

37th



香港藝術節
Hong Kong
Arts Festival
6.2-8.3.2009

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北京紙老虎戲劇工作室

Beijing Paper Tiger Theater Studio

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6-8.3.2009

香港文化中心劇場
Studio Theatre
Hong Kong Cultural Centre

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.

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07 創作、演出及製作人員
Credits

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Programme Notes

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Feature

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Biographies



意念
Concept

田戈兵、張興傑、周劼
Tian Gebing, Zhang Xingjie, Zhou Qing

導演
Director

田戈兵
Tian Gebing

演出
Performers

王亞男、鞏中輝、張興傑、孟岩、貢斌
李健偉
Wang Yanan, Gong Zhonghui, Zhang Xingjie
Meng Yan, Gong Bin, Max Lee

視覺設計
Visual Designers

Seba、風子
Seba, Feng Zi

音樂
Music and Sound Designers

王凡、文大可
Wang Fan, Wen Dake

燈光設計
Light Designer

中山奈美
Nami Nakayama

舞台技術
Technicians

劉震強、田戈林
Liu Zhenqiang, Tian Gelin

燈光
Light Technician

崔榮明
Cui Rongming

影像
Video

陳雄偉
Chen Xiongwei

劇照
Photographer

黃大智
Ricky Wong

製作
Production

北京紙老虎戲劇工作室
Beijing Paper Tiger Theater Studio



《酷 COOL》

最初的想法源自我們的早期教育和成長記憶，這些記憶裏充滿了暴力的經驗，而且這些暴力的實現往往都是通過正當合法甚至是時尚潮流、爭先恐後的方式。

「酷刑」與「酷」文化將人類行為的殘忍和愉悅、原始血腥與時尚優雅的兩面翻轉接拼，以及沒有過去也沒有未來的庸常現實感，構成《酷cool》的創作動機。

漢語詞典裏「酷」的解釋是：冷酷、殘酷；程度很深的；極限的。英語「cool」的原意包括：涼的、冷靜的、滿不在乎的、厚顏無恥的。作為俚語則是令人愉快的、很棒的等。極端殘酷又令人愉快，這種完全相反的感覺是認識世界的一種方法，也是《酷cool》的創作方法。

《酷cool》關心的是「酷刑」中豐富的表演性和儀式感，以及權利、慾望、角色、規則和程式之間的遊戲，以及人們進行暴力敘述時的優雅方式和荒謬性。這也是紙老虎通過裝置、肢體和強烈的視覺元素所呈現出來的演出內容。

本劇2007年1月，在草場地工作站做「work in progress」演出；5月，在北京首演；6月，參加德國柏林「繞道中國」藝術節演出；8月參加蘇黎世國際戲劇節；10月參加北京交叉藝術節；2008年9月，參加上海越界藝術節。

The culture of brutality (*kùxíng*) and the culture of being cool (*kù*) are the themes in *COOL*. The original idea for this performance came from memories of violent experiences during our childhoods. This violence was usually sanctioned in a legal way and even became trendy and fashionable.

When we look up the Chinese equivalent of “cool” (*kù* 酷 as in Chinese character) in the Chinese/English dictionary we find words like “cold”, “cruel”, “deep degree” and “extremely”. In the English dictionary, “cool” is defined as fairly cold, calm or impudent. But “cool” as a slang word has a totally different meaning: pleasant and fine ...

Cruel torture (*kùxíng*) and cool (*kù*) seem contradictory but are united in our memories of past experiences and form part of a no-past-no-future sense about reality which was the motivation for *COOL*.

Through installations, body work and strong visual elements the company shows these opposite but co-existing aspects of violence: rites of cruel torture, power games, desires to rule — all have the combination of elegance and absurdity.

In January 2007 *COOL* was presented in Caochangdi Workstation as a work in progress. In May 2007 it premiered at Nine Theater, Beijing, and in June and August it was performed at Umweg Über China Festival, HEBBEL AM UFER, Berlin and at Zuercher Theater Spektakel, Zurich.

Notes provided by the group

值此香港演出之際 Performing in Hong Kong

文：田戈兵

2008年事端不斷，這個國家現實中的悲喜劇依然如火如荼。這一年，紙老虎不覺中已進入了第十個年頭。在這十年裏，紙老虎沒有「精英」、沒有「商業」、沒有登堂入室的成功、沒有先鋒前衛的販賣。幾乎沒有一絲猶豫的遠離了這個時代看似明亮燦爛的喧囂，待在他們自己身體的位置，待在生活中肌膚的血漬呼啦裏，持續的以劇場的方式發出自己的聲音。這種聲音微不足道，卻在不斷的捅破着現實和自我的謊言，一廂情願和不自量力的說出這個世界灼痛殘酷的童話和夢想。

