

新視野
藝術節

NEW VISION
ARTS FESTIVAL

19.10-18.11.2018

碰 NEGOTIATION 上 碰

2-3.11 五Fri - 六Sat 8pm

香港大會堂劇院
Hong Kong City Hall Theatre

節目全長約1小時，不設中場休息
The programme runs for approximately 1 hour without intermission

11月2日設演後藝人談，歡迎觀眾留步參與
There will be a meet-the-artist session after the 2 November performance
All are welcome to attend

製作 Produced by: Le Tarmac - La scène internationale francophone

聯合製作 Co-produced by: 康坤集團 Compagnie KHAM, La Halle aux Grains - Scène nationale de Blois, Centre chorégraphique national de Rillieux-la-Pape - direction Yuval Pick, Viadanse - Centre chorégraphique national de Belfort, Centre chorégraphique national de La Rochelle/Poitou-Charentes, Kader Attou/Cie Accorrap, Pôle Sud - CDC de Strasbourg, L'Étincelle - Théâtre de la Ville de Rouen, Théâtre du Vellein - Villefontaine, 新視野藝術節 New Vision Arts Festival - Hong Kong

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甚麼構成傳統？

傳統，既可是歷史悠久的祖傳風俗，亦可是任何歷時較短，卻能孕育和建構文化的習慣。傳統，是否因為關乎集體而涉及整個社會，抑或傳統也可以是個人的呢？傳統，可否既屬於每個人的歷史，同時也屬於全人類的歷史？皮歇·克朗淳以來自泰國宮廷的筭舞為本，奧里·康坤拉則以植根城市文化的嘻哈為源。

輝煌的傳統孕育了兩位編舞家的創作，他們緊握傳統，推陳出新。

如何與本源和傳統溝通達至創新？新舊藝術之間的碰撞，如何讓二人思考妥協，最終走在一起？從傳統到當代舞蹈，肢體語言轉化了原始形態，動作跨越了規條，哪種編創重塑了歷史？兩位藝術家如何求同存異，為著新創作而放下自身的主張？

原始素材，經過反覆變化、重複、蛻變和重塑，將會瓦解傳統。

What makes tradition?

A necessarily ancestral practice or just any practice, maybe less old, but which irrigates a culture, builds it and constitutes it.

Is tradition necessarily a social concern, thus collective, or can it be also individual? Can it belong to the history of each one, as well as to History? Just as Khon makes tradition for Pichet Klunchun, hip hop resulting from urban cultures also makes tradition for Olé Khamchanla.

Both of them seize this tradition which enables them to irrigate their own choreographic writing, to innovate from the past glories.

How to negotiate with your origins and traditions to create a new dance? How the negotiation prompts the dancers to contemplate compromise on their own and eventually brings them together? From the traditional to the contemporary, where corporeal language transforms the original shape, where movement crosses the codes, which writing reinvents a new history? How the two artists negotiate the stakes of a creation by abandoning a few of their own?

Raw material, unstable, repeated, transformed, revisited, the tradition will be only disrupted.

奧里·康坤拉 Olé Khamchanla | 編舞 / 舞者 Choreographer / Performer

奧里·康坤拉生於老撾，1990年開始接觸嘻哈，師從不同舞者和編舞家，包括法里德·阿斯索、加賓·雷斯亞和Storm。此外，他跟隨著名舞者弗雷德·貝德農和貝雅·弗洛拉學習巴西戰舞，也曾向阿布·拉加和莫妮卡·卡扎迪學習當代舞。1997至2011年間，奧里在法國著名舞團A'CORPS當駐團藝術家，與其他編舞家共同創作了幾部作品，確立了編舞家的地位。

2011年，奧里創立了自己的舞團，並以其首個獨舞作品命名為「康姆」。後來，他創作了六部作品，包括《焦點》、《阿卡利卡1號》、《阿卡利卡7號》、《聽老撾》、《引力》和《碰上碰》。

Native from Laos, Olé Khamchanla discovered hip hop in 1990 and honed his skills under Farid Azzout, Gabin Nuissier and Storm, learned Capoeira from Fred Bedongue and Beja Flore, and contemporary dance from Abou Lagraa and Monica Cazadei. With the company A'CORPS (1997-2011), Khamchanla co-created several shows which left his mark and established his status as a choreographer. In 2011, he created his own dance company "Kham" referencing his first solo and has choreographed six pieces ever since: *Focus*, *Akalika 1*, *Akalika 7*, *Fang Lao*, *Attraction* and *Negotiation*.

