

# PUZZLE 陣

徹卡奧維  
SIDI LARBI CHERKAOUI

13-14/12/2019

五FRI-六SAT 8PM

葵青劇院演藝廳

AUDITORIUM, KWAI TSING THEATRE

演出長約 1 小時 45 分鐘 · 不設中場休息。

Running time is approximately 1 hour and 45 minutes without intermission.



## 《謎/陣》

在《謎/陣》裡徹卡奧維用一個比較抽象的手法，再次審視植根在我們思維過程裡多樣性的概念，還有思考關於事物如何凝聚配合，像拼圖遊戲一樣去創造一個嶄新和獨特的身份。

為甚麼某些東西可以連結成為一個有機的整體，但有些卻不能？那些不成功的是否真的是失敗，抑或只是我們對秩序和紊亂的看法？這些問題深深吸引了徹卡奧維。他質疑表面上似乎是重要的秩序和線性關係，探索是否還有其他可能性去解開一個謎，去敘述一個故事，去活在時間之中。

徹卡奧維質疑和突顯人類關係（情感、思想、性）背後的困惑，身體的形態學，還有如音樂傳統等受各種不同的傳統啟發及交織而成的非物質資產（一首以西班牙文唱出的儀式音樂作品可能源自阿拉伯，但已被時間所掩埋）。

徹卡奧維和科西嘉島的菲力塔合唱團（《悼念》及《佚名》的合作夥伴）、黎巴嫩歌手法迪雅·唐姆·艾爾—哈姬（在《起源》中演出），還有日本敲擊樂及篠笛演奏家阿部一成，一同去分析一首歌、一首音樂創作，怎樣可以同時來自不同的源頭，如宗教和世俗、基督教和穆斯林。我們通常簡單地認為是屬於歐洲或者是東方傳統的，其實從來沒有清晰的定義，也不是單一的。徹卡奧維向這些令人愉悅，構成我們生命和星球的不純粹作致敬。

### *Puz/zle*

In *Puz/zle*, Sidi Larbi Cherkaoui returns in a more abstract fashion to the notion of the multiple and of multiplicity rooted in our thought processes and the added question of how things fit together to create a new and distinct identity (like a jigsaw puzzle).

Cherkaoui is intrigued by why certain connections succeed in coming together as an organic whole while others fail. And whether they actually fail or if the failure lies in our perception of order and disorder. He aims then to question the seeming importance of order and linearity and to explore if there can be more than one way of solving a puzzle, of telling a tale, of living time.

Cherkaoui questions and highlights the puzzles that lie behind human relations (emotional, intellectual, sexual), the morphology of the body, and intangibles like musical traditions inspired by and woven together from separate and multiple strands and traditions (so a liturgical composition sung in Spain might have Arabic roots, buried in the sands of time).

With A Filetta, the Corsican polyphonic group (his companions in *In Memoriam* and *Apocrifu*), the Lebanese singer Fadia Tomb El-Hage (also seen in *Origine*) and the Japanese percussionist and flautist Kazunari Abe by his side to dissect how a song, a composition can have various sources all at once, religious and secular, Christian and Muslim, and how traditions that we so easily name European or Oriental are never that definable and monolithic, Cherkaoui salutes the delightful impurity that constitutes our lives and our planet.



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## 創作構思

阿維儂藝術節的首演場地石礦場劇院，啟發了徹卡奧維對人類存在的「組成石塊」的舞蹈探究：深入人類歷史的考古探索，在不斷轉化的過程中將石頭恢復生命。一個只有徹卡奧維才能夠實現的雄心壯志之作，因為他永遠將自己建立在種種經驗和合作交流之上。

在他的作品《零度》、《經文》和《巴別塔（文字）》裡，徹卡奧維和雕塑家安東尼·哥姆尼一同探索物體的操控。就像哥姆尼嘗試從石頭、木或者是金屬線中找尋一個能量身體的實在形式，徹卡奧維在他近期的作品裡要編排的不單止是舞蹈員的身體，還有用來作舞台布景的死物，比方《手塚》裡的紙和墨，或者是《網縛》裡的繩索。在《謎/陣》裡他選取了石頭這個元素來創作。怎樣以一種電影手法來編排身體周圍的空間也是《謎/陣》不可或缺的一環。有生命的和無生命的，都只是能量凝聚和凝固的不同形式。他們一同振動，而最終身體石化為骷髏，然後經過藝術家的雕刻，石頭就變成有生命的物體。

