

參與國際文化交流活動報告書

一、活動或藝術節基本資料：（將公開上網資料）

1. 活動或藝術節名稱（中文）：M1 新加坡華文小劇場節

（英文）：M1 Chinese Theatre Festival

2. 主辦單位（中文）：實踐劇場

（英文）：The Theatre Practice

3. 活動或藝術節時間（年、月、日）：2015 年 7 月 9 日至 8 月 2 日

4. 活動或藝術節地點：新加坡 拉薩爾藝術學院 LASALLE College of the Arts

5. 活動簡介(或藝術節起源及現況)（約 400 字）：

自 2011 年起，實踐劇場舉辦的“M1 華文小劇場節”，不遺餘力地為本地觀眾精選難得一見並擁有好口碑的華文作品。

2015 年，邁入第四屆的“M1 華文小劇場節”，以“匯合”及“衝擊”為基本理念。

M1 華文小劇場節匯合了來自四面八方的觀眾，為他們提供與藝術工作者親密接觸的空間。在這個共享空間裡，藝術工作者和觀眾通過相互引領、啟發，獲得更深層的思考、更廣闊的聯想以及超越生活的感受和體悟。

它也匯合了各種類型與主題的作品，為藝術工作者提供開放、包容和自由的空間，來交流合作，相互碰撞，激盪出藝術創作的火花。

今年，我們將繼續堅持、深化“小劇場”精神，除了把有質量的小劇場作品呈獻給各個年齡層的觀眾外，也繼續推崇有潛力的華文原創作品，讓更多人體會到華文小劇場的魅力。

6. 節目、藝術家或團體的遴選方式：由藝術總監郭踐虹親自遴選。

7. 本屆及歷年來參與之台灣藝術家或團體名單：

2011 無獨有偶《快樂王子》

2013 飛人集社《初生》

2014 三缺一劇團《耳背上的印記》

2015 身聲劇場《在大水之中》、窮劇場《死亡紀事》

8. 主辦單位聯絡方式：

實踐劇場

電話：(65) 6337 2525／傳真：(65) 6337 0779／E-mail: ttp@practice.org.sg

網站：www.practice.org.sg

9. 其他相關訊息：

二、主辦單位對膳宿及交通的安排方式（請勾選後，簡單敘述）：

1. 食的部份 A. 非常滿意 B. 尚可 C. 不滿意 D. 無安排

請簡要說明：A 主辦單位提供日計生活費中包含餐費，由團員自行於當地用餐。

2. 住的部份 A. 非常滿意 B. 尚可 C. 不滿意 D. 無安排

請簡要說明：A 安排住宿於京華酒店 Hotel Royal 雙人房。

3. 當地交通安排 A. 非常滿意 B. 尚可 C. 不滿意 D. 無安排

請簡要說明：A 主辦單位提供日計生活費中包含車資，由團員自行搭乘當地公車或地鐵往返演出場地與酒店。

三、主辦單位負擔條件為何？（請勾選後，詳細說明）

☒ 1. 演出費

每場 500 新幣（新台幣 11,455 元），10 場次共 5000 新幣（新台幣 114,550 元）

☒ 2. 運費 上限 3000 新幣（新台幣 68,730 元）

☐ 3. 交通費 _____

☒ 4. 日計生活費 每日每人 30 新幣（新台幣 687 元）

☐ 5. 文宣廣告費 _____

☐ 6. 保險費 _____

☐ 7. 住宿費 _____

☐ 8. 安排當地拜訪或參觀行程 _____

☐ 9. 安排與計畫有關之活動（包括成果發表） _____

☐ 10. 其他 _____

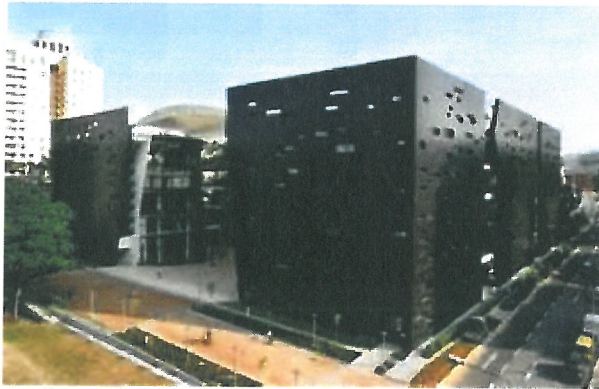
四、活動場地相關資料：（將公開上網資料）

1. 場地名稱：拉薩爾藝術學院 靈活表演空間

LASALLE College of the Arts: Flexible Performance Space

2. 活動場地簡介（檢附場地室內外照片，或演出場地、舞台、劇場/音樂廳內外及觀眾席等之照片）：

此黑箱空間擁有活動式的觀眾席可容納觀眾席上限 150 席，可彈性配合演出製作自由移動或調整觀眾席面向。空間內的燈光音響設備適合實驗劇場演出作品或活動。



劇場外觀



劇場入口處



劇場外觀



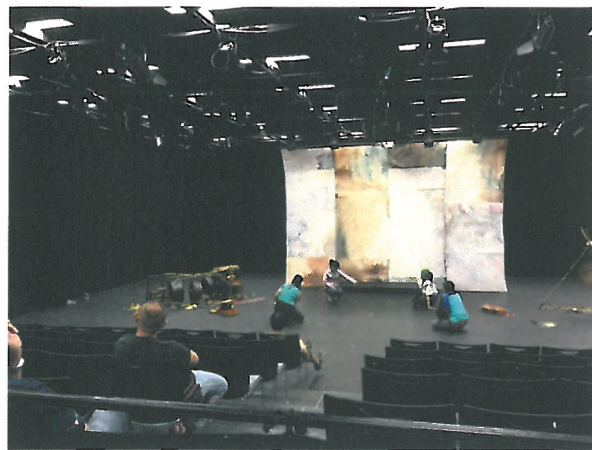
劇場入口處



演出場地舞台



演出場地觀眾席



演出場地舞台與觀眾席

