

37th



香港藝術節
Hong Kong
Arts Festival
6.2-8.3.2009



Tim Crouch

添·高治《英格蘭》·《我的手臂》·《一棵橡樹》
England • My Arm • An Oak Tree

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英國無人消息製作
News From Nowhere Production

Tim Crouch

添·高治《英格蘭》·《我的手臂》·《一棵橡樹》
England • My Arm • An Oak Tree

6-8, 10-13.2.2009

香港當代唐人藝術中心
Tang Contemporary Art

14-15.2.2009

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



1 © Chris Dorley Brown
2 © Julia Collins

英語演出

演出長約1小時，不設中場休息

Performed in English

*Running time: approximately 1 hour 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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英格蘭 England

編劇

Written by

聯合導演

Co-directed by

音響設計

Sound design by

演出

Performed by

愛丁堡穿越劇院委約製作，2007年於愛丁堡水果市場美術館預演。

《英格蘭》曾獲藝穗節首獎、格拉斯哥先驅報天使獎及完全戲劇獎，並獲邀往美國、澳洲、愛爾蘭、加拿大及歐洲演出。

無人消息、英國華威藝術中心及里斯本文化歷程藝術中心聯合製作。

添·高治

Tim Crouch

卡爾·占士·亞·史密夫

Karl James and a smith

丹·鍾斯

Dan Jones

添·高治、漢娜·林厄姆

Tim Crouch and Hannah Ringham

Commissioned by the Traverse Theatre, Edinburgh and previewed at the Fruitmarket Gallery, Edinburgh in 2007.

England won a Fringe First Award, a Herald Angels Award and a Total Theatre Award and has toured to the US, Australia, Ireland, Canada and Europe.

Produced by News from Nowhere, Warwick Arts Centre (UK) and Culturgest (Lisbon).

加料節目 FESTIVAL PLUS

10.2.2009 (二)

演後藝人談

歡迎觀眾演出後留步，與添·高治見面。

10.2.2009 (Tue)

Meet-the-Artist (Post-Performance)

If you would like to meet Tim Crouch, please remain in the gallery after the performance.

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

For details please refer to the Festival Plus Booklet or go to the Festival website: www.hk.artsfestival.org

「病人喜歡看畫。這令他們對自己的病情感覺好一點。」

“The patients like to look at the paintings. It helps them to feel better about their illnesses.”

《英格蘭》是一個關於不惜代價尋找新心臟的故事。它同時是一個游走於空間，跨越邊界的歷程，由畫廊到果醬工廠，從倫敦到大阪，從醫院病床到酒店房間。

第一幕建構成一次畫廊導賞之旅。女主角身患重病，她的美國畫商男友的父親家財豐厚，出資讓她換心。

第二幕轉了空間、場景與視點，移到發展中國家，我們漸漸明白，那用作移植的心臟，是透過見不得人的方法取得。而視點也擴闊至「捐贈者」的太太。

故事含蓄地質疑藝術價值，以至人的生命價值；西方經濟與文化帝國主義；而觀眾本身也可能牽連其中。《英格蘭》探討劇場本質，以及我們如何於這個商業無孔不入的世界自處。

England is the story of a search for a new heart at any cost. It is a tour through spaces and across borders: from an art gallery to a jam factory, from London to Osaka, from a hospital bed to a hotel room.

The first act, in fact, is structured as a guided tour of the gallery. The protagonist, whose boyfriend is an American art dealer, falls gravely ill. The boyfriend's rich father funds a heart transplant.

Act two switches spaces, scenes and perspectives. The action moves to the developing nation from where the transplanted heart was acquired — under, as it becomes apparent, shady circumstances. And the perspective grows to include the wife of the “donor”.

The narrative implicitly questions the value of art — and the value of human life; Western economic and cultural imperialism; and

how the audience itself might be implicated in it all. *England* explores the nature of theatre and the way we live in a world where commerce knows no borders.



