

亞洲 **假日劇場戲劇節**
 Asia Weekend Theatre Festival @ Miaoli
2017/9.22-10.22

EVOKE

世
代

INNER SENSES

對話

EX-亞洲劇場
THE ARTS

EX-THEATRE ASIA www.ex-theatreasia.com
 037-262860 | 苗栗市為公路540號3樓

指導
單位



主辦
機構



協辦
單位



贊助
單位



贊助
單位



贊助
單位



贊助
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贊助
單位



售票
平台



售票
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戲劇節團隊

策展單位 | EX-亞洲劇團

行政統籌 | 林昀安

藝術總監 | 江譚佳彥 (Chongtham Jayanta Meetei)

技術統籌 | 海樂彌·飛達 (Helmi Fita)

企畫 | 彭怡雲

舞台監督／燈光執行 | 陳立婷 (Tan Liting)

燈光技術指導 | 許俞苓

音響技術指導 | 賴韋佑

技術人員 | 林省吾

執行製作／前台經理 | 李芃臻

專案宣傳 | 李昕宜

平面攝影 | 陳少維

宣傳CF／影像紀錄 | 光源氏影像工作室

平面設計 | 鄭秀芳

前台志工 | 江元平、巫思源、李維真、陳思穎、楊亞靈、楊蓉、葉柏芝、饒瑋民

EX-亞洲劇團特別感謝 | 江禹蓉、江譚銳雅、何京珠、何定照、吳姿澐、巫宇軒、李菁萍、林芳暖、林彥甫、林朝光、林貴貞、林璟如、林蕾蕾、林瓊書、徐國樟、徐慶和、徐靜美、耿一偉、耿琦、張令達、張吟旖、梁紅玉、陳建城、陳鵬文、傅裕惠、彭怡雲、溫慧雯、賴明德、賴錠雄、鍾蘭芳、羅秀瓊、羅嘉琪、A2C亞西跨文化國際展演工作室、中央廣播電台苗栗扶輪書香會、康軒文教事業

以及一路走來陪伴EX-亞洲劇團的所有朋友們。



亞洲假日劇場戲劇節 策展理念

回歸初心享受生活 啟動地方藝術能量 用戲劇節打造一場屬於你我的「世代x對話」

接續去年以「戲劇，是一種生活態度」為主題，讓藝術回歸生活，讓生命在舞台上以另一種樣貌延續；今年我們回歸生活，以「世代x對話」為出發，期待戲劇話題能自然切入家庭日常對話，希望不同年齡層的觀眾走入黑盒子小劇場看戲後，激發更多的交流與對話，延續藝術節的核心精神。

做為在地青年返鄉創業的指標，EX-亞洲劇團以在地思維與國際視野為策展初衷，透過一群熱愛戲劇的年輕人，展現在夢想與現實間如何透過戲劇來探索生命中的多樣。2017戲劇節的開幕節目為EX-亞洲劇團受邀日本利賀國際藝術節的新作《玩偶之家》；秉持在地與國際並行，特邀印度奇寶劇團 (Treasure Art Association, Manipur) 從印度視角演繹中國名作家魯迅的作品《狂人日記》；結合國內資深團隊--鞋子兒童實驗劇團，透過光影、執頭偶、布偶等多種形式以《碎布娃娃》敘說小朋友對於新環境所產生的不解與不安。此外，除了戲劇節目，更邀請小事製作的《一日編舞家》，希望藉由舞作的加入，擴大劇場藝術的範疇，讓節目更為多元豐富。

誠摯地期待2017亞洲假日劇場戲劇節，為山城注入更豐沛的跨文化藝術能量！

歡 迎 來 看 戲 ！



About Manipur | Written by Joyce Li, Translated by Mike Huang

The very first time I met my friends from Manipur were in my dance school in India. They have very similar facial feature like people in Taiwan, and because of that, we didn't feel so far apart despite the fact that we came from two quite different places. Therefore, I became close friends with them really fast.

At first, the only thing I know about Manipur is that it's the origin of one of the eight Indian classic dances, "Manipuri". The sparkling pillar-like skirt (Kumin), arc shaped "Pasuan", and the transparent veil, all those unique features of that dance gave me a memorable first impression! Through these friends, I started to know a little more about Manipur, a place in the north eastern part of India, and often been referred as "A jeweled land".

