

11-13.3.2011

香港文化中心大劇院
Grand Theatre
Hong Kong Cultural Centre

演出長約1小時50分鐘，不設中場休息
Running time: approximately 1 hour and
50 minutes with no intervals

- 08 演出及創作 Credits
- 13 翩娜．包殊 Pina Bausch
- 14 翩娜．包殊與烏珀塔爾舞蹈劇場
Pina Bausch and
Tanztheater Wuppertal
- 16 翩娜．包殊作品年表
The Works of Pina Bausch
- 特稿 **Feature**
- 20 獻給翩娜，2009年9月4日
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Flower Power
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敬請關掉所有響鬧及發光裝置，請勿擅自攝影、錄音或錄影，多謝合作。

Please switch off all sound-making and light-emitting devices. Unauthorised photography or recording of any kind is strictly prohibited. Thank you for your co-operation.

除特別註明，所有照片

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導演及編舞

翩娜·包殊

舞台設計

彼得·帕布斯特

服裝設計

瑪里恩·西圖

戲劇指導

雷蒙德·豪戈

導演助理

馬賽厄斯·伯克特

漢斯·波普

舞者

露芙·阿馬蘭特

蕾吉娜·艾德文托

安德雷·貝雷金

達米亞諾·奧塔維奧·碧基

克萊門汀·德里

魯茲·佛斯特

金奈玲

達夫尼斯·科堅諾斯

埃迪·馬丁內斯

多米尼克·默西

圖斯奈爾·默西

帕斯卡·梅里基

克里斯蒂安娜·莫爾甘蒂

娜扎雷絲·帕納德羅

約治·蒲艾達·阿曼達

尚·羅蘭·薩斯波特斯

瀨山亞津咲

茱麗·安·史坦薩

米高·史特力克

費爾南多·蘇埃爾斯·文度沙

艾達·瓦萊麗

Director and Choreographer

Pina Bausch

Set Designer

Peter Pabst

Costume Designer

Marion Cito

Dramaturg

Raimund Hoghe

Assistants to the Director

Matthias Burkert

Hans Pop

Dancers

Ruth Amarante

Regina Advento

Andrey Berezin

Damiano Ottavio Bigi

Clémentine Deluy

Lutz Förster

Nayoung Kim

Daphnis Kokkinos

Eddie Martinez

Dominique Mercy

Thusnelda Mercy

Pascal Merighi

Cristiana Morganti

Nazareth Panadero

Jorge Puerta Armenta

Jean-Laurent Sasportes

Azusa Seyama

Julie Anne Stanzak

Michael Strecker

Fernando Suels Mendoza

Aida Vainieri

特技

約根·克萊恩
米高·莫爾
麥克·史坦麥爾
約根·薩克爾

音樂

舒伯特
歌舒詠
里夏
路易斯·岩土唐
蘇菲·塔克
昆西·瓊斯
陶伯

彩排導演

芭芭拉·考夫曼
多米尼克·默西
羅伯特·斯特姆

芭蕾舞導師

埃德·科特蘭特

技術總監

約克·拉馬舒芬

燈光總監

費爾南多·杰康

燈光助理

克斯丁·哈特（客席）

音響

安德烈亞斯·艾森施奈德

舞台技術人員

狄特里克·雷德
馬田·溫特舒特

舞台監督

費利西塔斯·威廉斯

道具

阿努爾夫·艾希霍爾茨

Stuntmen

Jürgen Klein
Michael Mohr
Mac Steinmeier
Jürgen Sücker

Music

Franz Schubert
George Gershwin
Franz Léhar
Louis Armstrong
Sophie Tucker
Quincy Jones
Richard Tauber

Rehearsal Directors

Barbara Kaufmann
Dominique Mercy
Robert Sturm

Ballet Master

Ed Kortlandt

Technical Director

Jörg Ramershoven

Lighting Director

Fernando Jacon

Lighting Assistant

Kerstin Hardt (as guest)

Sound

Andreas Eisenschneider

Stage Technicians

Dietrich Röder
Martin Winterscheidt

Stage Manager

Felicitas Willems

Properties

Arnulf Eichholz

服裝

西維雅·法蘭高
安德烈亞斯·邁亞
卡特蓮·慕斯

Wardrobe

Silvia Franco
Andreas Maier
Kathrin Moos

首演

1982年12月30日

Premiere

December 30, 1982

演出版權

Edition L'Arche, Paris

Performance Rights

Edition L'Arche, Paris

德國牧羊犬*

Don, FeiFei, Kelvin, Immo

German Shepherd Dogs*

Don, FeiFei, Kelvin, Immo

* 四頭德國牧羊犬由蓮花犬舍提供

* Four German Shepherd dogs provided by Lasso Vom Lotus Kennel

The rights of Pina Bausch's works and choreographies are represented worldwide by L'Arche Editeur in Paris.

