

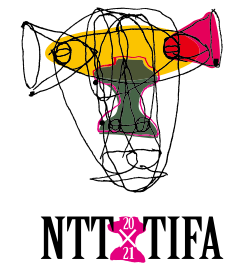
NTT 2021 TIFA

National Taichung Theater
2021 Taiwan International Festival of Arts

歌劇院2021台灣國際藝術節

3/19 — 6/6

想像，成為一種 { }



2021 NTT-TIFA 節目總表

談 演出後舉行演後座談

3/19	Fri.	19:30	路易霧靄劇團 《童話與傳說》 Compagnie Louis Brouillard Contes et Légends
3/20	Sat.	14:30	
3/21	Sun.	14:30	
中劇院 Playhouse			

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3/20	Sat.	14:30、19:30	梅田宏明雙舞作 《存在粒子》& 《並存序列》 Intensional Particle & Concurrent Sequence by Hiroaki Umeda
3/21	Sun.	14:30	
小劇場 Black Box			

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演出			
3/26	Fri.	19:30	M&B 雙人組 《大潮》 Adrien M & Claire B Acqua Alta
3/27	Sat.	14:30	
3/28	Sun.	14:30	
中劇院 Playhouse			

展覽

3/24 Wed. — 3/28 Sun.

小劇場 Black Box

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4/9	Fri.	19:30	吻與淚創作群 《指尖上的幸福人生》 Kiss&Cry Collective Cold Blood
4/10	Sat.	14:30	
4/11	Sun.	14:30	
中劇院 Playhouse			

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演出			
4/10	Sat.	13:00、14:00	拚場藝術撞擊 《靈蹤》 Piànn-Tiùnn Líng-tsong
4/11	Sun.	13:00	
4/17	Sat.	13:00、14:00	
4/18	Sun.	13:00	
5/1	Sat.	13:00、14:00	
5/2	Sun.	13:00	

展覽

4/9 Fri. — 5/23 Sun.

凸凸廳 Tutu Gallery

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華 華語版 英 英語版 ★ 親子場

4/17	Sat.	14:30、19:30	無獨有偶工作室劇團 × 德國圖賓根形體劇團 《穿越真實的邊界》 Puppet & Its Double Theater × figuren theater tübingen On the Edge of Reality
4/18	Sun.	14:30	
中劇院 Playhouse			

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4/24	Sat.	14:30	《複眼人》 The Man with the Compound Eyes	台積心築藝術季
4/25	Sun.	14:30		
大劇院 Grand Theater				

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4/24	Sat.	14:30 談、19:30 談	瑞克·米勒 《爆發年代》 Rick Miller × Kidoons & WYRD Productions BOOM
4/25	Sun.	14:30 談	
中劇院 Playhouse			

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4/30	Fri.	19:30	阮劇團 《十殿》 Our Theatre Palaces
5/1	Sat.	14:30、19:30	
5/2	Sun.	14:30	
中劇院 Playhouse			

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5/7	Fri.	19:30	侯非胥·謝克特現代舞團雙舞作 《偽善者 / 重生進化》 Hofesh Shechter Company Double Murder – Clowns / The Fix
5/8	Sat.	14:30	
5/9	Sun.	14:30	
中劇院 Playhouse			

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5/28	Fri.	19:30 談	丞舞製作團隊 × 琉森舞蹈劇場 《愛麗絲》 B.DANCE × Tanz Luzerner Theater ALICE
5/29	Sat.	14:30 談	
5/30	Sun.	14:30 談	
中劇院 Playhouse			

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5/29	Sat.	14:30	國光劇團 《狐仙》 GuoGuang Opera Company Fox Tales
5/30	Sun.	14:30	
大劇院 Grand Theater			

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6/4	Fri.	19:30	黃翊工作室 + 《小螞蟻與機器人：遊牧咖啡館》 HUANG YI STUDIO + Little Ant & Robot: A Nomad Café
6/5	Sat.	14:30 ★	
6/6	Sun.	14:30 ★ 談	
中劇院 Playhouse			

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本場館保有節目異動權。Programs may be subject to change.



發現更多的可能！

因為工作的關係，書架上常有新書，然而讀完的書往往少於未讀完、或還沒打開的書。這時我常以義大利小說家、哲學家、符號學家翁貝爾托·艾可（1932–2016）的話來安慰自己。記得艾可曾說過：「沒讀過的書永遠要比已經讀過的書重要。因為這些書的存在，恰好能夠提醒我，我所知道的範圍是如何的稀少。」艾可最著名的小說首推 1980 年出版的《玫瑰的名字》，雖是以通俗小說的方式寫成，但其中引用的隱喻與符號學的運用，涉及了大量的歷史與知識，更開啟其後如《達文西密碼》等推理小說書寫的濫觴。

這，與歌劇院 2021 台灣國際藝術節（NTT-TIFA）有何關係？這本小說讀起來雖有點難懂，因為常常要深究暗藏其中的引據來源，以便於深入了解其精妙而讀得斷斷續續，在網路資料搜尋的今天，卻也樂在其中。從十多國語言翻譯、近 2000 萬本的銷售量、大受歡迎的改編電影來看，跟我一樣樂在其中的同好可不少！2021 年的 NTT-TIFA 就是這樣的魅力！不論是從傳說、童話、神鬼故事、或大歷史文本出發的創作，或是遊走真實邊緣的虛幻、未來科技想像的可能，讓這一次 NTT 科藝 TIFA 的各檔節目更難以歸類說明。

從舞蹈切入的創作卻有強大的文本在其後支撐著，如：《偽善者 / 重生進化》、《愛麗絲》、《大潮》、《小螞蟻與機器人：遊牧咖啡館》、《存在粒子》&《並存序列》等舞蹈作品；再如戲劇作品：《指尖上的幸福人生》、《穿越真實的邊界》、《複眼人》、《爆發年代》、《童話與傳說》等卻是充滿詩性、音樂，其援引素材多元，難為其演出型式定位；還有《十殿》、《狐仙》、《靈蹤》等年輕人大感興趣，橫跨陰陽兩界的題材，可談的仍是以人為中心的故事。這些製作從不同面向切入，細細撥開各層肌理、追蹤其源頭，我們定能發現「他們」不再似節目名稱的表象，每個題材想要表達、呈現的早已「越過名字」，而科藝也早已在無形中全面滲入當代劇場的展演。

所以，艾可、《玫瑰的名字》到底與 2021 NTT-TIFA 有什麼關係？前些日子，史恩·康納萊過世，對「永恆偶像」拍過的電影一一溫習，連帶想起艾可經典的話語，更想用這句話來對「不了解科藝劇場」的朋友們說句真心話：

我看過的節目遠遠少於沒看過的節目，但這恰恰能提醒我，
不要害怕看不懂，只要進劇場一定能得到多重感動！

藝術總監

邱瓊

Many Thrilling Possibilities!

Because of my work, new books constantly appear on my bookshelves, with those I haven't opened – let alone finished – far outnumbering the ones I've read from cover to cover. These days, I take comfort in the example set by the Italian novelist, philosopher and semiotician Umberto Eco (1932–2016), whose relationship to the printed word was once rendered as this: "Unread books are far more valuable than read ones. Unopened volumes fittingly remind me of my limited scope of knowledge." Of Eco's most celebrated tomes, *The Name of the Rose* (first published in 1980) reads like a popular novel, though it references a plethora of classical metaphors, scholarly tenets of semiotics, and a breadth of historical detail. In fact, this bestselling novel later inspired a flood of suspense novels such as *The Da Vinci Code*.

What does any of the above have to do with 2021 NTT-TIFA? Although *The Name of the Rose* may seem relatively abstruse – appreciating the intricacies of Eco's literary craft requires an immersion into his historical sources – yet with internet searches now only a few keystrokes away, the extra effort can offer a reader untold thrills of discovery. With nearly 20 million copies sold in more than a dozen languages, along with a film adaptation that has wowed moviegoers worldwide, *The Name of the Rose* has certainly stood the test of time – and indeed, I also belong to the legion of Eco fans! Trust me, the 2021 NTT-TIFA possesses similar wide appeal! No matter whether they stem from legends and fairy tales recounting the adventures of gods and goblins, reference historical tomes or ponder the future of scientific expertise, all of the programs in the upcoming edition of NTT-TIFA walk the fine line between technology and art.

Dance performances with strong literary roots include *Double Murder – Clowns / The Fix*, *ALICE*, *Acqua Alta*, *Little Ant & Robot: A Nomad Café* and *Intensional Particle & Concurrent Sequence*. Theater works such as *Cold Blood*, *On the Edge of Reality*, *The Man with the Compound Eyes*, *BOOM* and *Contes et Légendes* are infused with poetry and music, drawing on multiple sources that defy easy categorization. With *Palaces*, *Fox Tales* and *Ling-tsong*, we present pieces that cross from our terrestrial world to the realm beyond – a topic popular among younger audiences – yet they still remain rooted in the essential human experience. All of these productions provide multilayered perspectives in search of the essence of art. No longer constrained by preconceived notions, these provocative topics and presentations will far exceed any generic label, taking us on a journey of discovery marveling at technological craftsmanship that has long been a part of contemporary stage art.

What do Umberto Eco and *The Name of the Rose* have to do with 2021 NTT-TIFA? Not long ago, after the death of Sean Connery, I took some time to review many of the films starring my "eternal idol," which reminded me once again of Eco's motto. Let me say from the depth of my heart to friends who may be hesitant to embrace the art of technology on the contemporary stage:

The number of shows that I've missed far exceeds the shows I've seen. But they constantly remind me that we should not fear on stage what we don't understand. As long as you enter the theater, you'll certainly be thrilled!

General & Artistic Director

AK





通道裡的光：變身現實之外

文／汪俊彥（國立臺灣大學文學院助理教授）

劇場是讓創作者好好說故事的地方，也是讓觀眾好好聽故事的地方，而文本就是好的故事。藝術家把故事說好，故事就會變成觀眾的，這是劇場最迷人、也最神奇的能力。當燈光暗下，劇場成為帶領時空旅行的變身通道，文本就是通道裡的光，幻化成各種人物角色；當幕落下，觀眾聽完故事、走出劇場，他們也成了光。歌劇院 2021 台灣國際藝術節（NTT-TIFA）中有 5 檔節目，或戲劇或舞蹈，皆以文本發想與詮釋見長。在 2020 影響全球甚鉅的疫情之下，現實生活中益趨精密治理與管控，這裡的每一個文本，恰恰反身處理了我們穩定與日常之外的空間與身份。

這幾年透過歌劇院的引介，臺灣觀眾得以近身認識當代法國最精彩的導演之一喬埃·波默拉及其路易霧靄劇團。他擅長創造一種既親密又壯觀的視覺性劇場，但卻不必然以龐大的舞台效果打造；相反地，他輕巧地透過舞台調度與演員身體表演，對觀眾產生巨大的角色存在感。而更強勢的後座力來自於，原本千篇一律或早已耳熟能詳的故事，在他手中卻如魔法般點撥成截然不同的新文本。《童話與傳說》從每個人建構自我的青春期出發，撞上當代始終不墜的機械人命題，進而重新提問自文藝復興開始、幾個世紀以來圍繞的核心：人性與人類。會不會我們自己本身就是「建構出來」的人類？在「真實的」人類與「虛假的」人類之間，會不會根本沒有那麼顯而易見的界線？

阮劇團的《十殿》以明明知道卻又看不見的都市傳說出發，全本共兩部曲《奈何橋》與《輪迴道》，都從「臺灣 5 大奇案」發想距今 30 年前 90 年代的絕代風華，兩集互有關聯又各自獨立成篇。在一棟都市中一般人常路過、屋主賣不掉、老百姓又買不起的住商混合大樓中，娛樂埋伏慾望、商業藏有住家、焦慮住著希望。《十殿》是空間旅程也是生命的試煉；在可疑的工安事故地點，也是投資失敗的商人懸樑之處；在外遇的初始與結束，也是拖不動的長照習題與不停止的敲門聲；是盜腎抵債的都市傳說，也是媽祖面前的隨機殺人，那通來自未來的詐騙電話，會是律師的私刑正義與你有愛過我嗎？

國光劇團則由 2009 年的創作《狐仙》提供今日世界亟需重啟的新動力。封三娘在山中誤觸陷阱，白狐所變的男子替她解圍，三娘對白狐產生了愛慕之心。白狐因過往一段不容於世人的人、妖之戀，最後決定分手三娘。三娘轉世，為一群妖怪撫養長大。18 歲時遇見親生父母，妖怪們將其歸還父母，而父命卻安排一場無奈的親事。最後轉世的她來到前世三娘曾居住的山裡，遇見白狐。最終，白狐每日與年老的她作伴。故事翻轉傳統認為狐仙自由百變的幻術，透過幾世的關連，才發現無論化身為男或女、名份是親情或愛情，其緣由都來自於對情分的確認。身份因情動而定。

丞舞製作團隊與疏森舞蹈劇場以《愛麗絲夢遊仙境》為本，推出《愛麗絲》。《愛麗絲夢遊仙境》完成於 19 世紀中葉，天馬行空、毫無章法的劇情卻幾乎預言了當時世界即將迎來的災難、衝突與挑戰，兩世紀後，卻也未嘗不仍是當今世界的命題。故事最寫意的三個代表場景〈掉進兔子洞〉、〈瘋狂下午茶〉與〈王后的槌球場〉，成為了舞作中最顯目的標誌。《愛麗絲》創造當下百般聊賴之外另一個時空，以舞蹈將超現實文本進而投射為（反）文明的辯證。

最後的一場通道，侯非胥、謝克特現代舞團《偽善者／重生進化》直接以這套雙舞作互為分身、相互詰問。編舞家謝克特本身就是這雙重而多重的合體：他的身體同時作為現代舞者與搖滾歌星，也是編舞家、作曲家與鼓手。《偽善者》攤開了舞者以某種近似無政府狀態的重擊與肢體運動的節奏，回應了當代多數面對暴力的冷血態度，《重生進化》則作為解藥，以平靜治癒不安、以真誠摘下偽裝。

2021 NTT-TIFA 即將打開通道，文本即將成為你的故事。歌劇院的觀眾感覺到光了嗎？

The Light in the Tunnel: Being Whisked away to Somewhere beyond the Real World

by WANG Chun-yen (Adjunct Professor at the College of Liberal Arts, National Taiwan University)

The theater is a place where creators can focus on telling their stories, and audiences can focus on enjoying these stories, just because theater texts are well-crafted stories. The magic and charm of theater lies in its unique capacity: if the artist does a great job in telling a well-crafted story, the audience takes the story with them. As the lights dim, the theater transforms into a tunnel inducing time and space traveling, and the text is that light in the tunnel, materializing the stories' many characters. With the fall of the curtain and the story told, the audience leave the theater and become the light themselves. Five of the programs in the 2021 NTT-TIFA take their inspiration from textual sources, reinterpreting them for the stage through drama or dance. With the imposition of increasingly stricter measures of control becoming reality due to the 2020 global pandemic, the texts presented here offer us a reflection, as they deal with the spaces and identities that lie beyond the realm of regularity and routine.

Throughout the past few years, the NTT has introduced to Taiwanese audiences Joël Pommerat, one of the most brilliant directors of the contemporary French stage, and his Compagnie Louis Brouillard. Pommerat is a master of creating highly visual theater that offers both spectacles and intimacy, an effect achieved not necessarily through lavish stage effects, but rather via clever use of mise-en-scene and performers' body movements, lending each character a strong sense of presence. Like an alchemist, he transforms stories once familiar to the audience into entirely new textual works with an everlasting impact. *Contes et Légends* sets off in the formative years of adolescence, which collide with the perennial modern-day issues of robots in its inquiry of the motif that has confounded us since the Renaissance: human nature and mankind. Are human beings artificially constructed? Is there, in fact, such a clear line that differentiate real and virtual humans?

Our Theatre's *Palaces* departs from hearsay urban legends. It consists of two separate yet interconnected parts, *Inside Out* and *Outside In*, inspired by sensational true crime stories in Taiwan during the 1990s. A mixed commercial and residential building in the center of town lies unsold, its price well beyond the reach of the ordinary people that pass by it every day; within its walls, desires lurk behind festivities, residences huddle together with businesses, and hope conceals anxiety. *Palaces* depicts both a journey through different spaces, and a trial for life: a bankrupt businessman hangs himself at the same spot where a shady workplace accident occurred; an extramarital affair tells of the tribulations of long-term care as a knock on the door is heard again and again; a random murder at the altar of a goddess gives rise to the urban legend of kidney theft; and is that scam phone call from the future an act of vigilante and desperation of unrequited love?

Fox Tales, a remake of the GuoGuang Opera Company's 2009 production, seeks to give a much-needed vitality to reboot the world today. A white fox fairy in human form saves a lady caught in a trap by accident. She falls in love with him, but because love between supernatural beings and humans is forbidden, the fox fairy breaks off their relationship. In a reincarnated life, the lady was brought up by elves and returned to her parents at the age of 18, now forced into an arranged marriage. Chances upon the mountain she met the fox fairy, and he cares for her in her old age in the present life. In traditional folklore, fox fairies are known for their shapeshifting magic, yet this story upends conventional stereotype by confirming love comes in all shapes and forms, even through reincarnation. With love, they find their identities.

In *ALICE*, a collaborative reimagining of *Alice in Wonderland* by B.DANCE and Tanz Luzerner Theater, we see the insanely fanciful plot lines from nearly two centuries ago almost becoming a prophecy for the calamities and conflicts in the world of today. The choreography centers on three of the original work's most famous scenes: "Down the Rabbit Hole," "A Mad Tea Party," and "The Queen's Croquet Ground." In creating an alternative time and space on the stage, *ALICE* turns the surrealism of the original text into a choreographed debate on the nature of (anti)civilism.

As to our last tunnel, we have *Double Murder* by the Hofesh Shechter Company. This double bill is a self-contained cross examination between twin identities, highlighted by Hofesh Shechter himself as a dancer, choreographer, rock star, composer and drummer all rolled into one. In *Clowns*, the dancer's percussive movements serve as a rebuke to the callousness of violence in the modern day, while *The Fix* serves as an antidote to anxiety and disguise with its tranquility and sincerity.

The tunnels are about to open with the 2021 NTT-TIFA. These texts are about to become your stories. Can you feel the light in the theater?

