

新視野
藝術節

NEW VISION
ARTS FESTIVAL
19.10-18.11.2018

綠葉劇團
Théâtre de la Feuille

七手八腳五湖四海 訴說狂人二三事

НЕЗЕ THE ОРДИНАЧ БЕСОМЕС ЕЖТЯДОРИДИЧ

Where the ordinary becomes
Extraordinary

狂人 MADMAN 不規則版 Irregular Version

創作團隊

導演及空間設計：黃俊達 | 監製：李宛虹 | 造型設計：
范進鵬、黃樂敏 | 音樂設計及現場音樂：羅鎧欣

4.11 (日 Sun) 2:30pm, 8pm

葵青劇院 Kwai Tsing Theatre

黑盒劇場 Black Box Theatre



《狂人》 MADMAN

創作意念來自於魯迅《狂人日記》

Inspired from *The Diary of a Mad Man* by Lu Xun

故事概要

當眼睛不只是眼睛，嘴巴比嘴巴更大，一層又一層的不是服裝，而是「狂人」的身體。來自五湖四海的他們，每分每刻都在思索著那身體：吃著人形餅乾寫日記，搶了他的褲子卻滿身是血。再一次看著他的眼睛、他的臉、他的身體，這是個人吃人的世界。《狂人》故事百年後，依然歷久不衰。

Synopsis

The eyes you see are not merely eyes, the lips you see gets wider inch by inch. What you see, layer after layer, are not pieces of clothing, but the story of a mad man. People of four seas gather together to ponder over that particular body. Writing his diary while munching on his human shaped biscuits, he steals a pair of trousers but realises that they are stained with blood. Once again, taking a look at his eyes, his face, his body, and what you see is a dog-eat-dog world. After hundreds of years, the story of the mad man is still relevant to this very day.

創作及制作團隊 Creative and Production Team

製作：綠葉劇團

空間概念及導演：黃俊達

製作人：李宛虹、鍾維新

文本：王婧、黃俊達

戲劇構作：王婧

服裝設計：黃俊達、范進鵬、黃樂敏

音樂設計及現場音樂：羅鎧欣

創作演員：Jerome Dupin（法國）、Madeline Baghurst（澳洲）、Michael Charny（以色列）、Tal Reuveny（以色列）、Yann Claudel（法國）

燈光設計：苗春雨、王寒

宣傳：Blackface

Produced By: Théâtre de la Feuille

Director and Stage Designer: Ata Wong Chun Tat

Producers: Lei Yuen Hung and Chung Wai Sun

Adaptation: Wang Jing and Ata Wong Chun Tat

Dramaturge: Wang Jing

Costume Designers: Ata Wong Chun Tat, Stephen Fan Chun Pang and Wong Kay

Music Designer and Live Music: Heidi Law

Performers: Jerome Dupin (France)、Madeline Baghurst (Australia)、Michael Charny (Israel)、Tal Reuveny (Israel)、Yann Claudel (France)

Lighting Designers: Miao Chunyu and Wang Han

Publicity: Blackface

鳴謝 Acknowledgement

L'association Hybridités France-Chine, Centre dramatique national de Saint-Denis 、École internationale de Jacques Lecoq 、Pascale LECOQ

創作團隊 Creative ensemble: Marta Filina, Chase Jeffets, Paul Lofferon, Louis Kientz

法國場地排練提供 Rehearsal venues support in France: Théâtre Gérard Philipe

綠葉劇團 Théâtre de la Feuille

綠葉劇團由黃俊達於 2010 年成立，以香港為創作基地。現時劇團有約 20 位來自不同地方及背景的創作演員，持續接受劇團的系統訓練，發展成具身體表演力和創作力的團隊。劇團糅合賈克·樂寇的西方表演方法及東方傳統藝術，創作多元化及高質素的作品，並積極累積巡演經驗。作品包括：《狂人》、《爸爸》、《十四》、《鄭和》、《莊姬》、《孤兒 2.0》及《我要安樂死》等。巡演至今已進行超過 60 站、130 場巡演，足跡遍布兩岸三地、法國、意大利、克羅地亞、日本、韓國等不同城市。

Founded in 2010 by Ata Wong Chun Tat in Paris, Théâtre de la Feuille is a physical theatre group that is deeply influenced by the western methodology of Jacques Lecoq, interweaving with Eastern artistic traditions.