加料節目**Festival PLUS****翩娜·包殊銀幕上的身影****Pina Bausch - From Stage to Silver Screen****《穆勒咖啡館》、《春之製》*****Café Müller, Probe Sacre***

15.1.2011 (六) 晚上7:50
23.1.2011 (日) 下午5:50

15.1.2011 (Sat) 7:50pm
23.1.2011 (Sun) 5:50pm

《藍鬍子》***Blaubart***

15.1.2011 (六) 晚上9:45
23.1.2011 (日) 晚上7:45

15.1.2011 (Sat) 9:45pm
23.1.2011 (Sun) 7:45pm

《交際場上的65歲以上男女》***Kontakthof mit Damen und Herren ab "65"***

16.1.2011 (日) 下午4:50
22.1.2011 (六) 下午5:15

16.1.2011 (Sun) 4:50pm
22.1.2011 (Sat) 5:15pm

《華爾茲舞》、《翩娜·包殊》***Walzer, Pina Bausch***

16.1.2011 (日) 晚上7:35
22.1.2011 (六) 晚上8:00

16.1.2011 (Sun) 7:35pm
22.1.2011 (Sat) 8:00pm

《女皇的悲歌》***Die Klage der Kaiserin***

16.1.2011 (日) 晚上9:30
22.1.2011 (六) 下午3:20

16.1.2011 (Sun) 9:30pm
22.1.2011 (Sat) 3:20pm

地點：PALACE IFC影院
與百老匯電影中心合辦

Venue: PALACE IFC Theatre
Co-presented with Broadway Cinematheque

更多加料信息，請參閱藝術節加料節目指南，
或瀏覽加料節目網站：www.hk.artsfestivalplus.org

Find out more about Festival PLUS in the Festival PLUS Booklet
or at www.hk.artsfestivalplus.org

翩娜·包殊 Pina Bausch (1940-2009)

編舞 Choreographer

翩娜·包殊1940年於德國索林根出生，2009年病逝烏珀塔爾。她曾到埃森的福克旺音樂舞蹈學校師隨庫爾特·佑斯習舞，練就超卓技巧。1973年秋天獲烏珀塔爾芭蕾舞團總監阿諾·烏斯坦霍法邀請出任編舞後不久，將舞團改名為烏珀塔爾舞蹈劇場。儘管起初頗引人爭議，烏珀塔爾舞蹈劇場在她的領導下，逐漸成為享譽國際的藝團。其糅合詩意和日常生活元素的演出風格，對全世界的舞蹈發展起了深刻影響。

翩娜·包殊飲譽國際，獲獎無數，早已成為當代最重要的編舞家之一。

Pina Bausch was born 1940 in Solingen and died 2009 in Wuppertal. She received her dance training at the Folkwang School in Essen under Kurt Jooss, where she achieved technical excellence. Soon after the director of Wuppertal Ballet, Arno Wüstenhöfer, engaged her as choreographer, from autumn 1973, she renamed the ensemble the Tanztheater Wuppertal. Under this name, although controversial at the beginning, the company gradually achieved international recognition. Its combination of poetic and everyday elements influenced the international development of dance decisively.

Awarded some of the greatest prizes and honours world-wide, Pina Bausch is one of the most significant choreographers of our time.



翩娜·包殊與烏珀塔爾舞蹈劇場 Pina Bausch and Tanztheater Wuppertal

文：諾伯特·塞爾沃斯

1973年，翩娜·包殊獲委任為烏珀塔爾芭蕾舞團舞蹈總監。她所發展出來的一種混合舞蹈和劇場的表演形式，對觀眾來說全然陌生，因而在早年頗惹爭議。經她編排的表演，舞者不僅僅跳舞，還會說話、歌唱，有時甚至淒哭、朗笑。然而，這種新式作品終究成功建立了地位。烏珀塔爾舞蹈劇場播下了革命的種子，解放、同時重新定義了全世界的舞蹈。

舞蹈劇場成為一門獨特的演出類型，啟發全世界的編舞家，並同時影響了戲劇和古典芭蕾。劇場在全球的成功，可歸因於翩娜·包殊的作品主題每每呼應普世需要——對愛、親密及安全感的渴求。朝此方向她發展出一種可以整合文化差異的藝術形式。藉着一次又一次的詩意之旅，她審視了我們如何滿足對愛的需要，探究是什麼使我們走近愛、什麼使我們遠離愛。她的戲劇世界並不企求教導、不求知得更多；反之，是求產生經驗——令人振奮或傷心的、溫和或對抗的，以至詼諧或荒謬的經驗。她的作品創造了種種逼人而來的內心景觀，探索人類感情狀態之餘，從不放棄終有一天會遇上愛的希望。除了希望，緊抱真實是她作品的另一要素——作品緊扣每位觀眾都懂、身心皆曾親歷的事。

By Norbert Servos

It began with controversy; in 1973 Pina Bausch was appointed director of dance for the Wuppertal Ballet and the form she developed in those early years, a mixture of dance and theatre, was wholly unfamiliar. In her performances the players did not merely dance; they spoke, sang – and sometimes they cried or laughed too. But this strange new work succeeded in establishing itself. In Wuppertal the seeds were sown for a revolution which was to emancipate and redefine dance throughout the world.

Dance theatre evolved into a unique genre, inspiring choreographers throughout the world and influencing theatre and classical ballet too. Its global success can be attributed to the fact that Pina Bausch made a universal need the key subject of her work: the need for love, for intimacy and emotional security. To this end she developed an artistic form which could incorporate highly diverse cultural influences. In consistently renewed poetic excursions she investigated what brings us closer to fulfilling our need for love, and what distances us from it. Hers is a world theatre which does not seek to teach, does not claim to know better, instead generating experiences: exhilarating or sorrowful, gentle or confrontational – often comic or absurd too. It creates driven, moving images of inner landscapes, exploring the precise state of human feelings while never giving up hope that the longing for love can

三十六年以來，翩娜·包殊不斷打造烏珀塔爾舞蹈劇場的作品，直至她2009年離世，成就了一系列以精準視角注視現實的傑作，同時賦予了我們忠於一己希冀欲求的勇氣。她的舞團裏充滿多樣性格的獨特舞者，他們將會在未來歲月，一直把這些價值維持下去。

one day be met. Alongside hope, a close engagement with reality is another key to the work; the pieces consistently relate to things every member of the audience knows, has experienced personally and physically.

