



臺北
表演
藝術
中心

TAIPEI
PERFORMING ARTS CENTER

— 2024 馬戲節 —

《超展開》

Galactik Ensemble

Zugzwang

銀河集會



免費加入會員
送 200 元折扣

演出日期 / 時間
Date / Time

2024.12.14 Sat. 15:00 * 演後座談
2024.12.15 Sun. 15:00

演出場地
Venue

臺北表演藝術中心 球劇場
Globe Playhouse,
Taipei Performing Arts Center

演出注意事項
Notice

- ◎ 演出全長約 60 分鐘，無中場休息。
 - ◎ 無語言，無字幕。
 - ◎ 演出中含巨大聲響，請特別留意。
 - ◎ 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 30 分鐘於太陽廳東南角。
 - ◎ 演後座談：12.14 (SAT.) 演後於臺北表演藝術中心球劇場。
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- ◎ **Duration is 60 minutes without intermission.**
 - ◎ **It's a non-verbal performance with no subtitles.**
 - ◎ **It may contain loud sound. Audience discretion is advised.**
 - ◎ **Latecomers or the audiences who leave during the performance, please follow the staffs' instructions.**
 - ◎ **A pre-show talk is held 30 minutes before each performance at the Sun Hall.**
 - ◎ **The post-show talk is held on December 14.**

節目介紹

《超展開》像一齣不斷踩到樂高小屋掉下的零件，一邊呼痛，一邊想把它組裝完成的荒誕喜劇。開場，舞臺上靜置一座像片場拍攝用的剖面公寓，一切如常，彷彿一個等待朋友就位的家庭聚會，但很快地，嶄新的家具，擬人般緩緩移動，浮空的海報、蠕動的盆栽賊頭賊腦、壁紙擅自剝離、鹿角從牆上滑落——仔細看，它們全都由角色奇怪地穿在身上。

房屋轉瞬之間崩塌了，人們試圖清理環境，重建秩序。但生活卻搖身一變：椅子軟腳、桌子躺平、地板滑不溜丟、杯子暴衝噴飛、牆梁魔術方塊般瘋狂重組。超現實的浪花打來，一切又推倒重來，讓人只想大叫：到底有完沒完？

本作原文「Zugzwang」，來自西洋棋的專業術語，描述先手不利的「迫移局面」。《超展開》平貼日常生活脆弱的根基，把抽象的棋戲，轉移到倏忽變幻的劇場空間，為凌亂的公寓布景注入狡猾的生命。這些軌道、繩索、機關、暗門各個不懷好意、詭計多端，他們還兼代主角與敘事者，帶來繁複轉場的魔幻奇觀。不同的可能性隨著一道牆潰散，又因另一道牆而成立，沿途發展出許許多多支線般的歧異現實。

團隊精準利用「彈出」(Pop-Up) 的概念，建構出具有後設意義的多面體空間，讓內部和外部穿透交錯，為常見的配件、道具和裝置，加上了極具動態感的伸縮延展屬性，透過妙趣橫生的節奏，翻玩二維平面到三維空間的神奇過渡，表現出這個空間絕不合作、任性無比的戲劇張力。

《超展開》就宛如「我們破碎、分裂、原子化的世界一樣，同時發展、相互打斷、互相碰撞或以停頓、並置、斷裂和反彈的節奏彼此呼應，」評論者莎拉·法蘭克 (Sarah Franck) 指出：「在這種『情境雜技』的實踐中，時間性消失了，快速展開的一系列荒誕片段吞噬了對其意義的任何理解企圖。」或許，馬戲雜技的重點不再只是讓人嘆為觀止的離心跳躍，它從樂觀的態度與冒險的精神裡，獲得了全新的定義：一次帶有拯救意味，測試臨場反應的盛大練習。

觀眾將發現，在憂傷的日語歌悠悠響起的最後，五位表演者表面的嬉鬧，幾乎變成一種身先士卒的示範，靈巧地張開由肢體搭起的安全之網，接住觀眾，告訴我們：面對一望無際的生活，就是面對事故重重的意外，有時候糟糕爛事來得太過突然，不免讓人欲哭無淚，但在情緒探底之後，卻也可能怒極反笑。

混亂並非毫無美感，跌倒的姿勢雖然有點醜，仆街的視野卻別有風景，在令人眼花撩亂地見招拆招裡面，不乏一絲美麗的詩意。

銀河集會

銀河集會 (Galactik Ensemble)

「我們的出發點不僅僅是馬戲本身，而是對人類及其與敵對環境所保持的關係的當前反思。」 —銀河集會

銀河集會成立於 2015 年，是來自法國的表演團體，擁有五位創始成員：馬蒂厄·布萊頓 (Mathieu Bleton)、莫西·埃斯皮諾薩 (Mosi Espinoza)、喬納斯·朱利安 (Jonas Julliard)、卡里姆·梅薩烏迪 (Karim Messaoudi)、西里爾·佩爾諾 (Cyril Pernot)。

