4/2 —
5/29

NTT ✕ TIFA
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National Taichung Theater
2022 Taiwan International Festival of Arts
歌劇院2022台灣國際藝術節

改變視角的觀看
#沉浸體驗 #虛實轉換

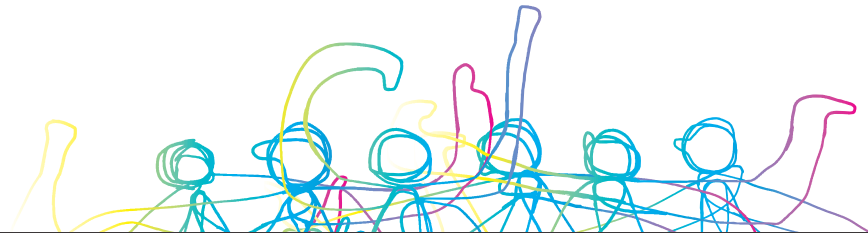# 2022 NTT-TIFA 節目表

聆 演出前舉行演前導聆　談 演出後舉行演後座談

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改變視角的觀看

藝術作為人類美學凝鍊的結晶，無論是依託在畫作、雕塑、音符、戲劇或肢體裡，流經浩瀚文明的長河，它曾是宗教宣揚教義的載體，或為意識形態發聲；在藝術之中，我們窺看出文明的足跡，明白人類如何一步步走至今。藝術作為美學的極致，不僅淨化了人類情感，更帶來清明的狂喜。

歌劇院 NTT-TIFA 為何卻偏偏讓「科技」為「藝術」安身立命？

回到歷史裡爬梳「科技」與「藝術」的關係，令人不禁想起，歷史上偉大的藝術家李奧納多·達文西。他所留下的《蒙娜麗莎的微笑》畫作，數百年後仍令眾人爭相駐足於羅浮宮，只為一睹真跡。與其說達文西是個藝術家，倒不如說他是當時科技的先驅；他精通各種科學，通過觀察鳥類的飛行，畫出降落傘與飛行器雛形，透過對人體解剖學與機械學的理解，設計出史無前例的機器人，他用數學詮釋美學，將「1:1.618 黃金比例」運用於《維特魯威人》素描，這一幅兩個前後交疊、四肢伸展的男人，一個成正方框，另一個成圓形的圖，是人人熟悉的藝術與科學結晶。這些讓我們明白藝術與科技，其中並無鴻溝，當兩者相輔相成，更能引發人們對美與真知的渴望，這也是人類航向未知文明的兩股驅動力。如此，以科技為名的 NTT-TIFA 再合理不過，結合美學與科學，是一場永遠不會停止的嘗試。

一起來看看 2022 NTT-TIFA 的藝術家們為大家嘗試探訪了什麼前景！結合 AR、VR、AI 運算虛實整合的《客廳》、《看見你的自由步 2.0》、《大潮》；運用 4D Box 智慧舞台浮空投影的《光年紀事：臺北─哥本哈根》、《奪愛最終回》（自 2020 NTT-TIFA 重返！）；「新藝計畫」以「影像」命題而獲選的純白舍 Dance Lab，運用影像與空間打造《平行視探》；從「聲響探索」切入的有：可沉浸體驗的聲響實驗室──動見体《凱吉一歲》親子版、歌劇院駐館藝術家鄭伊里以兩年駐館創作的電聲肢體劇場《感質》，及將與美國 4 次葛萊美獎聲音工程設計獎馬賽洛·阿內茲聯手的雲門舞集鄭宗龍全新舞作《霞》。最後，期待已久，被譽為「當代達文西」的創作鬼才羅伯·勒帕吉，終將以自編自導自演的最新鉅作《庫維爾 1975：青春浪潮》首次造訪歌劇院。

這些製作從各種面向切入，看似穿上科技的外衣，然而細細探究創作源頭，皆脫離不了在美學上的追求，在人類情感上的抒發。藝術與科學，看似異質，實則互為表裡。多年前，手機大廠曾喊出一句十分響亮的口號「科技，始終來自於人性」，藝術從來也脫離不了人性的表達，以科技為名的 NTT-TIFA，是一場好玩的藝術大冒險，更是一場改變視角的觀看，來到這個遊樂場裡，讓我們探索那些尚未知的、有趣的地方。

藝術總監

Changing Perspectives

Art is the manifestation of human aesthetics, whether the medium involved is painting, sculpture, music, drama or the physical body. It is an integral part of civilization's evolution, having served as a vehicle of religious proclamation and a voice for diverse ideologies through the ages. In art, we find the footprint of cultural development, chronicling how humankind has progressed step by step. As the pinnacle of aesthetics, art not only distills human emotions but also generates energy and excitement.

Why does NTT-TIFA tie "art" together with "technology?"

If we trace the historical relation between "technology" and "art," we are soon reminded of the great Leonardo da Vinci. Centuries later, the *Mona Lisa* continues to attract countless visitors to the Louvre, each person vying to catch a glimpse of the original. Though we label da Vinci as an artist, we must also acknowledge him as a pioneer of technology: an expert in the sciences, he sketched the prototypes of parachutes and flying machines after observing how birds take flight. Thanks to his immense knowledge of anatomy and mechanics, he invented the first robot in history. Da Vinci also used mathematics to elucidate aesthetics, applying the "golden mean" in the *Vitruvian Man*—a drawing of a standing figure in two superimposed positions with arms and legs apart, inscribed in a circle and a square—an iconic image combining art and science that has been celebrated worldwide. All this reminds us once again that art and technology are not disparate entities but rather work in tandem, inspiring and furthering our pursuit in search of beauty and truth. Moreover, art and technology constitute two ends of the momentum inspiring and propelling us to look into the future. Thus, for NTT-TIFA to focus on technology is entirely logical: by combining aesthetics and science, we immerse ourselves in an ongoing experiment.

Looking at the new vistas that 2022 NTT-TIFA artists are preparing, we see shows integrating AR or VR that traverse real and virtual worlds: *Living Room*, *FreeSteps AR Yours 2.0* and *Acqua Alta*. In *Chronicle of Light Year: Taipei-Copenhagen* and *The Ultimate Battle* (a reprise from 2020 NTT-TIFA), 4D Box mapping technology is applied to wow the audience. "Image" is the selected theme for our NTT Emerging Artists Project in 2022, and Pure White Dance Lab will present *See*, which explores the relationship between space and visual images. We also feature discoveries in the sonic realm: M.O.V.E. Theatre's immersive sound lab *Dear John* (in a family-fun setting), NTT Artists in Residence CHENG I-lly's *Qualia* (an electronica and body-movement theater performance two years in the making), and CHENG Tsung-lung's *Send in a Cloud* (a new creation for Cloud Gate with four-time Grammy-winning sound designer Marcelo Anez). Finally, after a long wait, we eagerly welcome Robert Lepage, widely praised as the "da Vinci of our time," who will bring to Taichung his newest work, *Courville*, in which he serves as creator and director, also appearing on the stage.

NTT-TIFA productions emanate from many perspectives. On the surface, they may appear to wear a similar technological cloak, but if you look deeper into their origins, you'll notice they focus on aesthetic pursuits, each imbued with the fervent desire of human expression. Art and science may appear to be entirely different entities, but they complement each other. Years ago, a cellular company coined this brilliant promotional slogan, "Human technology." From its very beginning, art is intimately tied with expressing our humanity. Though NTT-TIFA is a festival that focuses on technology, it's also a fun-filled artistic adventure offering multiple ways to change our perspectives. In this wonderful playground, let us delight in the search of unexplored, interesting places.

General & Artistic Director

當代的霞光，現實擴增年代的展演

文／王柏偉（財團法人數位藝術基金會藝術總監）

在日常生活中，我們的意識很容易被各種自然的介質所誘惑，引領我們走向某個媒介打開的空間。在霧氣繚繞的森林、在波光瀲瀲的河岸，許多故事都發生在這些自然媒介所創造的魔幻場景中。

對於這些魔幻場景的追求，縱使到了數位網絡時代也未曾稍減。對於光的初步探索，鄭宗龍的《霞》從黑暗之中劈開一個空間，讓光折射成不同的色彩，與薩克斯風的音場共同幻化舞者多變自我的形象。不同於鄭宗龍讓不同介質彼此對話的嘗試，鄭伊里則驅動了這些介質為自己所用，透過裝置將光、空氣與水轉化成電聲，在《感質》中創造獨有的媒介化世界。

媒介化世界的創造恰恰是數位網絡時代的藝術家們探索的重點。我們或許能夠用「擴增了的現實」（Augmented Reality）來指稱這個時代的新的現實感。從技術發展史的角度來看，「擴增了的現實」不同於「虛擬的現實」（Virtual Reality）這種現實感。在電腦剛進入我們日常生活的上個世紀九〇年代，到這個世紀的第一個十年，桌上型的個人電腦或筆記型電腦是我們工作與娛樂的主要介面，數位運算能力與儲存量快速進步，慢慢地能夠建構一個螢幕中的虛擬世界，這是個與現實世界截然二分的虛擬世界，只存在電腦螢幕中。1982 年的電影《電子世界爭霸戰》（Tron）提出了這樣的世界，而《駭客任務》（The Matrix）則揭示了這個世界背後的數位基礎。這個時期的數位世界被認為是虛擬的世界，沒有物質性的基礎，只要下線就能夠回到真實的現實世界。

然而，在 2010 年移動式載具（特別是智慧型手機）取代了固定式電腦，成為我們日常生活中與他人往來的主要介面時，數位網絡的使用不僅疊加在物理空間之上，甚至透過各種感測、監控與反饋機制與世界交纏在一起，對我們來說，這就是現實的「擴增」，而不是截然虛構或虛擬的現實。不管是虛擬實境（VR）、擴增實境（AR）、混合實境（MR）、擴延實境（XR）還是元宇宙（Metaverse），都是意在創造「擴增了的現實」的技術。這次藝術節中許多作品都藉由數位運算機制擴張了世界，驫舞劇場《看見你的自由步 2.0》透過 AR 技術把舞者移到室外，讓我們不受劇場空間的限制，隨時能夠近距離多角度地貼近舞者的演出；狠劇場與丹麥埃爾西諾文化庭院合作的《光年紀事：臺北—哥本哈根》利用4D Box 智慧舞台浮空投影技術，製造了跨越時空的兩個人相遇的機會；而法國 M&B 雙人組的《大潮》則同時使用了 AR 與 VR 多樣的現實擴增技術，希望給觀眾更為全面地內容體驗。

在擴增了的現實中，不僅原本作為背景的世界擴增了，連智慧與智能也被擴增，成為環境當中的重要環節。不管是智慧駕駛、智慧城市、還是人工智慧，Smart 與 Intelligence 兩個在現實擴增時代常聽到的概念，都意味著世界不再只以人類（以及人類的思維方式）為中心，當代技術開發各式各樣的生物性智慧與人工智慧，來與人類智慧協作。北歐野獸舞團的《奪愛最終回》將這樣的智慧角色影像化，並讓她與表演者同時出現在舞台上。在她們兩者為愛對決時，真人表演者與影像表演者到底誰才是為了真愛而戰鬥呢？這個時代的我們真的有能力判斷匿名與我們共同協作的另一方是不是人工智慧機器人嗎？就此而言，王連晟的《客廳》並不在機器人與人誰真誰假的問題上面打轉，而是構想一個近未來的生活場景，在這個場景中，機器人可以發展出與人類相似的情感及互動方式，甚至可以是在孤獨的時候陪伴著我們的朋友與家人。

當前數位網絡技術的發展，給我們帶來的是一個現實擴增的時代。不管是世界的擴增還是智慧的擴增，都彷彿當代的霞光，打開了等待探索的未來空間，這也是為什麼許許多多的藝術家競相投入這個領域的原因。

Shining a light in the age of augmented reality

By WANG Po-wei (Artistic Director, Digital Art Foundation)

In everyday life, our awareness is readily seduced by all sorts of natural media that guide us into imaginary places. Many beautiful and magical tales take place in forests shrouded in mist, or along riverbanks where rolling waves glitter in the sun.

Our yearning for fantastic settings has continued unabated even in the digital and internet age. CHENG Tsung-lung's *Send in a Cloud*, a work delving into the concept of luminosity, punctures through the darkness, creating a space that refracts light in multiple colors as dancers interact with saxophone music, resulting in shapes and figures emanating from the artists' own selves. While CHENG initiates dialogue among diverse media, CHENG I-lly subsumes them, transforming light, air and water into electronic sounds in a uniquely mediatized world in *Qualia*.

The creation of a mediatized world is precisely the key that artists hold in exploring the digital age. Perhaps we should use "augmented reality" to describe our new sense of reality today. Looking at historical development from a technical perspective, "augmented reality" stands apart from "virtual reality." From the 1990s—when computers entered our everyday lives—to the first decade of the new millennium, desktop or notebook computers were our main interface in work and play. After leaps and bounds in digital capability and capacity, a virtual world emerging exclusively on screen gradually diverged completely from the real world. As early as 1982, the film *Tron* offered us a prototype. Two decades later, *The Matrix* reinforced the digital foundations underlying such a world, where the digital experience has no material basis. In other words, as soon as you log off, you re-enter the real world.

By 2010, however, portable devices (especially smartphones) had usurped conventional computer monitors as the main interface for everyday activities and communication. Today's digital network functions not only atop of our physical space but through all sorts of sensory, surveillance and response systems interacting with the rest of the world. We view this "augmentation" of reality as no longer exclusively abstract. No matter whether the reality is virtual (VR), augmented (AR), mixed (MR), extended (XR) or the metaverse, they are all related to the technology comprising "augmented reality." This year's edition of NTT-TIFA presents many works extending our world through digital technology: HORSE's production of *FreeSteps AR Yours 2.0* utilizes AR to transport dancers outdoors, breaking through the physical barriers of the theater, and audience members can choose to be up close to the dancers at any moment; Very Theatre's collaboration with The Culture Yard (Denmark) in *Chronicle of Light Year: Taipei-Copenhagen* employs 4D Box AI projection, allowing two people to meet across time and space; and the French duo Adrien M & Claire B's *Acqua Alta* exploits advances in AR and VR to create multiple realities in hopes of providing the audience with unusually rich and comprehensive content and experience.

