



The Double

By Fu Zihao

VanBody Theatre

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**GULING JIE
THEATRE**

NT\$300 / 270

www.artsticket.com.tw

The Double

Created by Fu Zihao

This dance piece draws its inspiration from Antonin Artaud's "The Theatre and Its Double." A dance of "two" : two people, two puppets, two roll tissues, etc., The Double paints the movement of a dream. She/he meets her/himself in the dream and begins talking to each other.

Conversing about time and existence, age and death, shadow and light, future and past, each attempts to contact the soul within the other "body."

Between the dream and the reality, body is the speaking medium in The Double. Two dancers with tissues, puppets, and stylized action within an intimate space of a "bedroom," they weave between imagination and reality, visibility and invisibility, as well as childhood and oldness. The question thus becomes as clear as its own answer : which is the subject, and which is its double ?

Director : Fu Zihao

Performer, choreographer and actor, **Fu Zihao** is currently the Executive Director and Producer of VanBody Theatre in Taiwan. Fu received training in traditional yoga, *Tai-chi*, Grotowski's techniques of body and voice, Japanese *Butoh*, as well as Contact Improvisation. He also sings *Nan-Kuan* or *Nanguan* with *sanxian*, a three-stringed snakeskin Chinese banjo.

From 2000 till 2002, Fu acted and served as the Executive Director of Critical Point Phenomenon Theatre in Taiwan. Other stage credits include performances with Taipei Dance Circle Company and Chi Body Theatre.

In 2005, he obtained a grant award from the Cloud Gate Dance Foundation (*The Wanderer's Project*) for his performing project in *Ndolalak*, a traditional form of Javanese folk dance. Invited in 2007 as a dancer by M1 Fringe Festival (Singapore) to perform *sanxian* and *Nanguan* singing in Wu Wen Cui's *Red Dust*, he was also invited by Off Nibroll Dance Company as a guest dancer in the *Public and unPublic* Project. Fu earned a M.A. in Sociology from the National Taipei University.

The Cloud

I bring fresh showers for the thirsting flowers,
From the seas and the streams;
I bear light shade for the leaves when laid
In their noonday dreams.
From my wings are shaken the dews that waken
The sweet buds every one,
When rocked to rest on their mother's breast,
As she dances about the sun.
I wield the flail of the lashing hail,
And whiten the green plains under,
And then again I dissolve it in rain,
And laugh as I pass in thunder.

I sift the snow on the mountains below,
And their great pines groan aghast;
And all the night 'tis my pillow white,
While I sleep in the arms of the blast.
Sublime on the towers of my skiey bowers,
Lightning, my pilot, sits;
In a cavern under is fettered the thunder,
It struggles and howls at fits;

Over earth and ocean, with gentle motion,
This pilot is guiding me,
Lured by the love of the genii that move
In the depths of the purple sea;
Over the rills, and the crags, and the hills,
Over the lakes and the plains,
Wherever he dream, under mountain or stream,
The Spirit he loves remains;
And I all the while bask in Heaven's blue smile,
Whilst he is dissolving in rains.

The sanguine Sunrise, with his meteor eyes,
And his burning plumes outspread,
Leaps on the back of my sailing rack,

When the morning star shines dead;
As on the jag of a mountain crag,
Which an earthquake rocks and swings,
An eagle alit one moment may sit
In the light of its golden wings.
And when Sunset may breathe, from the lit sea beneath,
Its ardors of rest and of love,

And the crimson pall of eve may fall
From the depth of Heaven above,
With wings folded I rest, on mine aery nest,
As still as a brooding dove.
That orb'd maiden with white fire laden,
Whom mortals call the Moon,
Glides glimmering o'er my fleece-like floor,
By the midnight breezes strewn;
And wherever the beat of her unseen feet,
Which only the angels hear,
May have broken the woof of my tent's thin roof,
The stars peep behind her and peer;
And I laugh to see them whirl and flee,
Like a swarm of golden bees,
When I widen the rent in my wind-built tent,
Till the calm rivers, lakes, and seas,
Like strips of the sky fallen through me on high,
Are each paved with the moon and these.

I bind the Sun's throne with a burning zone,
And the Moon's with a girdle of pearl;
The volcanoes are dim, and the stars reel and swim
When the whirlwinds my banner unfurl.
From cape to cape, with a bridge-like shape,
Over a torrent sea,
Sunbeam-proof, I hang like a roof, --
The mountains its columns be.
The triumphal arch through which I march
With hurricane, fire, and snow,
When the Powers of the air are chained to my chair,

Is the million-colored bow;
The sphere-fire above its soft colors wove,
While the moist Earth was laughing below.

I am the daughter of Earth and Water,
And the nursling of the Sky;
I pass through the pores of the ocean and shores;
I change, but I cannot die.
For after the rain when with never a stain
The pavilion of Heaven is bare,
And the winds and sunbeams with their convex gleams
Build up the blue dome of air,
I silently laugh at my own cenotaph,
And out of the caverns of rain,
Like a child from the womb, like a ghost from the tomb,
I arise and unbuild it again.

