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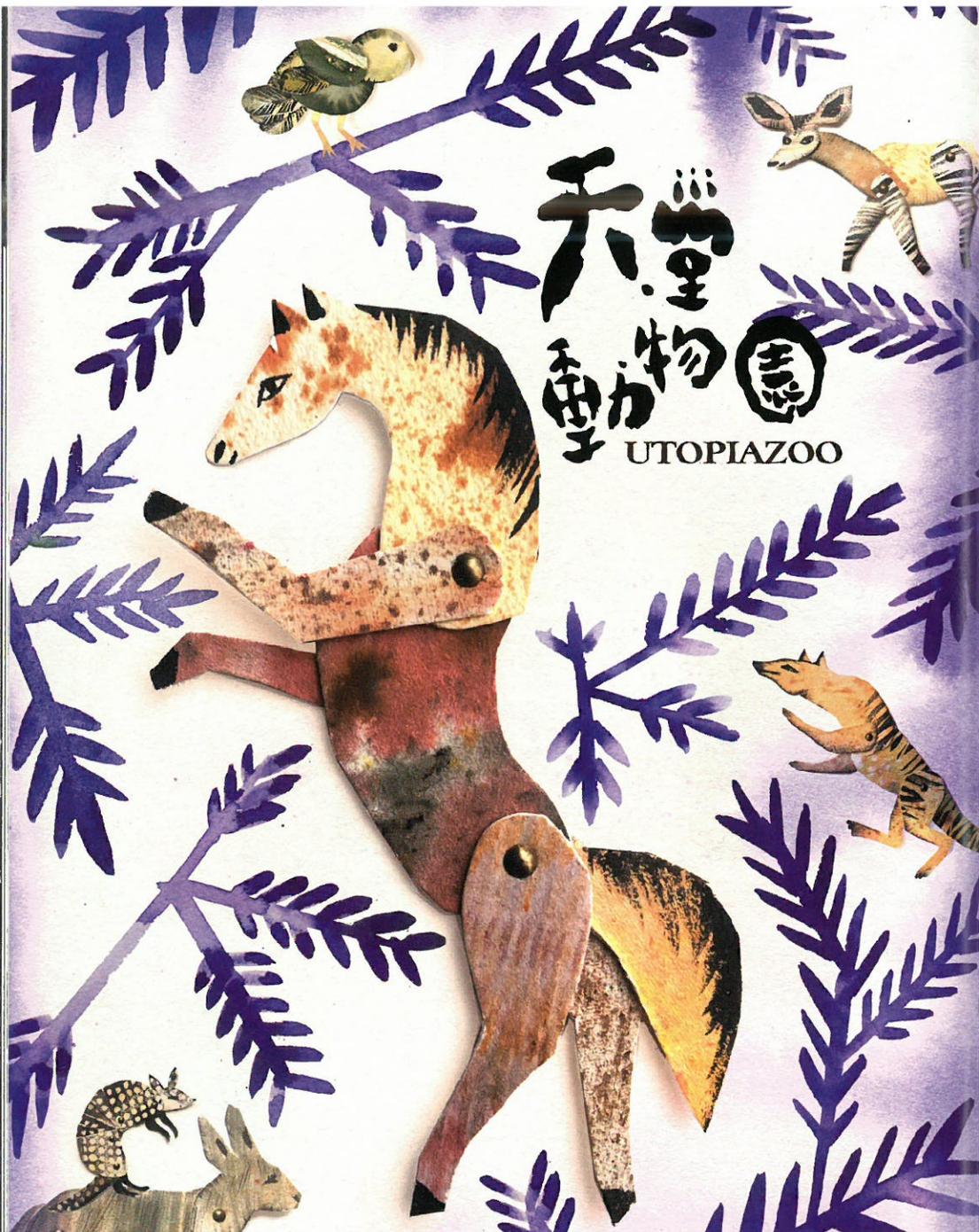
戏戏节 PATCH!

01 – 31.08.2018 | 实践剧场 The Theatre Practice
—— A Theatre Festival of Artful Play ——



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编剧 Playwright

周蓉诗 Chou Jung-Shih

戏偶结构设计 Puppet Construction Designer

陳佳豪 Chen Chia-Hao

肢体设计 Movement Designer

于明珠 Yu Ming-Chu

美术设计 Art Designer

莒丝莲·额贝哈 Ghislaine Herbéra

舞台设计 Set Designer

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灯光设计 Lighting Designer

曾彦婷 Tseng, Yen-Ting

音乐设计 Music Designer

王榆钧 Wang, Yu-Jun

服装设计 Costume Designer

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制作群 Production Team

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郑瑛莹 Joey Cheng (新加坡 Singapore)