Even though their looks are very similar to Taiwanese, some of them actually look just like a Taiwanese; we are quite different in our cultural and daily life style. Let's start with the most basic part, our food. Unlike people in Taiwan, which loves to use a lot of oil, fry things, and have a lot of "fancy dish". My friends there always use a small knife to cut the vegetables without using a cutting board. They often use a pressure pot to cook different soup like dishes. They are used to eat on the floor, and will spread some water around before taking out the dishes. They use a big round plate, and use their right hand to eat (this is very similar to the other Indians). Because of the cultural differences, I have embarrassed myself many times. The first time I cooked for my friends, I gave my friend a bowl of rice, in the size which most Taiwanese would eat. And all the guys there gave me a strange look, almost as if they were asking me "why is she being so stingy on the rice? Is she running out of rice?" Later on I finally learned that they eat a lot of rice, the guys would normally eat the size of 5 to 6 bowls of the Taiwanese standard size. And at least one of the dish has to be full of sauce, so they can mix it with the rice, without that dish, they will lose a lot of appetite. And while cooking vegetables, you have to make sure it's not dry and crispy-like, otherwise, they might complaint to you "is this grass for cows?"

Manipur has its traditional clothes, but it's not as popular among the younger generation. The young adults like the western look, and girls don't wear their traditional clothes nor Indian ones when not at home. T-shirts and jeans are the most common look they prefer. What is interesting here is that, like Taiwanese, many youngsters are loving the "Korean trend", since the Korean shows are also really popular in Manipur. Sometimes you will see many Koreans with the newest fashion at the busy streets of Manipur, but they are actually local kids!!



Manipur's history can be traced back to the foundation of Imphal (the capital of Manipur) in the first century AD. It came under British rule as a princely state in 1891. During the Second World War, Manipur was the scene of many fierce battles between the Japanese and Allied forces. The Japanese were beaten back before they could enter Imphal and this proved to be one of the turning points of the War. After the Second World War, the Manipur Constitution Act, 1947, established a democratic form of government with the Maharaja as the Executive Head and an elected legislature. In 1949, King Budhachandra was summoned to Shillong, capital of the Indian province of Assam. After much persuasion, the King signed a Treaty of Accession merging the kingdom into India. The legislative assembly was dissolved on the integration of the state with the republic of India in October, 1949. Manipur was a union territory from 1956 and later became a full-fledged state in 1972. Even as we speak, there are still many underground groups, vowing to gain independence of Manipur. And there is one of the main reason there is still a tense relationship between the local resident and the India government, which also made them unable to develop freely in their economic situation.

Manipur is a beautiful place with 90% mountains terrain, also with many lakes and rivers in between. Most of the residents were of Meitei, along with some other tribals, and most of them are very kind and hard-working people, but they remain a very poor place in India. My friends there once told me, there are very limited government positions, therefore, if you don't join the India army, the only way out is to work somewhere else in India. You can see a lot of Manipuri working in a call center, as a waiter, or as a salesman in Bangalore (which is an IT city in south India). And they are facing a tougher life there than other Indians, due to their look, and often they are discriminated or being taken advantage of. I sometimes felt bad for them, and ask them to fight back for their own right. But most times, they will tell me "You are a foreigner, some Indians might give you more respect, but for us Manipuri, this is not our home, and there is no way we can take on the locals."

Manipur is a great place with beautiful scenes and rich cultural background. There is also a traditional martial arts called Thang-Ta (meaning swords and spears), along with the traditional dance Manipuri. Unfortunately, at the current time period, it's been hurt by many people with extreme method for approaching their beliefs. I pray to God to look after people there, and sincerely hope they can improve their life with peace, and people from the entire world can appreciate their culture and art. In the end, hope everyone know Manipur more by this article and his performance.