In the realm of augmented reality, not only has the original context of the world expanded but also the extent of our knowledge and intelligence has grown as part of that changing environment. In such terms as "smart driving," "smart cities" or "artificial intelligence," the words "smart" and "intelligence" buzz as key concepts in our augmented reality; no longer does our world revolve solely around humans (or the human mindset). Contemporary technology has generated various alternative biological and artificial intelligence working in tandem with human intelligence. The Nordic Beasts' *The Ultimate Battle* captures such elements and recasts them as visual images on stage along with live performers. In this battle, is the live performer or AI projection fighting for true love? In our era, can we really discern whether or not the "anonymous" counterpart is a robot operating on artificial intelligence? On that note, instead of differentiating real from fake, WANG Lien-cheng's *Living Room* envisions a living environment in the near future where robots have the ability to develop emotions and interact exactly like humans, even consoling our friends and family through loneliness.

Technological advances in the internet age offer us an era in which reality is augmented. Whether examining the world itself or the very notion of intelligence, they shine a light on new areas awaiting our discovery. This is the very reason so many artists are racing to immerse themselves therein.

我們需要科技嗎？

文 / 吳季娟（劇場獨立製作人）

從開始念戲劇系，就一直被告知「劇場是手工業」，全然的手作奉獻，每件事都要身體力行的反覆一做再做，就怕不夠精準，也怕在呈現的那一刻出錯。於是當我還是個小大二，進到布景工廠跟著老師學著如何計算木工結構和承重等難解的數學題，為要理出一個圓弧形電梯形象的大型道具而傷透腦筋時，然後一大群黑衣人在黑暗中推著那座總是無法完美定位、且弧形會跑偏的道具，我真的認為這件事的迷人，就是人。

人如何推動，如何身體實踐，如何去用手感受重量，體驗在劇場裡每一道光照下來時，人存在於此的溫度。

直到我遇見了「科技」。

2011 年，第一次和導演周東彥合作《空的記憶》，由周書毅擔任編舞及演出，並與五座自動移走的台車進行表演。台車上是一座座屏幕，繃著白紗布，投影著流動的影像，它不僅只是布景而已。

那是第一回深刻意識到，人在劇場的存在，更加深刻真實。

很久以前的手機廣告語說著「科技始終來自於人性」，其實終日拿著手機的我，或許不會理解這句話，直到看見了科技在劇場裡如何與人相處、運用，甚至怎樣被一種所謂「取代人的現場性」而懂了。

懂得的是，劇場依然是手工業，雖然科技的各種運用介入在表演裡，若表演者無法深刻的理解，練習及學習，一切都還是徒然。無法瞭解各種科技內涵，無法習慣於它的運用操作，更多時候，若僅是標示性的展示，那離劇場即所謂的演出，還真是太遠了。

但我們依然需要科技？我想答案鐵定是肯定的。

因為在參與東彥編導的系列作品《我和我的午茶時光》，手機和平板電腦成為演出重要的一環：它們是陪伴的偶，像是有著生命；它是我們情緒的聆聽者，為我們說著一個又一個的故事；它更是各種現場表演的啟動開關，聲音來自於它，影像畫面來自於它，與觀眾的對話溝通，甚至邀請一起來舞台上共享午茶也是它。

忽然，一切變得理所當然，一切不再覺得夢幻。

隨著手機定位系統，透過畫面帶我們到此刻的巴黎街景，又或是黃土高原上的一處風景。

科技讓我們的想像放大了，讓創意的限制性不再侷限於黑盒子內的一方天地，透過網際網路的各種運用，我們去到了這個盒子以外的世界，思緒綿延，想像得以有了具體的延伸。

幾年前，帶著《凱吉一歲》到中國的汕頭大學新潮藝術季，記得當時現場觀眾回應「原來鋼琴可以那樣被拆解，很多透明管做成的樂器可以這樣自動吹奏著熟悉的音階，原來在想像內，還有更多想像的可能，根本不用侷限自己的眼界。」樂器的彈奏方式千變百種，但我們聆聽到的，卻可以帶領我們創造更多可能。

就像跟著東彥導演與丹麥埃爾西諾文化庭院共同製作的《光年紀事：臺北－哥本哈根》，透過 4D Box 大型裝置的影像投射表現形式，和表演融合，我們讓說的故事更生動，我們讓觀看者錯以為表演者漂浮在半空中，我們讓想像的事透過科技的運用在黑盒子中被詮釋出來，這也讓創作的方法有了不一樣的步驟，也創造了更多可能的表演與說故事的方式。

就像兩年前和王連晟團隊共同創造出的《無光風景》，那樣的作品，也唯有在這樣的世代能被呈現出來，甚至被理解，不再因為語彙表達的不同，切入故事的觀點與說法不熟悉，而覺得無法明白為何機器人要與舞者共舞？

於是當越來越多劇場的新型態創作，持續關注著不同以往的形式表現，就可以尋著脈絡找到初始科技結合表演的初衷，那個初衷之於我仍是很手工的，很有溫度的，甚至更具人性的──那就是讓人理解「人之所以為人」的各種面向。

電影導演陳芯宜與編舞家周書毅共同合作的 VR 結合現場演出《留給未來的殘影》，在高雄衛武營特別展演場重演，這部以人的生死，記憶為題的 VR 影片，透過結合編舞家於衛武營非劇場空間的現場演出，又創造了科技與表演結合的不同風景。因著科技，每個人有了觀看影片更私密的方式，卻依然在摘下 VR 觀看裝置後，與群體一起遇見表演者就在你眼前跳舞著的真實感動，對我而言就很真切的說明了「我們需要科技嗎？」

表演因科技融合而迷人，科技因著表演的介入，持續加溫，充滿熱度。

Do we need technology?

by Neo WU (Independent Theater Producer)

As a drama student, I was told time and again that "theater is a craft," created and presented totally by hand; everything is realized through practice and repetition for fear that we are never precise enough, or may make a mistake in performance. As a sophomore, I made my way into a scenery workshop, guided by my teachers to learn how to solve problems in structural design, balancing weight in making a large arc shaped like a human-sized escalator. Later on, a horde of black-clad stage hands would move this prop that defied perfect placement, often tilted on one side. I was mesmerized by the human quality of this endeavor.

The way we forge ahead, the way we master our bodies, the way we feel weight with our hands...we experience our bodily warmth when light shines on the stage.

Then I came face to face with "technology."

In 2011, I first collaborated with director CHOU Tung-yen in *Emptied Memories* featuring CHOU Shu-yi, who as choreographer and dancer interacted with five automated boxes moving around the stage. The boxes were mounted with scrims on which videos were projected, extending them beyond their mere function as sets.

That was the first time I strongly felt the tangible quality of human endeavor in the theater.

A long time ago, there was an ad slogan for a cellphone coining the phrase "human technology." For someone with such an apparatus in hand every waking minute, I didn't grasp the slogan's meaning until I saw how technology interacts and coexists with humans in the theater. As time went by, I became increasingly aware how technology may even "replace human theatrical immediacy."

But I still know full well that theater is a craft. Although technology and its many applications can be applied in performance, if the performers do not have the tools to understand, practice and learn, they accomplish nothing. If we cannot comprehend what different technologies entail, we cannot master their operation. When people use technology only for show, the result is far from an authentic theatrical performance.

But do we still need technology? I believe the answer is a definite yes.

Having taken part in CHOU Tung-yen's *Teatime with me, myself and I*, where cellphones and tablets constitute an important part of the performance with lives of their own, I've seen such "gadgets" heed our emotions and tell us stories, serving as on-off switches for live performances where sounds and images create a dialogue with the audience, even inviting us to afternoon tea on stage together.

Suddenly, everything follows naturally; nothing feels like a dream anymore.

When a cellphone is empowered with GPS, it can bring us instantly onto Parisian streets or atop a high plateau in real time.

Technology amplifies our imagination, extending creative boundaries well beyond the physical parameters of black box theaters. Through the internet, we travel to a world beyond physical space, our imaginations spanning far and wide, extending to other realms.

A few years ago, we brought *Dear John* to the Shantou University's New Wave Arts Festival. I recall such audience responses at that time as "oh, a piano can be deconstructed that way," "wow, instruments made of multiple plastic tubes can make familiar tunes," and "our imagination contains almost limitless possibilities." Instruments can be played in thousands of ways. Our auditory experience helps us create even more possibilities.

In the collaboration between CHOU Tung-yen and Denmark's The Culture Yard, *Chronicle of Light Year: Taipei-Copenhagen*, 4D Box mapping technology combines with live performance. In this work, we enliven the narrative by creating the illusion (for the audience) that the performers are floating in mid-air. We transform imagination through technology in the black box theater, which enables innovation in the creative process, allowing even more possibilities in performance and story-telling.

Two years ago, I collaborated with WANG Lien-cheng in *The Scenery of Little Light*, a piece that can only be presented in our specific era and current circumstances, when viewers' minds are open to different vocabulary, perspectives and narratives, ready to embrace the notion of machines dancing with live performers.

When more and more innovative theatrical works continue to revolutionize conventional presentation, we explore the inner connections and initial aspirations of how and why technology and performance first came together. To me, in fact, those initial aspirations are still defined by the warmth of human craft, which leads us to appreciate the many facets of "what make humans humans."

Film director Singing CHEN and choreographer CHOU Shu-yi partnered in a VR plus live performance entitled *Afterimage for Tomorrow*, revived recently at National Kaohsiung Center for the Arts (Weiwuying). This VR video, centering around life and death and memory, is part of a production where the choreographer also utilizes a non-theatrical space for live performance. This work has raised the fusion of technology and performance to a new level, where technology has inspired viewers to approach video in a far more personal and intimate way, later joining a community to witness live performers in close proximity. For me, that fully illustrates the question "do we need technology?"

Performances become all the more mesmerizing with the addition of technology. Technology becomes all the warmer thanks to the addition of the human touch of live performance.
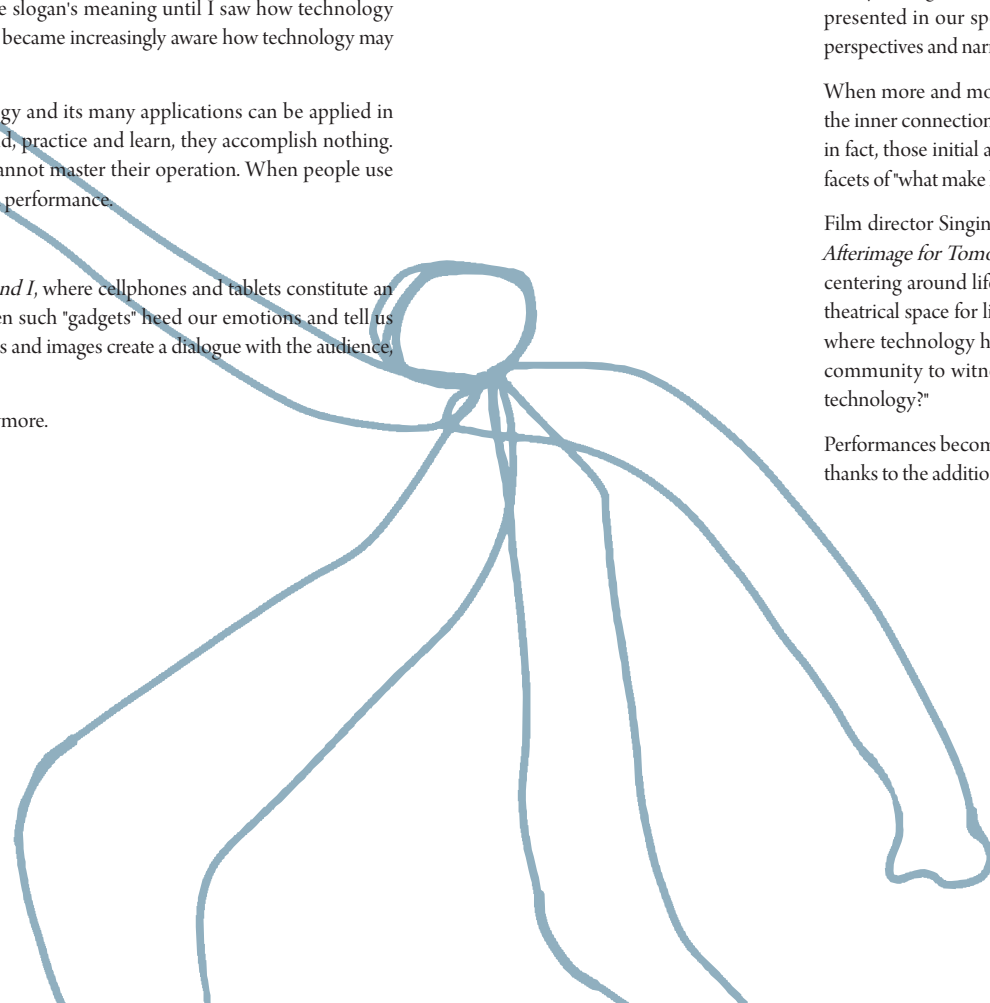
表演藝術與創新科技的跨域融通

文／邱誌勇（國立清華大學藝術學院學士班教授）

創新科技如何與表演藝術結合，是當代不斷被叩問的命題；但該如何精準指涉這種「表演藝術」與「科技藝術」跨界融匯的新藝術形式，卻是一個繁複的議題。從早期的「跨領域表演」、「科技表演藝術」、「科技藝術表演」，到近期的「數位表演」與「科技劇場」，對於科技藝術與表演藝術跨域融合的形式，有著難以框設的詞彙。史蒂夫・狄克森回顧科技劇場的歷史脈絡，指出劇場表演自古以來即是跨界藝術合作與「多媒體」表現的形式（結合聲光、場景、服裝、道具與文本等不同藝術型態的協作），也因此擁有涵納更多媒體的可能性。[1] 然而，自科技史的角度觀之，科技真正進入劇場，將「新」媒體及其概念運用在表演之上，則是在近年才發生於表演與前衛藝術領域，且在其形式與觀念創新上交互影響下發展而出的產物。