技术总监 Technical Director

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灯光技术指导 Master Electrician

張以沁 Chang, Yi-Chin

舞台监督 Stage Manager

林岱蓉 Lin, Tai-Jung

音效执行 Sound Effects Operator

呂綺容 Lu Chi-Rung

舞台助理 Stage Crew (新加坡 Singapore)

徐英杰 Peter Chi
邱珮珊 Justina Khoo
赖靖汶 Lai Jing Wen
翁秋云 Rachel Ong
陈亦愷 Tan Yi Kai

演员 Cast

陳佳豪 Chen Chia-Hao
周蓉詩 Chou Jung-Shih
廖威迪 Liao Wei-Di
于明珠 Yu Ming-Chu

欲了解创意群及演员, 请浏览
More about the team at:
bit.ly/patchzo

22 - 26.08.2018
实践空间 Practice Space

演出团队
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《天堂动物园》里的动物 Animals of Utopiazoo

袋狼
Thylacine



袋狼现已灭绝，因其身上斑纹似虎，也被称为塔斯马尼亚虎。它是近代体型最大的食肉有袋类动物。

The thylacine, now extinct, was the largest known carnivorous marsupial in modern times. It is also commonly known as the Tasmanian Tiger.

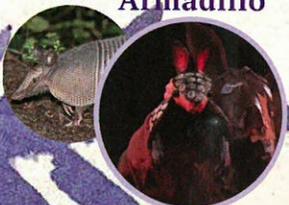
小野马
Wild Horse



野马是马科马属的一种，其中包括已灭绝的欧洲野马，而蒙古野马（也称普氏野马）则是目前仅存的真正野生亚种。

The wild horse is from the Equus family, which includes other subspecies such as the now-extinct Eurasian wild horse (tarpan), and the endangered Mongolian wild horse (Przewalski's horse), which is on the brink of extinction.

犰狳
(qiú yú)
Armadillo



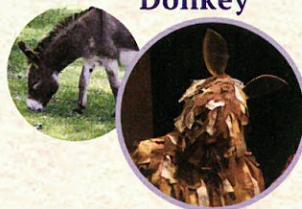
犰狳是有壳的哺乳动物。犰狳科共有9属21种，但在近10年内因捕杀导致数量减少了30%以上，已被列为濒危物种。

The armadillo is a mammal with a leathery armour shell. The word armadillo means "little armoured one" in Spanish. There are 21 species of armadillo, and many of them are classified as vulnerable with the population declining by more than 30 percent in the past decade.

你知道吗?
Did you know?

戏偶的形象设计首先由法国插图艺术家芭丝莲·额贝哈操刀，再请少数既懂得操偶又懂得制偶的陈佳豪担任结构设计师。制作过程中，必须与芭丝莲和操偶人紧密联系，确保戏偶能操作又富美感。戏偶在外观上除了动物的特征，还特意加上“人”的元素，如穿夹克、雨鞋等，做拟人化表现。材料方面较多使用塑胶和布条。

毛驴
Donkey



毛驴是常见的马科马属家畜，也是非洲野驴被人类驯化所形成的亚种。非洲野驴如今已面临绝种。

The donkey is a domesticated member of the horse family. The ancestor of the donkey is the African wild ass, which is now a critically endangered species.

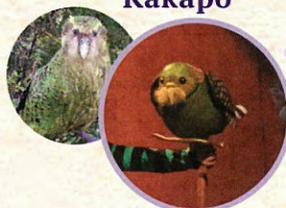
霍加狓
(huō jiā pī)
Okapi



霍加狓，又称作欧卡皮鹿，看上去像一匹斑马，但其它它与长颈鹿有亲缘关系。它们生活的环境受到破坏和偷猎的威胁，被列为濒危物种。

The okapi is also known as the forest giraffe. Although the okapi's striped markings resemble zebras, they are most closely related to giraffes. Extensive hunting for bushmeat and skin, and illegal mining in their habitats have led to a decline in populations. They are now classified as endangered.

鸮鹦鹉
(xiāo yīng wǔ)
Kakapo



鸮鹦鹉是一种夜行性鸮鹦鹉，全身布上黄绿色的细点，地栖且不会飞行。目前鸮鹦鹉是全球最接近灭绝的物种之一，至2018年4月，鸮鹦鹉的数量仅剩149只。

The kakapo is a large flightless nocturnal, ground-dwelling parrot. It is critically endangered with a known adult population of 149, as of April 2018.

