

CLOSE

T



International Puppet Festival
Taipei 2013

YOU

超親密
走口本見密

・戲節

PROGRAMME

Dadaocheng
Area

OCTOBER
10

9th
Wed

10th
Thur

11th
Fri

16:30

13:30

16:30

13:30

16:30

大稻埕區



《循環》

The Cycle of things



節目簡介 ABOUT THE SHOW

儘管人類不斷的破壞環境、擾亂生態，但大自然依然屹立，甚至益發強壯。這是一部向神聖自然無限循環致敬的作品，準確且飽含哲理傳達周而復始概念。此作品曾受邀至柏林「默阿布藝術節」演出，深獲好評。藝術家費利茲的作品以無語言主，他熱愛將電子聲響、古典樂及環境音效融於一爐，以獨特的「玩具劇場」形式演出。

In 2007 I was invited to perform during the "Moabiter Kulturtage" in Berlin. I was given the possibility to play in the basement of a traditional Berlin apartment building. There was space for exact 11 chairs. I created a short piece, "The Cycle of Things", about how nature is influenced (and often disturbed) by human activities, showing that in the end nature is stronger and always reasserts itself. The beginning and the end of the show are identical, a real cycle. In that period a young polar bear was born in the Berlin Zoo. This "Knut" was the talk of the town. Therefore I gave this animal a prominent role in my show. The most amusing about this performance was that the show lasted 11 minutes and could be performed 11 times for each time 11 spectators. I loved that!

創作者介紹

費利茲的作品從不使用口說語言，他熱愛將電子聲響、古典樂及環境音效融於一爐，以獨特的「玩具劇場」形式演出。費利茲的「紙劇場」位於中世紀古城第芬特爾市，該劇場僅能容納十五名觀眾，是當今西歐最小的劇場。

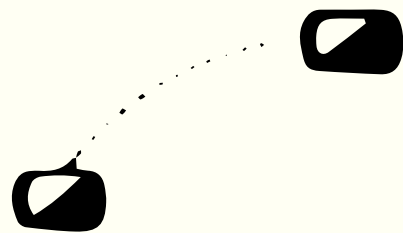
ABOUT ARTISTS

Next to "Last Songs"(Letzte Lieder), in the past 3 years three new short pieces were created: "The cycle of objects" (2007), "A Dream" (2008) and "21 Minutes" (2009). In these pieces world-history, the development of society, the sense for beauty and theatrical experiments are mixed to an intriguing performance that a spectator described as "visual and fascinating poetry". "Last Songs/Letzte Lieder" is a piece about love, death, dreams, longing and transience. There are four parts and it has a duration of 50 minutes.

In october he will perform a series of public performances (see data).

Frits Grimmelikhuijzen never uses texts in his performances. But he loves creating new electronic sounds and combines them with classical music and environmental sounds.

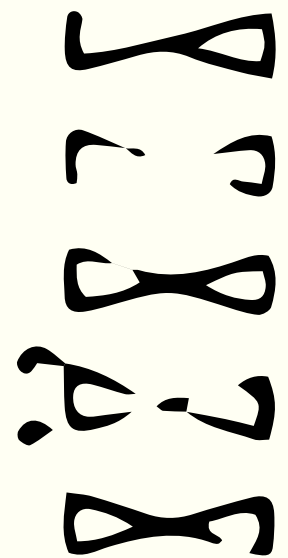
Grims Paper Theatre is situated in the heart of the mediaeval city of Deventer. It is one of The smallest theatres in Western Europe with only 15 seats. The shows are performed with a modernized Toy Theatre. Most of the activities are performed for private groups (12-15 people), but there are also public shows, which are announced in the media and on this website.



@ 保安捌肆



Contact



《女人回家的地圖》

A Woman Going Home

節目簡介 ABOUT THE SHOW

回家的路在生命地圖上是一條很重要的路線。在路途中，我們有時回憶起過去的成長經歷，在想像中回家；有時則檢視當下的生活。在《女人回家的地圖》這齣戲中，我們跟著一個女人走回家，陪著她回憶她的生命歷程。「家」在這齣戲中是路程的終點，但對女人及大多數人來說，「家」同時也是生命的開始、生活的出發點，一個充滿複雜情感的地方。而人在回到久別的家時，心情總會伴隨著興奮、期待或甚至是焦慮等種種情緒，回家的路就是一段尋找過去及當下自我的路程。

On the map of life the road home is one of the most important streets. We can go home following the streets or just go home in our minds, remembering the past. In the play "A Woman Going Home" we follow a woman on her way home, but also follow her memories and her map of life. "Home" in this performance is the final destination. For most people home is also a place where life started, a place for which we feel many complex emotions. Going home after a long time is filled with joy, expectations and a certain anxiety, bringing back memories of growing up and becoming who we are now.