While the group is now based in Hong Kong, it has gone on numerous international tours, performing on different global stages which include the Great China region, France, Italy, Croatia, Japan and Korea. Théâtre de la Feuille is eager to accumulate as many touring experiences as possible.

Theâtre de la Feuille currently consists of a group of twenty creative actors from a plethora of different cultures and backgrounds. Its actors receive custom- made and continuous trainings of Jacques Lecoq and traditional Chinese martial arts; together they emerge as a strong and unique ensemble of Hong Kong.

<https://www.facebook.com/theatre.feuille>

導演的話 Director's Note

月亮掛在天空，我伸手不見五指，聽見旁人都在地上爬行，某君說：「我在找黑珍珠？」我說：「什麼是黑珍珠？」然後，他沒有理會我，繼續往地上爬。我倚傍著牆壁，撫摸著裂縫，戰戰兢兢地窺看裂縫裡的另一邊，我看見一隻眼睛，一隻通透明亮的眼睛，一隻會說話的眼睛，它好像要告訴我什麼。我嘗試把嘴巴靠近裂縫，問過究竟，我問：「你也在找黑珍珠嗎？」後來，我聽到非常急速的呼吸聲，立刻再窺看裂縫的另一邊，我看見一道強光，像是一些反光的物體。那一刻，眼睛好像比之前還要黑。最後，我聽一把微弱的聲音說：「我找到了」

I could barely see in the dark despite the moon shining bright above me. Everyone was crawling in the dark when someone asked, 'Am I looking for the black pearl?' I replied, 'What black pearl?' He then ignored me and proceeded to crawl on the ground. Touching the crack in the wall as I leaned against it, I took a peep through the crack and saw a pair of eyes staring right back at me. One eye was transparently bright, the other eye looked as if it could speak. That eye looked at me as if it was telling me something. I tried to lean closer to the crack with my mouth and asked, 'Are you looking for the black pearl too?' Suddenly, I heard a quickening of breath, and as I took another look at the other side through the crack, I saw a bright light. An object that reflects light. At that moment, the eyes seemed even darker than before. Finally, I heard a voice uttered faintly, 'I've found it.'

黃俊達

Ata Wong Chun Tat

導演及空間概念 Director and Stage Designer

香港導演、編舞、演員、電影肢體演技指導及戲劇導師。2017 香港藝術發展獎－藝術新秀獎（戲劇）得主。2018 年完成賈克·樂寇第三年師資課程，獲該校教師資格。

2005 年畢業於香港演藝學院舞蹈學院，畢業後成為香港迪士尼樂園音樂劇《獅子王慶典》首演演員。2008 年赴及法國巴黎賈克·樂寇國際戲劇學校（賈克·樂寇），成為少數完成該校兩年課程及動作研究所課程的華人，隨後跟隨意大利面具製作大師斯特凡諾·佩羅科於阿爾巴特羅斯劇場工作室研習皮革製面具製作與運用。同年獲傑哈·菲利普劇院－聖丹尼國家戲劇中心邀請，參加國際劇場導演交流會議，並於劇院內進行實驗創作；並獲亞維農聖堂廣場藝術節邀請舉辦《身體與血緣》肢體故事探索研究工作坊。

於歐洲期間，黃氏曾參演的製作包括：二十世紀最巨影響力的國際戲劇大師彼得·布祿克及西蒙·布祿克聯合導演的劇場紀錄片《走隱形鋼線的人》、艾雲娜·布祿克導演的《小飛俠》、菲比斯製作《亞馬遜公主》等。

回港後，黃氏曾加入鄧樹榮戲劇工作室擔任導演研究員，協助訓練劇團全職演員。現為其「兩年制專業形體劇場青年訓練課程」設計課程及執教。

黃氏於 2010 年創立綠葉劇團，兼任藝術總監及創作導演。以揉合東西方的身體訓練為基礎，創作多元化的巡演作品。巡演作品包括：綠葉劇團《狂人》、《十四》、《爸爸》、《鄭和》、《孤兒 2.0》、《我要安樂死》及《孤兒》。

