

36th



香港藝術節
Hong Kong
Arts Festival
14.2-16.3.2008

Vollmond

翩娜·包殊烏珀塔爾舞蹈劇場
Tanztheater Wuppertal Pina Bausch

月滿

Tanztheater Wuppertal Pina Bausch
翩娜·包殊烏珀塔爾舞蹈劇場

Vollmond

A piece by Pina Bausch 月滿

導演及編舞：翩娜·包殊
Director and Choreographer : Pina Bausch

-
- 6 製作名單 Credits
 - 9 翩娜·包殊烏珀塔爾舞蹈劇場駐節教育計劃
Tanztheater Wuppertal Pina Bausch in Residency
 - 10 翩娜·包殊 Pina Bausch
 - 12 翩娜·包殊作品 The Works of Pina Bausch
 - 15 簡歷 Biographies
彼得·帕布斯特 Peter Pabst
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Feature: The Bauschian Wave
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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、無線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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29.2 - 3.3.2008

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

演出長約3小時，包括一節中場休息
Running time: approximately 3 hours with
one interval



《月滿》 *Vollmond – A Piece by Pina Bausch*

導演及編舞

翩娜·包殊

Direction and Choreography

Pina Bausch

舞台設計

彼得·帕布斯特

Set Design

Peter Pabst

服裝設計

瑪里恩·西圖

Costume Design

Marion Cito

音樂選編

馬賽厄斯·伯克特

安德烈亞斯·艾森施奈德

Musical Collaboration

Matthias Burkert

Andreas Eisenschneider

導演助理

瑪里恩·西圖

達夫尼斯·科堅諾斯

羅伯特·斯特姆

Assistants to the Director

Marion Cito

Daphnis Kokkinos

Robert Sturm

演出者

帕布魯·吉曼諾

雷納·貝爾

西維雅·法里亞斯

迪達·美蘭達·賈菲

多米尼克·默西

娜贊雷絲·帕納德羅

海倫娜·派康

約治·蒲艾達·阿曼達

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

Performers

Pablo Aran Gimeno

Rainer Behr

Silvia Farias

Ditta Miranda Jasjfi

Dominique Mercy

Nazareth Panadero

Helena Pikon

Jorge Puerta Armenta

Azusa Seyama

Julie Anne Stanzak

Michael Strecker

Fernando Suels Mendoza

音樂

阿蒙·托賓

阿歷山大·巴蘭納斯丘

及巴蘭納斯丘四重奏

貓魔力

卡爾·克雷格

三宅純

左田樂隊

馬伊雅波西樂隊

南納·傑力克

勒內·奧布里

湯姆·韋特

Music

Amon Tobin

Alexander Balanescu

and the Balanescu Quartet

Cat Power

Carl Craig

Jun Miyake

Leftfield

Magyar Posse

Nenad Jelić

René Aubry

Tom Waits

技術總監

約克·拉馬舒芬

燈光總監

費爾南多·杰康

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

燈光助理

喬·維萊

克斯丁·哈特

道具

揚·施托

服裝

安德烈亞斯·邁亞

西維雅·法蘭高

卡特蓮·慕斯

尤里克·烏斯頓

佈景設計助理

亞歷山大·科拉佐拉

服裝設計助理

喬·范諾頓

芭蕾舞導師

埃德·科特蘭特

舞台監督

布里達·史米特克

指壓治療師

卡爾-弗里德里克·羅森克

首演

2006年5月11日

演出版權

L'Arche Editeur, Paris

Technical Direction

Jörg Ramershoven

Lighting Direction

Fernando Jacon

Sound

Andreas Eisenschneider

Stage Technicians

Dietrich Röder

Martin Winterscheidt

Lighting Assistants

Jo Verlei

Kerstin Hardt

Properties

Jan Szito

Wardrobe

Andreas Maier

Silvia Franco

Katrin Moos

Ulrike Wüsten

Set Design Assistant

Alexandre Corazzolla

Costume Design Assistant

Jo van Norden

Ballet Master

Ed Kortlandt

Stage Manager

Britta Schmidtke

Shiatsu Therapist

Karl-Friedrich Rosenke

Premiere

May 11, 2006

Performance Rights

L'Arche Editeur, Paris

翩娜．包殊烏珀塔爾舞蹈劇場駐節教育計劃 Tanztheater Wuppertal Pina Bausch in Residency

英語主講 Conducted in English

錄像放映及講座

講者：《月滿》舞台設計
彼得．帕布斯特

3月2日(日) 下午2:00 – 5:00
香港演藝學院演奏廳

與香港演藝學院合辦
憑票免費入場，門票有限，先到先得。

Screening and Talk

Speaker: Peter Pabst, Set Designer of *Vollmond*
2 March (Sun) 2:00 – 5:00pm

Recital Hall, Hong Kong Academy for Performing Arts

Co-presented with the Hong Kong Academy for
Performing Arts. Free tickets available on a first-come,
first-served basis.