3. 活動照片（視覺藝術類另檢附每件創作或展出作品照片、圖說4張）：









4. 參觀或參與人數/觀眾席座位數：

場次	觀賞人次	觀眾席座位數
2015/07/22 10:00AM	30	150
2015/07/22 2:00PM	140	150
2015/07/23 10:00AM	150	150
2015/07/23 2:00PM	149	150
2015/07/24 10:00AM	105	150
2015/07/24 2:00PM	140	150
2015/07/25 2:00PM	145	150
2015/07/25 5:00PM	148	150
2015/07/26 2:00PM	71	150
2015/07/26 5:00PM	111	150

2015 年度第 3 期補助成果報告書

戲劇類 - 國際文化交流

「2015 新加坡華文小劇場節」

《在大水之中》

附件資料

附件一：主辦單位簡介

附件二：剪報資料

附件三：觀眾問卷張樣

附件四：新加坡華文小劇場節 節目手冊

主辦單位：實踐劇場

簡介：

實踐劇場成立於 1965 年，比新加坡還年長一月有餘，是本地戲劇界和文化界歷史最久、最為重要的組織之一。走過半個世紀，歷經幾代努力，踉踉蹌蹌、風風雨雨。

多年來，實踐劇場以其雙語的優勢，以“紮根本土、放眼世界、求同存異、追求和諧”為理念，不斷介紹經典作品，卻又鼓勵原創；不斷注入本地色彩，卻又放眼全球。自成立以來，實踐劇場便以藝術教育為己任，更將無數課程和演出帶到校園，熏陶了幾代的新加坡人。

邁入新的世紀，實踐劇場面臨新的開始和挑戰，努力以叫好叫座的演出，以不計回報的創新，嘗試為新加坡劇場添磚加瓦。如今翹首未來，叫人無不期待！

Established in 1965 and slightly older than Singapore by more than a month, The Theatre Practice has etched out a pivotal and long-cherished spot in local theatre and cultural history. We have painstakingly ridden out the storms of the last half-century, found ourselves indebted to the staggering contributions of generations gone by, and emerged stronger than ever.

Through the years, The Theatre Practice has marched forward upon the strength of our bilingualism, while pursuing the ideals of “staying firmly rooted to the local, expanding our awareness of the world at large, seeking commonalities yet accepting differences, and embracing one and all in harmony”. We continually introduce classic gems, while also encouraging original creations; we strive to inject local flavour in our pieces, while also keeping ourselves open to the infinite possibilities in the global arena. From the very beginning, The Theatre Practice has been a pioneer in Arts Education, bringing countless workshops and performances into schools, and nurturing several generations of Singaporeans.

