

Arts NOVA

肉身
賽博
格

謝杰樺 X 安娜琪舞蹈劇場

HSIEH Chieh-hua X Anarchy Dance Theatre

C y b e r g E r o s

2023

4.22 (六) 14:30 / 19:30

4.23 (日) 14:30

臺中國家歌劇院 中劇院

演出長度 | 全長約60分鐘，無中場休息

主辦單位 | 國家表演藝術中心臺中國家歌劇院

主辦單位保留節目內容異動權



是對未來人類的樂觀想像？ 還是因焦慮而生的動力？

在一次構作討論中，我問了杰樺：「你很焦慮嗎？」「是啊……」他露出一貫拖長音的苦笑表情。不是創作枯竭的焦慮，更不是演出在即的焦慮。而是對於數位科技鋪天蓋地而來的驚人發展感到焦慮。作為一名科技表演藝術家、一個人類，他焦慮該如何自處。

《肉身賽博格》的討論起始於新冠疫情開始的2020年初，臺灣的延燒速度不及國外，倘若置身疫情之外的桃花源，我們大約有幾個月的時間只是繼續聊著上一齣作品《永恆的直線》（2019）開展出的議題：人類若永生，有什麼是不可取代的？Eros，介於有限與無限之間的動力，又稱為愛、創造力，即在當時進入討論中。思及永生人，如果不是秦始皇要徐福找長生仙藥，在當代社會，大概就是換一顆人工心臟、或將意識上傳。人類脆弱又美好的肉身，勢必透過技術加以延續（前提是你真的想永生，不過這又是另外一題了）。

《肉身賽博格》的英文名「*CyborgEros*」，即是杰樺為面對當前焦慮提出的一個可能。以肉身經驗為基礎的賽博格想像，在理論與實踐上雖非新穎；不過，藝術家以創作設題，在排練場上與表演者們親身實踐的，是在這層看似自由的限制之中，肉身如何可能？自由，數位科技為人類添加的羽翼，讓我們在人與人被迫保持距離的疫情時代，仍能藉由網路，透過如窗之框，與窗外／螢幕外的世界保持聯繫、持續活躍。限制，是我們如何將螢幕化為身體、纜線化為神經、呼吸化為0與1之間的律動；進而於數位世界中，變身。這不只考驗著表演者的身體能力與想像力，更在每次排練中成為編舞者與舞者之間反覆思辨甚至針鋒相對的議題。

尤其，我們是否願意將私密的肉身領域資訊化，為日夜追趕人類的AI獻上一絲靈魂？透過AI之眼，究竟看見的是肉身賽博格，一個對於未來人類的樂觀想像？又或者，更多的是人類的缺陷、恐懼和慾望所交纏的「生」的動力？如同《永恆的直線》中，煙作為不可或缺的非人類舞者，彷彿具獨特生命力的動態為作品創造了動人的奇觀，這回安娜琪與當若科技的合作，則創造了冷眼觀看人類世界的AI之眼，擷取、拼貼、轉譯為科幻瑰麗同時驚悚可怖的形色身體。

《肉身賽博格》的討論一路跨越了疫情初始與高峰、臉書推動元宇宙浪潮、以及Midjourney、ChatGPT等人工智能對於創作領域的虎視眈眈。而藝術家焦慮的問題也從演出場域的關閉，到人類該如何在科技飛速的世代自處，都是關於生存、想活下去的慾望。但也是這股自覺的焦慮，推動著藝術家不斷更新自我裝備，讓創作隨之一再變身。這大概是作品之外，朝向生的動力（Eros）最寫實的一面。

文／樊香君（《肉身賽博格》舞蹈構作）

An optimistic future for humanity, or a driving force born out of anxiety?

During one of our creative discussions, I asked Chieh-hua if he felt anxious. “Yeesss...,” he said in his trademark drawn-out inflection with a half-smile. This wasn’t because of a lack of creative inspiration, nor was he fretting about some upcoming performance; rather, his concern was about how rapidly digital technologies have inundated us, and how he, as both a hi-tech performing artist and as a human being, should cope with these advances.

We started discussing what would become *CyborgEros* in early 2020, just when COVID-19 was beginning to spread around the world. As the rest of the world was engulfed in the pandemic, Taiwan became a paradise of sorts with its low infection rates. During those few months, our conversations revolved around one of the issues highlighted in our previous work, *The Eternal Straight Line* (2019): Is anything truly irreplaceable if humans have eternal life? Eros—that is, love and creativity, a driving force spanning the finite and infinite—was one of the subjects that entered our discussions. The pursuit of eternal life has spanned the ages: As early as two millennia ago, the first Chinese emperor Qin Shi Huang sent an expedition in search of the fabled elixir of life, whereas nowadays we might think of eternal life as swapping in a new artificial heart, or having our consciousness uploaded. The beautifully frail physical body can only be prolonged through technology (that is, if you do want to live forever, which is a subject for another time).

