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從 Gaîté Lyrique 到 Arts NOVA

今日的巴黎花都樣貌,其實在19世紀才奠基。1862 年,法國拿破崙三世和奧斯曼男爵進行巴黎大改造期 間,將位於聖殿大道上的劇院 Théâtre de la Gaîté 拆 除, 遷址重蓋了一座有 1800 個座位、雄偉大廳、裝飾 華麗的新劇院 La Gaîté Lyrique,很快就成為巴黎文 化界閃耀的新星。

1873年,輕歌劇大師奧芬巴哈短暫出任劇院的總監, 他以康康舞名曲聞名後世的作品《天堂與地獄》改編 版,曾在此首演;法國文豪雨果也曾在劇院歡慶他的 70 大壽;1923 年,史特拉汶斯基的芭蕾舞劇《婚禮》 也在此首演。

二戰期間巴黎被佔領、劇院被洗劫一空,奧芬巴哈裝 上的大吊燈一度失蹤;戰後劇院曾恢復榮景,上演了 很多成功的戲劇作品,直到1980年初,大廳的宏偉圓 **頂被判定有倒塌危險,被改造成「魔法星球」遊樂園**, 但不久就破產倒閉,被批評為低科技版的油十尼樂園。

1990年後,法國重新思考宗教、藝文空間的利用,因 應新媒介興起,政策不斷調整,將許多舊空間重新改 造; La Gaîté Lyrique 也歷經 10 年整修,恢復了原本 的立面、入口和前廳,2011年重新對外開放,成為最 前衛與實驗性的科技藝術中心。

「Le futur est maintenant!」他們說當下即是未來, 希望 La Gaîté Lyrique 成為了解虛擬時代的空間,對 流行文化和新興藝術形式進行批判性及另類的研究; 沒有傳統的黑盒子劇場,取而代之的是用鈦金屬做牆 面,四面都可以被投影幕包覆的新劇場。

臺中國家歌劇院在 2016 年落成,要不是疫情,從沒有 想像過劇場有天會沒有鏡框式舞台,新的劇場都先將 線上串流技術考量在內,這會不會就是未來劇場的型 態呢?

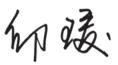
我覺得不盡然。劇場是把大家聚在一起的地方,人跟 人沒有接觸,就不是社會了,疫情這兩年,大家最想 念的是人跟人的接觸;數位科技是協助讓現場表演藝 術能夠有更豐富的內容而存在,不會取代人跟人在劇 場裡相遇的功能,但時代有新的風向轉變,我們不能 忽視。

NOVA,泛指一切新的事物,是耀眼的新星、新的事 情、新的世界、新的想像。「NTT Arts NOVA 」維持 原本3大系列的主軸,一樣貼合季節做企劃概念,希 望找到春天節目新的定锚:以新氣象、新物件、新眼 光、新眼界、新觀點、新媒體來切入。

歌劇院有公共性,不能只做大眾化節目,不能只做廣 大古典音樂觀眾會喜歡的節目; 有些小眾的作品有精 緻度,劇場表現性也不錯,它的有趣會讓帶有好奇心 的人有興趣,小眾也有機會拓展,讓更大的大眾也可 以淮來。

2023 年春天的歌劇院,有舊作重製演出,像是《薪 傳》,將在雲門舞集 50 週年的時候,由新世代的舞者 接替上演;《仍…息在零地》是我們對音樂認知的翻 轉,當代音樂不見得是「音樂」,而做「聲響」,舞 台上發出聲音的,可能不是我們熟悉的樂器;有些作 品把過去熟知的題材再次翻轉,像打破第四面牆的《櫻 桃園》,跟「遇見巨人」系列從經典出發的角度有一 點不同,表現的形式更新。

去年春天的花,今年會開得一樣嗎? NOVA 是一種探 索,不管在什麼年紀,期待大家像孩子用好奇的眼睛 看世界,用一種愉悅迎接春天的心情,希望新的定位 能讓大家更勇敢,更能夠擁抱新的事物!



From Gaîté Lyrique to Arts NOVA

The city of Paris we know today had its foundations laid only in the 19th century. In 1862, Napoleon III and Baron Haussmann embarked on a monumental urban modernization project. The Théâtre de la Gaîté on the Boulevard du Temple was dismantled and a different site chosen for a new 1800-seat theater with a grand lobby and extravagant décor. La Gaîté Lyrique soon rose to become the city's most celebrated destination among cultural circles.

In 1873, Jacques Offenbach became Director of La Gaîté Lyrique, although his tenure was short-lived. His popular operetta Orphée aux enfers, most renowned for the ubiquitous Can-Can, appeared on that stage. Victor Hugo was fêted there on his 70th birthday, and in 1923 Igor Stravinsky's ballet Les Noces had its premiere.

When Paris was occupied during the Second World War, the theater was looted and the chandelier installed by Offenbach vanished. After the venue returned to life in 1945, many successful theatrical productions graced its stage. By the early 1980s, however, the dome of the main lobby was condemned and in danger of collapse. The venue was transformed into an amusement park. Planète magigue, widely criticized as a low-tech Disneyland, went bankrupt soon after opening.

After 1990, the French government pondered anew how to utilize existing religious and cultural sites. With the rise of new media, bureaucrats adjusted their policies to repurpose such venues. After a decade of refurbishments, La Gaîté-Lyrique's façade, entrance and foyer were restored. In 2011, it reopened to the public as a cuttingedge experimental center for technology and art.

"Le futur est maintenant!" The future is now, and La Gaîté Lyrique is established in hopes of becoming a space where people learn about our virtualized era, applying a critical eye to pop culture and emergent artistic practices, and conducting alternative research. There is no black box theater inside the venue. Instead, the space has four large titanium walls for projections, enabling totally immersive experiences.

The National Taichung Theater was completed in 2016. If not for the COVID-19 pandemic, we would never imagine that a theater could rid itself of the proscenium stage and new works created to incorporate online streaming. Let's ponder this question: Will all this be the harbinger of theater's future?

I don't have a definite answer yet, the theater is a place where people gather. Without physical interaction, society cannot function. Looking back at the past two years of the pandemic, we have all craved human contact. Though digital technology enhances and enriches live performance, it cannot replace the magic of human encounter in a theatrical space. But the winds are indeed changing, and we cannot ignore them.

NOVA denotes anything that is new: a new star, a new happening, a new world, a new inspiration. "NTT Arts NOVA" operates as an integral part of the theater's three annual series, befitting the seasons in curation and programming, finding a new anchor for the arrival of spring by introducing a new atmosphere, new ideas, new visions, new insights, new perspectives and new media.

The NTT is a venue for the public: it should neither restrict itself to popular programs nor simply present well-loved classical compositions already familiar to music fans. Certain intimate productions may appeal only to a niche audience, but their sense of theatricality can pique the curiosity of others, thus welcoming more people into the theater.

For spring 2023, the NTT brings back classics with new twists, such as Legacy, presented in celebration of the 50th anniversary of Cloud Gate Dance Theatre of Taiwan with a new generation of dancers taking the helm. Keep Breathing at Zero turns conventional musical knowledge on its head. Contemporary music might "sound" less like music and more like "sounds," and the means and ways these "sounds" are made may not come from familiar musical instruments. Productions such as La Cerisaie deliberately subvert our preconceptions, breaking down the fourth wall in an approach that differs from "NTT Fall for Great Souls," where the classics provide the impetus, but performance practices are all the more innovative.

Will flowers that bloomed last year thrive exactly the same way this year? NOVA is a journey of discovery. Age is only a number, observe the world with a child's wide-eyed wonder, open your heart with joy to welcome spring. We hope this new endeavor will provide us all with the courage and daring to embrace new adventures!





在敘事情節的彼岸 展現科技景觀,並與之共舞

文 | 邱誌勇 (國立清華大學科技藝術研究所教授兼所長)

1990年代之後,各種數位科技的發展與應用,不僅全面地渗透至人們的日常生活之中,更越來越非物質化(或虛擬化),且深刻地影響了人類的感官刺激、思維與經驗;其中,表演藝術也無法置身事外,無論是舞蹈、戲劇、歌劇,或其他表演形式,當今的傳統表演藝術正不斷地移向創新革命的媒體形式比鄰而居,將情感表達視為是過程性的、超越個人的、社會文化構成的、跨越身體與科技系統的;以致,數位媒體構築了後劇場時代的藝術形式及美學靈感的來源。

臺中國家歌劇院作為一個場域情境,於 2023 年推出「NTT Arts NOVA」系列。「NOVA」一詞源自於拉丁文中的「novus」,意指「新的」或「新星」,期盼藉由藝術家嶄新的創意與觀點,引領觀眾接觸更多元的表演,提供作品與觀眾的感覺、認知及情感的交流,透過美感經驗,使意義生成在各實體間交織融匯。與此同時,數位科技更超越本身的工具性,成為融合人們感官知覺的機制;而 NTT Arts NOVA 的系列節目所展現的正是一個超越傳統表演藝術的經驗,消弭了現場表演與應用科技形式展演之間的界限。

倘若觀者認同表演藝術是透過聚集,呈現一種自我展現、一次角色扮演,並作為虛構的或真實參與者而觀看;那麼,或許我們可以說在當代表演藝術領域裡,科技所創造出的符號已不再被視為是再現式的(representational),而是一種操作性的實體(entity)、一個無法取代的表演要件(element)。 2023 NTT Arts NOVA 巧妙地安排讓觀眾可以感受到,如何從傳統舞蹈與戲劇形式邁開步伐,直白地或隱晦地與當代科技對話。羅伯·勒帕吉〉機器神《庫維爾 1975:青春浪潮》運用日本文樂人形偶,以操偶與說書的形式,詮釋少年成長過程的不安與煩憂;布拉瑞揚舞團《我·我們》第一部曲以數位文化中的 0 與 1 作為個人與集體的隱喻,以跨界之姿表現電幻世代的青年想像;路易霧靄劇團《童話與傳說》則將人工智慧(AI)的議題帶入劇場之中,融合虛擬技術與超現實風格,犀利地描繪出當今社會中的「人一際(機)」關係。

再者,創作者試圖突破傳統展演框架的趨勢已日愈顯著。《櫻桃園》在突破現實主義框架的基底之上,以 打破第四面牆的策略,直接和觀眾對話,重新演繹契訶夫的經典文本;瑞典哥德堡舞團的雙舞作更呈現出 舞蹈的新型態,《Skid》以破除鏡框舞台之勢直通樂池,在 34 度陡峭斜坡上跳舞,藉挑戰地心引力之姿, 表意年輕世代在現實中掙扎的寓意;而《SAABA》則以迷幻且極簡的純粹性,彰顯出狂喜的催眠派對, 衝擊觀眾視覺感官。

依循數位科技介入當代表演的軌跡,瑞克·米勒正是組構在當代科技劇場的脈絡中,集編、導、演於一身的他再一次以《爆發年代 X》與《爆發年代 YZ》雙部曲,結合模仿表演與投影技術,引領觀眾穿梭於千禧世紀的時空隧道,回望過去、凝視當下,並遙想未來;由黃翊、董陽孜與黑川良一跨界合作的《墨》,則是透過當代音像藝術,以身為墨、化墨為光,舞出一幅幅別具特色的流動書畫;較為特別的是,新藝計畫《在消逝之前,能不能喜歡我?》透過「永續劇場」創新思維,以不插電演出為形式,利用綠能裝置展現聲、光、音的元素,使觀眾沉浸在聲音與動力交互融合的新美感經驗之中。

在表演藝術中,空間場域提供了一個情境,使作品得以展現於觀眾面前,然科技的介入正挑戰著物理時空中的情境。謝杰樺×安娜琪舞蹈劇場《肉身賽博格》以虛實整合的互動劇場形式,開設「線上互動」與「現場互動」的雙重環境,討論「肉身」與「數位分身」的當代辯證。

依循此脈絡,透過「實驗性」、「前衛性」與「數位性」的創新前提,2023 NTT Arts NOVA的一系列演出作品,可清晰地使觀眾感受到在後劇場世代中,傳統表演藝術中強調文本與情節的此端,已經與動作、音樂、視覺等戲劇手段的彼岸處於平等地位;對話式與線性敘事的結構編排,也與多聲部、視覺空間拼貼、互動參與等策略並置共存;舞台空間更打破鏡框世界,向前對話、往後擴延,空間被賦予最大魅力,使舞台成為視覺畫面,邀觀眾走出戲劇時間,超越館舍侷限,邁入虛擬境地。





Narrative and the Technological Landscape: A Pas de Deux

Aaron Chih-yung CHIU | Professor and Director, Graduate Institute of Art and Technology, National Tsing Hua University

Since the 1990s, the development and widespread application of digital technology has not only penetrated daily life completely but also become increasingly intangible (or virtual), deeply affecting sensory stimulation, thought process and the human experience. The performing arts is no exception; regardless of the genre, performances today constantly gravitate toward innovative and ground-breaking media formats where emotional expression becomes part of a process extending beyond the individual or socio-cultural construct, crossing the boundaries of physical and technological classification. By now, digital media has become an art form and a source of aesthetic inspiration in the post-theater era.

In the physical space of the National Taichung Theater, the inaugural NTT Arts NOVA is launched in 2023. NOVA derives from the Latin word "novus," meaning "of the beginning," becoming synonymous today with "new." The series aims to introduce innovative artistic viewpoints and diverse performing arts genres through which the audience responds intellectually and emotionally, resulting in an aesthetic experience that also creates palpable meaning. At the same time, digital technology has far outstripped its utilitarian function to become a mechanism ably incorporating human senses and feelings. NTT Arts NOVA presents a series of programs surpassing any conventional performing arts experience, dissolving boundaries between live performance and technological application.

If the audience acknowledges that a performance is a gathering of abstract or real participants engaging in self-revelation and role-playing, perhaps we can claim that electronic codes are no longer perceived as representational but rather operate as their own rightful, irreplaceable, performance elements. 2023 NTT Arts NOVA skillfully curates programs where the audience can sense how traditional dance and theater have made strides in dialogue—both direct and indirect—with up-to-date technology. *Courville* by Robert Lepage \times Ex Machina utilizes Japanese Bunraku, combining puppetry and storytelling to portray adolescent anxiety. Bulareyaung Dance Company's *tiaen tiamen Episode 1* uses "0" and "1" in digital culture as metaphors for the individual and the collective, spanning different media to capture youthful imagination in the electronic era. The question of AI as applied to theater is probed in Louis Brouillard's *Contes et légendes*, which examines virtual technology with a surrealist eye, drawing out the relationship between humans and machines.

By now, more and more artists are intent on breaking out of creative boundaries. In reinterpreting Chekhov's classic, *La Cerisaie* eschews realism by breaking the fourth wall and engaging candidly with the audience. A double-bill by GöteborgsOperans Danskompani provides a fresh look at contemporary dance, jettisoning the proscenium in *Skid* and stretching the performance area into the pit, tilting the stage at times to a gravity-defying 34 degrees as a metaphor of the younger generation's struggle with the world today; while *SAABA* portrays a visually-arresting hypnotic party with mesmerizing simplicity.

Within the orbit where technology fuses with contemporary performance, the versatile writer-director-performer Rick Miller presents BOOM X and BOOM YZ combining parody and projected visuals, taking the audience through a time tunnel of the past, present and future. In Ink, a crossover collaboration by HUANG Yi, TONG Yang-tze and Ryoichi Kurokawa, audio-visual art transforms movement into ink, ink into light, resulting in a unique, flowing animation. Another highlight is Before Fading Away, part of the Emerging Artists Project, addressing the concept of "sustainable theater" in an unplugged presentation using "green" devices to produce sound, light and music in a brand-new immersive setting aesthetically infused with sound and energy.

In the performing arts, physical space provides a context so that a work can be displayed before an audience. Technology, however, has challenged this convention. HSIEH Chieh-hua X Anarchy Dance Theatre's *CyborgEros* incorporates both the virtual and real worlds in an interactive theater, establishing parallel tracks of "online" and "real-life" interactions, delving into contemporary definitions of "corporeal body" and "digital doppelgänger."

Based on such innovative attributes of "experiment," "avant-garde" and "digitalization," offerings at 2023 NTT Arts NOVA clearly foretell a post-theater era where movement, music and visuals attain parity with traditional notions of text and storyline. Whether a work unfolds in dialogue or as linear narrative, there is room for coexistence, for a collage incorporating multiple voices and spaces as well as interaction and immersion. The very definition of a stage has now been broken, extending forward and backward, becoming part of the visual setting, inviting the audience to travel outside the timeframe of theater and the physical confines of a venue into the virtual realm.