共同創作 / 演出：羅斌 伍姍姍

音樂設計 / 演出：黃思農

副導演：蔡易衡

戲偶：Kim Siebert 賴世安

技術：李佩珊

CREATOR & PERFORMER

Robin Ruizendaal

WU Shan-shan

SOUND DESIGN & LIVE MUSIC

Snow Huang

ASSOCIATE DIRECTOR

TSAI Yi-wei

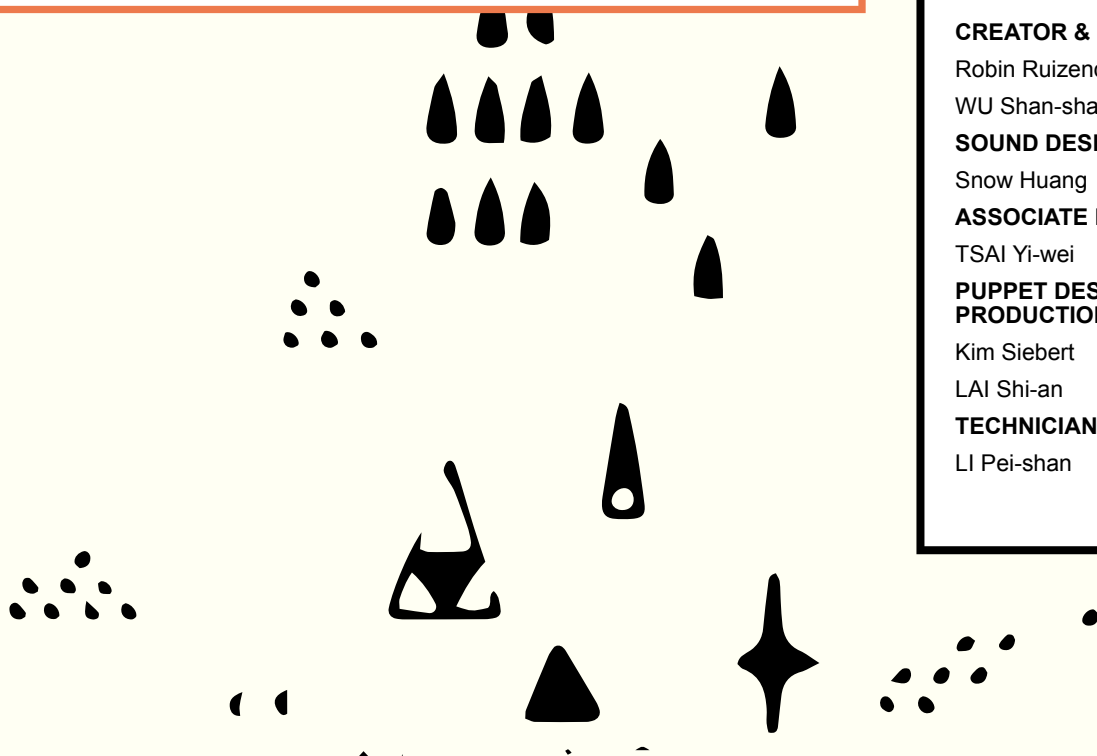
PUPPET DESIGN & PRODUCTION

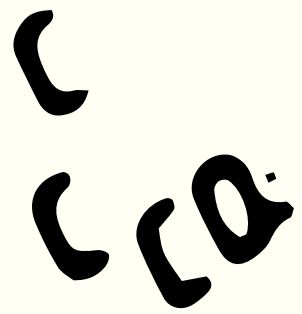
Kim Siebert

LAI Shi-an

TECHNICIAN

LI Pei-shan





創作者介紹

- 羅斌

荷蘭萊登大學漢學博士，專門研究亞洲偶戲，因熱愛偶戲藝術，在台灣一住就是二十年。現任台原偶戲團藝術總監、林柳新紀念偶戲博物館館長。羅斌曾在國內外策劃過數十個偶戲展，其展覽以內容豐富、形式創新見長。他與台原偶戲團合作編導過《馬克波羅》、《戲箱》、《人間影》等數十齣偶戲，在多重藝術背景薰陶下，其舞台、戲偶與音樂皆具原創及前瞻性，跨界元素的碰撞融合，深獲國際肯定，作品已被翻譯成十幾國語言，在全球三十多個國家上演。