從早期的影像投映、互動裝置、聲音感測、浮空投影、微電子控制等技術，到晚近這幾年來的雷射燈光、虛擬實境、擴增實境、AI 機器人，以及 5G 傳輸速度的應用，創作者不斷試圖以實驗性與前衛性的美學觀念，打破劇場的鏡框世界、邀請觀眾沉浸於表演場域，甚至參與到表演文本之中，這些新興科技不僅讓劇場更加活絡，激發更多的體感經驗，同時也促使另一種有別於傳統的表演形式的出現。漢斯—泰斯・萊曼便指出，戲劇原本依據的「語言文本」（linguistic text）與「場面調度文本」（text of mise-en-scène）都被瓦解了；取而代之的是，「表演文本」（performance text），此文本類型利用當下的現實（immediate reality）與身體在場（physical presence）取代被中介的文本真實。[2] 事實上，科技媒體所擅長的「體感」（somatic）刺激與釋放「參與」（participatory）空間，翻轉戲劇文本的演出方式。這個移轉，不僅是觀眾經驗上的，更涉及觀眾與劇作互動關係的改變，戲劇從固定的架構中被解放出來。

數位表演與科技劇場在臺灣發展已有與國際前衛創作並駕齊驅之勢，在地實驗的「梨園新意・機械操偶計畫—《蕭賀文》」以機械操偶與像攝影術，創造出全新的視覺體驗。王俊傑的《罪惡之城》將劇場元素轉化於當代科技元素，並使表演者（人）於舞台上實際演出的必要性，讓位給機械動力、影像碎片與模型裝置。黃翊工作室＋的《黃翊與庫卡》則成功地讓機械手臂與創作者完成雙人舞。此外，一當代舞團的《微輻 W.A.V.E.》讓 81 盞由機械動力驅動的電腦燈巧妙地變化出場景造型與燈光效果，與蘇文琪的獨舞完成親密的連動關係。謝杰樺在《第七感官》中的身體感測互動投映，以及在《Second Body》中的即時捕捉運算與立體投影，都讓表演者的身體、影像與場域有著詩意般的展現。狠劇場的《我和我的午茶時光》則邀請觀眾與表演者互動，更將成熟科技（Google 街景、音樂編輯 APP 等）融匯於文本之中，而其跨國合製的《光年紀事：臺北—哥本哈根》更透過特殊的 4D Box 成就了統整性跨媒體數位現場舞台。最終，涅所開發的《Render Ghost》則更前衛地利用場域式虛擬實境（VR），透過沉浸形式，邀請參與者進入到虛擬實境的情境之中。

橫亙 2020 年到 2021 年的疫情世代，全球藝文事業發展面臨著凜冽的寒冬。人們被迫處於「居家隔離」的全球集體景觀之中，世界各國的學校、美術館、博物館與相關場所的實體活動更因此處於閉館之中，「居家工作」與「遠程觀賞」也因藉由科技與社群媒體得以實現其可能性。2020 年，西班牙藝術家歐亨尼奧・安普迪亞認為疫情導致人類互相保持距離，反而與自然更加親密，因此他在利塞奧大劇院舉辦了一場極致浪漫的音樂會，其在觀眾席放滿了 2292 盆植物，讓四位音樂家現場進行一場演奏會。此外，疫情的驅力也造就更多創新科技的利用。以 5G 高傳輸速度服務為例，由英國數位產業加速器中心所主導策畫的 5G Festival 計畫，便是第一個由 5G 所啟動的數位沉浸混雜藝術饗宴經驗世界，其網羅藝術創意人才與數位科技專家，直接將世界知名場館帶至身處不同地點的觀眾面前，同時也製作許多新穎的沉浸場館的經驗。5G Festival 創造出一個更為多元的、更長久的現場音樂產業，可連結更多新的藝術家與觀眾，提供更有價值、更高品質、更沉浸性的經驗。[3] 在臺灣，我們也看到了 2020 白晝之夜中的《烏龜才有的快感》，以及 2021 由兩廳院製作的《神不在的小鎮》開啟表演藝術在強化異地共演的「物理空間外沉浸」、強調結合大數據、邊緣運算、即時互動等特質的「集體參與式互動」，以及透過整合科技介面所賦予之「身體感官外的器官」。

數位科技是一種用於描繪真實世界的特殊方法，一種將感官資料（影像、聲音、音樂、運動、習慣等）加以編碼與運算的特殊技術，且讓資訊可以被傳送、被轉換、被操作，最後被詮釋。它是一種「賦能」的概念（enabling concept），且涵蓋某種程度「超媒體」與「互動性」的底蘊，並形成一種新的文化參與和實踐的型式。在疫情肆虐的當前，人類文明面臨重大挑戰的同時，表演藝術結合創新科技，體現了從實體、線上，邁向虛實整合，也激發更多轉向的思考與行動實踐力。然而，我們也必須更明瞭在科技驅力之下，具高度創意表達的文化內容才是核心關鍵！

[1] Steve Dixon, Digital Performance (London: The MIT Press, 2007), p. 39.
[2] Klich and Scheer, Multimedia Performance, p.130-131.
[3] https://uk5g.org/discover/testbeds-and-trials/5g-festival/

Interdisciplinary Connections between the Performing Arts and Innovative Technology

by Aaron Chih-yung CHIU
(Professor, Interdisciplinary Program of Technology and Art, College of Arts, National Tsing Hua University)

One of the perennial questions of our time is how innovative technology correlates with the performing arts. But how we define these new artistic media created from the pairing of "performing" and "technological" arts is a complex matter. From the early phase of "interdisciplinary performance," "techno-performance art" and "techno-art performance" to recent instances of "digital performance" and "techno-theater," so many compound terms defy definition. In reviewing the historical development of technology and theater, Steve Dixon points out that throughout history, the theater has been an interdisciplinary artistic endeavor involving "multimedia" presentations (conjoining such artistic means as light and sound, stage set, costumes, props and spoken text). Precisely because of that, plenty of multimedia possibilities are already embedded.[1] Looking from the lens of scientific history, however, technology in its truest sense entered the theater only recently, in performance and avant-garde art, when "new" media and their application (and their resultant influence on each other) engendered new forms and content.

First came image projections, interactive installations, sound sensors, holography and microelectronics. More recently, laser lights, virtual reality, augmented reality, AI robots and 5G connectivity have enabled creators to experiment tirelessly and delve into avant-garde aesthetics, breaking from the traditional framework of the physical theater and welcoming audiences into an immersive experience, even letting the latter actively participate in the performance itself. Technological advances not only make the theater more flexible but also serve as catalysts for enhanced sensory experiences, heralding the creation of alternative performance genres. Hans-Thies Lehmann once noted that linguistic text and *mise-en-scène*—mainstays of conventional theater—have now collapsed, replaced by "performance text" utilizing our immediate reality and physical presence, thus overriding textual reality.[2] In fact, somatic stimulation and the opening of the participatory realm—obvious assets of technology and media—have completely upended textual conventions of theatrical performances. This alters not only the audience experience but also the interactive nature between the theatergoer and the work itself, thus liberating theater from its structured format.

The development of digital performance and techno-theater in Taiwan has matured in leaps and bounds, keeping abreast of the international avant-garde movement. Taiwan's own production of *New Vision Li Yuan · Automated Marionette Project: Hsiao Ho-Wen* programmed machines to manipulate both puppets and cameras, creating a totally new visual experience. WANG Jun-jieh's *SINCITY* transformed theatrical elements into contemporary technology, replacing the very essence of having living performers on stage by using mechanized apparatus, projected fragments and model installations. HUANG YI STUDIO + produced *HUANG Yi and KUKA*, a *pas de deux* featuring a robotic arm and its creator. In addition, YiLab's *WAVE* controlled the movement of 81 computer lights in devising amazing settings and visual effects moving along with SU Wen-chi's solo dance. In *Seventh Sense*, HSIEH Chieh-hua's body sensors interacted with projections, while *Second Body* captured algorithms and 3D projections in real time, rendering the performers' bodies, images and physical setting all the more poetic. Very Theatre's *Teatime with me, myself and I* invited audiences to interact with performers, adding some popularly developed technology (e.g., Google street images, music editing APP) into the narrative itself, and the international collaboration *Chronicle of Light Year: Taipei-Copenhagen* employed special 4D Box to create a completely enveloping interdisciplinary multimedia and digital live stage. Finally, NAXS Corp's *Render Ghost* went even further ahead, using virtual reality in the venue and incorporating an immersive experience, inviting the audience to enter a virtual world.

During the COVID pandemic spanning 2020 and 2021, culture and performing arts around the world endured an extended cold, hard winter. Quarantine at home led to such realities as the shuttering of schools, art galleries, museums and public venues. "Working from home" and "online viewing" became the norm, further developed and refined by technology and social media. In 2020, Spanish artist Eugenio Ampudia was convinced that the pandemic not only caused humans to keep their distance, but also drove them closer to nature. He curated an extremely "romantic" concert at the Gran Teatre del Liceo, placing plants on each of the 2292 seats of the venue while four musicians performed. In addition, the pandemic has added much momentum for using even more innovative technology. Take the example of 5G connectivity: the British government innovation agency Digital Catapult spearheaded the 5G Festival, a "festival of the future" where the performing arts combined with digital art providing immersive experiences in both online and hybrid formats. The festival gathers artistic innovators and digital technology experts, bringing renowned venues to the world's viewers while producing many new immersive experiences at live venues. The 5G Festival has created an even more diversified and sustainable live music industry with increased opportunities providing new artists and audiences with valuable, high-quality and immersive experiences.[3] In Taiwan, we have seen *Landscape from Turtle* during Nuit Blanche, and *Lunatic Town* produced by the National Theater & Concert Hall, which opened new vistas in strengthening how artists collaborate in different "physical spaces," emphasizing the combination of big data, edge computing and real-time interaction comprising "collective participation and interaction," and through integrated technology, the creation of a new "sensory organ that lies beyond the body's natural senses."

Digital technology is a distinctive means by which we describe the real world, a special technology transforming sensory information (images, sounds, music, body movement, habits and customs, etc.) through coding and calculation, allowing such data to be transmitted, transformed, manipulated and ultimately reinterpreted. It is an enabling concept that encompasses "hypermedia" and "interactivity" to a certain degree, creating a new type of cultural participation and performance. In light of the current pandemic, when human civilization faces monumental challenges, the performing arts is connecting with new technology to go beyond in-person or online formats, integrating virtual and real, in turn inspiring more efforts in innovative thinking and engagements. Nevertheless, we should also bear in mind that even when we are driven by technology, what remains key is cultural content that is imbued with creativity and expression!
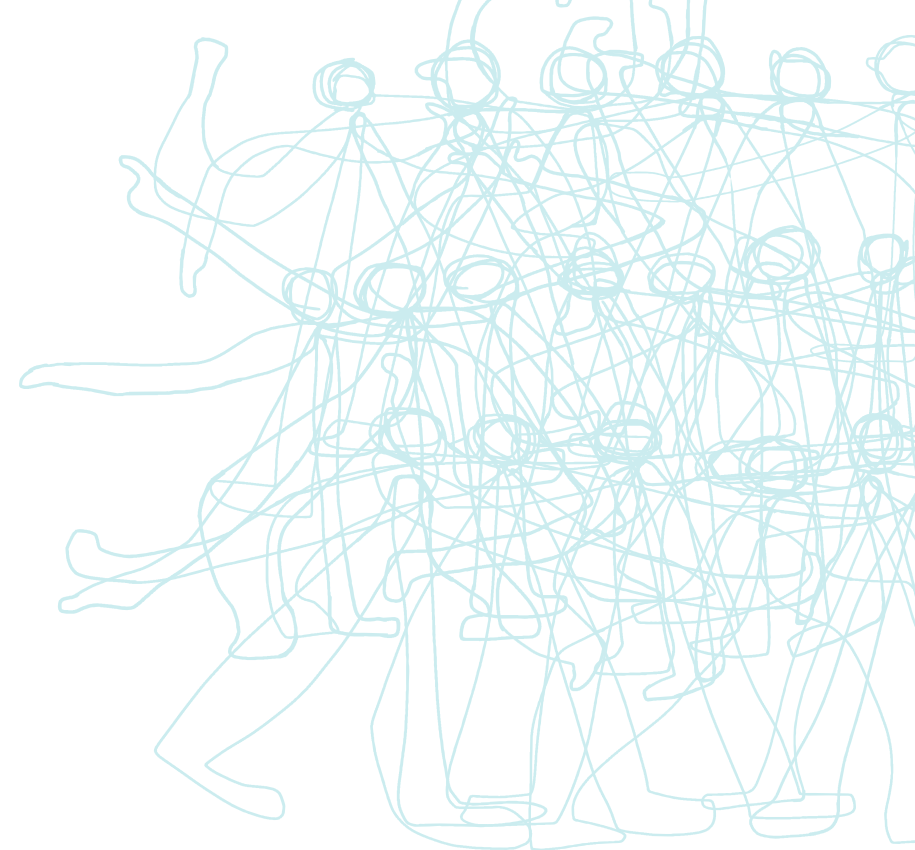
[1] Steve Dixon, Digital Performance (London: The MIT Press, 2007), p. 39.
[2] Klich and Scheer, Multimedia Performance, p.130-131.
[3] https://uk5g.org/discover/testbeds-and-trials/5g-festival/

WANG Lien-cheng
Living Room

王連晟
《客廳》

在機器的視框裏，世界是什麼樣貌？
在最日常不過的場域，窺見未來的樣貌。

客廳，一個家最重要的交流空間，是家庭的心臟、接待朋友的場域，在這裡可以談心、分享當下和全然放鬆，與最親近的人共度美好時光。

機器人，猶如家庭成員般的新夥伴，在科技發展迅速的現今社會，將逐漸成為我們日常生活重要的一份子。

新媒體藝術家王連晟結合人工智慧、實驗聲響與科技影像，讓觀眾走進凸凸廳，可以看到由程式演算即時生成的客廳場景；除展覽外，規劃10場互動演出，機器人透過辨識、模仿舞者動作，與觀眾互動；而身著動態捕捉裝置的舞者，以肢體帶動聲音與影像變化。來到《客廳》，在機器人的陪伴下，我們將更明白人工智慧的發展與人類身體未來樣貌。

Living room, the most intimate family space is about to welcome the arrival of robots as new household members. New media artist WANG Lien-cheng applied AI, experimental sound, and image technology to generate a scene in real-time of the living room by programming algorithm when the audience walks into the Tutu Gallery. In addition to the exhibition, 10 interactive performances have been arranged, in which the robots imitate dancers' moves and interact with the audience. Wearing motion capture devices, the dancers drive changes in sound and images with their physical movement. When you come to the *Living Room*, having the robots as your companions will tell you more about the development of AI and how the human body would look like in the future.

