾·赫米亞

Flutes / Saxophones / Clarinet
Manuel Hermia

鍵盤
貝諾瓦·路易斯

Keyboards
Benoît Louis

敲擊樂
米歇爾·塞巴

Percussion
Michel Seba

創作及製作人員 Creative and Production Team

編舞及導演
法托·特拉奧爾

Choreographer and Director
Fatou Traoré

藝術總監
菲利普·迪柯恩

Artistic Director
Philippe de Coen

音樂總監
法蘭斯瓦·加尼

Music Director
François Garny

作曲及編曲
法蘭斯瓦·加尼
曼紐爾·赫米亞
貝諾瓦·路易斯

Composers and Music Arrangement
François Garny
Manuel Hermia
Benoît Louis

舞台設計

菲利普·迪柯恩
布魯諾·倫森
塞奇·西蒙

Stage Designers

Philippe de Coen
Bruno Renson
Serge Simon

燈光設計

菲利普·巴斯特

Lighting Designer

Philippe Baste

音響工程

尼古拉斯·哈伯

Sound Engineer

Nicolas Haber

服裝設計

法蘭斯瓦·范蒂嫩
塞奇·西蒙
德爾菲娜·喬利
瑪麗·尼爾斯

Costume Designers

Françoise Van Thienen
Serge Simon
Delphine Joly
Marie Nils

燈光總監

塞奇·西蒙

Light Director

Serge Simon

舞台監督

阿諾·伯納德

Stage Manager

Arnaud Bernard

推廣與市場

塞利娜·莫法拉

Distribution and Communication

Céline Maufra

首演

2004年1月，法國瓦朗西安市
國家劇院鳳凰劇場

Premiere

Jan 2004 at Phénix, scène nationale
de Valenciennes, France

本節目由飛躍奇藝坊製作，並與瓦朗西安市國家劇院鳳凰劇場（法國，與「里爾2004歐洲文化首都」合作）、拉羅歇爾市國家劇院通道劇場（法國）、上維埃納／利穆桑省尼克森鎮馬戲藝術節（法國）、沙爾比克市場火山口爬竿馬戲團／阿列斯國家劇院塞文山劇場（比利時）、圖爾內／塞庫龍斯文化中心（比利時／法國）、布拉扎克市協定劇院阿古拉劇場（法國）、涅夫勒省內韋爾市文化中心（法國）和內佩爾特市街頭藝術中心劇場聯合製作。

獲法國巴黎銀行基金會、沃洛尼-布魯塞爾法語社區（表演藝術局、「里爾2004」籌委會和總警察局國際關係科）、全國彩票會和法國社區委員會支持。

The show is produced by FERIA Musica, in co-production with the Phénix, scène nationale de Valenciennes (F - in partnership with Lille 2004, Cultural Capital of Europe), the Coursive, scène nationale de La Rochelle (F), the Arts à la Rencontre du Cirque, Ville de Nexon, Haute-Vienne/Limousin (F), the Pôle cirque Cévennes/Cratère, scène nationale d'Alès, the Halles de Schaerbeek (B), the Maison de la Culture de Tournai/Circulons! (B/F), Agora, scène conventionnée de Boulazac (F), the Maison de la Culture de Nevers et de la Nièvre (F) and Het Huis voor Kunsten op Straat, Neerpelt (B).

With the support of the Fondation BNP Paribas, the Communauté française Wallonie-Bruxelles (Service des Arts de la Scène, Comité de coordination 'Lille 2004' and Commissariat Général aux Relations Internationales) of the Loterie Nationale and the COCOP.

蝴蝶迷魂記

Le Vertige du Papillon

蝴蝶破蛹而出，為的是存活一天，透過以耀眼奪目的顏色構成的棱鏡看世界。蝴蝶從樹上飛到花上，我們往往以為是在無拘無束地翩翩起舞，事實上那是蝴蝶暈頭轉向的癥狀：是跌倒前的瞬間。

A butterfly breaks free of its chrysalis for a single day of life and sees the world through a prism of over-bright colours. What we too often take for an elegant carefree dance, from tree to flower, which is in fact only a symptom of the butterfly's dizziness: the instant that precedes its fall.