五名成員在 ENACR (羅斯尼蘇布瓦國立馬戲藝術學校) 相遇結識，共同練習，並發現彼此的想法不謀而合。對他們來說，純粹的說話、站立、行走、自由動作，抵抗或適應外部力量的決定，顯示了一系列影響事物行動的背後力量，以及人類存在的基本載體。他們的拿手好戲就是安排失衡的環境，讓人暈頭轉向地適應自己的狼狽、世界加諸的命運。

銀河集會持續發展「情境雜技」，並首度在作品《Optraken》中展示一個行將崩塌的雪山舞臺：一個充滿敵意的空間，「重力」別有所圖，無法預測的危險接踵而來。馬戲表演沒有看上去那麼輕鬆寫意，相反，周而復始地跌倒並爬起來是家常便飯，為了生存，他們需要自求多福，巧妙地隨機應變。這是一種大膽的試探，為的是讓場景一躍成為主角，再從處境的易碎之中，展現人體不同延展的可能性，換句話說，「當沒有逃避的餘地時，我們最終會找到出路！」

後續他們引用跨界的創作概念，如西洋棋術語、滑雪口語、童話情境，以預置的機關、折疊的道具迅速切換場景，創造出漣漪般不斷擴散的臨場感，引發觀眾重新思考自身行動與複雜環境的關係。如果有人想問：「怎樣才能摔倒而不受傷？」他們將誠摯而無畏地，對你坦承：「做好準備，接納不完美，受傷是可能的。」

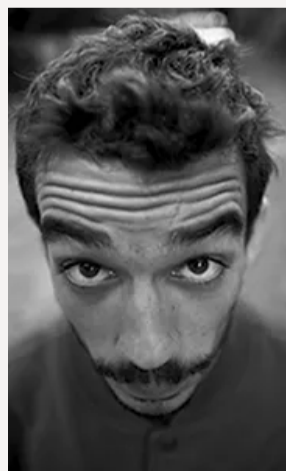
銀河集會為 2015–2016 年歐洲未來馬戲 (circusnext) 計畫獲獎者。



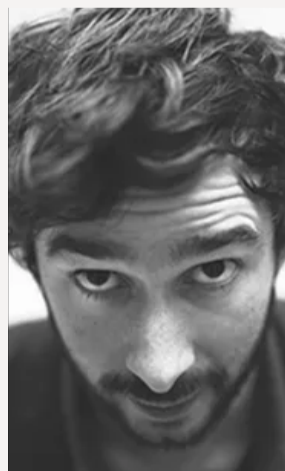
Cyril Pernot



Jonas Julliard



Karim Messaoudi



Mathieu Bleton



Mosi Espinoza



演出製作團隊

共同創作 | Mathieu Bleton, Mosi Espinoza, Jonas Julliand, Karim Messaoudi, Cyril Pernot

創作與演出 | Mathieu Bleton, Angèle Guilbaud, Jonas Julliand, Karim Messaoudi, Maxime Reydel

舞臺管理 | Victor Fernandes

舞臺及道具管理 | Charles Rousseau

場景及機械設計 | Atelier de construction des 2 Scènes — Scène nationale de Besançon, Franck Breuil, Victor Chesneau, Antoine Meissonnier

燈光設計 | Romain Caramalli

聲音 / 音樂設計及技術人員 | Thomas Laigle

服裝設計 | Elisabeth Cerqueira

音響技術人員 | Eric Sterenfeld

燈光技術人員 | Bérénice Durand Jamis

布景設計顧問 / 瞬間佈景 | Mathilde Bourgon

藝術合作 | Justine Berthillot — Marie Fonte

製作管理與發行 | Léa Couqueberg

製作管理 | Emilie Leloup

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Introduction

Zugzwang is like an absurd comedy where you keep stepping on Lego pieces that have fallen from a toy house, crying out in pain while trying to piece them together. The play opens with a cross-section of an apartment that looks like a movie set, everything seeming normal, like a family gathering waiting for friends to arrive. But soon, things start to get strange: new furniture begins to move slowly as if alive, posters float in mid-air, potted plants squirm suspiciously, wallpaper peels off on its own, and antlers slip off the wall—only to find that they are all oddly worn by the characters. The house then collapses in an instant, and the people try to clean up and restore order. But life has transformed: chairs buckle, tables collapse, floors become slippery, cups fly off, and walls rearrange themselves like a crazy Rubik's cube. Waves of surrealism crash over everything, bringing it all back to chaos, making you want to scream: "Will this ever end?"

