

37<sup>th</sup>



香港藝術節  
Hong Kong  
Arts Festival  
6.2-8.3.2009



# The White Body

Ea Sola  
愛雅·索拉

白色身體

謝謝 With thanks to





# The White Body

Ea Sola 愛雅·索拉 白色身體

27-28.2.2009

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*

為了讓大家對這次演出留下美好的印象，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.

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Conception, Choreography,  
Scenography, Video Images, Lighting  
and Costume Design

愛雅·索拉  
Ea Sola

音樂 / 樂師  
Music/Musician

Nguyen Xuan Son

文本  
Text

艾提安·德·拉·博埃蒂  
《論自願之奴隸》(~1549)  
*Discourse of Voluntary Servitude* (~1549)  
by Étienne de La Boétie

文本朗讀  
Readers

Nguyen Kim Khanh, Hoang Cong Dang

舞者  
Dancers

Luong Xuan Thanh, Ngo Thanh Phuong  
Pham Chi Cuong

製作經理、燈光  
Production Manager and Light

卡魯斯·佩雷茲  
Carlos Perez

音響  
Sound

威廉·羅培茲  
William Lopez

舞台監督  
Stage Manager

茲維爾·拉·博羅哲  
Cyril Le Brozec

製作助理  
Production Assistant

Mai Chi Thanh

錄像助理  
Video Assistant

Nguyen Quang Thai

製作  
Production

ea.project

行政  
Administrator

杜明尼克·魯里耶  
Dominique L'Huillier

世界首演  
World Premiere

2009年2月27-28日 香港藝術節  
27-28.2.2009 Hong Kong Arts Festival

### 《論自願之奴隸》摘錄翻譯

魯文·米蘭（希伯來文，以色列賓亞米納：河流出版社編，2007）、關根秀雄（日文，白水社編，1935）、安格·J·卡佩萊蒂（西班牙文，念珠出版社社會學書目編纂組，1968）、哈利·庫茲（英文，紐約：哥倫比亞大學出版社，1942）

*Translations of excerpts from the Discourse of Voluntary Servitude*

Reuven Miran (Hebrew ed., Nahar Books, Binyamina, Israel, 2007), Hideo Sekine (Japanese ed., Hakusuishan, 1935), Angel J. Cappelletti (Spanish Grupo editor de estudios sociales, Rosario, 1968), Harry Kurz (English ed., Columbia University Press, New York, 1942)

中文字幕

Annie Au-yeung

Chinese Surtitles

聯合製作：

香港藝術節、法國巴黎市立劇院、荷蘭藝術節、奧克蘭藝術節、荷蘭格羅寧根大劇院、愛雅·索拉舞團

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Ardian Marashi (Albanese), Jean-Léopold Diouf (Wolof), Kadhim Jihad Hassan (Arabian), Maria Delaperrière (Polish), Natasha Kraevskaia (Russian), Bella Benaroché, Francine Kaufmann, Florence Lautel, Claude Mallah, Dina Ginsburg, Kinuko Nozuka and Toru Kitagaki.

## 加料節目 FESTIVAL PLUS

27.2.2009 (五)

演後藝人談

歡迎觀眾演出後留步，與愛雅·索拉見面。

詳情請參閱藝術節加料節目指南，或瀏覽藝術節網站：[www.hk.artsfestival.org](http://www.hk.artsfestival.org)

27.2.2009 (Fri)

**Meet-the-Artist (Post-Performance)**

If you would like to meet Ea Sola, please remain in the auditorium after the performance.

For details please refer to the Festival Plus Booklet or go to the Festival website: [www.hk.artsfestival.org](http://www.hk.artsfestival.org)



## 《白色身體》

### The White Body

他思索着一種人道精神……一個現代世界

He thought of a humanity ... a modern world

文：愛雅·索拉

我走過這些被全球經濟覆蓋的儒家國度，想到了博埃蒂，他的思想，播下了「現代性」的種子，我不曾在世界任何角落，看到這現代思想，如此被集體所追隨。

這個法國人，這個歐洲人，  
這個白色身體，  
他提倡「非暴力」，  
他說，我們必須思索每個人心裏的自由。

這種精神，是否存在於發展中的全球化的軀體中？

我停下來，看見了這個人，一年到頭無保障地不停工作，精疲力盡。這個勞動的身軀，走過華燈明亮的都市時卻看似快樂。這個工業化、娛樂化的身軀，似是被困的呼喊，此人誰屬？誰驅使他？誰引領他？誰支配他？

Text: Ea Sola

I crossed Confucian countries converted to the global economy, and I thought of La Boétie, who had sown the seeds of modernity – nowhere had I seen a thinking collectively followed to this point.