關於曼尼普爾邦 | 文 李育容 Joyce Li 翻譯 Mike Huang

第一次和來自曼尼普爾(Manipur)的朋友們相遇是在印度舞蹈學校裡，有著相似東方臉孔的我們，第一眼印象彼此覺得很有親切感。當時在完全沒有認識其他華人的情況下，很快地就和他們成為好朋友。對於曼尼普爾的認識，只知道它是印度八種古典舞蹈之一的「曼尼普里」(Manipuri)的發源地，而曼尼普里舞那燦爛奪目的圓柱狀長裙Kumin，長裙上方罩著弧狀造型的"Pasuan"以及罩上頭上的透明面紗，獨特的造型令人過目難忘！藉由這群朋友，我對遠遠掛在印度東北方，被稱作珠寶之地但卻被世人忽略的曼尼普爾有稍微的了解和認識。

他們的外表雖然和我們有點相似，有些朋友長得就和台灣人沒兩樣，但文化上很多還蠻不一樣的。舉個吃飯的例子，從煮飯說起，不同於中華料理的大刀快切，熱油快炒，朋友們蹲在地上，在沒有砧板的情況下，很有耐心地拿著小小菜刀切根莖蔬菜，常用壓力鍋煮出一道道湯湯水水的料理(他們也是有無湯汁的料理)。他們習慣坐在地上吃，在上菜之前，會進行地上撒水的動作，然後才會把菜端出來。吃飯的食具是大圓鐵盤，用右手抓食物吃(這點和印度人很像)。因為飲食文化的不同，有時會鬧出一些笑話。第一次作菜給他們時，我給朋友約一碗飯的份量，在場的男性朋友內心OS"她怎麼那麼小氣啊，還是家裡沒米?"後來我才知道他們食米量驚人，男生大概可以吃5.6碗的份量以上的米飯。而且煮給他們吃的菜之中至少要有一道是有很多湯汁的料理，如果全都是乾的料理，他們會難以下飯，只要淋上湯汁，他們就可以吃得津津有味。炒菜時要煮得很熟軟，如果煮出保有香脆口感的炒青菜，他們會抱怨"這是給牛吃的草嗎?"



曼尼普爾有其傳統服裝，但年輕的一輩喜好西式打扮，女生在外地不穿自己家鄉的傳統服裝，也不愛穿印度式傳統服裝，和男生一樣牛仔褲和T恤打扮最常見。很有趣的是，曼尼普爾也受"韓流"影響，在外國人聚集的班加羅爾的街頭上，打扮時髦的韓國年輕人有些其實是曼尼普爾人假扮的！在曼尼普爾韓國電影和韓劇很受歡迎，年輕人紛紛效法影片中男主角的裝扮，有些人看起來很有型的咧！

曼尼普爾的歷史可以追溯回西元一世紀Imphal(現為曼尼普爾邦的首府)的建立，在1891年成為英國的土邦(Princely state由世襲的土王統治，土王承認英國的宗主權，而換取對內的自治)，在第二次世界大戰期間，日本人佔領大部份的領土，戰後曼尼普爾曾建立以君王為行政首長的民主政府和立法機關，1949年Prabodh-chandra國王被迫簽下"入盟條約"(Treaty of Accession)，曼尼普爾被併入印度，1956年成為聯邦屬地(union territory)，1972年正式為曼尼普爾邦。現在仍有許多地下組織致力於將曼尼爾尼脫離印度的統治，成為獨立的國家，這也是為什麼當地和印度政府的關係十分緊張，政府無心讓他們經濟繁榮的原因吧。當地90%是山區，湖泊和河川遍布，風景優美，氣候怡人，主要除了Meetei族之外，還有許多部落種族，居民純樸善良，但卻是一個很窮的省份。據朋友表示，印度政府未好好開發投資，當地工商業不發達，公務人員的職位也有限，除了參加薪水不錯的印度政府軍隊外，居民被迫要到外地謀生找工作。在南印的班加羅爾(Bangalore)就可以看到很多曼尼普爾人從事電話客服中心(call center)、餐廳服務員、銷售員等工作。對這些在異鄉工作的曼尼普爾人，外地的生活也是很辛苦的，尤其他們長得不像典型的印度人，有時會被路人輕視嘲笑"Chinky"(中國佬，為貶意)，當地人看他們就知道是外地來的，欺騙佔便宜的事常常發生。我有時都很替他們抱不平，問他們為什麼不像我一樣強硬地和他們吵架，捍衛自己的權益，他們說`妳是外國人，印度人可能會怕惹是非，但我們是來自曼尼普爾，這不是我們的家鄉，鬥不過當地人的`這個回答令我感到無奈和難過。