舞蹈工作坊

導師：多米尼克．默西
費爾南多．蘇埃爾斯．文度沙
雷納．貝爾

3月5-7日(三至五) 下午2:00 – 7:00
香港文化中心大劇院排練室(三)

名額：30
每天費用：\$600

Dance Workshops

Instructors : Dominique Mercy
Fernando Suels Mendoza
Rainer Behr

5-7 March (Wed-Fri) 2:00 – 7:00pm
Rehearsal Room 3, Grand Theatre,
Hong Kong Cultural Centre

No of participants: 30
Fee per day: \$600

翩娜．包殊大師班

導師：翩娜．包殊及烏珀塔爾舞蹈劇場成員
3月8日(六) 下午2:00 – 晚上6:00

香港文化中心大劇院排練室(三)

名額：30
費用：\$800

Pina Bausch Masterclass

Instructors : Pina Bausch and dancers of Tanztheater
Wuppertal Pina Bausch

8 March (Sat) 2:00 – 6:00pm
Rehearsal Room 3, Grand Theatre,
Hong Kong Cultural Centre

No of participants: 30
Fee: \$800

與翩娜．包殊聊天

3月8日(六) 晚上 7:00 – 8:30

香港文化中心大劇院
排練室(三)

支持機構：和記黃埔有限公司
憑票免費入場，門票有限，先到先得。

In Conversation with Pina Bausch

8 March (Sat) 7:00 – 8:30pm
Rehearsal Room 3, Grand Theatre,
Hong Kong Cultural Centre

Supported by: Hutchison Whampoa Limited
Free tickets available on a first-come, first-served basis.

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



PINA Bausch

翩娜·包殊

導演及編舞 Director/Choreographer

翩娜·包殊1940年生於德國索林根，1955年開始在埃森鎮的福克旺學校隨總監庫爾特·佑斯習舞。1959年獲獎學金前往紐約茱莉亞音樂學院繼續深造，留美期間，同時參與保羅·桑納薩多、唐雅·福伊爾舞團及新美國芭蕾舞團之演出，在新美國芭蕾舞團，她主要與保羅·泰勒合作。包殊亦曾在安東尼·圖德領導下的大都會歌劇院演出。

Pina Bausch was born in Solingen, Germany in 1940. She started her dance studies in 1955 at Folkwang School in Essen with director Kurt Jooss, and received a scholarship for The Juilliard School in New York in 1959. During her stay in the US she danced with the Paul Sanasardo Dance Company, Donya Feuer and the New American Ballet, where she worked primarily with Paul Taylor. She also danced at the Metropolitan Opera in New York, under the direction of Antony Tudor.

1962年回德國後，包殊加入了庫爾特·佑斯剛成立的福克旺芭蕾舞團，並於1968年發表她首個編舞作品《片段》（選用巴托克音樂）。一年後，佑斯退休，包殊接任福克旺的藝術總監，還身兼編舞及舞蹈員。

1973年，包殊接任烏珀塔爾舞蹈劇院的芭蕾舞團總監及編舞，其後舞團改名為翩娜·包殊烏珀塔爾舞蹈劇場。過去35年，包殊為烏珀塔爾創作了近40個製作，大部份作品曾巡迴歐美澳亞各大洲。

舞團以外，包殊1983至1989年間出任福克旺學院舞蹈系主任，1983年起擔任福克旺舞蹈工作室藝術總監。

翩娜·包殊獲獎無數，近期主要獎項包括1997年德意志大榮譽勳章，2000年伊斯坦布爾藝術節終生成就獎，2003年獲頒法國榮譽軍團騎士勳章，2004年意大利指揮官十字勳章，2006年憑《康乃馨》獲英國羅蘭士·奧利花獎，又獲紐約茱莉亞音樂學院頒授榮譽博士銜；2007年獲威尼斯雙年展的金獅獎，及稻盛基金會頒授藝術及哲學京都獎。

In 1962 Bausch returned to Germany and joined the Folkwang-Ballett, newly founded by Kurt Jooss. Here she choreographed her first piece *Fragmente* in 1968, set to the music of Béla Bartók. A year later Jooss retired and Bausch became the artistic director at Folkwang, as well as choreographer and dancer.

