– 2024 馬戲節 –

《保麗龍》

Andrea Salustri

Materia

安德里亞・薩魯斯特里

2024.12.21 Sat. **15:00**
2024.12.22 Sun. **15:00**

臺北表演藝術中心 藍盒子
Blue Box,
Taipei Performing Arts Center

◎ 演出全長約 55 分鐘，無中場休息。
◎ 無語言演出，無字幕。
◎ 建議 6 歲以上觀眾欣賞。
◎ 演出中有炫光及煙霧段落，請留意自身安全。
◎ 遲到或中途離席的觀眾，須依工作人員引導等候入場。本場演出最後
　 遲進點後無再入場機會，亦無法因此退換票，請您特別留意。
◎ 演前導聆：每場演出前 45 分鐘於臺北表演藝術中心藍盒子前廳。
◎ 演後座談：12.22 (SUN.) 演後於臺北表演藝術中心藍盒子。

◎ **Duration is 55 minutes without intermission.**
◎ **It's a non-verbal performance with no subtitles.**
◎ **Age guidance is above 6.**
◎ **It may contain flashing lights and smoke. Audience discretion is**
　 advised.
◎ **Latecomers or the audiences who leave during the performance,**
　 please follow the staffs' instructions.
◎ **A pre-show talk is held 45 minutes before each performance in the**
　 Blue Box.
◎ **The post-show talk is held on December 22.**

節目介紹 ————————————————————————

★操控大師遇上最失控的材質,緊張刺激的微妙平衡。
★巡迴歐洲 13 個國家,超過 30 個節慶及場館,包括愛丁堡國際藝穗節、威尼斯雙年展、柏林藝術節、哥本哈根馬戲藝術節……

「從最不起眼的包裝材料中創造出詩意。在這混亂中,我們聽到心跳的悸動和海洋的咆哮。令人振奮且如史詩般的體驗。」——英國《The Stage》

「物件展現了自己神奇的生命,你無法逃離前所未見的刺激感。」
——德國《薩爾布呂克報》

「一場物件劇場的奧德賽,安德里亞賦予保麗龍生命,介於雜耍與編舞之間的作品。」
——英國《衛報》

《保麗龍》(Materia)是一場「物」的降靈會。藝術家安德里亞·薩魯斯特里(Andrea Salustri)深諳咒縛物質,再予之釋放的戲法,將創造與破壞的力量合而為一,向俗不可耐的保麗龍,吹入一口生命的氣息,彷彿魔法師放入泥偶的一張字符:無機的物質,竟然不可思議地款款舞動,理應廢棄的垃圾,一瞬間光彩奪目。保麗龍第一次,忘記了自己的出身,從功能的限制中探頭,抖落實用的重擔,取回自己小而輕盈的質地。

保麗龍球彷彿麻雀,輕靈地躍動,銀白如雪的保麗龍微粒,在空中飛旋,潮汐般漫過舞臺。塊狀的保麗龍板傾斜懸空,兩角輪流點地行走;平放後如魟魚巡游,幽幽地拍拂雙翅。陀螺形狀的保麗龍,甚至從間歇閃爍的光裡,產生瞬暫的印象,在那一刻,時間被留了下來,如水銀滴落。觀眾感受到聲學的擠壓、視覺的火光、空氣阻力的觸感,彷彿進入一場靜謐的催眠,墜進深冬偶然撞見的夢境。

隨著造物者的身影漸行漸遠,材料更加活靈活現,它們變成一座又一座自給自足的永動裝置,保麗龍終於從漫長的沉睡中甦醒過來。單一的敘事不再是可能的選項,《保麗龍》更接近一種體驗的自由發散,從材料中心被喚醒的生命,形成洶湧的河水,讓我們在一條一條不斷往外開枝散葉的感官支流中,沉浸淹沒。

引言

馬戲與物件

我們被物質包圍著，穿梭在以物件為基礎的環境之中而這些環境由使用功能所形塑著：電器、車輛、運輸工具、貨幣、通訊媒體、科技與機械設備等，我們的世界充滿著物件。我們根據自身的需求和操作能力，對這些物件擁有不同程度的理解。我們學會如何正確、有效地使用這些東西，但與此同時，我們也逐漸失去了深入探究它們的能力。物件無法執行主要功能時，我們便宣布它們已經損壞或無法使用，輕易地將其丟棄。如果經濟條件許可，我們還會用功能更完善的物品來取而代之。簡而言之，我們將物件扁化為本身設計的功能，而此功能性，再加上物件自身的經濟價值，共同定義了我們感知的邊界，並決定了我們與物件之間的關係。我們的感知，本質上來說，深刻地影響了我們對世界的理解以及與世界的連結。事實上，感知本身就是一種詮釋與理解的行為，我們感知世界的方式，也與我們如何與世界建立關係息息相關。