我是土與水的女兒，
天空之稚子：
我穿越海角天涯；
我千變萬化，然永生不死。當雨後塵污盡去
天頂裸露，
風與陽光伴隨折射的光芒
造出蔚藍的穹蒼，
我靜默笑看自己的碑帖，
穿出雨的迷窟，
如赤子產於子宮，如鬼魅起於墳穴，
我重生，旋又幻滅。

P.B. 雪萊 (Percy Bysshe Shelly, 1792-1822, 英國詩人), <雲>

導演傅子豪與視覺藝術家吳耿禎的跨界對話
小劇場女俠吳文翠與衛生紙偶的靈魂交流
一段身體與聲音，人與偶的奇異旅程

2008 年梵体劇場全新製作---

新加坡創始國際 (Initiation International) 表演節受邀作品

隨著古老的「牽亡調」，小孩在夢中的奇異空間，與已逝去的既陌生又熟悉的老人展開生命的對話「回憶」與「夢境」的層層交疊，藉由一捲捲的衛生紙，以及日本童謠「桃太郎」的樂音，串起共同美好的情感經驗。

一個小男孩的闖入，頓時成為他生命的遊戲場，玩耍、操弄身旁堆積如山的衛生紙，獨自面對真實的孤獨空間，「衛生紙人」帶他遨遊奇異幻象，偶遇老人，究竟是「現實」或是「想像」？人與偶，現實與虛幻，老人與小孩，在一個「虛構」又「寫實」的時空中，展開各自的探尋之旅，編織出豐富的生命意義。

日期：2008 年 7 月 25 日 19:30

7 月 26 日 14:30/19:30

7 月 27 日 14:30

場地：牯嶺街小劇場

票價：300/270 元

演出長度：45 分鐘

製作人、編導：傅子豪

演員：吳文翠、戴奕恩、蔡侑伶、彭子玲

燈光設計：梁育嘉

舞台裝置：吳耿禎、黃心怡

音樂擷取、服裝設計：傅子豪

主辦：梵体劇場

贊助：台北市文化局、財團法人國家文化藝術基金會

網站連結：<http://blog.yam.com/vanbody>

梵体劇場 簡介

梵体劇場（原極體劇團）於1994年成立，成員由受過第一代優劇場表演訓練的表演者所組成，承襲優劇場之訓練理念：在身體訓練及創作風格上企圖找到人類心靈中最原始的、純粹及最深邃的表現元素，如詩般的韻律，自然呈現，加上平時自覺性的身體操練，嚐試不同狀態的身體極限之開發，使每一場創作及表達都呈現如心與心的對話般，深刻且精準。2005年因為將進入第二階段創作期，故改團名為「梵体劇場」。

本團之工作理念即希望透過身心的鍛鍊，喚醒表演者體內潛在的原始異質，也經由呈現過程的交流，喚醒觀眾內裡的潛在異質，共同品嚐此「真實」並使之詩化。

我們相信演員的身體是一容器，吸收各種表演淬煉的結晶，舉凡善／惡、美／醜、明／暗、愛／恨、卑俗／神聖、喧嘩／寂寥、傲慢／懦弱、創造／毀滅，都並存於人的身體裡，我們意圖喚醒潛藏在身體中各種有形、無形的知覺，挖掘這隱藏著無限變化的小宇宙。

「梵」乃出自佛語，一種內在平靜的狀態。「體」有身體、團體、天體等多重意義。由內而外，透過「體」來傳達，淬練身體、實驗團體之關係、探索天體大宇宙，始知「平衡」。

目前梵体劇場除了仍保持平時的身體訓練與不定期的創作發表之外，還積極地與美國、日本、韓國、新加坡、印尼等地之藝術家交流及合作，在創作上試圖帶來新的思考方向。另外，也印證梵体劇場原本所堅持的創作思考及風格：在身體及心靈上尋找一種極致及平靜的無限可能。

梵体以身體的語彙寫詩，詩提供了多重想像的空間給觀眾。

梵体劇場 劇場作品（2005~）

2007年2月——《獨舞紅塵》《Red Dust》

吳文翠編導演／新加坡國家博物館藝廊劇院／M1 新加坡藝穗節

2007年9、10月——《花非花》《Flower and Beyond》

吳文翠編導／台北牯嶺街小劇場，台南誠品書店

2007年11月——《The Double》

傅子豪編導／新加坡必要劇場 The Necessary Stage's Blackbox／新加坡 Initiation International 2007 藝術節

2007年12月——《花非花》《Flower and Beyond》戶外演出

吳文翠編導／國立台灣大學鹿鳴廣場

2008年5、6月——《花非花》《Flower and Beyond》巡演
吳文翠編導／新竹交通大學藝文中心，淡水鎮立圖書館演藝廳

梵体劇場 2009 年演出計畫

2009年4月《我檢到一塊錢》光影搖滾兒童劇

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