編舞作品包括：綠葉劇團《莊姬》、香港藝術節香港賽馬會當代舞蹈平台系列《遮打道》、《輕飄飄》等。

電影肢體演技指導作品包括：《三人行》（杜琪峰執導警匪電影）、《明日戰記》（吳炫輝執導動作科幻電影）等。

黃氏經常為不同院校及機構主持肢體演技訓練、工作坊及公開課堂，香港合作單位包括：香港演藝學院（戲劇學院及舞蹈學院客席導師）、香港藝術節、CCDC 城市當代舞蹈團、中英劇團、演戲家族、香港迪士尼樂園、無線電視、天比高創作伙伴、鄧樹榮戲劇工作室、香港聲蜚合唱節、誇啦啦藝術集匯、香港各大專院校及中小學等。國內及海外合作單位包括：克羅地亞普拉國際戲劇節、法國亞維儂藝穗節、愛丁堡藝穗節、上海戲劇學院、北京大學、清華大學、天津音樂學院、廣州大劇院、1.2.3 肢體劇場節（北京）、中國城市戲劇節、台北小劇場戲劇學校等。

Ata Wong Chun Tat is a director, choreographer, actor, movement coach and instructor. He graduated from the School of Dance in Hong Kong Academy for Performing Arts, and later on studied at École Internationale de Théâtre Jacques Lecoq (Jacques Lecoq) in Paris, France. Ata was one of the few Chinese artists who completed the two-year program and the courses in Le Laboratoire d'Etude du Mouvement. After graduation, he studied the making and usage of leather masks with Italian mask-making master Stefano Perocco di Meduna at l'academie Albatros. In 2018, he completed his studies at Jacques Lecoq for the third year of the teaching course, and was awarded with the professional license for teaching. Within the same year, he was invited to le Théâtre de Gerard-Philippe for the international theatre director conference, and to create experimental works at the theatre. Also, he received an invitation from Festival d'Avignon to host a physical theatre workshop called 'The body and the Blood Relation'.

During his time in Europe, Ata was involved in performances by various theatre groups and directors, including a theatre documentary named *Sur un Fil / The Tightrope* (Brook Production) co-directed by world famous Peter Brook and Simon Brook, *PAN* (Compagnie Irina Brook), *Princess Amazonia* (Phoebus Production), etc.

After returning to Hong Kong in 2013, Ata joined Tang Shu-Wing Theatre Studio (TSW) as director researcher to help train its full-time actors. He now acts as course designer and instructor in his Two-Year Professional Physical Theatre Youth Training Programme.

Ata formed the Théâtre de la Feuille in 2010 and led as director and artistic director. He has integrated physical training from both East and West to train actors, as well as to create diverse productions that toured around the world. His directorial works include *Mad Man*, *Sonnets*, *Papa*, *Zheng He*, *Zhuang-ji*, *L'Orphelin 2.0*, *I Want Euthanasia* and *L'Orphelin*.

He choreographed *Tres leger* and *Chater Road* for the Hong Kong Jockey Club Contemporary Dance Series in the Hong Kong Arts Festival.

He was the movement director for the crime thriller *Three*, a 2015 movie directed by Johnnie To.

Ata often organizes acting trainings and workshops for different institutions and organizations; previous partners include Hong Kong Academy of Performing Arts (School of Dance and School of Drama), HKAF, City Contemporary Dance Company, Television Broadcasts Limited, Hong Kong Disneyland, TSW, AFTEC, Skyhigh Creative Partner, various primary, secondary and tertiary institutions, etc. Shanghai Theatre Academy (China), Peking University (China), Tsinghua University (China), Tianjin Conservatory Of Music (China), International Theatre Festival (Croatia), Festival d'Avignon (France), Edinburgh Festival Fringe (UK), Tai Pei Fringe Festival (Taiwan), etc.