尋找真實之外的真實

文 / 吳政翰（國立臺灣大學戲劇學系兼任講師、耶魯大學戲劇學院戲劇構作藝術碩士）

「什麼
是真實？」這個提問，不僅是一道哲學命題，也是劇場的本質。

回溯至古希臘時期，亞里斯多德就已對劇場敘事提出一番見解，而且 20 世紀以前，整個劇場史幾乎是由亞氏敘事學所主導。亞里斯多德認為，戲劇是行動的「摹仿」；藉由一連串有因果的事件安排，觀眾能隨情節和角色發展而產生情感。基於如此戲劇思維，一切都要讓觀眾可相信，所以劇中必須打造一個完整的世界。這個劇中世界，確立著一種已知的運作系統，存在某種文明準則和既定社會價值觀，角色們在其中歷經種種，有所渴望也有所挫敗。因此，劇場以虛構建立了一種真實。這種虛構的「真實」讓觀眾身歷其境且感同身受，猶如在現實世界一般。

若說現實和劇場是相互對映的，那麼劇場除了觀照現實議題、引發觀眾情緒之外，另一個更重要的重點，是反映出了現實世界中所呈現出來的真實也是被虛構出來的「真實」，而生活在其中的人類卻信以為真。於是，世界有了體制，有了標準，有了位階，有了美醜，有了好壞，有了強弱，有了對錯，有了正常與反常，有了文明與野蠻，有了人與物之分，有了實與虛的線。為了捕捉且掌握真實，人們定義了真實的樣貌，定義了社會的樣貌，也定義了每一個人的「我是誰」。

劇中世界亦如此。角色有其社會和家庭身份、教育程度，還有旁人評價等背景資訊，這些不只是角色設定，也是角色在世界上的定位。一旦有人對主流價值觀產生歧見，或對自身既定的定位有了異音，進而有所違抗，擾亂固有秩序，使得世界所形塑出來的真實受到挑戰，是自我與外界的衝突，也是客觀與主觀兩種真實之間的抗衡。這是現實裡常見的情況，也是古典戲劇的敘事原型之一。

同樣地，當角色有機會走出原本的世界，來到一個陌生的、未知的世界時，從既定的真實進入了另一種真實，也會令其感到困惑、恐懼、拒斥而產生衝突，因為新世界裡的運作系統和感知方式跟以往有所不同，樣貌變得無以名狀，感覺變得無可言述。縱然如迷宮一般，這「真實之外的真實」往往會引領角色質疑過去認為理所當然的事物，激發出生命力，進而找到新真理。

20 世紀以降，尼采哲學、佛洛伊德心理學、表現主義、立體主義、達達主義等新思維的出現，改變了觀看的方式，也肯定了主觀真實。只要「我」說了算，什麼都可以是真實，而且同一事情容許多個角度、多種真實並存，即使觀點可能天馬行空，或彼此之間互相矛盾。到了後現代主義時期，萬物瞬息多變、流動拼貼、虛幻如夢、真實無固定形狀，「我」的主體意識也蕩然無存。有趣的是，當破碎斷裂成為此時真正的真實狀態，過去的線性真實反而成了神話，才是真實之外的真實。

這些自古希臘以至今日對於真實的思辨，很哲學，也是劇場敘事不論在內容或形式上探尋的方向。透過當代劇場裡的種種實驗，碰撞不同形式，結合跨域媒材，並置多個時空，引入多媒體科技，顛覆人與物的位階關係，翻轉既定意義，使熟悉的變得疏離，平常的變得怪異，純粹的變得混雜，無奇的變得奇幻。這些疏離、怪異、混雜、奇幻，正是劇場藝術家們將真實從現實世界的侷限中超脫出來的路徑，或者，這些其實就是真實本身。

歌劇院 2021 台灣國際藝術節（NTT-TIFA）的諸多節目中，無獨有偶工作室劇團與德國圖賓根形體劇團所合作的《穿越真實的邊界》，以偶、物件與影像，形塑一趟交織現實與想像的旅程；瑞克·米勒《爆發年代》結合了影像、聲光與音樂，以獨腳戲的手法，回顧嬰兒潮世代的成長過程中所歷經的種種動盪不安；吻與淚創作群《指尖上的幸福人生》以手為支點，融合影像與現場演出，舞出一段段回憶、生命與死亡的對話；由旅法德籍劇場導演盧卡斯·漢柏所執導的《複眼人》，改編自吳明益的同名小說，雜揉戲劇、肢體、音樂、影像、偶等多種元素，幻化成一則承載著記憶、傳說、生命和夢境的寓言。這幾部富饒想像的作品，打開了真實之外的真實，引導觀眾進入一個新世界，並重新認識每一個自己。當現實不過是虛構出來的真實，或許想像世界才是真實的所在。



Looking for Reality beyond Reality

by WU Cheng-han (Adjunct Lecturer, Department of Drama and Theatre, National Taiwan University, M.F.A., Yale University)

"What is reality?" This is not only a philosophical question but also the essence of theater.

As early as the classical period in Ancient Greece, Aristotle offered his insights into the narrative of theater which later on almost dominated the entire history of theater before the 20th Century. Aristotle argues that dramatic performance "imitates" actions or deeds performed by people. And through arrangement of a series of causal events, the audience could connect emotionally with the performance as plots unfold and characters develop. Based on the belief that everything has to be credible to the audience, a complete world has to be created in a performance. This world of drama runs on a known working system as well as certain norms of civilization and established social values where characters go through ups and downs and experience desire and frustration. Therefore, theater builds a kind of reality with fiction. This fictional "reality" put the audience through the experience and emotions as if being in a real world.

If theater reflects reality, aside from offering insights into real world issues, it triggers emotional responses from the audience. More importantly, theater goes further to expose that the reality presented by the real world is also fictional "reality" which people take for real. Hence, the following come into being: systems, standards, hierarchy, beauty and ugliness, good and bad, strong and weak, right and wrong, civilization and savageness, discrimination between human and non-human, and a line distinguishing reality and fiction. In order to capture reality, people define how reality and the society should look like as well as the identity question – "who am I" – for each individual.

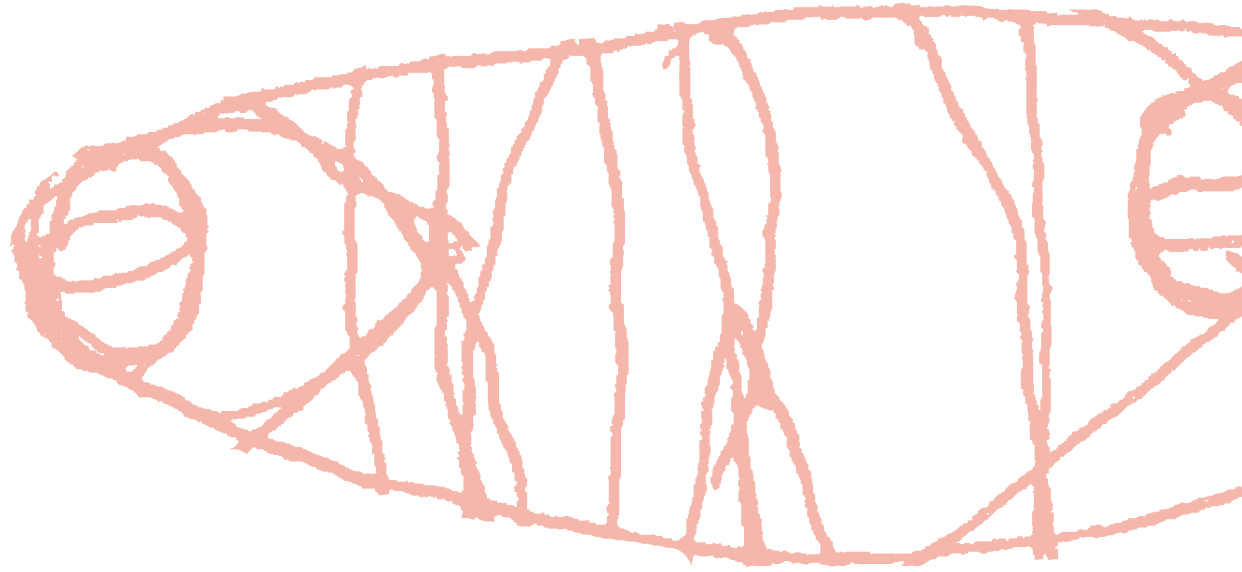
It is the same in the world of drama. Characters are designated background setting such as social and family status, education level, and how they are perceived by others. These are not just elements of character setting but also how characters are positioned in the world. When characters have doubts about main stream values or disagrees with established position, they defy and disrupt existing order. As a result, they challenge the reality shaped by the world. This is the conflict between self and the world as well as the struggle between subjective and objective realities. This is common in the real world and also one of the archetypal narratives of the classical theater.

Similarly, when a character has the opportunity to step out of his/her original world and into a strange, unknown world, he/she moves from an established reality to another kind of reality. They also feel confused, terrified, defiant and conflicted. As the new world runs on a different system and changes perception, how it looks becomes indescribable and how it feels is lost in words. Though labyrinth-like, this "reality beyond reality" triggers doubts in characters about the things they take for granted in the past and spurs an energy in them in search for the new truth.

From the 20th century onward, the emergence of new thinking such as Nietzschean philosophy, Freudian psychoanalysis, Expressionism, Cubism, Dadaism have changed how we view things and acknowledged subjective reality. "I" defines one's own reality however "I" wish to. Multiple perspectives and various realities are allowed to coexist on one same thing, no matter how wildly crazy or at odds they may be. With the arrival of postmodernism, things are ever-changing, fluid, patchy, and illusional. As reality becomes elusive, gone is the subjective consciousness of "I." Interestingly, as fragmentality becomes the real state of reality, the linear reality in the past in turn becomes myth and indeed the reality beyond reality.

This ongoing debate and argument about reality lasts from Ancient Greece till today. This deeply philosophical question also guides theater narratives in both form and content. All kinds of experiments take place in the modern theater: different forms collide; interdisciplinary media are combined; multiple times and spaces coexist; multimedia technologies are introduced. The hierarchy of human and non-human is upended and established meanings toppled. The familiar becomes estranged and the ordinary becomes uncanny. The pure becomes hybrid and the mundane becomes fanciful. Estrangement, uncanniness, hybridity and fancifulness are the approaches adopted by theater artists to shake off the constraints on reality imposed by the real world. Or, maybe these approaches are themselves the reality.

Among the many programs of 2021 NTT-TIFA, *On the Edge of Reality* is a collaboration between Puppet & Its Double Theater and figuren theater tübingen. The performance combines puppets, objects and images to offer a journey of reality and imagination. *BOOM* by Rick Miller looks at the coming of age uncertainty and upheavals experienced by the baby-boom generation with monologue. Relying solely on dancing hands, *Cold Blood* by Kiss&Cry Collective combines live performance and video to present moments of memories and a dialogue between life and death. Directed by German director Lukas Hemleb, *The Man with the Compound Eyes*, an adaption from WU Ming-yi's novel of the same name, mixes multiple elements like drama, body movement, music, images and puppets to tell a tale of memories, legends, life and dreams. These works rich in imaginative power opens up the reality beyond reality. They guide the audience into a new world and discover a new self. If reality is fictional, then the imaginary world is where the reality resides.



移情：數位表演藝術的新想像

文／張懿文（國立臺北藝術大學文創產業國際藝術碩士學位學程助理教授）

欣賞新媒體藝術與數位表演藝術時，觀眾如何對冰冷的科技藝術，產生理解和認同的感動？美學中強調作品、藝術家、參與者之間互動關係的「移情」（empathy）理論，認為透過「人同此心、心同此理」，觀眾因此能感受到作品的意義。而在表演藝術中，「移情」還包含一種動覺層面上的認知——觀眾在欣賞演出時，同時參與演出者在台上的身體經驗，使觀者感知到自己的身體和表演對象在空間位置、姿勢上的關係，進而對演出「感同身受」。這些討論揭示了「移情」在數位表演藝術中扮演著重要的感知媒介。

藝術家 M&B 雙人組透過數位虛擬影像，帶領觀眾進入混雜災難場景的水中幻象之中，作品《大潮》原文「Acqua Alta」意指威尼斯漲潮時的現象，剛好呼應近期頗受藝術界注目的「人類世（anthropocene）」概念，從生物學和地質學的角度重新思考人類的歷史，進一步邀請觀眾「感同身受」進入災難之中，召喚人們重新思考全球暖化等環境議題。而編舞家梅田宏明在《存在粒子》中，將空間粒子的「內部力量」具象化，透過視錯覺（optical illusion）將波動、旋轉的動態組成看似靜止的畫面，強化光影乘載爆炸的記憶體。這樣聚焦光影幻覺的沈浸式效果，也讓人聯想到 2019 年臺北市立美術館展出日本科技藝術家池田亮司基於程式編碼及演算法的作品，他們同樣透過對科學、數學和靈性世界的探索，讓觀眾身體沉浸於數位環境中，藉由視覺、聽覺來體現身體所感知的宇宙。

從 2012 年臺北數位藝術節的首獎開始，黃翊與德國 KUKA 工業機器人公司合作，與機器手臂共舞，有如「賽伯格」——一種同時具備生物和人工合成的人類機器系統。在女性主義學者哈洛威《賽伯格宣言》¹

的討論中，人一旦開始使用機器，身體就會成為機器運作過程的一部分。在本次親子版《小螞蟻與機器人：遊牧咖啡館》中，黃翊透過咖啡小酒館的情境，與孩子分享對後人類未來的想像，並喻示了人類與機器人互助合作的新世界。而《小螞蟻與機器人：遊牧咖啡館》的形象，與德國舞蹈劇場大師碧娜·鮑許著名舞作《穆勒咖啡館》相呼應。這些巧思讓原本調性冷凝的科技表演，開始有了充滿人性的溫度，帶給觀眾與舞蹈史思辨的驚喜。

拚場藝術撞擊的《靈蹤》展覽與演出，從臺灣民主先烈陳智雄的事件出發，以民俗「觀落陰」為概念，透過技術營造寫實魔幻情境，並進一步探討歷史中未解的懸案。此種靈活運用民間祭儀、數位技術轉化人世與靈界的交流狀態，已是當代藝術常見的運用方式：如臺北藝術節徐家輝在《極黑之暗》中，透過科技、靈媒與日本著名舞踏舞者土方巽陰陽兩界的身體交流，以阿凡達（Avatar）擬像進入巫的身體上台演出；藝術家許家維的《神靈的書寫》，則從動態捕捉（motion capture）與青蛙神鐵甲元帥的扛乩儀式。科技技術似乎成為當代藝術的顯靈媒介，讓當代藝術與民俗儀式、數位世界與神性世界的交流成為可能。

在「技術」與「藝術」的活動裡，包含了對「知」的體驗，而技術並不是科學的純粹應用或手段。在歌劇院 2021 台灣國際藝術節（NIT-TIFA）四檔結合科技藝術與數位表演的節目中，藝術家從不同的技術層面切入當代的議題，邀請觀眾以「移情」的感知，洞察所處的宇宙，並開啟觀眾對當前世界的現世反思與未來想像。

¹ Haraway, Donna J. 1985. "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century." *Simians, Cyborgs and Women: The Reinvention of Nature*. Routledge.

Empathy: Reimagining Digital Performing Arts

by CHANG I-wen (Assistant Professor & Executive Director, International MA Program in Cultural & Creative Industries, Taipei National University of the Arts)

How is audience triggered to develop understanding and recognition toward the coldness of technology-based new media and digital performing arts? The aesthetic notion of empathy concerns the interactive dynamics between the work of art, the artist and the viewer. It argues that the viewer is able to make sense of the work because of our ability to identify with others' feelings and respond with emotions. Empathy also engages with kinesthetic sensations in performing arts – during a performance, the audience also participate in performers' physical experience on stage. The viewer becomes aware of the relation between his/her own body and the performer in terms of spatial position and posture and thus is "in the performer's shoes". The arguments imply that "empathy" plays a critical role as a medium of perception for digital performing arts.

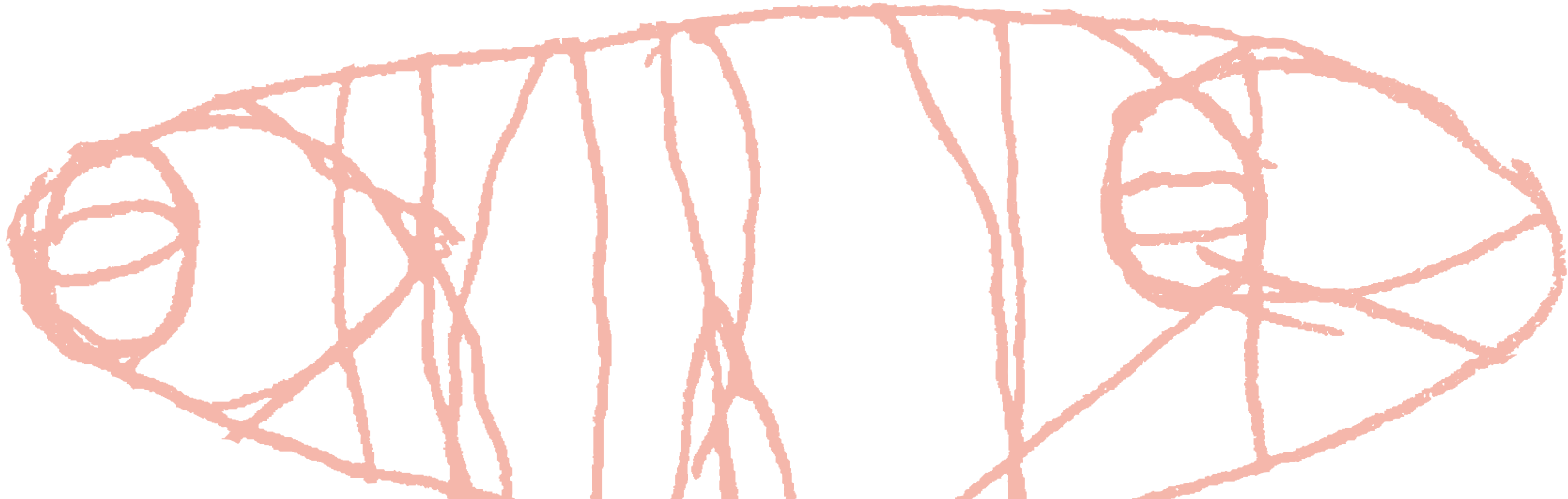
With virtual digital images, *Acqua Alta* by Adrien M & Claire B leads the audience into an illusion in water, peppered with scenes of a disaster. The term "Acqua Alta" refers to a tidal phenomenon in Venice which happens to echo the concept of "anthropocene," currently a popular term in the art world. The performance revisits human history through the lens of biology and geology. The audience is called upon to "experience a disaster" and thus rethink environmental issues such as global warming. *Intensional Particle* by Choreographer Hiroaki Umeda visualizes "intensional force" which the particles in space conceal. With optical illusion, motions such as waves and vortex become static images with enhanced light and shadow carrying exploded memory. This immersive effect with a focus on illusions of light and shadow remind people the work based on program coding and algorithm by Japanese tech artist, Ryoji Ikeda, for the Taipei Fine Arts Museum in 2019. Both works explore science, mathematics and the world of spirituality, and thus the audience are physically immersed in a digital environment and experience the universe presented to them with sight and hearing.

Starting from the work which won him Digital Art Performance Award in the 2012 Digital Art Festival Taipei, HUANG Yi has been working with KUKA, a German manufacturer of industrial robots. He dances with robotic arm like a cyborg – a biomechatronic system which embodies both organic and artificial synthetic parts. Feminist scholar Donna Haraway argues in her "A Cyborg Manifesto" that once human starts to use machine, human body becomes a part of mechanic operation.¹ In the family edition of *Little Ant & Robot: A Nomad Café*, through a café scenario, HUANG Yi shares with children his vision of a future human world and implies a new world where humans and robots support each other. Also this imagery of nomad café in *Little Ant & Robot* echoes *Café Müller*, a famous dance performance choreographed by the legendary German dance-theater figure, Pina Bausch. These ingenuities transform a presumably cold and aloof technological performance, and infuse it with humane warmth, surprising the audience with reflections on dance history.

Inspired by the story of Tàn Ti-hiòng, a martyr for Taiwan democracy, *Ling-tsong* by Piànn-Tiùnn combines exhibition and performance on the conceptual basis of the folk practice of necromancy. The performance employs technologies to create scenes of magic realism and further explore the unsolved mystery of history. This deft deployment of folk rituals and digital technologies to transform the communication between the worlds of the living and that of spirits has become a common practice in contemporary arts, such as *Unbearable Darkness* by CHOY Ka Fai for Taipei Arts Festival. In this work, CHOY, from the living world, communicates with the celebrated late Butoh master, Tatsumi Hijikata through technologies and spirit medium. CHOY performs on stage with avatars entering into a live séance. HSU Chia-wei's *Spirit-Writing* employs motion capture to present the divination chair ritual of the frog god Marshal Tie Jia. It seems that technology can serve as a theophany medium for contemporary arts, enabling the exchange between contemporary arts, folk rituals, digital world and the world of the divine.

The engagement with "technologies" and "arts" offers the experience of "knowing." Technology is more than pure application or a means of science. 2021 NTT-TIFA presents four performances which combine tech-based art and digital performance. The artists dissect contemporary issues with different techniques. They invite the audience to take a deeper look into the world around them through "empathy" and the experience opens up reflections on the current world and vision for the future.

¹ Haraway, Donna J. 1985. "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century." *Simians, Cyborgs and Women: The Reinvention of Nature*. Routledge.





青春期的叛逆
少年與 AI 的相愛相殺

路易霧靄劇團 《童話與傳說》
Compagnie Louis Brouillard *Contes et Légends*

3/19 Fri. 19:30
3/20 Sat. 14:30
3/21 Sun. 14:30

中劇院
Playhouse

票價另行公告 Ticket price to be announced

- ※ 全長約 110 分鐘，無中場休息
- ※ 法語發音，中文字幕
- ※ 建議 15 歲以上觀眾觀賞
- ※ 110 minutes without intermission
- ※ Performed in French with Chinese surtitles
- ※ Suggested for ages 15+

《童話與傳說》戲劇般的體驗，讓觀眾深深著迷與驚奇。
—— 法國《表演評論》
Une expérience théâtrale qui plonge le public dans un état de profond ébahissement.
—— *La Revue du spectacle*



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 the where the line between "reality" and "virtuality." 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
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，擔任巴黎北方劇院駐團藝術家，2010 年至 2015 年間擔任巴黎奧德翁歐洲劇院及布魯賽爾瓦隆尼國家劇院的協同藝術家。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》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》(2010) 與《我的冷房》(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. His production deliberately pursues “darkness” and is obsessive about light being precise and delivering “quite dark but not pith-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 (*Cercles/Fictions*) and 2011 (*Ma Chambre Froide*).