曼尼普爾擁有好山好水，文化資產豐富，除了古典舞蹈曼尼普尼之外，還有傳統武術Thang-Ta(意指刀與矛)，無奈命運的捉弄，成為動盪不安的地方。願上天保佑那塊土地上的人們，走向和平繁榮，讓世人看見並驚嘆於他們的文化與藝術。也希望觀眾藉由此篇文章和今晚的表演，對這顆掉落在印度東北角的珠寶之地有些許的認識。





**TREASURE ART
ASSOCIATION
MANIPUR**

印度奇寶劇團

《Diary of a Madman 狂人日記》

Written by LuXun 魯迅

關於作家 | 魯迅



魯迅 (1881—1936) 本名周樹人，浙江紹興人。他出生在封建統治日益腐朽、中華民族飽受屈辱的年代，年輕時相信醫學救國，曾東渡日本學醫。後來，他改變了想法，認為拯救民族的靈魂更為緊迫，於是棄醫從文。魯迅在辛亥革命前夕出現在思想文化戰線，成為文化新軍的旗手。他在小說、雜文、散文等諸多領域都有嶄新的建樹，作品思想深邃，為中國現代文化提供了取之不竭的精神資源。

為了弘揚魯迅的文化業績，中國大陸以培養青年作家為宗旨的文學院就是以他命名的，中國作家協會設有以魯迅命名的大型文學獎，而北京、上海、紹興、廣州等魯迅生活過的城市也都設有紀念機構。

魯迅一生，留下了約六百萬字的著作和譯作，加上輯校古籍、散佚作品和書信，約一千萬字左右。他主編及參與或指導編輯的雜誌有二十餘種，參加編輯的叢書有十多種。魯迅的作品在全世界產生了深遠的影響。截至目前為止，已有三十多個國家用五十多種文字出版了魯迅作品。魯迅對世界文學的貢獻是多方面的，但其中最突出的獨一無二的成就，一是塑造了阿Q這個既能概括中國國民心理病態又能顯示人類共有心理弱點的精神典型，二是創造了融合詩的因素和政論的因素的戰鬥文體——雜文。魯迅作品是中華民族奉獻給世界文學寶庫的耀眼明珠。

魯迅是一位偉大的文學家，也是一位偉大的思想家。他的思想主要散見於他的九百多篇雜文當中，其中既包括社會思想，也包括文藝思想、哲學思想、教育思想、倫理思想、科學思想等等，其觸角幾乎遍及現代社會生活的各個方面。魯迅其他體裁的作品中也包含有極其豐富的思想，比如散文詩《野草》就體現了魯迅深刻的人生哲學。魯迅小說中，也包含很多令人警醒的哲理。這些閃光的思想匯集在一起，構成了中國現代取之不盡的精神資源。

Director's Note

The play works as an anti-traditional concept, with a first person narrative. In a way it can be seen as a discourse between the "Madman" and the person who is reading his diary. Keeping his "I" narrative style, which proves an effective means of distancing himself and developing perspectives different from what his readers would associate with his public stance, the Diarist is condemning the oppressive nature of Chinese culture as a "Man Eating Society", where the strong devour the weak.

The society which LU Xun has tried to portray through the play, is very relevant in today's age of the Global Village, where the stronger Countries and Fundamentalists pose as the "Man Eaters" in the face of the weaker Nations.

The thirteen fragments, through which the diarist is trying to convey his paranoia regarding the society of which he himself is a part, and the psychological journey of the narrator, who is reading the Diary, is a connection in the dimension of time.

Through the play, I wish to explore this connection between the two people, who share the discourse, not through the words written in the diary, but through the unwritten sentiments and emotions that bring them together.