《英格蘭》筆記

Notes on *England*

文：亞·史密夫

《英格蘭》讓我們可以進一步尋求添·高治的作品和實踐概念藝術的關係；我們把話劇移植到一家畫廊去，我們質疑觀眾和表演者的實際位置和看法；我們繼續探討如何發揮想像力，怎樣利用它的潛力，並繼續把它放在整個過程的核心位置。

《英格蘭》處理很多關於理解的問題：藝術上的、跨文化上的，以至日常生活中的。添·高治作品中有很多理解上的問題，藝術裏也有很多。事物總並不太清晰。謝天謝地！沒有這些問題，我們便不能從表演及觀眾的角度去探問，去討論那些關於參與、投入和責任的問題。

對我來說，顧及觀眾總是重要的。作為一個導演就像每天都來做觀眾，你可以做最好的，也可以做最差的。你可以推動，可以發問，你有幸經常出現，一個作品看很多遍。

你們可能會說，我們的作品裏，物質形式都是次要的。我們沒有佈景設計師，我們沒有多花時間思考佈景或服裝的問題。我們使用的都是可以搬運、移植的活生生的材料。有人可能會認為《英格蘭》裏面的東西未免太少——一個展覽場地、文本的字句、由丹·鍾斯設計的音響、加上添·高治和漢娜·林厄姆，當然還有當觀眾的你。我想即使只有這些，可以發揮的空間也很多。



© Chris Dorley Brown

Text: a smith

England has allowed us to pursue further the relationship that Tim Crouch's work has to the practice of conceptual art. We've transplanted the play into a gallery. We've questioned the physical position and perspective of the audience and the performers. We've continued to explore how we can use the power and potential of the imagination and we've continued to place it at the core of our process.

England is a lot about the problem of understanding: in art, across cultures and even in our day to day lives. There are many problems of understanding in Crouch's work. There are a lot in art. Things are not always clear. Thank goodness! If it wasn't for these problems we wouldn't be able to ask and discuss these questions of engagement, investment and responsibility from the perspectives of performance and viewer.

It's always important to me that we consider the audience. For me, being a director is like being a daily audience member. You can be the best kind and also the worst. You can encourage and question. You are lucky enough to turn up and see the work many times.

You might say that ours is a theatre where material form is secondary. We don't have a designer. We don't spend a lot of time thinking about sets or costumes. We use and explore transportable, transplantable and living material. In *England* we have what some might see as very little — an existing room and exhibition, the words of the text, a soundscape designed by Dan Jones, and the presence of Tim Crouch, Hannah Ringham and you, the audience. I think you can do quite a lot with just that.

www.newsfromnowhere.net

我的手臂 My Arm

編劇及演出
Written and performed by

聯合導演
Co-directed by

電影攝製
With film by

添·高治
Tim Crouch

添·高治、卡爾·占士及赫蒂·麥當奴
Tim Crouch, Karl James and Hettie Macdonald

基斯·多利 - 布朗
Chris Dorley-Brown

2003年2月於倫敦南岸海華德畫廊預演

2003年8月於愛丁堡穿越劇院首演，隨即巡迴國際演出

添·高治為英國廣播公司電台改編成廣播劇

2005年度意大利電子傳媒大賽最佳改編劇本獎

Preview Hayward Gallery, London, February 2003.

Premiere Traverse Theatre, Edinburgh, August 2003; and has toured internationally since 2003.

Adapted by Tim Crouch for BBC Radio.

Winner of the Prix Italia for Best Adapted Drama, 2005.

「十歲時，因為想做一件有意義的事，我把手臂高舉過頭，以後再沒有放下來過。30年來，我『充實』得快透不過氣來。」

“At the age of ten, for want of anything more meaningful to do, I raised one arm above my head and never took it down. Now thirty years on, I’m so full of meaning it’s killing me”.