Forging into the new century, The Theatre Practice awaits fresh beginnings and challenges. We will spare no effort in presenting highly acclaimed quality productions, and see no limits in exploring original, experimental works – as we aim to steadily build upon the foundations of Singapore theatre. Let us welcome the future in eager anticipation, for there is much to look forward to!

瀏覽路徑：首頁 → 最新消息 → 駐地新聞

身聲劇場《在大水之中》7月22日起於La Salle 黑匣子劇場精采連演10場

張貼日期：2015/7/20



身聲劇場最受歡迎的作品《在大水之中》，有歌有舞有偶有戲，以屢見驚喜的表現手法，流暢且精彩地呈現一齣神話寓言，首演令人驚艷。多次受邀台灣巡迴，更赴美國紐約皇后美術館以及麵包傀儡劇場演出，並且被選為香港第二屆MaD全會開幕嘉賓之一，擔任香港兆基創意書院駐校藝術家，於2013年年初與年底二度赴馬來西亞演出，巡演至今已演出超過一百場。由身聲劇場主演，即將參與由新加坡實踐

劇場主辦之M1新加坡華文小劇場節，於新加坡拉塞爾藝術學院La Salle黑匣子劇場再現風采，熱情邀請各方鄉親來品戲。

一個關於人與生命、自然與土地的現代寓言故事

在台灣淡水河自行車道旁，一個颱風夜下著滂沱大雨的夜晚，水位突然間漲高，湧入身聲劇場賴以排練、日常運作的鐵皮屋內，所有團員急忙捲起衣袖搶救屬於劇團的珍貴文件器物……親身經歷，留下最直接而深刻的生命記憶，《在大水之中》一劇因此誕生。當颱風來襲，面對湧入的泥水，大家只能奮力一盆接一盆地把水舀出去，身聲劇場副團長張偉來從眾人無奈的臉孔延伸出神話式的想像，透過基調幽默輕鬆的音樂、肢體與戲劇，表現人與自然、生命與土地、勇氣與自我挑戰的關係，讓時空交錯下的人與動物，紛紛趕赴這場故事，試圖把困境化為一場輕盈的冒險。

一群擁有多元面向的表演者「在大水之中」迸出精彩火花！

《在大水之中》，由一群渾身能量，個個多才多藝的身聲劇場演員創作群，在現場演出中，注入擊樂與肢體、皮影與面具等的元素，保證挑動你的視覺、聽覺神經，將使觀眾從「視」、「聽」當中，感受生命無畏風雨的質與量，藉由親近的演出基調，與現場直接的樂音發生共鳴與感動。

《在大水之中》為一齣不分男女老幼、適合全家大小共同觀賞之作品，在這一場關於愛與勇敢的冒險旅程中，到底發生了哪些事件？究竟會迸出什麼樣的火花呢？現場演出精采可期，不看可惜！敬請帶著好奇心開始期待……

演出訊息—

演出日期：2015年07月22日-26日 (5天共10場次)

演出地點：新加坡拉塞爾藝術學院黑匣子劇場

LASALLE College of the Arts: Flexible Performance Space

身聲劇場介紹

身聲劇場成立於1998年，是台灣獨樹一格的音樂肢體劇場團體，自創團起即從回歸自然純樸之「身體」「聲音」的基本工作開始，以深入研究「身體」「聲音」之純粹力量為根本，結合世界樂器為創作主軸，在肢體、擊樂、人聲與戲劇間，不斷實驗撞擊，持續發展與探索劇場表演的各種面貌，身聲的表演者既演、亦奏、亦舞，獨創的劇場美學風格，穿越文化與時空之界線，在跳躍飽滿的力量中，展露出『身聲』特有的跨界魅力，創造跨界藝術的無限可能性。

表揚與榮譽

榮獲文化部 演藝團隊扶植計畫自民國九十二至一〇四補助團隊

《光·音》作品榮獲第三屆台新藝術獎年度十大表演藝術作品

《尋龍記》入圍99年度台新藝術獎提名

榮獲八十九~九十一年度台北縣傑出演藝團隊

現在
Z B N W

真宗克典劇團《綠豆吸吸大》P7
網絡世界成了“第三春”P8

2015年7月21日 星期二

現在 ZBNW

芝 苑

• 2015年7月21日 星期二 聯合早報 05



《在大水之中》通过神话传达环保意识。(身声剧场提供)