In 1973 Bausch was appointed Director and Choreographer of the ballet company Wuppertaler Tanztheater and later changed its name to Tanztheater Wuppertal Pina Bausch. She created more than 40 productions for Tanztheater Wuppertal, many of which have travelled the world from Europe to Asia, Australia to the US.

Pina Bausch was also the artistic director of Folkwang Tanzstudio from 1983 and head of the dance department of Folkwang Hochschule in Essen from 1983 to 1989.

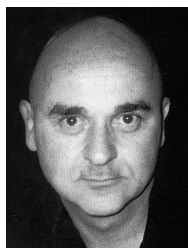
Pina Bausch has received numerous awards, prizes and orders over the past 40 years. Her most recent major honours include: Grand Cross of the Order of Merit of the Federal Republic of Germany in 1997; Life Time Achievement Award Istanbul Festival 2000; Chevalier de l'Ordre National de la Légion d'Honneur, Paris in 2003; Commander Cross of the Order of Merit of the Italian Republic in 2004; The Laurence Olivier Award, London, for *Nelken* in 2006. Bausch was made an Honorary Doctor (laurea honoris causa) of The Juilliard School in New York in the same year. In 2007 she was awarded the Golden Lion for lifetime achievement at the Venice Biennale 2007, and the Kyoto-Prize awarded by the Inamori Foundation in the Category of Arts and Philosophy.

翩娜．包殊編舞作品選輯

- 1974 陶里斯的伊菲格尼
舞蹈歌劇
- 1975 奧菲爾與尤麗迪絲
舞蹈歌劇
春之獻祭：
西風
第二春，及
春之祭
- 1976 七宗罪
- 1977 藍鬍子 當我聽巴托克的《藍鬍子城
堡》錄音
- 1978 穆勒咖啡室
交際場
- 1979 詠嘆調
- 1980 **1980** 翩娜．包殊舞作
- 1982 華爾滋
翩娜．包殊烏珀塔爾舞蹈劇場與荷蘭藝術
節聯合製作
康乃馨
- 1985 漆黑中的兩根煙
- 1986 維托
翩娜．包殊烏珀塔爾舞蹈劇場與羅馬阿根
廷劇院聯合製作
- 1989 巴勒莫，巴勒莫
翩娜．包殊烏珀塔爾舞蹈劇場與巴勒莫比
昂度劇院及安德烈斯．諾伊曼國際聯合製
作
- 1990 皇后的怨言
翩娜．包殊電影作品
- 1995 舞
- 1996 惟獨你
翩娜．包殊烏珀塔爾舞蹈劇場與美國加州
大學洛杉磯校、亞里桑那州大學、加州大
學柏克萊校、德州大學阿士甸校，以及
Darlene Neel Presentation、Rena Shagan製
作公司、音樂中心聯合製作
- 1997 抹窗人
翩娜．包殊烏珀塔爾舞蹈劇場與香港藝術
節協會、香港歌德學院聯合製作
- 1998 火熱的瑪祖卡舞
翩娜．包殊烏珀塔爾舞蹈劇場與里斯本博
覽會與里斯本歌德學院聯合製作
- 1999 噢，狄多
翩娜．包殊烏珀塔爾舞蹈劇場與羅馬阿根
廷劇院及安德烈斯．諾伊曼國際聯合製作
- 2000 交際場 **65歲以上版本**
草原
翩娜．包殊烏珀塔爾舞蹈劇場與布達佩斯
歌德學院及巴黎市立劇院聯合製作
- 2001 水
翩娜．包殊烏珀塔爾舞蹈劇場與聖保羅歌
德學院及Emilio Kalil聯合製作
- 2002 為了昨天、今天及明天的孩子
- 2003 呼吸
翩娜．包殊烏珀塔爾舞蹈劇場與伊斯坦布
爾國際藝術節及伊斯坦布爾文化藝術基金
會聯合製作
- 2004 天地
翩娜．包殊烏珀塔爾舞蹈劇場與埼玉縣、
埼玉藝術中心及日本文化會聯合製作
- 2005 粗糙的切割
翩娜．包殊烏珀塔爾舞蹈劇場與LG藝術中
心及首爾歌德學院聯合製作
- 2006 月滿
- 2007 竹子藍調
翩娜．包殊烏珀塔爾舞蹈劇場與印度歌德
學院聯合製作

A selection of Pina Bausch's choreographed works for Tanztheater Wuppertal Pina Bausch