劇場雜食觀眾的演前投資作業分析

文 | 吉米布蘭卡 (Podcast 《劇場狂粉的日常》主持人)

常說創作者、藝術家很容易焦慮,煩惱靈感枯竭、作品進度卡關、製作資金不到位等,殊不知觀眾們也有各式各樣的焦慮。除了荷包時不時被搶劫一空、恨不得有影分身還是任意門好四處穿梭,最令人煩惱的,便是被宇宙海量的資訊給淹沒,特別是像我這類雜食又已經有點年紀的中年少女心觀眾,會擔心是不是跟不上或無法同理創作者的想法?有哪些熱門的題材與媒介我還不認識?在努力追趕上消弭世代差異與訊息落差的同時,會不會不小心就落失了進度或是只看到被剪輯的斷裂片段?時間有限,腦容量也容易過載,明知無法將所有東西全數蒐羅入袋,但對於什麼都在變動的現在,資訊焦慮真的是每一個人都必須克服的心魔。更別說疫情影響,實體世界看似緩了下來,卻加速各類技術轉型、產業創新應用,人的日常更仰賴數位連結,要學習的技能也越來越多了。

這段期間,有些劇場的觀賞習慣被改變一從 Live 轉為 On-line,心裡頭總有些老派的不情願,但還有更多是「線上 vs. 線下」與「虛擬 vs. 實體」而延伸的討論與觀察,成為劇場新一波關注焦點。進入後疫情時期的我們,該如何面對這不可逆的改變,進而理解可能的創新多元呢?

感到迷惘時,就回到起點看看吧!

藝術家並非生來就是藝術家。在啟動創作前,他必須先是個對世界好奇的人,熱愛觀察身邊各式風吹草動,了解與清楚現下所在的時刻與定位,然後提問發想。因此,即便是再怎麼自以為平凡的人,都可以是生活某處的藝術家。

劇場燈一亮,有燈就有人;時空轉換,神秘世界開啟,來到 2023 年臺中國家歌劇院 NTT Arts NOVA,從根本的「人/藝術家」出發,邀請大家透過不同「藝術家/人」的觀點看世界,借藝術家之眼,再次爬梳生而為人的意義與存在:於經典裡覓得新世代的思維,也從新創素材發覺最原始本能的哲學思辨。這一次不僅僅是用感官帶領觀眾接觸不一樣的表演藝術,更邀請大家進到創作者的腦內堡壘,在變與不變、過去與未來的光譜上探索跳舞,提點你我在豐富卻也極化的世界裡,必須先等等,緩緩深呼吸,然後再前進。

踏穩腳步預備邁大步前,總是要先知道我們從何而來。

契訶夫《櫻桃園》的主人翁們身處於貴族封建社會的頹喪之時,無法招架抵抗強大與絕對來臨的變動漩渦。在提亞戈·羅提吉斯的改編版本裡,既然逃不掉,就在被吸入之前,打破第四面牆,直接跟觀眾對話。瑞克·米勒《爆發年代千禧雙部曲》以個人史的視角,快轉複習自 1970 年代,橫跨 50 年的歷史。在與世界透過網路連接的此時,卻也憂心心智與世界脫節。唯有了解過去的樣貌,才能更堅定自己現在的定位,然後迎向未來。

體制秩序移轉的大時代,小人物的青春徬徨該如何自處?

羅伯·勒帕吉的《庫維爾 1975:青春浪潮》以日本人形偶戲「文樂」,詮釋一個已經消失的城市,一段已然消逝、不安且躁動的青春。而當一股已成定局、襲捲個人與世界的風暴降臨,「自然養成的人類」與「完美編譯的 AI」如何共存?彼此間的人際關係,對於土地與身分的認同又該如何建構,或許我們可在路易霧靄劇團《童話與傳說》找到一些些可能。

肉身與意識,究竟是共生共榮?還是對抗拉扯?

會不會有一天,我們會想念還需要對抗地心引力的時刻?帶有一節一節電流脈衝的身體律動,是否會成為人體結構的演化下一代?瑞典哥德堡舞團雙舞作《Skid》&《SAABA》以優異的舞者身體能力與極具前瞻的舞蹈編排,先為大家舞出預言。然而,當真實與虛擬的界限越趨模糊,數位侵入肉身的比重越來越高,人的存在勢必重新定義。集結過往10年對於科技與身體發展的叩問,謝杰樺×安娜琪舞蹈劇場《肉身賽博格》即將挑戰你以為你早已知道的邏輯倫理。

越兩極的世界,反動的力量越是無所不在。

黃翊工作室 + 《墨》裡,無機的庫卡機器人持長棍書寫、甚至是誘導有機人類的軌跡,肢體的流動與留下的墨痕點點,是主動意識還是被動操控,很是值得玩味。而當機器 AI 與人類的生活緊密到神聖不可分割之時,去科技化與反璞歸真的聲音必然蠢蠢欲動。正如同梁基爵《仍…息在零地》與新藝計畫《在消逝之前,能不能喜歡我?》,嘗試從近未來偷取一些想像,保留些微還能稱得上自然的呼吸能量,並從自身能量製造永續可能,並非打破或阳礙文明前進,而是提醒人們再次思考自己、他者與所處環境的關係與永恆。

我們的下個世代在哪裡?下個世代的我們又如何存在?

從林懷民 1978 年的《薪傳》裡,我們看見先民打拚的辛苦與堅持,穩固茁壯了這座島嶼;再到 2023 年鄭宗龍與日本新媒體藝術家真鍋大度的合作,藉真實的身體,觀察與碰撞虛擬編寫的 0 與 1,兩位雲門先後掌門人的傳承與接續意味不言可喻。在布拉瑞揚《我·我們》第一部曲裡,思考個人、族群、物種乃至於整體生命的統合循環:了解「我」既是獨特動態的個體 1,「我們」也存在於融合靜態的萬物意識 0 (註:1 在數位世界代表通電,0 為不通電,因而有動態靜態之分)。

劇場有著廣納百川意見且歡迎眾人參與的公共性,也有反映當下社會樣貌與文化情感的社會性,再加上一定程度的批判力與反動力,以至於劇場能表現真實,也質疑事實,然後進一步的衝撞現實。或許我們很容易跟不上,或許我們很輕易的被帶風向,但只要進到劇場,我們就能暫時與外界的紛擾隔絕,專注感官刺激與好好消化咀嚼舞台上所要帶給我們的思想衝擊。在唯一不變的變動世界裡,只要確立我們所在的定位,就不會輕易迷失方向而被時間洪流沖刷帶走。

這是我的 NTT Arts NOVA 演前作業分析,還不跟一波投資上車嗎?

Investment Analysis by a Theater Omnivore

JimmyBlanca | Podcaster

People often say creative types easily suffer from anxiety: artists worry that their inspiration may run dry, their creative process will stall, or their funding could disappear. Little do they know that audiences often suffer from anxiety as well. Apart from ticket prices emptying their wallets, many audience members would love to be cloned so they can attend concurrent performances. But the worst anxiety is the fear of drowning in a sea of information. I'm a cultural omnivore of a certain mature age—despite having the heart of a teenage girl—and these questions constantly bother me: Am I following or missing the full resonance of an artist's ideas? What hot topics or trendy new media do I need to know? Despite working hard to bridge the generation and information gap, will I fall behind, ending up only with bits and pieces? Time is limited, our brains easily overloaded. Though we know it's impossible to absorb everything, everything changes quickly in today's world and information anxiety is a veritable demon haunting us all. Let's not even consider what the pandemic has wrought: while the real world seems to have slowed down, technological innovation has only accelerated. Our daily lives have become even more reliant on digital connections; there are so many new skills to learn.

During this time, we also see a change in the audience experience—from "attending" live performances to "viewing" online. As an old-timer, I felt a certain reluctance, but more important are the debates over "online vs. offline" and "virtual vs. real life." In our post-pandemic era, how do we cope with this irreversible change, from which we can comprehend new possibilities of innovation and diversity?

Just in case you feel bewildered already, let's start again from the beginning!

Artists are not born to be artists. Before initiating one's creativity, a person must be curious about the world, observe surrounding minutiae with enthusiasm, and understand the significance of time and place. Only then can one raise questions and develop ideas. Every person, then, no matter how ordinary, can be an artist in some aspects of life.

When stage lights illuminate characters, time and place are transformed and a mysterious world unfolds. 2023 NTT Arts NOVA, which embarks from the underlying concept of "human/artist," invites us to view the world from the "artist/human" prism. Through artistic eyes, we delve deep into the meaning of existence. Within the classics reinterpreted afresh by the younger generation, we discover the most primal philosophical ideas from novel elements. No longer do audiences merely open their senses to new works, they accept an invitation to enter directly into the creators' minds. Inside such realms, we explore and dance freely between change and stasis, past and present. They remind us that in our prosperous but polarized world, we must always remember to take time, inhale deeply before moving forward.

Knowing where we come from as we take our stride

The protagonists in Chekhov's *La Cerisaie* live in Russia's feudal and aristocratic society where they can no longer counter the inexorable tides of change. In Tiago Rodrigues's adaptation, the characters cannot escape such fate so they break down the fourth wall, engaging in direct conversation with the audience before they surrender. Rick Miller's *BOOM X & BOOM YZ* recounts personal stories to showcase five decades of history from the 1970s. Despite our omnipresent interconnectivity, we still worry that we are out of touch with the world. By understanding the past, we can be assured of our current position, from which we can welcome the future.

In a world where institutional order is upended, what about youthful underdogs?

Robert LePage's *Courville* uses Japanese Bunraku to portray a vanished city and a restless youthfulness that has passed. When an irresistible storm descends upon the world, how can "organic human beings" and "perfectly compiled AI" coexist? Perhaps we can find new possibilities in Compagnie Louis Brouillard's *Contes et légendes* on human relationships and how the earth and personal identity intersect.

Corporeality and consciousness: will they co-prosper or remain as adversaries?

Will there be a time when we'll miss our sense of gravity? Will electric pulses be integral to the human body as we evolve in the next generations? Sweden's GöteborgsOperans Danskompani presents the double-bill *Skid & SAABA*, highlighting incomparable skills of dancers and groundbreaking choreography, providing us with a glimpse of the future. As the line between real and virtual increasingly blurs, when digital proportion outweighs the corporeal, we must revisit the meaning of human existence. After a decade of questioning technology and the physical body, HSIEH Chieh-hua \times Anarchy Dance Theatre's *CyborgEros* challenges our preconceptions of logic and reason.

The more polarized the world, the more prevalent the counterforce

The machine KUKA wields a long rod in HUANG YI STUDIO +'s Ink. It not only writes but also entices human beings to engage in movements that leave veritable traces. Are these actions conscious or reactive? When AI machinations and human lives become inextricable, some people vigilantly demote technology, wriggling the return to nature. GayBird's Keep Breathing at Zero and Emerging Artists Project's Before Fading Away both attempt to preserve a little of what was natural in our recent past while looking into the future, creating the possibility of sustainability through energy within rather than trying to break or block progress, reminding us to re-examine relationships among ourselves, others and the environment, from today through eternity.

Where is the next generation? How will it coexist with us?

In 1978, LIN Hwai-min's *Legacy* depicted our ancestors' diligence and resolve in nurturing this island. In 2023, CHENG Tsung-lung collaborates with Japanese new media artist Daito Manabe, juxtaposing the corporeal body with digital codes of 0 and 1. Clearly, heritage and continuity signify different things to Cloud Gate's veteran and present leaders. In Bulareyaung's *tiaen tiamen Episode 1*, we examine the individual, the community, the human species and the entire life cycle: in understanding "1" as an individual being, "we" also encompasses the quiescent state of everything in "0." (Note: in the digital world, "1" signifies electrical pulse while "0" is the lack thereof, thus contrasting movement with stasis.)

The theater is a welcoming public space that encompasses ideas and concepts from all over. It is also a place that reflects the social nature and cultural expression of our contemporary world with a dose of critique and response. The theater captures reality but can also question—and sometimes collide with—reality. Perhaps it's hard to keep up, perhaps we are easily swayed by different trends, but when we enter the theater, we can block outside distractions for a while, relying on our senses to digest the intellectual issues onstage. In our ever-changing world, as long as we know our own position, we will not lose our bearing or be washed away by the tides of time.

This is my homework and analysis in advance of NTT Arts NOVA. Are you ready to join me on this journey?



斜斜看演出

文 | 貧窮男(影評人)

我喜歡看彩排,可以歪在座位,軟爛在地板上,身體放空歪斜著看演出,比起正襟危坐,在意別人觀點,更能跳脫窠臼,以不同角度看到全新風貌。這次臺中國家歌劇院「NTT Arts NOVA」,不用歪著看,以全新視角來觀看表演藝術。瑞典哥德堡舞團這次帶來的作品之一《Skid》,整個舞台都是斜的,挑戰了我們習以為常的重力與視覺感。其實歐陸許多劇院,舞台本來就是斜的,大約1.2~3.2度角的斜度,可以讓後排觀眾與舞台更親近,但這也辛苦了舞者,要在斜坡上轉圈,大跳躍,更耗體力與更長時間適應。《Skid》舞台的斜度高達34度,巨大的傾斜舞台如同一座大山橫在觀眾面前,超斜的舞台改變了舞者的重力與慣性,要以新的身體動態來對抗這樣的挑戰,帶給了我們前所未見的身體動作,同時編舞家戴米恩·雅勒(Damien Jalet),在這大塊舞台上編織出奇特景觀。

過往大多數舞團,都是單一編舞家,從美國的現代舞大團:瑪莎·葛蘭姆(Martha Graham)、摩斯·康寧漢(Merce Cunningham)、保羅·泰勒(Paul Taylor)、艾文·艾利(Alvin Ailey)等,到歐陸碧娜·鮑許(Pina Bausch)、莎夏·瓦茲(Sasha Waltz)、安娜·泰瑞莎·姬爾美可(Anne Teresa De Keersmaeker)、阿喀郎·汗(Akram Khan)、侯非胥·謝克特(Hofesh Shechter)、巴希瓦舞團(Batsheva Dance Company)等。面對編舞大師凋零後的紛爭、面對觀眾口味多變,編舞家同時要面對舞團營運的壓力,近來在「劇院製作」的支持下,新一代的獨立編舞家逐漸成為當紅選擇。季利安(Jiří Kylián)從荷蘭舞蹈劇場(NDT)退休後,NDT採用不同編舞家短作集結一晚演出的模式,延續了後季利安時代的盛世,瑞典哥德堡舞團也與不同的當紅編舞家工作,如同臺灣的雲門2與舞蹈空間舞團模式,比NDT更早就開始了與不同編舞家合作,帶給舞者不同的身體訓練與挑戰。

瑞典哥德堡舞團擁有技藝超群,又充滿個性的38位舞者,來自超過20個不同國家,包括臺灣舞者涂力元,也是《Skid》的首演舞者。舞團試圖拓展現代舞的界限,與全世界不同編舞家合作,探索新的舞蹈語彙、新的表達方式,但同時也給了舞者更大的挑戰,彼此施壓、相互激發。相對來說單一編舞家的舞團,編舞家要擔負舞團行政、票房壓力,對於滿腦子天馬行空只想要創作的編舞家,有越來越多舞團或是劇院,採用這樣的合作模式,達到雙贏的局面。

猶記 2006 年莫札特誕生 250 週年,薩爾茲堡藝術節重新演繹了莫札特的所有歌劇,其中《迪多王的仁慈》序曲,15 位扮裝成莫札特的演出者,陸續站在兩層樓高的舞台上,當序曲快結束時,一起往後跳躺在後面 45 度的斜坡上,斜坡上方懸吊一整片鏡面反射板,觀眾視角就像一群人吊掛在半空中一般。這個斜坡概念可能來自於法國 111 劇團(Compagnie 111),非舞者出身的編舞家奧雷利安·博瑞(Aurélien Bory),在 2003 年作品《Plan B》中,把舞台地板化身為演出的第五面牆,透過 0 到 90 度各種傾斜角度,改變不同重力,加上這塊地板的各種機關暗門,新馬戲表演者靈活穿梭,還有類似鏡面轉換觀眾視角,來達成對抗地心引力或各種快慢動作,創造出趣味橫生的超現實場景。博瑞在 2009 年作品《Sans objet》,將機械手臂庫卡玩到出神入化的境界、同樣讓觀眾嘆為觀止。