內地的獨立劇場方式開始於上世紀八十年代末期，在當時鐵板一塊的體制下有了體制外的表演。這種表演從外貌上看起來似乎和體制裏沒有很大區別，但今天看無疑是一種重要的捅開和撬動。而在九十年代鐵板一塊的體制下，捅開和撬動轉換成遍地開花的商業販賣。與此同時，獨立劇場也開始了另一個階段，就是文本意義上的獨立。從此，獨立劇場的合法性不再建立在既往的戲劇史和文學史，以及所有關於劇場和表演的知識系統裏，而是建立在當代生活和現實的現場。在這個意義上國內的「劇場」才開始進入「當代」，個人的獨立表達方式成為可能，也是在這個意義上，所謂的「獨立劇場」才具有了一些基本的品質。

紙老虎在這個時候出現，主張以生活現實作為材料和資源，主張來自生活又低於生活的創作姿勢和自由表達的立場。

《酷cool》是紙老虎2007年創作的作品，因為很少台詞，被稱做肢體戲劇，又因為其強烈的現實經驗，被

Text: Tian Gebing

So many incidents occurred in China in 2008; unfortunately our country never lacks tragicomedies. This year, Paper Tiger Studio Theater has passed, without even realizing it, our 10th anniversary.

During the past 10 years Paper Tiger Studio Theater has gained recognition in spite of shying away from commercial operation and avant-garde clichés. Without hesitation, the Paper Tiger Studio Theater kept itself removed from the seemingly bright and resplendent noises of our time, and chose to look at the violent reality surrounding us. Through theatre, the Paper Tiger Studio Theater has been trying to send out its own messages. Though our voices are barely audible, we never stop deconstructing about reality and ourselves, we never give up disclosing this world's painful dreams and cruel fairy tales and we never indulge in our own wishful thoughts.

In China, the independent theatre movement started at the end of the 1980s, when performances finally appeared in the academic system. At the time, independent theatre performances didn't seem to be really different from academic ones. Today, however, there is no doubt they represent an important breakthrough. In the 1990s, when this "break-through" started to blossom and became commercialized, independent theatre begin to forge a new path. This is how Chinese independent theatre came into being. This allowed individual expression to be possible and independent theatre began to achieve these basic qualities. That is when the Paper Tiger Studio Theater was created.

COOL was created in 2007. It has been shown in many cities in China and abroad. At times the performance has been named a "body performance" because of its minimalist stage aesthetic. At times it has qualified as





稱做新現實主義戲劇。2007到2008年曾在國內外多個城市上演，這個過程中，演出中的「亢奮的行屍走肉」和現實中「沒有過去也沒有未來」的生機勃勃如影相隨彷彿比賽。在這一年，我們一再想起那句話「這是一個關於生命的、全新的、摧枯拉朽式的烏托邦」，周而復始，註定百年孤獨。

也是在這一年，在紙老虎第十個年頭的時候，我們得到了一份禮物，來自香港藝術節的演出邀請。

香港是一個自由可愛的地方，自由可愛也是人類表演行為有必要存在的重要理由。值此在香港藝術節演出之際，我和我的紙老虎兄弟對這個地方充滿期待！也對藝術節工作人員幾個月來專業細緻的工作滿懷敬意！並且，特別感謝香港藝術節以及蘇國雲先生對內地獨立劇場的支持！感謝他們的眼光和勇氣！

這兩天正是北京最寒冷的時候，但想到即將來到的一年，想到即將在香港的演出，心裏卻洋溢着溫暖的光亮。

現在，終於08年就要過去了。

“New Realism Theatre” because it contains gritty life experiences.

During this performance, the “excited soulless dead bodies” moving on stage give the impression of being in competition with the “full of life, no-past-no-future” Chinese reality. “This is a Utopia about life, about renewal through destruction and sacrifices”, which eternally repeat itself, destined to “one hundred years of solitude”.

This year we received the invitation to perform at the Hong Kong Arts Festival. A wonderful gift for our 10th anniversary. Hong Kong is a free and lovely place. Being free and lovely is important for human beings. When we think about the performances in Hong Kong, Paper Tiger Studio Theater’s members have many expectations. We respect the Hong Kong Arts Festival’s team who have been so professional and who have done so much work. And we give special thanks to Hong Kong Arts Festival and Mr So Kwok-wan for their sincere support of China independent theater.

21.12.2008

田戈兵 Tian Gebing

意念及導演 Concept and Director

劇場導演、獨立製作人。

1991年畢業於中央戲劇學院；從八十年代末開始參與北京的獨立劇場活動；1997年創立紙老虎戲劇工作室，並主持了該工作室所有的演出計畫。從1998年開始的一系列創作活動和作品以現實生活作為材料，對中國當代現實進行了強有力的揭示和戲劇性的重構，充滿了幽默和力量。較早的開始嘗試視覺藝術和劇場現場，以及非劇場方式的混合創作，對劇場的敘述方式具有許多觀念性的顛覆和創意。而紙老虎工作室也被稱為國內當代劇場裏最富有實驗性和獨立精神的劇團。

Theater Director/ Independent Producer.