《我的手臂》是一齣關於存在的作品：長大成人的主角回看兒時一個無意思又孩子氣的動作，娓娓道來隨後歲月；這也是一齣令人動容的作品：那個動作影響了男孩的社交關係，而影響由家庭開始。添·高治細說這些關係，而幼稚反叛的狹小世界，就由演男孩的演員為觀眾呈現，同時運用觀眾提供的日常用品建構他的世界。

一個講述冥頑不靈、現代藝術，以及十歲時的所作所為如何永隨我們一生的故事。

My Arm is an existential narrative: a pointless, childish action is observed by the now adult boy and the subsequent years are described. It is also an engaged and engaging narrative: the action has consequences for the boy’s social relations, starting with his family. Tim Crouch describes these relations with sensitivity, and the small world of childish insurrections is brought home with force by using an action man as the boy and peopling his world with everyday objects gathered from the audience.

A story of bloody-mindedness, modern art and how the things we do at age ten stick with us for life.



《我的手臂》

My Arm

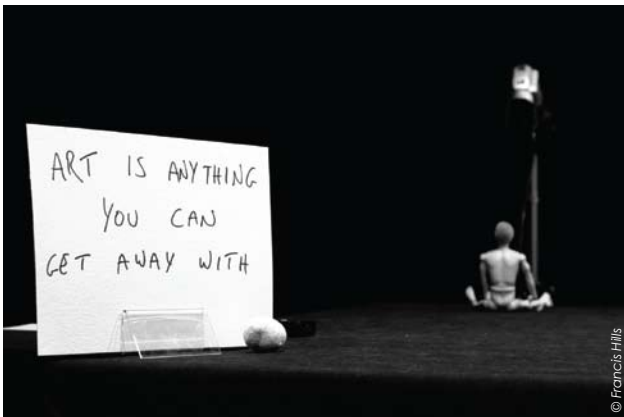
文：卡里達·斯維治

透過審視個人如何被現代藝術吸納以致消耗，《我的手臂》是一段感人至深復令人愉快的虛構懺悔。

添·高治構作了一個固執男孩被時興標奇立異，追捧名人的當代藝術圈子利用的故事，向我們展示這個怪異的傷感男孩，最終是被藝術拯救，而非為藝術犧牲了。作為編劇兼演出者，高治以機智、異想天開而又經過深思熟慮的笑鬧編織他的故事，以其直接而彷彿即興的風格，完全俘虜觀眾。

《我的手臂》讓我們觀眾確認到，寄居在故事世界中的沉默物件，如何蘊藏了一齣戲劇，繼而一個故事的生命。通過要求觀眾掏空他們的口袋和腰包，再拿來做當晚表演的角色，高治要求我們審視我們口袋盛載的故事。我們那些看似無關重要的日常物品，在高治那關於失落和救贖，演來卻從容不迫的故事中，變成失落的道具之後，被賦予了新的情感意義。與此同時，高治亦以頗為活潑的方式，要求我們反思日常人際交往的意義。

卡里達·斯維治為得獎劇作家、作曲家、編輯及翻譯。美國出生，擁有古巴、阿根廷、西班牙及克羅地亞血統，現居紐約。劇作及改編作品曾於世界各地上演。



Text: Caridad Svich

Examining how modern art absorbs and consumes the individual, *My Arm* is a delightful and moving fictionalized confession.

Fabricating the story of the stubborn boy who grows up to be used by the contemporary art world and its vogueish obsession with “freakishness” and celebrity, Tim Crouch shows us that this strange, sad boy is ultimately redeemed by art and not crucified by it. Spinning his tale with wit, whimsy and deliberate playfulness, Crouch captivates his audience — as writer and performer — with his directness and seemingly improvisational style.

My Arm asks us to recognise as an audience how the life of a play, and thus of a story, is often contained in the silent objects that inhabit its world. By asking his audience to empty their pockets and purses, and offer up, as it were, the cast for the evening's performance, Crouch also asks us to examine the stories our pockets contain. By becoming lost artifacts in Crouch's ambling story of loss and redemption, our daily, seemingly insignificant objects are given new emotive meaning, and in a rather spry way Crouch also asks us to reflect upon the meaning we impart to our daily casual interactions with others.