導演的話

本劇顛覆傳統以第一人稱的方式，彷彿狂人與其日記之讀者正進行一場對話。保持著主觀的敘事風格，有效地發展了一自外於讀者所習慣其公眾形象之嶄新觀點。敘事者譴責著這充滿壓迫性的中華文化，一個弱肉強食的吃人社會。

魯迅於故事中嘗試描述的社會與今時今日的全球化息息相關，強國與基本教義派對弱國虎視眈眈，伺機食之。藉著這十三段文字，這狂人試著描述他的瘋狂：關於他置身其中的這個社會，以及敘事者所經歷的心路歷程，透過讀者閱讀著日記，在(當下的)時空中連結了起來。

透過本劇，我希望能探討這論述兩造之間的連結，不透過日記裡的字句，而是透過晦妙難明的情感，將兩方聯繫起來。



About Treasure Art Association, Manipur

Treasure Art Association, Manipur has drawn inspiration from Indian tradition. Researching the sources of Indian performing arts and dynamic performances presenting the confluence of tradition art and modern theatrical forms. This group aims to research and created a kind of training process for the actors and builds new kinds of theatre, drawing upon our traditional dance, martial arts, music and other arts. Since its inception the group has worked to preserve its connection with the country's ethnic roots and has done extensive work on the Manipuri folk dance, martial arts and acting. On 2009 "Treasure Art Association" and "Pushp Niketan, Dhampur" organized a 20 days Theatre Workshop at Dhampur for the Pushpa Niketan's students. And extension of this work TAA organized a theatre workshop for Muslim children at Dhampur, Bijnor district Uttar Pradesh. The camp student presented a scene work in the name of "Padhna Likhna Shikho". Some group productions are Mid Summer Night's Dream (in Hindi), Loidriba Wari (in Manipuri) and 9 Days Newspaper (in Manipuri and English), baada(in hindi)and The Dance and The Railroad(Manipuri).sikari (in hindi), Heengbagi mami "The shadow of life"(in hindi), Bhabi (solo performance in hindi), Echo(multi language), Aandolan (hindi) and Tamasha – E – Nautanki (hindi), Yahudi Ki Ladki (urdu & hindi).

Our group perform in many national and international festival.

關於印度奇寶劇團

來自曼尼普爾的奇寶劇團，在印度傳統文化中擷取表演靈感，研究印度在地的表演藝術和動態呈現，演譯傳統藝術與當代劇場形式的激盪結合。該劇團亦鑽研創造新型態的演員訓練過程，試圖汲取傳統的舞蹈、武術、音樂、等藝術形式，打造新劇場態樣。

自創團初期，本劇團致力保存與印度當地民族文化之連結，並廣泛創作出曼尼普爾民族舞蹈、武術與劇場藝術為中心的作品。於2009年，奇寶劇團和印度北方邦，比吉諾爾縣，達姆普爾鎮的Pushp Niketan小學共同為學生們規劃了為期20天的戲劇工作坊。之後亦延續性地為當地的穆斯林孩童規劃了戲劇體驗工作坊。參與的學童們表演了名為「Padhna Likhna Shikho」（意譯：別作文盲）的片段、其他學員則用印度文表演了「仲夏夜之夢」，以曼尼普爾文呈現了「Loidriba Wari」，以曼尼普爾文和英文呈現「9天日報」、用印度文呈現了「巴達村」、「舞與鐵路」（以曼尼普爾文表演）、「雪茄」（以印度文表演）、「生命之影」（以印度文表演）、「嫂嫂」（印度文演出的獨腳戲）、「回聲」（多語言演出）、「行動」（印度文演出）、「鬧劇」（印度語演出）、「猶太人的女兒」（以烏爾都語和印度語演出）。

本劇團在許多印度當地與國際戲劇場合演出。

SYNOPSIS

“A Madman’s Diary” was read as an ironic attack on traditional Chinese culture, and is seen as a call for New Culture.

The character “Madman”, who has supposedly been cured of his paranoia, presents his thoughts and understandings of the world around him as entries in his diary. After living in confusion for thirty years, his sudden Lunar Spiritual Enlightenment is documented in thirteen fragments of his diary. After an extensive study of Confusion culture, his confusion gives way to Paranoia, as he starts seeing the words “Eat People” between the lines. As he discovers his brother’s and mother’s plans for eating him, he simultaneously realizes his unwitting involvement in eating his sister’s flesh. The play ends with the “Madman’s” desperate cry “Save The Children”.