In 1991 Tian Gebing graduated from The Central Academy of Drama. He joined Beijing's experimental independent theatre movement for nearly a decade before he set up Paper Tiger Theater Studio and became the Artistic Director in 1997.

His series of theatrical works use everyday life as inspiration and, with humour and power, expose China's real problems. From the beginning, he has mixed visual arts, theatrical and non-theatrical elements on stage. His original works serve as conceptual subversions to the traditional expressive theatre style. Paper Tiger Theater Studio is recognized as one of the most experimental independent theater troupes in China.



張興傑 Zhang Xingjie

意念及演出 Concept and Performer

編劇、自由撰稿人。

1966年生於山東，1990年西北大學畢業。

1998年開始參與紙老虎工作室的演出計畫，負責工作室翻譯、文字、交流等日常事務，參與策劃、演出《婚姻合作》、《世方豪廷和雷雨》、《殺手不嫌冷和哈姆雷特病毒變異》、《對話2005升級版》、《酷 COOL》等。

Born in Shandong Province, Zhang Xingjie graduated from Northwest University, Xi'an in 1990. In 1998, he joined Paper Tiger Theatre Studio where he does translation work, writing, daily administrative tasks and public relations for the studio. He has performed in *Marriage Collaboration & Related Scenes*, *Mammy Report*, *Shi Fang Hao Ting* and *Storm The Killer Is Not Cool & Hamlet Virus Mutation*, *Dialogue 2005 Upgraded Version* and *COOL*.



王亞男 Wang Yanan

演員 Performer

自由舞者。

1974年生於雲南，1994年畢業於北京舞蹈學院古典舞系。後在東方歌舞團任舞蹈演員至2004年，曾多次獲國家金獎。1996年開始參與現代舞的創作和表演。

2000年開始和紙老虎工作室合作，多次赴歐洲及美國演出。2004年成立樂澀舞蹈工作室。

Born in Yunnan Province, Wang Yanan graduated from the Classic Dance department of Beijing Dance Institute in 1994. From 1994-2004, she worked as a dancer in Oriental Song and Dance Ensemble, gaining many national gold awards. In 1996, she began performing and creating modern dance performances, often collaborating with the Paper Tiger Theater Studio. She has performed many times in Europe and the US. In 2004, she set up the Le Se Dance Studio.



孟岩 Meng Yan

演員 Performer

影視廣告製作人、導演。

1991年畢業於中央戲劇學院；1991年9月至1995年9月黑龍江省大慶市話劇團，導演；2000年作為策劃、演員參與紙老虎工作室的演出。主要參演作品為：《殺手不嫌冷和哈姆雷特病毒變異》、《酷cool》等。

In 1991, Meng Yan graduated from The Central Academy of Drama. From 1991-95, he worked as a director in Daqing Modern Drama Troupe. In 2000 he joined the Paper Tiger Theater Studio as a producer. As a performer he has participated in *The Killer Is Not Cool & Hamlet Virus Mutation* and *COOL*.



鞏中輝 Gong Zhonghui

演員 Performer

自由舞者。

1993至1999年無錫藝校學習；2000年至2002年在北京全國總工會文工團任舞蹈演員；2002年至2006年在北京舞蹈學院編導系02級現代舞學習。

2007年開始參加紙老虎工作室《酷cool》演出。

From 1993-99, Gong Zhonghui studied in Wuxi Arts School. He worked as a dancer in the National Labor Association Ensemble from 2002-02 after which he studied modern dance for four years at the Beijing Dance Institute. He began performing in *COOL* in 2007.



貢斌 Gong Bin

演員 Performer

自由文藝工作者。

1974年8月生於北京，2002年至2006年曾在多家文化公司擔任策劃總監，執行總監，運營總監。2007年參加紙老虎工作室作品《酷cool》演出。

Born in Beijing, Gong Bin worked as chief officer of executive/planning/operating for several cultural companies until 2007 when he joined Paper Tiger Theater Studio. He is now performing in *COOL*.



李健偉 Max Lee

演員 Performer

香港演藝學院舞蹈學院畢業，主修音樂劇舞。在校期間，曾三次獲得成龍慈善基金獎學金，2002年獲Hong Kong Singers獎學金。2005年獲香港賽馬會音樂及舞蹈獎學金，赴英國倫敦進修當代舞。曾參與多個音樂劇、舞台劇、舞蹈劇場及演唱會等不同大型製作之演出。

Max Lee graduated from The Hong Kong Academy for Performing Arts School of Dance with an Advanced Certificate, majoring in Musical Theatre Dance. During his studies, he was thrice awarded the Jackie Chan Charitable Foundation Scholarship and he was awarded the Hong Kong Singers Scholarship in 2002. In 2005, Lee received the Jockey Club Music and Dance Fund Scholarship to further his studies at the London Contemporary Dance School in London. He has performed in various theatrical and dance productions.