相對於戲劇,舞蹈少了語言與文化隔閡,隨著全球化與網際網路發展,當代舞蹈的風潮,幾乎無時差全球 同步,透過一代一代的編舞家,可以隱約發現肢體舞蹈的演變,像是一種騷動,不安於穩定的現代舞,當 代舞蹈演出好像與上世紀的現代舞不太一樣了,從今年「NTT Arts NOVA」的兩檔節目可以看看差異: 雲門舞集林懷民 1978 年的經典《薪傳》,對比布拉瑞揚舞團《我·我們》第一部曲。首先是「平權」,當代舞蹈的演出者,每個人在台上的份量都一樣重,與早年有主角與群舞,舞者之間有份量比重的不同。第二是「去脈絡」,雲門的作品辨識度極高,舞者在台上吸氣,以腹部為核心,快步行走、跳躍或旋轉,吐氣放鬆,我們可以看到屬於現代舞程式性的部分;再來看看布拉瑞揚舞團,我們看不清舞者是街舞芭蕾還是現代基礎,甚至是不是舞蹈?動力來自動機,搭配著原民歌謠吟唱,而呈現的身體勞動與擺動,不太賣弄技巧,以不斷的重複來堆疊觀眾的情緒。第三是創作的內容或角色,《薪傳》中的角色是建構在大時代的隱喻,少有個人情感,即使有也是投射或對照到更宏觀的普世價值,當代舞蹈中也會有角色,但關心的卻是個體內在的情感與情緒。

不論是純粹展現肢體美感,或是傳達抽象情緒或寓意的舞蹈創作,當代舞蹈同樣在尋找新的身體語彙。隨著舞者的能力不斷增強、國際共享時,更多元的創新、反省都讓未來的舞蹈充滿了更多種可能與不確定性。 臺中國家歌劇院「NTT Arts NOVA」,為觀眾提供了一個觀看世界與未來的全新視野與觀點。 12 | Aris NOVA



Looking at Performances Sideways

PoorBoy | Film Critic

I like watching rehearsals: I can sit sideways, even lie on the floor, my body relaxed, my head tilting askance. Unlike those who self-consciously sit upright in their seats, I prefer to be quirky, viewing things from a different perspective. If you want to see something new at NTT Arts NOVA, however, you don't need to look sideways. *Skid* by Sweden's GöteborgsOperans Danskompani plays on a raked stage, challenging our understanding of gravity and visual balance. In fact, many European theaters are constructed with a slightly raked stage, normally at 1.2 to 3.2 degrees, so audiences in the back rows feel closer, but dancers must work harder and spend more time adjusting their runs and jumps. *Skid*'s stage is raked at 34 degrees, making the floor more like a hill, altering dancers' homeostasis and usual practice into new movements meeting new challenges, providing choreographer Damien Jalet a fascinating canvas to create spectacular scenarios.

Most modern dance companies were founded by a single choreographer. America had Martha Graham, Merce Cunningham, Paul Taylor and Alvin Ailey. In Europe there were Pina Bausch, Sasha Waltz, Anne Teresa De Keersmaeker, Akram Khan, Hofesh Shechter and the Batsheva Dance Company. The passing of so many of these greats, along with changing audience tastes, have made running a company an even harder task. Recently, under the auspices of singular "productions," a new generation of independent choreographers has gained prominence. After Jiří Kylián retired from the Nederlands Dans Theater, the NDT collected short pieces by multiple choreographers to make up a full-evening program, thriving in a post-Kylián golden age. The GöteborgsOperans Danskompani also collaborates with different choreographers, as do Cloud Gate 2 and Dance Forum Taipei, all of whom predating the NDT in such practice, offering dancers different physical training and challenges.

38 artistically and technically superb dancers from more than 20 different countries comprise the GöteborgsOperans Danskompani, including Taiwanese dancer TU Lee-yuan who took part in the world premiere of *Skid*. The company aims to break through the boundaries of modern dance, working with choreographers from around the world to stretch dancers' vocabulary and means of expression. In contrast, dance companies identified with a single choreographer often place management responsibilities—including box office pressures—on the artistic leader. For choreographers whose focus are fanciful movements, singular collaborations in specific productions provide a winwin situation for the company or the venue.

I still remember in 2006, the Salzburg Festival presented new productions of all of Mozart's operas to commemorate the 250th anniversary of the composer's birth. During the overture of *La Clemenza de Tito*, 15 actors dressed like Mozart gradually populated a two-storied stage set. As the overture drew to a close, they all jumped up and lay on a 45-degree incline mounted atop with a hanging mirror, a group of Mozarts suspended in mid-air. Using a raked stage this way might have come from France's Compagnie 111 with choreographer Aurélien Bory (who did not receive formal dance training) in his 2003 *Plan B*. In that work, the stage surface became the fifth wall, shifting from 0 to 90 degrees. Contemporary circus performers, emerging from trapdoors, moved around freely. Reflective surfaces likewise altered the audience's perspective, creating gravity-defying illusions in amusingly surreal scenarios both fast and slow. In 2009, Bory manipulated KUKA in *Sans objet* with such aplomb that the audience was equally wowed.

Compared with theater, dance has no language or cultural barrier. Contemporary dance trends have developed in tandem with increasing globalization and the rise of the internet. Tracing that influence from generation to generation, choreographic vocabulary changes subtly, reflecting the restlessness in contemporary dance. Contemporary performances are drastically different from the previous century, as evidenced in two NTT Arts NOVA productions this year: the 1978 classic Legacy by Cloud Gate's LIN Hwai-min, and Bulareyaung Dance Company's tiaen tiamen Episode 1. First is the notion of "equality" since, unlike earlier days of lead dancers and ensemble, performers today appear on stage in roughly equal roles. Second, the trend today is toward "decontextualization." Cloud Gate productions bear strong trademarks, with breath connecting with the stomach as dancers run, jump and turn; breath release, too, follows a distinct formula prevalent in modern dance. Looking at the Bulareyaung Dance Company, you wonder whether the dancers are performing hip hop or ballet; as we search for modern-dance technique on stage, doubts might surface whether the performance can even be categorized as dance. The production's energy emanates from intention, along with indigenous folksongs, and dancers' movements do not show off technique although repetitive motions increase their emotional impact. Third, content and role-play have also evolved. In Legacy, individual expression is rarely displayed, and even so, is subsumed as metaphor in depicting a momentous epoch and universal values. Contemporary dancers also engage in role-play, but the focus is on individual emotional expression.

No matter whether the dance work portrays pure physical aesthetics, abstract expression or a metaphorical narrative, contemporary dance continually searches for new body language. As dancers accumulate power and technique, and the world shares talents and resources, diverse innovations and questions will inject more possibilities and ambiguities to the future of the art form. NTT Arts NOVA provides audiences with an entirely new vista and perspective of how we look at the world today and tomorrow.



經過漫長的巴黎流亡生活,柳泊芙回到那座即將被變賣還債的祖產莊園與家人重聚。面對社會變遷的大浪 潮,柳泊芙一家卻顯得焦躁不安,他們在憂鬱中守舊、緬懷過往榮光,曾為農奴的羅巴金憑自身努力成為 商人,最終買下莊園,彷彿宣告新時代來臨之必然;屢獲各大影展肯定的法國傳奇影后伊莎貝.兩蓓飾演 主角柳泊芙,她的悲喜擺盪牽動著劇情走向與觀眾情緒。

葡萄牙籍導演提亞戈·羅提吉斯受亞維儂藝術節之邀,詮釋俄國大文豪安東·契訶夫最後一部劇作《櫻桃 園》,藉擅長的極簡風格搭建出元素極少的舞台,讓演員、劇情與文本成為全劇核心,他打破舞台鏡框讓 演員彷如直接與觀眾對話,live band 樂手也融入劇情當中,成為以音樂當對白的演員;在他為演出設定 的「活潑的快板(allegro vivace)」節奏下<mark>,共同探索契訶夫筆下「無可避免的變革」,與變革帶來的</mark> 巨大挑戰和心中焦慮,並試圖挖掘新世界中蘊含的希望。

Created for the Festival d'Avignon, Tiago Rodrigues' interpretation of Chekhov's last play, La Cerisaie, breaks the fourth wall and brings the audience together around the great challenges of today. After long years spent in exile in Paris, Lyubov, played by the legendary French actress, Isabelle Huppert, returns to her ancestral estate, about to be sold to pay off the family's debts, signaling the arrival of a new era. With a minimalistic approach to the stage, actors, the plots and the text tightly form the core of the work. Pacing the performance to allegro vivace, the director explores "the inescapable power of change" and the ensuing anxiety and impact as well as the hopes any new world carries within.

著 / 安東·契訶夫

劇本翻譯 / 安德烈·馬柯維奇、法蘭索瓦絲·莫凡

演 / 提亞戈·羅提吉斯

藝術協力 / 瑪格達·比撒羅

舞台設計/費南多·李貝羅

燈光設計 / 努諾·梅拉

服裝設計 / 荷西·安東尼歐·特南特

化/席薇·凱耶、喬瑟琳·米拉索

樂/海德·貢薩夫(編曲)、提亞戈·羅提吉斯(作詞)

音/佩得羅·哥斯塔

助理導演 / 伊里亞斯·梅提烏

員/伊莎貝‧雨蓓、伊莎貝‧亞伯勒、湯姆‧阿吉比

那丁・亞默德、蘇珊・歐伯特、馬塞爾・波左內 亞歷克斯・徳卡斯、阿德瑪・迪渥普

大衛・吉塞森、羅蕾・瑪蒂絲

格列果爾·孟撒吉翁、愛莉森·凡隆斯

手 / 瑪努拉·阿茲維多、海迪爾·貢薩夫

舞台製作/亞維儂藝術節工坊

服裝製作/菲爾班國家劇院工坊

製作單位 / 亞維儂藝術節

共製單位 / 巴黎奧德翁歐洲劇場、瑪麗亞二世國家劇院

維勒班國家劇院、日內瓦戲劇院

拉洛雪國家戲劇院、維也納藝術節

克來蒙費鴻戲劇院、臺中國家歌劇院

拿坡里戲劇院、坎帕尼亞劇場藝術節

列日劇院、荷蘭表演藝術節

阿姆斯特丹國際戲劇院

2021年7月於第75屆亞維儂藝術節首演 2021年12月起展開世界巡演

Text / Anton Tchekhov

Translation / André Markowicz, Françoise Morvan

Director / Tiago Rodrigues

Artistic Collaboration / Magda Bizarro

Stage Design / Fernando Ribeiro

Lighting Design / Nuno Meira

Costume Design / José António Tenente

Make-up & Hair / Sylvie Cailler, Jocelyne Milazzo

Music / Hélder Gonçalves (composition), Tiago Rodrigues (lyrics)

Sound / Pedro Costa

Assistant Director / Ilyas Mettioui

Performers / Isabelle Huppert, Isabel Abreu, Tom Adjibi, Nadim Ahmed,

Suzanne Aubert, Marcel Bozonnet, Alex Descas, Adama Diop,

David Geselson, Laure Mathis, Grégoire Monsaingeon,

Alison Valence

Musicians / Manuela Azevedo, Hélder Gonçalves

Set Construction / Ateliers du Festival d'Avignon

Costumes made by / Ateliers du TNP de Villeurbanne

Production / Festival d'Avignon

Co-production / Odéon-Théâtre de l'Europe,

Théâtre Nacional Dona Maria II.

Théâtre National Populaire de Villeurbanne.

Comédie de Genève

La Coursive - scène nationale de la Rochelle.

Wiener Festwochen, Comédie de Clermont-Ferrand,

National Taichung Theater.

Teatro di Napoli - Teatro Nazionale.

Fondazione Campania Dei Festival - Compania Teatro Festival,

Théâtre de Liège, Holland Festival.

International Theater Amsterdam

Premiere in July 2021 in the frame of the 75th Festival d'Avignon, then on tour between December 2021 and March 2023.





柳泊芙 / 伊莎貝・雨蓓 Lyubov / Isabelle Huppert

法國傳奇影后,1971年起演出超過100部電影,包括20部坎城影展競賽片。累計獲16次法國凱薩獎提名,並寫下2座法國凱薩獎影后、2座 坎城影展影后、2座歐洲電影獎影后、威尼斯影展最佳女主角、金球獎劇 情類電影最佳女主角獎等獲獎紀錄。代表電影作品《她的危險遊戲》、《愛情未來》、《八美圖》、《鋼琴教師》等。

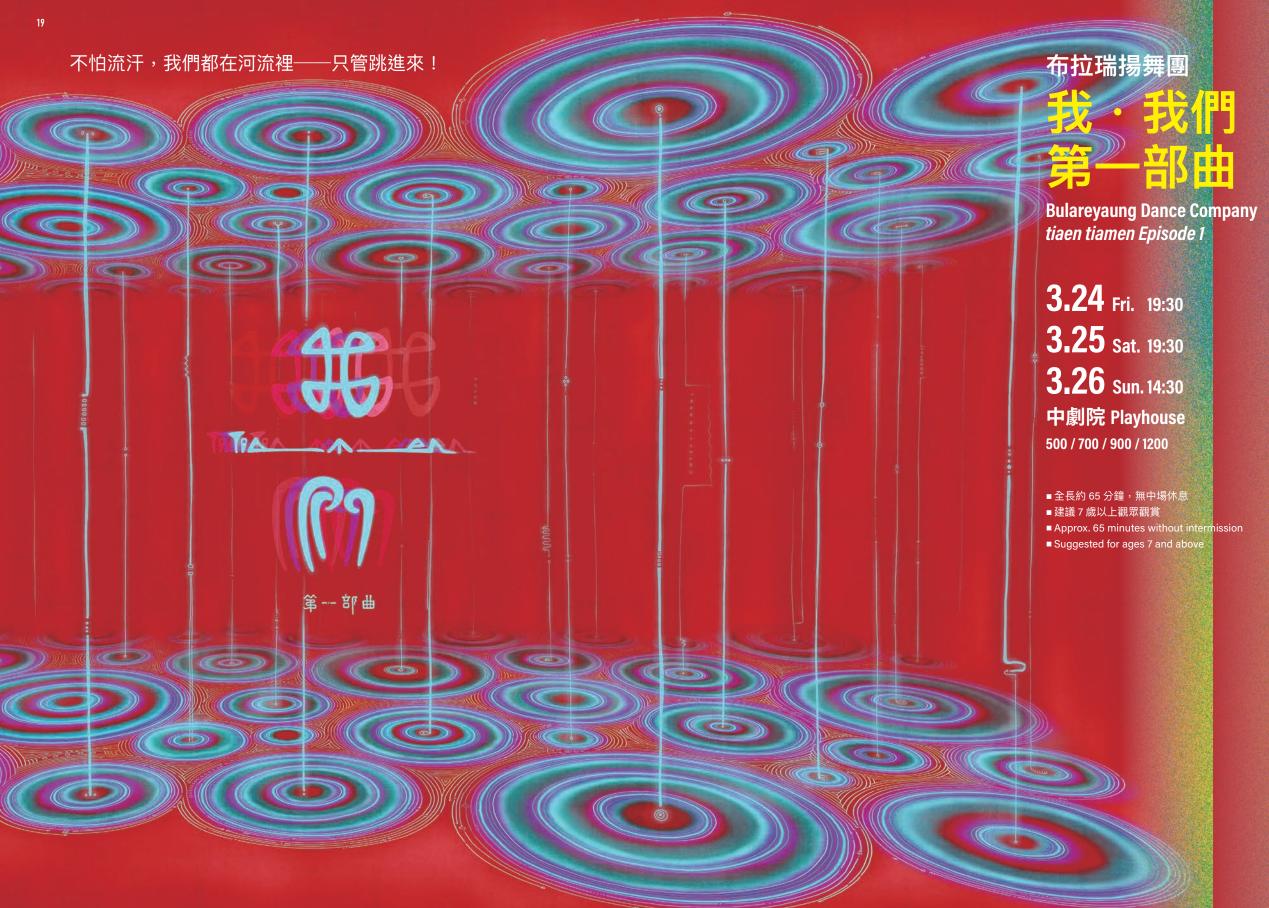
Legendary French actress Isabelle Huppert has starred in more than 100 movies since 1971, including 20 titles in competition at the Festival de Cannes. She has been nominated for the César du cinema 16 times and won 2 César Awards, 2 Cannes Film Best Actress Awards, 1 European Film Award and the Volpi Cups for Best Actress Venice Film Festival, 1 Golden Globe Award. Some of her most known film works include *Elle, Things to Come, 8 Femmes*, and *The Piano Teacher*.