- 1974 *Iphigenie auf Tauris*
Dance-opera by Pina Bausch
- 1975 *Orpheus und Eurydike*
Dance-opera by Pina Bausch
Frühlingsopfer (Rite of Spring)
Wind von West
(Wind From The West)
Der zweite Frühling
(The Second Spring)
Le sacre du printemps
(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.")
- 1978 *Cafe Müller – A Piece by Pina Bausch*
Kontakthof – A Piece by Pina Bausch
- 1979 *Arien (Arias) – A Piece by Pina Bausch*
- 1980 *1980 – A Piece by Pina Bausch*
- 1982 *Walzer – A Piece by Pina Bausch*
A co-production with the Holland
Festival.
*Nelken (Carnations) – A Piece by Pina
Bausch*
- 1985 *Two Cigarettes in the Dark*
A Piece by Pina Bausch
- 1986 *Viktor – A Piece by Pina Bausch*
A co-production with the Teatro
Argentina, Rome.
- 1989 *Palermo, Palermo*
A Piece by Pina Bausch
A co-production with the Teatro
Biondo, Palermo and Andres
Neumann International.
- 1990 *Die Klage der Kaiserin*
(The Complaint of the Empress)
A film directed by Pina Bausch
- 1995 *Danzón – A Piece by Pina Bausch*
- 1996 *Nur Du (Only You) – A Piece by Pina Bausch*
A co-production with the University of
California in Los Angeles, the Arizona State
University, the University of California in
Berkeley, the University of Texas in Austin and
Darlene Neel Presentation and Rena Shagan
Associates, Inc. and The Music Center Inc.
- 1997 *Der Fensterputzer (The Window Washer)*
A Piece by Pina Bausch
A co-production with the Hong Kong Arts
Festival Society and the Goethe-Institut Hong
Kong.
- 1998 *Masurca Fogo – A Piece by Pina Bausch*
A co-production with the EXPO 98 Lisbon and
the Goethe-Institut Lisbon.
- 1999 *O Dido – A Piece by Pina Bausch*
A co-production with the Teatro Argentino in
Rome and Andres Neuman International
- 2000 *Kontakthof – A Piece by Pina Bausch*
With Ladies and Gentlemen over '65'
Wiesenland – A Piece by Pina Bausch
A co-production with the Goethe-Institut
Budapest and the Théâtre de la Ville Paris.
- 2001 *Água – A Piece by Pina Bausch*
A co-production with the Goethe-Institut Sao
Paulo and Emilio Kalil.
- 2002 *Für die Kinder von gestern, heute und morgen*
A Piece by Pina Bausch (For The Children of
Yesterday, Today, and Tomorrow)
- 2003 *Nefés – A Piece by Pina Bausch*
A co-production with the International Istanbul
Theatre Festival and the Istanbul Foundation of
Culture and Arts.
- 2004 *Ten Chi – A Piece by Pina Bausch*
A co-production with the Saitama Prefecture,
Saitama Arts Foundation and the Nippon
Cultural Centre.
- 2005 *Rough Cut – A Piece by Pina Bausch*
A co-production with the LG Arts Center and
the Goethe-Institut Seoul, Korea.
- 2006 *Vollmond – A Piece by Pina Bausch*
- 2007 *Bamboo Blues – A Piece by Pina Bausch*
A co-production with the Goethe-Institut India.



彼得·帕布斯特 Peter Pabst

舞台設計
Set Designer

彼得·帕布斯特1944年出生，1969年起在科隆沃克舒勒學院修讀服裝及佈景設計。1973年畢業後，加入波鴻劇院與彼得·扎德克和奧古斯托·費爾南德斯等合作，擔任《昂拉教授》、《赫達·加布勒》、《待字閨中的羅西塔小姐》、《白納德之屋》及《哈姆雷特》等製作的設計工作。

1979年起，帕布斯特開始自由身佈景及服裝設計師生涯，舞台作品包括：與約翰尼斯·沙夫合作的《後宮誘逃》(薩爾茨堡藝術節)、《費加羅的婚禮》(高文花園皇家歌劇院)、與萊恩費爾斯製作《放逐》(喬哀斯文本)，彼得·扎德克的《月光》，以及大衛·馬密的《藍屋》。

他與翩娜·包殊的合作，始於1980年的《1980》，其後為包殊設計作品包括《康乃馨》、《漆黑中的兩根煙》、《抹窗人》、《火熱的瑪祖卡舞》、《水》、《月滿》及2007年新作《竹子藍調》。

帕布斯特憑《伊凡諾夫》獲得維也納市約瑟夫·卡因斯獎。此外，還獲頒法國文學和藝術騎士獎。

Born in 1944, Peter Pabst began his studies in costume and set design at the Werkschulen in Cologne in 1969. After graduating in 1973 he worked at the Schauspielhaus Bochum with directors Peter Zadek and Augusto Fernandes, designing for productions such as *Professor Unrat*, *Hedda Gabler*, *Dona Rosita Stays Single*, *Bernada Alba's House* and *Hamlet*.