In addition to revealing the cannibalistic nature of four thousand years of Chinese history and its governing ideology and ethics, “The Diary of a Madman” exposes the ubiquity of such cannibalism and how everyone is an accomplice in the game of eating and being eaten.

《狂人日記》過去被視為對傳統中華文化的諷刺作品，同時亦是渴求新文化誕生的聲嘶疾呼。

故事中的「狂人」，罹患了「迫害狂」的病症，後來痊癒了。在病中，他把對周遭世界的見聞省思，以日記的方式記錄下來。渾渾噩噩的活了三十多年，忽然卻在一晚的月光下頓悟，並在日記內寫下了十三段文字。一直以來，他熟讀儒家經典，卻越活越糊塗，終至瘋癲，在字裡行間裡瞧出了寫著滿滿的都是兩字：「吃人」。當他發現他的大哥和母親圖謀著要把他也吃掉時，這才恍然大悟，自己早就不明就裡地分吃了自己妹妹的血肉了。到最後，故事的尾聲也就停在「救救孩子....」，這「狂人」絕望的吶喊。

除了暴露了中華四千年歷史悠遠的吃人文化和根植於其核心內的仁義道德。狂人日記也描繪了這吃人文化的無遠弗屆，以及每個人是如何參與著這「吃人」與「被吃」的殘酷賽局中。



Director/Actor | MAISNAM JOY MEETEI



Born in manipur 1976, graduated from national school of drama with specialization in acting in the year 2008. He owe his theatre education to eminent theatre person guru sanakhya ebotombi. That after doing he worked as an actor in national school of drama, repertory company 2008 – 2013. In the year 2013-2014-15 he was rewarded a scholarship of W.I.T. For study of acting at London international school of performing arts, London.

Working as an independent director ,he had the opportunity of producing prestigious production such as “9 days newspaper”, (participated in 15th Bharat Ranga Mahotsav 2012 Delhi, India and north east theatre festival-2013 Manipur, India) “The dance and the railroad” (participated in 4th Colombo international theatre festival 4th apr-9th apr 2015, Navodip festival, Manipur 2016) and “People in the blood” (hindi) ,echo (poorvottar theatre festival, sikkim 2016), aandolan (dhampur national theatre festival 2016), naatak ho hi nahi sakta (shimla, himachal pradesh) etc.

He also contributed in acting with eminent theatre personalities as, Anamika Haksar, Dr. Anuradha Kapur, Kirti Jain, Tripurari Sharma, Mohit Takalkar, Bhanu Bharti, Abhilash Pillai, K.S. Rajendran, Ranjit Kapoor, and Ovlyakuli Khodjakuli.

導演／演員 | 麥斯南 · 喬伊 · 密提

1976年於印度曼尼普爾省出生，並在2008年畢業於國家戲劇學院，主修表演。師承劇場界大師沙納克雅·伊波湯比。於2008至2013年間他於國家戲劇學院話劇團擔任演員。其後榮獲查爾斯華勒斯印度信託獎學金(2013~2015)，於倫敦國際表演藝術學院修研表演藝術。

他同時擁有獨立導演的身分，亦有機會參與以下製作：「9天日報」(於2012年新德里國家劇場節、2013年曼尼普爾東北劇場節分別演出)、「舞與鐵路」(於4月4日至9日2015在第四屆斯里蘭卡可倫坡國際劇場節、2016那沃德普節中分別演出)、「浴血之人」(印度語)、「回聲」(2016錫金東北劇場節)、「行動」(2016達姆普爾國家劇場節)、「不存在的劇本」(於喜馬協爾邦西姆拉市演出)等劇作。

他同時也與戲劇界重量級人士如：安納密卡·哈克夏爾、阿奴拉赫·卡普爾博士、柯提·加恩、崔普拉里·夏瑪、墨西哥特·塔克卡、巴努·巴提、阿比拉許·畢萊博士、K.S. 拉彥藍、蘭季德·卡浦爾，以及歐拉庫利·寇雅庫利等有合作經驗。



Producer/Muusic Designer 製作人暨音樂設計 | Sajida 莎琪達



A graduate of National School of Drama in 2008, Sajida has been working as an actor in the N.S.D repertory company six years. She has worked with renowned directors like Anamika Haksar, Dr. Anuradha Kapur, Kirti Jain, Tripurari Sharma, K.N. Panikar, Mohit Takalkar, Bhanu Bharti, Abhilash Pillai, K. S. Rajendran, Ranjit Kapoor and many other national and international figures.