This Frenchman, this European,  
this White Body  
who invented *non-violence*,  
who said that we must give consideration to the freedom that is within each one of us.

This spirit, is it in the developing global “body”?

I stayed on, and I saw this person, exhausted during the year, unprotected, working non-stop. This body of work, that nevertheless seems happy while walking through its brightly-lit city. This body of industry, and of entertainment, like a trapped scream, who does this person belong to? Who pushes it, who leads it? Under which domination?

## 艾提安·德·拉·博埃蒂 與《論自願之奴隸》

### Étienne de La Boétie and the *Discourse of Voluntary Servitude*

提起艾提安·德·拉·博埃蒂，大家總記着他是卓越思想家米歇爾·迪·蒙田的莫逆之交，他倆的友誼可說流芳青史。其實，博埃蒂本身也是對後世影響深遠的政治哲學家，他不僅是法國現代政治哲學的啟蒙者，他提出的很多理論更是亙古皆通的真知灼見。

博埃蒂1530年生於法國西南部佩里戈爾區的薩臘。出身貴族的他，年幼即失去雙親，由叔父養育，1553年奧爾良大學畢業，獲頒法律學士學位。他憑着過人才智，雖未達入職年齡，翌年便獲波爾多議會委以公職。他出任法官和外交談判官，事業成功，直至1563年英年早逝，年僅32歲。博埃蒂亦是著名詩人及人道主義者。

博埃蒂上大學時，自由探究的風氣正盛，精辟的政治理論在他仍是法律學生時便寫成。修讀法律在當時來說是很有挑戰的，是一門從哲學層面探究真理和根本法則的學問。受這學術氣氛薰陶下，博埃蒂寫成了簡短卻精深激進的《論自願之奴隸》。這部矚目的著作，博埃蒂在生時只傳閱手稿，並未出版付印。

《論自願之奴隸》主要的論點是，暴君惟一的權力乃來自其受害者：

「我只想讓自己明白，怎麼能有那麼多人，那麼多城市和國家，有時能容忍一個單獨的暴君，他只有人們賦予的力量……」

Étienne de La Boétie has been best remembered as the great friend of the eminent thinker Michel de Montaigne; they had one of history's most notable friendships. But he would be better remembered as one of the seminal political philosophers, not only as a founder of modern political philosophy in France but also for the timeless relevance of many of his theoretical insights.

La Boétie was born in 1530 in Sarlat, in the Perigord region of southwest France, to an aristocratic family. Orphaned at an early age, he was brought up by his uncle and received his law degree from the University of Orléans in 1553. His great and precocious ability earned him a royal appointment to the Bordeaux Parlement the following year, despite being under the minimum age. There he pursued a distinguished career as judge and diplomatic negotiator until his untimely death, in 1563, at the age of 32. La Boétie was also a distinguished poet and humanist.

La Boétie's great contribution to political thought was written while he was a law student at the University of Orléans, where he imbibed the spirit of free inquiry that prevailed. The study of law was an exciting enterprise, a philosophical search for truth and fundamental principles. In this ferment, La Boétie composed his brief but scintillating, profound and deeply radical *Discourse of Voluntary Servitude* (*Discours de la servitude volontaire*). The *Discourse of Voluntary Servitude* was circulated in manuscript form and never published by La Boétie.

The main idea of the analysis is that the only power tyrant has is the power relinquished to him by his victims:

"I should like merely to understand how it happens that so many men, so many villages, so many cities, so many nations, sometimes suffer under a single tyrant who has no other power than the power they give him ..."