Since 1979 Pabst has worked as a freelance set and costume designer for theatre, TV and film. Among his many theatrical credits are *The Abduction from the Seraglio* with Johannes Schaaf at the Salzburg Festival; *The Marriage of Figaro* at the Royal Opera House Covent Garden; Hans Neuenfels' production of *Banished* written by James Joyce; and Peter Zadek's production of *Moonlight*, *Blue Room* by David Mamet.

His collaboration with Pina Bausch began in 1980. He has designed sets for many of her productions including *1980*, *Nelken*, *Two Cigarettes in the Dark*, *Der Fensterputzer*, *Masurca Fogo*, *Água*, *Vollmond* and *Bamboo Blues* in 2007.

Pabst received the Josef Kainz Medal from the City of Vienna for *Ivanov*, and the Chevalier des Arts et des Lettres, France.

瑪里恩·西圖 Marion Cito

服裝設計
Costume Designer

瑪里恩·西圖於柏林出生，1949年起隨格蘇夫斯基習舞。1954年加入柏林德意志歌劇院，開始職業舞者生涯。

1960年起，西圖先後於格蘇夫斯基、巴蘭欽、簡尼夫·麥美倫、拉化雅、格蘭高及安東尼·圖德作品中任獨舞員；1972年隨葛哈·伯納往達姆斯德，1975年起成為烏珀塔爾舞蹈劇場成員兼包殊助理。1980年開始，為翩娜·包殊作品設計服裝。

Marion Cito was born in Berlin and began to study dance under Tatjana Gsovsky in 1949. She took her first position at the Deutsche Oper Berlin in 1954.

In 1960 Cito began work as a soloist with Tatjana Gsovsky, George Balanchine, Kenneth McMillan, Serge Lifar, John Cranko and Antony Tudor. In 1972 she went with Gerhard Bohner to Darmstadt and in 1975 became a dancer in Tanztheater Wuppertal and assistant to Pina Bausch. In 1980 she became the costume designer for Tanztheater Wuppertal Pina Bausch.



《月滿》：大師小品

文：菲利普·盧西堤

翩娜·包殊2006年的舞蹈劇場製作《月滿》，堪稱她最簡潔的作品之一。全劇只用了12名舞者，老中青兼備，佈景則是一巨大而壯觀的岩層，穩置於河床上，而河流則汨汨橫流舞台。

誠然，在兩小時的演出裏，正有另一股基本力量令《月滿》烙上烏珀塔爾舞蹈劇場的獨特印記。那便是水：舞台上的水窪、舞者急步進出的雨幕；「雨」時大時小，舞動與水珠齊飛。水在瓶中、杯中，甚至在舞者口中，彷彿無處不在。

當然，這並非包殊首次「玩水」。過去她的舞台上曾出現水花四濺的浴缸、令人容易滑倒的水窪，以及林林總總的水池。《月滿》不同的地方在於這次完全是玩水的流向。在這種全新的「編舞氣象學」底下，觀眾看到連串極具感染力的場景。兩名男子張開肢體，口塞滿了東西，躺下來任水沖刷；又或者一身粉紅裙子的女子綁在棍子上，被拖行水中。

在水的沖洗之間，包殊告訴了我們很多關於關係的事。

總值得一再提起的是，當包殊來到探研人性的課題上，她的眼光是何等準確。誠然，人有時不免咆哮，但他們之所以如此，與其說是不甘宰制，勿寧說是本性使然。

《月滿》有一場充份表現出翩娜·包殊的才華。台前一名女舞者把身體屈成一團，緩緩活動着手臂；後面另一名舞者似乎要回應她的動作。透過把舞者如此置放，包殊創造了一個充滿舞蹈意義的空間，而場景則由水一分為二。事實上，這便是包殊的藝術。她的編舞很有深度，以充滿視點的領域，打開了我們所有人的眼睛。

作品可以說的仍有很多，尤其談到她的忠實夥伴——舞台設計彼得·帕布斯特、服裝設計瑪里恩·西圖、她的音樂顧問馬賽厄斯·伯克特和安德烈亞斯·艾森施奈德。後兩人創作了一個由聲音組成的流動風景——從阿蒙·托賓到勒內·奧布里；由巴蘭納斯丘弦樂四重奏到貓魔力樂隊；從卡爾·克雷格到馬伊雅波西樂隊。他們對《月滿》的貢獻可謂既豐饒復毫無保留。

《月滿》還有最後一項驚喜——居然真的舉行了一次狂歡節。全體十二名舞者，帶着水盆和歡樂，向對方一大盆一大盆地潑水，甚至在舞台上游泳起來。令人想起費里尼《甜美生活》中的許願池嬉水戲，又或者印度雨季時的兒童划艇

這場壓軸好戲，戲內的虛擬之戲，已足夠令在場的所有觀眾動容。



摘自巴黎市立劇院場刊，2007

Vollmond: Vignettes

by Philippe Noisette

Vollmond, the 2006 dance production by Pina Bausch, is among the more concise works from the lady of Wuppertal. The piece uses only a dozen performers, drawn from all generations, and a set composed of a huge, imposing rock, which appears to balance on a river bed as the river forges its way across the stage.