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當 AI 進入日常
個體生命的中心將不復存在

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計畫統籌暨編導／王連晟　Lead Artist, Playwright & Director / WANG Lien-cheng
影像設計暨穿戴式裝置互動執行／何育葳　Video Design & Execution of Interactive Wearable Devices / HE Yu-wei
聲音設計、機器人腳本互動設計暨執行／魏廷宇　Sound Design, Robot Interactive Script Design & Execution / Tim WEI
燈光設計暨舞監／朱健鍇　Lighting Design & Stage Manager / Daniel Jian-ze CHO
舞台設計暨技術統籌／陳冠寧　Stage Design & Technical Director / CHEN Kuan-ning
機器人設計暨製作／穀米機工　Robot Design & Production / Okome Studio
編舞暨表演者／林憶圻　Choreographer & Performer / LIN Yi-chi
製作人／黃文浩　Producer / HUANG Wen-hao
執行製作／吳伯山　Associate Producer / WU Po-shan

主辦單位暨技術研發支持／臺中國家歌劇院　Organizer, Technology R&D Support / National Taichung Theater

計畫統籌暨編導 / 王連晟
Lead Artist, Playwright & Director / WANG Lien-cheng

數位藝術創作者，作品跨足互動裝置和聲音表演，臺中國家歌劇院第 2 屆（2019-2020）駐館藝術家，現任國立臺北藝術大學專任講師。作品常以裝置群形式呈現於空間中，以達到有別於日常生活的感知，而聲音表演常搭配程式即時生成的影像演出。曾獲得臺北美術獎首獎、臺北數位藝術節互動裝置類首獎、臺北數位藝術表演獎首獎、英國流明獎雕塑類首獎，並於奧地利林茲電子藝術節、西班牙現代影音藝術節、法國里昂國立音樂中心、德勒斯登國際當代藝術展、比利時新科技藝術獎等國際知名藝術節展出。

WANG Lien-cheng is a digital artist whose works stretch across interactive devices and sound performance. He often displays a cluster of installation art in a space to achieve extraordinary physical perceptions; his sound performance typically combines real-time program-generated visuals with real-time computed sounds. In recent years, WANG is committed to combining images and sounds generated by computer algorithm. His works have been exhibited and performed at multiple world-class art festivals including Les Journées GRAME (France), CONCIERTOS AUDIOVISUALES MADATAC, Círculo de Bellas Artes (Spain), OSTRALE'O16, Dresden in 2016 (Germany), UPDATE_6, Ghent in 2016 (Belgium), Linz Ars Electronica (Austria), etc.

影像設計暨穿戴式裝置互動執行 / 何育葦
Video Design & Execution of Interactive Wearable Devices / HE Yu-wei

新媒體藝術創作者，創作方向以互動、行為及影像處理為主，多以情緒感染和社會文化為創作脈絡，著重在人與人之間的關係處理或連接，模糊觀眾在作品中的定位。近期致力於數位雕塑研究，並透過各式演出企劃，反饋身體的經驗於創作表現形式之上。

As a new media artist, HE Yu-wei uses images, performances, paintings, and interactive video installations as the main components of creation. He mainly focuses on emotional empathy and social culture as his creative context and concentrates on the relationships and connections between people. His works blur the positioning of the role between the audience and the performer and reinterpret the meaning of the viewer in the works.

聲音設計、機器人腳本互動設計暨執行 / 魏廷宇
Sound Design, Robot Interactive Script Design & Execution / Tim WEI

新媒體藝術創作者，國立臺北藝術大學新媒體藝術學系畢業。作品多為即時運算的音像演出和電子裝置，藉此探索社會機制、人類行為和情感。近年創作透過機器學習滲透日常生活，且試圖從內部破壞作為創作的新途徑。近期於國立臺灣美術館「U-108 SPACE」擔任技術總監暨開幕影像設計、2019 年參與威尼斯雙年展臺灣館《3X3X6》3D 影像設計暨互動程式設計。

Tim WEI is a new media artist who graduated from the Department of New Media Arts, Taipei National University of the Arts. His works are mostly real-time computed audio-visual performances and electronic installations which explore social mechanisms, human behavior, and emotions. In recent years, his works focus on penetrating daily life through machine learning and try to disrupt from within as a new creative approach. He has also been involved in various art initiatives, including Arts U-108 SPACE in National Taiwan Museum of Fine Arts U-108 SPACE as technical director, and Taiwan at the 58th Venice Biennale: *3x3x6* in 2019, responsible for 3D design and interactive programming.

編舞暨表演者 / 林憶圻
Choreographer & Performer / LIN Yi-chi

© 蔣柔翰

國立臺北藝術大學舞蹈研究所表演主修畢業，現為古舞團即興表演者與舞蹈自由工作者，工作內容涵蓋創作、表演、教學與跨領域合作。曾與多位編舞家合作，並參與國內外各大藝術節演出。2018 年發表作品《等距》，並獲得「世安文教基金會－世安美學獎」，2019 年獨舞作品《我知道沒有什麼是我知道的》，同年獲得國家文化藝術基金會個人創作補助，於 2020 年發表作品《如果不能再見》。

LIN received her MFA from Taipei National University of the Arts with a major in performance, and her BFA from Taipei City University Department of Dance. In 2016, she joined Ku & Dancers and debuted in *SADHU*. LIN also worked with many choreographers and had tour performances at various dance festivals in Russia, Edinburgh, Netherlands, Beijing, and Hong Kong. She also works as a freelance choreographer involved in interdisciplinary collaboration and a dance teacher. *Distance*, a number she created for the Sun-Shier Dance Theatre Salon, won the S-An Cultural Foundation Arts Award in 2018.

The Nordic Beasts
The Ultimate Battle

北歐野獸舞團
《奪愛最終回》

虛擬愈趨真實，現實愈形虛幻，隨著智慧型設備、虛擬與擴增實境的廣泛使用，科技愈加深入生活，人也愈加活在虛擬之中。如果連愛情都被虛擬人類所滲透，人還能以萬物之靈自居嗎？

諾拉意外發現男友賈仕柏的曖昧對象，是名為索瑪的虛擬人物，於是她獨自登入程式找索瑪對峙，展開一場虛實爭霸。以血肉之身對戰完美程式設定的虛擬人物，在舞鬥中爭奪愛情最終的一席之地。

芬蘭編舞家暨舞者諾拉・漢努拉以虛擬交友遊戲為靈感、日本動畫和電玩遊戲為素材，使用丹麥埃爾西諾文化庭院開發的 4D Box 智慧舞台浮空投影技術，結合武術及現代舞，熟悉的數位介面、逼真的虛擬人物與電玩特效，挑戰舞台肢體的極限，開創狂野的科技舞力戰場。

Created by the Finnish dancer and choreographer Noora Hannula, *The Ultimate Battle* is inspired by dating simulator games and animé, with hologram technology developed for the 4D Box in The Culture Yard in Elsinore, Denmark. As Noora discovers her boyfriend is flirting with a virtual character named Soma, she enters the virtual realm herself to seek out her romantic rival, culminating in a dance-fight between flesh and code, the real and the virtual. As the line between virtual and real worlds becomes increasingly blurred, if even the realm of love is infiltrated by virtual humans, are we still our own masters?

© Søren Meisner

© Søren Meisner

ROUND 2
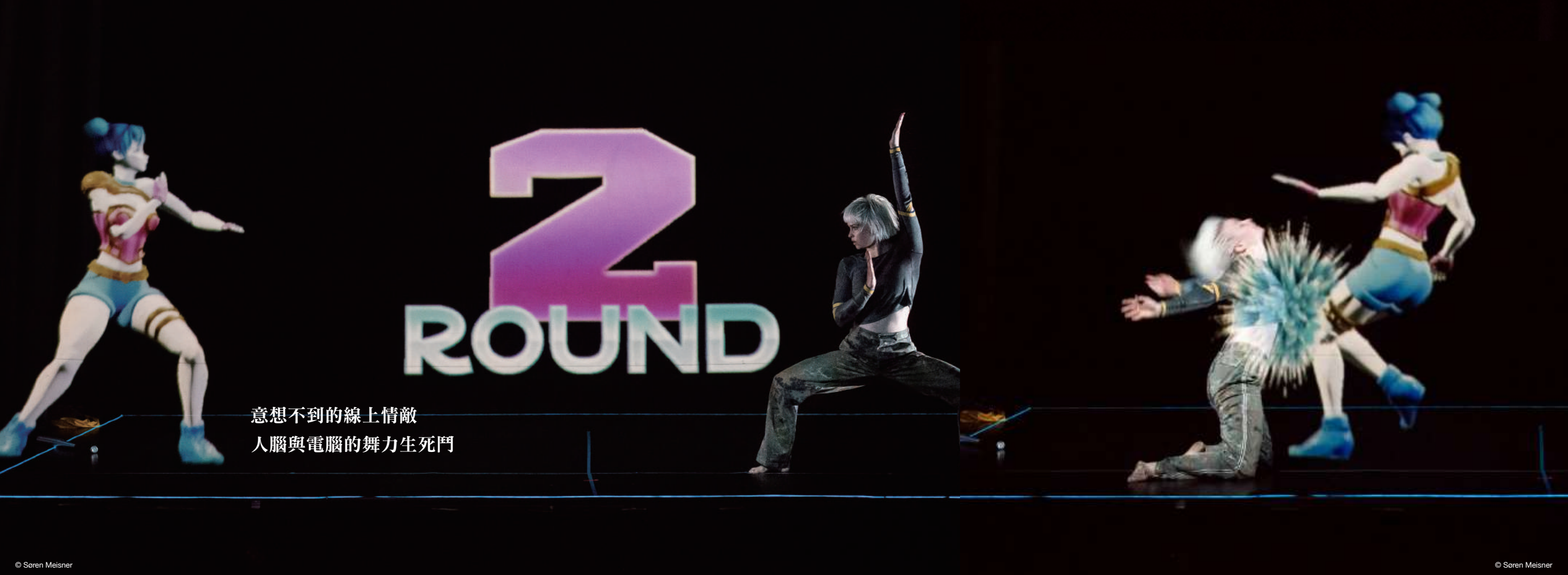
意想不到的線上情敵
人腦與電腦的舞力生死鬥

4/7
Thu. 20:00

4/8
Fri. 17:00

4/9
Sat.17:00

4/10
Sun.17:00

中劇院 Playhouse　800/1000

※ 全長約 45 分鐘，無中場休息
※ 需配戴 3D 眼鏡觀賞
※ 英語發音，中文字幕
※ 建議 9 歲以上觀眾觀賞
※ Approx. 45 minutes without intermission
※ The performance requires audience to wear 3D glasses during the performance
※ Performed in English with Chinese surtitles
※ Suggested for ages 9 and above

技術讓人驚艷，引人省思，眼看虛擬與真實日益難辨，我們要如何自處？
—— *丹麥表演藝術媒體 ISCENE*

The performance was technically marvelous and it began a reflection on how we
relate to the near future where virtual reality melts more and more with our own.
—— *ISCENE*

概念發想、編舞暨舞者／諾拉・漢努拉
4D Box 舞台暨 3D 技術／丹麥埃爾西諾文化庭院

共同製作／丹麥埃爾西諾文化庭院
　　　　　丹麥奧胡斯波拉波拉劇院
　　　　　丹麥點擊藝術節

Concept, Choreography & Live-Performance / Noora Hannula
4D Box Stage & 3D Technical Support / The Culture Yard

Co-Production / The Culture Yard,
　　　　　　　　Bora Bora,
　　　　　　　　Click Festival

概念發想、編舞暨舞者 / 諾拉・漢努拉
Concept, Choreography & Live-Performance / Noora Hannula

芬蘭編舞家暨舞者，為北歐野獸舞團 The Nordic Beasts 的藝術總監。2011 年就讀阿姆斯特丹藝術學院期間開始編舞，2012 至 2013 年分別以舞作《白噪音》及《購買城市》獲獎，並在 2016 受邀至德國杜塞朵夫國際舞蹈博覽會演出，舞作備受肯定。作品多專注在數位時代的議題，包括網路自我、數位愛情以及科技親密感，並研究社群媒體對自我認同的影響力，發展出《一些系列》以及「數位愛情三部曲」的第一部：《奪愛最終回》。除了創作之外，也在丹麥及國際的舞蹈教育機構擔任藝術教師，指導舞蹈工作坊。

Noora Hannula is a Finnish choreographer and dancer who works as the artistic director of The Nordic Beast. She has choreographed her own work since 2011 and started her career by winning prizes for best choreography in 2012 with her solo work: *White noise* in Belgium and in 2013 with the duet *Buy My City* in Amsterdam. Noora's talent is well recognized that her dance piece got selected to the program of the Internationale Tanzmesse NRW 2016, in Düsseldorf. Mostly focusing on the issues in digital era including online identity, digital love, and intimacy merging with the technology, she studies the influence from social media to self-identity, of which she developed her works of *SoMe SERIES*, and first piece of *Digital Love Trilogy*, *Noora Hannula V.S. Soma The Augmented-Reality Girl - The Ultimate Battle*. Noora gives workshops in various dance establishments nationally and internationally, and is a regular guest teacher at danish theater and physical theater educations.

北歐野獸舞團
The Nordic Beasts

成立於 2017 年，為製作、統籌、支持高品質的北歐舞蹈劇場，視覺吸睛、殘酷肢體編舞、數位時代反思並帶著一絲荒謬感是其作品特色。致力於探索舞蹈劇場的創作形式，發想多層次視覺效果的作品，並以創新的手法探討現代議題。舞團成員來自各國，包括藝術總監諾拉・漢努拉（芬蘭）、依達・杜倫（丹麥）、海蓮娜・威翰松（瑞典）、朱莉・拉斯穆森（挪威）、艾琳・希格尼（冰島）、索菲亞・梅菊（丹麥 / 美國）、約翰・瓊森（冰島 / 德國）、貝琳達・拉爾森（丹麥），以及近期加入的編舞家兼舞者——勞倫・丹博爾蒙（比利時）。

Founded in 2017, The Nordic Beasts is a dance theatre group that aims to produce, facilitate and support high quality Nordic dance theatre. A Nordic Beasts production can be characterized by an eye-catching visual style, physically merciless choreography and themes reflecting on the digital age, often served with a hint of absurdity. The group aims to be a dance company that keeps on exploring new ways for making dance theatre and creating platforms, while tackling contemporary topics in an innovative way.