皮歇·克朗淳 Pichet Klunchun | 編舞 / 舞者 Choreographer / Performer

皮歇·克朗淳是一名泰國舞蹈藝術家，擅長改編傳統作品並加入現代元素。他被視為泰國最大膽的藝術家，能把現代美學糅合經典，重新詮釋泰國傳統舞蹈文化。皮歇16歲便開始學習泰國傳統蒙面舞——筓舞，師承國寶級大師柴佑·庫馬尼。

皮歇畢業於曼谷的朱拉隆功大學，獲得泰國傳統舞學位。隨後，他擔任舞者和編舞家，並參與多個大型活動及當代舞蹈演出，當中包括1998年曼谷亞運會的開幕和閉幕。

2004年，皮歇創立了自己的舞團，教導擅長傳統舞蹈的年輕舞者。皮歇是當今唯一從筓舞中成功建立自己風格的舞蹈家，並與其他藝術家在國際舞台上合作。

2008年，法國著名編舞家謝洛姆·貝爾與皮歇共同創作了《關於筓舞》，在新視野藝術節演出。

A Thai dancer who adapts traditional masked court dance Khon into contemporary renditions, Klunchun always respects tradition. He is considered one of the most audacious artists in the Thai cultural scene, bold enough to reinterpret traditional Thai choreographic culture in a new and modernised approach. He started learning Khon at the age of 16 from one of the greatest masters, Chaiyot Khummanee.

Klunchun obtained a BA in Thai Classical Dance from Chulalongkorn University in Bangkok. Thereafter, he has worked as dancer and choreographer, in particular for major events such as the opening and closing ceremonies of the 1998 Asian Games in Bangkok, also active in the contemporary dance scene.

In 2004, he founded the Pichet Klunchun Dance Company and started training young professional dancers with strong Thai classical dance background. He is the only artist who successfully develops his own art from Khon and collaborates with other artists on an international level.

In 2008, acclaimed French choreographer Jérôme Bel co-created with Klunchun *About Khon* for the New Vision Arts Festival.

製作團隊 Production Team

燈光設計 Lighting Designer : Lise Poyol | 燈光經理 Light Manager : Jessica Farinet

聲效經理 Sound Manager : Léo Jourdain | 舞台設計 Stage Designers : Lise Poyol, Léo Jourdain

製作及巡演經理 Production and Touring Manager : Emma Engelhard

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.

場刊回收 Recycling of House Programmes

若不欲保留本場刊，請交到場地入口處，以便循環再用，多謝合作。

If you do not wish to keep this house programme, please return it to the admission point after the performance for recycling. Thank you.

如遇特殊情况，主辦機構保留更換演出者及節目的權利。

The presenter reserves the right to substitute artists and change the programme should unavoidable circumstances make it necessary.

本節目及場刊所載的內容及資料由表演團體提供，不反映康樂及文化事務署的意見。

The programme as well as the content and information contained in this house programme are provided by the arts groups and do not represent the views of the Leisure and Cultural Services Department.





INSTITUT
FRANÇAIS

N Novembre
Numérique

#novembrenumerique

Programme details

節目詳情:



工作坊 **Workshops**

黑客松 **Hackathon**

錄像藝術展 **Video Art Exhibition**

數位法語學習 **Digital French Learning**

虛擬實境劇場 **Virtual Reality Theatre**

虛擬電影體驗 **Immersive Film Showcase**

法式數碼文化
French digital creation

26 OCT
- 4 DEC
2018

**DIGITAL
NOVEMBER**

數碼創新月



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