他認為，正因如此，當人民一旦決意不再侍奉暴君，他們便自由了。毋須使用暴力，只要不再服從，暴君便一無所有：

「然而，根本不需要與這個暴君戰鬥，若這個國家的人民拒絕被他奴役，他就會自動瓦解。不必從他那裏剝奪什麼，只需斷絕任何供給。一個民族可以不爭取自己的福祉，但不能自尋滅亡。」

他續認為，人類生而自由，自然而然就是自由的。人類應受理智引導，絕不可受人奴役。然而，習慣和習俗卻成為驅使人甘心為奴的強大力量：

「假如可能，讓我們來追本溯源，探究這種甘受奴役的頑固心志，如何變得根深蒂固，還讓人以為如今追求自由，不再是理所當然的了。

【……】

首先，毫無疑問，如果我們享用上天賦予的權利，遵循上天教導的訓誡，我們自然就會聽命於我們的父母；也聽命於理性，但不可作任何人的奴隸。

【……】

當然，只要人還保有本性，如果要他們甘願就範，就必須強制他們，或者矇騙他們……

【……】

人的本性確實是要自由，要追求自由，但也很容易被他所受的教育扭曲。

【……】

所以甘為人奴的第一個原因，是已成自然的習慣。」

Therefore, he expounds, once people resolve to serve no more, they are free. Without using violence, they simply stop obeying and the tyrant becomes nothing:

*“Obviously there is no need of fighting to overcome this single tyrant, for he is automatically defeated if the country refuses consent to its own enslavement: it is not necessary to deprive him of anything, but simply to give him nothing; there is no need that the country make an effort to do anything for itself provided it does nothing against itself.”*

He further adds that human beings are all born free and are naturally free. They should adopt reason as their guide and never become slaves of anybody. But habit and custom are powerful forces that keep people enslaved:

*“Let us therefore understand by logic, if we can, how it happens that this obstinate willingness to submit has become so deeply rooted in a nation that the very love of liberty now seems no longer natural.*

[...]

*In the first place, all would agree that, if we led our lives according to the ways intended by nature and the lessons taught by her, we should be intuitively obedient to our parents; later we should adopt reason as our guide and become slaves to nobody.*

[...]

*But certainly all men, as long as they remain men, before letting themselves become enslaved must either be driven by force or led into it by deception...*

[...]

*It is truly the nature of man to be free and to wish to be so, yet his character is such that he instinctively follows the tendencies that his training gives him.*

[...]

*Custom becomes the first reason for voluntary servitude.”*

## 愛雅·索拉 Ea Sola

創作意念、編舞、舞台設計、錄像、燈光及服裝設計  
Conception, Choreography, Scenography, Video Images,  
Lighting and Costume Design

愛雅·索拉初習古典舞蹈，其後開始創作地下演出，並且加入了葛羅托斯基舞蹈劇場的研究工作室。1982至92年間，她創作了一系列聚焦身體記憶的演出：《身體狀況》、《身體頌贊》、《呼吸的陰影處》、《冬之草》、《雨灑在頭上》、《隱藏的季節》、《屠房》、《鄰市》、《寒山》。她曾演出日籍編舞家田中泯的《春之祭》，也為法籍畫家、劇作家羅蘭·托柏的《烏布王》擔任編舞及舞者。

去國15年後，愛雅·索拉1990年回到越南。她獲頒達文西獎學金和法國國家文藝基金會創作計劃獎，後者資助她對越南傳統舞蹈、音樂和戰爭的回憶進行的研究計劃。五年的研究，促成了舞作《旱和雨》（1995）、《從前》（1997）、《音樂的稻田》（1998）、《原來如此》（1999）及《安魂曲》（2000）。2001年，愛雅·索拉獲德國《芭蕾雜誌》提名「年度最佳編舞」。

短暫離開舞台後，愛雅·索拉在2005年回到戰爭這主題，創作了《旱和雨第二部曲》，由河內歌劇院芭蕾舞團的年輕舞蹈員演出；2005至2008年間巡迴歐、亞、美國演出。

2008年，愛雅·索拉開展了一個全新的創作系列，深思、反省當下世界。2008年11月創作及演出了思索國家與個人的獨舞《空中的線條》，在法國夏隆-索爾-索恩的第六屆「瞬間」藝術節首演，並巡迴法國演出。