- 伍姍姍

伍姍姍畢業於比利時布魯塞爾拉薩德國際表演學校，兩年期間學習歐洲表演體系如義大利喜劇、希臘悲劇、面具、小丑等等表演型式。2001年加入台原偶戲團，參與導演規劃製作與演出，累積豐富國際合作經驗。主要導演作品：「絲戀」、「戲箱」、「朝聖之行」和「Taipei by Night」，多次參加國內外藝術節與偶戲節，台原作品在世界四十個國家演出。2012年應美國卡羅拉多學院邀請為客座教授導演該院學生製作。

ABOUT ARTISTS

Robin Ruizendaal has a Ph.D. in Sinology from Leiden University in the Netherlands and is specialized in research on asian puppet theatre. He has been living in Taiwan for 20 years and artistic director of the Taiyuan Puppet Theatre Company and director of the Lin Liu-Hsin Puppet Theatre Museum. He has designed dozens of creative puppet theatre exhibitions. He has written and directed numerous music theatre productions with puppets and actors that have been performed in over 30 countries around the world.

WU Shan-shan

Shanshan Wu graduated from the Lassaad International School of Theatre in Brussels, Belgium. At the school she studied European performing arts techniques, as well as Commedia del'Arte, Greek tragedy, mask and clown performance practice. In 2001, she joined the Taiyuan Puppet Theatre Company and created several productions as a director and performer: Silk Roads, La Boite, The Pilgrimage, Taipei by Night and numerous other shows that were performed around the world in over 40 countries. In 2012, she was a visiting professor and director at Colorado College in the U.S.



@ 臻味茶苑

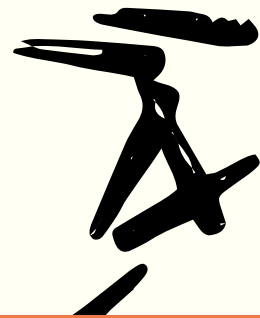


Contact



《在肉舖裡學寫一首詩》

Learning to write poetry in a Butcher's shop



節目簡介 ABOUT THE SHOW

她過日子的時候，活脫脫就是個肉販；她不斷割下自己的肉，然後拿身邊的物件作為自己存在的補充。逐漸地，她忘記肉的感覺，忘記流血，忘記痛的感覺。因為某一天聽到一個女孩的號啕大哭，突然間，她開始想要召喚過去四散各地的自己身上的肉回來.....。

She lives her life like a butcher. She constantly cuts off her own flesh then uses objects around her as a substitute for her existence. Gradually she loses the feel of her own flesh and blood and the feeling of pain. Until one day, after hearing a girl's wail, she wants to call back all those pieces of her flesh that was scattered in the past.

【註】戲裡使用的北管音樂節選自民權歌劇團製作《可愛青春》，演唱者陳麗紅

P.S. Annum per Annum (for solo organ) by Arvo Pärt. Music courtesy of "The Adorable Youth" by Minkuan Taiwanese Opera and "Annum per Annum (for solo organ)" by Arvo Pärt



@ Fleisch 福來許咖啡館

創作者：
薛美華、江佑洋、傅裕惠
協作者：
彭若萱、吳傳心

CREATOR
FU Yu-hway
HSUEH Mei-hua
CHING Chi-yang
CO-CREATOR
Sherry Peng
Valarie Wu



Contact



用「少／小／親密」把生活和表演連在一起

策展人 石佩玉

當代的表演藝術製作案多定調為「大／多／遠觀」，【超親密小戲節】反向凸顯「迷你／親密」，看似賭氣，實為對藝術創作/製作生態做反動。物件（偶）的小巧靈活，正好適用於表現「小」的特質，非劇場空間則強調近距離表演的細節。我們邀請觀眾一起移動看戲，將「中場休息」轉換為「走路」，將觀眾組成小旅行團的成員，在移動中引導觀眾反芻「小」與「生活」之間的另類視角，觀看城市不同的面向。透過「走路看戲，看戲走路」的觀賞結構鬆動既定的戲劇製作模式，邀請國外大師作品與國內新作在偶概念上形成對話，從製作和創作雙向達到「複合式偶戲實驗平台」的目標。這些概念呈現，不在劇場，而在你我熟悉的日場生活場景中。這些「小事」都是我們心中的「大事」，每一個細節全力以赴，這便是小戲節核心價值。

Small scale, small audience and intimate space — the three major elements of the Close To You Puppet Festival bring their audience a special experience of connecting life and theater.