《保麗龍》這部作品試圖擺脫我們對物件固有的感知方式，嘗試與物件中最容易被丟棄的材料——保麗龍，建立一種全新的關係。這部作品的創作目的在於：利用以物件為基礎的環境，改變我們當下的狀態，從「使用與丟棄」轉向「共存」。作品邀請觀眾質疑並重塑自己與物品之間的日常互動方式。

有時候，舞蹈與馬戲並非被創造出來，而是被發掘出來。《保麗龍》鼓勵觀眾去改變自己的感知，擁抱一種充滿遊戲感的探索狀態，讓舞蹈以「過程」的形式自然浮現，而非僅作為一個靜靜圍繞我們的「產品」。

哲學思考

我的創作紮根於舞蹈、馬戲與物件操控之間的交會地帶。我專注於我們與物品的互動，從感知到動作研究，再到一種全面性的探索，試圖透過去熟悉化與遊戲式的重新發現，來重新遇見「物件」。這類創作的出發點源於一種形而上的思考——構成真實的基本要素並非「東西」，而是「過程」。我們習慣將世界視為「東西的集合」，在這個世界中，物品和我們自身被認為是可定義的存在，是真實中可劃界的區塊，是偶然過程變化中所遺留的不朽物質。然而，若我們將「身份」與「過程」而非「物質」相關聯，世界便不再是一堆「東西的集合」，而是在特定時間與狀態下，各種「過程的集合」。這一形而上學的基本概念，受到許多古代與現代哲學家的認同，也深刻影響了我的研究方向，推動我朝向去人類中心化的探索。在持續不斷的交流與轉化中，人類與其他物品以「過程」的形式共同存在。去人類中心主義意味著擁有主觀轉化的能力，即能被物品影響的能力，就如同物品也會因我們而改變形態。我與物品的創作實踐，根植於「傾聽」與「關注」，並以物品為導向的本體論為視角展開探索。