編劇暨導演 / 喬埃·波默拉
舞台暨燈光設計 / 艾利克·索耶
服裝暨視覺設計 / 伊莎貝·德璠
戲劇顧問 / 瑪莉·布迪耶
製作團隊 / 路易霧靄劇團
共同製作 / 巴黎南特爾－亞蒙迪劇院、法國拉羅謝爾國立劇院、法國日內瓦喜劇院、安茹戲劇節、法國馬賽拉克里耶國家劇院、加拿大渥太華國家藝術中心法語劇院、法國米盧斯國立劇院、奧林匹亞劇院－圖爾國家戲劇中心、法國尚貝里－馬勒侯國家劇院、法國安錫國立劇院、法國尚·勒強德空間－康比涅劇院、法國國立彗星劇院、法國國立鳳凰劇院、法國國立雷斯帝夫劇院、法國格勒諾布爾國立劇院、法國巴黎北方劇院、法國土魯斯奧克西塔尼城邦劇院、比利時布魯塞爾國家劇院、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 / Nanterre-Amandiers – Centre dramatique national, La Coursive – Scène nationale de La Rochelle, Comédie de Genève, Festival d'Anjou, La Criée – Théâtre National Marseille, Théâtre français du Centre national des Arts du Canada – Ottawa, La Filature – Scène nationale de Mulhouse, Théâtre Olympia – Centre dramatique national de Tours, Espace Malraux – Scène nationale de Chambéry et de la Savoie, Bonlieu – Scène nationale d'Annecy, Espace Jean Legendre – Théâtre de Compiègne, La Comète – Scène nationale de Châlons-en-Champagne, Le Phénix – Scène nationale de Valenciennes, L'Estive – Scène nationale de Foixet de l'Ariège, MC2 – Scène nationale de Grenoble, Théâtre des Bouffes du Nord, ThéâtrédelaCité – CDN Toulouse Occitanie, Théâtre National de Bruxelleset, National Taichung Theater



揉合視覺幻象與動感美學
幽微而猛烈的身體能量

梅田宏明雙舞作
《存在粒子》&《並存序列》

Intensional Particle & Concurrent Sequence
by Hiroaki Umeda

3/20 Sat. 14:30、19:30 談
3/21 Sun. 14:30 談

小劇場
Black Box

\$700

※ 全長約 70 分鐘，含中場休息 10 分鐘
※ 演出含眩光、高分貝音量等效果，請斟酌入場
※ 建議 15 歲以上觀眾觀賞
※ 70 minutes, including a 10-minute intermission
※ This program contains strobe and loud sound effects. Viewer discretion is advised.
※ Suggested for ages 15+





「我想要將這種感受傳遞給觀眾，我的表演不單純只是跳舞，而是在空間體驗。」 — 梅田宏明

日本科技舞蹈創作領航者之一梅田宏明，擅長將影像、肢體、聲音、燈光等各種劇場元素綜合思考，創造出鮮明的舞蹈風格及獨特的視覺體驗。此次四度受邀來臺，帶來獨舞作品《存在粒子》及最新創作《並存序列》，再次為感知世界提供新視角。

《存在粒子》將帶領觀眾體驗充滿「不穩定的穩定性」的數位實境。舞台上梅田顫抖著身體，釋放延伸體內或空間中如渦漩般的能量至身後投影幕，投影幕上的數位曲線不斷移動變化以保持瞬間穩定，將隱藏的「存在力量」視覺化。隨著形體、光影、聲音三者交融匯集，展現轉瞬爆發、瞬間即逝的視覺衝擊，催生一個栩栩如生的動態宇宙。

《並存序列》是梅田為臺日兩地的街舞及現代舞者所編新作。透過他所研創的編舞方法，探索一種超越文化、舞蹈類型和舞者體態的通用動態語言，激發舞者本身的肢體特性與身體力量。在這個空間裡，各種體態、舞蹈、文化、時間和韻律相互交疊影響卻又各自獨立，創造充滿動態感的舞蹈新感受。

In this double bill, the pioneering hi-tech choreographer Hiroaki Umeda once again brings his hallmark blend of digital technology and dance to Taiwan.

In *Intensional Particle*, the trembling Umeda transmits energy within and around him to the screen behind, where lines, lights and figures join in a digital reality of “unstable stability.” In contrast with this solo work, *Concurrent Sequence* is a collaboration with contemporary and street dancers from Japan and Taiwan, with Umeda developing an original choreographic method to bring out the individuality and strength of each dancer in a trans-cultural, trans-genre common vocabulary.



梅田宏明微小、專注而簡練的肢體語彙，在舞台上形塑出獨特非凡的靜止氛圍。

—— 英國《衛報》

Hiroaki Umeda is a small, compact and very focused dancer, commanding an unusual air of stillness on stage.

—— The Guardian



編舞 / 梅田宏明

Choreography / Hiroaki Umeda

被譽為日本前衛藝術家代表之一，身兼作曲家、燈光設計、舞台設計以及視覺藝術家。2000年成立S20舞團，作品具有強烈數位元素與高度全面性藝術方法，蘊含肢體、視覺、感官及時空等多種元素，獨特舞蹈美學，引領觀眾至前所未有的觀舞體驗。作品常受邀至世界各地大型藝術節及劇院演出，每每皆令觀眾為之驚豔。2009年開啟為期10年的「超運動」編舞計畫，與不同舞蹈背景之舞者合作，嘗試探索舞者動作與周遭環境相互影響的細微變化。2014年開始「身體田野計畫」，為依據其自創的「動力法」動作系統發展而出，旨在探詢、跡察人體動作，以及培育日本年輕舞者，並與跨領域藝術家共同合作。

Hiroaki Umeda is a choreographer and a multidisciplinary artist, recognized as one of the leading figures of the Japanese avant-garde art scene. Since the launch of his company S20 in 2000, his subtle yet violent dance pieces have toured around the world to audience and critical acclaim. His highly holistic artistic methodology features strong digital elements that take into account not just physical elements like dance, but also optical, sensorial and, above all, spatiotemporal components as part of the choreography. His decade-long “Superkinesis” project, began in 2009, explores different kinetic languages born out of the mutual interaction between dancers and their surroundings. The “Somatic Field” project, began in 2014, builds upon his original Kinetic Force Method, aiming to nurture a new generation of Japanese dancers and multimedia artists through exploration of physical movement.

《存在粒子》

編舞暨舞者 / 梅田宏明

視覺指導 / S20 舞團

影像研究 / 魯多維奇·布爾奇科夫斯基

視覺程式設計 / 堂園翔矢

影像編輯 / 紀堯姆·葛拉維耶

音效及燈光設計 / S20 舞團

《並存序列》

編舞 / 梅田宏明

舞者 / 涂立葦、王甯、洪翊博、AYUMI、中村優希、大森瑤子

共同製作 / 臺中國家歌劇院

2021 NTT-TIFA 世界首演

演出製作 / S20 舞團

藝術總監 / 梅田宏明

製作經理 / 田野入涼子

Intensional Particle

Choreography & Dancer / Hiroaki Umeda

Image Direction / S20

Visual Research / Ludovic Burczykowski

Image Programming / Shoya Dozono

Video Editing / Guillaume Gravier

Sound & Lighting Design / S20

Co-Production / Le Manège – Scène Nationale, Le Manège Mons,

Gare Numérique – Jeumont, Maison des Arts de Créteil,

Stereolux – Nantes, Mapping Festival – Genève

Concurrent Sequence

Choreography / Hiroaki Umeda

Dancers / Livier TU, WANG Ning, Pobo HUNG, AYUMI,

Yuki Nakamura, Yoko Omori

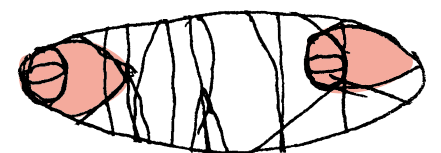
Co-Production / National Taichung Theater

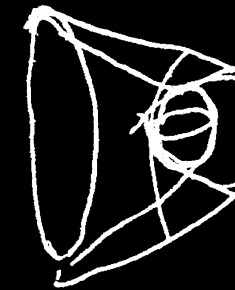
Premiere in 2021 NTT-TIFA

Production / S20

Director / Hiroaki Umeda

Production Management / Suzuko Tanoiri





如夢似幻 虛實交錯的科技之詩

M&B 雙人組 《大潮》
Adrien M & Claire B *Acqua Alta*

劇場演出：〈墨黑〉 Stage performance: <i>Acqua Alta – Ink black</i>	中劇院 Playhouse
3/26 Fri. 19:30 3/27 Sat. 14:30 國 3/28 Sun. 14:30	
400/600/800/1000	
※ 全長約 55 分鐘，無中場休息 ※ 建議 7 歲以上觀眾觀賞 ※ 55 minutes without intermission ※ Suggested for age 7+	

他們的藝術創作手法，將我們浸入仿若海市蜃樓的奇景中，美得讓人幾乎無法呼吸。
—— 法國雜誌《電視全覽》外刊
Ils ont l'art et la manière de nous faire plonger dans des mirages virtuels d'une telle beauté qu'on en a le souffle coupé.
—— *Télérama Sortir*



這是一個以義大利北部異常潮汐現象「Acqua Alta」為題，敘說關於女人、男人、一間房子、以及洪水的奇幻故事。

一對男女反覆過著看似平凡卻荒誕的日常，某天的傾盆大雨卻從此顛覆他們的生活：暴雨如墨色海水淹沒他們的住處，女人不慎失足而消失，只剩下她的頭髮還在——那叢活生生的頭髮，自此展開一段深水中的想像之旅。《大潮》講述的是一則以普世災難為背景的獨特故事，探索「失去」與「找尋」之餘，也企圖馴服人們心中對異種或非我族類的恐懼。

來自法國里昂的科藝創作 M&B 雙人組，在同一個故事框架下以三種不同演出形式呈現多重視角，包括結合舞蹈與動態數位影像創作〈墨黑〉劇場表演，及運用擴增實境與虛擬實境打造〈鏡面路徑〉AR 立體書與〈面對面〉VR 沉浸式單人劇場兩種數位裝置展覽，帶領觀眾透過多重科技體驗，探索今日人與科技微妙的共生關係。

This is a fantastical story about a woman, a man, and a house.
The absurd daily routines of the man and woman are turned upside down one rainy day: the woman disappears in the flood, with only her hair remaining – and it is alive. A tale of disaster both unique and universal, *Acqua Alta* tells of losing and searching, of the fear to the bizarre and otherness, and how to tame it.
In this production, the Lyon-based digital art company Adrien M & Claire B presents the same story in three different formats: *Acqua Alta – Ink black*, combining movement and living digital images; *Acqua Alta – Crossing the Mirror*, a book of which the contents are only visible in augmented reality; and *Acqua Alta – Tête-à-tête*, an immersive virtual reality experience.



© Romain Etienne-item

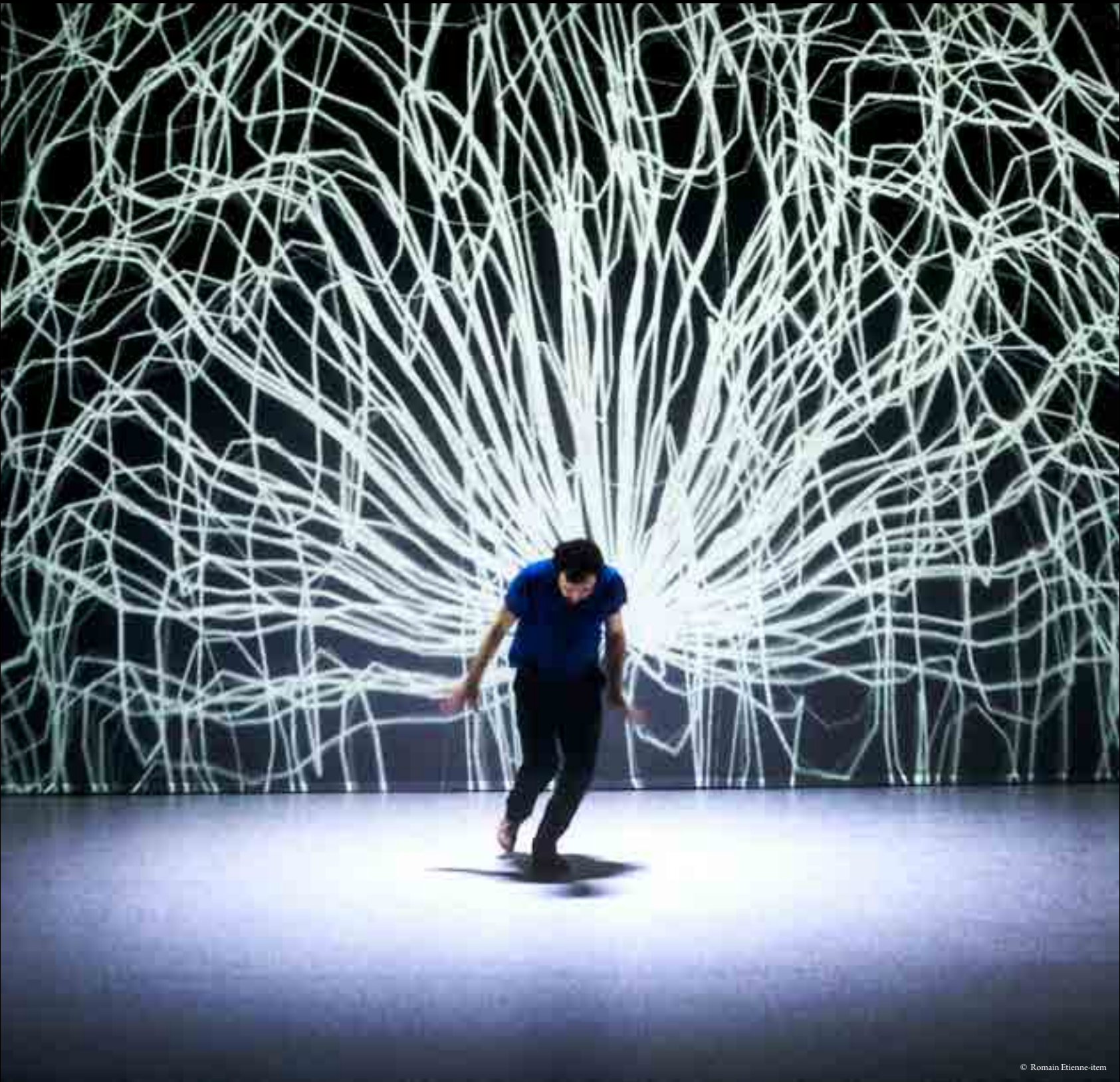
概念暨藝術指導 / M&B 雙人組
 Concept & Artistic Direction / Adrien M & Claire B

來自法國里昂的科藝創作 M&B 雙人組，由雅德里安·孟朵與克萊爾·巴典涅於 2011 年成立，以極具詩意且獨特的視覺語彙翻玩科技藝術。他們以人類肢體為創作核心，透過圖像與數位藝術探索肢體與其動作軌跡，並打破舞台空間與時間限制，將真實與虛擬置於同一平面，創造出令人驚豔的視覺體驗。

孟朵兼具工程師與雜技藝術家身份，2004 年開始創作結合數位與雜技的跨界作品。他曾以《Cinématique》獲法國安更湖數位藝術節「國際舞蹈與新科技競賽獎」評審大獎。巴典涅擁有平面與舞台設計的專業背景，擅長解讀圖像與符號傳達的意象及其所建構的空間。兩人 2011 年組團至今已共同創作《WYZT》、《Abstract Landscapes》、《Hakanai》、《Pixel》、《The Movement of Air》等多部結合肢體與動態數位影像之科技藝術作品；近期更以 AR 技術與 VR 裝置挑戰互動藝術創作，包括《Mirages & miracles》與《大潮》，成功打造超乎想像的虛實交錯展演形式，國際巡演至今佳評如潮。

The Lyon-based digital art company Adrien M & Claire B took its current form in 2011, when Claire Bardainne and Adrien Mondot joined forces to create living digital art with their distinctive, poetic vocabulary. Their work seeks to transcend the spatial and temporal boundaries of stage performance, fusing moving images, digital technology and movement into a visual experience that blends the real with the virtual.

With a background in both computer science and juggling, Mondot began combining the two in 2004, with his *Cinématique* winning the Grand Jury Prize at the Dance and New Technology International Competition of the Bains Numériques Festival. Bardainne is a visual artist with a background in graphic design and scenography, with a keen eye for the semiotics and spaces created by images and symbols. Since 2011, the company has created numerous works combining movement and digital technology, including *WYZT*, *Abstract Landscapes*, *Hakanai*, *Pixel*, and *The Movement of Air*. Their recent works, *Mirages & miracles* and *Acqua Alta*, have received worldwide acclaim for their incredible mixture of real and virtual worlds.



© Romain Etienne-item

展覽 Installation
〈鏡面路徑〉AR 立體書

Pop-up book in augmented reality: *Acqua Alta – Crossing the Mirror*

- ※ 全長 15 分鐘
- ※ 建議 7 歲以上觀眾觀賞，須由家長陪同
- ※ 15 minutes per reading time
- ※ Suggested for age 7+ with accompanying adults

〈面對面〉VR 沉浸式單人劇場

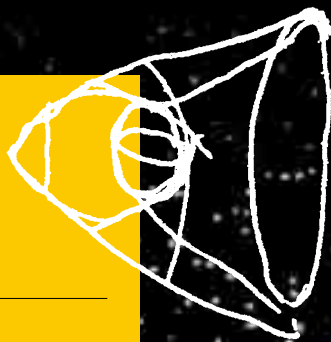
Virtual reality experience: *Acqua Alta – Tête-à-tête*

- ※ 全長 3 分鐘
- ※ 建議 15 歲以上觀眾觀賞
- ※ 3 minutes
- ※ Suggested for age 15+

3/24 Wed. 15:00 – 21:00
3/25 Thu. — 3/27 Sat. 11:30 – 21:00
3/28 Sun. 11:30 – 17:00

小劇場
Black Box

免費入場 Free Admission



概念暨藝術指導 / 克萊爾·巴典涅、雅德里安·孟朵
紙張設計暨繪畫 / 克萊爾·巴典涅
多媒體特效設計 / 雅德里安·孟朵
編舞暨演出 / 迪米崔·哈頓、薩琪·野呂
原創音樂暨音效設計 / 奧立佛·玫拉諾
電腦程式開發 / 雷米·恩格爾
紙材工程 / 艾瑞克·辛格林
插畫腳本顧問 / 瑪麗埃塔·任
數位演繹 / 雅德里安·孟朵、傑若米·卡地爾、嚴·格達
燈光執行 / 傑若米·卡地爾、嚴·格達、伯努瓦·費納永
聲音執行 / 雷吉斯·埃斯特萊奇、克里斯多福·薩托里、羅曼·西卡爾
結構設計 / 傑若米·卡地爾、嚴·格達、阿諾·岡薩雷斯、克萊兒·葛林果、雅尼克·莫雷托
技術統籌 / 羅曼·西卡爾
行政統籌 / 馬克·威登
技術指導 / 艾力克斯·布吉朗
製作暨發行 / 喬安娜·萊斯
製作單位 / 瑪歌·佛里奇、達芬妮·泰帕斯

〈墨黑〉部分音樂使用巴赫、貝多芬、喬恩·布利恩音樂作品

Concept & Artistic Direction / Claire Bardainne, Adrien Mondot
Drawings & Paper Design / Claire Bardainne
Computer Design / Adrien Mondot
Choreography & Performers / Dimitrie Hatton, Satchie Noro
Original Music / Olivier Meliano
Computer Development / Rémi Engel
Paper Engineering / Eric Singelin
Script Doctor / Marietta Ren
Digital Interpretation / Adrien Mondot, Jérémy Chartier, Yan Godat
Light Engineering / Jérémy Chartier, Yan Godat, Benoit Fenayon
Sound Engineering / Régis Estreich, Christophe Sartori, Romain Sicard
Construction / Jérémy Chartier, Yan Godat, Arnaud Gonzalez, Claire Gringore, Yannick Moréteau
Technical Management / Romain Sicard
Administration / Marek Vuiton
Technical Direction / Alexis Bergeron
Production & Booking / Joanna Rieussec
Production / Margaux Fritsch, Delphine Teypaz

Additional music of *Acqua Alta – Ink black* / Jean-Sébastien Bach, Ludwig van Beethoven, Jon Brion

吻與淚創作群
《指尖上的幸福人生》
Kiss&Cry Collective *Cold Blood*

4/9	Fri. 19:30	華	華語版 Mandarin 英 英語版 English	中劇院 Playhouse
4/10	Sat. 14:30	華		
4/11	Sun. 14:30	英		
600/900/1200/1600				

※ 全長約 75 分鐘，無中場休息
※ 4/9、4/10 場次華語發音，無字幕；4/11 場次英語發音，無字幕
※ 內容包含成人議題，請斟酌入場
※ 建議 15 歲以上觀眾觀賞
※ 75 minutes without intermission
※ 4/9, 4/10 performed in Mandarin without surtitles; 4/11 performed in English without surtitles
※ This program contains adult themes. Viewer discretion is advised.
※ Suggested for ages 15+

影像與現場交織演出 打破影 / 舞框架

人生終要一死

但「死之前，你真正活過嗎？」

在生命落幕前，先跳完這支舞吧……



一場洗車意外、胸罩鈕扣誤吞事件、自殺的謀殺犯……不論死法如何微不足道、離奇怪異、亦或滑稽可笑，當人生走到盡頭，將會看到一幅最美妙的景像。《指尖上的幸福人生》以 7 篇故事看見主角們嚥下最後一口氣之際，腦中浮現的最後光景，那是曾經有的快樂時刻，和埋藏在記憶深處的幸福。

比利時編舞家蜜雪兒·安·德梅和電影導演賈柯·凡·多梅爾，結合舞蹈、電影、劇場、黑色喜劇和視覺手法，將這場源於「餐桌上的攝影實驗」搬上舞台。舞者以手指和手部動作領銜演出，在如遊樂場的微縮景觀中，時而纏綿依偎，時而分離遠去；前一秒捧腹詼諧、下一秒溫柔淒美。舞台中央轉化為影像製作現場，將迷你場景舞蹈即時投影至大螢幕，與令人屏息的燈光和音樂相互交織，創造出目不暇給的感官體驗。2015 年首演後，全球巡演 5 星好評，一場前所未見、奇異又幽默的演出，感動無數觀眾。

When death arrives, it is absurd, often trivial and sometimes comical. *Cold Blood* tells the stories of 7 unexpected deaths, and the final vision that appears to each of the protagonists as they breathe their last breath – a bit of happiness buried deep within their memories.