從起始，徹卡奧維的舞蹈和音樂世界就已經嘗試去包容一切：用一個沒有層級分別的手法去匯聚不同的傳統，用一個尊重的態度把他們並列在一起，因為可能有一天，這些不同的傳統會互相影響和改變他們的「基因」密碼。在《謎/陣》裡徹卡奧維匯合了三個不同的音樂傳統：科西嘉的菲力塔合唱團、日本的前鼓童藝團鼓手阿部一成和中東的歌手法迪雅·唐姆·艾爾—哈姬。這三位都是曾經和他合作過的夥伴。

還有利用舞蹈員的身體以動作和節奏來描繪圖像（他們也是徹卡奧維的長期夥伴，在他多個作品中都有演出）。在《謎/陣》裡，個人的身體變為集體的身體。就像詹姆士·索羅維基在《群眾智慧》中所描述，群體比個體更有智慧，透過群體合作我們就可以超越自己。

《謎/陣》的結構是刻意的循環不斷。它嘗試去突顯時間不是線性的，而是像螺旋一樣循環的。如果我們用心聆聽大自然的節奏或者我們的身體，捕捉這個本質並不是一件困難的事。從一個負面的角度來看，意思就是我們總是傾向重複同一種模式；從一個正面的角度來看，就是總有一個重新出發的可能性。

所有的古老知識系統都有同一個信念：人體的微觀世界和宇宙的宏觀世界，以至我們社會功能的組織都相近。我們DNA的雙螺旋結構是人體脊椎結構的重複，再又反映在我們以頌讚天地人的垂直關係而豎立的各種紀念碑上：石柱、巨石、寺廟和教堂、雕像等。

《謎/陣》裡，我們在身體裡同時從DNA及細胞的層次去審視舞蹈動作。當DNA自我複製的一刻，DNA兩端的端粒分離做成了資訊的缺失。這就是我們老化過程的本質。我們遊走過人類文明的歷史，一個不斷的生長和腐爛，毀滅和以豎立紀念碑作為沉默見證過去的重建過程。我們聆聽星球的宇宙之舞：宇宙廣大無垠的音樂。後者可能也是在很多不同文化都找到的石頭迷宮的起源，一種讚頌人類和宇宙的連繫的螺旋之舞。

《謎/陣》並沒有隱藏死亡和重生這個不斷循環的暴力，但同時也頌讚這些透過想像力和意志隨著而來的轉化。人類的好奇心如何能夠意外地造就的改變。

從他的第一個作品《甚麼都沒有》開始，牆就已經是徹卡奧維的一個重複使用的主題。牆是一個符號，象徵著我們和其他人的分隔：在柏林、以色列、歐羅巴堡或者在墨西哥和美國之間…徹卡奧維為卡爾伯格芭蕾舞團創作的作品《終結》，主題就是分隔人與人之間的牆。我們也會在自己的花園甚至是心靈築起圍牆。我們的皮膚從一個多孔的接觸面，演變為一度獨立的衛生之牆。結果就是我們因為自我和自我局限的關係，不管是在個人或是社會的層面都經常會「撞牆」。要造就真正的轉化，我們所需要推倒這些牆，儘管這個過程意味著我們會有（自我）摧毀的可能性。這積極的訊息，也是《謎/陣》向翩娜·包殊《帕勒莫/帕勒莫》經典的序幕的一個俏皮的致敬。

蓋伊·酷爾士  
藝術顧問



## Creative Concept

The location of its Avignon premiere, *La Carrière de Boulbon*, inspired Sidi Larbi Cherkaoui to continue his choreographic research into the 'building stones' of our existence: to dive into the archaeology of our history and to bring the stones alive in a process of continuous transformation. An ambitious project that he is only able to realize because he always builds himself on previous experiences and collaborative exchanges.