©Susana Chicó
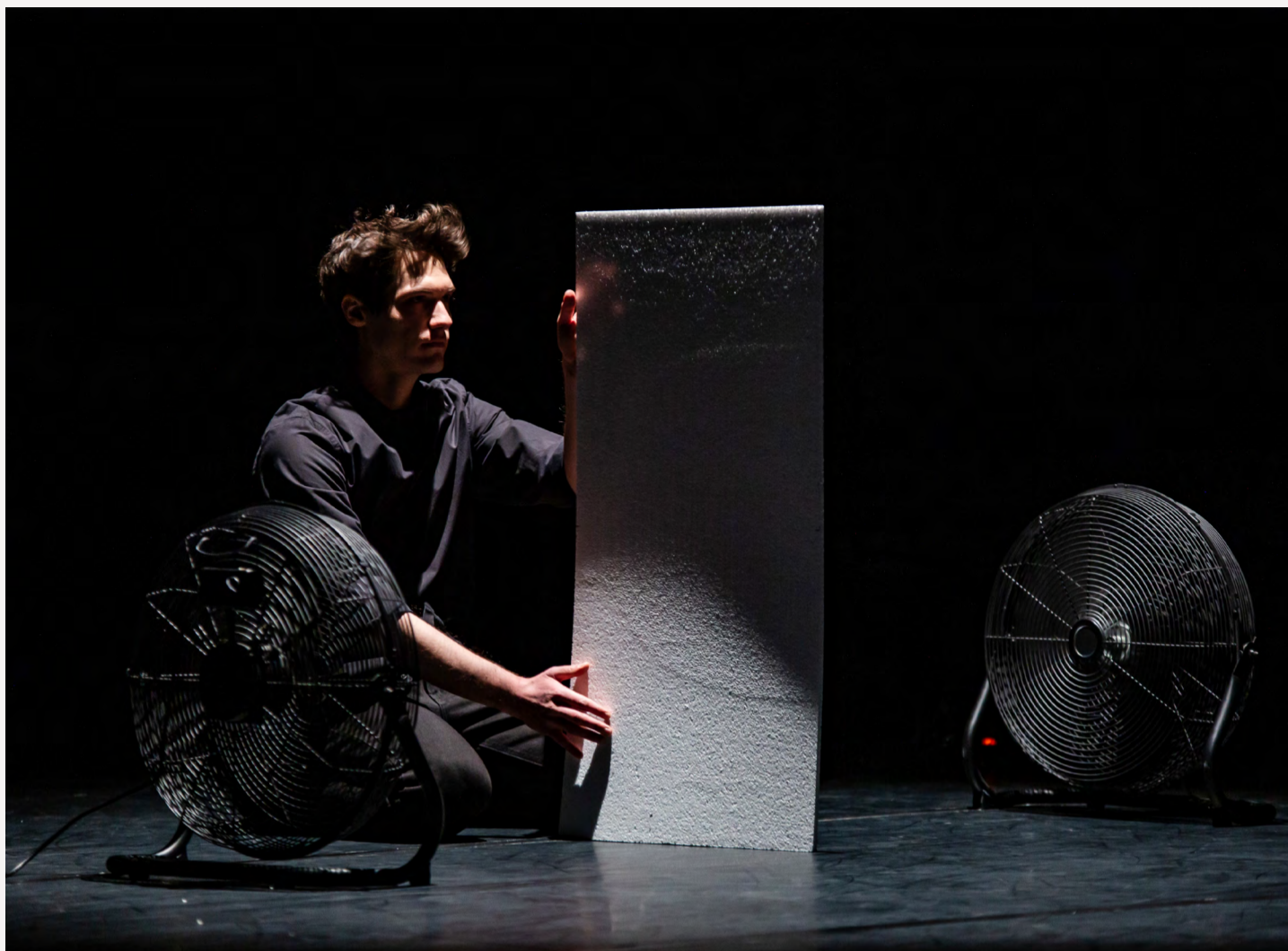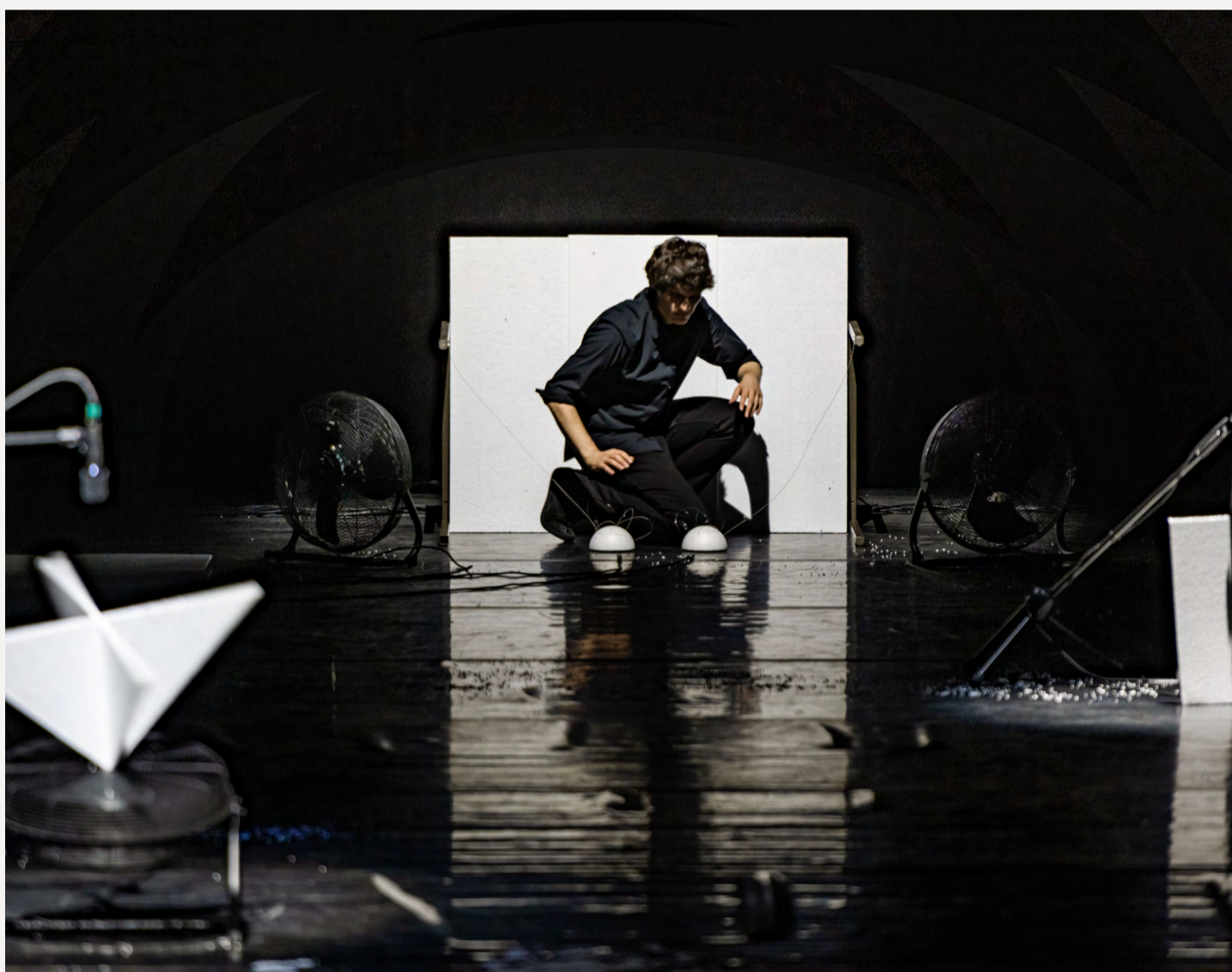
主創者介紹