The Belgian choreographer Michèle Anne De Mey and film director Jaco Van Dormael together with Kiss&Cry Collective bring this “experimental film on a kitchen table” to the stage through a mix of dance, film and dark humor. In this Lilliputian décor, hands intertwine then relax, touch each other and leave the scene, then come back before disappearing for good. The stage becomes a film set, with the miniature dance projected onto a large screen amid breathtaking lights and music.



一場詩意的手指芭蕾。
—— 法國《十字架報》
A poetic finger ballet.
—— *La Croix*



創作執導暨編舞 / 蜜雪兒·安·德梅

Creator, Director & Choreography / Michèle Anne De Mey

比利時舞者和編舞家，1989 年創立阿斯特嘉舞蹈劇場，以位於布魯塞爾的工作室為基地，推出超過 30 齣的原創舞作。1990 年創作《英雄交響曲》獲獎無數，並藉此站上國際舞台。2005 年至 2015 年，擔任比利時沙勒羅瓦編舞中心共同藝術總監。德梅致力於發展舞蹈世界的多樣性，創作發想立基於親暱感、故事性、深層情感和解構，重視音樂和肢體之間緊密的連結，亦開設工作坊和課程，積極培育新一代舞蹈家。

Based in Brussels, Belgian dancer and choreographer Michèle Anne De Mey founded her company Astragale in 1989, and has produced more than 30 original works, with 1990's *Sinfonia Eroica* bringing her to international fame. She served as Artistic Co-Director of Charleroi-Danse from 2005 to 2015. She has been dedicated to developing a polymorphic dance universe based on storytelling, emotion and deconstruction, with an emphasis on the strong and unbreakable link between music and body.

創作執導暨電影攝影 / 賈柯·凡·多梅爾

Creator, Director & Cinematography / Jaco Van Dormael

備受全球讚譽的比利時鬼才導演，80 年代初期以短片和紀錄片展開電影事業，1991 年拍攝首部長片《托托小英雄》，嶄露一貫幽默和稚氣的夢幻風格，贏得坎城影展金攝影機獎和法國凱薩獎最佳外國片。其他電影作品包括《第八日》(1996)、《倒帶人生》(2009)、《死期大公開》(2015) 等，均獲得國際好評。2011 年起將重心移至劇場，和編舞家伴侶德梅共同創作《吻與淚》(2011)、《指尖上的幸福人生》、《愛》(2017) 等。

Belgian director Jaco Van Dormael began his career in the early 1980s with short films and documentaries. His first full-length film *Toto le Héros*, featuring his trademark dreamlike style between humor and innocence, won the Camera d'Or at the 1991 Cannes Festival and the Best Foreign Film at the 1992 César Awards. Since 2011, he has shifted his work toward the stage, working with his life partner Michèle Anne De Mey on *Kiss&Cry* (2011), *Cold Blood*, and *Amor* (2017).



文本 / 湯瑪士·剛茲

Text / Thomas Gunzig

被譽為比利時文壇的當代之星，著作多翻譯成各國語言。他的小說以黑色幽默著稱，作品包括短篇小說集《忐忑八月》(1993)、《世上最小的動物園》(2003)。亦跨足電影和劇場編劇，和多梅爾共同創作電影《死期大公開》劇本，榮獲 2015 年坎城導演雙周展，並贏得都柏林國際電影展的最佳劇本獎、提名第 73 屆金球獎最佳外語片以及第 41 屆法國凱薩獎最佳外語片。

One of the most prominent figures in contemporary Belgian literature, Thomas Gunzig is known for the dark humor in his fiction, which has been widely translated into numerous languages. In addition to short story collections including *Situation instable penchant vers le mois d'août* and *Le plus petit zoo du monde*, he co-authored the script for Jaco Van Dormael's *Le Tout Nouveau Testament*, which was featured at the 2015 Directors' Fortnight in Cannes, won Best Screenplay at the 2016 Dublin International Film Festival, and was nominated for Best Foreign Language Film at the 2016 Golden Globes.



奇妙又異想天開，精美細膩的製作。

—— 英國《先驅報》

Wonderfully whimsical, exquisitely crafted production.

—— *The Herald*



創作執導 / 蜜雪兒·安·德梅、賈柯·凡·多梅爾、吻與淚創作群

文本 / 湯瑪士·剛茲

共同創作 / 格雷戈里·格雷索尚、湯瑪士·剛茲、朱利安·雷巴特、希爾維亞·奧利芙、尼可拉斯·奧利弗

協同創作 / 湯瑪士·班尼·葛拉蒂斯·布魯克菲·漢普森·柏瑞斯·切柯夫達·嘉布瑞拉·雅科諾、

奧莉莉·勒波克·布魯諾·奧利弗·史蒂芬諾·賽拉

情境設計 / 湯瑪士·剛茲、賈柯·凡·多梅爾、蜜雪兒·安·德梅

影像攝製 / 賈柯·凡·多梅爾、朱利安·雷巴特

編舞 / 蜜雪兒·安·德梅

舞台設計 / 希爾維亞·奧利芙

舞台設計助理 / 弗朗索瓦·魯·茱麗葉·法辛·提爾多·布魯塞特·布里吉特·包德·丹尼爾拉·佐羅沙

佈景製作 / 尚法梭·皮耶洛（火與金屬設計公司）、瓦特·岡塞雷斯（三線設計公司）

燈光設計 / 尼可拉斯·奧利弗·布魯諾·奧利弗

聲效設計 / 柏瑞斯·切柯夫達

平面攝影 / 朱利安·雷巴特

舞者 / 諾拉·阿爾布迪·丹尼斯·羅伯特

即時攝影 / 茱麗葉·凡·多梅爾

即時攝影助理 / 夏洛特·馬爾查爾

舞台監督暨演出 / 伊凡·福克斯·哈涂瑞·蘇亞瑞斯皮德拉

旁白 / 莫子儀（華語版）、托比·瑞格波（英語版）

技術總監 / 班哲明·頓多瓦

燈光技術指導 / 楊·霍格斯托

音響技術指導 / 班哲明·頓多瓦

製作人 / 阿斯特嘉舞蹈劇場 海倫·杜波瓦

公共關係 / 瑪莉·蒂爾梭

演出經紀暨巡演經理 / 門諾·普魯克

共同主辦 / 臺中國家歌劇院、衛武營國家藝術文化中心

A show by Michele Anne De Mey, Jaco Van Dormael and Kiss&Cry Collective

Text / Thomas Gunzig

In Collective Creation / Gregory Grosjean, Thomas Gunzig, Julien Lambert, Sylvie Olive, Nicolas Olivier with the participation of Thomas Beni, Gladys Brookfield-Hampson, Boris Cekevda, Gabriella Iacono, Aurelie Leporcq, Bruno Olivier, Stefano Serra

Scenario / Thomas Gunzig, Jaco Van Dormael, Michele Anne De Mey

Cinematography / Jaco Van Dormael, Julien Lambert

Choreography / Michele Anne De Mey

Stage Design / Sylvie Olive assisted by Francois Roux, Juliette Fassin, Theodore Brisset, Brigitte Baudet, Daniella Zorroza

Set Construction / Jean-Francois Pierlot (Feu, metal), Walter Gonzales (Triline)

Lighting Design / Nicolas Olivier, Bruno Olivier

Sound Design / Boris Cekevda

Photography / Julien Lambert

Dancers / Nora Alberdi, Denis Robert

Camera / Juliette van Dormael, assisted by Charlotte Marchal

Stage Managers and Performers / Ivan Fox, Hatuey Suarez-Piedra

Narrator / MO Tzu-yi (Mandarin), Toby Regbo (English)

Technical Director / Benjamin Dandoy

Lighting Director / Yann Hoogstoel

Sound Director / Benjamin Dandoy

Producer / Astragales asbl Hélène Dubois

Public Relations / Marie Tirtiaux

Agent and Tour Manager / Menno Plukker

With the support of Fédération Wallonie Bruxelles Belgium.

Co-Presenter / National Taichung Theater, National Kaohsiung Center for the Arts (Weiwuying)



科藝的臺派美學 穿上神將腳的大仙尪
跨越世紀與前人相遇 回望過去迎向未來

《靈蹤》發想源自 60 年代投入臺灣獨立建國運動，遭軍事法庭判處死刑之第一代殉難者陳智雄先生的事跡。1963 年，陳智雄在臨刑當下，先受刖刑而失去雙足，最終被拖曳至刑場槍決赴義。隨著塵封的歷史檔案陸續公開，國族認同的追求也愈發被重視。擅長融合庶民文化美學及重新演繹傳統廟宇文化的「拚場藝術撞擊」團隊，以傳統民間信仰「觀落陰」與北管藝陣「大仙尪」為靈感，召喚先烈慷慨就義的身影現蹤，以文化角度回望歷史。

展覽將傳統廟會大仙尪神偶以凡人為腳的概念，轉化為先輩中斷的步履，透過多人共抬神轎之互動裝置，彷彿由後代繼承前人來完成未竟之業。《靈蹤》除靜態展覽，另有 9 場互動演出，在舞者與操偶師開啟的「人與神／人與偶」舞蹈對話中，以現代角度書寫歷史。感性與神秘、現代與傳統在此相互撞擊交融，以臺灣民主血淚史為明燈，照亮先輩來時路與後進未來遠途。

Ling-tsong is inspired by the life of TÂN TI-hiông, an activist championing for Taiwan independence movement and executed by the authoritarian regime. Piànn-Tiûnn, the creative team behind *Ling-tsong* can skillfully introduce folk art elements into theater works and reinterpret traditional temple cultures of Taiwan. This time, they are going to summon the spirit of the martyr and revisit the passage of history through cultural lens.

Ling-tsong combines exhibition with 9 interactive performances. A choreographed dance with dancers and puppeteers maneuvering giant god costume rewrites history with a modern take as they retrace and resume the halted footsteps of those who sacrificed their lives for the democracy of Taiwan.

拚場藝術撞擊 《靈蹤》
Piànn-Tiûnn *Lîng-tsong*

演出 Performance	展覽 Exhibition	凸凸廳 Tutu Gallery
4/10 Sat. 13:00、14:00 4/11 Sun. 13:00 4/17 Sat. 13:00、14:00 4/18 Sun. 13:00 5/1 Sat. 13:00、14:00 5/2 Sun. 13:00 <small>※ 全長約 20 分鐘，無中場休息 ※ 20 minutes without intermission</small>	4/9 Fri.— 5/23 Sun. 11:30 – 21:00 週二至週日 11:30 – 21:00 Daily except Monday	
\$100	免費入場 Free Admission	



藝術總監 / 李文政
Artistic Director / LEE Wen-cheng

自稱超台李文政，目標成為孩子王藝術家。因藝術創作而重新認識故鄉，從混亂環境中思考創作，期望把台又俗的生活轉化為前衛符號，實驗在地文化多樣性，發展出生命力。以文化建國為目標，讓人們重新認同、喜愛臺灣藝術的展現。李文政關注被遺忘的故事、轉型正義、環境、動物、民主自由等議題。現任好日文化有限公司、拚場藝術撞擊計畫藝術總監。曾於2008年獲高雄美術獎首獎、2007年獲臺北美術獎優選等。

LEE Wen-cheng sees his home country in a new light through his artistic work and aspires to transform the perceived tacky and local culture of Taiwan into an avant-garde symbol by experimenting with the diversified cultural elements of the island. In the pursuit of Taiwan independence with cultural approach, LEE wants to reidentify and connect with Taiwan arts with interests in issues like transitional justice, environment, animal rights and democracy. He is currently the Artistic Director for Haorih Creative Studio and Piänn-Tiünn.



劇場服裝設計暨塑神師 / 李育昇
Costume Design & Deity Sculptor / LI Yu-shen

1983年生於洋裁家族，耳濡目染下習得家學技藝，2003年開始參與劇場相關視覺與美術服裝設計，目前活躍於臺灣劇場。2008年作品《劉三妹》獲第43屆電視金鐘獎最佳美術設計。2014年作品《曹七巧》由OISTAT國際劇場組織收錄於《世界劇場設計年鑑1990-2005》。2019年獲《Shopping Design》人文百景項目的臺灣年度百大設計獎。

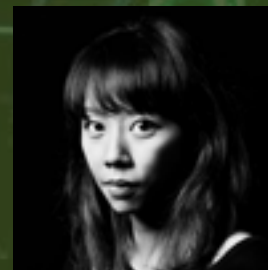
Born into a family of tailoring business, LI Yu-shen picked up this family skill by naturally from this environment. He started visual and art costume design for theater production in 2003 and has been active in the theater circle of Taiwan since. In 2008, his work for *LIU San-mei* won him the Golden Bell Award for Best Art and Design. His work for *Ciao, Ci Chao* is included in OISTAT *World Scenography 1990-2005*. In 2019, he won the Taiwan Design Best 100.



音樂總監 / 柯智豪
Music Director / Blaire KO

曾獲臺灣金曲獎最佳客語專輯、金鐘獎最佳音效配樂、金音獎最佳嘻哈專輯製作人、法國金音叉獎、誠品選樂、*Taipei Times* 年度最佳專輯、金音獎最佳電子音樂製作人及最佳民謠作曲、金曲獎最佳樂團及最佳非流行演奏專輯、最佳客語專輯製作人等。音樂作品涵蓋古今東西古典、演唱會、影視、舞台劇、京崑、歌仔戲及布袋戲等，創作上達到驚人的質量兼備。相關作品如《血觀音》、三牲獻藝《中壇元帥》原聲帶。

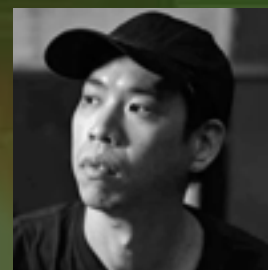
Taiwanese composer Blaire KO's accolades include the Golden Melody Award for Best Hakka Album, the Golden Bell Award for Best Sound soundtrack, the Golden Indie Music Award (GIMA) for Best Hip Hop Album Producer, Diapason D'OR, Eslite selection, *Taipei Times* best album of the year, GIMA for Best Producer for Electronic Music and Best Folk Music Composer, etc. KO amazingly balances both quality and quantify with a wide range of works including classical, experimental, theater, TV and movie, etc.



編舞暨演出 / 廖苡晴
Choreography & Performer / LIAO Yi-ching

國立臺北藝術大學舞蹈系。創作與表演上關注於透過身體、感官來尋找及解釋肢體與服裝之間的平衡美學。近年多以編舞者，表演者與肢體指導身份參與劇團、電影、新媒體、裝置藝術等跨域藝術計畫。2004年開始與編舞家周書毅長期合作，2010-2013年加入周先生與舞者們。2014年獲西澳 Steamwork Foundation 與國藝會國際文化交流補助，持續4年赴伯斯進行臺澳跨國舞蹈創作計畫。2019年獲西澳伯斯當代藝術中心 (PICA) 邀請與國藝會國際文化交流補助，前往伯斯駐地編舞與演出。

Graduated from the Department of Dance, Taipei National University of the Arts, LIAO Yi-ching searches for the aesthetic balance between the body and costume with her senses both for her choreographic work and performance. As a choreographer, performer and movement instructor, LIAO works in interdisciplinary art projects like theater, film, new media, installation, etc. She started long term partnership with choreographer CHOU Shu-yi since 2004. In 2019, she was invited by Perth Institute of Contemporary Arts (Australia) as choreographer in residence.



編劇 / 陳有銳
Playwright / CHEN U-lai

1986年出生於臺中，現為自由劇場工作者，主要創作為劇場文本以及表演。已發表劇本創作作品如《欲言又止》(2017)，獲第21屆臺北文學獎舞台劇劇本首獎的《炎性事例》(2019)。

Born in Taichung in 1986, CHEN U-lai is currently a freelance theater practitioner, mainly writing scripts and performing. His published script works include *Words not Said* (2017), and *Inflammation* (2019), which won the first prize of stage script at the 21st Taipei Literature Awards.

拚場藝術撞擊 Piänn-Tiünn Art Impact Program

拚場 (Piänn-Tiünn) 以台語發音意為兩方或多方互相較勁拼搏，是由當代藝術家、舞者、音樂製作人、樂團、服裝造型等5種跨領域的創作者共同創作藝術作品。拚場的概念來自於臺灣為多元文化薈萃之處，每種文化獨立可觀並互相影響，融會形成臺灣共同體。期盼藉由不同領域青年藝術創作者的彼此較勁，融接出新的在地藝術與庶民文化美學。在新舊文化撞擊中，實踐並呈現藝術與臺灣的獨立精神。

“Piänn-Tiünn” in Taiwanese means a competition involving two or more parties. Inspired by the diversified cultural scenes of Taiwan, the team is formed by interdisciplinary creative professionals from 5 different domains like contemporary art, dance, music production, band and fashion design. These young creatives from different background collaborate and compete so as to bring out a new form of art which reflect the local art and folk culture as well as the clash of old and new showcasing the independent spirit of Taiwan.



詩文創作暨演出 / 陳昭淵
Poetry Writer and Performer / CHEN Chao-yuan

視覺藝術學系畢業，寫詩與歌，從事文字工作與平面設計，喜歡音樂和貓。自 2011 年起，持續出版個人詩集。獨立出版詩集有《對折再對折》、《3D 透視》、《霧散不開》、《緩慢的影子》、《宇宙通信》、《不明飛行物》等，其中以《3D 透視》和《緩慢的影子》獲金蝶獎榮譽。

With a degree in Visual Arts, CHEN Chao-yuan writes poems and lyrics. He is a writer and graphic designer and likes music and cats. He has been publishing his personal collections of poems since 2011. His independently published collections of poems include *Fold in Half and Then in Half*, *3D Perspective*, *The Fog Lingers*, *Slow Shadow*, *Cosmos Communication*, *UFO*, etc. Among them, *3D Perspective* and *Slow Shadow* won him the Golden Butterfly Award.



月琴演奏 / 張雅淳
Yueqin / CHANG Ya-chun

自小在父母的影響下接觸臺灣民謠，2013 年開始台語歌曲的創作與走唱，常受邀至臺灣各地與日本演出。創作與演出以臺灣月琴彈唱為主，並學習傳統音樂如南管與唸歌。2017 年為電影《血觀音》主題曲〈滿樹翠碧〉作詞，2019 年為線上遊戲《打鬼》片尾曲〈星月無邊〉作詞，2020 年發行首張專輯《我住在一個島上》。

CHANG Ya-chun's parents introduced to her Taiwan folk music. She started composing Taiwanese songs and minstrel performances and is often invited to perform in Taiwan and Japan. Her works and performance are based moon guitar playing and singing. She also studies traditional music forms like Nanguan and chant-song. She wrote the lyric for the theme song of the movie *The Bold, the Corrupt, and the Beautiful*. CHANG released her first album *I Live on an Island* in 2020.