CyborgEros was one of the possibilities Chieh-hua proposed to deal with such modern-day anxieties. Whether in terms of theoretical or practical construct, the notion of the cyborg built upon corporal experiences is nothing new; however, from a creative standpoint as artists and performers, we are concerned with how the physical body becomes possible as we rehearse, when we are faced with such a constraint that at first glance seems to be a liberation. With the freedom brought by digital technologies, we have grown an extra pair of wings that have allowed us to remain active throughout the forced quarantines of the pandemic age: Connected via the internet, our digital displays serve as windows to the outside, keeping us connected to the world beyond the confines of our screens. The constrain lies in how we turn our displays into bodies, our cables into nerves, our every breath into pulsating 0s and 1s—how we transform in a digital world. This became a challenge for our performers, not just in terms of physicality and imagination, but even more so a matter of recurring deliberation and even heated debate during our rehearsals.

Of particular concern is whether we will allow the most intimate experiences of our physical bodies to be digitized, thereby lending some semblance of a soul to the rapidly progressing technology of artificial intelligence. What do we see through its eyes: an optimistic future for humanity in the form of the *CyborgEros*, or a driving force for life woven out of humankind’s weaknesses, fears, and desires? As in *The Eternal Straight Line*, smoke plays an integral part as a non-human dancer with its distinctive vitality and movement. In this collaboration between Anarchy Dance Theatre and iF+, we see the world of humankind through the dispassionate lens of AI, as we piece together physical forms at once both alluring and alarming.

Our *CyborgEros* discussions spanned the initial and peak phases of the pandemic, Facebook’s push into the metaverse, and the looming threat of Midjourney, ChatGPT, and other AI platforms to artistic creativity. As artists, even as our anxieties have shifted from the closure of performance venues to the rapid onslaught of digital technologies, the common thread remains our desire for survival and life. Yet it is precisely because we feel this anxiety that drives our self-improvement and enhancement, which in turn transforms our work. Outside of the work itself, this is perhaps the most concrete manifestation of the living force of Eros.

FAN Xiang-jun (Dramaturge for *CyborgEros*)

導演暨編舞家 Director & Choreographer / 謝杰樺 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，為其跨界舞作呈現與眾不同的藝術性。知名作品包括科技舞作《第七感官》(2011)、《Second Body》(2015)與《永恆的直線》(2019)，廣受國際好評。曾受邀於奧地利林茲電子藝術節、荷蘭Today'sArt 藝術節、馬來西亞喬治城藝術節等國際指標性藝術節演出。也與編舞家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》以及《健康操》系列，嘗試延伸舞蹈的表現形式至舞台之外。曾擔任2017年臺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), *Seventh Sense* (2011) and *The Eternal Straight Line* (2019). He has been invited to several international festivals including Ars Electronica, Today'sArt Festival, George Town Festival among others. He is one of the directors of the opening ceremony of 2017 Summer Universiade.

科技技術統籌 Technology Coordination / 王伯宇 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，擅長結合科技互動與藝術創作，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。長期鑽研多重感官設計，營造引人入勝的互動情境，試圖創造最佳的沉浸體驗。

WANG Po-yu is the founder and artistic director of iF+. A graduate from the Graduate School of Multimedia and Animation Arts, National Taiwan University of Arts, WANG is a veteran of interaction design specialized 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.

舞者暨共同發展 Performer / 周寬柔 CHOU Kuan-jou

臺灣臺北人，從事身體創作、表演、設計與教育相關工作。作品取材自日常中的異常身體，用舞蹈視角捕捉這些處境中的行為與生活動態，藉由「創造」而非「創作」的概念拓展獨到的劇場形式，近年專注於情慾身體研究。曾參與海內外舞蹈活動，2021年與陳詣苓共作「女殊運動」計畫；2022《TOMATO》入選愛丁堡藝穗節臺灣季，獲The Bobby Award。

Based in Taipei, CHOU currently works as a physical artist, performer, designer, and educator. Her creative output is inspired by atypical bodies in typical daily life, recreated through dance into theatrical forms. Her recent interest has been the body in desire. Dance projects both at home and abroad include the Nyu Shu Movement in 2021 with CHEN Chi-tsen, and *TOMATO*, which was part of the Taiwan Season at the 2022 Edinburgh Festival Fringe, and a winner of the Bobby Award.