The puppets used in the present production was first designed by French artist Ghislaine Herbéra while the actual making of the puppets involved puppet master Chen Chia-Hao, who is skillful in both operating and making puppets. Chia-Hao works with both Ghislaine and other puppeteers when moulding the puppets' structures to ensure that they are operable and yet strikingly beautiful. Apart from animal features, the puppet design lean towards personification – for example puppets wearing a jacket or rain boots. Materials frequently found in slums and refugee camps, like rubber and cloth strips, were used for the puppet's construction.

节目一览 Festival Calendar

演出 Performance 大师班 Master Class 周边活动 Fringe Activities

日 SUN	一 MON	二 TUE	三 WED	四 THU	五 FRI	六 SAT
11am, 12pm 我爸爸是龙王 My Daddy is a Dragon King 22/7			3pm XX神童 Immortalx	1 3pm XX神童 Immortalx	2 3pm, 8pm XX神童 Immortalx	3 11am, 2pm XX神童 Immortalx
11am, 2pm XX神童 Immortalx 5	6	3pm XX神童 Immortalx 7	2pm XX神童 Immortalx 8	11.30am, 3pm XX神童 Immortalx 9	3pm, 8pm XX神童 Immortalx 6.30pm 我们的儿歌大家唱 We Sing Our Nursery Rhymes 10	11am, 3pm XX神童 Immortalx 6.30pm 我们的儿歌大家唱 We Sing Our Nursery Rhymes 11
11am, 2pm XX神童 Immortalx 12	13	14	15	8pm 平淡无奇 The Ordinary and The Unspectacular 16	8pm 平淡无奇 The Ordinary and The Unspectacular 8pm 圆圆包 Round Round Buns 17	3pm, 8pm 平淡无奇 The Ordinary and The Unspectacular 8pm 圆圆包 Round Round Buns 18
3pm 平淡无奇 The Ordinary and The Unspectacular 8pm 圆圆包 Round Round Buns 19	20	21	3pm 天堂动物园 Utopiazoo 22	10am, 3pm 天堂动物园 Utopiazoo 23	3pm 天堂动物园 Utopiazoo 4pm 艺术农庄 Artist Farm 8pm 露天戏院 Open Air Cinema 24	11am, 3pm 天堂动物园 Utopiazoo 4pm 艺术农庄 Artist Farm 7.30pm, 9.30pm 我们的儿歌大家唱 We Sing Our Nursery Rhymes 25
11am, 3pm 天堂动物园 Utopiazoo 4pm 艺术农庄 Artist Farm 26	10am Philippe Gaulier 大师班 Master Class 27	10am Philippe Gaulier 大师班 Master Class 28	10am Philippe Gaulier 大师班 Master Class 29	10am Philippe Gaulier 大师班 Master Class 30	10am Philippe Gaulier 大师班 Master Class 2pm Philippe Gaulier 旁听课 Open Class 31	

导演石佩玉: 用以下方式 and 观众玩戏... Director Shih Pei-Yu: Playing with...

《天堂动物园》用寓言方式，借用动物讲人的故事；并以孩童熟悉的戏偶来搬演现实世界复杂的族际关系、移民 / 难民浪潮中的社会融合问题，反思同戴一片天，相处何太难？别以为这是“不会发生在我身上”的餐桌话题，留意一下周遭悄悄发生的变化。

Utopiazoo is a fable, using animals as the vehicle to discuss thought-provoking issues like racial harmony and challenges in social integration in the face of increasing migration and the ongoing refugee crisis. Interestingly, puppetry is the medium chosen to convey this mind-boggling question: Why is it so hard to live and thrive under the same roof?

Before you disregard this issue as something remote, or simply just meal-time conversation, let's take a look at the changing social landscape around us.

...剧场舞台出现濒临绝种的动物，

是不是很惊艳？当然不是活生生的，而是栩栩如生的精致戏偶，平添高雅趣味。本剧利用大型偶和全身面具/造型，赋予濒危野生动物“想象的个性”，如长脖子长腿的霍加狓女士（森林长颈鹿），优雅、讲理；胖嘟嘟不会飞行的鸚鵡蠢萌，最擅长复诵；纯种野马，潇洒而冲动。人们对偶戏有一种刻板印象，认为是耍小孩的儿童戏，其实作为软实力工具，以偶戏的轻衬托出课题的重，不失为有效的话语方式。沉重如移民和难民潮中的社会融合议题，用偶戏来表达，起的就是一种杠杆作用。



...运用科技和工具制造效果和说故事。

比如运用投影机的光影牵动情绪和节奏；以现场即时影像技术，让桌上的杯碗瓢盆，甚至食物，透过摄影机的镜头变成说故事的场景。还有各种质材、纹路和色调媒体的拼接，不仅让人耳目一新，也藉拼接效果传达题旨。透过舞台空间的变化，不断在剧情中展现两难，引导观众思考“族群融合”的各种观点，如对于“先来后到”、“少数多数民族”中的平衡和公平。人与人的相关性，小朋友、大人乃至国家感到同样困扰，我们欢迎观众到前台留言，抒发己见。

...endangered animals.