With sculptor Antony Gormley he explored the manipulation of objects in *Zero Degrees*, *Sutra* and *Babel (words)*. In a similar way that Gormley tries to find a concrete form for the energetic body in stone, wood or with wires, Sidi Larbi Cherkaoui has been choreographing in some of his recent productions not only the body of his dancers, but also the inanimate objects with which the set is created, like ink and paper in *TeZukA* or rope in *Bound*. For *Puz/zle*, he chose the element stone. To choreograph the space around the bodies in a filmic way is also an essential part of *Puz/zle*. The animate and inanimate are just different forms of energetic concentration and condensation. They vibrate together. Eventually the body fossilizes to its skeleton and stones are brought alive by the artist carving them.

From the very beginning, the choreographic and musical universe of Sidi Larbi Cherkaoui has tried to be all-inclusive: to bring together in a non-hierarchical way different traditions; juxtaposing them in a respectful way knowing that they might eventually influence each other and change their 'genetic' code. In *Puz/zle*, he brings together the musical traditions from Corsica with A Filetta; Japan with ex-Kodo drummer Kazunari Abe and the Middle East with Fadia Tomb El-Hage. All of whom he has worked with before.

And last but not least, there is the physical and rhythmical drawing of images with the bodies of his dancers (who also often accompany him in several productions). In *Puz/zle*, there is a shift from the individual body to the collective body. As for instance, James Surowiecki describes in *Wisdom of the Crowds*, the group is more intelligent than the individual and it is through collective collaboration that we are able to literally rise above ourselves.

The structure of *Puz/zle* is deliberately cyclic. It tries to underline that time is not linear, but cyclic in a spiralling way. If we tune in for a moment to the rhythms of nature or our own body, it shouldn't be so difficult to capture this essence. From a negative point of view, it means that we always tend to repeat the same patterns. From a positive point of view, it means there is always the possibility of a second beginning.

All ancient knowledge systems subscribe the same belief: the microcosmos of the human body resembles the macrocosmos of the universe and the way we organize our society functions. The double helix of our DNA is repeated in the structure of our spinal column, which in its turn is mirrored in the monuments we erect to celebrate this vertical connection between earth and sky: the menhirs, the monoliths, the temples and churches, the statues.

In *Puz/zle*, we are at the same time inside the body, looking at the movements at the level of the DNA and the cells. For instance when DNA replicates itself, the telomere separate at both ends of the DNA which causes as such a loss of information. This is the essence of our aging process. We travel through the history of human civilization which is a continuous process of growth and decay of destruction and rebuilding with the monuments we erect as the silent witnesses of the past. And we listen to the cosmic dance of the stones that are the planets: the music of the spheres. The latter is probably also the origin of the stone labyrinths that we find in all cultures and which are supposed to be a choreographic pattern for a spiral dance, celebrating the connection between man and the universe.

*Puz/zle* doesn't hide the violence of this ongoing cycle of death and rebirth, but also wants to celebrate how transformation always happens through an act of imagination and the will power accompanying it. How human curiosity might accidentally trigger change.

From his very first creation *Rien de Rien*, the wall is a recurrent theme in the work of Sidi Larbi Cherkaoui. The wall as a symbol for the separations we install between ourselves and the other: in Berlin, in Israel, on the borders of Fort Europa or between Mexico and the USA... The wall as border between people was the subject of *End*, the choreography that Sidi Larbi Cherkaoui made for the Cullberg Ballet. But we also build walls around our own gardens and even our own minds. And our skin has evolved from a porous contact zone to a hygienic wall of its own. As a result, we often literally 'hit the wall' of our own ego and our own limits, both as individuals and as society. For real transformation to happen we have to bring down these walls, even if this process implies the chance of (self-)destruction. That is the positive message of *Puz/zle* with a wink to Pina Bausch's iconic opening of *Palermo/Palermo*.