舞者暨共同發展 Performer / 施旻雯 SHIH Ming-wen

1998年生，畢業於臺北市立大學舞蹈學系，現為自由表演藝術工作者。專注於蒐集各種對於生活的感知，再細膩解構，轉化成身體語彙發展，也積極與不同藝術家合作。近年參與作品包括2021謝杰樺《SBx_2045-Second Body的日常》；2022太古踏舞團《夢想國度》、張忘《巫天祭》、北藝開幕季《永晴之許》；2023許程崑製作舞團《死線》等。

Born in 1998, SHIH received her BA in dance from the University of Taipei. She currently works as a freelance performance artist, drawing inspiration from daily life for transformation into her physical vocabulary. Recent collaborations include HSIEH Chieh-hua's *SBx_2045 – The Everyday Second Body* in 2021; in 2022, Tai Gu Tales Dance Theatre's *Shangri-La My Dreamland*, CHANG Wang's *Shaman's Rite*, and *A Thousand Sounds Towards Dawn* for the opening of the Taipei Performing Arts Center; and Hsu Chen Wei Dance Company's 2023 production *Deadline*.

舞者暨共同發展 Performer / 涂立葦 TU Li-wei

freestyle舞者、天蠍座、1994。5歲開始跳舞，離開學校體制後逐漸跳脫舞蹈框架，著迷於研究身體「學院派」以外的樣子，以當下感受推展行動，體現身心靈合一的表演風貌。跨足當代劇場、影像、行為藝術，也與各類藝術家合作。代表作品如梅田宏明《並存序列》、邱比《孽緣 Doomed Love》、王宇光《馴順的我們》、張雅為《哈瓦那一公主的十面相》等。

A 1994 Scorpio, Tu first began dancing at age 5, and is currently a freestyle dancer keen on discovering possibilities for the body beyond the confines of learned, conservatory styles. Her wide-ranging collaborations with many artists have included contemporary theater, visual art, and performance art, in which she emphasizes feelings in the here and now, seeking to join mind and body as one. Recent performances include Hiroaki Umeda's *Concurrent Sequence*, CHIU Pi's *Doomed Love* music video, WANG Yeu-kwn's *Taming Us*, and CHANG Ya-wei's *Ten Sides of Princess*.

演出製作團隊 Production Team

導演暨編舞／謝杰樺

舞者暨共同發展／周寬柔、涂立葦、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、三形整合、丸五科技

程式開發及技術執行／王伯宇、張孝武、許芳誌

視覺設計／李世斌

動態設計／謝國揚

專案管理／劉德偉

主視覺暨演出影像設計／玖格設計－黃瑞民

舞臺設計／林凱裕

燈光設計／陳大再

音樂設計／鄭乃銓

服裝設計／郭萱

髮妝造型／鍾其甫

舞臺監督／鄧湘庭

舞臺技術指導／盧胤沂

燈光技術指導／陳以欣

執行製作／戴筱凡

排練助理／趙婷婷

宣傳企劃／蔡瑞伶

國際發展／楊舒涵

海報暨標準字設計／劉丁菱

宣傳影片／陳韋勝、李曜辰

劇照拍攝／張家豪、陳韋勝、劉志晨

Director & Choreographer／HSIEH Chieh-hua

Performer／CHOU Kuan-jou、TU Li-wei、SHIH Ming-wen

Dramaturg／FAN Xiang-jun

Technology Director & Visual Design／i F+

Program Development & Technical Execution／

WANG Po-yu、CHANG Hsiao-wu、HSU Fang-chih

Visual Design／Niel LEE

Motion Graphic Design／Argo HSIEH

Project Management／LIU Te-wei

Key Visual & Video Design／9 Grid Design - HUANG Atz

Stage Design／LIN Kai-yu

Lighting Design／CHEN Da-zai

Music Design／CHENG Nai-chuan

Costume Design／KUO Hsuan

Hair & Makeup／CHUNG Chi-fu

Stage Manager／TENG Hsiang-ting

Technical Director／LO Yan-yi Steph

Master Electrician／CHEN Yi-hsin

Associate Producer／TAI Hsiao-fan

Rehearsal Assistant／CHAO Ting-ting

Marketing Specialist／Stella TSAI

International Programs Coordinator／YANG Shu-hang

Typographic Posters／Orange LIU

Cinematographer & Film Editor／

CHEN Wei-sheng、Joe LEE

Photographer／CHANG Chia-hao、

CHEN Wei-sheng、LIU Chih-chen

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2019-2023 TAIWAN TOP演藝團隊

Advisory Organization／Ministry of Culture

Creation and Research Support／National Taichung Theater

Pre-production Support／

Taishin Bank Foundation for Arts and Culture

Chinlin / American Dance Festival Scholarship Program

Department of Cultural Affairs of Taipei City Government

Venue Support／

Art Space 71

Taipei City Government-Art Space Action

Anarchy Dance Theatre is 2019-2023 TAIWAN TOP



歌劇院官網



節目線上問卷