文：拉斐爾·皮波

by Raphaël Péaud

《蝴蝶迷魂記》匯聚了七位雜技和高空鞦韆藝人，以及四位音樂家。在跌落與反彈之間，他們糅合了和諧與動盪、起飛與失衡。他們共同對抗不穩定，向我們解釋這種不穩定，並探索其無窮盡的變化：我抓住你的腰，你在半空飛行中迷失自己，他或她突然從彈床上彈起，我們跳舞……他們喜歡以智取勝馬戲團，冒險進入禁區，例如有雜技員忍受難以抗拒的暈眩，倒下來的时候，舞蹈便誕生，而馬戲團在舞蹈中又得以復活。也許這一切使表演變得有點無法歸類，但表演卻是完整的，動作既連貫，又一致。

《蝴蝶迷魂記》由法托·特拉奧爾編舞，演出糅合了音樂、舞蹈和馬戲，在一個包含各種可能性、設有地板門和秘密出口的舞台上表演。半空中升起旗杆和吊架，舞台前端是一個斜坡，一個可移動的舞池向後移，露出一張彈床。短暫的相遇會干擾動作；失衡帶來新的動作，觸發一系列事件，要使出渾身解數：變戲法、晃盪的空中絲帶、爬竿和特技飛行。在連綿不斷的身體動作中，處處可辨認出蝴蝶閃着微光的翅膀。

拉斐爾·皮波身兼作家、導演、攝影師及電影剪接師，2003年12月開始與飛躍奇藝坊合作。

Le Vertige du Papillon brings together seven acrobat-trapeze artists and four musicians, in a mixture of harmony and turbulence, take-off and imbalance, between fall and rebound. Together they confront instability, tell us about it and explore its infinite variations: I seize you around the waist, you lose yourself in suspended flight, he or she suddenly springs off the trampoline, we dance... Together they enjoy outsmarting the circus, venturing into forbidden zones, such as that of an acrobat subject to an irresistible dizziness. Then dance is born from the fall, and the circus is reborn from the dance. And if that makes the show somewhat 'impure' and impossible to classify, it is nevertheless total, both successive and simultaneous.

Le Vertige du Papillon is choreographed by Fatou Traoré and mixes music, dance and circus in a stage area enriched with many possibilities, equipped with trapdoors and secret exits. Masts and an aerial cradle rise up somewhere between earth and sky, the front of the stage is a slope, a removable dance floor pulls back to reveal a trampoline. Ephemeral encounters happen, movements are interrupted; imbalance offers new trajectories, triggers a series of events, and encourages the use of various circus techniques: juggling, swinging aerial silk, Chinese pole and aerobatics. Throughout, in the ceaseless movement of bodies, can be discerned the shimmering of a butterfly's wing.

Raphaël Péaud is an author, director, photographer and film editor, who has worked with FERIA Musica since December 2003.

舞台設計概念

Concept of the Stage Design

《蝴蝶迷魂記》的舞台設計源於對「跌落」的反思。在討論如何綜合各種馬戲技術令表演更精采的過程中，萌起這舞台設計的意念。跌落究竟是句號，是失敗，還是(短暫的)人生的標點？

The stage design for *Le Vertige du Papillon* grew out of reflection about 'the fall'. It developed gradually during research in workshops, on the possible combinations of various circus techniques liable to illustrate and nourish the show. Do we consider the fall as a full stop, a failure or a punctuation of our (ephemeral) lives?

文：菲利普·迪柯恩

by Philippe de Coen

我們把表演區域做得時而死板，時而靈活，希望借此創造一個世界，其地面和天空逐漸展開一種關係；在雜技演員跳躍、滑倒和飛行時，這地面和天空似乎逐漸擺脫當中有形的限制。

By making the performance area alternately rigid and flexible, we attempt to create a world where the ground and the air progressively enter into a relationship and seem to lose their specific physical constraints as the acrobats jump, slide and take flight.