羅鎧欣 Heidi Law

音樂設計及現場音樂 Music Designer and Live Music

出生於香港，2005 年入讀香港中文大學，師隨香港管弦樂團敲擊樂師胡淑徽小姐，主修西洋敲擊樂；並隨香港中樂團署理樂團首席、樂團副主席及敲擊樂聲部長閻學敏先生副修中國敲擊樂。羅氏於 2008 年取得音樂榮譽學士學位音樂學士課程。羅氏更於 2010 年獲美國 Rice University Shepherd School of Music 頒授獎學金完成音樂碩士課程，主修敲擊樂演奏。

羅氏 2012 年主辦多媒體小型音樂會《怎麼了？》，擔任主唱、文字創作及文字影像製作。及後於 2013 年獲香港藝術發展局新苗計劃資助，舉辦多媒體音樂會 More than a Concert：《把自己還給自己》，擔任創作總監、文字創作、敲擊樂演奏及演唱，觀眾反應熱烈，全院滿座。2015 年獲藝發局資助在香港舉辦多媒體音樂會《樹語：香港—挪威》，聯同藝術家曲倩雯，與挪威演奏家 Karoline Vik Hegge 及 Finn Magnus Hjelland 合作。《樹語：香港—挪威》於 2017 年在挪威多個城市重演五場。

作為多元化的敲擊樂手，羅氏曾經參與多個藝術單位製作及藝術節，包括綠葉劇團、演戲家族、一鋪清唱、聲蜚合唱節、普劇場、香港創樂團、Spring Workshop、聲音掏腰包、現在音樂、香港藝術節青年之友、自由野、法國五月、音樂新文化、澳門國際音樂節、澳門樂團、香港中樂團等。

除敲擊樂演奏外，羅氏亦作歌唱演出，近年為歌手作錄音或現場和唱巡迴演出，包括側田、陳慧琳、黎明、蘇永康、張衛健、吳國敬、陳小春、張智霖、古巨基等。

Born in Hong Kong, Heidi Law entered The Chinese University of Hong Kong in 2005. She graduated with a Bachelor of Arts (Music) degree, having studied with Ms. Sophia Woo and Mr. Hok Man Yim in 2008. In the same year, Law was awarded scholarships for graduate study at Shepherd School of Music, Rice University, where she acquired Master of Music in Percussion Performance in 2010.

Law gave her debut multimedia concert in 2012; followed by receiving project support by HKADC emerging artists grant, she performed for *More than a Concert: Give yourself YOU* in 2013. In 2015, she initiated multimedia concert *Dialogue of Trees, Hong Kong – Norway* in collaboration with New Media Artist Vvzela Kook and Norwegian Duo Donkey Jam, and the project was staged in Hong Kong November 2015, and toured in Norway at five venues in March 2017.

A multi-faceted percussionist, Heidi Law has performed with artists, musicians and groups across a wide spectrum of genres and occasions such as Théâtre de la Feuille, Actors Family, Yat Po Singers, Singfest, Pop Theatre, Hong Kong New Music Ensemble, Spring Workshop, Soundpocket, Contemporary Musiking Hong Kong, Young Friends of Hong Kong Arts Festival, Freespace Fest, Le French May, Musicarama, Macao Orchestra, Hong Kong Chinese Orchestra, etc.

Heidi also performs with voice, with recent appearances as chorus at concerts and recordings of Kelly Chen, Justin Lo, Leon Lai, William So, Dicky Cheung, Eddie Ng, Jordan Chan, Julian Cheung, Leo Ku, etc.

<https://www.heidilaw.net>

Jerôme Dupin (法國 France)

創作演員 Performer

十八歲起於法國巴黎的 Théâtre du elyou 接受訓練，廿三歲修讀巴黎賈克・樂寇兩年課程。

畢業後七年，Jerôme 成為木偶師、演員及導演。隨後八年，Jerôme 成為一名船長，以航海維生。回到巴黎後，Jerôme 成為一名父親，並於 2017 年，Jerôme 繼續修讀賈克・樂寇第三年師資課程。

Jerôme received theatre training from Théâtre du elyou in Paris when he was 18 years old. Later on, at the age of 23, he continued his studies with Jacques Lecoq for two years.

After graduating for 7 years, Jérôme became a puppeteer, actor and director. In the next following 8 years, he became a captain, and sailed ships for a living. After returning to Paris, Jérôme became a father, and in 2017, he continued his studies with Jacques Lecoq in Paris for the third year of teaching course.