Curator SHIH Pei-yu

Nowadays, most of the performing art productions focus on “great scale”, “big space” and “large audiences”. On the contrary, the Close To You Puppet Festival highlights “small scale” and “intimacy” in order to offer an alternative to the art environment of the creative process as well as the production process. In the festival, artists manipulate small objects /puppets in a small non-traditional performing space in order to provide a small audience a closer look at the details of the performance.

Instead of sitting, we invite the audience to join a walking tour between shows so they can have a chance to reflect the show they just saw and look at the city from a different point of view. Hopefully, through the show-viewing and walking tour design we are able to inspire the theater makers to think outside the box. We also invite puppet masters from around the world to present their work. We would like to create a dialog of puppetry between their work and the new works that the local artists have created for the festival. Our goal is to provide an experimental platform to promote the diversity of puppetry. We execute the concept at the familiar places in our daily life instead of in the theater. The core value of the festival is to do its best on every single detail. All those “small” things are “big” things in our mind.

你可以再靠近一點！

台新銀行文化藝術基金會 執行長 鄭雅麗

一個十天三區九個中外小戲演出的微劇場節，走路、等待、相遇、看戲，一切都是「近距離」，想想，我們有多久沒有「近距離」了？高樓越起越高（我們離地面越來越遠），劇場越蓋越大（觀眾離演員越來越遠），人們遠距雲端溝通（還要在時間縫隙中低頭滑手機），這時候，在繁忙台北出現了「超親密小戲節 / Close to You」，滲透進城市小神經的劇場創造力，讓秋季的台北街廓散發動人魅力，而強調「近距離」與「手工感」，挑戰創作與表演者「近距離」這件事，也帶給觀眾「你可以再靠近一點」的溫暖召喚！

台新藝術基金會主辦「台新藝術獎」超過十年，略有累積性的成績，但獎項有其高度，我們在思索，董事會也有期許：基金會是否能更接近大眾？基金會做為藝術創作支援平台的潛力？個人多年包括表演與視覺藝術行政的經驗，了解這個藝術節背後的行政複雜度有多高，因此，希望透過基金會的共同主辦，資金、志工、行銷資源的協力，讓充滿「小細節」的小戲節能夠年年持續，讓大小劇場或跨領域人才每年回到這個迷你平台，重新琢磨「手工細節」技術與「近距離」對話能力。

小戲如詩，一個小戲，就是一個宇宙；一首小詩，就可以素描一整個宇宙，這微窺大千世界的奧秘，正微笑招手等待你的靠近。

You Can Get Even Closer!

Taishin Bank Foundation for Arts and Culture
Yali Cheng, Executive Director

In this theater festival consisting of nine performances staged in three areas within ten days, everything is up-close. Walking, waiting, gathering, and going to the theater all happen under circumstances within “very little distance”. If you think about it, when is the last time we are so close to one another? Buildings are built higher and higher, and we are getting further away from the ground. Theaters are constructed in larger scales, where audiences become further away from the actors. People communicate via cloud technology in the distance, yet still occupied by their cell phones.

At a time like this, Close To You Theater Festival grows out of the busy Taipei city, breaching its creativity into the urban surroundings and bringing out its charm in autumn. With two focuses—“up-close” and “hand-made”—the Festival challenges the performers with its distance and also serves as a warm and close invitation to the audience.

Taishin Bank Foundation for Arts and Culture has been holding Taishin Arts Award for more than ten years. With our accumulated acknowledgements in the arts world, the Foundation, as well as our board members, is also wondering if we can get closer to the public, and whether we have enough potential to serve as a supportive platform for artistic creativities.

I have worked in the performing and visual art administration for many years, and I am aware that how complex it is to put together this festival. Therefore, we hope this Festival filled with wonderful details can continue to happen each year through the co-organizing of our Foundation and by our support of funding, volunteers, and marketing resources. We also look forward to having all talents from different scales and fields of theater join us each year at this mini platform to polish their craftsmanship and capabilities of communicating within such small distance.

Small plays are like poems. Each small play is a small universe, and one small poem is able to sketch a full universe. The secret of seeing the trivial within the world is smiling and waving at you to come closer.

飛人集社劇團 www.flying-group.com.tw

成立於2004年5月。「飛人」取其諧音「非人=偶」，同時意指在劇場行走各處、自由飛行的藝術創作者集合之所。劇團草創初期以「偶」為主要創作形式，作品多次獲台新藝術獎提名，並受邀台灣、北京、荷蘭、法國、新加坡各藝術節演出。製作規模定位為「以多元複合的精神製作/創作小規模、並挑戰傳統觀賞距離的表演藝術作品」。

Flying Group Theatre was established in May of 2004. In Chinese, its name is a phonetic wordplay on "non-human," suggesting puppetry, while at the same time evoking the image of a place of gathering for artists and creative talents who fly around freely within the theatre. In the earlier years following the group's inception, puppetry was the main focus of creative expression; the group's work was nominated for the Taishin Art Award numerous times, and was invited to take part in art festivals in Taiwan, Beijing, the Netherlands, France and Singapore. Flying Group Theatre strives to produce performance pieces which follow the spirit of multimedia integration, are intimate in scale, and challenge the traditionally accepted distance between performer and spectator.