音乐肢体剧场《在大水之中》 穿越古今的寓言

邓华贵 / 报道

今年在“M1华文小剧场节”亮相的第二部儿童剧《在大水之中》，通过古老神话向孩童传达环保信息。

《在大水之中》由台湾音乐肢体剧团“身声剧场”呈献，改编自台湾原住民布农族神话。这个古老神话描述住在中央山脚下的布农族族人，一代又一代地过着丰衣足食的生活。年复一年美好的生活，却让布农族人变得好吃懒做，滥杀动物，对祖灵不尊敬，且破坏大自然。天神看到了非常生气，为了惩罚布农族人，一连好几天狂风暴雨，淹没了整个村庄。

布农族人对突如其来的洪水非常害怕，连夜带着家属四处逃窜，最后抵达玉山山顶才安全。但由于只顾着拼命逃跑，以至于工具、米粮和火苗都来不及带走。于是老人们互相商讨要派谁去拿火苗，可是年轻人一听到要冒生命危险渡河取火苗时，都纷纷躲起来不敢出来。布农族人究竟会如何渡过难关？

身声剧场将这段神话改编成富有环保意识的互动舞台剧，并注入节奏强劲澎湃的音乐，及动感十足的舞蹈动作，

诉说一段穿越古代与现代的寓言，展现人类面对困境的坚强和勇气。

演乐舞合一的美学形式

何谓音乐肢体剧场？总导演吴忠良在电邮访问中说：“身体与声音是人类一出生就拥有的礼物。身声剧场以演乐舞合一的美学形式，强调以身体声音作为艺术创作的表达媒介。儿童可通过不同感官的学习，以及剧场中各种表演形式的整合，学习用不同的方式说故事，感受故事，并连结生活的想象。”

此次来新演出，吴忠良表示期待。“台湾与新加坡拥有很不一样的剧场文化，希望带给新加坡观众不一样的剧场欣赏体验，并借由表演艺术交流彼此土地上的记忆与文化。”

● 华语剧《在大水之中》(适合携5岁或以上儿童观赏) / 7月22日至26日 / 星期三至五上午10时、下午3时，星期六下午2时、5时，星期日上午11时，下午2时 / 拉萨尔艺术学院灵活表演空间 / 28元 / 售票: SISTIC; 电话: 63485555

TUESDAY, JULY 7, 2015 THE STRAITS TIMES

arts | life | D3



Into The Flood (left) is an environmental parable that incorporates ethnological music, puppetry and masks

MI Chinese Theatre Festival

History comes full circle

Theatre doyen Kuo Pao Kun's play on workers' rights, *The Struggle*, will be staged 46 years after it was banned

Lee Jian Xuan

Chinese-language theatre doyen Yang Ser Pin still remembers vividly how *The Struggle*, a play by the late theatre doyen Kuo Pao Kun on workers' rights, was banned by the authorities in 1969, a fortnight before it was staged.

"The tickets were sold, the stage was rented and the show had to go on. We had to face the audience," recalls the 67-year-old, speaking in Mandarin to life.

Then a 21-year-old, speaking in English, he and his fellow part-time actors hastily cobbled together a series of recitals and one act plays.

Next Thursday, history will come full circle for him as *The Struggle* finally gets staged at this year's MI Chinese Theatre Festival.

"I never expected the play would be allowed on stage. But I suppose the authorities are more confident now. Society has changed and there's more room for discussion," adds the veteran stage actor, whose wined face, knotted with age and an inextinguishable sorrow, graces the production's publicity poster.

For the play's director Liu Xiaoyi, Yang is "the bridge between the past and present".

The play by *The Theatre Practice*, the company Kuo founded, traces the lives of workers evicted from their homes by a landowner who wants to build factories. Years later,

their children return to work in dismal conditions at the factories and must decide if they want to agitate for change. It is the only work of Kuo that has never been staged.

Liu, who won Best Original Script at this year's Life Theatre Awards for his play *Final*, says: "It's *The Theatre Practice*'s 50th anniversary this year, so we thought it was time to revisit this work."

"I wanted to explore our connections to this play so many years later. We realised the content that the play was written in is different from what's happening now."

His update of the play has three parts. The first part will feature excerpts from Kuo's original play, the other two parts are new and are set in the 1960s and present day.

Kuo died of liver and kidney cancer in 2002. His two daughters are carrying on his legacy.