Yet, during the two hours of the performance, it is another elemental force that gives *Vollmond* the characteristic mark of the Tanztheater Wuppertal — water: the pool of water on the stage, fronted by a curtain of rain; the downpour that the dancers rush in and out of, their movements showered by an erratic deluge: the liquid that appears in bottles, in glasses and even in the performers' mouths.

Of course, this is not the first time that Bausch has irrigated a ballet in this way: in the past there have been overflowing bathtubs, slippery puddles and other fountains of water. But *Vollmond* is different because it exists entirely at the mercy of the water's flow. From this totally new form of 'choreographed meteorology', emerges a succession of intense scenes. Be it two men stretched out, mouths full, showering themselves while lying down, or a woman in a pink dress attached to a stake being dragged through the water.

Between the downpours Bausch tells us a great deal about relationships. It is always worth remembering just how accurate the choreographer's eye can be when it comes to the study of humanity. Sure, men get hauled-over-the-coals sometimes, but not because they are being dominated so much as being put in their place.

When it comes to the direction of her dancers in *Vollmond*, there is one scene that perfectly showcases Bausch's talents: a female dancer at the front of the stage flexes her body and moves her arms — actions to which a dancer at the back of the stage appears to respond. In this placement of the dancers, Bausch creates an almost cinematographic sense of space, the scene split in two by the water. Indeed, this is the art of Bausch. She creates choreography of great depth, offering perspectives and insights for us all.

There is still much to say about the production, especially her loyal team-mates: Peter Pabst the Set Designer, Marion Cito the Costume Designer and her Musical Advisors Matthias Burkert and Andreas Eisenschneider. The latter two have created a shifting landscape of sound; from Amon Tobin to René Aubry; the Balanescu Quartet to Cat Power; from Carl Craig to Magyar Posse. Their contribution to *Vollmond* is rich and generous.

There is one final surprise in *Vollmond*, a true Bacchanalian celebration. All 12 dancers, armed with bowls of water and a sense of fun, splash each other with great sprays of water and swim across the stage. One thinks of Anita Ekberg in her Roman fountain (*La Dolce Vita*) or children paddling in an Indian monsoon...

And so this last scene, a virtual show within a show, will not fail to delight each and every one of us.

Translated by Tina Frow
This article first appeared in Journal du Théâtre de la Ville 2007

包殊浪潮 The Bauschian Wave

文：當奴·胡特拉

聲望如水銀瀉地，影響無遠弗屆；以德國為基地，全球卻趨之若鶩。我說的當然是翩娜·包殊。她可能是過去30年來舞壇惟一承受得起「意念大師」這稱謂的人。自1973年成立烏珀塔爾舞蹈劇場以來，她便致力於重新發明舞蹈劇場這藝術類型，沒有了她為舞蹈劇場作出千變萬化的貢獻，這一藝術形式今天早已是另一個面貌。

這位習慣一身黑色，個子瘦削的編舞家，纖弱得來總又無堅不摧。她作品描述的，滿是荒謬的殘酷、侵犯和絕望，而主題往往是性別之間的鬥爭。儘管包殊的旨趣彷彿30年如一日，但她作品的調子卻無疑愈來愈老練成熟。不錯，她的作品已較少像昔日般令觀眾看得心緒剝落，然而，由她拼合的舞台世界仍是滿載迷人的動作、唸白、歌曲、炫目的視覺效果和壯觀的舞台設計（例如像高牆般的土堆，又如鋪滿康乃馨的舞台）。悅目壯麗的景象，畢竟補償了舊日深刻的情感內容，那看來粗糙，卻親密、極具風格的情感內容。

今年已屆67歲的翩娜·包殊，寥寥數語便言簡意賅地表達了她複雜的創作意圖：「我嘗試創作一個開放的視象，開放到一個地步，你可自行在裏面找到位置，找到某些意義。」她在新作《月滿》中，將魔幻和現實結合得天衣無縫，再為觀眾創作了一齣圓熟而活力

by Donald Hutera

Her reputation is huge and her influence pervasive. Based in Germany but in great demand globally, Pina Bausch is the single most significant 'ideas guru' to emerge during the past three decades of dance. Without her kaleidoscopic take on dance theatre, a genre she began reinventing at the Tanztheater Wuppertal in 1973, the art form might look very different today.