羅巴金 / 阿德瑪・迪渥普 Lopakhine / Adama Diop

1981年出生於塞內加爾,分別於法國蒙彼里埃藝術學院、國立巴黎藝術戲劇學院修習戲劇。曾在法蘭克·卡斯托夫(Frank Castorf)、布隆胥章(Stéphane Braunschweig)、提亞戈·羅提吉斯、諾吉習爾(Arthur Nauzyciel)等法國知名導演的指導下參與多部劇場作品演出,亦曾出演電影及廣播劇。他的演出精準、冷靜、迷人,形塑其多才多藝、難以被歸類的演員形象。

Born in Senegal in 1981, Adama Diop began training in the drama, first at the Conservatoire de Montpellier, then at the Conservatoire National d'Art Dramatique, Paris. He has played in many theater works under the direction of great French names such as Frank Castorf, Stéphane Braunschweig, Tiago Rodrigues and Arthur Nauzyciel and extended his performance to films and radio drama. As a versatile actor, his acting is sharp, level-headed and charismatic and cannot be stereotyped.





每一個人都是獨特的 1, 也是與萬物相和的 0。編舞家布拉瑞揚·帕格勒法顛覆過往創作流程,由血液發 燙的排灣青年藝術家帶路,伸手去指、去摸、去碰,所達之處都是毫無拘束的新世界。

布拉瑞揚舞團《我·我們》第一部曲,編舞家布拉瑞揚邀請擅於以電音編曲轉化古謠氛圍、跨越語言疆界的音樂家 ABAO 阿爆,替舞作貼身打造聽覺派對,創造奔放的聆聽體驗;由藝術家磊勒丹·巴瓦瓦隆設計充滿力量的圖像,舞者沉浸其中並與之互動,驚奇鮮活的視覺,將成為台上另一位精彩的演出者。

不同領域的藝術家們聯手,誘使舞者跳進由 0 與 1 構成的電幻世代裡,釋放最躁動年輕<mark>的無限動能,讓細</mark> 胞順從直覺顫動,替我們指認出從來沒有看過的新世界。初生的靈魂無所畏懼<mark>地沸騰,傳統一下子煥然一</mark> 新,只能用手指:看!那是他們創造的世界——而你也是一份子。

Every individual is a unique one, but also a zero, that is in harmony with the universe. This time, in *tiaen tiamen* (me and us in Paiwan language) *Episode 1*, choreographer Bulareyaung Pagarlava rebelled against his regular creation process, allowing fervent fellow young Paiwan artists to lead the way. The piece is graced by two Paiwan creative talents, singer-songwriter aljenljeng tjaluvie (also known as ABAO) and visual artist reretan pavavaljung. The former would throw a tailor-made acoustic party to liberate our auditory senses while the latter create powerful images for a visual effect beaming sublime vibrance. In *tiaen tiamen*, artists join forces to lure dancers to leap into the flow and release the infinite momentum exclusive to their utmost restless youth.

藝術總監暨編舞/布拉瑞揚·帕格勒法音樂統籌/ABAO阿爆(阿仍仍)編曲與混音/溫娜Wenna 影像圖繪設計/磊勒丹·巴瓦瓦隆 技術總監暨燈光設計/李建常 影像設計/徐逸君

排練助理 / 高旻辰 舞者 / 高旻辰、陳忠仁、孔柏元 王傑、陳聖志、張杰 專案舞者 / 許庭瑋 行政總監 / 廖詠蔵

藝術行政/羅榮勝、郭益榮

服裝設計 / 林秉豪

共製單位 / 臺中國家歌劇院、國家兩廳院、臺東縣政府

Artistic Director & Choreography / Bulareyaung Pagarlava
Music Director / aljenljeng tjaluvie (ABAO)
Music Arranger & Mixer / Wenna
Image Painting / reretan pavavaljung
Lighting Design / LEE Chien-chang
Projection Design / HSU Yi-chun
Costume Design / Keith Bing-hao LIN

Rehearsal Assistant / aulu tjibulangan

Dancer / aulu tjibulangan, giljigiljaw tjaruzaljum, Kwonduwa Takio,
Siyang Sawawan, CHEN Sheng-chih, Kaniw Panay

Guest Dancer / HSU Ting-wei

Executive Director / LIAO Yung-wei

Administrator / LUO Rong-sheng, KUO Yi-jung

Co-production / National Taichung Theater, National Theater & Concert Hall, Taitung County Gover<mark>nment</mark>



藝術總監暨編舞/布拉瑞揚・帕格勒法 Artistic Director & Choreographer / Bulareyaung Pagarlava

排灣族編舞家,出生於臺東嘉蘭部落。12 歲立志成為一名舞者,國立臺北藝術大學舞蹈系畢業後加入雲門舞集巡迴全球。1998 年獲亞洲文化協會獎學金赴紐約研習,爾後多次受邀為國內外舞團編舞與演出,包括為美國瑪莎·葛蘭姆舞團、臺灣雲門舞集、雲門 2 編作等。作品獲讚譽為「具強烈的感染力,清新且獨樹一格」。2015 年返鄉在臺東成立布拉瑞揚舞團,期待在臺灣東岸種下一顆舞蹈的種子,牽起自己舞者的手與世界分享作品。2017-2018 年獲邀為臺中國家歌劇院首屆駐館藝術家、2022年榮獲第 22 屆國家文藝獎。

Bulareyaung Pagarlava comes from an indigenous Paiwan community of Taiwan. He aspired to become a dancer when he was twelve. After he graduated from the Dance Department, Taipei National University of the Arts, Bulareyaung joined the Cloud Gate Dance Theatre of Taiwan. He was invited to create works for American Dance Festival, Martha Graham Dance Company and Cloud Gate Dance Theatre of Taiwan. His works are highly compelling, pure, and unique, and have received world recognition. Bulareyaung was selected as one of the Ten Outstanding Young Persons of Taiwan in 2012 and laurelled National Award of Arts by the National Culture and Arts Foundation in 2022. He founded the Bulareyaung Dance Company in 2015 in hometown Taitung.



音樂統籌 / ABAO 阿爆(阿仍仍) Music Director / aljenljeng tjaluvie (ABAO)

排灣族音樂家,曾多次獲得金曲獎,2019年發行第二張母語創作專輯《kinakaian母親的舌頭》,融合電子音樂及臺灣不同族群的母語,獲得市場好評,隔年以此專輯獲第31屆金曲獎8項提名。近年致力於將原住民族文化與不同表演藝術進行跨界合作,希望藉此能讓更多族群了解原住民族的文化現況。2021年更製作推出首張原民新聲合輯《N1那屋瓦一號作品》,透過合作讓新一代年輕原住民族的聲音有更廣更多元的文化呈現。

aljenljeng tjaluvie, also known as ABAO, comes from an indigenous Paiwan community of Taitung, a county on the east coast of Taiwan. She has received a total of five Golden Melody Awards. In recent years, ABAO strives to promote indigenous culture and integrates different performance art forms. In 2021, she was invited to collaborate with renowned cellist Yo-Yo Ma, and produced her first compilation album *N1: Nanguaq No.1* featuring singles written by seven indigenous young singer-songwriters. Through collaboration, she hopes that the voices of the younger generation could thus have a broader and more diverse cultural representation.



影像圖繪設計 / 磊勒丹·巴瓦瓦隆 Image Painting / reretan pavavaljung

排灣族藝術家,創作以油畫、平面設計、數位繪畫及壁畫為主。作品創作靈感多從部落與城市間的生活經驗汲取,以獨特觀點記錄或諷刺時下議題,以作品反應原住民尋找世界席位的過程。其藝術創作獲各界好評,2016年受邀至挪威原住民薩米族藝術節駐村、2020年為「馬友友全球巴哈計畫在台北」設計海報、也擔任音樂家 ABAO 阿爆的《vavayan 女人》及《kinakaian 母親的舌頭》的音樂專輯圖像設計。

An indigenous Paiwan artist from Pingtung, reretan pavavaljung's works show strong personal style mainly in forms like oil paintings, graphic designs, digital paintings, and murals. He draws inspiration from experiences of living in both cities and indigenous villages, and documents or satirizes current affairs from a unique point of view. His works reflect the process of indigenous people's search for their identities in this modern world. In 2017, he created his personal brand Atitan Art, which showcases his creative works in addition to marketing product categories. He is also the graphic designer for ABAO's albums, *vavayan Women* and *Mother Tongue*.



布拉瑞揚舞團 Bulareyaung Dance Company

2015年由臺灣原住民編舞家布拉瑞揚·帕格勒法於臺東成立。舞團的創作與團員的訓練是走進山裡勞動、臨岸吟唱、與一趟趟的田野踏查,不斷挖掘自身蘊含的傳統與文化,並從這裡再出發,發展出獨特的身體動作和語彙。成團至今發表《拉歌》、《阿棲睞》、《漂亮漂亮》、《無,或就以沉醉為名》、《路吶》、《#是否》、《沒有害怕太陽和下雨》、《己力渡路》等作品。2018年以《無,或就以沉醉為名》獲第16屆台新藝術獎表演藝術獎殊榮,隔年再以《路吶》獲頒年度大獎,是臺灣第一個連續獲獎的團隊。

The Bulareyaung Dance Company (BDC) was founded in 2015 by indigenous choreographer Bulareyaung Pagarlava in his hometown of Taitung, Taiwan. Bulareyaung led a group of young dancers to explore their own indigenous roots and cultures through physical labor in mountain, singing by the shore, and numerous field trips and to find their own unique bodily expressions. In 2018, BDC won Performing Arts Award of the 16th Taishin Arts Award with *Stay that Way* and the next year, the company won the Annual Grand Prize of the same arts award with *LUNA*, becoming the first consecutive winner of Taishin Arts Award.





1975 年加拿大魁北克,剛滿 17 歲的西蒙,與媽媽和叔叔居住在魁北克市郊區「庫維爾市」的一棟單層平房。地下室房間是少年西蒙僅有的小天地,同房「室友」是爸爸的骨灰罈與一隻蝙蝠。西蒙煩惱著:媽媽把自己原來的房間租給交往密切的叔叔;胸前因意外而烙印的蝙蝠俠刺青;身邊聰慧的女性朋友愛上自己;魅力十足的男性運動員朋友卻不怎麼博學。隨著西蒙探索自我的腳步與即將到來的社會劇變,一場青春浪潮就要襲捲庫維爾市。

被譽為劇場魔法師的加拿大編導羅伯·勒帕吉擅於透過舞台技法講述故事,2021年首演的《庫維爾1975:青春浪潮》以併入魁北克市而不復存在的「庫維爾市」為背景,再現加拿大東部70年代的城市風貌;勒帕吉深受日本文化啟發,本作品運用日本文樂人形偶,透過3位操偶師生動操持,詮釋青春期男孩面臨家庭、社會、同儕、生心理變化的探索和煩擾。

In 1975, Simon is 17 years old. He has his own room in the basement of a pavilion in Courville, a widowed mother mixed up with a shifty uncle, an involuntary and painfully permanent tattoo on his chest, a female friend who woos him without much success and a male friend who is as clueless as he is athletic. The coming year will precipitate things, the social unrest that is gradually taking place will find dramatic and decisive echoes in the life of the young man. Inspired by Japanese culture, Robert Lepage sketches the portrait of a complex adolescence and borrows from the ancestral technique of Japanese Bunraku. He creates a spellbound story inside a piece of history.





編劇、概念發想暨導演/羅伯·勒帕吉 Text, Design & Director / Robert Lepage

加拿大魁北克人,當代最具影響力的跨領域劇場魔法師,身兼劇作家、演員、導演,作品跨足劇場、電影、歌劇、演唱會等領域,勒帕吉擅長透過場面調度與舞台編導技巧來敘說故事,許多作品運用科技與多媒體建構舞台,常融合多元文化背景與創新技術運用,打造具原創性、當代感的非凡之作,全能的才華備受國際肯定,曾獲頒國際表演藝術協會「傑出藝術家獎」、加拿大「最高榮譽勛章」、歐盟委員會「歐洲劇場獎」等。劇場作品《887》、《癮·迷》、《眾聲喧嘩》、《安徒生計畫》曾來臺灣演出,獲得極佳口碑,被譽為「現代達文西」!

Versatile in every form of theatre craft, Robert Lepage is equally talented as a stage director, playwright, actor and film director. His creative and original approach to theatre has won him international acclaim and shaken the dogma of classical stage direction to its foundations, especially through his use of new technologies. His works have been presented in Taiwan several times including the plays 887 (2020), Needles and Opium (2016), Lipsynch (2010), and The Andersen Project (2008).



編劇、概念發想暨導演/羅伯·勒帕吉概念發想暨創意指導/史帝夫·布蘭琪助理導演/法蘭西斯·博略演 員/奥利維爾·諾曼德操偶師/瑪麗-克勞德·拉布萊特

威爾斯立·羅伯森三世、馬丁·瓦蘭古

助理舞台設計 / 亞莉安·薩瓦

戲偶設計暨製作/金-蓋伊・懷特、席林・懷特

作曲暨音響設計 / 馬修·杜永

影像設計 / 菲利克斯·佛雷代-法吉 燈光設計 / 尼古拉·德科托

服裝設計 / 維吉尼·勒克萊爾

道具設計 / 珍·拉比耶爾

共製單位 / 臺中國家歌劇院、衛武營國家藝術文化中心 加拿大魁北克市鑽石劇院、法國國立火山劇院 法國國立彗星劇院 Text, Design & Director / Robert Lepage
Design & Creative Director / Steve Blanchet
Assistant Director / Francis Beaulieu
Performer / Olivier Normand

Puppeteer / Marie-Claude Labrecque, Wellesley Robertson III,

Martin Vaillancourt Associate Set Design / Ariane Sauvé

Puppet Design & Building / Jean-Guy Whit, Céline White Composer & Sound Design / Mathieu Doyon

Image Design / Félix Fradet-Faguy
Lighting Design / Nicolas Descôteaux
Costume Design / Virginie Leclerc

Properties Design / Jeanne Lapierre

Co-production / National Taichung Theater,

National Kaohsiung Center for the Arts (Weiwuying), Le Diamant, Quebec City, Le Volcan - scène nationale du Havre, La Comète - scène nationale de Châlons-en-Champagne

謝杰樺〉安娜琪舞蹈劇場 內身賽博格

HSIEH Chieh-hua X Anarchy Dance Theatre CyborgEros

4.22 Sat. 14:30

4.22 Sat. 19:30

4.23 Sun. 14:30

中劇院 Playhouse 400 / 600 / 800 / 1000

- 演出長度 60 分鐘,無中場休息
- 本節目含有線上觀演席次,詳細資訊可於 OPENTIX 售票系統查詢
- 建議 7 歲以上觀眾觀賞
- Approx. 60 minutes without intermission
- Virtual Interactive Ticket allows the audience to interact with the dancers on their own devices. Please check OPENTIX website for detailed information.
- Suggested for ages 7 and above



編舞家謝杰樺繼前作《Second Body》、《永恆的直線》後,2023年帶來三部曲最終章。《肉身賽博格》聯手國内當紅團隊當若科技藝術,引進 AI 演算技術,以舞者的身體動態串接 AI 辨識,透過大量螢幕拼接舞者軀幹,混搭現場互動及線上觀看的多元視角,模糊舞台與觀眾的界線,打破眼見為憑的確切。

若說前作《Second Body》是透過技術為肉身(First Body)形構第二個身體;《永恆的直線》探討死亡在數位時代的全新定義與存在;《肉身賽博格》即集系列之大成,深入展演人類真實肉身與數位身體的交錯混融,刻畫「半數據人」般的全新日常型態。三種座位席、三種視角,除了身在實體劇場的觀眾得以上帝視角綜觀虛實交錯的數位混亂;線上觀眾與現場互動席更能換上自己的身體,加入這場前所未有的科技狂歡。

For years, HSIEH Chieh-hua has been questioning technology through the language of dance. *CyborgEros* allows both on-site and off-site audience to manipulate the dancers' physical movements with software and even replace the dancers with audience's own bodies. Different perspectives challenge the perception that "seeing is believing", as well as the distinction between the stage and audience is blurred. A culmination of a series of HSIEH's previous works, the piece explores the definition of reality when one cannot tell human flesh from its digital extension. The combination of virtual and in-person performance supported by enhanced AI recognition and algorithm technologies will give the audience a physical experience of the total chaos about to be unleashed.