Younger daughter Jing Hong, 44, who has a performing background in theatre and dance, will appear alongside Yang in *The Struggle*. The duo will play characters similar to themselves. Other actors include Doreen Toh and Hung Chi Wah.

Based in Austria since 2011 with her husband, IT engineer Dieter Ockon-Kuo, Jing Hong flew back to act in this production. For the past two years, she has performed in dance and theatre productions abroad, such as a re-interpretation of Jean Genet's 1947 classic *The*

Masks at the University of Exeter. She too grew up in the Theatre Practice, though she was born two years after the ban of *The Struggle*. She says: "Ser Pin and I have known each other for so long, but we've never had a chance to sit down and have a conversation about a period of time we shared and now, we're doing that. It's been eye-opening and emotional."

Liu adds: "I'm focused on three struggles in this play - the struggle between employer and workers in the original script, that between artist and authority, and man's internal struggle, which drives him to revolt."

Kuo's elder daughter Jian Hong, 47, who is artistic director of The Theatre Practice, is helming the three-week-long theatre festival.

Consisting of six ticketed and three fringe events, it boasts a range of Chinese-language works, from an original children's musical to experimental works brought in from Taiwan and Hong Kong.

Another production to look out for is *Chronology On Death*, which was green-lighted by the authorities here after half a year of uncertainty. The play deals with a pair of siblings who must manage the burial rites of their father, who was both Taoist and Muslim.

One challenge the festival faces is to attract audiences. Last year's edition drew 4,293 visitors, down from 7,783 in 2013.

Jian Hong attributes the dip to the July 2013 haze, as schools did not plan activities during the same period in the following year. Last year, the festival was moved from August to early July.



Veteran stage actor Yang Ser Pin (centre), with performer Kuo Jing Hong (far left) and director Liu Xiaoyi (left)



She adds: "This year, we started planning earlier and we're more targeted in marketing. We're into our fourth year, so we're slowly building our presence here."

Noting the diversity of the audience, she adds: "We do have a core audience keen on experimental theatre. But we're offering a large spectrum of works to bridge the gaps between different kinds of theatre, so we hope more viewers will cross over."

jianxuan@sph.com.sg

BOOK IT/THE STRUGGLE: YEARS LATER

WHERE: Creative Cube, Lasalle College of the Arts
WHEN: July 16 to 26
ADMISSION: \$38 from \$19 (call 16348 5555 or go to www.sitc.com.sg)
INFO: cnpactice.org.sg/mkt2015/

Must-catch shows

Aside from Kuo Pao Kun's *The Struggle*, the MI Chinese Theatre Festival boasts Chinese-language works ranging from an original children's theatre commission to a production inspired by Taiwanese aboriginal legends.

The Wee Question Mark And The Adventurer

(Directed by Kuo Jian Hong, written by Huang Suhui and lyrics by Xiaohan)

This new children's musical is a swashbuckler about young adventures who set out across the seas, set to the compositions of music arranger Julian Wong and Mandopop music lyricist Xiaohan. Where: Flexible Performance Space, Lasalle College of the Arts When: Thursday to July 19 Admission: \$28

Chronology On Death

(Directed and written by Koh Choon Fiew)

Billed as a "controversial play that deals with religion and death", this production delves into the aftermath of two brothers discovering their dead father was both a Taoist and a Muslim and must decide on his burial arrangements. Where: Creative Cube, Lasalle College of the Arts When: Thursday to Sunday Admission: \$38

Rating: R18 for mature content and coarse language

Into The Flood

(Performed by Sun Sun Theatre)

This Taiwanese production, which incorporates ethnological music, puppetry and masks, is an environmental parable inspired by the flash floods that have struck Taiwan in recent years. Where: Flexible Performance Space, Lasalle College of the Arts When: July 22 to 26 Admission: \$28

The Last Supper

(Performed by Hong Kong Repertory Theatre)

A mother meets her estranged son for a last dinner before he intended suicide and discovers he also plans to kill himself. The dark comedy by Hong Kong playwright Matthew Cheng has been staged many times in Hong Kong and Beijing. Where: Flexible Performance Space, Lasalle College of the Arts When: July 30 to Aug 2 Admission: \$38 **Rating:** Recommended for audience 16 and above. Contains mature content and coarse language.

• All events are in Mandarin with English subtitles. Box through: 516 661 6348, 5555 or go to www.sitc.com.sg