Caridad Svich is an award-winning playwright, songwriter, editor and translator. Born in the US of Cuban-Argentine-Spanish-Croatian descent, she lives in New York and her plays and adaptations have been presented internationally. www.caridadsvich.com



© Nina Upton

一棵橡樹

An Oak Tree

編劇

Written by

聯合導演

Co-directed by

演出

Performed by

音樂

Music by

2005年4月於德國曼海姆預演

2005年8月於愛丁堡穿越劇院首演

巡迴演出的地點包括英國、愛爾蘭、以色列、葡萄牙、意大利、芬蘭、拉脫維亞、立陶宛及美國等地

2005年愛丁堡藝術節格拉斯哥先驅報天使獎得主

2006年布列頓藝術節最佳男演員

2007年紐約歐比獎榮譽獎

添·高治

Tim Crouch

添·高治、卡爾·占士及亞·史密夫

Tim Crouch, Karl James and a smith

添·高治及嘉賓演員：

邱歡智 (14.2)

杜格尊 (15.2 日場)

毛俊輝 (15.2 夜場)

Tim Crouch and guest actors:

Lynn Yau (14.2)

Jonathan Douglas (15.2 matinee)

Fredric Mao (15.2 Evening)

彼得·吉爾

Peter Gill

Preview Mannheim, Germany, April 2005.

Premiere Traverse Theatre, Edinburgh, August 2005.

An Oak Tree has toured in the UK, Ireland, Israel, Portugal, Italy, Finland, Latvia, Lithuania and the US.

Winner of a Herald Angels Award, Edinburgh Festival, 2005.

Best Male Performer, Brighton Festival, 2006.

Special Citation Obie, New York, 2007.

加料節目 FESTIVAL PLUS

14.2.2009 (六)

演後藝人談

歡迎觀眾演出後留步，與添·高治見面。

14.2.2009 (Sat)

Meet-the-Artist (Post-Performance)

If you would like to meet Tim Crouch, please remain in the theatre after the performance.

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《一棵橡樹》以催眠師治療為場景，關於我們如何填塞人生空虛的荒誕喜劇。劇中的兩名演員，一人從未看過或讀過劇本的片言隻字……直至他置身其中。這個角色每次都會由不同的演員擔綱。

《一棵橡樹》明晰而富挑戰性，是一個關於失落、暗示和意志力的故事；在故事情節、複雜的理念、豐富的戲劇元素與幽默之間，它充份體現高治作品的獨特性。

Set in a stage hypnotist's act, *An Oak Tree* is a vivid and absurdly comic play about how we fill the void in life. It is performed by two actors, one of whom will have never seen or read a word of the play ... until the show begins. There will be a new second actor at each performance.

An Oak Tree is a bold and challenging story about loss, suggestion and the power of the mind. It contains that breathless balance of accessible story, complex idea, rich theatricality and broad humour which characterise Tim Crouch's work.

關於《一棵橡樹》 About *An Oak Tree*

文：添·高治

我對劇場作為一種去物質化的形式深感興趣。《一棵橡樹》是這樣一齣戲劇，它不止於是舞台上形構出來的畫面，並同時活在觀眾的腦海。無論是敘述中的故事，抑或故事敘述的方式，都有暗示力量蘊含其中，《一棵橡樹》便是關於這種力量的作品。我所有作品，都有一種由觀眾和演員共同創作的過程，尤其是《一棵橡樹》的兩名演員，更同是劇作的創作者。第二位演員和觀眾之間更存在獨特的聯繫。大家都是同步發現故事。

劇場的心理寫實主義令我感到沮喪。演出前的資料搜集、排練，把舞台上呈現的時刻磨蝕得「生氣」全消。因此，我在《一棵橡樹》採取了不同的模式——拋出未完成的作品。我永不曉得它會變成怎樣。它永不完美，而這正是要點所在。

人們很容易以為《一棵橡樹》只是演員不知道台詞的作品。不是的，它是一齣有角色，有故事，需要「演出」的話劇。「演出」的方向由第二位演員如何詮釋文字來決定。每次演出都更換演員並非噱頭，而是深化戲劇對再現和失落的探索。

Text: Tim Crouch

I am interested in theatre as a de-materialised form. *An Oak Tree* is a play that exists as much in the audience's head as in the figurative pictures created on stage. It is a piece about the power of suggestion both in the story being told and the way that story is told. In all my work there is a process of co-authoring that takes place between audience and performer, and in *An Oak Tree* in particular the two actors also share the creation of the work. There is an unusual connection between the second actor and the audience; both are discovering the story at the same time.