導演暨編舞/謝杰樺 舞者暨共同發展/周寬柔、凃立葦、施旻雯 舞蹈構作/樊香君 科技技術統籌暨視覺設計/當若科技藝術 i F+ 主視覺暨演出影像設計/玖格設計-黃瑞民 燈光設計 / 陳大再 音樂設計/鄭乃銓 舞台設計 / 林凱裕 舞台技術指導/盧胤沂 舞台監督/鄧湘庭 燈光技術指導/陳以欣 排練助理 / 趙亭婷 執行製作/戴筱凡 宣傳企劃 / 蔡瑞伶 海報暨標準字設計/劉丁菱 宣傳影片/陳韋勝 劇照拍攝/張家豪、劉志晨、陳韋勝

指導單位/文化部 創作研發支持/臺中國家歌劇院 前期製作支持/台新銀行文化藝術基金會 菁霖文化藝術基金會、臺北市政府文化局 場地協力/臺北市藝響空間網、新北投71園區

本團隊為 2019-2022 TAIWAN TOP 演藝團隊

Dancer / CHOU Kuan-jou, TU Li-wei, SHIH Ming-wen Dance Dramaturgy / FAN Xiang-jun Technology Coordination & Visual Design / i F+ Key Vision & Video Design / 9 Grid Design - HUANG Atz Lighting Design / CHEN Da-zai Music Design / CHENG Nai-chuan Stage Design / LIN Kai-yu Technical Director / LO Yan-yi Stage Manager / TENG Hsiang-ting Master Electrician / CHEN Yi-hsin Rehearsal Assistant / CHAO Ting-ting Associate Producer / TAI Hsiao-fan Marketing Specialist / Stella TSAI Graphic Design / Orange LIU Cinematographer / CHEN Wei-sheng Photographer / ZHANG Jia-hao, LIU Zhi-chen, CHEN Wei-sheng

Director &Chore ographer / HSIEH Chieh-hua

Creation and Research Support / National Taichung Theater Sponsor / Taishin Bank Foundation for Arts and Culture

The pre-production of the work received grants from Ministry of Culture's 2021 Technology and Arts Creative Development Subsidization Program and 2020 Taipei City Performing Arts Subsidization Program.





成立於 2010 年,舞團名稱來自於 Anarchy(無政府)的音譯,以當代舞蹈為主要創作形式,包括以純舞蹈創作思考人與人的關係連結;與結合科技創作深探人與科技的進退哲思。舞團特色以肢體的覺察為基礎,嘗試突破劇場形式,來探索時間、空間、物體以及人與社會之間的關係。作品形式涵蓋劇場、舞蹈科技與裝置作品,近年來廣受國際各大舞蹈節邀請,曾獲德國舞蹈年鑑 Tanz 選為 2016 年度舞團之一。2019 年《永恒的直線》獲第 18 屆台新藝術獎年度提名。

Founded in 2010, Anarchy Dance Theatre is dedicated to the production of contemporary dance theatre to explore interpersonal relations. It also enlists technology in its works to examine the tug of war between human society and technology. Working upon observations of the physical body in motion, the company builds its norm-breaking productions that explore time, space, objects, and the relationship between humans and their society. Anarchy has in recent years been a frequent guest at international arts and dance festivals, and was named as one of 2016's dance companies of the year by the German dance magazine Tanz.



導演暨編舞 / 謝杰樺 Director & Choreographer / HSIEH Chieh-hua

安娜琪舞蹈劇場藝術總監,其橫跨建築與舞蹈的雙重背景,為作品注入獨特的創作思維。擅以空間概念結合科技元素,融入舞蹈與身體創作,為其跨界舞作帶來獨特的藝術性。知名作品包括科技舞作 2011 年《第七感官》、2015 年《Second Body》與 2019 年《永恆的直線》,頗受國際好評。曾受邀於奧地利林茲電子藝術節、荷蘭TodaysArt藝術節、馬來西亞喬治城藝術節等國際性指標藝術節演出。也與其他編舞家如董怡芬和張可揚共同創作一系列舞蹈裝置作品,包括《日常編舞》系列以及《健康操》系列,嘗試延伸舞蹈的表現形式至表演以外。亦曾擔任 2017 台北世界大學運動會開幕典禮文化演出導演之一。

The Artistic Director of Anarchy Dance Theatre, HSIEH Chieh-hua straddles the fields of architecture and choreography which give his works unique creative expression. He is known for combining spatial elements with technology and choreography. His distinguish works of choreography include *Second Body* (2015) and *Seventh Sense* (2011). He has been invited to several international festivals including Ars Electronica, TodaysArt Festival, George Town Festival and so on. He is also one of the directors of opening ceremony of 2017 Summer Universiade.



科技技術統籌 / 王伯宇 Technology Coordination / WANG Po-yu

當若科技藝術創辦人暨藝術總監。畢業於臺灣藝術大學多媒體動畫藝術研究所,從事互動設計多年,擅長科技互動結合藝術創作,如 2012 年《五月天演唱會幕後花絮展》、2012 年《工研院解密國家寶藏-奇想樂園》、2019 年兩廳院 30 週年演出《眾聲之所》……等等。鑽研多重感官設計營造引人入勝的互動情境,帶來最佳體驗。

WANG Po-yu is the founder and the Artistic Director of i F+. A graduate from the Graduate School of Multimedia and Animation Arts, National Taiwan University of Arts, WANG is a veteran of interaction design who specializes in combining interaction technology with art projects. His works such as *PARADEISOS* (2012) and *Electric Indigo* in 2019 for the 30th Anniversary of NTCH showcase how he polishes his multi-sensory design to create engaging, interactive scenarios for the best experience.





令人驚艷……多元媒體、紀錄劇場、點唱機音樂劇 與自傳式告解的絕妙混搭!

—— 加拿大《環球郵報》

STUNNING...A marvelous mashup of media, verbatim theatre, jukebox musical and autobiographical confession.

— Globe & Mail

獨腳戲大師……瑞克·米勒運用多媒體充分展現獨 特才華,將所有流行文化帶上舞台! ——《加拿大廣播公司新聞》

A ONE-MAN SHOW MASTER... A multimedia showcase of Rick Miller's incredibly unique ability to bring all this pop culture to life. — *CBC News*

《爆發年代》首部曲在 2021 年引發國人熱議,2023 年春第二、三部曲將同步震爆登「臺」!

加拿大編導演劇場全才瑞克·米勒(Rick Miller)打造《爆發年代》三部曲,以 25 年為一個單位,在三部曲 300 分鐘裡交織出 75 年的時空。他以獨角戲搭配多元劇場媒體詮釋百餘位知名人物,在一首首經典歌曲中談心、說史,笑鬧中引領我們回望過去、走過現在、想像未來。

《爆發年代 X》緊接《爆發年代》時序,從1969年胡士托音樂節走進「X 世代」的時光長廊,見證迪斯可、石油危機、冷戰、電玩遊戲到龐克搖滾的崛起。米勒以個人故事出發,講述同樣身為「X 世代」的他如何在青少年的憤怒與對立中成長。《爆發年代 YZ》則從1996年網路為「千禧世代」與「Z 世代」揭開序幕說起,米勒將視角轉向下一輩的世代,揭露網路科技為世界接上全新篇章時,年輕人卻是夢想與焦慮共存。當時光來到今日,結局將交由與米勒共度這段爆發旅程的你我投票決定!

Following his hit show *BOOM* in 2021, which explored the years from 1945 to 1969, Rick Miller is coming back to Taiwan with *BOOM* X and *BOOM* YZ, the second and final part of his award-winning *BOOM* trilogy, to wow the audience. Each show documents 25 years, in chronological order, drawing connections between global events, cultural milestones, and personal stories. *BOOM* X picks up where *BOOM* left off, at Woodstock in August of '69, and takes us through the days of disco, the oil crisis, the Cold War, video games, punk rock and more. *BOOM* YZ shifts our perspective to "Generation Y" (Millennials) and "Generation Z" to reflect the aspirations and anxieties of young people today, and to bring the multi-generational story to a compelling close.



編劇、導演暨演員/瑞克·米勒

Writer, Director & Performer / Rick Miller

擁有建築與戲劇學位,集編導演於一身,擅長聲音模仿與歌唱,才華洋溢,曾獲雙子座獎、加拿大表演藝術 殊榮朵拉獎,美國《娛樂週刊》評為「當代百大最有創意人之一」,表演足跡遍及五大洲。米勒受到劇場大 師羅伯·勒帕吉(Robert Lepage)指導,並長期與機器神 (Ex Machina) 合作。除劇場創作外,他也擔 任電視節目主持人,並參與電視電影演出,曾為多部卡通與知名電玩《刺客教條:梟雄》配音。《爆發年代》 三部曲是他自編、導、演的獨腳戲代表作。

Rick Miller is a playwright, performer and director currently based in Toronto. With a formal background in both architecture and theater, Miller has been named as "one of the 100 most creative people alive today" by Entertainment Weekly, and is the recipient of both Gemini and Dora awards. Miller trained with the great Canadian director, playwright and actor Robert Lepage, and has frequently collaborated with his performing company Ex Machina; in addition, has also hosted the ABC show Just for Laughs, and his voice acting talents have featured in cartoons and Assassin's Creed Syndicate. The BOOM trilogy is the iconic solo performances written, directed and performed by Rick Miller.



編劇、導演暨演員/瑞克·米勒

F/傑夫·洛德 /布魯諾·麥特 司設計 / 尼可拉斯·道斯提、伊利娜·里維涅科

自具設計/維吉妮·勒克來爾 督暨戲劇構作/克雷格·弗朗西斯

「景暨音效設計 / 瑞克・米勒 作曲、

協力 / 克萊頓・多恩 / 艾登·維爾 技術總監

/ 瑞克・米勒 製作經理

「布蘭登」/賽巴斯汀·海恩斯 影像角色

以賽・理查

Logograph

克雷格・弗朗西斯

麥克·佩姆特(Instinct 公司) / Kidoons > WYRD Productions

■ / 卡加利劇院、The 20K Collective

寅經紀 / 曼諾·普魯克

(助理:以賽・理查、瑪德蕾娜・馬瑟列克)

戲劇顧問(臺灣)/耿一偉

BOOM YZ

BOOM X

Technical Director / Aidan Ware

Tour Manager / Isaïe Richard

編劇、導演暨演員/瑞克·米勒

執行製作/傑夫・洛德

《爆發年代 YZ》

燈光設計暨技術指導 / 艾登·維爾

影像暨投影共同設計 / 尼可拉斯·道斯提、伊利娜·里維涅科

佈景暨音效設計/瑞克·米勒

服裝暨道具設計 / 維吉妮·勒克萊爾 舞台監督暨戲劇構作 / 克雷格 · 弗朗西斯

製作經理/瑞克·米勒

劇本顧問/馬耶夫・比提、萊恩・康寧漢、賽巴斯汀・海恩斯

巡演經理 / 以賽·理查 平面設計 / Logograph

卡通插圖 / 克雷格·弗朗西斯

音樂授權 / 麥克・佩姆特(Instinct 公司)

製作單位/ Kidoons、WYRD Productions 共同製作/卡加利劇院、The 20K Collective

國際巡演經紀 / 曼諾・普魯克

(助理:以賽·理查、瑪德蕾娜·馬瑟列克)









雲門 50 週年,臺灣集體記憶裡最重要的舞作。

1978 年,31 歲的林懷民與雲門舞者到新店溪畔搬石頭,體驗先民勞動的體態,編創「柴船渡烏水,唐山過臺灣」的《薪傳》,這是首齣以臺灣歷史為題材的劇場作品,刻畫先民奮鬥突圍,鼓舞了許多世代的臺灣人。

全球累積演出高達 174 場,贏得驚人好評,澳洲舞蹈雜誌盛讚「史詩的格局,豪華歌劇的張力」,也被記成舞譜,永久收藏在紐約舞譜局。睽違 20 年,林懷民親自排練這齣 45 歲的傳奇之作。朱宗慶打擊樂團擊奏,千禧世代舞者昂揚騰躍,在陳達沙啞的嗓音唱出「思想起」時,觀眾不是走進時光倒帶機,而是一起見證未來。

傳說重現,錯過了,沒有下次。

Legacy was created by internationally renowned choreographer LIN Hwai-min when Cloud Gate was five years old in 1978.

An homage to the pioneers of Taiwan, who braved the ocean to settle on the island in the 17th century, Legacy opens with a ritual in which the dancers offer incenses to their ancestors. After the worship, they undress their contemporary clothes, reveal traditional peasant garments worn underneath, and start to enact their ancestors' journey: Homeland, Crossing the Black Water, Taming the New Land, Joy in the Wilderness, Death and Rebirth, Planting Rice Sprouts and, finally, Celebration.

With a minimum of stage props and maximum energy of the dancers, *Legacy* achieves magnificent beauty of epic theater. The work has been presented worldwide with 174 performances and is widely acclaimed as a masterpiece of choreography.

Even to a westerner who has never been to Taiwan, *Legacy* is a moving document. An organic synthesis of modern and traditional styles.... The raw energy that rolls off the stage is as stunning as a cracking whip. Also is praised as "The audience gave the company a rousing, standing ovation. This is the result of LIN's evocative choreography as well as the energy and competence of the attractive dancers." by San Francisco Chronicle.

In celebration of the 50th anniversary of Cloud Gate, *Legacy* is revived and, again, performed with the renowned Ju Percussion Group in 2023.







雲門舞集創辦人暨編舞家 林懷民 Founder & Choreographer / LIN Hwai-min

1973 年創立雲門舞集,經常從亞洲傳統文化與美學汲取靈感,編創充滿當代意識的舞作,備受國際舞壇尊崇。他繼瑪莎·葛蘭姆、模斯·康寧漢、碧娜·鮑許之後,獲頒有「現代舞諾貝爾獎」美譽的「美國舞蹈節終身成就獎」。其他眾多獎項包括美國洛克斐勒三世獎,法國文學藝術騎士勳章,德國舞動國際舞蹈大獎的終身成就獎,國際表演藝術協會卓越藝術家獎,蔡萬才臺灣貢獻獎等,並獲選時代雜誌「亞洲英雄人物」。2019 年年底,林懷民從主持 46 年的雲門退休。

LIN Hwai-min founded Cloud Gate Dance Theatre of Taiwan in 1973 and has led the company to international prominence through his acclaimed choreographic works. Among numerous awards and honors he has received are Samuel H. Scripps/American Dance Festival Award for Lifetime Achievement, the John D. Rockefeller Award (New York), the Chevalier of the Order of Arts and Letters (France), and a Lifetime Achievement Award from the International Movimentos Dance Festival (Germany). He has also been celebrated by TIME Magazine as one of Asia's Heroes. At the end of 2019, LIN retired from his position as the artistic director of Cloud Gate.

雲門舞集

Cloud Gate Dance Theatre of Taiwan

1973 年,林懷民創辦雲門舞集。這是臺灣第一個職業舞團,也是所有華語社會的第一個當代舞團。2020 年, 由鄭宗龍接任藝術總監。

雲門長年海外巡演,以獨特的動作語言,傑出的舞作,精湛的舞技,被譽為「世界一流現代舞團」。2018 年,雲門獲頒英國國家舞蹈獎的「傑出舞團獎」。

雲門除了定期發表新作品及搬演經典舞作外,舞團每年在臺灣不同城市舉辦大型戶外公演,更以親切、活潑的方式深入社區,讓舞蹈走進大眾的生活。

Founded in 1973 by internationally renowned choreographer, LIN Hwai-min, Cloud Gate is acclaimed as "Asia's leading contemporary dance theater" (*The Times*), and "One of the finest dance companies in the world" (*The Globe and Mail*). While touring extensively worldwide, Cloud Gate holds regular seasons in theaters at home, and stages annual free outdoor performances in cities and villages of Taiwan, drawing an average of 30,000 people per performance. From 2020, CHENG Tsung-lung succeeded LIN as the Artistic Director of Cloud Gate.