The group is a Nordic cross borders dance theater group that operates under the artistic direction of choreographer Noora Hannula (FI), and it has currently seven collaborative artist members: Julie Rasmussen (NO), Elín Sígny (IS), Sophia Mage (DK/US), Ida Duelund (DK), Helena Wilhelmsson (SE), Belinda Larsen (DK), John P.G. Jónsson (IS), and Loraine Dambermont (BE).

我從來沒看過這樣的作品。人的生理耐力與 AR 女孩非人的無窮精力對決。實在太瘋狂了！這樣的演出挑戰了劇場的極限。
——丹麥表演藝術播客 DEN4VAEG

I can safely say I've never seen anything like it. There is a wild clash between human physical endurance and Soma's inhumane effortlessness. It's completely wild to look at! It is performances like this that help push the limits of what we think the theater can.
—— DEN4VAEG

©Søren Meisner
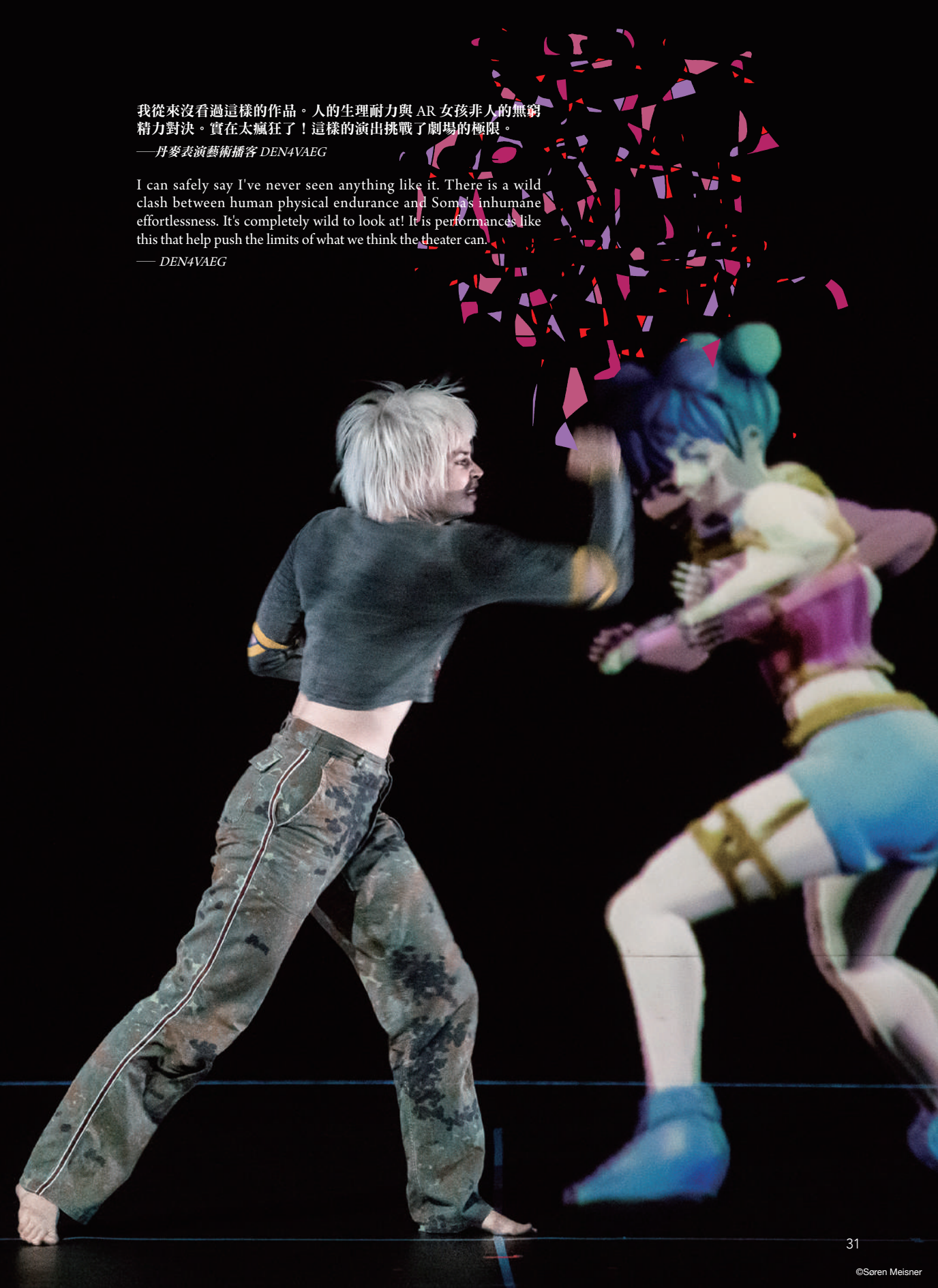
Very Theatre
Chronicle of Light Year: Taipei-Copenhagen

狠劇場
《光年紀事：臺北—哥本哈根》

很久很久以前
人類會使用儲淚瓶
來保存想念的眼淚……

遊蕩在光年之外，瑰麗絕倫的詩意風景，來自丹麥的卡士柏與出生基隆小鎮的魏雋展，兩個時空旅人相遇在黑暗中，穿梭於臺灣和丹麥的童話與記憶間，兩人的生命經驗揉合轉化於夢境，那是想要記住，卻即將遺忘的舊日。

《光年紀事：臺北—哥本哈根》2018 年於臺北藝術節首演，並受邀至 2018 奧地利林茲電子藝術節、2019 丹麥點擊藝術節及哥本哈根劇場藝術節展演，受到國際矚目。臺灣影像詩人周東彥及狠劇場團隊、與丹麥埃爾西諾文化庭院跨國共製，運用 4D Box 智慧舞台浮空投影技術，歷經四階段的兩地交流創作，結合劇場、影像、舞蹈、肢體和科技，創造出豐富奇幻的視覺影像。

Two travelers—one from Denmark, the other from Keelung, Taiwan—meet after faring light years in the void of space and time, and traverse through the memories of their childhood, moments that they don't want to let go, yet will soon dissolve into the deep sea of oblivion.

After its premiere at the 2018 Taipei Arts Festival, *Chronicle of Light Year: Taipei-Copenhagen* has garnered further international acclaim at festivals in Austria and Denmark. A collaboration between visual poet CHOU Tung-yen and his Very Theatre, and The Culture Yard in Elsinore, Denmark, this piece features hologram technology used in the 4D Box at Elsinore in a fusion of theater, imagery, dance and technology.

© 唐健哲 TANG Chien-che

穿越光與粒子的 4D 影像詩
橫跨臺灣與丹麥的雙城故事

© Carl Emil Carlsen

4/8
Fri. 20:00

4/9
Sat. 14:30 談、20:00 談

4/10
Sun. 14:30

中劇院 Playhouse　800/1000

※ 全長約 60 分鐘，無中場休息
※ 需配戴 3D 眼鏡觀賞
※ 華、英語發音，中、英文字幕
※ 建議 7 歲以上觀眾觀賞
※ Approx. 60 minutes without intermission
※ The performance requires audience to wear 3D glasses during the performance
※ Performed in Mandarin and English with Chinese and English surtitles
※ Suggested for ages 7 and above

《光年紀事：臺北─哥本哈根》是臺灣劇場的里程碑。
──雲門舞集創辦人 林懷民

《光年紀事：臺北─哥本哈根》是劇場、舞蹈、影像、科技的相互結合，
是當代數位美學的具體展現，更是當代科技藝術中的影像詩學。
── 台新藝術獎特約評論人 邱誌勇

共同製作／丹麥埃爾西諾文化庭院	Production / The Culture Yard (Denmark),
臺北表演藝術中心	Taipei Performing Arts Center (Taiwan)
演出創作／狠劇場	Performance / Very Theatre
導演暨概念／周東彥	Director & Concept / CHOU Tung-yen
藝術總監／麥可・福克	Artistic Director / Mikael Fock
創作顧問／林璟如	Artistic Consultant / LIN Ching-ju
文本顧問／洪瑞薇	Text Consultant / HUNG Jui-wei
文本共同發展／魏雋展、卡士柏・道科・帕爾森	Text / WEI Chun-chan, Kasper Daugård Poulsen,
詹傑、周東彥	ZHAN Jie, CHOU Tung-yen
表演者／魏雋展、卡士柏・道科・帕爾森	Performer / WEI Chun-chan, Kasper Daugård Poulsen
4D Box 及 3D 浮空投影技術發展／	4D Box & 3D Hologram Development /
丹麥埃爾西諾文化庭院、麥可・福克	The Culture Yard, Mikael Fock
新媒體及互動設計／卡勒密爾・卡森	Visual Artist & Programmer / Carl Emil Carlsen
多媒體影像設計／孫于甯、黃偉軒、劉承杰	Multi-Media Design / SUN Yu-ning, HUANG Wei-hsuan, LIOU Jie,
李宜璟、李國漢、徐光慧	LI Yi-ching, LEE Kuo-han, Sylvia HSU
燈光設計／莊知恆	Lighting Design / CHUANG Chih-heng
音樂創作／盧律銘	Composer / LU Lu-ming
音效設計／呂海棻	Sound Design / LU Hyphen

導演暨概念 / 周東彥
Director & Concept / CHOU Tung-yen

© 林政億 Terry LIN

狠主流多媒體、狠劇場藝術總監，創作以影像與劇場為核心，亦跨足錄像藝術、紀錄片與 MV 等。2013 年以劇場作品《空的記憶》獲世界劇場設計展「最佳互動與新媒體」大獎；多媒體劇場作品《我和我的午茶時光》入圍 2016 年法國安亙湖數位藝術獎；多媒體設計作品《關於島嶼》(雲門舞集作品)獲 2018 年英國光明騎士「劇場投影設計」大獎；2021 年以 VR 作品《霧中》入選威尼斯影展，並獲得蒙特婁新電影影展「最佳環景 VR 大獎」、高雄電影節「評審團特別提及」等肯定；影像作品曾多次入圍金馬獎、臺北電影獎及參與國際影展，並受邀於國際指標性藝術節展演。

CHOU Tung-yen is the artistic director of Very Theatre and Very Mainstream Studio. CHOU's interdisciplinary theatre works performed internationally, including Ars Electronica (Linz), Noorderzon Festival (Groningen) and Asia TOPA (Melbourne).

His VR film *In the Mist* was selected for the 78th Venice international Film Festival, and received the PANORAMA VR PRIZE at the Festival du Nouveau Cinéma de Montréal. His documentary *Looking for?* was nominated by Golden Horse Awards, and screened in Seattle International Film Festival, OutFest LA and NewFest.

藝術總監 / 麥可・福克
Artistic Director / Mikael Fock

© Claus Bech

埃爾西諾文化庭院的執行長與藝術總監，並為互動多媒體公司 Vision 4 創辦人。曾於丹麥國立電影學校學習導演、剪接和戲劇指導，並於哥本哈根大學修習劇場科學。擅長發展創意概念，身兼劇本創作與製作人角色，橫跨電影、電視和劇場領域並參與國家大型製作，擅於將影片、新媒體藝術及表演融合在一起。

Fock is the CEO and artistic director of The Culture Yard in Elsinore, Denmark, and is the founder of the interactive multimedia company Vision 4. Trained in both film and theatre, he is an expert in realizing his creative ideas in fusing film, new media and performing arts in large-scale productions spanning multiple media genres.

表演者 / 魏雋展
Performer / WEI Chun-chan

國立臺北藝術大學劇場藝術研究所表演碩士。現任三缺一劇團藝術總監，編導演兼善，作品散見各大小劇團，為臺灣備受矚目劇場創作者。近年重要作品，包括三缺一劇團《土地計畫》、《Lab 壹號 - 實驗啟動》、《男孩》；台南人劇團《浪跡天涯》；無獨有偶工作室劇團《剪紙人》、《最美的時刻》。

WEI holds a master's degree in theatre arts from TNUA, and is active in playwriting, acting and directing as the artistic director of the One Player Short Ensemble. Recent credits include *The Angry Oyster*, *LAB no.3—The creature of no name*, *The Little Child* for One Player Short, Tainaner Ensemble's production of *Bent*, and *Der Schoenste Moment* for The Puppet & Its Double Theater.

表演者 / 卡士柏・道科・帕爾森
Performer / Kasper Daugård Poulsen

畢業於阿姆斯特丹藝術學校，是丹麥深受關注的表演者，領域涵蓋戲劇、舞蹈、編舞，特別擅長肢體表演，為跨界表演團體 Club Fisk 核心創作者，作品常年在歐美巡演。

Poulsen is a dancer, performer and choreographer. He studied dance at the Amsterdam School of the Arts and founded his own company, Club Fisk, in 2003. He works in a wide variety of formats and genres, and is currently a member of Aarhus Arts Council, a multidisciplinary council consisting of writers, composers, visual and performing artists.

狠劇場
Very Theatre

狠劇場由影像及劇場導演周東彥所創立，致力於多媒體劇場展演，是兼具劇場創作及影像製作雙重專業的跨界團隊。作品聚焦當代生活，整合數位新技術，創造出虛實交替的敘事空間。在演出之外，亦積極建立與指標性藝術機構及創作團體的聯繫網絡，接軌國際舞台，豐厚臺灣跨領域創作的視野與實力，並開創嶄新的觀演閱聽體驗。

Founded by theatre and media artist CHOU Tung-yen and funded through the resources of its partner company Very Mainstream Studio, Very Theatre is a multi-art-form organization, creating performance, video art, and exhibition. Very Theatre takes new media as core and focuses on creating interdisciplinary works with a strong emphasis on narrative and text which strive to envision new ways of seeing and experiencing performance. They have won multiple awards, and have performed in China, France, Korea, Denmark, Spain, Germany and throughout Taiwan.