The black-clad, chisel-featured choreographer is regarded as both fragile and formidable. She packs her work with depictions of absurd cruelties, aggression and despair, and makes the battle of the sexes a predominant theme. Although her interests haven't changed much over the past three decades, the tone of Bausch's creations has certainly mellowed. Her patchwork theatrical universe is now generally less abrasive, though it still embraces movement, speech and song as well as dazzling visuals and imposing stage design (massive walls of earth, say, or a stage smothered in carnations). Such spectacular settings offset a sophisticated emotional content that can at once seem raw, intimate and highly stylised.

"I try to create an image that is so open you can find a place in it for yourself where it means something"—how simply Bausch, 67 this year, characterises her complex artistic intentions. Balancing the magical and the mundane, she has in *Vollmond* created another vivid, full-blown collage of a show. Premiered in 2006 and lasting nearly three hours, this two-act

四射的舞蹈劇場。《月滿》於2006年首演，兩幕演出長達差不多三個小時，瀰漫着水的意象，濃郁醉人的意境，不時散發出浪漫的詩意。而一如既往，那好玩得來令人感覺舒服的情調，掩藏了下面滿佈憂鬱的暗湧。

《月滿》有別於翩娜·包殊近年其他製作，並不屬於「烏珀塔爾舞蹈劇場」一直以來由世界各地城市委約創作的演出系列。那些委約製作的創作過程大同小異；都是包殊和她的舞者首先前往像聖保羅、巴勒莫、洛杉磯、里斯本、伊斯坦布爾或香港那樣的城市；在停留約一個月的期間，他們四出感受當地的氣息，然後由包殊把紛紜的印象整合，模塑成沒有劇情，卻總令人迷醉的片段，再拼合成整個演出。

《月滿》則完全在烏珀塔爾創作，演出的舞者人數也只有12人，較包殊一般放在前台的演員數目少一半。然而，在她巧妙調度下，這些氣質別具一格的舞者，再一次把形體、年紀和性格的多重組合豐饒地展示出來。

翩娜·包殊的排舞方法本身已成為一個傳奇。她習慣向演員拋出一個單詞或句子，任他們選擇以何種方式回應；可以單獨，可以成群；可以是唸白，也可以是舞蹈動作；可以徒手，可以使用道具。這連串開放式的答問，深入演員的內心，讓她蒐集了演出的可能內容。待她把一切埋於心底，直至作品的主題和方向自行浮現時，她便消化了這些材料。由於過程中飽受自我懷疑困擾，包殊在創作期間常會痛苦萬分。她的生活夥伴曾這樣形容排練過後的情況：「她回到家裏，已是一堆死灰。」

雖然創作時會表現出強烈的不穩定性，翩娜·包殊一早已顯示她是一個果敢的藝術家，既能不斷創作，又同時令本



performance is suffused with water imagery and a typically ripe, avid and intermittently witty sense of romance. And yet, as in the past, the mood of feel-good playfulness is suffused with an undertow of melancholy.

Vollmond differs from many of Bausch's recent productions because it didn't start as part of an ongoing series of municipal commissions given to the Tanztheater Wuppertal. The creation process for each of these earlier works was similar: for a month or so Bausch and her dancers inhabited places like Sao Paulo, Palermo, Los Angeles, Lisbon, Istanbul or Hong Kong — during which time they explored the city, in order to feed her with multifarious impressions that she, in turn, shaped into typically ravishing, plotless collages.



是工業城市的烏珀塔爾，在世界文化地圖上佔一席位。她走過的藝術之路不盡平坦，有時評論人對她那集神秘、悲慘和魔幻於一身，既親密復壯麗的風格未必認同。初時，即使是烏珀塔爾的居民，對翩娜·包殊、她的舞者和她的作品，不止抱有懷疑態度，而且還直接流露出敵意。不過，這些障礙並沒有令她放棄，甚至可能還激發她不屈不撓的奮鬥，最後掙得今天無人可以動搖，亦無可計量的聲譽。

2002年《衛報》介紹翩娜·包殊時，引用了德國另一編舞大師威廉·科西的話：「基本上她已重新發明了舞蹈。」他同時把她封為「過去50年來最具原創力的人之一」。面對讚譽帶來的壓力，也許有人會擔心包殊怎樣應對，但她其

Unlike those pieces, *Vollmond* originated entirely in Wuppertal and makes do with only 12 dancers, about half the number that usually populates Bausch's onstage world. But how astutely she utilises her idiosyncratic cast – which once again represents a rich variety of shapes and sizes, ages and personalities.