I am frustrated by psychological realism in theatre, by those moments that have been carefully honed by research and rehearsal to the point where their "liveness" has been nullified. Instead, in *An Oak Tree* I am putting forward a different model — an unfinished piece of work. I never know how it will go. It will never be perfect, which is the point.

It is easy to think that *An Oak Tree* is just about an actor who doesn't know the words. It's not. It is a play with characters; a play with a story; a play that needs "acting" in whatever way the second actor wishes to interpret that term. Changing the actor for each performance is not a gimmick, rather, it deepens the play's exploration into representation and loss.

添·高治 Tim Crouch

編劇、導演及演員 Writer, director and performer

添·高治第一齣劇作《我的手臂》2003年於穿越劇院首演，並到紐約和倫敦巡迴演出。他親自執筆改編的英國廣播公司廣播劇本，為他贏得了意大利電視影展2005年度最佳改編劇本大獎。第二演員每次都不同的《一棵橡樹》，2005年劇院首演，並獲頒格拉斯哥先驅報天使獎。2006-07年於外百老匯演出時，摘下村聲雜誌歐比獎；在倫敦蘇豪劇院演出四周，打破了票房紀錄。

添·高治也編寫過不少成功的青少年劇本。由英國國家劇團教育部委約創作的《選購鞋子》，榮獲2007年拜恩·威兒童劇本創作獎；《我，莎士比亞》三部曲則在倫敦獨角獸劇院公演，並獲邀參加布列頓藝術節及巴庫莎士比亞戲劇節。

添·高治未開始寫作前，是布里斯托「公共角色」劇團的演員兼創團成員。參與演出包括：《白金漢郡的閃光》、《四川好人》、《終局》。他也是紐約富蘭克林劇團的聯合藝術家，並在那裏進行《我的手臂》的初次圍讀，參演了《第十二夜》（飾演馬伏里奧）、《馴悍記》（飾演彼特魯喬）、《暴風雨》（飾演波斯彼羅）和《凡尼亞舅舅》（飾演凡尼亞）諸劇。

2009年5月，《英格蘭》在倫敦白教堂畫廊展開為期六周的演出。高治新作《作者》為倫敦皇廷劇院委約作品。

Tim Crouch's first play, *My Arm*, opened at the Traverse Theatre in 2003 and has toured with runs in New York and London. His own adaptation for BBC radio won the 2005 Prix Italia for Best Adapted Drama. In 2005 he premiered *An Oak Tree* at the Traverse Theatre where it won a Herald Angels Award. A play that requires a different second actor each time it is performed, *An Oak Tree* won an Obie from its Off-Broadway run in 2006/07 and broke box office records during its four-week run at Soho Theatre, London.

Crouch has also written successfully for young audiences. His play *Shopping for Shoes*, commissioned by the National Theatre's Education Department, won the 2007 Brian Way Award for children's playwriting. His trilogy of *I, Shakespeare* plays have run at the Unicorn Theatre in London and at both the Brighton Festival and the Bath Shakespeare Festival.

Before starting to write, Crouch was an actor and founder member of the Bristol theatre company, Public Pans. Acting credits include *Light Shining in Buckinghamshire*, *The Good Woman of Sichuan* and *Endgame* (with HMP Brixton) for the National Theatre. Crouch is an Associate Artist at the Franklin Stage Company, New York, where *My Arm* was first staged, and where his roles have included Malvolio in *Twelfth Night*, Petruchio in *The Taming of the Shrew*, Prospero in *The Tempest* and Vanya in *Uncle Vanya*.