舞台設計既豐富又樸實，隨着演出進行而轉變，直接影響表演者的演出，和觀眾對表演的觀感。

At once rich and sober, the stage design allows a slow transformation of the set, which then acts directly on the quality of the artists' movements and the spectators' perception of what is happening.

這種變化，提供了新的軌道，促進馬戲與舞蹈的相會。這兩個世界，取向南轅北轍，一個以平衡為終極優勢，另一個把失衡當作搜尋器。

This metamorphosis offers new trajectories conducive to the meeting between circus and dance. Two worlds with opposite needs, one with the ultimate privilege of balance the other using imbalance as a search engine.



飛躍奇藝坊 Feria Musica

飛躍奇藝坊是一個以布魯塞爾為基地的馬戲劇團，1995年成立，創辦人是一高空中馬術藝術家菲利普·迪柯恩和作曲家貝諾瓦·路易斯，希望把各擅勝場的藝術融合一起，以邁向新境界。

當時，比利時法語社區並沒有針對馬戲藝術的文化政策。籌款創辦一個匯集19名藝術家的馬戲團，是一項巨大挑戰，但他們還是成功建立了劇團。他們的創團作《危險關係》於1997年9月在布魯塞爾沙爾比克劇場首演。

從一開始，飛躍奇藝坊在探索當代馬戲團運動中已迅速確立地位。他們感到有需要擺脫那種熟練地把一系列動作串在一起的做法，希望利用沉浸於音樂世界裏的編舞和戲劇，在角色之間，以及與觀眾之間形成一種張力。

表演形成一個整體與集體的即興演出。劇戲的框架讓人浮想聯翩。

隨着表演的更迭，一個共同的特點也逐漸形成，就是一群人不斷演進、體驗矛盾、發揮個性。他們通過傳統馬戲團的象徵手法共度難關。他們的旅程始於1997年的第一部作品《危險關係》，在2000年的《卡爾辛庫洛》中建造一座「巴別塔」，然後在2004年的製作《蝴蝶迷魂記》中表現跌落與失衡的主題。

Feria Musica is a circus-theatre company based in Brussels. Founded in 1995 by trapeze artist Philippe de Coen and composer Benoît Louis with the desire to blend together their arts and take them beyond their usual boundaries.

At the time, there was no place in the cultural policy of the French-speaking community of Belgium for circus arts. Raising enough funding for a creation that brought together 19 artists was a huge challenge, but they succeeded and founded the company. Their first creation, *Liaisons Dangereuses*, premiered in September 1997, at the Halles de Schaerbeek in Brussels.

From the outset, Feria Musica rapidly distinguished itself in its research within the contemporary circus movement. They felt the need to go beyond skilfully stringing together a succession of acts, and wished instead to create a tension between the characters and with the audience, using choreography and drama bathed in a musical universe.

The show forms a whole and is a collective happening. The dramatic framework invites the spectator's imagination to roam.

As each show comes and goes, a common thread is woven, that of a group of people who evolve and live its contradictions and individualities. This group pulls through collectively through the symbolism of traditional circus. Their journey began with their first show *Liaisons Dangereuses* in 1997, moved onto the work and construction of a 'tower of Babel' in *Calcinculo* in 2000 before arriving with the theme of the fall and imbalance in *Le Vertige du Papillon* in 2004.



格爾·伯尼埃
Gaël Bernier

雜技／球戲／爬竿

Acrobat / Juggler / Chinese Pole

伯尼埃最大的性格特徵，是他渴望不斷探索：儘管他已在布魯塞爾高等馬戲藝術學校接受過三年全面訓練，他總是不滿足自己的技術水平。那時，他玩蹺蹺板；今天，他更是一位集爬竿、變戲法、跳舞和特技飛行於一身的藝術家。他於2002年加盟飛躍奇藝坊，參與劇團早期的作品《卡爾辛庫洛》的演出。

Gaël Bernier's most characteristic trait is his desire to explore: he is never satisfied with his discipline, even though he spent three years undergoing in-depth training at the Ecole Supérieure des Arts du Cirque in Brussels. At the time he was training on the seesaw; today he is also an acrobat on the Chinese pole, a dancer, juggler and an aerobatic artist. He joined Feria Musica in 2002 to perform in their previous show *Calcinculo*.