義大利｜安德里亞‧薩魯斯特里 (Andrea Salustri)

羅馬出生的 Andrea Salustri，早期在羅馬 La Sapienza 大學獲得哲學學位，並以街頭藝人身分從事動態操作和火焰操控的表演。後來他移居德國，於柏林的 Tanzfabrik 學習當代舞蹈，並在 HZT Berlin 進修舞蹈與編舞。

他的跨學科訓練展現在《Materia》作品中，探討物件的操作、轉化，並藉由身體動作揭示其內在的生命力。

Andrea Salustri 將焦點從傳統馬戲中的雜技表演者轉向對物件的操控，並最終使物件成為表演的主體。他以一種全新的方式，將表演者轉化為一個「促成者」，在物件、操控者與操作之間不斷調整焦點，創造出如同《衛報》所描述的「物件的奧德賽」，讓觀眾著迷於物件展現出的生命奇蹟。

此外，Salustri 在《Materia》的發展過程中，進一步將研究擴展到舞台外，利用每場表演後的發泡膠廢棄物創作藝術品，並透過一種原創的堆肥形式，探索完全可持續的創作方式。

6

©Susana Chicó

演出製作團隊

創作與演出｜ Andrea Salustri
燈光設計、技術總監｜ Michele Piazzi
技術團隊｜ Michele Piazzi, Chamsedine Madec, Mattia Bonetti
聲音設計｜ Federico Coderoni
原創音樂｜ Ah! Kosmos, Federico Coderoni
創作顧問｜ Kalle Nio, Roman Müller, Darragh McLoughlin, Alex Lempert,
　　　　　　Benjamin Richter, Matthias Buhrow
共同製作｜ PERPLX
藝術管理｜ Migle Morkunaite

©Susana Chicó

Introduction

"An object-theatre odyssey. Andrea Salustri gives polystyrene shapes a life of their own. A wordless performance somewhere between juggling and choreography."
– The Guardian

"It's incredible. It's a brave and breathtaking gesture. Such accomplished and uncompromising work." **– Dark Neon**

"Objects develop a magical life of their own. You can't escape the thrill of the never-seen-before." **– Saarbrücker Zeitung**

"This is a one-of-a-kind show that offers an opportunity to reach inside ourselves and find our own story." **– Fringe Review**

"Andrea Salustri makes poetry from this most unassuming of packing materials. In the melee we hear heartbeat thumps and oceanic roars. It's thrillingly epic. Salustri creates something both meditative and magical." **– The Stage**

MATERIA explores the possibilities of one material, polystyrene, to the point it becomes alive and protagonist of the events on stage. The role of the performer shifts towards the one of the facilitator, and the focus is constantly negotiated between object, manipulator and manipulation.
A path leads and follows the material from the hesitating movement quality of a delicate encounter to the loud soundscape of a self-sufficient apparatus. Drifting between calmness and darkness, between discovery and destruction. The piece tries not to force a narrative but rather let the audience project their own narrative on the images presented on stage. Within a set score, objects are free to perform and take initiatives.

Intro ────────────────────────────────────

9

Circus and Objects

Besieged by matter, we navigate through object-based environments shaped by functionality of use. Electrical appliances, vehicles, means of transportation, currencies, media of communication, technological and mechanical devices, etc., our entire world is full of stuff. We understand these objects to different degrees of complexity, in relation to our necessities and capacity to operate them. We learn the proper and effective way to use things, but at the same time, we gradually lose the ability to investigate them. We declare as broken or unusable objects that have lost the capacity to serve their primary purpose, which we dispose of easily. We replace objects for others that have improved characteristics, where economically feasible. In short, we flatten objects to their designed functions, and this, together with their economic value, defines the borders of our perception and dictates the way we relate to them. Our perception is intrinsically connected to our interpretation and relation to the world. Perception is, in fact, already an act of interpretation, and the way we perceive the world is inseparable from the way we relate to it.

