

中國信託
新舞臺藝術節
CTBC ARTS FESTIVAL

全長約 64 分鐘 (無中場休息) 建議年齡 6 歲以上
Approx. 64 minutes (No intermission)
Recommended for audience over the age 6

主辦單位保留節目異動權
The program is subject to change



10.24 SAT. 14:30 、 19:30

10.25 SUN. 14:30

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

A4

曼波男孩舞團
Chicos Mambo



✦ 節目介紹 INTRODUCTION

《十字報》(La Croix)

「菲利普是叛逆鬼才，他將一張平凡無奇的「紙」，幻化為無盡詩意與生命力。」

"Philippe Lafeuille, l'enfant terrible de la danse, prouve à nouveau son génie. Avec 'A4', il transforme un matériau aussi banal qu'une feuille de papier en une source infinie de poésie et de vie."

《普羅旺斯報》La Provence

「集戲劇、幽默、馬戲與舞蹈於一體的全方位演出，必看推薦。」

"Un spectacle complet mêlant textes, humour, cirque et danse. À voir absolument."

數字「4」是菲利普·拉斐耶心中的幸運數字，也是《A4》的創作起點。

一張你我熟悉、標準尺寸為21×29.7公分的A4紙，從四個角延伸，串起四位表演者、四季旋律，展開一場不按牌理出牌的舞蹈狂想。

《A4》看似是輕盈幽默的作品，實則歷經一年半的精密構思。為了找到理想人選，拉斐耶花費近兩個月嚴格海選，才覓得分別擅長當代舞、馬戲、嘻哈與喜劇的四位跨界藝術家，不同的肢體語彙在同一張「A4舞臺」上高手過招。表演者以精湛的身體控制，讓紙材在平衡、折疊、翻頁之間與肢體共舞。

「4」的密碼也貫穿在音樂當中。當韋瓦第(Antonio Vivaldi)《四季》響起，四位舞者化身代表四季的花卉植物，以大膽造型呼應朱爾斯·佩羅(Jules Perrot)《四人舞》的經典意象。全劇服裝以「流蘇」為核心，宛如高級訂製服的時尚大秀。一路超展開的舞作，精準收在「1小時04分」，讓人意猶未盡。

有趣的是，法文的「紙張／葉子」(la feuille)，恰巧與他的姓氏Lafeuille同音，這是幽默大師送給觀眾的一枚俏皮簽名。

No need to fill four pages to be captivating: with A4, a simple sheet of paper is enough to inspire a show bursting with creativity. Following the international success of *TUTU*, choreographer and director Philippe Lafeuille returns to Taipei with a creation where dance, theatre, circus and humour bend – without ever creasing – to every possible fantasy.

Accessible to all audiences, A4 is a brand-new choreographic madness – a title that playfully riffs on both a sheet of paper and the choreographer's own name (Feuille). Four distinct artists come together in a playful "Connect Four" of games and gestures, mirroring Jules Perrot's *Pas de Quatre*, all driven by the vibrant rhythms of Vivaldi's *Four Seasons*.

At the bottom of this page, you will find the undeniable signature of this inventive creator: a delightful production where dance seamlessly plays with theater, circus, humor, and poetry.

A4 promises to delight audiences of all generations!

✦ 編舞家菲利普・拉斐耶聊《A4》

Choreographer's Note: Philippe Lafeuille on A4

最能激發想像力的，正是那些人們再熟悉不過的日常物件！一張簡單的A4紙本身就蘊含著無窮無盡的可能性——它可以是服裝、面具、布景，更是臺上共舞的夥伴。

我堅信「限制」是創意最好的盟友。A4紙是規範與辦公室的代名詞；當極度標準化的物件交到舞者手中，它的身份便徹底蛻變。我希望能輕輕挪動人們觀看的角度，發現隱藏其中的詩意與荒謬；看完演出後，大家不再用過去的眼光看待一張A4紙，這場創作就成功了。

獨特靈魂的舞臺共鳴

創作時最吸引我的，是如何讓表演者展現他們最真實的樣貌。我之所以選擇這四位表演者，正是因為他們的背景截然不同，各自帶著獨有的故事、技巧與能量。我的工作，是讓當代舞、馬戲與嘻哈等不同的肢體展開對話，並保留每個人的鮮明特質。作品的和諧不僅只是「步調一致」，而在於彼此傾聽、朝著共同的方向，用各自的語言說同一個故事，並享受其中的樂趣。

用笑聲打開感知的大門

笑聲能讓人卸下心防，在藝術家與觀眾之間建立連結、拉近距離，進而帶領大家走向更細膩、更富詩意的情感世界。

舞臺上的趣味來自表演者的肢體與情境，而非嘲弄。我始終堅持這份體驗必須充滿善意與慷慨——我們是「與角色同樂」，而非嘲笑他們。若笑聲能為觀眾開啟這扇心靈之門，它便發揮了最極致的意義。

幽默從不是終點，而是一扇開啟感官的大門。

Everyday objects are powerful triggers for imagination because they are familiar. A simple A4 sheet holds infinite possibilities – a costume, set, mask, landscape, or playmate.

