

印度 Ishara 國際偶戲藝術節

節目及演職員簡介

無獨有偶工作室劇團

The Puppet & Its Double Theater

我是另一個你自己

I Am Another Yourself

關於 我是另一個你自己…

『我是另一個你自己』為專為成人觀眾創作的現代偶劇，以執頭偶的形式呈現，全劇沒有對白，在現代音樂的襯托下，演出如詩般一幕幕交疊的夢境。演出內容由「籠中」、「出走」、「婚禮」、「天使」等十個段落組成，各片段之間看似獨立，實各有關連，藉由角色人物的交叉出現，串起「人我、物我之間相連、相攜又相鎖」的生命主題，傳達人生非一成不變，總有突來的驚奇、意外、相遇、別離交錯其間。

為展現流動的夢幻和戲劇效果，音樂在此劇中扮演著豐富的語言，時而沉重神秘，時而華麗詭譎，和戲偶們時而同步呼吸，時而交錯呼應，營造出失落而迷惘的氛圍。戲偶設計則悠游於真我與假我之間，跳脫出「仿真」的階段，藉由戲偶造型本身將抽象的概念，具體地呈現出來，凝化虛幻與現實成一尊尊有個性的戲偶，充分表現出角色的特性也預言了角色的命運。

『我』劇邀請觀眾成為再創作者，出入多層次的舞台意象，在各有殘缺的角色中自由編寫故事。偶的操演由二~三人同時執偶以呈現出細膩的肢體語言，戲偶的舉手投足、眼神顧盼間，緊緊扣人心弦。全劇意象流轉，讓”偶”開啟一扇通往觀眾內心神祕深處的門，延伸觀眾的想像力，碰觸夢境與回憶的世界，延展劇場各種隱喻的可能性。

I Am Another Yourself

《I Am Another Yourself》 is the modern puppet show produced for grown-ups. It uses tabletop puppets without any dialog. With modern music in the background, a series of

poetic dream-like events overlap each other on the stage. It contains 10 episodes, including “In the Cage,” “Leaving,” “The Wedding,” “The Angel,” etc. The episodes seem to be independent from each other, but in fact are connected. Through the crisscrossing appearance of the characters and the raised issue of “the connection, support and interlocking relationships between people and people, between people and things,” this play conveys the idea that life is not always the way it is. There are always surprises, accidents, chance meetings and departures.

To create a flowing, dreamy, theatrical effect, music plays a rich and important part in the show. It is sometimes heavy and mystic, sometimes glorious and mysterious, sometimes breathing with the puppets, sometimes dancing with a different beat, and a lost and wondering atmosphere is rendered. The puppets are designed to be between real and abstract forms. They are the real and the alter egos and they are beyond “likeliness” . Through the puppets, abstract concepts are concretely expressed. The combination of visual effects and reality injects personality into each puppet, and forecasts the fate of each character fully and thoroughly.

The audience becomes creators. Through multi-level stage images’ coming and going, through many imperfect characters, the audience writes their own stories. Each puppet comes alive on the stage with its detailed body language through the delicate manipulation by two or three performers simultaneously. Each movement of the puppets captures the audience’ s undivided attention. The images flow from scene to scene. The puppets open a door to the deepest and the most mysterious corner of the audience’ s hearts, stretch the audience’ s imagination, touch upon the world of dreams and memories, and extend all the possible metaphors of the theater.

分場序

1. 出走 I
2. 籠中 I
3. 出走 II
4. 籠中 II
5. 搖籃
6. 出走 III
7. 籠中 III
8. 花園
9. 婚禮
10. 天使

The Episodes

1. Leaving I
 2. The Cage I
 3. Leaving II
 4. The Cage II
 5. Leaving III
 6. The Cradle
 7. The Cage III
 8. In The Garden
 9. The Wedding
 10. The Angel
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好評推薦