Bausch's working methods approach legendary status. She gathers potential content for her performances via a penetrating and yet open-ended system of questions and answers, whereby she gives the dancers a word or a sentence to which they respond in any manner they choose; singly or alone, spoken or danced, with or without props. She then digests this raw material, allowing it to remain inside her until possible themes and directions for a piece reveal themselves. Because she is troubled by a great deal of self-doubt, this



© Laurent Philippe

實永遠把創作放在首位。同一篇文章在討論她新作時引述她稱：「十分困難。此時此刻我甚麼也不曉得，只能懷着希望。我憑感覺尋找路向，嘗試不害怕。不只是舞者他們對前路感到迷惘，連我也不知道我們將何所往。不只是舞者須要信任我，我也一樣須要信任自己。」

當奴·胡特拉為《泰晤士報》、《Timeout》雜誌（倫敦）、《歐洲舞蹈雜誌》、《舞吧》、《舞傘新聞》等多份刊物定期撰稿。

節錄自2007年《閱藝》同名文章

場刊中譯：朗天

creation period can be agonising. "She comes home like a heap of ashes," Bausch's partner has remarked about the close of a typical working day.

Despite such intense insecurities, Bausch has proven to be a fiercely determined artist who has managed to find and maintain a place for her work and at the same time put the little industrial city of Wuppertal on the world's cultural map. The artistic road that she's travelled has had its share of big rocks and bad bumps and critics have not always been receptive to her simultaneously intimate and epic brand of mystery, misery and magic. Initially, too, the residents of Wuppertal were not just sceptical but downright hostile towards Bausch, her dancers and their work. But Bausch persevered despite, or perhaps because of, these obstacles and now her reputation is as unshakeable, as it is incalculable.

"She has basically reinvented dance," claimed a colleague, the equally esteemed German-based choreographer William Forsythe, in a profile of Bausch that was printed in *The Guardian* newspaper in 2002. At the time he also dubbed her "one of the greatest innovators of the past fifty years". One might well wonder how Bausch handles the burden of such vaulting praise, but her focus always remains on the work. "It is very difficult," she said in that same article, discussing the creation of her latest piece. "At this point, I don't know anything, I just can hope. I feel my way and try not to be afraid. It is not just that the dancers don't know where we are going, it is that I don't know where we are going also. It is not just that they have to trust me. I have to trust myself too."

Donald Hutera writes regularly for *The Times* of London, *Time Out* London, *Dance Europe*, *Dance Now*, *Dance Umbrella News* and many other publications.

This is an excerpt from an article first printed in *FestMag*, 2007.

翹娜．包殊烏珀塔爾舞蹈劇場

Tanztheater Wuppertal Pina Bausch

烏珀塔爾舞蹈劇場藝術總監

翹娜．包殊

行政總監

科薩．塔姆多根

舞台設計

彼得．帕布斯特

服裝設計

瑪里恩．西圖

藝術總監助理

羅伯特．斯特姆

音樂選編

馬賽厄斯．伯克特

安德烈亞斯．艾森施奈德

彩排助理 Rehearsal Assistants

Josephine Ann Endicott – Bénédicte Billiet

Matthias Burkert

Marion Cito

Barbara Kaufmann

Daphnis Kokkinos

Ed Kortlandt

Dominique Mercy

Helena Pikon

Hans Pop

芭蕾舞導師 Ballet Masters

Christine Biedermann

Ernesta Corvino

Ed Kortlandt

Paul Melis

Agnes Pallai

Janet Panetta

鋼琴 Pianist

Matthias Burkert

舞台監督 Stage Manager

Peter Lütke

翹娜．包殊個人助理 Personal Assistant to

Pina Bausch

Sabine Hesseling

翹娜．包殊助理 Assistant to Pina Bausch

Marc Wagenbach

行政總監助理 Assistant to

Managing Director

Tatjana Tresselt

Artistic Director Tanztheater Wuppertal

Pina Bausch

Managing Director

Koza Tamdogan

Set Designer

Peter Pabst

Costume Designer

Marion Cito

Assistant to Artistic Director

Robert Sturm

Musical Collaboration

Matthias Burkert

Andreas Eisenschneider

統籌 Organisation

Katharina Bauer

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燈光助理 Lighting Assistant

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Harald Boll, Silvia Franco

Andreas Maier, Katrin Moos

Ulrike Wüsten

指壓治療師 Shiatsu Therapist

Ludger Müller