Ea Sola, after studying classical dance, worked to create underground performances and participated in the research laboratories of the Grotowski dance theatre group. From 1982-92 she choreographed a series of performances focusing on the memory of the body: *États de corps* (Body States); *Bouquet de corps* (Body Bouquet); *À l'ombre du souffle* (In Breath's Shadow); *L'herbe en hiver* (The Grass in Winter); *Il pleut sur les têtes* (Rain Falling on Heads); *Les saisons cachées* (Hidden Seasons); *Abattoir; Cité voisin* (Neighbouring City) and *Montagne froide* (Cold Mountain). She danced in Japanese choreographer Min Tanaka's *Le sacre du printemps* (The Rite of Spring), and was the dancer and choreographer for *Ubu Roi* by French painter and dramatist Roland Topor.

In 1990, after an absence of 15 years, Ea Sola returned to Vietnam. She was awarded the *Leonardo da Vinci* scholarship, and received the *Villa Médicis hors les Murs* award which allowed her to undertake research in traditional Vietnamese dance and music, and to research the memory of war. Her five years of research led to the creation of *Sécheresse et Pluie* (Drought and Rain, 1995), *Il a été une fois* (Once Upon a Time It Was, 1997), *La rizière des musiques* (The Paddy Field of Music, 1998), *Voilà Voilà* (1999) and *Requiem* (2000). In 2001, Ea Sola was nominated as Choreographer of the Year by *Ballettanz* magazine.

After a hiatus, in 2005 she returned to the theme of war and created *Sécheresse et Pluie Vol. 2* (Drought and Rain Vol. 2) with young dancers from the Hanoi Opera Ballet. From 2005-08 the performance toured Europe, Asia and the US.

In 2008 Ea Sola embarked on a new cycle of her work which reflects upon the world today. She created and performed her new work, *Air Lines*, in November 2008, a solo piece on the notion of nation and individual,



© Tram Viet Duc



愛雅·索拉的創作旅程，獲多個著名藝術機構的支持及委約製作，包括：巴黎市立劇院、布魯塞爾藝術節、南卡羅萊那州斯伯拉圖藝術節、紐約林肯中心、巴黎秋季藝術節、柏林洲際藝術節、2000漢諾威世界博覽會、德國舞動藝術節、新加坡藝術節、荷蘭藝術節和香港藝術節。

which premiered at the Instances 6 Festival (Chalon-sur-Saône, France) and later toured in France.

Ea Sola has been accompanied by prestigious partners who have co-produced or supported her journey: Théâtre de la Ville, Paris; Kunsten Festival des Arts, Brussels; Spoleto, South Carolina; Lincoln Center, New York; Festival d'Automne, Paris; Fest der Kontinente, Berlin; EXPO 2000, Hanover; Movimentos Festival, Germany; Singapore Arts Festival; Holland Festival; and Hong Kong Arts Festival.

## Nguyen Xuan Son

音樂 / 樂師

Music / Musician

Nguyen Xuan Son於河內傳統音樂學院畢業，1989至94年在河內的國家北方民間歌劇院擔任敲擊樂手，1994至2002年擔任愛雅·索拉的音樂助理，也在她的演出中擔任敲擊樂手。

他的敲擊樂及弦樂作品包括：《出路》、《敲擊樂練習曲1》、《夜》、《面容I》。曾為電影《沉默的新娘》配樂，也曾創作多個藝術錄象裝置，包括《單獨》、《張芝》、《面容II》。

他為《旱和雨第二部曲》、《空中的線條》和《白色身體》作曲。

場刊中譯：林笑桃

After Nguyen Xuan Son graduated from the Hanoi School of Traditional Music, he was percussionist at the Hanoi National Theatre of Cheo (1989-94). From 1994 to 2002, he was music assistant to Ea Sola and percussionist for her works.

Amongst his compositions for percussion and string instruments are *Exit*, *Études 1 for percussions*, *Dans la nuit* (In the Night) and *Un visage 1* (Face 1). He composed the music for the film *Bride of Silence* and has created art video installations including *Alone*, *Truong Chi* and *Visage 2*.

Nguyen is the composer for the music of *Sécheresse et Pluie Vol. 2*, *Air Lines* and *The White Body*.