Over the 36 years in which Pina Bausch shaped the work of the Tanztheater Wuppertal, till her death in 2009, she created an oeuvre which casts an unerring gaze at reality, while simultaneously giving us the courage to be true to our own wishes and desires. Her unique ensemble, with their rich with varied personalities, will continue to maintain these values in the years to come.

Translated from German by Steph Morris

翩娜·包殊作品年表

The Works of Pina Bausch

- | | | | | | |
|------|---|------|--|------|---|
| 1973 | 費里茲
舞蹈晚會

陶里斯的伊菲格尼
舞蹈歌劇 | 1984 | 山中傳來呼喊 | 1999 | 噢，狄多
羅馬阿根廷劇院與安德烈斯·諾伊曼國際聯合製作 |
| 1974 | 我帶你到那邊去
流行音樂芭蕾

慢板—五首馬勒之歌 | 1985 | 漆黑中的兩根煙 | 2000 | 交際場上的65歲以上男女

草原
布達佩斯歌德學院與巴黎聯合製作 |
| 1975 | 奧菲爾與尤麗迪斯
舞蹈歌劇

春之祭 | 1986 | 維托
羅馬阿根廷劇院聯合製作 | 2001 | 水
聖保羅歌德學院及Emilio Kalil
聯合製作 |
| 1976 | 七宗罪 | 1987 | 祖先 | 2002 | 為了昨天、
今天及明天的孩子 |
| 1977 | 藍鬍子—當我聽巴托克的
《藍鬍子城堡》錄音

來！與我共舞

蕾娜移民去
滑稽歌劇 | 1989 | 巴勒莫，巴勒莫
巴勒莫比昂迪劇院及安德烈斯·諾伊曼國際聯合製作 | 2003 | 呼吸
伊斯坦布爾國際藝術節與
伊斯坦布爾文化藝術基金會
聯合製作 |
| 1978 | 他牽着手領她進城堡，其他
人緊隨其後
玻修穆劇院聯合製作

穆勒咖啡館

交際場 | 1990 | 女皇的悲歌
翩娜·包殊電影作品 | 2004 | 天地
埼玉縣、埼玉藝術中心及
日本文化基金會聯合製作 |
| 1979 | 詠嘆調

貞節傳說 | 1991 | 舞蹈之夜II
馬德里秋季藝術節聯合製作 | 2005 | 粗糙的切割
LG藝術中心及首爾歌德學院聯
合製作 |
| 1980 | 1980—翩娜·包殊舞作 | 1993 | 船的戲碼 | 2006 | 月滿 |
| 1981 | 班東尼手風琴 | 1994 | 一齣悲劇
維也納藝術節聯合製作 | 2007 | 竹子藍調
印度歌德學院聯合製作 |
| 1982 | 華爾茲舞
荷蘭藝術節聯合製作

康乃馨 | 1995 | 舞 | 2008 | 甜蜜曼波

交際場—14歲以上年青人版本 |
| | | 1996 | 惟獨你
美國加州大學柏克萊校、
德州大學阿士甸校、
加州大學洛杉磯校藝術
中心、Darlene Neel
Presentations、Rena
Shagan 製作公司、
音樂中心聯合製作 | 2009 | 就像石上青苔
智利歌德學院贊助，安德烈
諾伊曼國際公司協助，
聖地牙哥國際戲劇節聯合製作 |
| | | 1997 | 抹窗人
香港藝術節協會、香港歌德
學院聯合製作 | | |
| | | 1998 | 火熱的瑪祖卡舞
里斯本博覽會與里斯本歌德
學院聯合製作 | | |