Madeline Baghurst (澳洲 Australia)

創作演員 Performer

畢業於悉尼大學理學學士學位課程，主修數學和歷史以及科學哲學。2014 年畢業於 AIM 戲劇藝術系，獲得表演學士學位，主修戲劇製作和表演。2018 年完成賈克·樂寇兩年課程。同年二月，Madeline 獲邀於蓬皮杜藝術中心演出《Minimal》。

Madeline 為澳洲 Clockfire 劇團成員，與該劇團藝術總監 Emily Ayoub 緊密合作，演出以具視覺衝突及肢體表現見稱。

曾參與演出包括：《Kinski and I》（Michael Pigott 執導）；《Asylum》、《and we, the lost company》（Emily Ayoub 執導）；《Peel Prawn》（Jordan Keyes-Liley 執導）；《Her Naked Skin》（Peta Downes 執導）；《Medea》（Kate Gaul 執導）；《Embers》（Luke Rogers 執導）以及《Smash and Grab》（Emily Ayoub and Jo Turner 執導）。

Madeline has recently graduated from Jacques Lecoq in Paris. With this school, she spent two years practicing movement, collaboration and exploring the great dramatic territories. In February 2018, Madeline and her peers were lucky enough to be invited to perform in 'Minimal', a museum live event at the Pompidou Centre. Here she presented a piece that evoked inherent cracks in reality through an interpretation of cubism and Picasso's lines. Madeline is a member of Clockfire Theatre Company, an independent Australian theatre company who creates highly visual and physical performance through a process of intensive collaboration led by Artistic Director, Emily Ayoub. In 2014, Madeline graduated with a Bachelor of Performance at AIM Dramatic Arts where she studied theatre-making and producing, with a focus on acting. Prior to her studies there, she completed a Bachelor of Science at Sydney University, majoring in Mathematics and History and Philosophy of Science. Acting credits include: *Kinski and I* (Michael Pigott), *Asylum* (Emily Ayoub), *Peel Prawn* (Jordan Keyes-Liley), *Her Naked Skin* (Peta Downes), *Medea* (Kate Gaul), *Embers* (Luke Rogers), *Smash and Grab* (Emily Ayoub and Jo Turner) and *we, the lost company* (Emily Ayoub).

Michael Charny (以色列 Israel)

創作演員 Performer

以色列演員，過去兩年於巴黎居住。於以色列特拉維夫 Seminar Hakibuzim 學院畢業後，獲巴黎國立巴黎高等戲劇藝術學院（2014 班）取錄，師隨 Xavier Gallais，並於 MC2 Grenoble 演出 大衛·萊斯科（David Lescot）的《Kollektiv》（由 Patrick Pineau 執導）。

移居往巴黎前，Michael 於以色列國家劇院演出 Habima，及於 Teatroneto 戲劇節演出獨腳戲，更曾於 Yigal Azrati、Maor Zaguri 和 Dalik Wolinitz 等藝術家合作。他曾參與多部電影短片製作，更曾執導短片《Shira Porat》。

Michael 為編劇及劇本翻譯，精通希伯來語，阿拉伯語，法語和英語，現為巴黎 Maison Antoine Vitez 委員會成員。

Michael is an Israeli actor who has been living in Paris for the past two years. After finishing his acting studies at the Seminar Hakibuzim, a university for dramatic arts in Tel-Aviv, he was accepted by the Conservatoire National Supérieur d'Art Dramatique in Paris (class of 2014) under Xavier Gallais. He performed the play *Kollektiv* by David Lescot that was directed by Patrick Pineau at MC2 Grenoble. Before moving to Paris, Michael performed at Habima, an Israeli national theatre, the theater of Jaffa at the Teatroneto Festival for one-man shows and at the Prestiges Ako Festival. Also, he worked with various artists like Yigal Azrati, Maor Zaguri and Dalik Wolinitz. As for cinema, he worked for multiple short films, including his directorial work *Shira Porat*.

Michael speaks and acts in Hebrew, Arabic, French and English. He is currently also a playwright and translator for plays, and also a member of the committee Maison Antoine Vitez in Paris.