朱宗慶打擊樂團

Ju Percussion Group

由朱宗慶於 1986 年成立,為臺灣最早成立的職業打擊樂團。37 年來,朱宗慶打擊樂團以臺灣為家、世界為舞台,結合演奏、教學、研究及推廣工作。樂團足跡遍及 34 個國家及地區,累積委託創作曲目達 260 首,並培育超過 15 萬學習人口。樂團成立初期即與雲門合作《薪傳》,朱宗慶表示,他也在與雲門合作的過程神獲得許多啟發,這些,都影響了樂團對藝術的追求及專業運作模式。

The Ju Percussion Group (JPG), founded by percussionist JU Tzong-ching in January 1986, is the earliest professional percussion group in Taiwan. To date, the group has played in 34 different countries around the world, cultivating more than 150,000 percussion learners by means of its instruction system. Dedicated to performance, education and percussion promotion, JPG's collaboration with Cloud Gate on the production of *Legacy* not long after its inception also influenced the course of the group's development as well as professional operation model.

創作顧問 / 奚淞 舞題提供 / 張繼高 薪傳題字 / 董陽孜

音 樂/南管〈序幕〉、陳達〈間奏曲〉

人 聲/雲門舞者

策劃編作 / 林懷民

作 曲/李泰祥〈耕種與豐收〉

陳揚〈序曲〉、〈渡海〉、〈節慶〉

現場演奏 / 朱宗慶打擊樂團

燈光設計 / 林克華

道具設計(〈節慶〉獅頭)/奚淞

服裝設計/傳統客家服裝(先民的服裝)、林璟如(時裝)

國家表演藝術中心三場館共同重製

臺中國家歌劇院、衛武營國家藝術文化中心、國家兩廳院

Founder & Choreographer / LIN Hwai-min Music / CHEN Da, CHEN Yang, LEE Tai-hsiang, Ju Percussion Group Lighting Design / LIN Keh-hua Props Design / SHI Sung Costume Design / LIN Ching-ju (Modern dress) Costume / Traditional Haka clothes

Reproduction National Performing Arts Center National Taichung Theater, National Kaohsiung Center for the Arts (Weiwuying), National Theater & Concert Hall



一場身體挽救的能源失戀危機

新藝計畫

在消逝之前

Emerging Artists Project *Before Fading Away*

5.13 Sat. 14:30

5.14 Sun. 14:30

5.14 Sun. 19:30

5.19 Fri. 19:30

5.20 Sat. 14:30

5.20 Sat. 19:30

5.21 Sun. 14:30

凸凸廳 Tutu Gallery

\$400

- ■全長約60分鐘,無中場休息
- Approx. 60 minutes without intermission
- Suggested for ages 7 and above



有人說難過時就去跑步,把所有力氣都用掉就不再難過了。

喘息、拍打和樂聲,是漆黑中奮力的舞動與奔馳,你會看見空氣中那一絲微光越變越亮,但不知道什麼時候會消失;旁觀的你,也奮力緊握<mark>綠能手電筒窺探他們,但最終體力</mark>會耗盡、能量會用完,一切注定終將 消逝······

如果把表演者「想被看見的」的能量,轉化成「能被看見的」光,進而驅動樂器發出聲響,再回頭觸動肢體進行舞蹈,就能夠完成一場能量循環、不插電的演出,並期待現場觀眾一同參與,譜出自己的《源舞曲》。

有「人間皮卡丘」稱號的盧子涵,長期投身綠能藝術創作及永續參與式教學,她從魚游動所帶來的波動發電發想,想像舞者像魚一樣,一個舉手、彎身就可以透過壓電板產生電流,供應整場演出的電量,與國立中興大學材料科學與工程學系合作設計「發電地板」裝置,以全程零排碳、身體造電的綠能參與式演出,回應國際永續劇場浪潮。

LU Tzu-han has devoted herself in green energy and sustainable participatory education for years. Working with the Department of Materials Science & Engineering, National Chung Hsing University, "energy floors" were designed for this performance to allow the dancers to power the entire show through their movements, enabling a zero-carbon, participatory performance in line with the international trend of sustainable theater. The work converts the invisible energy of the dancers into visible light which triggers the musical instruments to play and then the performers receive the cue to dance to the music. The cycle of energy is thus formed to accomplish an un-plugged show which beckons to the audience to engage in the co-creation process.

創作者暨計畫主持人/盧子涵 共同創作/張伯豪、柯昭銘 綠能裝置設計暨製作/國立中興大學材料科學與工程學系 賴盈至教授實驗室

表演者暨動作創作 / 何晏妤、楊正綸、謝宛霖 聲音綠能設計暨製作 / Ruben Rübe 平面設計 / 江品萱

平面設計 / 江品宣 攝 錄 影 / 吳伽莉、Erik 執行製作 / 琥山音樂工作室 Co-creator / CHANG Po-hao, KO Chao-ming
Green Energy Installations & Construction /
Prof. LAI Ying-chih's Lab, Department of Materials Science and Engineering,
National Chung Hsing University
Performer & Action Design / HE Yan-yu, YANG Zheng-lun, HSIEH Wan-lin
Green-energy Powered Sound Design / Ruben Rübe
Graphic Design / CHIANG Pin-hsuan
Photographer & Cinematographer / WU Chia-li, Erik
Execute Production / WhoSangMusic Studio

Artist & Project Director / LU Tzu-han

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創作者暨計畫主持人 / 盧子涵 Artist & Project Director/ LU Tzu-han

藝能世代(Artenergy Generation)品牌發起人,身兼藝術家及教學者,專研綠能藝術創作及永續參與式教學。作品與教學皆引導參與者體驗永續行動,讓藝術成為能源的發電機。曾擔任國家兩廳院 TIFA 台灣國際藝術節比利時尼德劇團《兩個錯誤間的時光》舞者,近年永續創作作品包括:TAIPOWER D/S ONE 電幻 1號所《藝·幻》、CSR@天下《為淡水河做一件事一這我一定即》、教育部青年署壯遊計畫《踏能緣·藝能源》。

The founder of Artenergy Generation, LU Tzu-han is an artist and educator who specializes in green energy works and sustainable participatory education. Both her works and pedagogy focus on facilitating experiences of sustainable actions for participant by making art a power generator. LU was also a dancer for Needcompany's *The Time Between Two Mistakes* and her recent works include a sustainable project with TAIPOWER D/S ONE.

線能裝置設計與製作/國立中興大學材料系賴盈至教授實驗室 Green Energy Installations & Production / Prof. LAI Ying-chih's Lab, Department of Materials Science and Engineering, National Chung Hsing University

實驗室利用新穎材料與新物理機制,致力於開發軟性電子元件、電子皮膚、奈米發電機(能源轉換元件)、軟性機械,已達成自給自足的可變形電子系統應用,目標用於穿戴電子、軟性機器人、智能感測、新能源利用等。

Leveraging advanced materials and new physics framework, the lab is committed to the development of soft electronics, electronic skins, nanogenerators (energy conversion devices), soft robotics for self-sufficient deformable systems applicable to areas like wearable electronics, soft robots, intelligent sensing, and new energy usage.



聲音綠能設計與製作 / Ruben Rübe Green-energy Powered Sound Design / Ruben Rübe

來自德國的音樂家和樂器創作者,以藝名 Rübezahl 創作電子音樂多年後,開始嘗試以日常物品結合電子技術製造實驗性樂器,自 2018 年起與夥伴 Malikah 從德國騎腳踏車橫跨歐亞大陸,經過 20 個國家,最後來到臺灣定居。

A musician and producer from Germany with the stage name Rübezahl, Ruben Rübe gained years of experience in electronic music production before building his own experimental instrument from daily objects. In 2018, Rübe and his partner, Hsiang-hsin Malikah WANG, set out on a bike trip from Germany across Eurasia and more than twenty countries, finally settling in Taiwan.



共同創作 / 張伯豪 Co-creator / CHANG Po-hao

雕塑家,目前生活和工作於臺北,創作主要從雕塑動作出發建立關係與自 身肖像與身份的提問,擅長使用各種材質、身體與影像。曾獲第 29 屆奇美 藝術獎美術創作類雕塑組、第 24 屆高雄獎空間性藝術優選。

CHANG Po-hao is a sculptor who lives and works in Taipei. His works mainly focus on the establishment of relationships with the body and questioning of identities through the act of sculpting. He won the 29th Chimei Arts Award for Art Creation Sculpture and the 24th Kaohsiung Award for Spatial Art Optimization.



共同創作 / 柯昭銘 Co-creator / KO Chao-ming

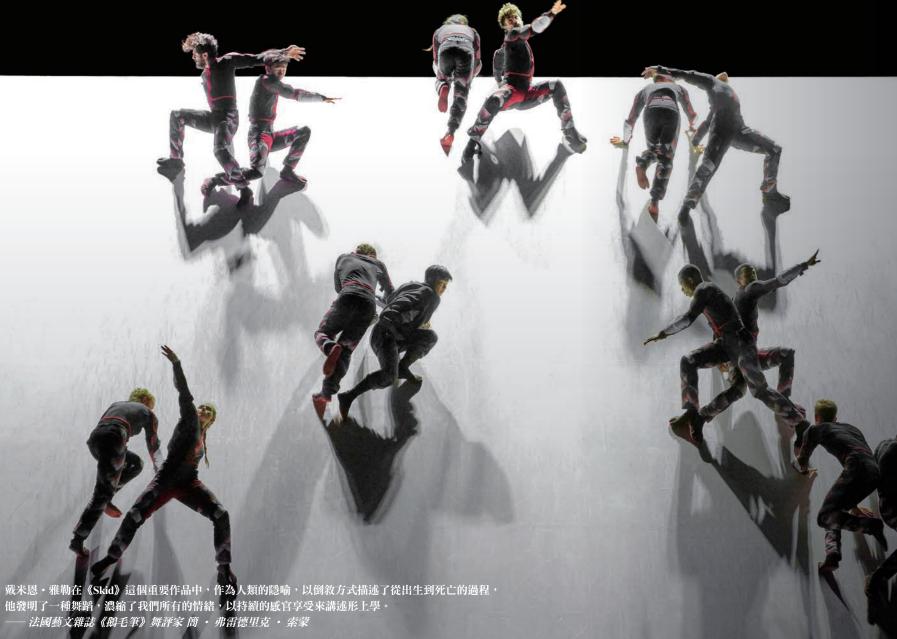
嘗試研究音樂家跨域劇場(Muziek Theatre),關注樂團職場生態問題,以及表演於觀賞後所延續的體感和社會影響力,藉由投入海洋藝術、環保綠能,叩問自身創作議題。2022年 Gap Year 兩廳院青年藝術家駐館計畫,2021年廣藝基金會 C Musical 製作《徽因》臺韓合創音樂劇擔任演員,2019年考取荷蘭阿姆斯特丹藝術大學戲劇舞蹈學院擴展當代舞蹈學系,第25屆金曲獎頒獎典禮擔任蕭煌奇、蕭敬騰開場樂手,2019年《身體微旅行 Bodydetour》舞蹈劇場工作坊培訓,EchoX 發表會 WE ARE WHAT WE EAT《可以吃的 NFT》VR 五感料理舞蹈行為藝術演出。

KO Chao-ming works on the research of Muziek Theatre and is concerned about the workplace ecology of music bands as well as the continuation of somatosensory experiences and social impact after performance viewing. Through dedicating himself to marine art, environmental protection and green energy, KO explores the interests of his own creative work. He was selected for the 2022 NTCH Gap Year program and was an actor for *Toward*, a Taiwan-Korea co-produced musical presented by C Musical and Quanta Arts Foundation.





34 度斜坡倒敘人生之重, 瑞典哥德堡舞團重設舞蹈地平線



瑞典哥德堡舞團雙舞作

Skid & SAABA

GöteborgsOperans Danskompani Skid by Damien Jalet & SAABA by Sharon Eyal

5.19 Fri. 19:30 🗷

5.20 Sat. 14:30 🖭

5.21 Sun. 14:30

大劇院 Grand Theater

500 / 700 / 900 / 1200 / 1500 / 1800 / 2200

- ■全長約 125 分鐘,含中場休息與技術換場 40 分鐘 (《Skid》40 分鐘,《SAABA》45 分鐘)
- ■中場休息期間於觀眾席舉行導聆
- ■建議7歲以上觀眾觀賞
- Approx. 125 minutes with a 40-minute intermission
- An introductory talk will be held in the auditorium during intermission
- Suggested for ages 7 and above

Skid is a major piece where Damien Jalet has constructed as a metaphor for humanity, from birth to death but backwards.

He invents a dance that speaks of metaphysics with constant sensuality, compacting all our emotions.

— Jean Frederic Saumont - Danse avec la Plume

《SAABA》是純粹、完美的舞蹈。——瑞典《哥德堡郵報》

Pure, brilliant dance. — Göteborgs-Posten





瑞典哥德堡舞團是歐洲最前衛的舞團之一,聚集來自 20 個國家的 38 名年輕舞者,包括臺灣的涂力元與陳崇賢,致力與頂尖前衛編舞家合作,編創打破邊界的作品。

比利時編舞家戴米恩·雅勒(Damien Jalet)在《Skid》中,對人類與重力的關係提出探問,讓 17 位舞者挑戰地心引力,在直通樂池的 34 度斜坡上跳舞,猶如希臘神話中的薛西佛斯,徒勞無功地抵抗命運的無情墜落。也呼應時下年輕人的難題:究竟要有意識的在現實裡掙扎?還是乾脆放棄努力,躺平交給地心引力?

以色列編舞家莎倫·伊爾(Sharon Eyal)的《SAABA》,其極具渲染力的獨特舞蹈語彙,以奇特肢體律動催眠觀眾,進入另一個迷幻的平行世界,探討隱藏在肉體之下,生命的脆弱、不安與美麗。舞者們跟隨魔幻的電音節奏脈動,由迪奥(Dior)創意總監操刀的服裝設計猶如第二層肌膚,在晦暗極簡的燈光下展現身體線條、汗水、情緒、以及微小動作內含的爆炸性張力。

One of Europe's foremost contemporary dance companies, GöteborgsOperans Danskompani brings together 38 young dancers from 20 countries and works with leading choreographers to create trailblazing works. In *Skid*, by challenging the 17 dancers to defy gravity with a dance floor tilting at 34 degrees, Belgian choreographer Damien Jalet interrogates the relationship between humans and the law of gravity and reflects the struggle between will, resistance, collapse and resilience. In *SAABA*, Israeli choreographer Sharon Eyal offers mesmerizing dance vocabulary and a style exuding a hypnotic, pulsating power that sends the audience to a hallucinatory parallel world. Costumes designed by Dior's Creative Director works like the second layer of the dancers' skin and highlights body contour, sweat, emotion and tension in tiny movements.

《Skid》

編 舞/戴米恩・雅勒

舞台設計 / 吉姆·霍奇斯、卡洛斯·馬可斯·達克魯茲

音樂設計 / 費尼茲、原摩利彥

服裝設計 / 尚·保羅·萊斯帕尼亞

燈光設計 / 喬金・布里克

編舞顧問暨客座舞者/艾米利歐・阿拉柏格魯

《SAABA》

編 舞/莎倫・伊爾

共同創作 / 蓋伊・貝哈爾

助理編舞/蕾貝卡・杭廷

服裝設計/瑪麗亞・嘉西亞・基烏里(Dior 創意總<mark>監)</mark>

音樂作曲/歐瑞・利奇提克 燈光設計/阿隆・寇恩

Skid

Choreographer / Damien Jalet

Stage Design / Jim Hodges, Carlos Marques da Cruz

Music Design / Fennesz, Marihiko Hara

Costume Design / Jean Paul Lespagnard

Lighting Design / Joakim Brick

Choreographic Advisor & Guest Dancer / Aimilios Arapoglou

SAABA

Choreographer / Sharon Eyal

Co-creator / Gai Behar

Assistant Choreographer / Rebecca Hytting

Costume Design / Maria Grazia Chiuri for the House of Dior

Composer / Ori Lichtik

Lighting Design / Alon Cohen





《Skid》編舞家/戴米恩·雅勒 Choreographer of *Skid* / Damien Jalet

比利時及法國的獨立編舞家及舞者,曾在許多著名舞團擔任舞者或編舞,包含比利時當代舞團(Ballet C. de la B.)、德國莎夏瓦茲與客席舞團(Sasha Waltz and Guest)、澳洲塊動舞團(Chunky Move)等。對於舞蹈與視覺藝術、音樂、電影、戲劇、時尚等不同藝術形式的結合感興趣,因此有許多跨領域的協作作品,並曾獲得英國勞倫斯·奧利佛獎(Lawrence Oliver Award)等國際知名大獎。2019 年為搖滾天團電台司令(Radiohead)主唱湯姆·約克(Thom Yorke)專輯《Anima》的音樂微電影編舞,並擔任天后瑪丹娜《X 夫人世界巡迴演唱會》創意總監。2013 年獲法國政府授予藝術與文學騎士勳章(Knight of Arts and Letters)。

Damien Jalet is an independent Belgian and French choreographer and dancer who worked with many renowned dance companies such as Ballet C. de la B., Sasha Waltz and Guest and Chunky Move. He is interested in the conversation with other media such as the visual arts, music, cinema, theater and fashion. His works are therefore often collaborative. His international accolades include Lawrence Oliver Award. In 2019, he choreographed the film *Anima* for Thom Yorke, the main vocalist of the rock band Radiohead who also scored the film. In the same year, he became Madonna's creative advisor for her first theatrical tour "Madame X."