神尪將軍腳 / 張書武
Deity-Puppet Performer / CHANG Shu-wu

從小追隨父親接觸各項陣頭教學，習得中令、淨盤、黑令、涼傘、北管、僮仔、將軍、哨角、武轎等陣頭技能。在將軍（大仙尪）技能貢獻上，編列紙本講義、影片教學、教材操做、陣法運用等。已教有徒腳逾 70 名。致力於將「大溪神將下鄉扎根計畫」推廣於大溪境內各小學單位，目標成立大溪將軍訓練中心，發揚推廣大溪將軍文化。

CHANG Shu-wu's father taught him everything about temple parade formation at an early age and learned how to maneuver a giant puppet on his shoulder. He contributes to the legacy of giant god generals by compiling teaching notes, making instruction videos, instructing puppet operation, and applying formations. He has trained more than 70 puppeteers for god generals. CHANG is dedicated to promoting the culture of Daxi god generals in all elementary schools of the region. He also set up a Daxi God General Puppet Training Center to further his cause.



製作團隊 / 拚場藝術撞擊
藝術總監 / 李文政
歷史顧問 / 黃惠君
企劃經理 / 黃弘杰
劇場服裝設計暨塑神師 / 李育昇
音樂總監 / 柯智豪
音效執行 / 許智敏
編舞暨演出 / 廖苡晴
空間設計 / 蘇陳思雅、林宏泰、黃家慶
燈光音響 / 野果創意有限公司
紀錄片導演 / 姚登元
攝影 / 張偉聖、劉哲均
文史調查 / 黃弘杰、陳有銳、陳昭淵
疏文與科儀顧問 / 陳明堂
編劇 / 陳有銳
詩文創作暨演出 / 陳昭淵
平面文宣設計 / 柯淳介
月琴演奏 / 張雅淳
神尪將軍腳 / 張書武
媒體行銷 / 俞聖律
專案行政 / 陳章臻
技術支援 / 工業技術研究院－文化與運動科技服務團隊

Production Team / Piann-Tiunn Art Impact Program
Artistic Director / LEE Wen-cheng
History Consultant / HUANG Hui-chun
Project Manager / UINN Hông-kiat
Costume Design & Deity Sculptor / LI Yu-shen
Music Director / Blaire KO
Sound Executive / Jamie HSU
Choreography & Performer / LIAO Yi-ching
Space Design / SU-CHEN Ssu-ya, LIN Hung-tai, HUANG Chia-ching
Lights and Audio Equipment / Wild Gain Studio
Documentary Director / YAO Teng-yuan
Photography / CHANG Wei-sheng, LIU Che-chun
Culture and History Research / UINN Hông-kiat, CHEN U-lai, CHEN Chao-yuan
Religious Text and Ceremony Consultant / CHEN Ming-tang
Playwright / CHEN U-lai
Poetry Writer and Performer / CHEN Chao-yuan
Graphic Design / KO Chun-chieh
Yueqin / CHANG Ya-chun
Deity-Puppet Performer / CHANG Shu-wu
Marketing / YU Sheng-lu
Project Administration / CHEN Wei-chen
Technical support / Industrial Technology Research Institute
— Culture and Sports Technology Service Team

無獨有偶工作室劇團 ×
德國圖賓根形體劇團
《穿越真實的邊界》

Puppet & Its Double Theater ×
figuren theater tübingen *On the Edge of Reality*

4/17 Sat. 14:30、19:30 4/18 Sun. 14:30	中劇院 Playhouse
400/600	

※ 全長約 75 分鐘，無中場休息
※ 為配合演出需求，不開放遲到觀眾入場
※ 建議 7 歲以上觀眾觀賞
※ 75 minutes without intermission
※ Latecomers will not be admitted.
※ Suggested for ages 7+

偶物 / 形體 / 影像
遊走於真實與想像的異想之旅

我就是我自己創造的怪物，我活在怪物裡，怪物活在我的身體裡。

無法與他人溝通、想要生孩子的慾望、活在過去、對亡者的愧疚、女性的身體壓力、網路資訊爆炸……生活在科技、人造物橫流的世界，得面對各種恐懼。這些恐懼有的來自今日社會、有的源於我們的偏見、有的來自他者的眼光，而我們，只得用盡各種方法，努力地與之共存。

由無獨有偶工作室劇團與德國圖賓根形體劇團歷經三年的跨國創作，從東西方神怪著作《山海經》、《妖怪臺灣誌》及《想像的動物》出發，將偶、物與現場影像，匯聚成充滿未來感的劇場語彙，形塑當代人正在面對的各式怪物。這些怪物源自我們對於未知的不確定性，它們各式各樣，各種各類；它們就存在於我們的四周。

以人偶之間獨特的操控美學所產生的詩性與魔幻，《穿越真實的邊界》帶著觀眾去到更遠的地方。在那裡，我們可以穿越時空、改變生態、到過去跟自己說話；在那裡，沒有畏懼、沒有流言蜚語，我們是我們自己。

Fear pervades the world we live in. Some of these fears stem from ourselves, some from others; we can't shed them, we can only try to live with them.

Taking inspiration from the Chinese texts *Classic of Mountains and Seas* and *Monsters of Taiwan*, as well as Jorge Luis Borges' *Book of Imaginary Beings*, this international collaboration shapes puppets, objects and live images into the monsters of uncertainty that surround us every single day. Through the poetic, mesmerizing art of puppetry, *On the Edge of Reality* takes us beyond time and space to a world without fear, where we are no longer afraid to be ourselves.

（法蘭克·索恩樂的作品）像獲諾貝爾獎的文學作品一樣，充滿了魔幻般的情感與詩意的寧靜……想像力超越了現實。

—— 德國《南德日報》

…Magisch aufgeladen und poetisch still wie die Literatur des Nobelpreisträgers ist auch die Inszenierung…Ein Sieg der Fantasie über die Realität.

—— *Süddeutsche Zeitung*





導演 / 法蘭克·索恩樂 Director / Frank Soehnle

德國斯圖加特國立音樂與劇場藝術高等學院偶戲劇場碩士，師承德國懸絲偶大師亞伯特·羅瑟，為一名全方位表演工作者，集導演、製偶師、演員與畫家於一身。1991 年成立圖賓根形體劇團，致力探索物件與材質的開發與表現，作品呈現精細又獨特的美學，深受國際好評。索恩樂同時也參與影視製作及其他劇團的創作，並在歐洲數所大學及高等學院擔任客座教授。

Frank Soehnle received his MFA in puppet theater from the State University of Music and the Performing Arts Stuttgart, where he studied under the German marionette master Albrecht Roser. A director, puppet maker, actor and painter rolled into one, in 1991 he founded the figuren theater tübingen to explore the expressiveness of objects and materials, and has received international acclaim for his detailed, highly aesthetic works.

圖賓根形體劇團 figuren theater tübingen

來自德國的當代偶戲團體，由法蘭克·索恩樂與卡琳·艾辛格共同創立於 1991 年。其作品風格獨格，著重表演藝術與造型藝術結合，並思考如何將情感與靈魂具體地呈現。秉著偶戲是開發劇場新形式的關鍵，與各領域的藝術家合作，探索材質與物件劇場，創造每一次的新美學。對圖賓根形體劇團而言，偶戲的藝術自由度非常寬廣，將傳統表演形式發展出劇場藝術的新可能為其首要目標，也因此作品廣受國際各大藝術節讚賞，至今已巡演超過 55 個國家。

Founded by Frank Soehnle and Karin Ersching in 1991, figuren theater tübingen has developed a distinctive style combining the performing and visual arts. Viewing the almost boundless freedom of puppet art as the key to developing new forms for the stage, the ensemble has collaborated with a wide array of artists to create a new aesthetics from the exploration of materials and objects. Their works have been a frequent guest at art festivals worldwide, with the ensemble having performed in 55 countries around the globe.



導演 / 鄭嘉音 Director / CHENG Chia-yin

亞洲最具代表性的當代偶戲導演之一。1989 年參與蘭陵劇坊演員訓練開始踏入劇場。1999 年取得美國康乃狄克大學偶戲碩士，回國後與同好創立無獨有偶工作室劇團，現任該團藝術總監。以跨文化視野及跨領域美學編導多齣現代偶劇，擅長使用形體與物件在空間中的流動營造詩意豐美的視覺意象，導演作品多次入圍或被提名台新藝術獎，並受邀至 15 國參與國際藝術節。近年來致力於偶戲創作人才的培育、引介國際偶戲大師，對臺灣當代偶戲的蓬勃發展，貢獻卓著。

After beginning her career in theater through the Lan Ling Theatre Workshop's acting program, CHENG Chia-yin took up further study at the University of Connecticut, where she received her MFA in puppet arts. Upon her return, she founded Puppet & Its Double Theater with her colleagues, and currently serves as its Artistic Director. Noted for their multicultural perspectives and interdisciplinary aesthetics, her works have found repeated nominations at the Taishin Arts Award.

無獨有偶工作室劇團 Puppet & Its Double Theater

創立於 1999 年，足跡遍佈歐、亞、美 30 座城市，秉持「無物不成偶」的創作觀點，及魔幻哲思的變身美學。演出形式涵蓋手套偶、懸絲偶、杖頭偶、執頭偶、光影劇場以及人偶同台等，豐富地探索實驗和專業製偶技術，開創獨特的劇場敘事手法。2013 年於宜蘭創立利澤國際偶戲藝術村，推廣臺灣與國際偶戲共製、交流工作坊及人才培育，為亞洲最具規模的偶戲藝術創發基地。

Since its founding in 1999, Puppet & Its Double has toured nearly three dozen cities worldwide. The company's philosophy of "everything can be a puppet" has led to prolific experimentation with puppet making and theatrical narrative techniques. Since 2013, its base has been the Lizé Puppet Art Colony. Founded by the company itself, it has rapidly become Asia's foremost puppet art creative institution, where artists from home and abroad come to collaborate and exchange ideas.



「無獨有偶」最令人著迷的，其實是如何「藝術詩意地偶化」為劇場演出，這儼然是一道又一道神奇的過程。
—— 臺北藝術大學戲劇學系助理教授 于善祿



導演 / 法蘭克·索恩樂、鄭嘉音
文本構作 / 陳弘洋
戲偶設計 / 余孟儒
燈光設計 / 海樂彌·飛達
服裝設計 / 王苡晴
舞台設計 / 李柏霖
音樂設計 / 李光鑫
協同音樂設計暨現場樂手 / 許淑慧
共同創作暨演員 / 楊柏煒、楊雯涵、劉毓真、
盧侑典、魏伶娟、蘇凌
AR 技術應用 / 伊利亞·米爾斯基、
華梵大學攝影與 VR 設計學系
技術統籌 / 黑米工作室
共同製作 / 臺中國家歌劇院

Director / Frank Soehnle, CHENG Chia-yin
Text / CHEN Hung-yang
Puppet Design / YU Meng-ju
Lighting Design / Helmi Fita
Costume Design / WANG Yi-ching
Stage Design / LI Po-lin
Music Design / LI Guang-xin
Associated Music Design & Live Music Performer /
HSU Shu-hui
Joint Creators & Performers / YANG Bo-wei,
YANG Wen-han, LIU Yu-jane, LU You-tien,
WEI Ling-chuan, SU Ling
AR Implementation / Ilya Mirsky,
Photography and VR Design Department of
Huafan University
Technical Director / BlackRice Studio
Co-Production / National Taichung Theater

以奇想與真實
編織一則逐步成真的寓言

《複眼人》世界首演 台積心集藝術季

The Man with the Compound Eyes

4/24 Sat. 14:30
4/25 Sun. 14:30

大劇院
Grand Theater

500/700/900/1200/1500/1800/2000

※ 建議 7 歲以上觀眾觀賞
※ Suggested for ages 7+

來自神秘海島瓦憂瓦憂島的阿特烈，依照島上習俗，出生後滿 180 次月圓時必須離開家鄉，出海航向未知；獨居東臺灣海岸的教授阿莉思，因兒子托托與丈夫登山後雙雙下落不明，自此一心只想尋死；布農族的達赫與阿美族的哈凡，歷經截然不同的人生歷練，不斷在選擇中尋找出路。這天，太平洋的垃圾渦流撞擊臺灣，剎那間所有命運緊密交織。現實與想像交錯的生命故事，描繪著在困境裡抉擇，在脆弱中掙扎的生存樣貌。而「複眼人」安靜旁觀，默默見證人類記憶深處的絕望、堅毅與思念。

吳明益原著《複眼人》已授權發行出版 10 餘種語言，此次劇場版由臺法文化獎得主、德籍導演盧卡斯·漢柏改編執導，結合戲劇、偶戲、交響樂與多媒體，及對臺灣豐富人文環境、文明對生態環境造成衝擊現象的觀察，透過「複眼人」的角度觀看及注視，喚醒對土地與自然的關懷。

Atile'i, a young boy from the mysterious island of Wayo Wayo, follows his island's customs and embarks into the great unknown on the day of the 180th full moon after his birth. Alice, a professor living alone on the east coast of Taiwan, yearns only for death after the loss of her son and husband in the mountains. Dahu and Hafay, hailing from the Bunun and Amis tribes, each bear their distinct burdens in their choices in life. As the Pacific trash vortex impacts Taiwan, all lives become inextricably intertwined, while "the man with compound eyes" gazes silently upon the suffering and perseverance of mankind.

German director Lukas Hemleb brings WU Ming-yi's internationally acclaimed novel to the stage, in this world premiere and rich adaptation incorporating puppet theater, symphonic music and multimedia art. *The Man with the Compound Eyes* is co-produced by National Taichung Theater and Taipei Performing Arts Center.



概念發想、劇本改編、導演暨燈光設計 / 盧卡斯·漢柏
Concept, Script, Director & Lighting Design / Lukas Hemleb

旅法德籍劇場導演，作品經常結合音樂與詩詞，擅於鑽研並展現各種文化背景。執導的戲劇及歌劇作品涵蓋範圍從古詩詞到現代文學，從經典歌劇到當代創作。2006 年受邀執導漢唐樂府《洛神賦》並擔任舞台及燈光設計，開啟與臺灣藝術家的緊密合作關係，包含 2008 年兩廳院旗艦製作《福爾摩沙信箋——黑鬚馬偕》與 2017 年一心戲劇團《啾咪！愛咋》。2018 年榮獲由臺灣文化部與法國法蘭西學院人文政治科學院共同創設的「臺法文化獎」。

The German-born, French-based director Lukas Hemleb has been attracted by music and poetry from the very beginning of his theater career. Research on diverse cultural backgrounds is what characterizes his work over two decades, directing mainly opera, but also theatrical and experimental crossover productions. He has explored Chinese and Taiwanese culture for many years, collaborated with artists practicing traditional art and music, and was invited to the productions of *The Luo River Goddess* in 2006 and *Mackay: The Black-Bearded Bible Man* in 2008. In 2017 he continued his collaboration with Asian artists, directing the *Hazardous Games around Hearts and Arrows* of Yi-Shin Taiwanese Opera Troupe during the Taipei Arts Festival. He was awarded the French-Taiwanese Cultural Award in 2018.



作曲 / 李元貞 Composer / LI Yuan-chen

生於臺南，2008 年取得耶魯大學藝術家文憑，2015 年以大提琴協奏曲《漂點》獲芝加哥大學音樂哲學博士學位。2003 年管絃樂作品《春日醉起言志》在亞洲作曲論壇由日本東京愛樂首演，並獲許常惠紀念獎。代表作品《間奏曲：商》收錄於金曲獎最佳藝術音樂專輯《樂典 09》、古箏協奏曲《飛天》受邀於以色列首演。2010 年獲邀至巴黎國際藝術村駐村，2016 年起旅居美國波特蘭，曾客座任教於里德學院 (Reed College, 2016-2017)。

Born and raised in Taiwan, LI Yuan-chen studied music composition at Taipei National University of the Arts. Recommended by Polish composer Zykmunt Krauzer, LI went to Yale for graduate study with composer Martin Bresnick, and later earned her Ph.D. from the University of Chicago for her cello concerto *Wandering Viewpoint*. Her works have been performed by Tokyo philharmonic Orchestra, Buffalo philharmonic Orchestra, Forum Music, and National Symphony Orchestra (Taiwan Philharmonic), among others. LI's original expression and orchestration, reflecting strength in synthesis and cross-cultural practices, have earned numerous honors and awards.



舞台設計顧問 / 王孟超 Stage Design Consultant / Austin WANG

現任臺北表演藝術中心總監。美國南加州大學舞台燈光設計碩士，第 18 屆國家文藝獎得主。曾與雲門舞集長期合作，同時也是創作社核心團員。曾為國家兩廳院 2008 年旗艦歌劇製作《福爾摩沙信箋——黑鬚馬偕》、黎煥雄執導幾米音樂劇《地下鐵》、白先勇《牡丹亭》、漢唐樂府《洛神賦》、表演工作坊《寶島一村》、2009 年臺北聽奧運動會開幕等擔任舞台設計。參與設計指導作品《松煙》、《嬉戲》、《狂草》更連獲 2003、2004 及 2005 年台新年度表演藝術獎。

Austin WANG is the current Director of the Taipei Performing Arts Center. He holds a Master of Fine Arts in Scenery and Lighting Design from the University of Southern California and received the 18th National Award for Arts. He was a long-term collaborator with Cloud Gate and a core member of Creative Society. His stage-design works as a stage designer include *Jimmy's Subway: A Musical* (2012), Annual Production of National Theater & Concert Hall *Mackay: The Black-Bearded Bible Man* (2008), Performance Workshop *The Village* (2008), HanTang YueFu *The Luo River Goddess* (2006), PAI Hsien-yung's *Peony Pavilion* (2004), and The 2009 Summer Deaflympics.



服裝暨造型設計 / 黃文英 Costume Design / HWARNG Wern-ying

臺灣知名藝術指導、造型設計、監製。曾從事紐約百老匯劇場服裝與舞台設計工作，後返臺擔任侯孝賢導演電影美術指導及造型設計，近年以《刺客聶隱娘》獲金馬獎最佳造型設計。亦經常以服裝設計身分，受邀參與多個臺灣劇場作品。擅長以寫實底蘊再現文本的幽微意境，憑藉著包容開闊的藝術胸襟與豐富多元的創造力，成功打造許多經典角色造型，精準營造不同時空下的場景氛圍，無論在電影圈或劇場界皆享有盛名。

HWARNG Wern-ying is an art director, costume designer and producer. She had worked as a costume and stage designer at Broadway, and has become an art director and makeup artist with the film director HOU Hsiao-hsien since 1994. She received Golden Horse Award for Best Art Direction with her work in *Flowers of Shanghai* and *The Assassin*. In recent years HWARNG has also worked on the costume design for various famed theater companies in Taiwan. She has been acclaimed for her rich creativity and ability to precisely convey the intricacies of each character in her designs.



多媒體設計 / 陳彥任 Media Design / CHEN Yan-ren

法國高等自由電影學院導演組畢業，曾任法國巴黎 V2lam Productions 製作公司導演助理、中華民國視覺藝術協會秘書長，現為自由影像工作者。導演與攝影工作包含廣告、紀錄紀實及短片創作等領域，近年來多次發表劇場影像設計作品於兩廳院台灣國際藝術節、衛武營藝術季，並與書法名家董陽孜合作《騷》跨界劇場多媒體設計。

CHEN Yan-ren studied directing at the Conservatoire Libre du Cinéma Français, and has previously worked as an assistant director for the French production company V2lam Productions. As a freelance director, his work has included commercials, documentaries and short films, with numerous recent works showcased at Taiwan International Festival of Arts and WeiWuying Art Festival.



戲偶設計 / 賴泳廷 Puppet Design / LAI Yong-ting

臺灣中生代少數仍堅持全手工製作布袋戲偶頭的操偶及製偶藝術家，生命與雕刻結下終身緣分，至今已 30 多年。17 歲拜入臺灣掌中戲國寶大師李天祿及陳錫煌、李傳燦門下，習得戲偶雕刻、舞台布景及道具製作、演出技藝，傳統基底深厚，所製作戲偶人型樣態、五官神韻逼真如神，能夠精確掌握戲偶角色的身份與特色。與戲偶相伴走遍世界各地，曾遠赴捷克向製偶大師 Antonín Müller 學習戲偶設計及雕刻。

Since first apprenticing with Taiwanese puppet masters LI Tien-lu, CHEN Hsi-huang and LI Chuan-tsan at age 17, LAI Yong-ting has become inseparable with the art of wood carving and puppet design. Now with more than three decades of experience, he has traveled with his puppets across many countries, even journeying to study with the Czech master carver Antonín Müller. Knowledge of foreign cultures has helped LAI highlight the uniqueness in his work.