Robert Lepage✕Ex Machina
Courville

羅伯・勒帕吉✕機器神
《庫維爾 1975：青春浪潮》

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

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

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

© Elias Djemil

© Elias Djemil
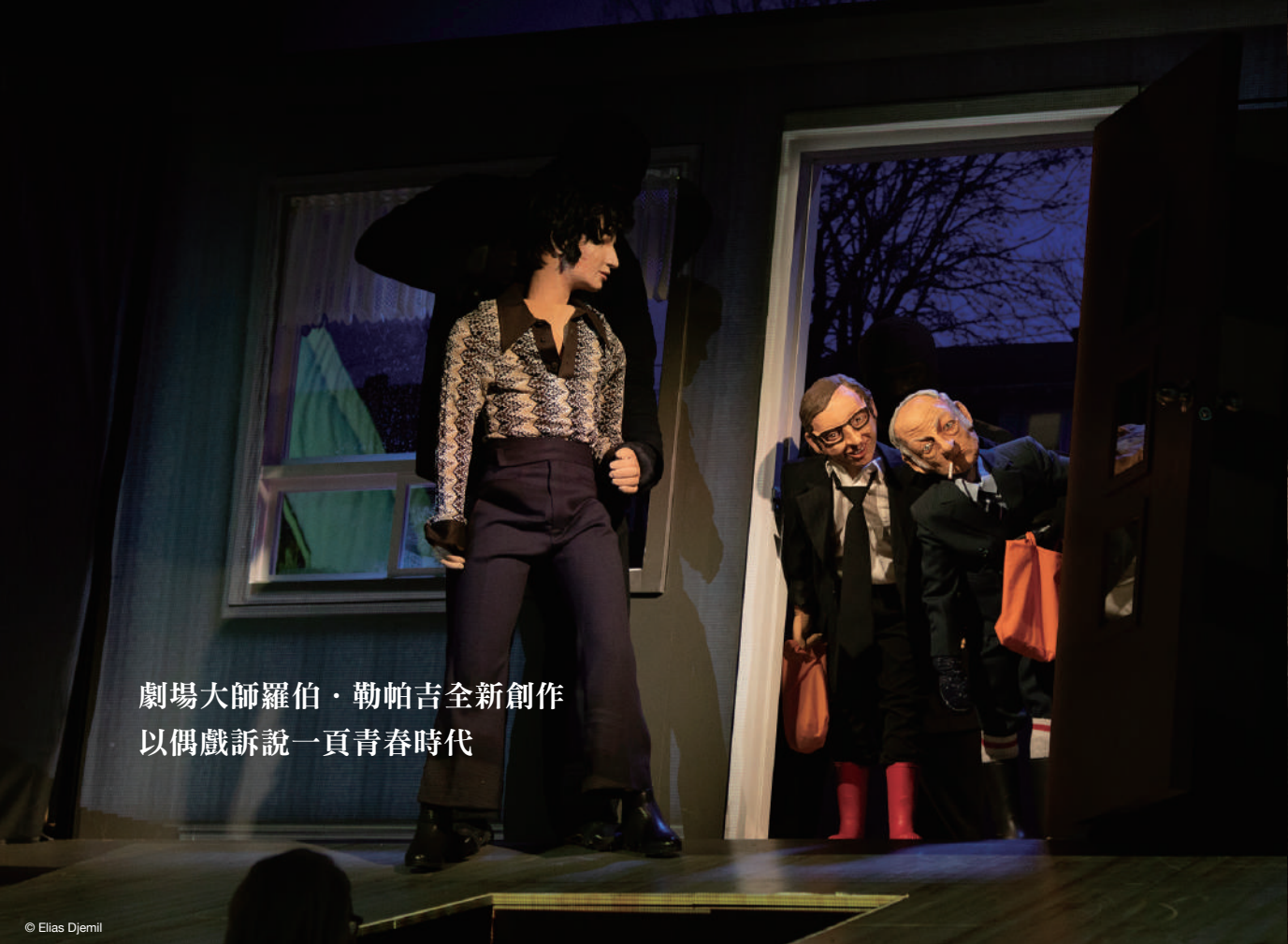
劇場大師羅伯・勒帕吉全新創作
以偶戲訴說一頁青春時代

4/15 4/16 4/17
Fri. 19:30   Sat. 14:30 談   Sun. 14:30

中劇院 Playhouse   600/900/1200/1600

※ 全長約 135 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
※ Approx. 135 minutes without intermission
※ Performed in French with Chinese surtitles
※ Suggested for ages 15 and above

《庫維爾 1975：青春浪潮》成功將平克・弗洛伊德、蝙蝠俠和
魁北克黨選舉的議題結合，在 2 小時 15 分鐘內的能量從未停歇，
羅伯・勒帕吉再一次證明他將劇場創作帶向另一種層次。
——加拿大廣播公司

Courville réussit à mélanger Pink Floyd, Batman et élection du Parti
Québécois, le tout dans un spectacle d'une durée de 2 h 15 qui ne
s'essouffle pas. Robert Lepage prouve encore une fois qu'il fait du
théâtre à un autre niveau.

—— *Radio-Canada*

編劇、概念發想、導演暨演出／羅伯・勒帕吉　Text, Design, Director & Performer / Robert Lepage
概念發想暨創意指導／史帝夫・布蘭雪　Design & Creative Direction / Steve Blanchet
助理導演／法蘭西斯・博略　Assistant Director / Francis Beaulieu
操偶師／威爾斯立・羅伯森三世、凱洛琳・坦桂、　Puppeteer / Wellesley Robertson III, Caroline Tanguay,
馬丁・瓦蘭古　Martin Vaillancourt
助理舞台設計／亞莉安・薩瓦　Associate Set Design / Ariane Sauvé
戲偶設計暨製作／金—蓋伊・懷特、席林・懷特　Puppet Design & Building / Jean-Guy White, Sylvie White
作曲暨音響設計／馬修・杜永　Composer & Sound Design / Mathieu Doyon
影像設計／菲利克斯・佛雷代—法吉　Image Design / Félix Fradet-Faguy
燈光設計／尼古拉・德科托　Lighting Design / Nicolas Descôteaux
服裝設計／維吉尼・勒克萊爾　Costume Design / Virginie Leclerc
道具設計／珍・拉比耶爾　Properties Design / Jeanne Lapierre

共同製作／臺中國家歌劇院　Co-Production / National Taichung Theater,
衛武營國家藝術文化中心　National Kaohsiung Center for the Arts (Weiwuying),
加拿大魁北克市鑽石劇院　Le Diamant, Quebec City,
法國國立火山劇院　Le Volcan - scène nationale du Havre,
法國國立彗星劇院　La Comète - scène nationale de Châlons-en-Champagne
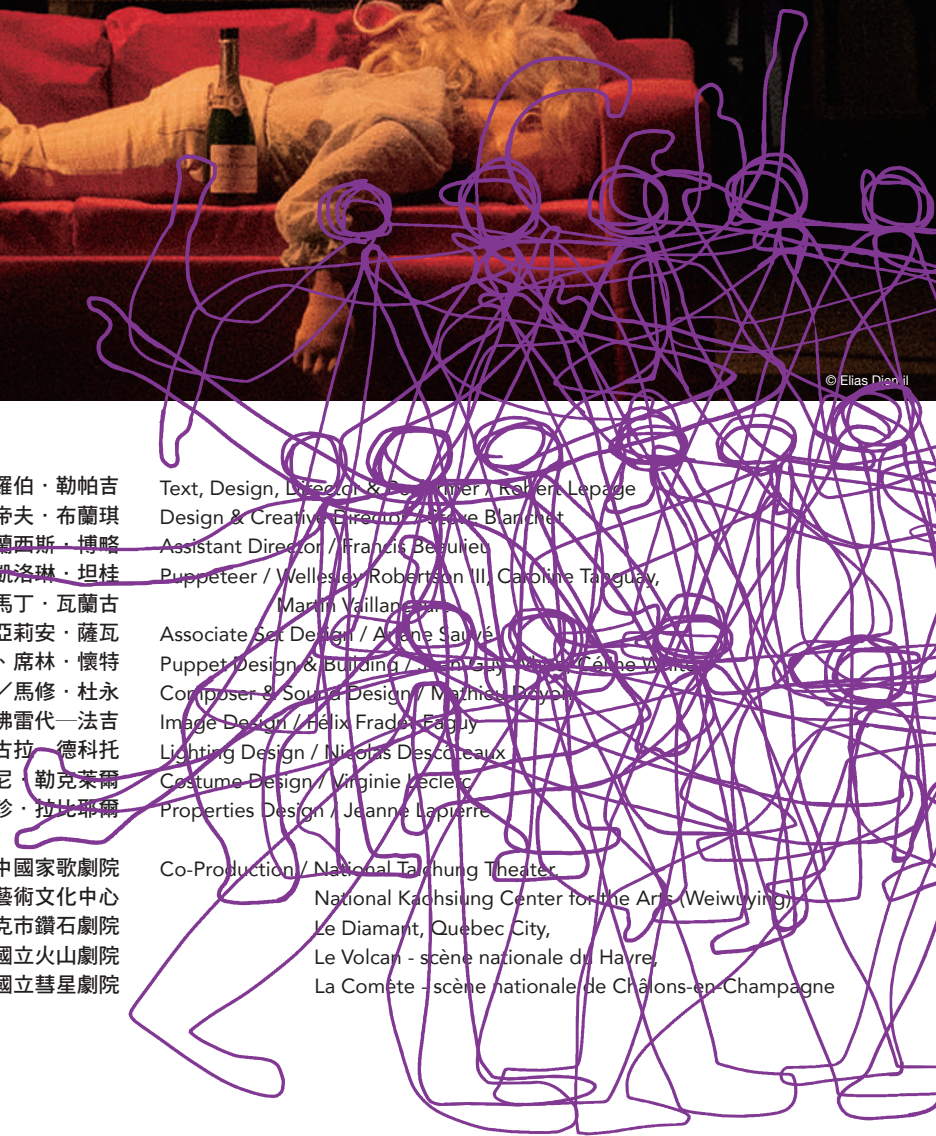
編劇、概念發想、導演暨旁白 / 羅伯・勒帕吉
Text, Design, Director & Performer / Robert Lepage

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

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

機器神
Ex Machina

創立於 1994 年，由羅伯・勒帕吉創辦，他認為團名不該使用「戲劇」一詞，而與合作夥伴發想命名。機器神跨足多元領域，創意團隊組成多元，包括演員、作家、舞台設計、操偶師、數位設計、雜技演員等。機器神秉持「藝術形式的框架不該被既定的藝術概念與結構所侷限」的理念，期待自身成為孕育創意的實驗室，並接受來自不同的藝術家與觀眾的挑戰，孵化出感動觀眾的戲劇新型態。

Founded in 1994, Ex Machina is a multidisciplinary company bringing together actors, writers, set designers, puppeteers, contortionists and musicians. The creative team of Ex Machina believes that the performing arts - dance, opera, music - should be mixed with recorded arts - filmmaking, video art and multimedia with new artistic forms emerging from the diverse gatherings. Ex Machina wants to rise to the challenge and become an incubator for a form of theatre that will reach and touch audiences from this new millennium.

世上最閃耀的劇場巫師。——*英國《電訊報》*

A great theatre-maker at the peak of his powers. — *The Telegraph.*

HORSE
FreeSteps AR Yours 2.0

驫舞劇場
《看見你的自由步 2.0》

 # 舞蹈／科技藝術／展覽

2022 年，蘇威嘉《自由步》10 年編舞計畫邁入第 9 年，繼《看見你的自由步》以 AR 擴增實境（Augmented Reality）科技重新定義觀看舞蹈後，《看見你的自由步 2.0》全面升級攝影技術，在歌劇院公共空間打造一座「AR 櫥窗」，再次以 AR 為媒介，讓觀者透過平板裝置自由地探索屬於自己眼中最迷人景色的距離、角度與共舞方式，感受由不同身體元素迸發出的火花。

近年來，蘇威嘉持續以 AR 科技探索表演者獨有的身體質地，本次邀請臺灣傑出的 7 位舞者、1 位演員與 1 位擊樂家，透過「環繞同步攝影技術」捕捉 8 幅身體風景，並將影片畫質升級至 6K，提升畫面清晰度，捕捉表演者細微的肌理變化與神情姿態，讓觀眾近距離感受極緻且獨特的身體樣貌。