England begins a six-week run at London's Whitechapel Gallery in May 2009. Crouch's next play, *The Author*, is a commission for the Royal Court Theatre, London.

www.newsfromnowhere.net

加料節目 FESTIVAL PLUS

英國文化協會加料節目

合作伙伴：英國文化協會

9.2.2009 (一) 晚上 7:00 – 10:00

一人戲劇創作法 導師：添·高治

10.2.2009 (二) 下午 3:00 – 5:00

創意劇場寫作 導師：添·高治

11.2.2009 (三) 下午 3:00 – 5:00

戲劇與年青觀眾 導師：添·高治

14.2.2009 (六) 下午 2:00 – 4:00

觀眾的角色 導師：漢娜·林厄姆

英語主講

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

BRITISH COUNCIL PLUS SERIES

In partnership with the British Council

9.2.2009 (Mon) 7:00 – 10:00pm

The Solo Performer and the Audience Tutor: Tim Crouch

10.2.2009 (Tue) 3:00 – 5:00pm

Creative Writing for Performance Tutor: Tim Crouch

11.2.2009 (Wed) 3:00 – 5:00pm

Theatre and Young Audience Tutor: Tim Crouch

14.2.2009 (Sat) 2:00 – 4:00pm

An Audience's Role Tutor: Hannah Ringham

Conducted in English

For details please refer to the Festival Plus Booklet or go to the Festival website: www.hk.artsfestival.org

漢娜．林厄姆 Hannah Ringham

演員 (英格蘭)

Performer (England)

漢娜．林厄姆在布列頓大學修讀視覺藝術，於中央演說和戲劇學院修習表演。她是轉軌戲劇共同體的創辦人之一，並參與了共同體所有製作。共同體贏得的獎項包括：2005年彼得．布祿克 / 空的空間大獎、2003年Time Out大獎、2000年先驅報天使獎。2006年以來，位於倫敦橋站下的轉軌地下劇院舉辦轉軌會客室活動，讓不同藝術家在那裏實驗新作。

漢娜．林厄姆參與的其他合作計劃包括：參演格連．尼思電影作品《癢處》(2007)、參與聲與怒劇團《歡樂蒼穹》(2005)的創作與表演、與大衛．洛森堡合演雙人戲《赫德韋格與斯托勒》、參演大衛．洛森堡作品《包含暴力》(2008)，以及「超級驚悚」樂隊歌手，曾隨碧克樂隊巡迴演出。

Hannah Ringham studied fine art at Brighton University and performance at Central School of Speech and Drama. She is a co-founder of the Shunt Theatre Collective, with which she has worked on every production. Shunt's awards include the Peter Brook Empty Space Award (2005), the Time Out Live Award (2003) and a Herald Angels Award (2000). Since 2006 the Shunt Vaults have hosted the Shunt Lounge, where the company programmes different artists to stage new work.

Ringham's performances include: *The Itch* (2007), a film by Glen Neath; creating and performing *Ether Frolics* (2005) with Sound and Fury; *Hedwig and Stoller*; a double act with David Rosenberg; *Contains Violence* (2008) by David Rosenberg; and singing in the band Superthriller which toured with Beck.

www.shunt.co.uk

卡爾．占士 Karl James

聯合導演 (英格蘭、我的手臂、一棵橡樹)

Co-director (England / My Arm / An Oak Tree)

卡爾．占士早年身兼演員、作曲家及導演，合作過的夥伴包括：約翰．雷托拉克、肯尼斯．布萊納、狄克蘭．唐奈倫等。和添．高治的合作則包括：合導《我的手臂》(兼任監製)及《一棵橡樹》。

卡爾．占士創辦「對話計劃」，現為總監。最近參與的計劃包括：《2+2=5》(跟廣告界女僱員的錄音交談)、《粗糙故事》(為英國廣播公司進行的全國教育工作坊計劃)，以及跟創意夥伴和海倫，斯托雷基金會合作的「改變世界的意念」。

最近他關注的課題是痛苦，並在法國舉行圓桌會議，參與的有教士、施虐者、自虐者、喪親輔導員及燒傷受害人，以他們的經驗和想法作為元素，創作了《親密交談》，成為英國緯度音樂節(2008)的參展作品。

Karl James's early working life was spent as an actor, composer and director, working with John Retallack, Kenneth Branagh and Declan Donnellan, among others. With Tim Crouch, James produced and co-directed *My Arm* and co-directed *An Oak Tree*.