- 1973 *Fritz*
Dance-evening
Iphigenie auf Tauris
Dance-opera
- 1974 *Ich bring dich um die Ecke*
(I'll do you in)
Popmusic ballet
Adagio — Five Songs By Gustav Mahler
- 1975 *Orpheus und Eurydike*
Dance-opera
Des Frühlingsopfer
(The Rite of Spring)
- 1976 *Die Sieben Todsünden*
(The Seven Deadly Sins)
- 1977 *Blaubart — Beim Anhören einer Tonbandaufnahme von Béla Bartóks "Herzog Blaubarts Burg"*
(Bluebeard — While Listening to a Taped Recording of Béla Bartók's "Duke Bluebeard's Castle")
Komm tanz mit mir
(Come Dance with Me)
Renate wandert aus
(Renate Emigrates)
Operetta
- 1978 *Er nimmt sie an der Hand und führt sie in das Schloss, die anderen folgen...*
(He takes her by the hand and leads her into the castle, the others follow...)
In co-production with Schauspielhaus Bochum.
Café Müller
Kontakthof
- 1979 *Arien* (Arias)
Keuschheitslegende
(Legend of Chastity)
- 1980 *1980 — A Piece by Pina Bausch*
- 1981 *Bandoneon*
- 1982 *Walzer*
A co-production with the Holland Festival.
Nelken (Carnations)
- 1984 *Auf dem Gebirge hat man ein Geschrei gehört* (On the Mountain a Cry Was Heard)
- 1985 *Two Cigarettes in the Dark*
- 1986 *Viktor*
A co-production with the Teatro Argentina, Rome.
- 1987 *Ahnen*
- 1989 *Palermo Palermo*
A co-production with the Teatro Biondo and Andres Neumann International.
- 1990 *Die Klage der Kaiserin*
(The Plaint of the Empress)
A film directed by Pina Bausch
- 1991 *Tanzabend II*
In co-production with Festival de Otoño, Madrid.
- 1993 *Das Stück mit dem Schiff*
(The Piece with the Ship)
- 1994 *Ein Trauerspiel*
In co-production with the Wiener Festwochen.
- 1995 *Danzón*
- 1996 *Nur Du* (Only You)
A co-production with the University of California in Los Angeles, the Arizona State University, the University of California in Berkely, the University of Texas in Austin and Darlene Neel Presentations and Rena Shagan Associates, Inc. and The Music Center Inc.
- 1997 *Der Fensterputzer*
(The Window Washer)
A co-production with the Hong Kong Arts Festival Society and the Goethe Institute of Hong Kong.
- 1998 *Masurca Fogo*
A co-production with the EXPO 98 Lisbon and the Goethe Institute of Lisbon.
- 1999 *O Dido*
A co-production with the Teatro Argentino in Rome and Andres Neuman International.
- 2000 *Kontakthof With Ladies and Gentlemen over '65'*
Wiesenland
A co-production with the Goethe Institute of Budapest and the Théâtre de la Ville Paris.
- 2001 *Água*
A co-production with Brazil, the Goethe Institute of Sao Paulo and Emilio Kalil.
- 2002 *Für die Kinder von gestern, heute und morgen*
(For The Children of Yesterday, Today, and Tomorrow)
- 2003 *Nefés*
A co-production with the International Istanbul Theatre Festival and the Istanbul Foundation of Culture and Arts.
- 2004 *Ten Chi*
A co-production with the Saitama Prefecture, Saitama Arts Foundation and the Nippon Cultural Centre.
- 2005 *Rough Cut*
A co-production with the LG Arts Center and the Goethe Institute of Seoul, Korea.
- 2006 *Vollmond* (Full Moon)
- 2007 *Bamboo Blues*
A co-production with the Goethe Institutes in India.
- 2008 *"Sweet Mambo"*
Kontakthof With Teenagers over '14'
- 2009 *"...como el mosquito en la piedra, ay si, si, si ..."*
(Like Moss on a Stone)
In co-production with Festival Internacional de Teatro Santiago a Mil in Chile and with the support of Goethe-Institut Chile. In cooperation with Andres Neumann International.

獻給翩娜，2009年9月4日 For Pina on 9/4/09

文：溫·韋達斯

我們都認識翩娜

所有人都以他或她自己的方式
懷念她

很個人、很內在、很傷痛的懷念

然而我們都有關於她的

一個共同記憶：

或察覺或不察覺

她那看着我們的目光

假如你曾站或坐在翩娜旁

注視她的眼眸

又或看過她

工作時的神態

看過排練時她如何

觀察她的舞者

你便會明白我所說的是怎樣的目光

可用「翩娜的凝視」為名的目光

只須記起那凝視

她便重現我們眼前

那種起初看來經常

筋疲力倦

然後又打開身體與靈魂，

展示無盡精力的方式

她微微歪着頭

頭髮緊緊梳後

纖巧的輪廓，蒼白的臉龐，

臉上睜着好奇的大眼

帶着半夢幻的神色，

看着世界

總令人覺得她

心不在焉

但其實從未如此

翩娜總在這裏，

就如你會驀然驚覺

By Wim Wenders

We all knew Pina,

and every one of us misses her

in his or her our own way:

very personally, very inwardly, very painfully.

But there's one thing about Pina

that all our memories have in common

—even if we're not (yet) aware of it—

her look on us.

If you've ever stood or sat across from Pina

and looked into her eyes,

or if you've ever watched her while

she worked

and saw the way she studied her dancers

during rehearsal,

you know what I mean by this look,

by "Pina's gaze."

Just recalling that gaze

makes her appear right before your eyes again:

the way she often seemed tired

and exhausted at first

and then revealed a body and soul

full of sheer endless energy,

her head cocked at a slight angle,

her hair combed taut and pulled back,

her fragile form and pale face with its large

curious eyes

that seemed to look at the world

a bit dreamily,

often giving the impression that her thoughts

were elsewhere...

But they never were.

Pina was always present,

as you'd notice with a start

她忽然深深凝望你的眼睛
彷彿徹徹底底的
看透了妳
伴隨她臉上濃濃的哀愁
卻又隨時準備
展顏綻笑。

過去數星期以來
我讀了多篇翩娜的訪談
不可能不在其中發現
她多麼不信任語言
有時她不斷掙扎，
折磨自己良久
才終於吐出片言隻語
看似簡單
其實不然
世上簡單的事物
早已成為最難處理的

當找不到合適的句子
她常無助地四望
就像可以用眼睛
找到她的答案
正是這證明了
翩娜依仗她的目光
多於文字
起碼她相信
所能看見者
遠多於所能言詮者

瞎子常被認為
擁有敏銳的聽覺
作為失去視力的補償
於翩娜，你幾乎可說她正好相反：
她對文字的不信任
讓她更倚賴她的眼睛
當然是以她
獨特的方式
她把她的凝視化為
非常敏感的工具
用以確認及分析一切

when she'd suddenly gaze deep into your eyes,
as if looking through you,
at the same time to your bottom,
and all with this immense sadness on her face,
that was ready to break into a smile
at any moment.