Constraints are often the best allies of creativity. An A4 sheet symbolizes norms, offices, and bureaucracy, yet in the hands of a dancer, its status completely transforms. If, after seeing the show, someone never looks at a sheet of paper the same way again, then I have succeeded.

Harmonizing Distinct Souls

What interests me most when creating is not fitting the performers into a mold, but starting from who they are. I chose these four artists because they come from distinct backgrounds. Each brings their own story, technique, and energy.

My work is creating a dialogue between these languages rather than homogenizing them. Coherence arises from a shared intention, mutual listening, and a shared pleasure in telling the same story with different languages. The show is as much about the sheet of paper as it is about the encounter between four personalities.

The Tenderness of Humor

I've never considered humor an end in itself. Laughter is a wonderful gateway: it disarms, it brings people together, it immediately creates a connection between the artists and the audience. We can take the audience towards something more sensitive, more poetic.

In my shows, humor often arises from the body, from situations, never from mockery. I insist that it remain generous, benevolent. We laugh with the characters, never at them. If laughter can open that door, then it has fully served its purpose.

✦ 表演者的跨界告白

Performers' Insights into A4

① Alexandre Berger | 馬戲藝術家／扯鈴 Circus Artist / Diabolo

身為馬戲藝術家，我一直渴望將舞蹈融入馬戲。加入《A4》與頂尖團隊合作，讓我開拓了全新的視野。過程中最困難的，是適應馬戲與舞蹈截然不同的編舞邏輯：既要維持動作的品質與張力，也要精準掌握舞蹈的律動與節奏，對我而言，是極大的突破。

"As a circus artist, I wanted to learn and develop my way of dancing alongside my circus skills. Being part of A4, allows me discover and learn so many things. The biggest challenge was learning dance choreography – it was hard for me to be precise with the choreography while focusing on the quality of the movement."

② Louis Giraudeau | 當代舞者 Contemporary Dancer

與菲利普合作，意味著必須學會放手、不再過度思考，任由他以自己的節奏施展魔法。有一次排練，他要求我們先躲在後臺，再突然衝出來，擺出超級英雄姿勢，他還搭配了戰鬥音效，我實在很困惑，但又被逗得好樂！

"Working with Philippe means trusting his magic and agreeing to let go. Once, Philippe asked us to hide backstage and rush out to strike superhero poses with sound effects. I've rarely been so confused yet amused while working!"

It will be the first time we perform this show outside of France, and what's more, we'll be able to celebrate the tour's 100th show with you! Just leave your brains at the theater entrance, we promise to give them back in good working order!"

③ Brieuc Le Gall | 嘻哈舞者 Hip Hop Dancer

劇中 ASMR 段落源自我和 Corentin 午休瞎玩的靈感，被菲利普巧妙納入作品。我們背景不同，數周以來一起排練、生活，將日常交情化為舞臺默契。《A4》是我首部主流劇場作品，能同時跳舞、饒舌，並透過演出與觀眾建立深厚連結。

"The ASMR section actually came from a lunch break where Corentin and I were just having fun with a mic, and now it's part of the show. Coming from different backgrounds, we lived and rehearsed together for weeks – that's how we built a strong connection. A4 is my first major theater show. It allows me to dance, act, rap, and strongly connected with our audience on stage and after the show."

④ Corentin Riviere | 喜劇演員 Comedian

這是我首次以舞者身分登臺。《A4》是我職涯第一份專業合約，更讓我成為『跨界藝術家』，我得以將真實的自我——無論是肢體、喜劇或口技投入其中，對我而言是很大的肯定。

"This is my very first show as a dancer. With an acting background and self-taught dance experience. Performing A4 means a lot to me, it has been my first professional contract and the first time being a multidisciplinary artist seen as a real strength (in France it is not always seen as something good). It has been quite empowering for me, also because I put a lot of myself in it (movements, jokes, sound effects and more)."