Tal Reuveny (以色列 Israel)

創作演員 Performer

以色列戲劇導演和女演員，出生於 1989 年。服兵役後，她於以色列特拉維夫 Seminar Hakibuzim 學院學習戲劇表演，並於同年創立 Reches 創作室，於特拉維夫 Suzy 藝術中心創作及演出《Heart》。

畢業後，她執導了貝克特的《終局》及創作出《Bar》（靈感來自波蘭導演 Tadeusz Kantor 的作品）。2016 年，她為特拉維夫 Teatroneto 藝術節《I am my own wife》擔任戲劇構作；及後於特拉維夫 Hateiva 劇院公演《Paraphylia》，並獲陪審團獎。

Tal 於 2016 年搬到巴黎，並於 2018 年完成賈克·樂寇兩年課程。

Tal is an Israeli theatre director and actress born in 1989. After completing her military service, she studied theatre directing at the Seminar Hakibuzim, the university for dramatic arts in Tel-Aviv. Within the same year she formed the artistic collective Reches with which she created the show *Heart*, which was performed at Suzy House in Tel-Aviv. After her studies, she directed the play *End Game* by Samuel Beckett and created an original work called *Bar* that was inspired by the works of the polish director Tadeusz Kantor. In 2016 she was the dramaturge for *I am my own wife* at the Teatroneto Festival in Yafo. Afterwards, she created *Paraphylia* that was showed in Hateiva theatre in Yafo, where she received an award from the jury. In 2016, Tal moved to Paris to study at Jacques Lecoq, followed by her graduation from the school in 2018.

Yann Claudel (法國 France)

創作演員 Performer

Yann 在挪威，美國，瑞士和法國等地成長，Yann 首先在巴黎修讀人文學。2012 年，他接受巴黎 Ecole du Studio d'Asnieres 的演員訓練，同時完成 La Sorbonne-Nouvelle Paris 3 戲劇理論學士學位。

為了拓寬視野，Yann 隨後修讀國際管理碩士學位課程。畢業後，他在日內瓦聯合國進行短暫兵役，並在緬甸為法國研究所工作了一年。他與當地藝術家組織藝術節、演出、音樂會、工作坊和展覽，以加強緬甸與法國之間的文化交流和藝術對話。Yann 於 2016 年回到法國，進入賈克·樂寇以深造表演和導演，2018 年完成兩成該校兩年課程。

After growing up in Norway, USA, Switzerland and France, Yann first studied humanities in Paris. In 2012 he entered the actor training class at Ecole du Studio d'Asnieres near Paris while completing a Bachelor degree in Theatre Theory at La Sorbonne-Nouvelle Paris 3. In order to broaden his perspectives Yann then decided to study International Management. With his Master's Degree completed he took the opportunity to leave for a short mission at the United Nations in Geneva followed by a one year job in Myanmar for the French Institute. There he carried out actions with local artists and organized festivals, shows, concerts, workshops and exhibitions to enhanced the cultural exchange and artistic dialogue between the Burmese and the French. Back to France in 2016, Yann decided to develop his acting and directing skills and entered Jacques Lecoq from which he just graduated.

場地規則 House Rules

各位觀眾：

為了令大家對今次演出留下美好印象，在節目開始前，請關掉手提電話、其他響鬧及發光的裝置；同時請勿在場內飲食或擅自攝影、錄音或錄影，多謝合作。

Dear Patrons,

In order to make this performance a pleasant experience for the artists and other members of the audience, please switch off your mobile phones and any other sound- and light-emitting devices before the performance. Eating, drinking, unauthorised photography, audio and video recordings are not allowed in the auditorium. Thank you for your cooperation.

歡迎您對已觀賞的節目或「新視野藝術節2018」發表意見，讓我們在未來安排節目時精益求精。請登入網址www.newvisionfestival.gov.hk，在「意見表」一欄留言。我們非常重視您的寶貴意見，感謝！

You are most welcome to send us your comments on the programme(s) attended or New Vision Arts Festival 2018 in general to enhance our future programming. Please share your views with us by filling in our online “Feedback” form at www.newvisionfestival.gov.hk. Your opinion is much appreciated. Thank you.