MATERIA represents an attempt to shift this perception and engage in a different relationship with one of the most disposable materials: polystyrene. The work aims to alter our state of presence with our object-based environments, from the one of use and disposal to the one of coexistence, inviting us to question and reshape our daily interaction with objects.

Dance and circus, at times, are to be discovered rather than created. *MATERIA* encourages the spectators to alter their perception and embrace a state of playful discovery where choreography emerges as a process rather than a product, silently surrounding us.

Intro

A Philosophical Insight

My practice grows at the borders between dance, circus, and object manipulation. It focuses on our interaction with objects, from our perception to movement research, to a holistic exploration that seeks to re-encounter objects through a process of defamiliarization and playful rediscovery. A clear starting point for this practice is a metaphysical consideration, the idea that the fundamental constituents of reality are not things but processes. We are used to looking at the world as a collection of things, where objects and ourselves exist as identifiable and delimited blocks of reality, as enduring substances traversed by accidental processes of change. But identities may be associated with processes instead of substances, we could look at the world not as a collection of things, but rather as a collection of processes in a particular state at a particular time. This basic metaphysic concept, widely shared by many ancient and modern philosophers, has strongly influenced my research in a de-anthropocentric direction, where humans and other objects coexist as processes in constant exchange and transformation. De-anthropocentrism means the capacity of subjective transformation, the capacity to be affected by things just as things are morphed by us. My practice with objects takes roots in listening and noticing, through the lens of an object-oriented ontology.

10

©Susana Chicó

Artist

Andrea Salustri, Italy

Born in Rome but trained in Berlin, following studies of dynamic manipulation and the manipulation of fire which he practiced as a busker, and after earning a degree in philosophy from the Università La Sapienza in Rome, Andrea Salustri moved to Germany where he studied contemporary dance at Tanzfabrik and dance and choreography at the HZT Berlin. A transdisciplinary training that he brings into circulation in *Materia*, where he shapes a world of objects to manipulate, transform, to follow with the body and reveal their secret vitality. On stage a man alone with styrofoam panels and spheres. Subverting the traditional hierarchy of performer-props public, Andrea Salustri shifts the attention from the juggler (for whom the objects are the tools of his skill), to manipulation (where the focus is on interplay) and finally to the objects themselves, which become an active part and transform the performer from the protagonist to a mere facilitator, The effect is that of "an odyssey of objects" (The Guardian) that hypnotizes the viewer, allowing him to discover the wonder of life.

Working from the central role of the juggler in the contemporary circus, Salustri reaches new territory between the contemporary circus and choreography, transforming the performer into "a facilitator, constantly shifting the focus of the performance between the object, its manipulator and the manipulation".

The study he developed for *Materia* later extended beyond the stage, to the creation of art works made from the styrofoam waste collected at the end of every performance and with the search for total sustainability through an original form of composting.

11

12

©Susana Chicó

Production Team

Creation & performance: Andrea Salustri
Lighting design & technical direction: Michele Piazzi
Technical team: Michele Piazzi, Chamsedine Madec, Mattia Bonetti
Sound design: Federico Coderoni
Original Music: Ah! Kosmos, Federico Coderoni
Creative advisors: Kalle Nio, Roman Müller, Darragh McLoughlin, Alex Lempert, Benjamin Richter, Matthias Buhrow
Co-production: PERPLX
Production Management: Migle Morkunaite

Diffusion: Pearl Herbert – Aurora Nova (Worldwide), Stéphane Noël – Materialise (HK / JP / KR / MO / TH), Valentina Barone (IT)

Residencies:Chamäleon Theatre, L'Espace Périphérique – La Villette, La Maison des Jonglages, La Briqueterie CDCN du Val-de-Marne, Cirqu'Aarau, Katapult Berlin, HZT Berlin, kunstencentrum BUDA, PERPLX
Further support: circusnext European Platform co-funded by the Creative Europe Programme of the European Union, Chamäleon Productions, Cirqu'Aarau, circus re:searched, Berlin Senate Department for Culture and Europe, TelepART programme of the Finnish institute in Germany.

13

www.tpac–taipei.org