✦ 表演團隊 COMPANY

藝術總監暨編舞家 | 菲利普·拉斐耶與曼波男孩舞團

Artistic Director & Choreographer | Philippe Lafeuille and Chicos Mambo

菲利普·拉斐耶 1994 年在巴塞隆納創立曼波男孩舞團。拉菲耶受到編舞大師莫里斯·貝嘉 (Maurice Béjart) 啟發，曾與流行天后瑪丹娜 (Madonna)、芭蕾舞傳奇魯道夫·紐瑞耶夫 (Rudolf Nureyev) 同臺飆舞，淬鍊出融合當代舞蹈、劇場張力與幽默喜劇的獨門美學。

舞團早期作品《Méli-Mélo Show》奪下愛丁堡藝穗節「最佳國際表演獎」；代表作《蓬蓬》勇奪外亞維儂藝術節「最受觀眾歡迎獎」，2024 年受到「中國信託新舞臺藝術節」邀請首度來臺，締造場場完售佳績，也讓臺灣觀眾驚艷於曼波男孩的舞臺魅力。

從《蓬蓬》對芭蕾的華麗顛覆，到對《A4》概念的無限延伸，對曼波男孩來說，「唯一的規則，就是打破規則！」

Philippe Lafeuille is the artistic director and founder of Chicos Mambos, creator of *TUTU* and *A4*. As a multifaceted artist, he considers himself not just a choreographer, but also a director of movement; each of his creations is a playing field where dance, theatre, humor, visual arts meets, where everything is possible!

Founded in Barcelona in 1994, Chicos Mambo is recognized for its unique blend of humor, technical skill, and theatrical flair. Its early work, *Méli-Mélo* won the "Best International Show" award at the Edinburgh Festival Fringe. In 2014, Lafeuille created *TUTU* reaching over 500,000 spectators across 700+ performances; winning the audience choice award at the 50th Festival OFF Avignon, and making its sold-out Taiwan debut in 2024 at the CTBC Arts Festival.

Chicos Mambo returns with *A4* to celebrates boundless imagination in all its forms. An original, funny, and visually stunning creation that proves a simple blank sheet of paper can hold an entire universe.

✦ 製作及巡演團隊 PRODUCTION/TOURING TEAM

藝術總監暨編舞家 Artistic Director, Choreographer	Philippe Lafeuille
編舞助理 Assistant	Flavie Hennion
服裝設計 Costumes	Fanny Brouste (Assistant : Lucile Charvet)
燈光設計 Lighting	Sébastien Lefevre
音樂創作 Sound	Antisten
執行製作 Executive Production	Xavier Morelle
舞台總監 General Stage Manager	Armand Coutant
製作營運 Production & Administration	Quartier Libre, Compagnie Lafeuille d'Automne
演 出 者 Performers	Alexandre Berger, Anne Giraudean, Brieuc Le Gall, Corentin Riviere

* 依姓氏英文字母排列 In alphabetical order by surname

★ 2026 中國信託新舞臺藝術節 CTBC ARTS FESTIVAL

生活變動不息。

我們渴望跳脫一成不變的框架，也學習在一次次不平衡中努力站穩。

2026 中國信託新舞臺藝術節持續以跨界創新的表演藝術，

回應生活中的身體、框架、群體與土地議題，探索劇場的多元可能。

曼波男孩舞團《A4》從辦公室裡最平凡的A4紙張出發，四位舞者在當代舞、嘻哈、馬戲與喜劇之間自由切換，交織不按牌理出牌的時尚舞蹈狂想；

紐時盛讚的當代大師**約恩·布爾熱瓦**首度來臺，《**誰會跌倒**》以不斷傾斜、旋轉的巨型平臺，讓六位舞者在墜落、閃避與相互依賴中，展現出人類競爭又共生的生存試煉；

羈舞劇場 羈舞 20《大群舞》攜手臺北藝術節聚焦臺灣舞壇，集結跨世代舞者，展現個人匯入群體後所生成的巨大動能；

無獨有偶工作室劇團《演奏吧！好土樂團》則以綠色製作的童趣偶戲，傳遞土地共好的重要性。

從一張紙、一座傾斜的舞臺、跨越世代的身體，到一首唱給土地的歌，

2026 中國信託新舞臺藝術節邀請您，

在破框中享受自由，在失衡中找到力量。

主辦單位： 中國信託文教基金會

演出單位： 

指定住宿： THE TANGO
HOTELS & RESORTS
天閣酒店集團

藝文夥伴： 台灣運彩
買運彩 看比賽 更精彩
TAIWAN SPORTS LOTTERY

 中國信託金融
台灣人壽

松慧文教基金會

BAZAAR

美麗佳人
marie claire

La Vie

光點
華山 SPOT HUSHAN

LUSH

填寫問卷



新舞臺藝術節 官網