奇盧安吉·倫格
Kiluangi Runge

雜技／爬竿

Acrobat / Chinese Pole

倫格的馬戲團藝術始於特技演出。他在電影和動畫領域工作了幾年之後，感到再無進一步發揮的餘地，所以決定深造，先進入柏林一家馬戲學校，接着去布魯塞爾，最後去巴西，在那裏學習巴西武術卡波耶拉。

Kiluangi Runge first came to the circus arts through doing stunts. After several years working in films and animation, Runge felt he had reached the limits of his profession. He decided to undergo training and turned first to a circus school in Berlin, then Brussels, ending up finally in Brazil where he learned capoeira.



安克·布赫
Anke Bucher

空中絲帶飛人／雜技

Flyer on Aerial Silk / Acrobat

布赫15歲進入德國的馬戲團，之後在布魯塞爾高等馬戲藝術學校深造。她在那裏遇到飛躍奇藝坊的藝人，並應邀參與《蝴蝶迷魂記》的演出。她渾身是勁，全副身心投入表演，把活力傳遞給觀眾。

From the age of 15, Anke Bucher chose the circus in Germany, and then continued her training at the Ecole Supérieure des Arts du Cirque in Brussels. There she met the artists of Feria Musica and was hired to perform in *Le Vertige du Papillon*. She is full of overflowing energy and communicates this to the audience, when she offers herself, body and soul.



琳德·哈特曼
Linde Hartman

空中吊架拋接員／雜技

Carrier on Aerial Cradle / Acrobat

哈特曼早在六歲時已在荷蘭接受雜技訓練。小時候，她幾乎每周都在荷蘭及歐洲各地演出，對巡迴演出的生活習以為常，入行至今已18年。她在高等馬戲藝術學校專攻空中吊架拋接，後來加入飛躍奇藝坊，參與《蝴蝶迷魂記》的演出。

At the age of six, Linde Hartman had already started training as an acrobat in Holland. Since childhood she has known the atmosphere of touring, giving a performance almost every week throughout Holland and further afield in Europe. She has been involved in circus work for 18 years. She specialised as a carrier on the aerial cradle at the Ecole Supérieure des Arts du Cirque and immediately joined Feria Musica to perform in *Le Vertige du Papillon*.



塞奇·拉扎爾
Serge Lazar

空中吊架拋接員／雜技
Carrier on Aerial Cradle / Acrobat

拉扎爾在馬戲藝術界工作逾10年，同時是一名攝影師、電影製作人和舞者。1998年於布魯塞爾國家馬戲藝術學校畢業，2002年加盟飛躍奇藝坊。在《蝴蝶迷魂記》中，他除了表演雜技和空中拋接，還參與舞蹈演出。

Serge has been working in the world of circus for over a decade, but he is a free spirit and he is inquisitive in many fields — photography, cinema, dance. He graduated from the Ecole Nationale des Arts du Cirque in Brussels in 1998, and joined FERIA Musica in 2002. In *Le Vertige du Papillon*, he is an acrobat and a carrier, but above all he is a dancer.



安娜·尼爾森
Anna Nilsson

空中吊架飛人／雜技
Flyer on Aerial Cradle / Acrobat

尼爾森15歲起，在瑞典一家結合雜技訓練和古典課程的學校學習馬戲技術。幾年後，她赴布魯塞爾完成空中雜技訓練。飛躍奇藝坊是她加盟的第一個馬戲團，而《蝴蝶迷魂記》是她首部職業作品。

Anna Nilsson began studying circus techniques at the age of 15 in Sweden in a school that combined acrobatic training and classic lessons. After a few years, she came to Brussels to finish off her training as an aerial acrobat. FERIA Musica is the first company she has worked with and *Le Vertige du Papillon* is her first professional show.