Profound actor Sajida has been actively working from last 18 years in the field of theatre as a researcher and practitioner and has also made her directorial endeavors with plays like “Baada”(11 th Shantipur Rangapeeth Natyamela - 2014, Westbengal) “Swayam, National Women Directors Theatre Festival, Assam 2015” “Rang Samagam, National theatre festival 2015” Uttar Pradesh), Romeo Juliet and A Midsummer Night’s Dream, “Hingbagee Mami” The shadow of life (based on the life of Iron Lady of India, Irom Sharmila Chanu). She has also done a solo performance on Ismat Chughtai’s “Bhabhi”.

Her recent productions are Parsi play “Yahudi ki Ladki ” in contemporary style and “TAMASHA – E NAUTANKI” (Search for our tradition)

2008年自新德里國立藝術學院畢業，曾與印度戲劇界重量級人士如：Anamika Haksar, Dr. Anuradha Kapur, Kirti Jain, Tripurari Sharma, K.N. Panikar, Mohit Takalkar, Bhanu Bharti, Abhilash Pillai, K. S. Rajendran, Ranjit Kapoor等合作。過去18年來所演出的作品不計其數，近年除了演員之外，也擔任製作人、製作經理、音樂設計等職務。2010-2014連續五年參加新德里國際藝術節。

Set Designer 舞台設計 | Dabarati Majumdar

Graduated from National School of Drama in 2008. Prior to this was working as a full time repertory artist for Rang Vidushak under eminent Theatre Director Bansi Kaul. After NSD, worked in Mumbai Serial Industry in the Art Department for 2 years. Was working as a Drama teacher in Mumbai for 5 years. Since last year have been actively involved with Treasure Art Association, both on-stage and backstage.

2008年畢業於印度新德里國立戲劇學院。

在此之前，曾跟隨著著名導演Bansi Kaul在Rang Vidushak劇院擔任全職藝人。

國立戲劇學院畢業後，在孟買的連鎖工業美術系工作了2年，之後在孟買擔任戲劇教學達5年。近年來以臺前演員與幕後設計身份，積極與奇寶劇團合作。



Lighting Designer 燈光設計 | Shiv Prasad Gond



Shiv Prasad Gond as freelance actor and theatre practitioner have been actively working in this field for the last 25 years. He has the experience of organising production oriented theatre workshops all over India. Also use theatre games as a creative learning medium for the students to achieve good results in the workshops.

He is well introduced to the crafts related to the medium, be it Lights, Set design, Costumes, Make-up, Mask making, Property making, Music and other related aspects.

Shiv Prasad Gond also have good command on movement and therefore have been conducting classes at various workshops related to the same. Also has been privileged to have worked in Rang Vidushak for 5 yrs where in he practiced movement extensively. Besides this I also undertake acting and martial arts training. He has done prominent roles under the direction of notable directors like Banshi Kaul, Robin Das, Anuradha Kapoor, Rob clair, Abhilash Pillai, Hema Singh, Devandra Raj Ankur, Tripurai Sharma and other notable theatre directors.

2007年自印度新德里國立藝術學院畢業，25年劇場工作經歷，除了製作舞台劇之外，也做了很多工作坊的教學。在劇場燈光、服裝、舞台、化妝、面具製作及音樂設計均有涉略，同時也與戲劇界重量級人士如：Banshi Kaul，羅斌達斯，Anuradha Kapoor，Rob clair，阿比拉許·畢萊博士，Hema Singh，Devandra Raj Ankur，Tripurai Sharma有過合作經驗。



Costume Designer 服裝設計 | Sneha Kumar

Since her childhood Sneha Kumar, after completing her one year theatre training from Himachal Cultural Research Forum And Theatre Repertory Academy (HCRFTRII), Mandi (HP), she went to do her post- graduation diploma in Design and Direction from National School of drama in 2008.