Over the last few weeks,
I've seen and read many interviews with Pina,
and it was impossible not to notice in them
how little she trusted language.
Sometimes she was struggling and
tormenting herself
to finally say something
that was actually quite simple,
but then, not at all
in a world in which the simple things
have long become the hardest to get across.

She would often look around helplessly
when she couldn't find the right words,
as if she might possibly find the answer
with her eyes.

That's where it became evident
how much more Pina relied on her look
instead of on words.
At least she trusted much more
in what could be seen
than in what could be said.

Blind people are supposed
to sharpen their sense of hearing
in compensation.
About Pina, you could almost say the reverse:
her mistrust of words
made her rely all the more on her eyes,
but in a very particular,
unique way of her own.
She honed her gaze into an
extraordinarily sensitive tool
for recognising and analysing everything

我們用動作及姿勢
幫助說話、表達
藉此展示關於我們的一切
我們這樣做時，
大抵都是無意識和身不由主
而且大部份不為他人所注意

不過，翩娜一定不是如此
即使我們「置身黑暗中」，
她也能看見
她發展出一套獨特的
姿勢現象學
一種世界觀，
又或者說得更好一點：
一種全新的，
前所未有的
對人性的解釋或詮釋

(.....)

正因為她如此關注世人
作為舞蹈及編舞家的她
其藝術並不側重美學、
效果、「美」或吸引力
這些所謂「為藝術而藝術」的東西
而是着重「人之觀照」
刻畫身處特定時代
及社會的人
影響他們的一切狀況
他們的痛苦、恐懼、喜樂及激情
這些刻畫裏還
滲透着幽默
卻從不拿其主人公開玩笑的幽默

這種人文狀況之中
翩娜最廣泛探討的
便是男女關係
她創造了一套名副其實的
姿勢及行為模式系統
以之體現兩性之間的
「遊戲」與「戰爭」

we say and express with
our movements and gestures,
for everything we reveal about ourselves
through them.
We do that involuntarily and unconsciously,
and most of it remains invisible to other eyes.

Well, certainly not for Pina.
Pina saw, indeed, even when we were
“in the dark.”
She developed a unique phenomenology of
gestures,
a view of the world, so to speak,
or even better:
an explanation or interpretation of
our humanity
that was wholly new and unexplored...

(...)

Because she had such an interest in people,
her great art as a dancer and choreographer
was not so much focused on aesthetics,
effects, “beauty,” or appeal,
- *l'art pour l'art* so to speak -
but rather on an “image of man” (and woman)
a depiction of people in their time
and their society,
subject to all their conditions,
pains, fears, joys, and passions.
There was an undeniable humour
in this portrayal,
but it was never “making fun” of their subjects.

The section or aspect of this *conditio humana*
that Pina most extensively explored
was the relationship between men and women.
She created a genuine anthology
of gestures and behavioural patterns
to embody both “the game” and “the war”
between the sexes.

假如你回溯記憶
想像翩娜再一次凝視你
你會像我一樣
帶着一定程度的悲傷
卻明白你已把那凝視看作理所當然
你已把它看作惟翩娜獨有的
溫柔的觀看方式

我們所有人都無法完全領悟
那是怎麼樣的一種觀看
如夢似幻卻明察秋毫
銳利卻不至於「開膛剖腹」
即使欠缺慰問的話語
卻擁有安撫的力量
穿透你
卻不會令你變得赤條條的感覺
我們所有人都曉得翩娜已把那凝視
看作理所當然

然而，其實再沒有人會以這種方式
觀看我們
那已超出了個人的損失
那簡直已是歷史的損失

(.....)

最後，我想向你們每一位都要求
好好珍惜這你們仍能感受到的
我們仍能感受到的
我們仍能從她作品中追溯得到的
翩娜的凝視
並以滿心的喜悅和歡欣，
在內心保有它
欣賞我們都曾認識翩娜，
認識她的凝視
慶幸我們均曾
經驗到如此無價的禮物

節錄自溫·韋達斯於2009年9月4日
烏珀塔爾劇院
翩娜·包殊追思會上的發言稿

溫·韋達斯，德國電影導演，執導3D電影《翩娜》(2011)。

If you go back in your memory
and imagine Pina's gaze on you once again,
you might realise, as I did,
with a certain amount of sorrow,
that you took that gaze for granted,
that you just saw it as Pina's very own and tender
way of looking.

We all did not grasp
what kind of a look that was.
Clairvoyant despite its dreaminess,
incisive yet not "taking apart,"
with an ability to soothe and comfort
even if it was lacking the words for that,
seeing through you
without ever making you feel naked...
All of us who knew Pina took that look
for granted.

But nobody will ever lay eyes on us like that
again.
And this is more than just a personal loss.
It is almost a historic one.

(...)