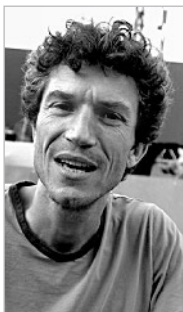


尼爾斯·塞德爾
Niels Seidel

球戲／雜技
Juggler / Acrobat

塞德爾變戲法時充滿詩意，他在舞台演出時肩上斜掛着一個裝滿球的袋子。他13年前自學變戲法，後來進入國家馬戲藝術學校深造，專攻空中雜技。他於2003年加盟飛躍奇藝坊，那時《蝴蝶迷魂記》尚在醞釀中。

Poetic juggler, Niels Seidel moves around the stage with a bag full of balls slung across his shoulder. He taught himself to juggle 13 years ago, well before he too went to Ecole Nationale des Arts du Cirque in Brussels, where he chose to train as an aerial acrobat. He joined FERIA Musica in 2003, just before the creation of the *Le Vertige du Papillon*.



法蘭斯瓦·加尼
François Garry

低音大提琴／結他／音樂總監／作曲
Double Bass / Guitar / Music Director / Composer

加尼少年時自學音樂，擅長爵士樂和搖滾樂，七年來與阿諾的合作及最近在俚語樂隊的演出尤為出色。自飛躍奇藝坊創辦以來即參與演出，並與劇團創辦人之一貝諾瓦·路易斯建立持久的友誼。

François Garry taught himself music when he was a teenager. He specialised in jazz and rock — notably with Arno whom he accompanied for seven years, and more recently in the group Slang. He has been with FERIA Musica since its creation, becoming involved as a natural prolongation of his long friendship with Benoît Louis, co-founder of the company.



曼紐爾·赫米亞
Manuel Hermia

長笛／薩克斯管／單簧管／作曲
Flutes / Saxophones / Clarinet / Composer

幾年前，曼紐爾·赫米亞在貝諾瓦·路易斯創辦的USE樂隊任薩克斯管手，順理成章加入飛躍奇藝坊，並參演劇團所有三個作品。此外，熱愛音樂的赫米亞還參與其他音樂活動，除了與法蘭斯瓦·加尼在俚語樂隊合作，他更是一個爵士樂四重奏的成員。

A few years ago Manuel Hermia was a saxophonist in the group USE founded by Benoît Louis and so it was a natural step for him to become part of FERIA Musica from the outset. Since then he has participated in all three of the company's shows. However, as a passionate musician, this does not prevent him from taking part in various other activities which include his involvement in the group Slang, working with François Garry and Michel Seba, and performing with a jazz quartet.



貝諾瓦·路易斯
Benoît Louis

鍵盤／作曲
Keyboards / Composer

在貝諾瓦·路易斯看來，「為舞台創作音樂是非常有意義的。我們的工作是按照雜技演員的建議，創造一種配合視覺表演的音形。在創作過程中，他們引導我們，就像在創作完成之後，我們在他們的表演過程中引導他們一樣。」路易斯正是以這種方式，與菲利普·迪柯恩組成了飛躍奇藝坊。

To Benoît Louis, "it can be very rewarding to create music for the stage. Our work is to create a syntax that serves a visual show, based on what the acrobats propose. They guide us in the creative process, just as afterwards, we often guide them through their performance." It was in this way that he formed FERIA Musica together with Philippe de Coen.



米歇爾·塞巴
Michel Seba

敲擊樂
Percussion

米歇爾·塞巴來自音樂世家。他最初習鼓，後來學習敲擊樂，以增進認識。他參加過很多敲擊樂研習班，當中尤以克里斯·約里斯的指導對塞巴影響至深，令他對人生和音樂有新的體會；之後，他在布魯塞爾皇家音樂學院深造。1996年，他接受新挑戰，加入了飛躍奇藝坊，並參與《蝴蝶迷魂記》的演出。

Michel Seba is from a family of musicians. He started by playing the drums then opted for percussion, which gives him a more direct contact with the instrument. After numerous percussion workshops, notably with Chris Joris — a decisive encounter for Seba in both human and musical terms — he continued his training at the Royal Music Conservatory of Brussels. In 1996, he took on a new adventure with FERIA Musica and participated in *Le Vertige du Papillon*.