Guy Cools  
Artistic Advisor



## 伊士曼

藝團伊士曼成立於2010年1月，旨在演出並推廣藝術總監/編舞家希迪·拉比·徹卡奧維的作品。徹卡奧維以現代舞、舞台劇、芭蕾舞、歌劇、音樂劇及其他藝術表演形式，為觀眾帶來了無數作品和合作項目。他的藝術表現手法源自他對動作、肢體語言及文化的非等級思維，所有作品都以伊士曼為核心，藝團位於徹卡奧維的家鄉——比利時的港口城市安特衛普，是德辛格國際藝術中心的常駐藝術組織。而徹卡奧維本人是英國倫敦劇院的藝術夥伴；自2015年9月起出任法蘭德斯皇家芭蕾舞團的藝術總監。

自伊士曼2010年成立以來，徹卡奧維創作了《巴別塔（文字）》、《嬉戲》、《勒馬》、《手塚》、《謎/陣》、《4D》和《碎雲·伍》等作品。伊士曼亦負責統籌其他組織演出徹卡奧維所有作品的工作。伊士曼的國際合作夥伴包括布魯賽爾皇家鑄幣局劇院、盧森堡市大劇院、巴黎拉維萊特大展廳、安特衛普德辛格國際藝術中心及倫敦沙德勒井劇院。伊士曼獲得歐盟文化項目支持，並於2013年獲委任為歐洲文化大使。

## Eastman

Founded in January 2010, Eastman was set up to produce and promote the work of artistic director/choreographer Sidi Larbi Cherkaoui. Cherkaoui's work provides the audience with a vast array of projects and collaborations; ranging from contemporary dance, theatre, ballet, opera, musical and other forms of performance. His non-hierarchical thinking on movement, body language and culture is the basis of his artistic approach. Set in his native harbor city of Antwerp (Belgium), Eastman forms the central point for all of Cherkaoui's works. Sidi Larbi Cherkaoui is associate artist at Sadler's Wells (London, UK). Cherkaoui has been the artistic director of Royal Ballet Flanders since September 2015.

Since the foundation in 2010, Cherkaoui created amongst others *Babel (words)*, *Play*, *Rein*, *TeZukA*, *Puz/zle*, *4D* and *Fractus V* under the wings of Eastman. Eastman also coordinates all the works of Cherkaoui for other organizations. International partners of Eastman include La Monnaie Brussels, Les Théâtres de la Ville de Luxembourg, Grande Halle de La Villette Paris, deSingel International Arts Campus (Antwerp) and Sadler's Wells London. Eastman is supported by the Culture Department of the European Union and was the European Cultural Ambassador 2013.





## 創作及製作團隊

編舞: 徹卡奧維

作曲: 尚格·雅誇維華、阿部一成、奧加·禾切赫斯卡

音樂: 般奴·高尼、塔凡那·哥西嘉、日本及中東傳統音樂

布景設計: 菲臘·比達斯·撒卡奧維

燈光設計: 阿當·卡利

影像概念: 保羅·馮·哥登堡

服裝設計: 鳥山美春

藝術顧問: 達米安·賈萊特

藝術建議: 蓋伊·酷爾士、安瑪麗·蘭布列茨、加布里爾·米歷高

音樂建議: 奧加·禾切赫斯卡

服裝建議及主管: 伊麗莎白·金·斯文森

音效: 菲力塔·雅克·法奇

助理編舞及原排演總監: 尼恩克·里霍斯特

現任排演總監: 娜華納·妮古·卓達妮

助理編舞: 喬恩·菲利普·費士頓、海爾德·塞阿布拉

舞者:

娜華納·妮古·卓達妮、尼莫·奧凱地、達米·霍尼、丹尼·斯庫尼、露依·米雪·積遜、上月一臣、李尚勳、艾利亞·娜薩利迪、維多利亞·迪·法那利、薩比圖·積臣、基特伯格、米高·華茲、波爾·梵登布魯克 (候補)

現場音樂:

菲力塔 (尚格·雅誇維華、弗朗索瓦·阿拉尼、彼得安托·卡斯塔、保羅·倉西利、馬克西姆·維拉米爾、尚·多·比安科)、阿部一成、法迪雅·唐姆·艾爾-哈姬

技術總監: 柏德烈·薩普·范迪哈根、山姆·森·瑪麗

技術員:

馬蒂亞斯·巴特史阿爾、珍妮克·海托斯、巴特·梵霍登克、金·仁

巡演經理: 阿諾德·安德烈·德拉波特

菲力塔樂團經理: 瓦萊莉·薩爾杜奇

Production: Eastman (Antwerp)

Coproduction:

Festival d'Avignon, deSingel International Arts Campus (Antwerp), Sadler's Wells (London), Opéra de Lille, Theaterfestival Boulevard (Hertogenbosch), Les Théâtres de la Ville de Luxembourg, La Filature Scène nationale (Mullhouse), Festspielhaus (Sankt-Pölten), Fondazione Musica per Roma, Düsseldorf festival!