原著 / 吳明益
概念發想、劇本改編、導演暨燈光設計 / 盧卡斯·漢柏
作曲 / 李元貞
舞台設計顧問 / 王孟超
服裝暨造型設計 / 黃文英
多媒體設計 / 陳彥任
戲偶設計 / 賴泳廷
舞台助理設計 / 羅婉瑜
燈光設計助理 / 張善婷
執行製作暨導演助理 / 羅尹如
劇本翻譯 / 賈翊君
劇本潤飾暨排練助理 / 林國峰
演出者 / 徐堰鈴、阿洛·卡力亨·巴奇辣、蘇達、鴻狄、
懷劭·法努司、翁若珮、林立川、薛美華、于明珠
技術統籌 / 林立羣
製作單位 / 臺中國家歌劇院、臺北表演藝術中心

Based on the novel *The Man with the Compound Eyes* by WU Ming-yi
Concept, Script, Director & Lighting Design / Lukas Hemleb
Composer / LI Yuan-chen
Stage Design Consultant / Austin WANG
Costume Design / HWARNG Wern-ying
Media Design / CHEN Yan-ren
Puppet Design / LAI Yong-ting
Assistant Stage Design / LUO Wan-yu
Lighting Design Assistant / CHANG Shan-ting
Program Coordination & Director Assistant / LO Yin-ru
Script Translation / CHIA Yi-chun
Script Editing & Rehearsal Assistant / LIN Guo-feng
Performers / HSU Yen-ling, Ado Kaliting Pacidal, Soda Voyu,
Ipun Kanasaw, Faidaw Fagod, WENG Jo-pei, LIN Li-chuan,
HSUEH Mei-hua, YU Ming-chu
Technical Director / LIN Li-chun
Production / National Taichung Theater, Taipei Performing Arts Center



橫跨 25 年時空 窺見嬰兒潮世代的旅程

瑞克·米勒《爆發年代》
Rick Miller × Kidoons & WYRD Productions
BOOM

4/24 Sat. 14:30 談、19:30 談	中劇院 Playhouse
4/25 Sun. 14:30 談	
600/900/1200/1600	

- ※ 全長約 120 分鐘，含中場休息 20 分鐘
- ※ 英語發音，中文字幕
- ※ 建議 15 歲以上觀眾觀賞
- ※ 120 minutes, including a 20-minute intermission
- ※ Performed in English with Chinese surtitles
- ※ Suggested for ages 15+

編導演劇場全才瑞克·米勒的獨腳戲鉅作《爆發年代》，彷彿走進時光隧道，經歷 1945 年到 1969 年的戰後嬰兒潮世代。米勒沿著 3 位主要角色的故事線出發：在父權主義下長大的梅迪、被列強占領的奧地利青年魯迪與遭受種族歧視的黑人勞倫斯，3 位主角交會，也改變了各自的人生。

米勒在 100 分鐘內扮演 100 個角色，從兔寶寶、邱吉爾到巴布·狄倫，運用多媒體影像轉換時空，歷經二戰戰後、冷戰、美蘇太空競賽、越戰、美國人權運動、搖滾樂的誕生，透過一種縮時影片的概念，以獨白、流行歌樂與影像創造出時代的縱深與層次，窺見政治與文化的時代變遷，趣味盎然。

A solo performance by the multitalented Rick Miller, *BOOM* is an explosive journey spanning 25 years (1945-1969) of the Baby Boomer generation. The play follows the stories of 3 main characters, all portrayed by Miller: Maddie, who grew up under the shadows of alcoholism and domestic violence; Rudi, who grew up in Allied-occupied Austria devastated by the war; and Laurence, a draft dodger and victim of racial abuse. As their stories converge in Toronto in the late 1960s, Miller takes us through 100 different characters in 100 minutes, a time-lapse of the turbulence that was the post-War era. The play ends on the day when Rick Miller was conceived: the day of the first manned moon landing.

4.5 顆星！每個世代都必看！《爆發年代》利用多媒體，編織出一段橫跨 25 年的歷史。
—— 觀戲狂線上劇場
****1/2! *BOOM* is a must-see for all generations. A multimedia tapestry that seamlessly chronicles a period of 25 years.
—— *Theatromania*

《爆發年代》讓人歎為觀止！劇本精彩、製作頂尖，演出精湛。
—— 艾德蒙頓太陽報
BOOM will blow YOUR MIND! A triumph of clever writing, state-of-the-art production and remarkable performance!
—— *Edmonton Sun*





編導暨演員 / 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。米勒受到劇場大師羅伯·勒帕吉的指導，並長期與機器神劇團合作，美國娛樂週刊評為「當代百大最有創意人之一」。除了劇場創作外，他也參與電視電影演出，並擔任電視節目主持人，同時也為多部卡通與知名電玩《刺客教條：梟雄》配音。

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*.



瑞克·米勒充滿能量和氣勢，完成了不可能的任務！
—— 多倫多星報
Rick Miller carries off the impossible task he has set for himself with energy and bravado!
—— Toronto Star



編導暨演員 / 瑞克·米勒
執行製作 / 傑夫·洛德
指導顧問 / 拉維·杰恩
舞台監督暨行銷總監 / 克雷格·弗朗西斯
製作經理 / 奧利維爾·布爾克
投影設計 / 大衛·勒克萊爾
燈光設計 / 布魯諾·麥特
作曲暨聲音設計 / 克里頓·多恩
佈景道具暨服裝設計 / 揚尼克·拉里夫
設計、多媒體暨行銷 / LOGOGRAPH
國際巡演 / 曼諾普魯克劇院經紀
戲劇顧問（臺灣演出） / 耿一偉

Playwright, Director & Performer / Rick Miller
Executive Production / Jeff Lord
Directing Consultant / Ravi Jain
Stage Management & Director of Outreach Marketing / Craig Francis
Production Management / Olivier Bourque
Projection Design / David Leclerc
Lighting Design / Bruno Matte
Composer & Sound Design / Creighton Doane
Set, Costume & Props Design / Yannik Larivee
Design, Multimedia & Marketing / LOGOGRAPH
International Touring / Menno Plukker Theatre Agent
Dramaturg (Performance in Taiwan) / KENG Yi-wei



阮劇團《十殿》
Our Theatre *Palaces*

4/30 Fri. 19:30 5/1 Sat. 14:30

《十殿：奈何橋》 *Palaces: Outside In*

5/1 Sat. 19:30 5/2 Sun. 14:30

《十殿：輪迴道》 *Palaces: Inside Out*

中劇院
Playhouse

400/600/800/1000

※ 節目分為兩部。每部全長約 165 分鐘，含中場休息 15 分鐘
※ 台語發音，4/30(五)、5/2(日)場次將有中英字幕、5/1(六)場次將有台英字幕
※ 建議 15 歲以上觀眾觀賞
※ The performance is a two-part serial, each part 165 minutes, including a 15-minute intermission.
※ Performed in Taiwanese. Chinese and English surtitles are provided for Apr. 30th and May 2nd performances.
※ Taiwanese and English surtitles for May 1st performances.
※ Suggested for age 15+

每個城市都會有一顆擁有者賣不掉、一般人買不起的都市之瘤。它曾經展示最多元的娛樂，埋伏最青春的慾望，在商業樓層之上還有狹小住家，套雅房的擁有者是充滿希望的投資客與小家庭，但隨著各種奇奇怪怪又見怪不怪的理由，風波不斷，終於成為在精華地段荒蕪沉默的大樓。《十殿》就是以這樣一棟住商混合大樓為劇情背景，揉合「臺灣 5 大奇案」元素交織為兩部故事呈現。

從 90 年代的絕代風華開始，《十殿：奈何橋》是可疑的工安事故地點、是投資失敗的商人絕命之處、是外遇的初始與結束、是拖不動的長照習題、是不停止的敲門聲；《十殿：輪迴道》是盜腎抵債的都市傳說、是媽祖面前的隨機殺人、是來自未來的一通詐騙電話、是律師的私刑正義、是你有愛過我嗎？兩部故事跨距 30 年，互有關聯又可獨自成篇，浮沉起落，流轉在其中生活的人們的愛恨嗔癡。

Every city has a building just like an “urban tumor”: hard to sell and impossible to afford. They once offer every possible sort of pleasure and youthful desires. However, the building slowly falls from its grace with every scandal and incident, albeit in prime location. *Palaces* is set in one such building.

The story spans three decades, tracking the stories and relations of the building’s residents. *Outside In* gives audience a suspicious accident, a suicide, an affair, an impasse, and relentless knocks on the door – these are some of the snippets. *Inside Out* stages gut-wrenching scenes such as the theft of a kidney, a murder, a phone scam, a vigilante, and a broken heart. The two installments can be enjoyed either independently or together.



導演 / 汪兆謙 Director / WANG Jhao-cian

阮劇團藝術總監暨團長。嘉義市實驗劇場「新嘉義座」創辦人。就讀國立臺北藝術大學期間師事陸愛玲，大學時期返鄉創立阮劇團，以「常民文化」為創作核心，探索其與現代劇場接軌之可能性，對內深化民間田野調查、對外亦積極尋求在地元素與國際接軌的可能。

WANG Jhao-cian is the Founder and Artistic Director of Our Theatre. Encouraged by his mentor, Professor LU Ai-ling, he returned to his hometown and founded Our Theatre after graduating from National Taipei University of the Arts. Our Theatre's mission is to bridge folk culture and modern theater, by conducting in-depth fieldwork at home and actively seeking opportunities to bring locally-rooted productions to the international stage. He also founded an experimental theater called Sinkagitso in Chiayi City in 2018.



編劇 / 吳明倫 Playwright / WU Ming-lun

嘉義市人，臺灣文學獎劇本金典獎得主，林榮三文學獎短篇小說首獎得主。現為阮劇團駐團編劇、國家兩廳院「藝術基地計畫」駐館藝術家。創作皆有意識地運用生死鬼神素材，企圖透過現代眼光重看民間信仰、連結在地文化，期望說出屬於臺灣的故事。

WU Ming-lun is a recipient of Taiwan Literature Award for Best Script and Lin Rong-San Literary Award for Best Short Story. She is currently the in-house playwright at Our Theatre, and an artist-in-residence under the Art Base Program of the National Theater & Concert Hall. Her works skillfully incorporate themes of mortality and the supernatural. She hopes to create quintessentially Taiwanese stories by viewing traditional faiths through a contemporary lens, and by having a root in local cultures.

阮劇團 Our Theatre

阮，就是台語的「我們」：一群人一起完成一件事。

阮劇團立基於南臺灣嘉義，致力發展不同於都會觀點的劇場美學，將在地的民俗文化揉合於現代戲劇中，也思考、實踐著，讓表演藝術更積極地走向民眾與社會，探索當代「常民戲劇」的更多可能。成立 17 年來，已累計演出 700 餘場，並曾多次入圍台新藝術獎，並曾代表臺灣至英國愛丁堡藝穗節、羅馬尼亞錫比烏國際戲劇節等國際藝術節演出。

Our Theatre was founded in Chiayi, a city in Southern Taiwan. Its mission is to develop an artistic vision distinct from urban perspectives by incorporating local cultures into modern theater. It is also committed to bring performing arts to the masses, and seek opportunities for contemporary "folk theater". Over the course of 17 years, it has staged more than 700 performances and received several nominations for the Taishin Arts Award. It also had the honor to represent Taiwan in several international festivals including Edinburgh Festival Fringe in the UK, and Sibiu International Theatre Festival in Romania.



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難以置信的力量和完整性，阮劇團串連起每個時刻，創造出令人屏息的表現。

—— 羅馬尼亞錫比烏國際戲劇節

Demonstrating incredible strength and integrity, they link each moment creating a breathtaking performance.

—— Sibiu International Theatre Festival

戲劇顧問 / 何一梵
顧問群 / 王友輝、林從一、林茂賢、蕭藤村
製作人暨導演 / 汪兆謙
編劇 / 吳明倫
台語翻譯 / MC JJ
台語指導 / 林瑞崐
舞台設計 / 李柏霖
燈光設計 / 高至謙
影像設計 / 王正源
服裝設計 / 林玉媛
音樂設計 / 柯鈞元
演出音樂授權 / 角頭音樂
動作設計 / 林素蓮
魔術指導 / 林陸傑
舞台監督 / 陳昭郡
製作經理 / Dub Lau
演員 / 王肇陽、余品潔、李辰翔、李明哲、杜思慧、周政憲、周浚鵬、林文尹、洪健藏、張千昱、莊庭瑜、莊益增、莊雄偉、陳忻、葉登源、楊智淳、鄧壹齡、鍾品喬、顧軒、MC JJ
(依姓氏筆畫排序)

國家表演藝術中心共同製作計劃 / 臺中國家歌劇院、
衛武營國家藝術文化中心、國家兩廳院

Dramaturg / HO I-fan
Consultant / WANG Yu-hui, LIN Chung-i, LIN Mao-hsien,
SIO Tin-tshun
Producer & Director / WANG Jhao-cian
Playwright / WU Ming-lun
Taiwanese Translation / MC JJ
Taiwanese Consultant / Billy LIN
Set Design / LI Po-lin
Lighting Design / KAO Chih-chien
Video Design / WANG Cheng-yuan
Costume Design / LIN Yu-yuan
Sound & Music Design / KO Chun-yuan
Music Licensing / Taiwan Colors Music
Choreography / LIN Su-lien
Magic Consultant / LIN Lu-chieh
Stage Manager / CHEN Chao-chun
Production Manager / Dub LAU
Performers / WANG Chao-yang, YU Pen-chieh, Spark LEE,
LEE Ming-che, TU Shih-hue, CHOU Cheng-hsien,
CHOU Chun-peng, LIN Wen-yin, HONG Chien-tsang,
CHANG Chien-yu, CHUANG Ting-yu, CHUANG I-tseng,
CHOONG Seong-wei, CHEN Hsin, YEH Teng-yuan,
YANG Chih-chun, Ling TANG, CHUNG Pin-chiao, KU Hsuan, MC JJ

Co-Commissioned by National Performing Arts Center /
National Taichung Theater, National Kaohsiung Center for the Arts
(Weiwuying), National Theater & Concert Hall



電影敘事般的肢體美學
喚醒感官想像的視覺衝擊

侯非胥・謝克特現代舞團雙舞作
《偽善者 / 重生進化》

Hofesh Shechter Company
Double Murder
Clowns / The Fix

5/7 Fri. 19:30
5/8 Sat. 14:30
5/9 Sun. 14:30

中劇院
Playhouse

600/900/1200/1600

※ 演出含眩光、高分貝音量等效果，請斟酌入場
※ 建議 15 歲以上觀眾觀賞
※ This Program contains strobe and loud sound effects. Viewer discretion is advised.
※ Suggested for ages 15+

一位偉大的當代編舞家—舞蹈創作家和搖滾明星的組合，
並具電影導演的敏感性。

—— 英國《泰晤士報》

The mighty contemporary choreographer – a combination of
dance-maker and rock-star, but with film-director sensibilities.

—— The Times

編舞暨作曲 / 侯非胥·謝克特 Choreography & Music / Hofesh Shechter

編舞家侯非胥·謝克特來自以色列的背景成為其獨特風格基底，巧妙轉譯當代與民族的舞蹈語彙，以充滿爆發力和感染力的舞作驚艷全球。時常身兼音樂創作，成為肢體跳動的催化劑，如電影手法的敘事結構，更為作品打造獨樹一格的空間與氛圍。2008年在倫敦成立同名舞團擔任藝術總監，於國際舞壇迅速竄紅。2017年入選英國表演藝術周報《舞台》劇場最具影響力100人之一，《無盡的終章》獲歐洲權威舞蹈雜誌Tanz評選為「2018年度最佳舞作」，同年獲頒大英帝國官佐勳章。

Choreographer Hofesh Shechter OBE is recognised as one of the most exciting artists making stage work today, renowned for composing atmospheric musical scores to compliment the unique physicality of his movement. He is the Artistic Director of the UK-based Hofesh Shechter Company, formed in 2008. *Grand Finale* is the latest full-length work in his canon, which premiered at La Villette with Théâtre de la Ville in Paris on June 14th, 2017 and has received various awards and nominations. In 2018 Shechter was awarded an honorary OBE for Services to Dance and the company's first dance film, *Hofesh Shechter's Clowns*, was broadcast by the BBC in September to great acclaim.

炙手可熱的當代編舞家侯非胥·謝克特，以生猛爆發力而震撼的「謝克特風格」、編舞暨作曲的獨特雙重身分，在世界舞壇上獨樹一幟；反映時局的舞作有如當代啟示錄，直面挑戰觀眾感官！最新作品《偽善者 / 重生進化》以截然不同風格的雙舞作展現死亡的雙重面貌，剛柔並濟舞出生存的真實情感，再度衝撞舞迷的心！

《偽善者》以一場精心編排的暴力美學舞蹈，煽動觀眾最深層的情緒。融合謝克特粗曠原始的編舞和振奮強烈的擊樂，仿英國攝政時期風格的服飾下，是對貪婪人性和權力鬥爭的嘲諷探問。彷彿被無形武器抵住的身體狂烈舞動，反覆著滑稽又詭異的動作，暗喻人類社會無止盡的殺戮。2016年受荷蘭舞蹈劇場NDT1委託創作，2018年與英國廣播公司合作重製影像版本，以強烈而無聲的質問撞擊人心。

彷彿回應與平息《偽善者》的殘酷激烈，最新創作《重生進化》淬鍊溫柔作為冷漠和殺戮的療癒力量。謝克特以肢體表現脆弱而原始的珍貴特質，柔軟、感性能量在舞者間流淌轉動，輕撫所有的憤怒與尖銳。生命與死亡的共存和對照，透過謝克特如電影敘事般的編舞美學，在每一次的肢體聚合與瓦解之中，宛若新生。

In this thrilling new double bill, Hofesh Shechter presents two distinctly contrasting pieces of contemporary dance for our times.

Originally created for Nederlands Dans Theater 1, and later produced as a film and broadcast by the BBC to great acclaim, *Clowns* is a sarcastic nod to our ever-growing indifference to violence, a macabre comedy of murder and desire that tests how far we are willing to go in the name of entertainment.

As an antidote to the murderous, poisonous energy of *Clowns*, Shechter's new creation, *The Fix*, brings a tender, fragile energy of compassion to the stage – a shield to protect us from the noise of life outside, and a place that allows the performers to be fragile, be seen for their utmost human qualities. Violence, tenderness and hope are all laid bare through Shechter's achingly beautiful, cinematic lens.



編舞暨作曲 / 侯非胥·謝克特
演出 / 侯非胥·謝克特現代舞團
《重生進化》燈光設計 / 湯姆·維瑟
《重生進化》服裝設計 / 彼得·陶德
《偽善者》燈光設計 / 李·科蘭

製作單位 / 侯非胥·謝克特現代舞團
委製單位 / 沙德勒之井劇院、巴黎市立劇院 /
克羅岱耶藝術中心、布萊頓圓頂劇場暨藝術
節、盧森堡大劇院
共製單位 / 上海國際舞蹈中心、香港—新視野
藝術節、臺中國家歌劇院、亞維儂藝術節、蒙
特婁舞蹈藝術節、阿爾比國家劇場、杜林舞蹈
藝術節、馬爾凱劇院藝術節、曼徹斯特 HOME
藝術中心

Choreography & Music / Hofesh Shechter
Performance / Hofesh Shechter Company
Lighting Design (The Fix) / Tom Visser
Costume Design (The Fix) / Peter Todd
Lighting Design (Clowns) / Lee Curran

Double Murder is produced by Hofesh Shechter
Company.
Commissioned by Sadler's Wells, Théâtre de
la Ville Paris / MAC – Créteil, Brighton Dome &
Brighton Festival, Les Théâtres de la Ville de
Luxembourg
Co-Commissioned by Shanghai International
Dance Center Theater (SIDCT), Hong Kong – New
Vision Arts Festival, National Taichung Theater,
Festival d'Avignon, Danse Danse Montréal, Scène
Nationale d'Albi, Torinodanza Festival / Teatro
Stabile di Torino – Teatro Nazionale, Marche
Teatro / Inteatro Festival, Opéra de Dijon, HOME
Manchester

Developed in part at Banff Centre for Arts and
Creativity.
Hofesh Shechter Company benefits from the
support of BNP Paribas Foundation for the
development of its projects and is supported using
public funding through Arts Council England.