擺脫了一般淺陋偶戲的窠臼，在「非兒童節目」之「現代戲劇」的訴求中，其表現有著相當迷人的詩意而令人驚豔。特別在陳揚的新世紀風格音樂的鋪陳下，無言的視覺律動，其畫面中透露出來的詩意，顯得靈光乍現而寓意無窮，讓觀眾沈浸在自由的想像中，清晰地探索了神秘精神世界的內在。專業而細膩的操偶技巧，創意豐富的造型風格，及詩意情境傳達的溝通能力，當可為已趨乏味的台灣現代劇場帶來嶄新的面貌。

~2002 台新藝術獎評審 王友輝

以微觀的細描引導觀者進入一個深層的心理情境，操偶者的沈靜冷冽的塑出每一個偶人的強烈心情：奇妙的生理移動竟蘊藏著巨大的心理動能，組合出一幅殘忍、哀淒、嘲諷又荒誕的美感。創作者從「內在兒童」的角度，指涉成人世界的沈重、躊躇、小心翼翼，卻關不住好奇與衝突及原始的暴力，用輕去對應生命中不可承載的擔負是唯一的解脫。借用無生命的偶傳遞出惶惶終日的俗象，轉化的精細技巧十分動人。

~2002 台新藝術獎評審 卓明

Reviews from the juries of Taishin Arts Award 2002

As a work of puppetry, 《I Am Another Yourself》 appeals to the sophisticated audience of modern drama with its astonishing and fascinating poetry. Accompanied by Composer Chen' s music in new-age style, the wordless but rhythmical movement of puppets

constructs poetic scenes of sudden inspirations and immense implications, allowing the spectators to indulge themselves in free association and explore the inner world of spiritual mystery. With its professional and subtle manipulation, its creative modeling of puppets and its incisive communication of poetic implications, this work stands uniquely in our insipid contemporary theater.

Yu-hui Wang

《I Am Another Yourself》guides the audience into the deep of psyche with detailed and microcosmic depiction, where each puppet is calmly endowed with intense feelings: wonderful physical movements go so far as to carry powerful mental energies, and a picture of cruel, sad, sarcastic and absurd beauty is composed. From the perspective of the “inner child,” the artist refers to the heaviness in the world of adults, whose caution and hesitation fail to repress the curiosity, contradictions and primitive violence within, and to the lightness as the only means to the relief from the unbearable burdens of life. Through the delicate and moving transformation of lifeless puppets, the anxiety of our mundane world is lively revealed.

~Ming Juo

創作人員 The Artists

編導 鄭嘉音

無獨有偶工作室劇團團長，1989 年參與蘭陵劇坊演員訓練開始接觸戲劇，台大外文系畢業，美國康乃狄克大學偶戲碩士，曾擔任『美國巴勒偶戲博物館』導覽員、『O' Neill 全美年度偶戲大會』演出，並於國際性工作坊中隨德國懸絲偶大師亞伯特·羅瑟以及法國名導演菲利浦·香堤學習。

Chia-yin Cheng, Director and Playwright

Artistic Director of The Puppet & Its Double Theater

Master of Arts in puppetry of University of Connecticut, United States

Student of the German master of string puppetry Albrecht Roser and the renowned French director Phillip Genty

音樂設計：陳 揚

中國文化大學西樂組畢業、美國- Dick Grove School 進修。先後師事季志傳、許常惠、林運玲、張秋湘、蕭滋、包克多等人。1988 年成立比特音樂製作公司，從事作曲、編曲、唱片製作、廣告、電影、舞台劇、歌舞劇配樂等。作品曾多次

榮獲金曲獎、金鼎獎及金馬獎，近年觸角延伸至錄音工程及多媒體視聽製作事宜。

Young Chen, Composer

Award-winning songwriter, music composer and producer

Owner of Bit Music Production

Advanced studies in Dick Grove School, United States

Bachelor of western music of Chinese Culture University

舞台美術：吳明憲

畢業於國立政治大學廣告系，曾於中興百貨企劃部促銷處、香奈兒精品公司從事企劃及陳列相關工作。目前任職於二十世紀福斯影片公司從事影片行銷宣傳工作。因個人興趣，陸續與「無獨有偶」合作擔任舞台設計及製作；同時從事櫥窗及商品陳列設計製作。