With the support of: De Warande (Turnhout)

Thanks to

HET PALEIS (Antwerp), Toneelhuis (Antwerp), technical crew deSingel (Antwerp), Asano Taiko Co Ltd, Royal Museum of Fine Arts Antwerp, De Munt/La Monnaie (Brussels), Naïma Phillips

Eastman is supported by the Flemish Government and the BNP Paribas Foundation and is resident at deSingel International Arts Campus (Antwerp)

## Creative and Production Team

Choreography: Sidi Larbi Cherkaoui

Music composition:

Jean-Claude Acquaviva, Kazunari Abe, Olga Wojciechowska

Additional music:

Bruno Coulais, Tavagna, traditionals from Corsica, Japan and the Middle-East

Set design: Filip Peeters, Sidi Larbi Cherkaoui

Lighting design: Adam Carrée

Video design: Paul Van Caudenberg

Costume design: Miharuru Toriyama

Artistic advisor: Damien Jalet

Artistic advice:

Guy Cools, An-Marie Lambrechts, Gabriele Miracle

Musical advice: Olga Wojciechowska

Costume advice and wardrobe: Elisabeth Kinn Svensson

Sound: A Filetta - Jacques Fach

Assistant choreography and rehearsal director (original):

Nienke Reehorst

Rehearsal director (current): Navala 'Niku' Chaudhari

Assistants choreography: Jon Filip Fahlstrøm, Helder Seabra

Dancers:

Navala 'Niku' Chaudhari, Nemo Oeghoede, Damien Fournier, Denis Kooné, Louise Michel Jackson, Kazutomi 'Tsuki' Kozuki, Sang-Hun Lee, Elias Lazaridis, Vittoria De Ferrari Sapetto, Jason Kittelberger, Michael Watts, Pol Van den Broek (understudy)

Live music:

A Filetta (Jean-Claude Acquaviva, François Aragni, Petr'Antò Casta, Paul Giansily, Maxime Vuillamier, Jean-Do Bianco), Kazunari Abe, Fadia Tomb El-Hage

Technical Director: Patrick 'Sharp' Vanderhaegen, Samuel 'Sam' Mary

Technicians: Mathias Batsleer, Janneke Hertoghs, Bart Van Hoydonck, Kim Rens

Tour Manager: Arnout André de la Porte

A Filetta Manager: Valerie Salducci



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Audience is strongly advised to arrive punctually. Latecomers and audiences who leave their seats during the performance will only be admitted to their own seats at a suitable break.



各位觀眾：

為求令表演者及觀眾不致受到騷擾，請關掉手提電話、其他響鬧及發光的裝置。同時請勿在場內飲食或擅自攝影、錄音或錄影。多謝合作。

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To avoid undue disturbance to the performers and other members of the audience, please switch off your mobile phones and any other sound and light emitting devices before the performance. We also forbid eating and drinking, as well as unauthorised photography, audio and video recordings in the auditorium. Thank you for your co-operation.

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Cultural Presentations Section 文化節目組

導賞文章：謝嘉豪「觀復知其常——淺析徹卡奧維的《謎陣》」

[https://www.lcsd.gov.hk/CE/CulturalService/Programme/tc/dance/programs\\_811.html#tab\\_2\\_0](https://www.lcsd.gov.hk/CE/CulturalService/Programme/tc/dance/programs_811.html#tab_2_0)

Critics' Guide: 'To Know Eternity through Observing the Return of All Things—Cherkaoui's *Puz/zle'* by Thomas Tse

[https://www.lcsd.gov.hk/CE/CulturalService/Programme/tc/dance/programs\\_811.html#tab\\_2\\_0](https://www.lcsd.gov.hk/CE/CulturalService/Programme/tc/dance/programs_811.html#tab_2_0)

導賞文章 Critics' Guide