法托·特拉奧爾
Fatou Traoré

編舞及導演
Choreographer and Director

法托·特拉奧爾是編舞和舞者，現居於布魯塞爾。10年來，她一直探索音樂和舞蹈之間時而疏離、時而密切的關係。她的作品包括由一位樂手和兩位舞者演出的三重奏作品《玫瑰與雛菊》(1995)；「又名月亮」樂隊演出的《在波浪上》(1998)；為十位音樂家、七位舞者和一位過路人而作的《旅程》(1998)；《植物之美與瘋狂精神》(1999)；《為聲音和姿態而作的小品》(2000)；2003年在卡薩布蘭卡首演的《愛奧》和《Mar'L》(2004)等作品。

1997年，她以舞者身份參演飛躍奇藝坊首作《危險關係》；2001年為AOC合作社的《彈跳飛人黨》執導，這次經驗使她有機會在編舞層面認識馬戲語言。因此，當飛躍奇藝坊在2003年再邀合作時，她便爽快地答應。

Fatou Traoré is a choreographer and dancer who lives in Brussels. For the past decade she has been exploring the sometimes tenuous, sometimes close links between music and dance. This gave rise to creations such as *Rose et Marguerite* (1995), a trio for a musician and two dancers; *On the Wave* (1998), with the group Aka Moon; *Passage* (1998), for ten musicians, seven dancers and a passer-by; *Vegetal Beauty & Mad Spirit* (1999); *Petites pièces pour voix et gestes* (2000); *Io*, which premiered in Casablanca in 2003; and *Mar'L* (2004).

In 1997 she participated as a dancer in *Liaisons Dangeureuses*, the first show by FERIA Musica. She then directed *La Syncope du 7* in 2001 for the Collectif AOC, which gave her the chance to discover the language of the circus on a choreographic level. So, when FERIA Musica offered her a new experience in 2003, she accepted without hesitation.



菲利浦·迪柯恩
Philippe de Coen

藝術總監／舞台設計
Artistic Director / Stage Designer

菲利浦·迪柯恩成年後才開始學習空中飛人，40歲始成為職業雜技藝人。

他的馬戲團職業範圍廣泛，包括最傳統的和最現代的。當他看了創意一族和羽毛馬戲團等馬戲演出之後，對當代馬戲產生興趣。1994年，他認識了音樂家貝諾瓦·路易斯，這次相遇激發了他們一起展開新旅程。

Philippe de Coen did not start learning the flying trapeze until he was an adult and turned professional at the age of 40.

His professional circus career spans from the most traditional to the most modern, and it was his discovery of the work of companies like Archaos and Cirque Plume that encouraged him to become interested in contemporary circus. In 1994 he met musician Benoît Louis, which triggered their joint desire to start a new venture.



塞奇·西蒙
Serge Simon

舞台設計／燈光總監／服裝設計
Stage Designer / Lighting Director / Costume Designer

塞奇·西蒙高中時代就認識菲利浦·迪柯恩，但彼此各自發展。迪柯恩對空中鞦韆着迷，西蒙則選擇燈光設計。西蒙一直擔任劇團、當代舞蹈團、木偶劇院的燈光管理和藝人，並為電影設計佈景。

Serge Simon met Philippe de Coen at high school and their paths have run parallel ever since. Philippe discovered the trapeze, Simon chose lighting. He has been a lighting manager for theatre companies, contemporary dance companies, puppet opera as well as an artist and set designer for film.



菲利普·巴斯特 Philippe Baste

燈光設計 Lighting Designer

菲利普·巴斯特原本是物理學家，從事過廣告和政府宣傳片的拍攝工作後，很自然便想進一步了解攝影和電影的燈光。

1990年代初，他開始為現場節目設計燈光。由於他不是馬戲團出身，他的手法不會囿於每場演出的內容；他在影像工作方面的豐富經驗，令他的手法更多樣化，不會故步自封。

Philippe Baste started out as a physicist, which naturally led him to explore photography, light then cinema, after having been sidetracked through advertising and institutional films.