Ming-hsien Wu, Stage Designer

Marketing executive of 20th Century Fox in Taiwan

Free lancing designer of graphic arts, stage, and showcase display

服裝設計：羅安琍

從小就對服裝設計充滿熱情，大學期間進入服裝業，從設計師助理開始做起，之後陸續在 Esprit 服裝公司、春天百貨、中興百貨擔任服裝企畫以及於美商雅詩蘭黛擔任視覺企畫主任。辦過多場大型服裝秀、企畫多次服裝雜誌造型單元。目前以時尚插畫為工作重心，並從事服裝造型企畫、服裝設計及教學推廣。

An-Li Luo, Costume Designer

Free lancing fashion illustrator and designer

Visual director of Printemp Dept. Store, Sunrise Dept. Store and Estee Lauder in Taiwan

戲偶設計：卓淑敏

無獨有偶工作室劇團研發主任。靜宜西語系畢業，英國布萊頓大學藝術碩士主修系列設計/插畫，並於國際性工作坊追隨德國懸絲偶大師亞伯特·羅瑟先生學習。自 1993 年即投入劇場工作參與藝術行政及技術劇場人才培訓計畫。目前著手籌畫「親親偶寶貝系列叢書」；並結合社區民眾從事偶戲及繪本創作推廣教學。

Shu-ming Cho, Puppet Designer

R&D Director of The Puppet & Its Double Theater

Project director of publishing

Master of fine arts in serial design/illustration of Brighton University, England

燈光設計：王天宏

東海大學工業工程系畢業，目前從事平面設計、網站設計與舞台燈光設計。曾為 NSO、無獨有偶工作室劇團、世紀當代舞團、莎士比亞的妹妹們的劇團、鞋子兒童劇團、南風劇場、十三月戲劇場、象劇團等團體設計數十齣戲劇、舞蹈之燈光。

Tien-hung Wang, Lighting Designer

Free lancing graphic, website and lighting designer

演員／製作人：曾麗真

無獨有偶工作室劇團教學活動部主任，擅長規劃戲劇活動及偶戲研習課程。自1992年起擔任劇場演員、參與新創作二十餘齣、國內外巡迴演出七百餘場。舊金山慧智中文學校『中華文藝陶冶營』活動統籌及戲劇指導老師、美國APA ture 2001 亞裔青年藝術家計畫『La Mamma Mortal』光影戲製作及演出。

Li-chen Tseng, Performer

Educational Director of The Puppet & Its Double Theater

Project director of creative drama activities and puppetry workshops

演員：薛美華

10歲開始學習京劇，師承戴綺霞、劉鳴寶等多位老師，專工花旦。19歲開始接觸各種形式的現代戲劇與傳統戲劇，擔任演員及導演工作。現為戲劇課程老師、表演藝術工作者。近年代表作品有鞋子兒童劇團《飄浮魔法桌》《有影無影》等；石佩玉劇團《B612》《廚房》；無獨有偶劇團《小小孩》《小丑與公主》等。

Mei-hwa Hsueh, Performer

Chinese opera actress and performing artist

Instructor of theater studies

演員：柯世宏

目前就讀國立台灣藝術大學應用媒體藝術研究所。「真快樂掌中劇團」行政與木偶演師，為台灣布袋戲女演師江賜美女士之長孫，近年積極參與國內外藝術節演出與國際偶戲研習，一方面推廣布袋戲之美，一方面學習西方偶戲，希望融合傳統與現代，讓布袋戲有新的發展契機。

Shih-hung Ko, Performer

Master student of National Taiwan Arts University

Classical Chinese Hand Puppetry Performer of Happy Puppetry Company

演員：柯世華

「真快樂掌中劇團」木偶演師，為台灣布袋戲女演師江賜美女士之次孫，從小在戲團中長大，對於掌中戲有深厚的興趣，退伍後積極投入家族劇團工作，並曾赴日本、荷蘭、匈牙利、保加利亞演出，深受肯定。近年多次參與無獨有偶工作室劇團演出及國外偶戲研習營，希望為布袋戲帶來不同的詮釋。

Shih-hwa Ko, Performer

Classical Chinese Hand Puppetry Performer of Happy Puppetry Company