漫步環繞「AR 櫥窗」，透過平板裝置即能欣賞一場藝術展覽，在鏡頭的兩端與優秀表演者共舞，創造屬於自己的自由步。

#Dance ／ Technological Art ／ Exhibition

2022 marks the ninth year of SU Wei-chia's *FreeSteps*, a ten-year choreography project. SU Wei-chia has been exploring the unique physical attributes of performers with AR. As the previous version redefined how we viewed dance with augmented reality technology, *FreeSteps AR Yours 2.0* has taken it to a new level by fully upgrading its shooting equipment and creating an AR booth in the public space of NTT. AR technology again serves as the medium and viewers can freely switch between different perspectives with tablets and see dancers' performance in random sequence as they wish. 7 excellent dancers, 1 actor and 1 percussionist from Taiwan are captured with the technology, allowing the audiences to closely experience their unique motion in a supreme way.
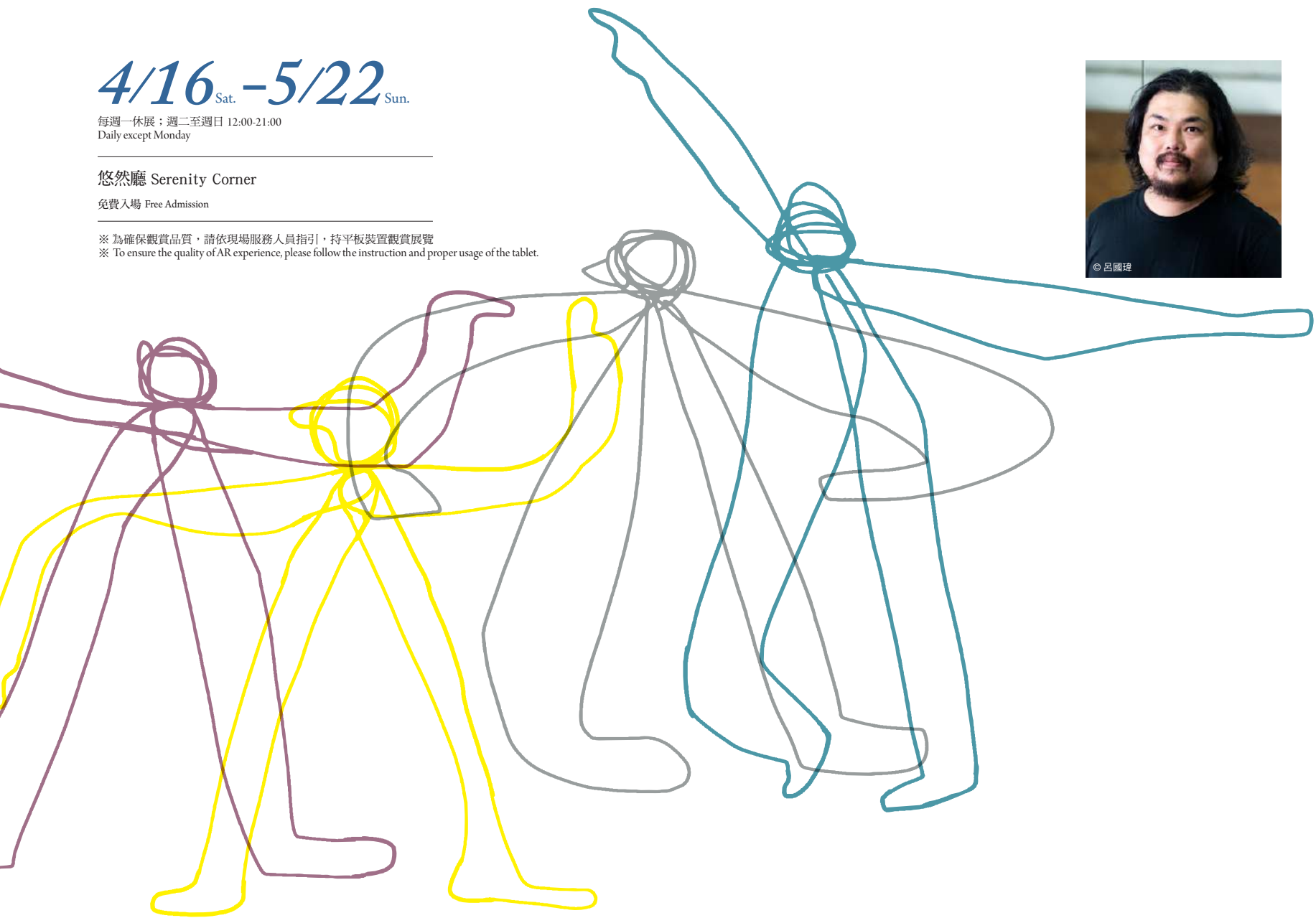
4/16 Sat. – 5/22 Sun.

每週一休展；週二至週日 12:00-21:00
Daily except Monday

悠然廳 Serenity Corner

免費入場 Free Admission

※ 為確保觀賞品質，請依現場服務人員指引，持平板裝置觀賞展覽
※ To ensure the quality of AR experience, please follow the instruction and proper usage of the tablet.

© 呂國瑋

編舞暨計畫主持／蘇威嘉
Choreographer & Concept / SU Wei-chia

驫舞劇場創辦人之一，2004 年成立驫舞劇場，長期為舞團編創新作與演出，2007 年集體創作作品《速度》獲得第 6 屆台新藝術獎表演類年度大獎，2012 年與陳武康合作的自傳式作品《兩男》獲德國科特尤斯編舞大賽金獎與最佳觀眾票選獎；2009 至 2013 年受美國芭蕾大師艾略特·費爾德之邀擔任 Ballettech 舞團客席舞者。2013 年開始進行《自由步》10 年編舞計畫，加深探索線條、舞步、造型、律動與音樂及光線的關聯，追求舞蹈身體的細緻、極限，進而引領觀眾賦予表演者各種想像與情感的連結，舞評形容為「將美感耕耘至極致的演出」。2016 年擔任國家兩廳院駐館藝術家。近年除了持續跳舞、創作，也開始關注作為舞蹈工作者的社會責任並分享跳舞的喜悅於各地。
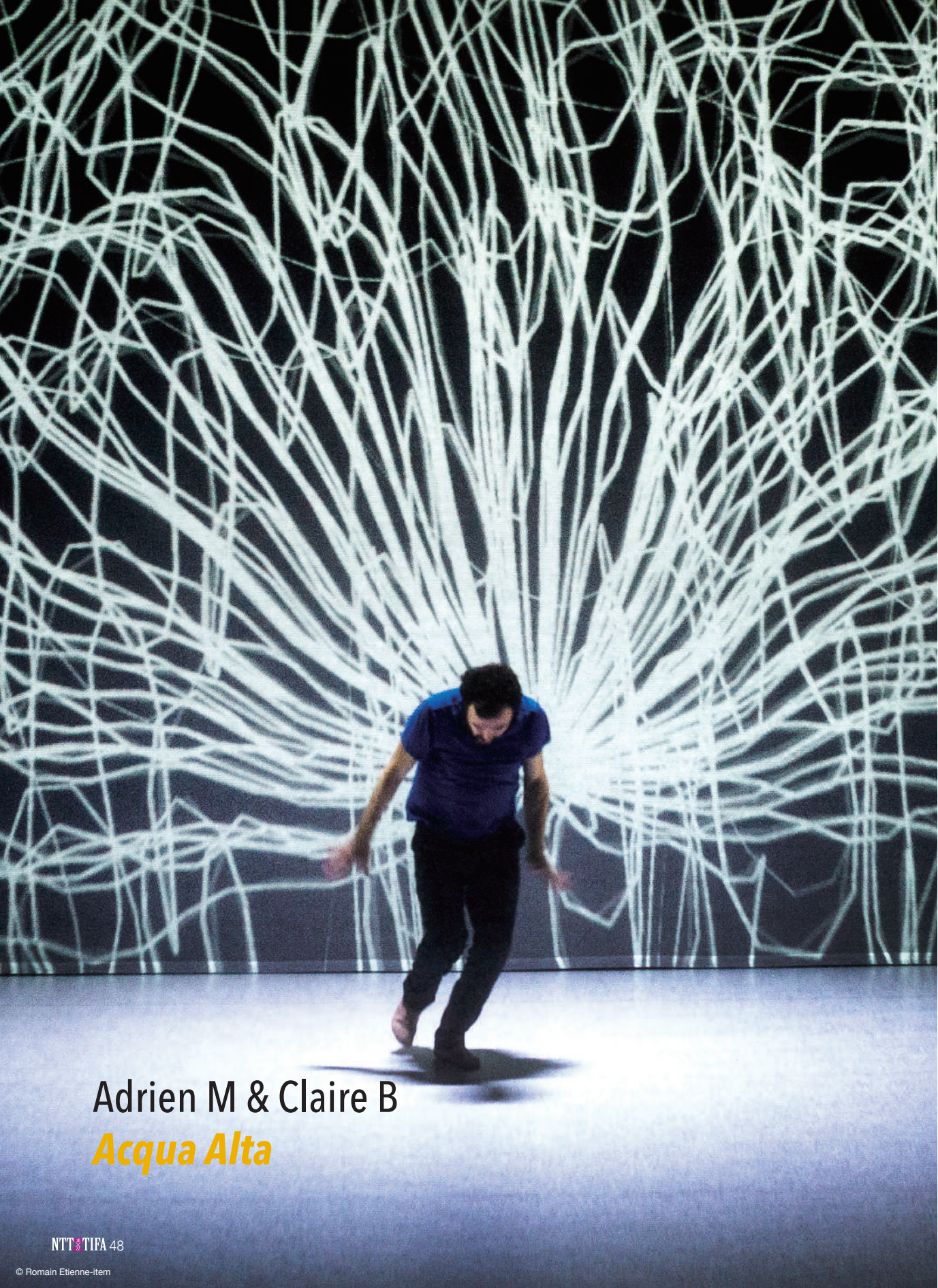
Born in Kaohsiung, SU Wei-chia co-founded HORSE in 2004. His numerous choreographies and collaborations include the group-created work *Velocity*, a winner of the 6th Taishin Arts Awards, and the autobiographical *2 Men*, a collaboration with CHEN Wu-kang, and the 1st prize winner and Audience's Choice Award of the 2013 Kurt-Jooss-Preis. From 2009 to 2013, he was invited by Eliot Feld to join the Ballettech Dance Company in New York as a guest dancer. His ongoing *FreeSteps* project, launched in 2013, explores the relationship between contours, movements, characters, rhythm, music, and light; his performance at Les Hivernales - CDCN d'Avignon was described as "a succession of shocks that drive the imagination into obscure and delicious depths." He was the Artist-in-Residence of the NTCH in 2016. In addition to continuous dancing and creation in recent years, he has also started to focus on his social responsibility as a dancer and share the joy of dancing everywhere.

製作團隊／驫舞劇場
Creative Team / HORSE

成立於2004年，以不受拘束無限創意的創作、精準到位的舞蹈肢體表現，展現獨樹一幟的舞蹈劇場風格，獲得紐約時報「迷人、充滿想像力，來自臺灣的舞團」的讚許。2008 年以詼諧與深度並具的《速度》，首度入圍並拿下第 6 屆台新藝術表演藝術類大獎，2013 年以《兩男》獲得德國科特尤斯國際編舞大賽首獎及最佳觀眾票選獎。近年由兩位靈魂人物陳武康及蘇威嘉各自發展出創作路徑，兩人在臺灣當代舞蹈中持續邁進第 18 年的變種時期。驫舞劇場除了創作之外也致力於跨國合作、舞蹈推廣及策劃系列活動如：舞蹈與音樂即興創作平台《混沌身響》、經典作品舞蹈策展《重製場》、共融藝術計畫、跳島舞蹈節。

Founded in 2004, HORSE has established a distinctive profile with precise physical movements and their boundless creativity. In 2008, *Velocity* won the Taishin Arts Award, a prestigious arts award in Taiwan. In 2013, *2 Men* won the 1st prize and Audience's Choice Award in Kurt Jooss Preis, PACT Zollverein, Essen, Germany. In recent years, CHEN Wu-kang, the artistic director, and SU Wei-chia, the general director, have developed their unique art praxis. They continue to advance the company and lead their dancers towards new possibilities during this period of metamorphism in the Taiwanese contemporary dance scene. HORSE also endeavors to participate in and organize international collaborations, outreach programs, and curatorial projects. The practices include the platform *Primal Chaos Dance╳Sounds Improvisation* and *Back to the moment Dancing Talking Bar*, a dance cinema in which creators and critics share and interact in real time, among other projects.

編舞暨計畫主持／蘇威嘉
舞者／陳武康、周書毅、吳郁嬋
　　　潘柏伶、方妤婷、陳珮榕、黎偉翰
演員／魏雋展
擊樂／薛詠之
環繞同步攝影／固態記憶
擴增實境程式設計執行／蕭富仁
展覽暨視覺設計／李尋歡
音樂設計／一公聲藝術、薛詠之、方冠程
創作顧問／蔡宏賢
製作人／黃雯
執行製作／楊蓉

Choreographer & Concept / SU Wei-chia
Dancer / CHEN Wu-kang, CHOU Shu-yi, WU Yu-hsien,
　　　　　PAN Bo-ling, FANG Yu-ting, CHEN Pei-yung, LI Wei-han
Actor / WEI Chun-chan
Percussion / HSUEH Yung-chih
Panoramic Synchronization Photography / Solid Memory
AR Programmer / XIAO Fu-ren
Graphic Design / LEE Shiun-huan
Sound Design / One Litre Sound, HSUEH Yung-chih, FANG Kuan-cheng
Consultant / Escher TSAI
Producer / HUANG Wen
Associate Producer / YANG Jung

Adrien M & Claire B
Acqua Alta

M & B 雙人組
《大潮》

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, 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 fear of the bizarre and otherness, and how to tame it.

In this production, the Lyon-based digital art company Adrien M & Claire B present the same story in three different formats: *Acqua Alta - Ink black*, combining movement and living digital images on stage; *Acqua Alta - Crossing the Mirror*, a book whose contents are only visible in augmented reality; and *Acqua Alta - Tête-à-tête*, an immersive virtual reality experience.

如夢似幻
虛實交錯的科技之詩

© Romain Etienne-item

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Exhibition
展覽

4/28 Thu. *-5/1* Sun.

小劇場 Black Box

免費入場 Free Admission

〈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
※ Approx. 15 minutes
※ Suggested for ages 7 and above 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
※ Approx. 3 minutes
※ Suggested for ages 15 and above

performance
演出

〈墨黑〉*Acqua Alta - Ink black*

4/29
Fri. 19:30

4/30
Sat. 14:30 談

5/1
Sun. 14:30

中劇院 Playhouse　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
※ Approx. 55 minutes without intermission
※ Suggested for ages 7 above

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

They have the art and the way to make us plunge into virtual
mirages of such beauty that we take our breath away.

—— *Télérama Sortir*

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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》、《Hakanaï》、《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, Adrien 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. Claire 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*, *Hakanaï*, *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.