I would like to ask all of you, finally,
to cherish this treasure of Pina's gaze
- that you can still feel upon you,
that we can still feel upon us,
that we can still retrace in her works -
and to carry it inside you full of joy
and gratitude,
appreciating that you knew Pina,
that we all knew her gaze
and were fortunate enough
to experience such a priceless gift.

Extracted from the speech of Wim Wenders, on September 4, 2009,
at the memorial ceremony for Pina Bausch
in the Wuppertal Opera House

Wim Wenders is a German filmmaker. He directed the 3D film *Pina* (2011).

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花的力量

Flower Power

文：當勞·胡特拉

毫無疑問，翩娜·包殊堪稱二十世紀後半葉最重要的劇場創作人之一。這位傳奇編舞家有句一再引述的名言：「我不在乎人如何動，我感興趣的是人為何動。」她的作品殘酷而蒼涼，有時還帶着專橫的美，但總是如此奪目，如此戲劇性。1973年她在她祖國德意志創立了烏珀塔爾舞蹈劇場，短短數年間，已令藝團所在地從本來毫不起眼的工業城市，搖身變成了文化重鎮。

翩娜設計的製作把對話、舞蹈、心理分析元素、喜劇以及純粹的恐怖熔接起來，合成巨篇史詩。其麾下是一群充滿氣質和魅力的舞者，彷彿都能利用他們生命中最隱藏的秘密，化為進入這些表演的跳板。每次演出，他們都以一種近乎懺悔式的忠誠，嘔心瀝血（有時更以一種反諷的黑色幽默作為點綴），盡其在我，對有志模仿翩娜的追隨者來說，早成佳話。

2009年夏天，翩娜求醫確診患上癌症，五天後竟猝然離世，享年68歲。儘管一切來得如此突然，她對全世界創作人（由羅伯特·威爾遜、安·德麗莎·迪·姬爾斯美嘉、比爾提瓊斯、彼得·胥坦到威廉·佛賽、洛伊·紐森、亞·布拉德勒及西迪拉比·沙爾卡維等……不一而足）的影響，仍是不可估量。

By Donald Hutera

Pina Bausch was unquestionably one of the key theatrical innovators of the second half of the 20th century. "I'm not interested in how people move," the legendary choreographer and director once famously remarked, "but what moves them." In 1973 she founded the Tanztheater Wuppertal in her native Germany. Within a few short years her work — frequently brutal and bleak, sometimes marked by a magisterial beauty, but always arrestingly theatrical — put the unprepossessing industrial city her company called home firmly on the world cultural map.

The productions Bausch devised welded dialogue, dance, elements of psychoanalysis, comedy and sheer terror into grandiose, outsized epics. Her international company of marvellously idiosyncratic and charismatic dancer-actors seemed to use the innermost secrets of their lives as the springboard into these performances. They busted their guts both physically and emotionally with an almost confessional honesty (sometimes flecked with a dark, ironic humour) that gradually became a byword for a legion of Bausch imitators.

Bausch died unexpectedly five days after being diagnosed with cancer in the summer of 2009, aged 68. Despite this shockingly sudden loss, her influence on other creative artists worldwide — from Robert Wilson, Anne Teresa De Keersmaeker, Bill T Jones and Peter Stein to William Forsythe, Lloyd Newson, Alain Platel and Sidi Larbi Cherkaoui, to name just a few — is incalculable.

翩娜作品往往以生動活潑的設計加強箇中真實感。她的舞台時而鋪上枯葉（《藍鬍子》，1978），時而佈滿青草（《1980》，1980）、泥炭（《春之獻祭》，1975），又或及踝清水（《詠嘆調》，1979；《月滿》，2006，第36屆香港藝術節劇目）。1982年首演的《康乃馨》更成了她最眩目的舞台標誌：八千朵粉紅和白色的人造花朵佈滿全台。而在這充滿田園味道、令人想起伊甸園的景觀中，一身制服的待衛各拖一條德國牧羊犬，於邊緣巡視。較早前一群男舞者披上不合身的晚禮服後，手足並用，潛入花叢。他們格格傻笑，沉醉於青蛙跳的遊戲，結果令狼狗們都激動起來。狗狂吠，拉扯着狗繩，要撲向舞者。一名黑衣人開始出來追逐蛙跳者，後者則像嚇壞了的兔子般奔竄。被逮着的人身穿女裝被扣拿，狀甚尷尬。然後，黑衣人冒出一句：「護照！」氣氛一下子變得嚴肅起來。正笑得人仰馬翻的觀眾忽然覺察到這群嬉戲的易服者已被困在某種根本的噩夢裏，他們的找樂必須付出代價。權威人士擁有向偏離固定規則者施加懲罰的權力。

翩娜對兩性關係的可能性有時顯得未免絕望。在她一個又一個作品裏，女人都被冷漠無情的男人操控、利用、打擊和蔑視，而受害人也可能變成反過來奚落和侮辱男性的冷血淫婦。甘苦交集的《康乃馨》卻出現了溫柔親密的時刻，以及俏皮甚至超現實的幽默，補償了一切殘酷、混亂和痛苦。部份評論認為翩娜在這部作品中注入了她二次世界大戰後的