舞蹈翻玩經典奇幻小說
詩意與想像交織的世界

丞舞製作團隊 × 琉森舞蹈劇場 《愛麗絲》 B.DANCE×Tanz Luzerner Theater *ALICE*

5/28 Fri. 19:30 國

5/29 Sat. 14:30 國

5/30 Sun. 14:30 國

中劇院
Playhouse

500/700/900/1200

※ 全長約 85 分鐘，含中場休息 15 分鐘
※ 建議 7 歲以上觀眾觀賞
※ 85 minutes, including a 15-minute intermission
※ Suggested for ages 7+



慵懶地躺在草地上的愛麗絲，突然瞥見遠方白兔先生手握陀錶匆忙經過。她耐不住好奇心趨前跟進，卻意外掉進通往未知的洞穴。洞穴裡瀰漫如夢境般的薄霧，依稀可見四周黑白相映，空間寂靜無聲彷彿萬物凝結；愛麗絲跟著白兔先生緩緩邁出腳步，踏入一段充滿驚喜的奇幻旅程……。

丞舞製作團隊受邀與瑞士琉森舞蹈劇場跨國共製，編舞家蔡博丞首度以兒童文學為題材，大膽翻玩西方經典文學作品《愛麗絲夢遊仙境》，邀請金獎舞作《浮花》原創設計群：作曲李銘杰、燈光設計張廷仲、影像設計張博智三度攜手創作，並由臺灣舞者與瑞士琉森舞蹈劇場舞者共同演出，將奇幻繽紛的西方童話故事，注入極具東方禪意的水墨元素，交織出古典優雅卻不失新意的想像世界。

ALICE draws us with the breathtaking choreography, haute couture costumes and a stylish stage design into a very special wonderland, with a both uncanny and deeply psychological atmosphere. A labyrinth of mirrors, artistic projections and black and white ink drawings unite poetry and fairy tale, as well as the western and eastern culture.

In this international collaboration between TSAI Po-cheng's "B.DANCE" and Kathleen McNurney's "Tanz Luzerner Theater", TSAI reimagines this classic work of children's literature, as a fantasy world of wonder meets the artistry of Zen.



編舞 / 蔡博丞 Choreography / TSAI Po-cheng

丞舞製作團隊藝術總監。2014 年起多次發表原創舞作並廣受國際青睞，2018 年德國 *Tanz* 雜誌評選為「最具潛力之青年編舞家之一」，2020 年獲法國表演藝術評論協會「年度最佳新興編舞家」肯定；廣獲世界知名單位邀約擔任客席編舞，包括瑞士琉森舞蹈劇場、瑞士伯恩劇場、德國斯圖加特高提耶舞團、荷蘭 Introdans 舞團及德國美因茲州立劇院等。2016 年起創辦「B.OOM by B.DANCE 國際金獎聯合匯演」，邀請歐洲知名編舞家與舞者來臺演出及授課，期許以自身為起點，以多元創新的思維帶領舞團，交織出藝文與社會深度對話的可能性，用實際的行動，回饋孕育我們的這片土地。

A graduate of the Taipei National University of the Arts, TSAI Po-cheng is the Artistic Director of B.DANCE, and was named by the German magazine *Tanz* as one of 2018's Upcoming Choreographers of the Year. He has been a guest choreographer at theaters and dance companies in Switzerland, Germany, and the Netherlands. Through his work, TSAI seeks to actively converse and engage with society.



作曲暨配樂設計 / 李銘杰 Composer / Rockid LEE

音樂總監、資深配樂製作人。配樂作品包括電影《紅衣小女孩》、《紅衣小女孩 2》、《目擊者》、《阿嬤的夢中情人》；電視劇集《麻醉風暴》、《麻醉風暴 2》、植劇場《戀愛沙塵暴》；並為丞舞製作團隊《浮花》、瑞士琉森舞蹈劇場蔡博丞客席舞作《Nirheim》等作品設計音效及作曲。曾獲 PromaxBDA 銀獎及亞洲區金獎、亞太廣告獎、時報廣告金像獎、香港龍璽廣告獎、英國 D&AD 黃鉛筆獎、泰國 AdFest 獎等多項大獎肯定。2017 年以《紅衣小女孩 2》入圍第 54 屆金馬獎最佳音效獎。

Rockid LEE is a Co-Founder of MUSDM music production company, and a multi-award-winning sound designer and composer for films including *The Tag Along I and II*, *Who Killed Cock Robin?* and *Forever Love*. He has also worked as music supervisor on many dramas and episodic series, including *Wake Up I and II*. He composed the music for *Love of Sandstorm* and *Floating Flower* by B.DANCE.



燈光暨舞台設計 / 張廷仲 Lighting & Stage Design / Otto CHANG

丞舞製作團隊技術總監，INFINITArtS 創辦人。燈光設計、技術及製作規劃經驗豐富，參與作品類型橫跨舞蹈、戲劇及演唱會等，合作對象包括丞舞製作團隊、表演工作坊、果陀劇場、焦點舞團、狂想劇場、張婷婷獨立製作、身聲劇場、野草舞蹈聚落、香港不加鎖舞蹈館、盧森堡 JC Movement Production、西班牙 La Veronal；大型活動製作包括 2018 年臺北時裝週開幕式、2017 年世界大學運動會開 / 閉幕式、陳珊妮《6502 演唱會》、2016 年華文原創音樂劇節等。

Otto CHANG is the Technical Director of B.DANCE, and Founder and Director of INFINITArtS. He is actively involved in major company productions as a lighting designer, technical director, and stage manager, with productions ranging from dance and theater to live concerts, including Performance Workshop, Godot Theatre Company, Focus Dance Company, Fantasy Theatre, TTC Dance, 2018 Opening of Taipei Fashion Week, 2017 Universiade, and Sandee CHAN's Concert.



影像設計 / 張博智 Video Design / CHANG Po-chih

國立政治大學兼任助理教授、國立臺灣科技大學兼任講師，同時為平面設計、新媒體藝術工作者、網頁設計師、劇場影像設計師及 MV 導演。曾入選國藝會科技藝術專案補助、入圍 AMP 音樂推動者大獎最佳音樂影片及 JAGUAR 科技藝術獎。參與作品包括 2017 年《黑夜之後》主創編劇暨影像導演、陳珊妮《6502 演唱會》影像設計、《幾米音樂劇—地下鐵》影像設計；2015 年《浮花》影像設計、故宮郎世寧新媒體藝術展《穿真透時—畫孔雀開屏》藝術總監、2013 年溫慶珠春夏品牌形象短片導演，及 2010 年《向左走，向右走》影像設計等。

CHANG Po-chih is an associate professor at National Chengchi University and lecturer at National Taiwan University of Science and Technology, in addition to being an active artist, working in graphic design, new media, website design, stage design, and music video directing. Past projects include, among others, visual designs for the musicals *Turn Left, Turn Right* and *Jimmy's Subway: A Musical*.

丞舞製作團隊 B.DANCE

2014 年由蔡博丞創立，以極限的肢體美學揉合神秘東方幻想，演繹臺灣原生作品。巡演足跡橫跨 21 個國家、45 座城市，累計 235 場演出，並獲多項國際大賽與舞團肯定。丞舞製作團隊積極拓展歐陸市場、活絡國際連結，秉持的經營目標包括：創作臺灣原創作品並走向國際舞台；策劃微型舞蹈節，邀請國際舞蹈工作者赴亞洲交流，建立各領域藝術家跨界對話平台；長期培育專業舞蹈人才，深耕國內藝文推廣。

Founded in 2014 by TSAI Po-cheng, B.DANCE mixes an extreme physicality with an oriental mysticism in their interpretations of original Taiwanese productions. B.DANCE has toured 45 cities in 21 countries, with their 235 performances receiving multiple awards and enthusiastic reviews across Europe. In addition, the company’s mission is to foster local talent in dance through hosting international dancers and artists, and to promote original works from Taiwan on the international stage.

琉森舞蹈劇場 Tanz Luzerner Theater

琉森舞蹈劇場為琉森劇院轄下歌劇、戲劇、舞蹈與偶戲四大藝術部門之一。舞蹈部門藝術總監凱薩琳·麥肯納妮自 2009 年上任起，力邀全球各地年輕編舞家至琉森劇院發表作品，提供編舞家發展自我潛力的創作平台，同時也為琉森舞蹈劇場注入新活力。在她的帶領下，琉森舞蹈劇場成為一個開放多元的舞蹈創作基地，至今累計演出 40 餘支新舞作，並將持續帶來更多創新與創作。

琉森劇院成立於 1839 年，共有 481 個座位，是瑞士中部歷史最悠久的綜合型劇院，每季呈現超過 350 場演出、每年吸引約 10 萬遊客前往觀賞。現任劇院總監由同時執掌歌劇部門的藝術總監班尼迪克·馮·彼得擔任。

“Tanz Luzerner Theater“ is one of the four departments of the Lucerne Theater, which is the oldest multipurpose theater in central Switzerland with four main departments: opera, drama, dance and puppet theater, hosting more than 350 performances each season. Since taking the helm of the dance department in 2009, Artistic Director Kathleen McNurney has made “Tanz Luzerner Theater“ into an open forum for choreographic creation, to date hosting more than 40 new works by young choreographers from around the world.



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丞舞製作團隊

編舞 / 蔡博丞
作曲暨配樂設計 / 李銘杰
影像設計 / 張博智
燈光暨舞台設計 / 張廷仲
舞者 / 張聖和、黃依涵、張瑀
排練指導 / 易彥伶
舞台監督 / 潘佩君
行政經理 / 孫佳芳

琉森舞蹈劇場

藝術總監 / 凱薩琳·麥肯納妮
芭蕾指導 / 伊萊娜·華納、伊娃·茲梅德克娃
戲劇顧問 / 莎拉·布魯斯
舞者 / 莉莎·葛瑞絲·瑪蒂達·吉列、菲比·朱維特、特拉·凱爾、瓦勒芮亞·馬蘭傑利、安德烈·湯普森、達利歐·狄努西、卡洛斯·科爾二世、伊格利·梅吉尼、馬修·普里查德、弗拉維歐·奎西薩那

共製單位 / 臺中國家歌劇院、琉森舞蹈劇場

B.DANCE

Choreography / TSAI Po-cheng
Composer / Rockid LEE
Video Design / CHANG Po-chih
Lighting & Stage Design / Otto CHANG
Dancers / CHANG Sheng-ho, HUANG I-han, CHANG Yu
Rehearsal Director / YI Yen-ling
Stage Manager / PAN Pei-chun
Administration Manager / SUN Chia-fang

“Tanz Luzerner Theater” Ensemble
Artistic Director / Kathleen McNurney
Ballett Mistresses / Ilana Werner, Eva Zmedkova
Dramaturg / Sarah Brusi
Dancers / Lisa Gareis, Mathilde Gilhet, Phoebe Jewitt, Terra Kell, Valeria Marangelli, Andrea Thompson, Dario Dinuzzi, Carlos Kerr Jr., Igli Mezini, Mathew Pritchard, Flavio Quisisana

Co-Production / National Taichung Theater,
“Tanz Luzerner Theater”

國光劇團 《狐仙》 GuoGuang Opera Company *Fox Tales*

5/29 Sat. 14:30

5/30 Sun. 14:30

大劇院
Grand Theater

400/700/1000/1500/2000/2500

※ 全長約 180 分鐘，含中場休息 20 分鐘
※ 建議 15 歲以上觀眾觀賞
※ 180 minutes, including a 20-minute intermission
※ Suggested for ages 15+

三世相守 超越時空的人狐愛戀

穿梭三生三世、跨越男女性別，三段有緣無份的人狐情緣，能否打破人妖殊途的禁忌之戀？！

2009 年國光劇團的《狐仙故事》，靈感源自《聊齋》經典短篇與日本漫畫《除妖怪譚》，藉由狐仙的轉世，展現最意想不到的奇幻故事，也將珍貴的人生課題——「成全」與「放下」，透過三世的人物關係轉折、情感交錯，在舞台上充分演繹人生中各種未能圓滿的遺憾與不捨。《狐仙故事》跳脫傳統京劇敘述思維，以多線交織的情節，打造奇幻世界觀的人物故事，也為京劇開啟新視野。

睽違 12 年後，國光劇團重新製作此劇，由多次獲台新藝術獎肯定的跨界導演戴君芳，攜手「10 大傑出女青年獎」的才女編劇趙雪君，推出新版《狐仙》，從動漫、視覺系的網路世代語言與思維模式切入，融合多媒體科技轉化舞台呈現，為當代京劇注入新意，打造新編京劇影像劇場。由俊帥生角盛鑑、京劇小天后黃宇琳領銜主演，偕同新生代亮麗旦角凌嘉臨、林庭瑜，為觀眾呈現新編戲曲的嶄新樣貌。

The 2009 version of *Fox Tales* took its inspiration from the classic Chinese ghost story collection *Strange Stories from a Chinese Studio*, and the Japanese manga *Urameshiya*. With its multiple, interconnected plot lines in a fantasy world, this modern take on Peking opera opened up new horizons for the genre. Now, 12 years later, the GuoGuang Opera Company revisits this tale of reincarnation, love and redemption with a multimedia infusion into this magical story. In this new production, director TAI Chun-fang teams up with playwright CHAO Hsueh-chun to bring this ancient art into the cyber age. With a cast featuring this generation's stars, prepare to be amazed by this fresh new interpretation of traditional Chinese opera!





男狐 / 盛鑑 Fox-man / SHENG Chien

工老生，國光藝校國劇科、國立臺灣藝術大學戲劇學系畢業。曾服務於大鵬、海光國劇隊、國光劇團。曾於國光劇團主演新編戲《閻羅夢》、《狐仙故事》、《百年戲樓》、《快雪時晴》及小劇場《王有道休妻》、《霸王別姬——尋找失落的午後》等。曾參與當代傳奇劇場《慾望城國》、《等待果陀》、《水滸 108 首部》；非常林奕華劇團《水滸傳》、《紅樓夢》。近年跨足影視創作擔任主演，以《龍門飛甲》譚魯子一角，入圍 31 屆香港金像獎最佳新人、榮獲香港電影導演會最佳新人銀獎。

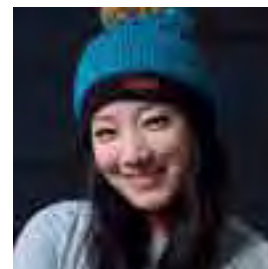
SHENG Chien specializes in the laosheng role and graduated from the Department of Theatre, National Taiwan University of Arts. He starred in GuoGuang's *Fox Tales*, *One Hundred Years on Stage*, *Mr. Goodman Dumps His Wife*, and appeared in Contemporary Legend Theatre's *The Kingdom of Desire*, *Waiting for Godot*, and Edward Lam Dance Theatre's *What is MAN*. SHENG also played TAN Luzi in the film, *The Flying Swords of Dragon Gate*, and was nominated Best New Performer in the 31st Hong Kong Film Awards.



女狐 / 黃宇琳 Fox-female / HUANG Yu-lin

工青衣花旦，復興劇校、中國文化大學中國戲劇系畢業。素有「京劇小天后」之稱，被視為臺灣京劇壇繼魏海敏之後的接班人。曾獲中國文藝協會第 51 屆文藝獎章，為臺灣第一位「傳藝金曲獎最佳新秀獎」的獲獎者。近年跨足影視、現代戲劇、崑曲及歌仔戲。2016 年以《紫色大稻埕》入圍電視金鐘獎最佳新進演員、2018 年以《痴夢》入圍傳藝金曲獎最佳年度演員。

HUANG Yu-lin specializes in the qingyi role and graduated from the Department of Chinese Drama, Chinese Culture University. She is the winner of the 51st Chinese Literary Award and the first winner of Best Rising Talent of the Golden Melody Awards for Traditional Arts and Music in Taiwan. Her performances can be seen in television, film, modern theater, Kunqu opera, and Taiwanese opera in recent years. She was nominated Best New Performer of the Golden Bell Awards for *La Grande Chaumiere Violette* in 2016.



封三娘、也娜 / 凌嘉臨 Feng San-niang & Yie-na / LING Chia-lin

工花旦，國立臺灣戲曲學院京劇學系畢業。2011 年加入國光劇團，擅演劇目有《賣水》、《紅娘》、《小上墳》、《拾玉鐲》等，主演國光劇團《春草闖堂》、《十八羅漢圖》、《桃花村》、《天上人間 李後主》等。曾參與二分之一 Q 劇場《亂紅》、《情書》、《風月》、當代傳奇劇場新編《夢蝶》及白先勇原著小說改編之舞台劇《遊園驚夢》。2017 年榮獲十大傑出女青年獎。

LING Chia-lin specializes in the dan role and graduated from the Department of Jing Ju of the National Taiwan College of Performing Arts. She has been a member of the GuoGuang Opera Company since 2011. LING has also played roles in new productions by 1/2 Q Theatre, Contemporary Legend Theatre, and PAI Hsien-yung's arrangement of the Kunqu classic *Wandering in the Garden*, *Waking from a Dream*.



封三娘、也娜 / 林庭瑜 Feng San-niang & Yie-na / LIN Ting-yu

工青衣花旦，國立臺灣戲曲學院京劇學系畢業，曾至北京中國戲曲學院學習。曾獲第二屆國戲杯學生戲曲大賽個人一等獎、國立臺灣戲曲學院戲曲新星盃個人魅力獎、青年劇藝競賽專業評審技藝組第一名、孟小冬國劇獎學金基金會京獎大賽第一名。2016 年加入國光劇團，主演《西施歸越》、《楊門女將、探谷》、《春草闖堂》、《定風波》、《天上人間 李後主》、《孝莊與多爾袞》、《李慧娘》等。2017 年榮獲傳藝金曲獎最佳新秀獎。

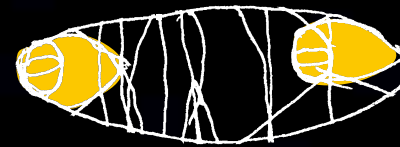
LIN Ting-yu specializes in the dan role and graduated from the Department of Jing Ju of the National Taiwan College of Performing Arts. During her studies, she won numerous national and student competitions for her technical expertise and charisma, and received further training at the National Academy of Chinese Theatre Arts in Beijing. She joined the GuoGuang Opera Company in 2016, and in 2017 was awarded Best New Artist at the Golden Melody Awards for Traditional Arts and Music.

國光劇團 GuoGuang Opera Company

1995 年創團，國光劇團不斷嘗試在京、崑劇傳統中注入當代意識，以「現代化」與「文學化」為創作方針，不論是張愛玲小說、王羲之字帖均可入戲，題材多元，手法靈活。近年更致力於青年人才傳承、跨國跨界創新、拓展藝企合作、形塑臺灣京崑新美學品牌，多次應邀赴歐、亞、美洲各國演出。

Founded in 1995, GuoGuang Opera Company has committed to instilling a modern sensibility to the traditional style of Peking Opera and Kunqu Opera. With its philosophy of "modernization" and "literalization," the Company has produced new operas featuring diverse themes: a novel of Eileen CHANG and a calligraphic masterpiece of WANG Xi-chi etc. In recent years, the Company has devoted itself to cultivating young talent, seeking innovative crossover opportunities globally, and expanding the platform of arts and business to re-brand traditional theater with a new aesthetic approach. The Company has been invited to perform in Europe, Asia, and America.





監製 / 陳濟民
製作人 / 張育華
藝術總監 / 王安祈
編劇 / 趙雪君
導演 / 戴君芳
編腔作曲 / 李超
編曲配樂 / 李哲藝
服裝設計 / 蔡毓芬
影像設計暨統籌 / 王奕盛
舞台設計 / 謝鈞安
燈光設計 / 王天宏
舞蹈設計 / 張逸軍
創排導演 / 李小平 (2009)
主演 / 盛鑑、黃宇琳、林庭瑜 (5/29)、凌嘉臨 (5/30)

Supervisor / CHEN Ji-min
Producer / CHANG Yu-hua
Artistic Director / WANG An-chih
Playwright / CHAO Hsueh-chun
Director / TAI Chun-fang
Songwriter and Composer / LEE Chao
Instrumentation / LEE Che-yi
Costume Design / TSAI Yu-fen
Visual Design Coordinator / WANG Yi-sheng
Stage Design / HSIEH Chun-an
Lighting Design / WANG Tien-hung
Choreography / CHANG Yi-chun
Based on Original Ideas by / LEE Hsiao-ping (2009)
Leads / SHENG Chien, HUANG Yu-lin,
LIN Ting-yu (5/29), LING Chia-lin (5/30)

黃翊工作室 +
《小螞蟻與機器人：遊牧咖啡館》
HUANG YI STUDIO +
Little Ant & Robot: A Nomad Café

6/4 Fri. 19:30
6/5 Sat. 14:30 ★
6/6 Sun. 14:30 ★ 談 ★ 親子場 Family Program

中劇院
Playhouse

500/700/900/1200 (週五場)
400/600/800/1000 (週六、日場) ★

※ 全長約 90 分鐘，含中場休息 20 分鐘
※ 建議 12 歲以上觀眾觀賞，★親子場為 6 歲以上觀眾特別規劃
※ 週五場演出含裸露、炫光、煙霧效果、抽煙、巨大聲響，請留意並斟酌入場
※ 週六、日親子場演出含炫光及煙霧效果，請留意並斟酌入場
※ 90 minutes, including a 20-minute intermission
※ Suggested for age 12+; Family programs are designed for age 6+
※ Program on Friday contains nudity, strobe and smoke effect, smoking, and loud sound noise. Viewer discretion is advised.
※ Family Programs on Saturday and Sunday contain strobe and smoke effect. Viewer discretion is advised.