台新銀行文化藝術基金會 www.taishinart.org.tw

成立於2001年，2002年起開辦「台新藝術獎」，激發台灣當代藝術創作能量，受到各界矚目，並持續以具體的行動力，支持台灣藝術中具有創新想法、專業表現，和彰顯時代精神的藝術展演活動。

The Taishin Bank Foundation for Arts and Culture was founded in 2001. In 2002, the foundation launched the Taishin Arts Award with the intention of generating creative energy for Taiwanese contemporary arts. The award has been held in high regard ever since, and continues to encourage Taiwanese artistic endeavors which are innovative, professional and representative of the spirit of the age through active and concrete support.

策展/製作人：石佩玉
藝術顧問：鄭淑芸
特別顧問：大咪·戴爾桑 (Damiet van Dalsum)
製作經理：劉柏珊
公關宣傳：盧崇璋
文字企劃：陶維均
視覺設計：謝岱汝、陸耀輝、楊蕙菁
票務行銷：蔡雅庭
票務執行：許雅婷
票務助理：吳飛君、吳雅涵、徐士華、蔡乙寧
製作助理：朱倩儀、黃綠文
宣傳執行：吳青樺、陳雅柔
技術統籌：王逸芝
網路統籌：莊宛萍
網站協力：張任余
工作坊執行：蔡宜評
文字翻譯：許家玲
動態影像紀實：狼主流多媒體
台新銀行文化藝術基金會協力：吳玕倩

Artistic Director/Producer: SHIH, Pei-Yu
Artistic Consultant: Spica Wobbe
Artistic Adviser: Damiet van Dalsum
Production Manager: LIU, (Sammie) Pao-Shan
PR & Promotions: LU, Chung-Wei
Copywriter: TAO, Wei-Jyun
Graphic Design: Naomi SHEI LU, Yao-Wei
Zoey YANG
Ticketing Manager: TSAI, Ya-Ting
Ticketing Associate: HSU, Ya-Ting
Production Assistant: CHU, Chien-Yi
Promotions Associate: CHEN, Ya-Rou Klaire Wu
Technical Supervisor: WANG, Yi-Chi
Internet Supervisor: CHUANG, Wan-Ping
Workshop Executive: TSAI, Yi-Ping
English Translator: KOKaleng
Documentary: Very mainstream studio

技術助理

黃瓊涵

志工群

票務助理

吳飛君

吳雅涵

徐士華

蔡乙寧

駐點

王詩琪

吳伊婷

吳彥霆

李書樵

馬翊淳

蔡宜評

劉佳瑜

領隊

方意如

王儀穎

朱安如

吳青樺

張麗珍

許家玲

陳萬霖

陶維均

王雅汝

甘能宜

朱明靜

吳明芬

吳飛君

吳浩昶

吳雅涵

巫王晴

李婕

林省吾

林美昀

林凱裕

胡懷丰

徐士華

張婷安

梁佳臻

莊雲妃

陳俊瑋

陳博宇

曾安寧

湯雨珊

馮康揚

黃渝庭

楊皓鈞

劉曼平

蔡乙寧

蔣耀宗

鄧祈寧

魏彩梅

(依姓名筆劃排列)

10/04
to
10/13

指導單位



主辦單位



飛人集社劇團



台新銀行文化藝術基金會
Taishin Bank Foundation for Arts and Culture

贊助單位



財團法人國家文化藝術基金會
National Culture and Arts Foundation



台新金控

台北市文化局



中華民國外交部

STUDIO A

宣傳合作



誠品



北藝風創新育成中心



TAAZE



YOUNG LIFE



YOUNG ART

贈品贊助



有記名茶 In Bloom



SNOW FACTORY



日光大道健康廚房

場地協辦



一口文画 Fleisch福來許咖啡館



Miimi



書林書店



辣味茶苑



人來風



咖啡小自由



魚木人文咖啡廚房



保安捌肆

International Puppet Festival
Taipei 2013 — 宇宙超迷你 我們走著瞧 —

超近見密 戲節
CLOSE TO YOU