瑞典哥德堡舞團

GöteborgsOperans Danskompani

瑞典哥德堡舞團隸屬於瑞典哥德堡歌劇院,是歐洲最前衛的舞團之一,也是北歐地區最大的舞團,致力於製作獨創的舞蹈作品。來自於全球 20 個國家的 38 名年輕舞者,貢獻他們獨特的藝術才華,多元文化背景的成員們組成充滿創意與活力的團隊,也吸引了來自全球各地頂尖的編舞家,加入舞團共創前衛且革命性的作品。自 2016 年起由卡特琳·哈勒(Katrín Hall)擔任瑞典哥德堡舞團藝術總監。

GöteborgsOperans Danskompani is a contemporary dance company within The Göteborg Opera. One of Europe's foremost contemporary dance companies. It consists of 38 dancers from 20 different countries - forming the biggest contemporary dance company in the Nordic region. Each of its dancers contribute their unique artistry. Together, on the basis of the diverse cultural backgrounds of the members, they make up a creative and dynamic ensemble that attracts the world's leading choreographers to Gothenburg to create new, revolutionary works. Katrín Hall is the Artistic director for GöteborgsOperans Danskompani since August 2016.



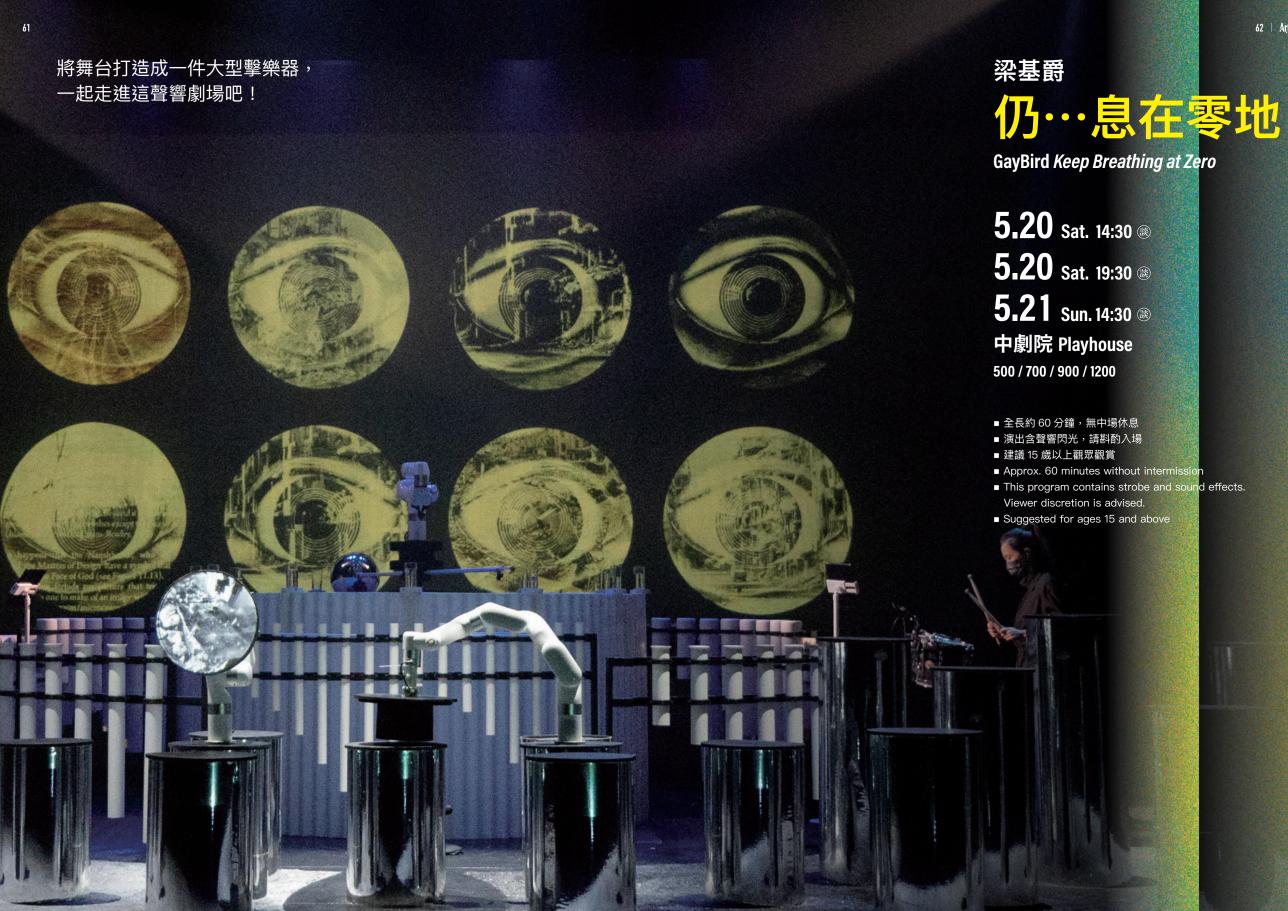


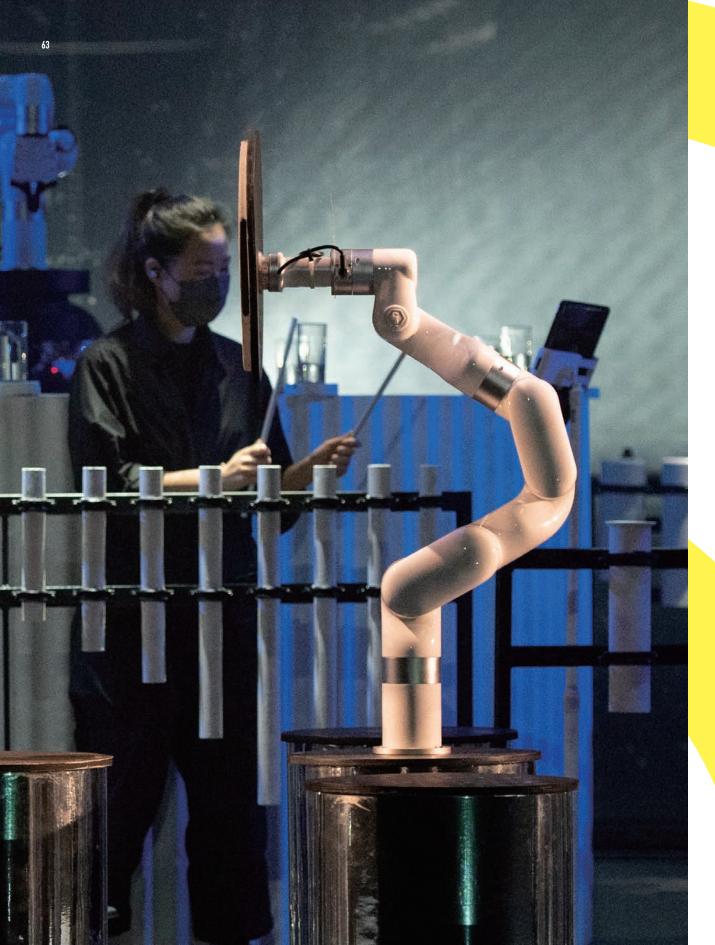
《SAABA》編舞家 / 莎倫·伊爾 Choreographer of SAABA / Sharon Eyal

莎倫·伊爾是備受國際舞壇矚目的以色列編舞家,1990年至 2008年與以色列巴希瓦現代舞團(Batsheva Dance Company)合作,擔任助理藝術總監和駐團編舞家。2005年開始與蓋伊·貝哈爾(Gai Behar)合作,並於 2013年共同成立了 L-E-V 舞團,全世界一流舞團與劇院都是她的合作夥伴,包含荷蘭舞蹈劇場(Nederlands Dans Theater)、柏林國家芭蕾舞團(Staatsballett Berlin)、巴黎歌劇院芭蕾舞團(Paris Opera Ballet)、瑞典皇家芭蕾舞團(Royal Swedish Ballet)等。她也跨足時尚和音樂領域,與迪奥(Dior)創意總監瑪麗亞·嘉西亞·基烏里(Maria Grazia Chiuri)合作時裝秀。曾獲 2004年以色列文化部青年編舞獎、2009年以色列蘭道舞蹈類表演藝術獎、2017法國費朵拉年度芭蕾製作獎及法國舞蹈戲劇評論專業協會大獎等。

Sharon Eyal is an Israeli choreographer attentively watched by the international dance communities. She danced with the Batsheva Dance Company between 1990 – 2012 and served as Associate Artistic Director and a House Choreographer. In 2005, Eyal started to collaborate with Gai Behar on her creations and the jointly founded L-E-V Dance Company, collaborating with first-class dance companies and theaters around the world, including Nederlands Dans Theater, Staatsballett Berlin, and Paris Opera Ballet. Eyal also extended her talent into fashion and music industry and has collaborated with Christian Dior Couture and Maria Grazia Chiuri for various fashion shows.







「息在零地」是梁基爵對應當下生活狀態所想像的畫面,當一個地方經歷過核爆,只剩下頹垣敗瓦,就是 所謂的「零地」,假如我們要繼續「<mark>棲息」在這裡,持續著呼吸,梁基爵</mark>相信「在最遠處總會有一點光在 靜候」。

延續由香港演藝學院製作的原創作品《息在零地》,香港媒體藝術家梁基爵創作《仍···息在零地》,以工業用的機械手臂自製聲音裝置,將舞台打造成一件大型樂器,由樂手與三支機械手臂合奏,探討人類生活在科技世代與機器密不可分的關係。

梁基爵擅長透過與日常生活有關的電子器材創作音樂,每一次的創作都會引入新事物,激發新的思維;每一個裝置、物件皆可成為迷人樂章的樂器,各有獨特樂音或聲響,整個作品運用延展實境(XR)、機械手臂、聲音裝置、電子音樂和流動影像等不同載體,呈現充滿未來感的氛圍,帶來極具感官觸發地沉浸式體驗。

Keep Breathing at Zero is a stage production by Hong Kong Media Artist GayBird, originated from Breathing at Zero which was first presented by The Hong Kong Academy for Performing Arts. A master of turning mundane electronic appliances into music instruments, GayBird always introduces new elements into his works to inspire new ideas, such as XR, robotic arms, sound installations, electronic music and moving images. He transforms the stage into a big percussion instrument which then is played by the musicians and three robotic arms. This work explores the relationship between humans and machines in the new technological era.

概念、創作總監、作曲暨機械手工程師/梁基爵 演出/梁基爵、鄭美君、譚詩蔚、周韋廷 佈景設計暨服裝設計/王健偉 燈光設計/呂衍聰 影像設計/葉文華 互動媒體設計/邱裕峰 音響設計/美仕特科技有限公司 Concept, Creative Director, Composer & Robot Programmer / GayBird
Cast / GayBird, Emily CHENG, Sylvia TAM, CHOW Wai-ting
Set & Costume Design / Jan WONG
Lighting Design / LUI Hin-chung
Video Design / Mick YIP
Interactive Media Design / Huron YAU
Sound Design / Miso Tech Company Limited





路易霧靄劇團

童話與傳說

Compagnie Louis Brouillard Contes et légendes

5.26 Fri. 19:30 5.27 Sat. 14:30 5.28 Sun. 14:30 中劇院 Playhouse

- 全長約 110 分鐘,無中場休息
- 法語發音,中文字幕

800 / 1000 / 1200

- 建議 15 歲以上觀眾觀賞
- Approx. 110 minutes without intermission
- Performed in French with Chinese surtitles
- Suggested for ages 15 and above



有別於科幻電影中煽情聳動的機器人叛變等故事情節,喬埃·波默拉最新編導作品《童話與傳說》著眼於青少年、成年人與人工智慧之間的情感、家庭與社會互動。波默拉將帶有些許未來主義色彩的世界搬上舞台,探問人類與機器人共存的未來世界,當代價值觀在人工智慧出現後的偏移與替代。

聚焦於人際關係與身份認同的《童話與傳說》,波默拉關注成長過程中非常特殊的青春期,將其觀察到的 社會現象形諸於舞台上。故事中看見的是近乎完美的機器人與身處於自我形塑過程的青少年們,在「自然 的」人格特質養成與大數據「建構的」機器人程式之間,「真實」與「虛擬」的界線在何處?透過快速變 化的短篇生活場景及通俗幽默的語言,真實的人性與假想的衝突相互交織於舞台,波默拉再次挑戰觀眾面 對人類情感的複雜程度。

Different from the sensational and dramatic robot mutiny plots in sci-fi movies, Joël Pommerat's latest work *Contes et légendes* focuses on young adults, the emotional connection between adults and AI, family and social interactions. Pommerat brings to the stage a slightly futuristic world, exploring a future world where humans and robots coexist, and the deviation and replacement of contemporary values after the emergence of artificial intelligence.

Contes et légendes focuses on interpersonal relationships and identities. Pommerat highlights adolescent period and introduces the social phenomena he observed. The story presents nearly perfect robots and coming-of-age adolescents. The contrast between "organic" development of personality and big data "constructed" robot program begs the question of where the line between "reality" and "virtuality" is. With fast-paced scenes and humorous language, Pommerat once again dares the audience to face the complexity of human emotions.

編劇暨導演 / 喬埃·波默拉 舞台暨燈光設計 / 艾利克·索耶服裝與視覺設計 / 伊莎貝·德璠 戲劇顧問 / 瑪莉·布迪耶 製作團隊 / 路易霧靄劇團 共製單位 / 臺中國家歌劇院 Playwright & Director / Joël Pommerat
Set. & Lighting Design / Eric Soyer
Costumes & Visuals / Isabelle Deffin
Dramaturg / Marion Boudier
Production / Compagnie Louis Brouillard
Co-production / National Taichung Theater



編劇暨導演 / 喬埃·波默拉 Playwright & Director / Joël Pommerat

波默拉擅於運用各種舞台元素,營造出洗練而精準的劇場美學。其獨特之處在於他只執導自己的作品,認為場面調度與劇本在排練當中同時發展成形,並沒有時間先後的差異。

2007年至2010年期間,應彼得·布魯克之邀,擔任巴黎北方劇院(Théâtre des Bouffes du Nord)駐團藝術家,2010年至2015年間亦擔任巴黎奧德翁歐洲劇院(Odéon-Théâtre de l'Europe)及布魯塞爾瓦隆尼國家劇院(Théâtre National Bruxelles-Wallonie)的協同藝術家。波默拉尋求的是創造出一種既親密又壯觀的視覺性劇場,致力呈現出演員的巨大存在感,並且讓觀眾產生震撼,藉由獨特的說書方式,形諸舞台上。眾多作品如童話三部曲的改編、《一切將太平(1)—路易末日》(Ça ira (1) Fin de Louis,2015)等,這些作品持續觸碰的議題,其實都是人類最根本、共同的生命經驗。

Joël Pommerat is an expert of deploying stage elements for neat and sharp theater piece. He only directs production of his own writing. In his opinion, there is no hierarchy: the direction and the text develop simultaneously during rehearsals.

At the invitation of Peter Brook, Pommerat was the artist in residence at Théâtre des Bouffes du Nord from 2007 to 2010. Between 2010 and 2015, he was an associate artist at the Odéon-Théâtre de l'Europe, Paris as well as at the Théâtre National Bruxelles-Wallonie. What Pommerat seeks is to create an intimate and spectacular visual theater. He is dedicated to presenting the powerful presence of actors and overwhelming the audience, with unique way of storytelling on the stage. Many of his works constantly touch upon the most essential and common experiences of humanity like his rewriting of fairy tale trilogy and *Ça ira (1) Fin de Louis*.