She has worked with eminent theatre and film directors and designers such as Peter cooke (UK), Martin Houston(UK), Pawel Miskiwise(Poland), Mr. Jamil Ahmed (Bangladesh), Ms. Anamika Haksar, Dr. anuradha Kapoor, Ms. Amal Allana, Prof. Kirti Jain, Ms. Maya Krishna Rao, Mr. Milind Inamdhar, Mr. Annirudh Khudwad , assisted to dolly ahluwalia in films like love aaj kal , Rockstar and well done abba directed by Shayam Benegal.

She has taught and designed for various film and theatre institutes such as Nsd Repertory, Baroda University, Sikkim School of Drama, Manipur , Andaman & Nikobar, Anupam Kher's "an actor prepares"(Mumbai), Craft film and television Institute Delhi and so on.

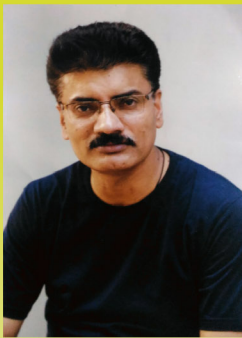
At present she works as an independent Costume Designer in Bollywood film industry and in Indian theatre .Visiting Faculty Of Masters in theatre arts , Kalina University , Santacruz (east).

Sneha Kumar從Mandi (HP) 省邦的喜馬偕爾文化研究論壇和戲劇彙編學院 (HCRFT-RII) 完成一年戲劇訓練之後，於2008年取得印度新德里國立戲劇學院設計與導演學士後學位。

曾與傑克遜劇院，知名電影導演和設計師合作，例如Peter cooke(英國)，Martin Houston(英國)，Pawel Miskiwise(波蘭)，Jamil Ahmed先生(孟加拉國)等。以及在國立戲劇學院的國家劇團、Baroda大學、錫金戲劇學院、曼尼普爾邦、Andaman & Nikobar、Anupam Kher的“演員準備”(孟買)、德里工藝電影電視學院等各種電影和戲劇學院進行教學和設計工作。

目前在寶萊塢電影業和印度劇院擔任獨立服裝設計師。擁有卡利納大學，聖卡塔琳(東部)戲劇藝術碩士學位。

Media Designer 多媒體製作 | Himanshu B Joshi



Graduated from BA from Osmania University, Hyderabad, India. 4 year specialised course in Chemical Engineering from UP Tech Board, India. A senior director, playwright, set and lighting designer. Received Junior Research Fellowship on 'Colour Psychology in Indian Theatre' in 1998 from Ministry of Culture, Govt. of India, also received Senior Research Fellowship on 'Changing Optics of Performance Spaces in Multicultural Theatre' in 2010 from Ministry of Culture, Govt. of India. Latest Video design for Kalo Sunakhari (NSD Sikkim Centre Repertory Company) directed by Abhilash Pillai.

印度Hyderabad邦Osmania大學化學工程學系學士，印度UP Tech Board4年化學工程專修。印度劇場資深燈光、舞台設計，兼備導演、編劇才能。近年在印度當代劇場十分活躍，以“印度劇場中的顏色心裡學”榮獲印度青年研究獎、以及“創造多元劇場中的視覺表演空間”榮獲印度青年研究獎資深人研究獎。近年劇場多媒體設計作品包括：《Kalo Sunakhari》等。

Production Team 製作團隊

Producer 製作人 | Sajida

Director/Actor 導演/演員 | Maisnam Joy Meetei

Set Designer 舞台設計 | Dabarati Majumdar

Lighting Designer 燈光設計 | Shiv Prasad Gond

Costume Designer 服裝設計 | Sneha Kumar

Music Designer/operator 音樂設計暨執行 | Sajida

Media Desinger 多媒體設計 | Himanshu B Joshi





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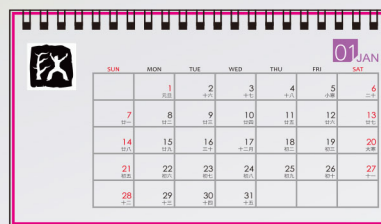
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