The original title of the play, *Zugzwang* is a chess term describing a position where the player forced to move is at a disadvantage. Galactik Ensemble takes the fragile foundations of everyday life and translates the abstract game of chess into an ever-changing theater space, injecting mischievous life into a chaotic apartment set. The tracks, ropes, mechanisms, and hidden doors are all deceitful, serving as both protagonists and narrators, creating a magical spectacle of complex transitions. Different possibilities collapse with one wall, only to emerge again with another, developing multiple divergent realities along the way.

They cleverly use the "Pop-Up" concept to construct a multifaceted space with meta significance, where internal and external spaces intertwine. Common fixtures, props, and devices are given dynamic, elastic properties, creating a playful rhythm that transitions magically from 2D to 3D, showcasing the dramatic tension of this capricious and uncooperative space.

Introduction

Zugzwang mirrors "our fragmented, divided, atomized world, simultaneously developing, interrupting, colliding, or resonating with each other through pauses, juxtapositions, fractures, and rebounds," as critic Sarah Franck points out: "In this practice of 'situational acrobatics,' temporality disappears, and a rapidly unfolding series of absurd scenes devours any attempt to grasp their meaning." Perhaps the focus of circus acrobatics is no longer on the awe-inspiring centrifugal leaps but instead gains a new definition from an optimistic attitude and adventurous spirit: a grand exercise in improvisation with a touch of salvation.

In the end, as a melancholic Japanese song softly plays, the audience will find that the playful antics of the five performers almost become a heroic demonstration. They skillfully weave a safety net with their bodies to catch the audience, telling us: To face the vast expanse of life is to confront endless accidents and unexpected mishaps. Sometimes, things go so wrong so suddenly that you feel like crying, but after reaching the depths of emotion, you might find yourself laughing in exasperation.



Chaos isn't devoid of beauty; though the act of falling may be clumsy, the view from the ground offers a unique perspective, and within the dizzying, on-the-spot responses, there is a touch of poetic beauty.



Galactik Ensemble

"Our starting point is not just the circus itself, but a contemporary reflection on humanity and its relationship with a hostile environment." —Galactik Ensemble

Galactik Ensemble, established in 2015, is a performance group from France consisting of five founding members: Mathieu Bleton, Mosi Espinoza, Jonas Julliand, Karim Messaoudi, and Cyril Pernot.

9 The five members met and bonded at ENACR (National Circus Arts School of Rosny-sous-Bois), where they practiced together and discovered a shared vision. For them, the pure acts of speaking, standing, walking, moving freely, resisting, or adapting to external forces reveal the underlying powers that influence actions and serve as fundamental carriers of human existence. Their specialty is creating unbalanced environments that force individuals to adapt awkwardly to their own disarray and the fate imposed by the world.

Galactik Ensemble continues to develop "situational acrobatics" and first showcased this in their performance of *Optraiken*, which features a collapsing snowy mountain stage: a hostile space where "gravity" has ulterior motives, and unpredictable dangers arise one after another. Circus performances are far from effortless; rather, repeatedly falling and getting back up is routine. To survive, they must be resourceful and adapt on the fly. This is a daring exploration intended to elevate the scene as the protagonist, showcasing the different ways the human body can extend its capabilities within fragile circumstances. In other words, "When there's no room to escape, we eventually find a way out!"

By incorporating cross-disciplinary creative concepts, such as chess terminology, skiing jargon, and fairy tale scenarios, and by rapidly switching scenes with preset mechanisms and foldable props, they create a rippling sense of immediacy that prompts the audience to reconsider the relationship between their actions and the complex environment. If anyone were to ask, "How can you fall without getting hurt?", they would sincerely and fearlessly respond, "Be prepared, embrace imperfection, and understand that getting hurt is a possibility."



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Production Team

Written by: Mathieu Bleton, Mosi Espinoza, Jonas Julliand, Karim Messaoudi, Cyril Pernot

Performed by: Mathieu Bleton, Angèle Guilbaud, Jonas Julliand, Karim Messaoudi, Maxime Reydel

Stage management: Victor Fernandes

Stage and Prop Management: Charles Rousseau

Building, Machinery Design: Atelier de construction des 2 Scènes – Scène nationale de Besançon, Franck Breuil, Victor Chesneau, Antoine Meissonnier

Lighting Design: Romain Caramalli

Sound/Music Design and Operation: Thomas Laigle

Costume Design: Elisabeth Cerqueira

Sound Operation: Eric Sterenfeld

Lighting Operation: Bérénice Durand Jamis

Set Design consultant / Pop-Ups: Mathilde Bourgon

Artistic Collaboration: Justine Berthillot – Marie Fonte

Production Management and distribution: Léa Couqueberg

Production management and administration: Emilie Leloup

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主辦單位
Organizer



臺北表演藝術中心
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主辦單位保留節目內容異動之權利。若有任何異動，將在臺北表演藝術中心網站公告。所有照片均由演出單位授權使用。

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