路易霧靄劇團

Compagnie Louis Brouillard

1990年波默拉成立路易霧靄劇團。「霧靄」(Brouillard)搭配上跟法文動詞「發出光亮」(luire)諧音的「路易」(Louis),明確地表明波默拉的劇場路線:介於呈現與隱藏、光明與晦暗之間。作品刻意追求「黑暗」,對燈光的運用精準而執著的要求「相當黑暗但並非全黑」。波默拉認為當觀眾看不清楚演員時,便能專注在作品上,從中看到自己。自 2006年起,劇團拿下法國多項戲劇大獎,包括以《圈子/小說》(Cercles / Fictions, 2010)與《我的冷房》(Ma chambre froide, 2011),連續兩屆獲得法國劇場界最高榮譽莫里哀獎「最佳演出劇團」。

In 1990, Pommerat founded the Compagnie Louis Brouillard. With "brouillard" (fog) followed by "Louis" with a sound like the French verb "luire" (to light), the name clearly indicates Pommerat's theater approach: moving between revealing and concealing, light and darkness. Their production deliberately pursues "darkness" and is obsessive about light being precise and delivering "quite dark but not pitch-dark" effect. Pommerat believes that when the audience can't see the actors clearly, they can focus on the work and see themselves in it. Since 2006, the company has won many French theater awards, including two consecutive Molière Awards for Best Company, highest honor in the French theater in 2010 (for *Cercles/Fictions*) and 2011 (for *Ma Chambre Froide*).

黃翊工作室+



HUANG YI STUDIO+ Ink

6.2 Fri. 19:30 ®

6.3 Sat. 15:30 ®

6.4 Sun. 15:30 **◎** 中劇院 Playhouse 500 / 700 / 900 / 1200

■ 全長約 60 分鐘,無中場休息

- 演出含大量煙霧以及閃光、照明、雷射、 巨大聲響效果,請斟酌入場
- 建議 7 歲以上觀眾觀賞
- Approx. 60 minutes without intermission
- This program contains smoke, flashes, strobe lights, lasers, and loud sound effects.

 Viewers discretion is advised.
- Suggested for ages 7 and above.



透過科技的精緻設計與虛實影像的交錯……突破了舞台上描寫人生/生命的限制。
——表演藝術評論台 杜秀娟

《墨》是編舞家黃翊拆解與重構書法家董陽孜作品《無聲的樂章》,並透過他所擅長的科技語彙,宛如持毛筆書寫一般,讓舞者身體在空間中運墨,並透過影像,在空間中畫出董陽孜筆觸中的飛白、濃淡。舞作涵蓋細緻與張狂的動態,藉書法文字中的線條與筆觸,探索肢體流動的能量,為黃翊繼 2009 年《流魚》之後,運用多位舞者、回歸大量肢體動作的舞蹈新作。

在《地平面以下》之後,黃翊再次邀請音像藝術家黑川良一將文字線條轉化為瞬變的光影與聲響,並在風格獨特的當代音樂衝擊中與舞者的身體產生複雜精緻的結合,呈現一幅幅溶於肢體與光影間的流動畫作。

In *Ink*, choreographer HUANG Yi deconstructs and reconstructs calligrapher TONG Yang-tze's work *Silent Music* in his dance performance. The bodies of dancers are like brushes leaving heavy and light strokes in the space, enacting the "flying white / half-dry stroke" calligraphy technique on stage. Channeling the energy of physical movement into the lines and curves of calligraphy, HUANG Yi's new dance piece expresses both sophisticated and wild flow of motions. HUANG invites audiovisual artist Ryoichi Kurokawa to translate the cursive lines of characters into flashes of light and sound after their previous collaboration in *Under the Horizon*. The dancers' bodies combined with the impact of unique contemporary music present flowing paintings drawn by dancers, light and shadow.

藝術總監、編舞、程式設計暨舞者/黃翊文字藝術家/董陽孜

音像藝術/黑川良一

舞者/胡鑑、謝承佑、鍾順文、蔡宜庭 特約舞者/葉喚軍、戴怡芬、李欣、

游文賓、陳奕蓁、黃彥霖

技術總監/鄭皓庭技術專員/林家樑

行政經理暨製作人/吳旻芳

影像製作助理/黃湘翎

委託創作/臺中國家歌劇院、國家兩廳院

Artistic Director, Choreographer, Programmer & Dancer / HUANG Yi Calligraphy / TONG Yang-tze

Audiovisual Design / Ryoichi Kurokawa

Dancer / HU Chien, HSIEH Cheng-yu, CHUNG Shun-wen, TSAI Yi-ting Guest Dancer / YEH Huan-chun, TAI Yi-fen, LEE Hsin,

YOU Wen-pin, CHEN Yi-chen, HUANG Yen-lin

Technical Director / CHENG Hao-ting

Technician / LIN Chia-liang

Administrative Manager & Producer / WU Min-fang

Video Design Assistant / HUANG Hsiang-ling

Co-commission / National Taichung Theater, National Theater & Concert Hall



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藝術總監、編舞、程式設計暨舞者/黃翊 Artistic Director, Choreographer, Programmer & Dancer / HUANG Yi

出生於臺灣,創作語彙融合舞蹈肢體、機械、程式、影像等多種領域。 人類與工業機器人共舞的《黃翊與庫卡》為黃翊的代表作之一,獲「科 技藝術界奧斯卡獎」之稱的奧地利林茲科技藝術節邀演。2017年,受邀 擔任 TED 2017 開幕演出,成為首位登上 TED 舞台的臺灣人,透過 TED IMAX 於全球 800 間劇院轉播,TED 官方網站開幕演出影片超過 50 萬人 次點閱,並獲 CNN、時代雜誌等國際媒體推崇。2022年,進入臺大管 理學院學習,探索表演藝術團隊營運的未來可能性。

Born in Taiwan, HUANG Yi's art combines multiple fields like dance, robot, computer program and video. HUANG YI & KUKA, one of his iconic works, has been presented globally stages at the Arts Electronica Festival (Austria), and Holland Dance Festival, among others. He is the first Taiwanese to be on the stage of TED for the opening performance of TED2017. He is covered by international media outlets like The New York Times, CNN and Time Magazine. He started his study at the College of Management, National Taiwan University to explore the future possibilities of performing arts team operation.



音像藝術/黑川良一 Audiovisual Design/Ryoichi Kurokawa

日本藝術家,1978 年出生,定居於德國柏林。作品涵蓋裝置藝術、音像藝術、音樂演出等多種形式。黑川擅長將音像作品與建築物進行獨特的融合,透過融合實景資料和數位生成的結構,在虛擬與現實世界中,建構時間的雕塑。

Japanese artist, born in 1978, lives and works in Berlin, Germany. Kurokawa's works take on multiple forms such as installation works, recordings, and concert pieces. He composes the time sculpture with the field recordings and the digital generated structures, and reconstructs architecturally the audiovisual phenomenon.





文字藝術家 / 董陽孜 Calligraphy / TONG Yang-tze

臺灣當代重要藝術家,擅長巨幅草書創作,筆力雄渾、奔放,字形結構及布局自成一格,以獨特的當代詮釋,開創書法藝術新風貌。創作逾 40 年,已於全球舉辦超過 60 場書法展覽,近期更以跨界藝術創作展演為重心,嘗試透過書寫的形式及內容,賦予文字藝術公共性,彰顯文字藝術的當代性。董陽孜大膽創新的跨界創作,希望在網路世代裡活化書寫的藝術,並讓文字藝術不斷探索介入當代藝術創作中,以延續這項東方傳統藝術的當代生命光采。

One of the most prominent artist in the contemporary scene, TONG Yang-tze is known for her large scale cursive script works, outpouring powerful and audacious strokes with one of a kind structure and composition. Her contemporary interpretation has blazed a new trail for the art form. In her over four decades of creative career, she has held over 60 calligraphy shows worldwide. In recent years, her focus has shifted to crossover exhibitions, using the medium of the calligraphic form and content to "re-introduce" the Chinese script to the public and highlighting its place in the modern world.



黃翊工作室 + HUANG YI STUDIO +

黃翊工作室+創立於 2010 年,2015 年轉換為全職編制,為世界少數,成員包括人類與機器人的藝術組織。 長年國際巡演,曾獲邀赴美加、歐陸、亞洲、澳洲近 20 國,累積百場以上巡演,獲各地觀眾與評論肯定。 作品高度的科研比例,常透過多年研發、分階段發展的形式逐步完成。雖製程耗時,但效益較短期製作更 長遠、更具國際影響力。

除表演創作外,透過科技專長,為盲人觀眾研發自動化劇場口述影像系統,致力文化平權;舞蹈之家計畫, 陪伴、扶植未來藝術家,建立更健康的藝術職場。

黄翊工作室+期望使藝術透過科技的形式陪伴人們的生活,推進科技與藝術的發展。

Founded in 2010, HUANG YI STUDIO + is a pioneer in boundary-breaking dance performance with cutting-edge technology, taking pride in being a "laboratory" that creates new possibilities for imaging what performing arts could be, while bringing human warmth and touch to technology through incorporating technology into art. The studio has toured nearly 20 countries across the world, and received widespread attention in Europe's theater circles when it was selected by the Théâtre National de Chaillot for the theater's first artist-in-residence project.

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中臺灣超級學生方案

凡設籍於苗栗、臺中、彰化、南投、雲林縣市或在前述縣市之教育部立案公私立各級學校, 具歌劇院學生會 員身份者即可購買。

- 每場限購 1 張,入場須出示學生證,未出示證件者請於現場補足全價差額,並加收 100 元補票手續費。
- 票價與座位區域依該節目公告為準,詳見 OPENTIX 售票網頁。
- ■本方案不適用新藝計畫《在消逝之前,能不能喜歡我?》。

Ticket Information

NTT Member pre-order from 20th December. Tickets available from 27th December.

Early Bird Discount

From 20th to 26th December, 25% off regular ticket price for NTT Members.

No limits on price categories and amount of tickets.

Ticket Package

15% off for one or more tickets to 3 (and above) performances of choice, including *La Cerisaie*, *Courville*, *BOOM X & BOOM YZ* and *Contes et légendes*.

15% off for one or more tickets to 3 (and above) performances of choice, including *tiaen tiamen Episode 1*, *CyborgEros*, *Legacy*, *Before Fading Away*, *Skid & SAABA* and *Ink*.

Other Discounts

10% - 25% off for NTT membership holders.

10% off for National Theater and Concert Hall, National Kaohsiung Center for the Arts (Weiwuying) and National Symphony Orchestra membership holders.

10% off for CTBC Bank, E.SUN Commercial Bank and Taishin International Bank, Bank SinoPac and Cathy United Bank credit card holders.

50% off for disabled persons plus one companion, and senior citizens 65 or above (ID required at entrance). 25% off group ticket price for groups of 20 or more per program.

- Only one discount may apply per purchase.
- Tickets purchased as a ticket package can not be individually returned or exchanged.
- Group ticket discount does not apply to *Before Fading Away*.

Arts NOVA LAB X 藝術跨域實驗平台



NOVA 會客室

時 間 | 12.23 Fri. 19:30-21:30

地 點 | 臺中國家歌劇院 角落沙龍

與談人 | 汪俊彦 (國立臺灣大學文學院助理教授)

吉米布蘭卡(Podcast《劇場狂粉的日常》主持人)

「NTT Arts NOVA」是歌劇院 2023 年春天推出的全新主題系列,精選 6 檔國外、5 檔國內節目,藉 由藝術家的新觀點,帶領觀眾接觸更多元的表演藝術,如同「NOVA」代表的嶄新意涵;NOVA 會客 室邀請資深行家領路,透過 Live Podcast 形式分享在當代戲劇、舞蹈與音樂的世界中,有哪些趣味觀 察與發現。

線上收聽

NOVA 會客室 - Podcast《WOW 挖藝術》特別集已上線,詳情請見歌劇院官網。

NOVA Live Podcast

Date: 23rd December (Fri.) 19:30-21:30

Location: NTT Corner Salon

Guest Speakers: WANG Chun-yen (Assistant Professor of College of Liberal Arts at National Taiwan University)

JimmyBlanca (Podcaster)

NTT Arts NOVA is a brand-new series launched by the NTT for the spring of 2023 which offers a carefully selected program of 6 foreign and 5 domestic productions. Just as the word NOVA implies, the program will expose the audience to a wider spectrum of performing arts through the artists' novel perspectives. At the NOVA Live Podcast, seasoned virtuosos will lead the way and share their interesting insights and findings in the world of contemporary theater, dance and music.

■ This Podcast is released online after the event. Please visit NTT's official website for further information.



國立臺灣大學文學院助理教授

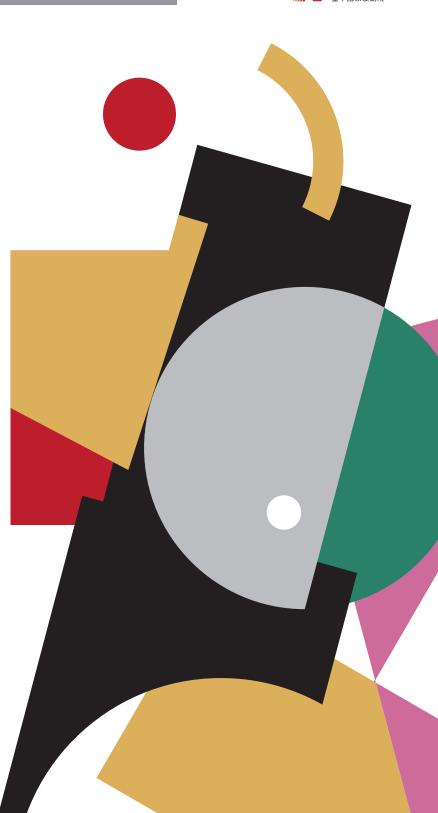


Podcast《劇場狂粉的日常》主持人

護劇場魔幻 力量無限延伸

4.22 sat. 4.23 Sun. 臺中國家歌劇院

角落沙龍 **Corner Salon**



2023



▶3.9_{Thu.} 《玫瑰人生》 *La Vie en Rose* ▶4.13_{Thu.} 《天才樂手 行不行》

►5.11_{Thu.} 《騷莎狂潮》 Shine

2023

3.9/4.13/5.11 18:45 播映 Thu.

臺中國家歌劇院戶外劇場

免費入場

- 本活動為戶外露天場次,如遇雨取消當日將於官網公
- ●現場備有靠背和室椅,單次租借20元/
- 爲達最佳放映品質,開場時間將視日落時間調繁





建築化為手中柔美日常

臺中國家歌劇院×軟水泥生活實驗室

將歌劇院建築體化為一座軟質地的手工皂, 溫潤呈現「壺中居」的柔美線條。 手工灌製自然生成的氣孔,呼應建築本身呼吸孔。 聯名款特別以竹炭粉、紅麴粉、青黛粉 調製出專屬歌劇院的代表色。



歌劇院建築軟皂 NTT Architecture Soap \$500 (大劇紅、中劇藍、建築灰) NTT岩石皂盤 NTT Soap Dish \$480

購買地點 1F NTT GIFT SHOP 歌劇院會員享9折優惠 ● 線上購買 Pinkoi 臺中國家歌劇院























NTT 學苑



間 | 2023.3.27 Mon. - 3.31 Fri. 時

對 象 | 現職藝文產業的工作者,以中部立案 演藝團體行政人員優先(不限年齡)

點 | 臺中國家歌劇院 角落沙龍 地

名 | 活動通 Accupass 線上報名 需審核

用 | 新臺幣 3,000 元



臺中國家歌劇院 National Taichung Theater



開館時間

週日、週二至週四 11:30-21:00 週五至週六及國定假日 11:30-22:00 售票/會員服務台、紀念品店 11:30-20:00

週一休館

劇場演出與講座照常舉行,觀眾可於活動開始前 40分鐘由1號門、3號門及8號門入館

Opening Hours

Sun., Tue.-Thu. 11:30-21:00 Fri.-Sat., National Holidays 11:30-22:00 Box Office, NTT GIFT SHOP 11:30-20:00

Closed on Mondays.

Scheduled performances and lectures are held as usual. Attendees may enter from Gates 1, 3 and 8, 40 minutes prior to the events.

















臺中國家歌劇院

National Taichung Theater