In early 1990s, he entered the realm of lighting design for live shows. Not having come from the world of circus his approach is not that of simply lighting an act. His extensive experiences in the field of image have enriched his approach in many ways so that nothing is ever frozen or fixed in a preconceived idea.



尼古拉斯·哈伯 Nicolas Haber

音響工程 Sound Engineer

尼古拉斯·哈伯最愛的是音樂，並成為音樂會的音響系統專家。他偶然認識法蘭斯瓦·加尼，之後便結識了飛躍奇藝坊的樂手。

作為《蝴蝶迷魂記》的音響工程師，他曾表示：「一場演出也可以說是一場音樂會。我認為，音樂不是視覺元素的陪襯；當然，我也會考慮視覺效果，但專注的還是音樂。」

Nicolas Haber's main passion has always been music. He gradually became specialised in sound systems for concerts. He met François Garny by chance and subsequently all the musicians of FERIA Musica.

As the sound engineer for *Le Vertige du Papillon*, he said that “a show is a sort of concert. I don't think of it as music supporting the visual element; naturally I also look at the visual side, but I mainly concentrate on the music.”



法蘭斯瓦·范蒂嫩 Françoise Van Thienen

服裝設計
Costume Designer

法蘭斯瓦·范蒂嫩喜歡的是縫紉而不是時裝，她還喜歡繪畫和色彩，正是這些愛好把她引到戲劇服裝設計領域。服裝是演員在建構其角色時的重要元素，然而她表示：「馬戲團服裝設計是件困難的工作。它不像戲劇那樣有劇本可依，因此你必須根據舞台上發生的一切來設計，並不斷提出建議。」馬戲團服裝還有一些成規——服裝必須柔韌，動作才可自如。

Françoise Van Thienen likes sewing but not fashion and she likes painting and colour, which is what led her to the world of theatre costumes. A costume is an essential element for the actor in the construction of his/her character. Yet “circus is difficult. There's no supporting text as in theatre so you have to follow everything that happens on stage and continually make suggestions.” There are also certain constraints inherent to circus costumes — they must be supple, strong and allow complete freedom of movement.



阿諾·伯納德 Arnaud Bernard

舞台監督 Stage Manager

阿諾·伯納德在布魯塞爾的馬戲學校接受「網人」訓練之後，便在飛躍奇藝坊早前的作品《卡爾辛庫洛》中表演雜技。那時，他已經特別關注設備和空中裝置的安全問題。因此，當菲利普·迪柯恩邀請他一起製作《蝴蝶迷魂記》時，他便立即答應，從此展開了他與飛躍奇藝坊的奇藝生涯。

In Feria Musica's previous show, *Calcinculo*, Arnaud Bernard performed as an acrobat after having completed his training as a 'web-man' at the circus school in Brussels. Even back then he showed a special concern for the equipment and the security of the aerial attachments, so when Philippe de Coen asked him if he would be his assistant on *Le Vertige du Papillon*, he immediately accepted and now continues his adventure with Feria Musica.



**塞利娜·莫法拉
Céline Maufra**

推廣及市務

Distribution and Communication

塞利娜·莫法拉於2000年夏季加入飛躍奇藝坊，藝團當時駐巴黎維勒特的大劇場演出《卡爾辛庫洛》，莫法拉完成《卡爾辛庫洛》的巡迴演出後積極參與藝團的最新創作，她認為：「構思的過程很具啟發性，我們一起面對各種困難，由零開始，然後得到概念，齊心向目標努力，達至完美。」

Céline Maufra joined Feria Musica in the summer of 2000 when the company was staying at the Grande Halle at la Villette in Paris for a series of performances of *Calcinculo*. She then continued with the company on the *Calcinculo* tour and actively participated in the creation of the present production. "Participating in the initial thinking process was very stimulating: we faced all the difficulties together, starting off with a blank page, having an idea, working out what we wanted to achieve, carrying it through to completion..."

場刊中譯：朗天