The sense of truthfulness in a Pina Bausch performance is usually heightened by a vivid design. Her pieces have taken place on stages strewn with dead leaves (*Bluebeard*, 1978), grass (1980, 1980) and peat (*Le Sacre du printemps*, 1975) or covered ankle-deep in water (*Arien*, 1979; *Vollmond*, 2006, which played at the 36th HKAF). *Nelken* (the title translates as *Carnations*), which premiered in 1982, features one of her most dazzlingly iconic settings. A field of eight thousand artificial pink and white flowers carpets the stage. Patrolling the edges of this bucolic, Eden-like landscape are uniformed guards, each accompanied by an Alsatian dog. Early on the male dancers sneak into the field on their hands and knees after having donned bright, ill-fitting party frocks. Giggling, they erupt into a game of leapfrog that makes the dogs go crazy. The animals begin barking furiously, straining against their chains in an effort to get at the dancers. A black-suited man begins chasing the jumpers, who dart out of his reach like scared rabbits. The one he grabs is looking suitably embarrassed at being caught out in a lady's dress. But, in an instant, the hilarity flips into something stone-cold sober when the black-clad man demands "Passport!" The laughing audience is pulled up short, suddenly aware that these gambolling transvestites are locked in some primal nightmare where fun must be paid for and authority figures have the power to punish any deviation from a set of imposed rules.

Bausch was sometimes less than hopeful about the possibility of relationships between the sexes. In piece after piece the women were used, battered and scorned by manipulative, thick-skinned men. And yet those same victims could also turn into cold-blooded vamps whose taunting humiliation of their male counterparts

童年記憶。全劇瀰漫如夢似幻的氣氛，一種「讓我們假裝一下」的意味。舞者用洋蔥抹臉以致淚流披面，特技人從搭架上跳進紙牆……在在顯示這是一個充滿潛在暴力與虛假警報的世界。這看似散漫、重複及儀式性的表演，充滿無情的恐懼意識和快活的浪漫情調，是一闕頌歌，大膽向失落的純真及無人能免疫的欲望與錯覺致敬。

當勞·胡特拉是倫敦《泰晤士報》、《歐洲舞蹈雜誌》以及其他多份刊物和網站的作者。

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was no more charitable or optimistic. In the bittersweet *Nelken*, moments of tender intimacy and playful, even surreal humour offset the currents of cruelty, chaos and pain. Some have suggested that in making it Bausch was drawing upon memories of her own childhood in the aftermath of World War Two. There is a dream-like aura of “let’s pretend” to the show. That this is a world of potential violence and false alarm is evident in the tears produced when dancers rub their faces with chopped onions, or in the daring stunt men who dive off scaffolding into walls of cardboard. Shot through with grim menace and blithe romance, this deceptively rambling, repetitive and ritualistic performance is an audacious paean to lost innocence and the desires and delusions to which we are all susceptible.

Donald Hutera writes for *The Times* of London, *Dance Europe* and many other publications and websites.

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多米尼克·默西 Dominique Mercy

藝術總監
Artistic Director



© Bettina Stöß

1950年於法國莫扎克出生。1965年起即在波爾多大劇院工作，1968年加入新成立的亞眠市當代芭蕾舞團。1971年於美國沙拉托加夏季藝術節邂逅翩娜·包殊。兩年後應邀加入其舞蹈劇團。其後默西逐漸成長為一位突出而深具個人風格的舞者，他對角色的演繹充滿想像力，令作品生色不少。翩娜·包殊逝世後，他與羅伯特·斯特姆一起接任烏珀塔爾舞蹈劇場藝術總監之職。

Mercy, born 1950 in Mauzac, France, worked from 1965 at the Grand Théâtre in Bordeaux then from 1968 at the newly-formed Ballet Théâtre Contemporain in Amiens. In 1971, in the US at the Saratoga Summer Festival, he met Pina Bausch. Two years later she invited him to join her new dance theatre company. There he developed into an outstanding, distinctive, individual dancer, whose imaginative creation of roles characterised many of the pieces. Following the death of Pina Bausch he took over artistic directorship of the Tanztheater Wuppertal together with Robert Sturm.

羅伯特·斯特姆 Robert Sturm

藝術總監
Artistic Director



© Donata Wenders

1965年生於德累斯頓一個演員世家。1990年於科隆修習戲劇、電影、電視、哲學及國際政治，還未畢業已到布達佩斯及索諾克出任導演助理及戲劇顧問，不久更執導自己的作品。1999年烏珀塔爾舞蹈劇場在匈牙利為《草原》進行資料搜集時開始參與藝團工作。翩娜·包殊原本邀請他出任《草原》的製作助理，2000年後聘其為常任藝術助理及綵排總監。2009年包殊逝世後，他跟多米尼克·默西一起接任烏珀塔爾舞蹈劇場藝術總監。

Sturm was born into an acting family in 1965 in Dresden. In 1990 he began studying theatre, film and television with philosophy and international politics in Cologne. Before graduating he migrated into professional practice and worked in Budapest and Szolnok as a director's assistant and dramaturge. He soon began to direct his own productions. In 1999 he accompanied the Tanztheater Wuppertal during their research for *Wiesenland* in Hungary. Pina Bausch initially engaged him as assistant for this production and then from 2000 as permanent artistic assistant and rehearsal director. Following her death in 2009 he took over artistic directorship of the Tanztheater Wuppertal together with Dominique Mercy.