Currently the director and founder of The Dialogue Project, James's recent projects include *2+2=5*, a series of recorded conversations with women who work in advertising; *RaW Stories*, a national programme of workshops for BBC Learning; and a collaboration with Creative Partnerships and the Helen Storey Foundation entitled *Ideas That Can Change The World*.

Recently James has focused on the subject of pain and brought together a priest, a dominatrix, a self-harmer, a bereavement counsellor and a burn victim to cross-fertilise their experiences and thoughts at a Round Table in France, the results of which formed a piece called *Intimate Conversations* for the Latitude Festival (2008).

www.thedialogueproject.com

亞．史密夫 a smith

聯合導演 (英格蘭、一棵橡樹)

Co-director (England / An Oak Tree)

亞．史密夫是以挪威作為基地的表演藝術家及劇場工作者。他的作品見於劇場、畫廊、街頭及教育環境。近作包括：為年輕人創作的《你在何方？》和《新移民》(2007年10月奧斯陸首演)。最近的導演作品包括奧斯陸NING合奏團的當代音樂會，以及跟表演藝術家拉斯姆斯．佐贊臣的合作。

a smith is a performance artist and theatre maker based in Norway. His work has appeared in theatres, galleries, streets and in educational environments. His current projects include *hvor er du? / where are you?*, a work for young people, and *the immigrant*, which premiered in Oslo in October 2007. His recent work as a director includes a performance of contemporary music with Oslo based ensemble NING and the development of a collaboration with performance artist Rasmus Jorgensen.

www.asmithontheinternet.com

丹．鍾斯 Dan Jones

音響設計 (英格蘭)

Sound designer (England)

英國籍的丹．鍾斯是作曲家及音響設計師，活躍於電影及戲劇界。電影配樂包括：《吸血驚情》、《與魔同行》，後者為他贏得2004年英國作曲家協會最佳電影音樂獎。他為英國各大電視台作曲，並且在英國廣播公司特備節目《希望的幽靈》中，與薩巴斯提奧．沙加度、約翰．伯格及保羅．卡林結緣。

鍾斯也為大型公眾藝術作品製作音樂及音響。他是蒼穹交響樂團的聯合創作人，樂團在城市上空升起七個熱氣球，然後在上面演奏音樂。其音樂作品亦得到蘭伯特舞團和歐洲太空總署的垂青，並為英國藝術家艾薩克．朱利安作品《荷馬天堂》採用，於倫敦泰德現代美術館展出。他是聲與怒劇團的創團會員，現為劇團聯合藝術總監。

Dan Jones is a British composer and sound designer working in film and theatre.

His film scores include *Shadow of the Vampire* and Menno Meyjes's *Max*, for which he received the Ivor Novello Award for Best Film Score 2004. He has written for all the major British television broadcasters. He collaborated with Sebastião Salgado, John Berger and Paul Carlin on the BBC Arena special, *The Spectre of Hope*.

Jones has also created music and soundscapes for large-scale public artworks. He is the co-creator of Sky Orchestra where music is played from seven hot air balloons positioned over a city, making it one of the largest sound works in the world. His music has also been used by the Rambert Dance Company, the European Space Agency and was incorporated in Isaac Julien's *Paradise Omeros* which was exhibited at the Tate Modern, London.

He is a founding member and co-artistic director of Sound and Fury Theatre Company whose productions pioneer the immersive use of experimental sound design.

基斯．厄姆尼 Chris Umney

技術經理

Technical Manager

基斯．厄姆尼二十世紀九十年代初於布列頓大學修習戲劇及視覺藝術，畢業後一直為英國、歐洲及南美的表演團體，擔任製作經理、作曲、音響工程及燈光設計的工作。

Since studying theatre and visual art at Brighton University in the early 1990s, Chris Umney has been working continually as a production manager, composer, sound engineer and lighting designer for performance companies in the UK, Europe and South America.