It would be a rare scene to see animal species on the brink of extinction on stage, of course not live ones, but shockingly delicate puppets and full-body masks and modelling that adds an exquisite taste to the production. The characters in the show were given imagined personalities- for instance, the long necked and legged Lady Okapia (forest giraffe) is elegant and reasonable; the fat and flightless Kakapo is lovably naive and parrots back other's words; and pure-bred Wild Horse is charming yet impulsive. While some people think of puppetry as light entertainment that caters only to young children, it can also be an accessible medium for an effective discourse on heavy subject matters. Social cohesion in the face of immigration and asylum is one such matter.

... techniques and tools.

An overhead projector is employed at different points to give the appropriate mood and tempo, while intense emotions are triggered through the use of lights and shadows. Additionally, real-time imaging techniques, photo-acoustic effects on utensils and food on the table also help bring to life even more stories. At the same time, the audiences are enthralled by the use of different materials, patterns and colours, with the arresting clash of visuals expressing the show's theme itself. By maneuvering the different spaces on stage, we are constantly showing multiple perspectives. This allows the audience to appreciate the multiple viewpoints and take into account the complexities when negotiating racial harmony, including minority and majority stakeholders, balance and equality between indigenous and non-indigenous groups. Negotiating these issues of human relationships may seem macro and solvable only on a national level, but they actually impact the individuals on a micro level, children and adults alike. Audience are invited to share their views with the cast after the show at the front-of-house area.



编剧周蓉诗: 游戏于...

Playwright Chou Jung-Shih: Playing with...

...寓言。

创作概念源于我的女儿。她是个台法混血儿，住在法国马赛。幼儿园的同学80%是阿拉伯人，没人跟她玩；后来上的音乐学校，80%是白种人。一条街，两个世界；一颗心，无数道鸿沟。而两个移民群体之间，就算不是互相欺凌，也不算融洽。

天真的孩子常问一些问题，往往让我搔首与谁论，无语又无奈。随着越来越多国家面对融合与和谐的社会困难，大人和小孩怎样就相关议题持续进行有意义的对话，寓言成了便利的开场。所以选择以濒临绝种的动物来思考，投射“先来后到”、“少数多数”的问题。

...戏中也玩换位思考。

原先当家自主的族群被迫迁徙，而沦为另一个社会的少数时，又有怎样的挣扎和调适？这部戏不断展现各种情境，逼问身份背景各异的族群必须生活在一起的时候，怎么做才能和谐共存？身在台湾时，几乎感受不到这一切。而今，切身体会。经由各种媒体平台传送的天灾人祸、迁徙、流亡等等，对身处相对太平的人来说终究是“虚拟现实”，哪怕是增强版。我们或许在当下会聊起一两个话题，然后就抛诸脑后，如常过日。是时候我们应该认真的设身处地，

不只是想一想，而是真的换个眼光来同情同感一下，那表面差异所引发的各种难堪可以稳妥的达到缓解，既尊重他人亦自重。那一天到来的时候，“天堂”就不会只是“心中想望的理想境地”了。

...fables.

The concept of the show was inspired by the realities my trans-national daughter faced while residing in Marseille, France. Initially, it was over her lack of interactions in a kindergarten where 80% of the students were of Arab descent, and later at a music school where majority of the students were Caucasian. Both places were one street apart, yet seemed like two completely separate worlds. The two racial groups did not mix well, although it stopped at outright persecution.

Innocent children can ask some big questions where there are no simple answers, and I am often perplexed on how to answer them. A fable is a

convenient starting point for adults to raise related issues with their children, for example having meaningful dialogue on the challenges of integration and harmony faced by many countries today. Endangered animal species are therefore chosen to project the plight of non-indigenous and minorities groups.

...subverting the norm.

When we further play with the irony of having a majority group submit to and become a minority in a new community, what struggles and adjustments would manifest? The whole drama plays out a scenario where different groups are coerced into living together— what do we need to do in order to

co-exist peacefully? Back in Taiwan, these issues seemed remote to me. Now I can empathize. The reality of calamities, migration, displacement etc. broadcasted on all kinds of media platforms remain virtual to us living in relative peace, even if these news are augmented. We might focus on one or two issues in our casual conversation, but we soon forget about it and move on with our lives. It is important for us to not only think about or discuss these issues, but we must also take action as well. Only then will we be able to redress and de-escalate many challenges arising out of apparent differences with new respect and empathy. When that day comes about, the concept of “Utopia” will no longer be an unattainable ideal state.