彼得·帕布斯特
Peter Pabst

舞台設計
Set Designer

1944年於波蘭出生，柏林長大並學習縫紉，後到科隆修習服裝及佈景設計。起初參與戲劇、歌劇及電影製作，未幾即與國際級導演合作。1980年應翩娜·包殊所邀擔任烏珀塔爾舞蹈劇場舞台設計至2009年。與翩娜·包殊合作無間的歲月裏，他設計的空間有禁閉壓抑的，也有恢宏大氣的，於不經意間流露戲劇性。每一次由他設計的舞台都為舞蹈劇場打開了詩意的向度，讓觀眾享有夢想的空間，產生如魔術的表達效果，為藝團蜚聲國際作出了顯著的貢獻。



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Pabst, born 1944 in Grodzisk Wielkopolski, grew up in Berlin and began learning tailoring, then studied costume and set design in Cologne. He started his career in theatre, opera and film, soon working with internationally renowned directors. In 1980 Pina Bausch recruited him as set designer for the Tanztheater Wuppertal, where he remained till 2009. It was soon clear that they formed a perfect team. Peter Pabst's spaces varied from the ascetic to the spectacular, as dramatic as they were unpretentious. Each set opened up a poetic dimension to dance theatre, allowing the audience space to dream, and developed a magic and expressiveness which contributed significantly to the company's international success.

瑪里恩·西圖
Marion Cito

服裝設計
Costume Designer

1938年生於柏林，師隨塔堤娜·格蘇夫斯基接受舞蹈訓練，並獲恩師賞識邀入柏林德意志歌劇院工作。1972年往達姆斯塔特與蓋哈特·伯納合作。1976年應翩娜·包殊邀請出任其助理，同時擔任舞者。1980年藝團舞台及服裝設計羅爾夫·博扎克辭世後接任服裝設計，把博扎克的美學進一步開拓發展，持續探索高貴與日常之間的微妙平衡，確保烏珀塔爾舞蹈劇場的演出保持色彩繽紛，感覺豐富。



Cito, born 1938 in Berlin, completed her dance training in her hometown under Tatjana Gsovsky, who subsequently employed her at the Deutsche Oper. From 1972 she worked with Gerhard Bohner in Darmstadt, before Pina Bausch took her on in 1976 as her assistant at the Tanztheater Wuppertal, where she also appeared as a dancer. Following the death of the set and costume designer, Rolf Borzik, in 1980, she took over costumes, extending and developing Borzik's aesthetic approach. She persistently explores the delicate balance between elegance and the everyday and ensures that the company's appearance remains colourful and sensuously rich.

烏珀塔爾舞蹈劇場 Tanztheater Wuppertal

藝術總監

多米尼克·默西
羅伯特·斯特姆

Artistic Directors

Dominique Mercy
Robert Sturm

行政總監

德克·赫西

Managing Director

Dirk Hesse

編舞

翩娜·包殊

Choreographer

Pina Bausch

舞台設計

彼得·帕布斯特
羅爾夫·博扎克

Set Designers

Peter Pabst
Rolf Borzík

服裝設計

瑪里恩·西圖
羅爾夫·博扎克

Costume Designers

Marion Cito
Rolf Borzík

音樂選編 Musical Collaboration

Matthias Burkert
Andreas Eisenschneider

芭蕾舞導師 (客席) Ballet Masters (guests)

Malou Airaudo
Christine Biedermann
Ernesta Corvino
Andrey Klemm
Ed Kortlandt
Christine Kono
Paul Melis
Agnes Pallai
Janet Panetta
Antony Rizzi

協作及彩排指導

Collaboration and Rehearsal Direction

Bénédicte Billiet
Matthias Burkert
Marion Cito
Josephine Ann Endicott
Barbara Kaufmann
Daphnis Kokkinos
Ed Kortlandt
Dominique Mercy
Helena Pikon
Robert Sturm

藝術總監個人助理 Personal Assistant to Artistic Directors

Sabine Hesseling

行政總監助理 Assistant to Managing Director

Katharina Bauer

客席 Guests

Malou Airaudo
Hans Pop
Kenji Takagi

協作及統籌 Collaboration and Organisation

Katharina Bauer
Grigori Chakhov
Claudia Irman
Peter Lütke
Ursula Popp
Ina Zentner

傳媒及公關 Press and Public Relations

Ursula Popp

巡演統籌 Tour Organisation

Claudia Irman

巡演監督 Tour Management

Felicitas Willems

舞台監督 Stage Manager

Felicitas Willems
Peter Lütke

鋼琴 Pianist

Matthias Burkert

攝影協作 Photographic Collaboration

Ulli Weiss (guest)

錄像選編 Collaboration Video

Grigori Chakhov

檔案 Archiving

Marc Wagenbach

檔案選編 Collaboration Archiving

Bénédicte Billiet
Barbara Kaufmann
Grigori Chakhov

技術總監 Technical Directors

Manfred Marczewski
Jörg Ramershoven

燈光總監 Lighting Director

Fernando Jacon

燈光助理 Lighting Assistants

Jo Verlei
Kerstin Hardt (guest)
Lars Priesack (guest)

舞台技術人員 Stage Technicians

Dietrich Röder
Martin Winterscheidt

音響 Sound

Andreas Eisenschneider
Karsten Fischer

道具及採購 Properties and Merchandising

Jan Szito
Arnulf Eichholz

服裝 Wardrobe

Harald Boll
Silvia Franco
Andreas Maier
Katrin Moos
Ulrike Schneider

指壓治療師 Shiatsu Therapist

Ludger Müller