未來，是什麼樣子呢？
歡迎來到黃翊與庫卡的遊牧咖啡館

黃翊以創新聞名，他所創立的舞團黃翊工作室+以舞作《黃翊與庫卡》獲得全球讚譽。
—— 荷蘭舞蹈人群評論網
HUANG Yi is known as an innovator. With his dance company HUANG YI STUDIO + he gained worldwide fame with the performance HUANG YI & KUKA.
—— Danspubliek.nl



2012 年，黃翊決定和庫卡共舞。9 年間，巡演了 16 個國家，32 個城市。

2021 年，黃翊決定和庫卡開一間咖啡館，放進對未來世界的期待，並留存美好的時刻。

在這裡，藝術、科技與生活沒有分界，我們將舞蹈牽在手心裡，將音樂倒進杯子裡，將科技放進心裡。將自己捏回小時候的模樣，放進烤箱加熱，讓劇場充滿童年甜甜的香氣。將彼此握在手心，抱在懷裡，變成風景。

這是一個，不會害怕「看不懂」的藝術世界；這是一間，下午擁抱親子同樂，晚上陪伴大人們疲憊靈魂的咖啡館。

《小螞蟻與機器人：遊牧咖啡館》，邀您入座。

Since their first collaboration in 2012, HUANG Yi and KUKA have toured 16 countries. By taking this international experience and combining with HUANG Yi's own improved expertise in program language and industrial design, they have now decided to open a café, where parents and children can play in the afternoon, and grown-ups can relax in the evening. The sounds and movements of the café become music and dance, everyone who is curious about the future are all welcome to have a seat and redefine the boundaries between art and life.

藝術總監、概念、編舞、程式撰寫暨表演者 / 黃翊
表演者 / 胡鑑、林柔雯、駱思維、李原豪、鍾順文、謝承佑
機器人金屬吧檯結構設計總監 / 張淑征
技術總監 / 鄭皓庭
製作人 / 新田幸生

國家表演藝術中心場館委託創作 / 臺中國家歌劇院、國家兩廳院、衛武營國家藝術文化中心

Artistic Director, Concept, Choreography, Program Language & Performer / HUANG Yi
Performers / HU Chien, LIN Jou-wen, LOU Sih-wei, LI Yuan-hao, CHUNG Shun-wen, HSIEH Cheng-yu
Stage Design Director / Grace CHANG
Technical Director / ZHENG Hao-ting
Producer / Yukio Nitta

Co-Commissioned by National Performing Arts Center / National Taichung Theater, National Theater & Concert Hall, National Kaohsiung Center for the Arts (Weiwuying)



藝術總監、概念、編舞、程式撰寫暨表演者 / 黃翊

Artistic Director, Concept, Choreography, Programming Language & Performer / HUANG Yi

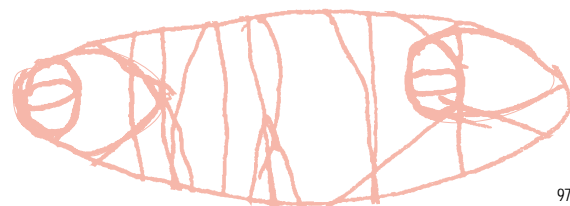
黃翊工作室+創辦人暨藝術總監，美國《舞蹈雜誌》評選為「全球最受矚目 25 位舞蹈家」之一。為臺灣極富潛力的年輕編舞家，除了編舞外，也涉獵錄像、攝影、裝置創作。2010 年成立黃翊工作室+，2015、2016 年分別以《黃翊與庫卡》及《地平面以下》連續獲得國際表演藝術協會 (ISPA)「年度最受矚目十大新作」。2017 年獲邀 TED 年度大會擔任開幕演出，為首位登上 TED 舞台的臺灣人，獲得 CNN、時代雜誌等國際報導。2019 年作品《長路》獲首屆國家表演藝術中心場館共同製作計畫。

HUANG Yi is the Founder and Artistic Director of HUANG YI STUDIO +, and was named by *Dance Magazine* as one of 2011's "25 to Watch." His pioneering work is steeped in his fascination with the partnership between humans and technology. He interweaves continuous movement with mechanical and multimedia elements to create a form of dance which corresponds with the flow of data, effectively making the performer a dancing instrument. Widely considered as one of Asia's most prolific choreographers, HUANG was invited to perform at the TED 2017 conference, which received coverage on CNN and *TIME* magazine. His works *Huang Yi and KUKA* and *Under the Horizon* were highlighted by the International Society for the Performing Arts in 2015 and 2016 as new works to watch, while his 2019 work *A Million Miles Away* was chosen by the National Performing Arts Center in its first joint commission program.

黃翊工作室+ HUANG YI STUDIO +

創立於 2010 年，藝術家成員包括黃翊、胡鑑、林柔雯、駱思維及庫卡工業機器人等。作品具高度科技研發比例，透過多年研發與分階段發展逐步完成；致力於藉科技的形式使藝術進入社會、融入生活環境，以社會企業的結構透過商業機制與民眾互動，並透過藝術的人文關懷，提升科技的溫度、推進科技與藝術的發展。長年進行國際巡演，曾獲邀赴美加、歐陸、亞洲、澳洲近 20 國，成果屢獲國際肯定。2018 年應法國夏佑國家劇院之邀，參與首次的藝術家駐館計畫，備受歐陸劇場專業人士的關注。

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.





2021 NTT-TIFA 節目指南座談

舞蹈篇

1/8 Fri. 19:30-21:30

主持人 | 平 珩 (舞蹈空間舞團藝術總監)

與談人 | 謝杰樺 (安娜琪舞蹈劇場藝術總監)

董怡芬 (軟硬倍事聯合藝術總監)

音樂、肢體、味覺、多媒體……藝術家如何將不同的元素運用到舞蹈創作中，將腦海中的想像具體呈现在觀眾面前。邀請兩位內行人從編舞家角度看技術在舞蹈上的應用，一探舞蹈的不同可能性。

地點 | 臺中國家歌劇院 角落沙龍

報名方式 | 即日起開放線上報名，詳情請見歌劇院官網品藝文專區

注意事項

- ※ 活動當天前 30 分鐘開放入場，請出示報名 QR Code，一人一票認證後入場
- ※ 講座活動開始前 10 分鐘，將視現場報到狀況開放候補觀眾依序入場，未完成報到手續者將視同現場候補觀眾
- ※ 講座進行中，請勿錄影、錄音，並請關閉隨身會發出聲響或光源的電子產品
- ※ 本場館保有活動資格審查權及最終解釋權，若有未盡事宜得隨時修正公佈之

戲劇篇

1/22 Fri. 19:30-21:30

主持人 | 紀慧玲 (表演藝術評論台台長暨駐站評論人)

與談人 | 邱誌勇 (清華大學藝術中心主任)

耿一偉 (國立臺北藝術大學戲劇系兼任助理教授)

從平面文字到立體舞台的過程，科技的加入如何為作品加分？邀請兩位專家領路，一窺藝術家如何透過不同的表演型態將文字具象化，將故事化為動人的舞台創作。

地點 | 臺中國家歌劇院 角落沙龍

報名方式 | 即日起開放線上報名，詳情請見歌劇院官網品藝文專區

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- ※ 講座進行中，請勿錄影、錄音，並請關閉隨身會發出聲響或光源的電子產品
- ※ 本場館保有活動資格審查權及最終解釋權，若有未盡事宜得隨時修正公佈之

2021 NTT-TIFA 阮劇團《十殿》讀劇

1/14 Thu. 17:00、19:30 〈樓起·樓崩〉

1/15 Fri. 17:00、19:30 〈火床·鈴〉

1/16 Sat. 11:00、14:30 〈針雨·無神〉

1/16 Sat. 17:00、19:30 〈回音·鬼話〉

1/17 Sun. 11:00、14:30 〈孽鏡·團圓〉

每個城市都會有一座因為各種理由，終於荒蕪在精華地段的住商混合大樓。《十殿》以這樣的大樓為劇情背景，加上「臺灣 5 大奇案」元素發展交織的 10 段故事。此活動將 10 段故事分為 5 檔演出，各演出 2 場，帶領觀眾一窺當代的十殿世界。

阮劇團

阮，就是台語的「我們」：一群人一起完成一件事。

阮劇團立基於南臺灣嘉義，致力發展不同於都會觀點的劇場美學，將在地的民俗文化揉合於現代戲劇中，也思考、實踐著，讓表演藝術更積極地走向民眾與社會，探索當代「常民戲劇」的更多可能。成立 17 年來，已累計演出 700 餘場，曾多次入圍台新藝術獎，並曾代表臺灣至英國愛丁堡藝穗節、羅馬尼亞錫比烏國際戲劇節等國際藝術節演出。

地點 | 臺中國家歌劇院 角落沙龍

報名方式 | 即日起開放線上報名，詳情請見歌劇院官網品藝文專區

注意事項

- ※ 〈樓起·樓崩〉與〈孽鏡·團圓〉活動時間約 35 分鐘，其餘活動全長約 50 分鐘，無中場休息。遲到觀眾須遵循工作人員指示入場
- ※ 此次讀劇活動共有 5 檔演出，每檔演出 2 場次，共 10 場。每場次均採事先報名
- ※ 台語發音為主
- ※ 建議 15 歲以上觀眾觀賞
- ※ 主辦單位保留活動異動之權利，若有未盡事宜得隨時修正公佈之



帶您搶先聽經典作品解析、藝術家訪談，
或是台前幕後小秘密。

WOW 挖藝術

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2021
1/1 歌劇院會員預購，1/8 全面啟售

套票優惠

四人同行：購買同場次 \$1,000 以上票級票券 4 張享 **75 折**

獨樂樂：單次購買 5 檔以上各 1 張享 **78 折**

一般購票優惠

歌劇院會員：序曲卡 **8 折**、歌劇院卡 **9 折**、NTT 市民卡 **8 折**、
忘我會員 **75 折**、學生會員 **75 折**（限購 1 場 1 張）

兩廳院之友、衛武營國家藝術文化中心會員、NSO 之友：**9 折**

信用卡購票：**95 折** / 永豐銀行、國泰世華銀行
9 折 / 中國信託銀行、玉山銀行、台新銀行

5 折優惠：身障人士及其必要陪同者 1 人、65 歲以上年長者

團票 75 折優惠：單一節目購買 20 張以上（請來電 04-2251-1777 洽詢）

- ※ 各種優惠僅能擇一使用。
- ※ 套票恕不接受單張退換票；如需整套退、換票，請於節目演出前一天辦理，並酌收每張票面價 10% 手續費。
- ※ 拚場藝術撞擊《靈蹤》不適用上述套票及折扣優惠。
- ※ 購買《複眼人》第一高票級者，加贈茶籽堂苦茶油洗沐保養隨身禮乙組，詳情請見歌劇院官網。
- ※ 購買《複眼人》四人同行套票者（限 \$1,200-1,800 票級），加贈茶籽堂苦茶油洗沐保養隨身雙入禮乙組，限量 100 組，詳情請見歌劇院官網。
- ※ 購買《十殿》四人同行套票者，加贈 85 度 C 濾掛式咖啡乙組，詳情請見歌劇院官網。

中臺灣超級學生方案

凡設籍於苗栗、彰化、臺中、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以現金補足全價差額，並加收現金 100 元補票手續費。
- ※ 票價與座位區域依該節目公告為準，詳見各檔節目售票網頁。
- ※ 本方案不適用於梅田宏明雙舞作《存在粒子》&《並存序列》、拚場藝術撞擊《靈蹤》。

2021 年起購票請至  **OPENTIX** 售票平台



南 臺 院 文 化 生 活

Ticket Information

NTT Member pre-order from 1st January, 2021.
Tickets available from 8th January, 2021.

Ticket Packages

Purchase four or more tickets of NT\$1,000 for a single program and receive a **25%** discount.

Purchase any five or more programs at the same time and receive a **22%** discount.

Other Discounts

10% — 25% off for NTT membership holders.

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

5% off for Bank SinoPac, Cathay United Bank credit card holders.

10% off for CTBC Bank, E.SUN Bank and Taishin International 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.

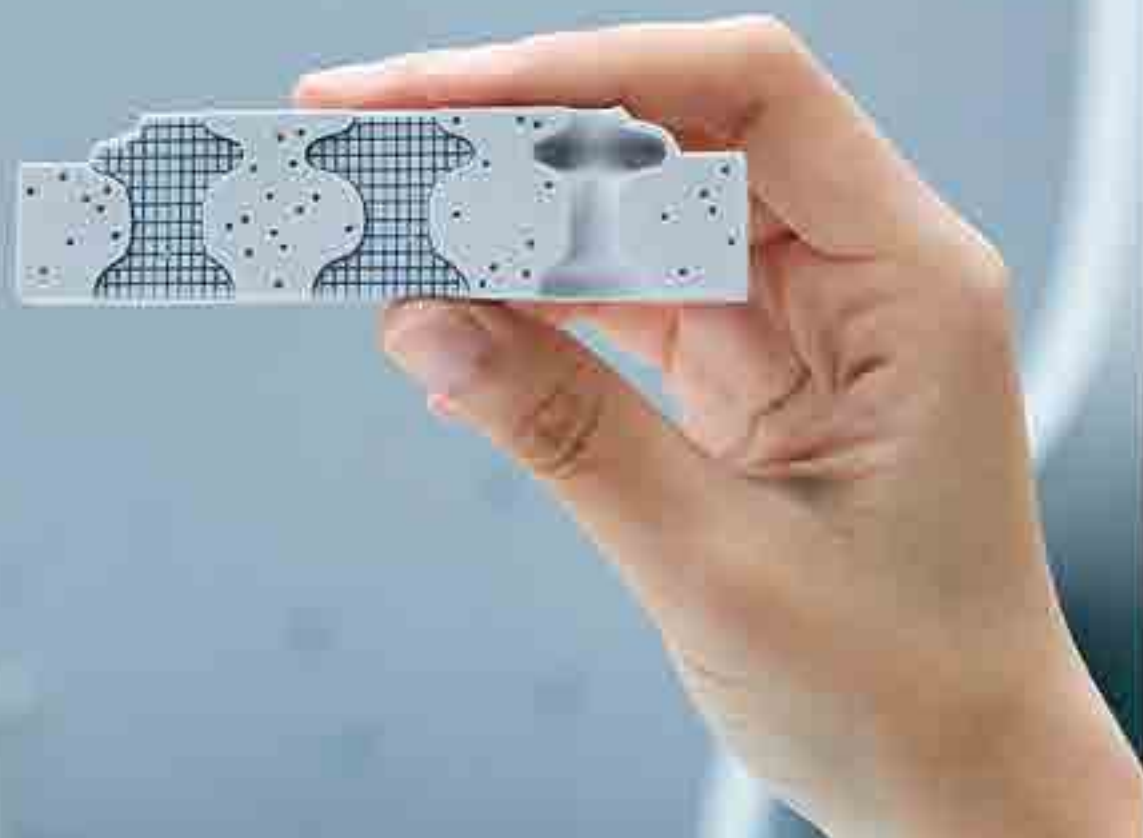
- ※ Only one discount may apply per purchase.
- ※ Tickets purchased as a ticket package can not be individually returned or exchanged.
- ※ For Piànn-Tiünn *Ling-tsong*, please refer to the NTT's official website for the ticket information.
- ※ Holders of *The Man with Compound Eyes* tickets of NT\$2,000 are entitled to a free gift of Cha Tzu Tang Travel Set. Please visit NTT's official website for further information.
- ※ Holders of *The Man with Compound Eyes* four or more tickets of NT\$1,200-1,800 are entitled to a free gift of Cha Tzu Tang Duo Set. Please visit NTT's official website for further information.
- ※ Holders of *Our Theater Palaces* four or more tickets are entitled to a free gift of 85° C Daily Cafe's drip coffee. Please visit NTT's official website for further information.

Starting from 2021, please visit  **OPENTIX** for ticket purchase.

南 臺 院 文 化 生 活

與建築對話

建築裡各角落的生活場景，
就是一場歌劇。
無聲的對白，
邀請您一同傾聽。



歌劇院寫真集
\$1,200



冒險的建築
\$850



伊東豊雄設計
T-shirt
\$600



伊東豊雄設計
1/1500新構模型
\$700



歌劇院造型磁鐵
\$150

歌劇院會員享9折優惠(模型、伊東T-shirt除外)

購買地點

1F VVG SCHOOL
2F NTT GIFT SHOP

線上購買

Pinkoi歌劇院設計館





美好咖啡
源自對咖啡豆的堅持

2014年經國際專業評鑑機構
COFFEE REVIEW 評定91分高分



盲測結果：

本產品製作為濃縮咖啡時，呈現了活潑、平衡的甜感，並兼具黑巧克力、新鮮雪松、野百合、麝香，以及些微的香草等多層次香氣。此杯濃縮咖啡帶有微許的糖漿口感，並以巧克力香、花香與麝香引領出甜蜜的尾韻。在加入三倍體積的熱牛奶飲用時，可以感受到新鮮、突出的巧克力味，以及在口中綿延不絕的百合花香與清新的雪松氣息。適合本產品的消費者：這杯咖啡適合喜愛「帶有甜感、多層次的溫和香氣，並呈現滑潤口感的中深焙義式濃縮咖啡」的朋友們！



茶
籽
堂
cha
tzu
tang

來自臺灣的 苦茶油保養

產地特色

鳳凰為全球前十大咖啡主產地，每年產量約23萬噸，位居平均海拔高，咖啡帶分布於北緯14-16度，其海拔地區，因地形特殊擁有300米以上高山氣候，進而帶來多層次的香氣與豐富的風味。

產地表現

多數咖啡產地的咖啡農拉八大產區中特產出此兩項產區「蘇彝士地」及「新東方」；其中「蘇彝士地」帶有明顯的果酸味，而「新東方」則內含微厚的可可風味。

嚴選熟度

熟度高度高度135%-150%
SHB(Strictly Hard Bean)
極硬豆等級



嚴選熟度
100%阿拉比卡豆

嚴選顆粒

厚實飽滿的咖啡豆

為嚴格確保品質
85度C有4個杯測的
關鍵點

★★★★



1 咖啡豆進工廠前，由農戶將咖啡豆送至當地農產品公司選果人員，以確保咖啡品質。



2 當咖啡豆進工廠時，會由專業人員將咖啡豆進行挑選與篩選，以確保咖啡品質。



3 生產過程中，仍會再次篩選，以確保咖啡品質。



4 咖啡豆出廠前，再由專業人員與農戶共同檢查品質。

肖楠葉純淨洗手露

添加臺灣野苦茶甘的天然茶皂素溫和洗淨，並結合在地苦茶油及臺灣特有的肖楠葉純露調理肌膚平衡，獨特複方精油，讓人在紛擾的都市裡優雅感受山林間的清新氣息。



茶籽堂成立於2004年，致力於發展臺灣苦茶油文化。目前在臺灣共有三大農場，以永續栽培的方式推動製作農場及苦茶樹新植計畫，更積極探尋在地植萃，攜手與農民開啟農藝新價值，傳承臺灣的美好人事物，讓文化繼續發揚。



國際B型企業認證



茶籽堂



2021 4月 論壇 X 工作坊 X 展覽

面向未來—共感聯覺

UNVEIL FUTURE - SYNESTHESIA EXPLORATIONS IN VIRTUAL REALITY

預見虛擬實境與科技藝術的美學趨勢

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（劇場部分之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。）

疫情期間之彈性閉館時間，詳情請見歌劇院官網公告。

Open Hours

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

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

Please refer to announcements on the NTT's official website for closing times during pandemic restrictions.

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