概念暨藝術指導／克萊爾・巴典涅、雅德里安・孟朵	Concept & Artistic Direction / Claire Bardainne, Adrien Mondot
紙張設計暨繪畫／克萊爾・巴典涅	Drawings & Paper Design / Claire Bardainne
多媒體特效設計／雅德里安・孟朵	Computer Design / Adrien Mondot
編舞暨演出／迪米崔・哈頓、薩琪・野呂	Choreography & Performer / Dimitrie Hatton, Satchie Noro
原創音樂暨音效設計／奧立佛・玫拉諾	Original Music / Olivier Mellano
電腦程式開發／雷米・恩格爾	Computer Development / Rémi Engel
紙材工程／艾瑞克・辛格林	Paper Engineering / Eric Singelin
插畫腳本顧問／瑪麗埃塔・任	Script Doctor / Marietta Ren
結構設計／傑若米・卡地爾、嚴・格達	Construction / Jérémy Chartier, Yan Godat, Arnaud Gonzalez,
阿諾・岡薩雷斯、克萊兒・葛林果、雅尼克・莫雷托	Claire Gringore, Yannick Moréteau
技術統籌／羅曼・西卡爾	Technical Management / Romain Sicard
技術指導／艾力克斯・布吉朗	Technical Direction / Alexis Bergeron
行政統籌／馬克・威登	Administration / Marek Vuiton
製作暨發行／喬安娜・萊斯	Production & Booking / Joanna Rieussec
製作人／瑪歌・佛里奇、達芬妮・泰帕斯	Producer / Margaux Fritsch, Delphine Teypaz

〈墨黑〉部分音樂使用巴赫、貝多芬、喬恩・布利恩音樂作品	Additional music of *Acqua Alta - Ink black* / Jean-Sébastien Bach, Ludwig van Beethoven and Jon Brion

M & B 雙人組的作品總是能同時兼具外在美感與極富詩意的內涵。──*法國活動小報*

As always with Adrien M & Claire B, it is plastically beautiful and narratively poetic. ── *Le Petit Bulletin*
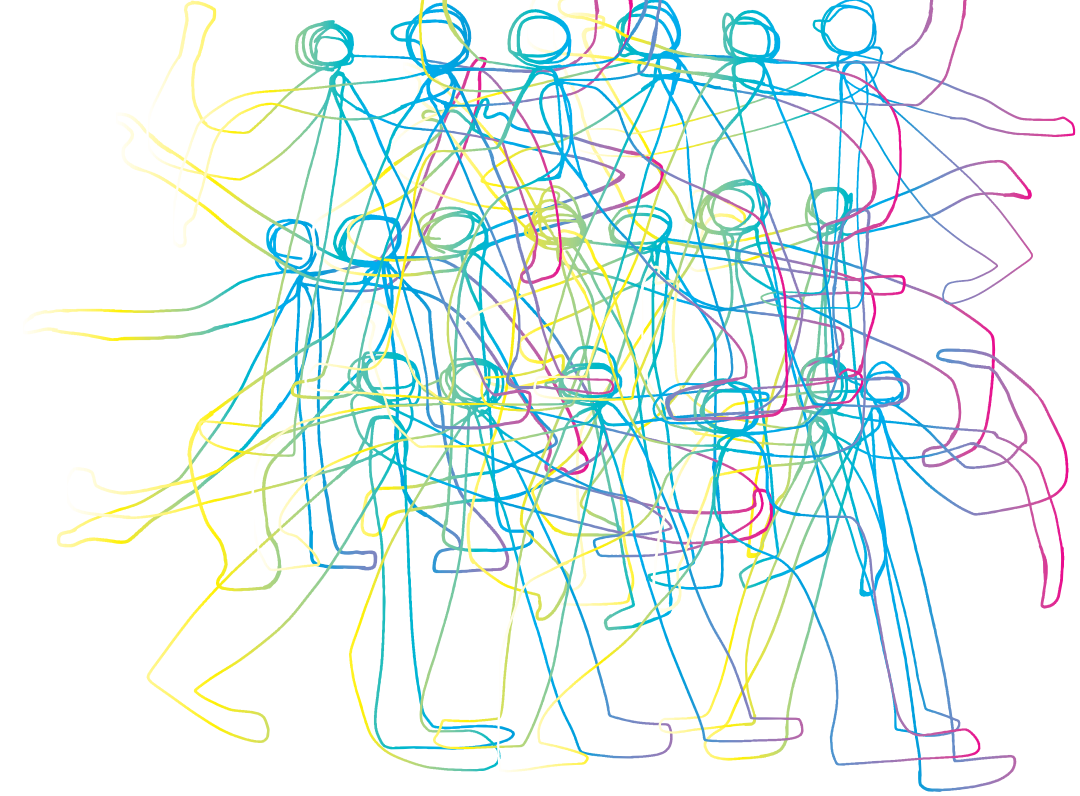
Cloud Gate Dance Theatre of Taiwan
Send in a Cloud
by CHENG Tsung-lung

雲門舞集 鄭宗龍
《霞》

朝日將起或夕日沈落前
在雲層之上所折射出的美麗色彩，那是《霞》
是無邊的空間中，劃開黑暗的天光

舞者如雲般，詮釋蘊含不同意念的內在狀態。我行我素的身態，伴隨著生命經驗的創造過程，折射出多變的每一個自我。

鄭宗龍攜手影像設計周東彥、動畫設計魏閤廷、燈光設計沈柏宏及服裝設計范懷之，以交錯的投影圖樣和線條，呼應舞者肢體呈現的喜怒悲欣。

音樂家清水靖晃改編的巴赫《無伴奏大提琴組曲》樂聲揚起，吹奏薩克斯風的呼吸輕、重、緩、急，迴盪出空靈音場，亦揚起內心幽微細瑣感知，投射出孤寂、疏離等自身感受；並邀請美國四座葛萊美獎得主，音場設計馬塞洛．阿內茲，打造悠遠的空間立體感，沉浸其中彷彿能直視內在脆弱，邂逅心澄則靈的魔幻時刻。

Emerging like clouds, dancers reveal facets of self – loneliness, hesitation, fear... Their bodies – whether in movement or stillness – appear against shifting bursts of color, animating the creative processes of the human experience. This latest work by Artistic Director CHENG Tsung-lung is set to the Japanese composer Yasuaki Shimizu's rendition of Bach's Cello Suites, with sound design by Grammy-winning artist Marcelo Anez, projection design by cross-disciplinary film director CHOU Tung-yen, animation design by WEI Ho-ting, lighting design by SHEN Po-hung and costume design by FAN Huai-chi.

割開黑暗的，是霞
形形色色，都是我

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4/30 5/1

Sat. 14:30   Sun. 14:30 談

大劇院 Grand Theater   500/800/1200/1500/1800/2000

※ 全長約 60 分鐘，無中場休息
※ 建議 7 歲以上觀眾觀賞
※ Approx. 60 minutes without intermission
※ Suggested for ages 7 and above

編舞暨構思／鄭宗龍　Choreographer & Concept / CHENG Tsung-lung
音樂／清水靖晃　Music / Yasuaki Shimizu
巴赫《無伴奏大提琴組曲》薩克斯風版 選粹　Arrangement from the Six Solo Cello Suites by J. S. Bach
　　　　　Selections from the album Yasuaki Shimizu & Saxophonettes
音場設計／馬塞洛・阿內茲　Sound Design / Marcelo Anez
影像設計／周東彥　Projection Design / CHOU Tung-yen
動畫設計／魏閣廷　Animation Design / WEI Ho-ting
燈光設計／沈柏宏　Lighting Design / SHEN Po-hung
服裝設計／范懷之　Costume Design / FAN Huai-chih
舞蹈構作／陳品秀　Dramaturgy / CHEN Pin-hsiu

共同製作／臺中國家歌劇院　Co-Production / National Taichung Theater,
衛武營國家藝術文化中心　National Kaohsiung Center for the Arts (Weiwuying),
國家兩廳院　National Theater & Concert Hall

藝術總監 / 鄭宗龍
Artistic Director / CHENG Tsung-lung

2020 年出任雲門舞集藝術總監。出生於臺北艋舺，從擺攤叫賣的幼年汲取創作靈感，作品交織街頭張力與人生百態。曾獲德國 No Ballet 當代編舞比賽銅牌獎，西班牙 MASDANZA 編舞大賽首獎。2016 年編作《十三聲》挖掘臺灣古老、俚俗的文化記憶，2020 年巡演法國巴黎、里昂、英國倫敦及瑞典斯德哥爾摩，被法媒譽為是「吸引眼球的一場勝利」。2019 年《毛月亮》結合人文、科技、當代、未來，國際專業舞蹈評論網站 Seeing Dance 稱這個作品「兇猛而美麗」。2020 年《定光》融合身體與自然，舞評譽為「雕琢精緻，值得一看再看」。2020 年鄭宗龍與阿喀朗・汗、威廉・佛賽等，同時獲選入羅德里奇出版社出版的「五十位當代編舞家」。

From street hawker selling slippers to internationally recognized choreographer, CHENG Tsung-lung became the Artistic Director of Cloud Gate Dance Theatre of Taiwan in 2020, succeeding the company's founder LIN Hwai-min. CHENG is best known for works inspired by the street life and folk religion elements that were part of his upbringing in Taipei. His recent creations include *13 Tongues* (2016), which received rave reviews in France, Germany, the UK and China; *Lunar Halo* (2019), which is set to music by Sigur Rós and hailed widely as a work of "fierce beauty"; and *Sounding Light* (2020), which reflects on the relationship between human and nature, and is praised as a "beautifully crafted work, bearing repeated viewings." CHENG is listed as one of the "*50 Contemporary Choreographers*" by publisher Routledge, along with William Forsythe, Akram Khan, etc.

雲門舞集
Cloud Gate Dance Theatre of Taiwan

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

雲門長年海外巡演，以獨特的動作語言，傑出的舞作，精湛的舞技，被譽為「世界一流現代舞團」。2018 年，雲門獲頒英國國家舞蹈獎的「傑出舞團獎」。雲門除了定期發表新作品及搬演經典舞作外，舞團每年在臺灣不同城市舉辦大型戶外公演，更以親切、活潑的方式深入社區，讓舞蹈走進大眾的生活。

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

用「神奇」兩個字來形容雲門一點也不為過。
——英國《*Time Out*》

When you're talking about Cloud Gate, magic is not too strong a word.
—— *Time Out*

NTT Artists in Residence CHENG I-lly
Qualia

歌劇院駐館藝術家 鄭伊里
《感質》

每個生命、物質都有其獨特性，鄭伊里在《感質》中，探究生命感知及多元個體的覺察，企圖觸發觀者思考尊重生命個體。

演出透過「介質裝置」、「即時電聲」和「表演者肢體質地」，融合歌劇院建築核心元素：光、空氣、水，打造多層次電聲裝置系統，依表演者的肢體觸碰即時引動現場電聲反饋，融合光影互動，創作出極具視聽效果的電聲肢體劇場，喚醒觀者的感官意識。

作品共分為六個樂章：
序、逆生樹：從天蔓生至地表的植物支脈，探尋地心引力與生命成長的延續性。
一、地：一切生命由「土地」展開，從泥土下萌芽探出。
二、醒：環境的刺激開始讓身體甦醒，逐漸離開地面並學習起身。
三、霧：在雲霧間尋找光點，暗喻著生命體的向光性與個體意識。
四、光影：光與影為互補的存在，肢體經由光照而產生影子，而影子更清晰展現了個體的獨特質地。
五、水：生命融合一切感知，回到生生不息的源頭。

#Electroacoustic Physical Theater

Uniqueness exists in every living being and matter. CHENG I-lly's *Qualia* explores perception of life and the awareness of diverse individuals with the attempt to inspire the audience to reflect on being respectful of individual lives.

Employing installations, live electronics and performers' physical movements, CHENG I-lly's *Qualia* is an amalgam of the core architectural elements—light, air and water—of the National Taichung Theater. The stage is transformed into a massive electroacoustic installation where each touch of the performers triggers live electronics interacting with installations and lights. The result is a sonically and visually rich electroacoustic physical theater that awakens the audience's senses.

The performance is divided into six parts:
Preface: Inverted Tree: The branches reach down from the sky to earth surface in search of gravity and the continuity of vitality.
I. The Earth:"Earth" is the genesis of all living beings which sprout from beneath the soil.
II. Awakening: Environmental stimuli awakens the body to inch away from the ground and learn to get up.
III. Fog: The search for light spots in the fog is a metaphor for the phototropism and individual awareness of a living being.
IV. Light and Shadow: Light and shadow are complementary. The limbs cast shadows with light, and the shadows vividly reflect the unique quality of the individual.
V. Water: Life integrates all the senses and returns to the origin of the endless circle of life.

© 小川先生   © 小川先生

以肢體觸動介質裝置 現場電聲融合光影
強烈震撼感官意識

5/14 5/15
Sat. 14:30 談 Sun. 14:30

中劇院 Playhouse   400/600/800/1000

※ 全長約 60 分鐘，無中場休息
※ 建議 7 歲以上觀眾觀賞
※ Approx. 60 minutes without intermission
※ Suggested for ages 7 and above

感謝單位 **NTT藝友會**

作曲、概念暨導演／鄭伊里	Music Composition, Creative Concept & Director / CHENG I-lly
製作人／蘇庭睿	Producer / SU Ting-rui
舞台設計／黃志華、洪宜伶	Set Design / HUANG Zhi-hua, HONG Yi-ling
表演者／雷雅涵、羅翡翠	Performer / Theresa LEI, LUO Fei-tsuei
程式設計／陳韋安	Programmer / CHEN Wei-an
影像設計／黃偉軒	Projection Design / HUANG Wei-xuan
燈光設計／陳大再	Lighting Design / CHEN Dazai
舞台監督／孫唯真	Stage Manager / SUN Wei-chen
音響工程／陳星奎	Sound Engineering / CHEN Xing-kui

作曲、概念暨導演 / 鄭伊里
Music Composition, Creative Concept & Director / CHENG I-lly

2021-2022 歌劇院駐館藝術家。國立臺灣師範大學音樂系作曲碩士，阿姆斯特丹音樂院電子音樂碩士，現為國立臺北藝術大學與輔仁大學音樂系兼任講師。作品主要由作曲概念融合至複領域：肢體、電聲、影像或裝置；近年多著墨於可觸物件的聲響質地實驗，與表演者本體特質探究。曾獲 2010 年教育部文藝創作獎作曲組首獎、台北數位藝術獎入圍、2014 年於法國巴黎國際西帖藝術村駐村、2019 年衛武營國家藝術文化中心薦送至于特福許當代音樂基金會培訓與發表作品。

2021-2022 NTT Artists in Residence CHENG received her M.M. in Composition at National Taiwan Normal University and Master in Live Electronics at Conservatorium van Amsterdam. She is an Adjunct Lecturer in Taipei National University of the Arts and Fu Jen Catholic University. Her works mainly involves the interdisciplinary composition of physical movement, electroacoustic music, soundscape, video, and installations. She has been experimenting with the sound quality of various tangible materials and navigating the possibilities of performers' individuality in recent years. CHENG won first prize at the fine arts creation award held by the Taiwan Ministry of Education in 2010, was shortlisted for the Digital Art Awards Taipei and was the resident composer at Cité Internationale des Arts in Paris in 2014. In 2019, National Kaohsiung Center for the Arts (Weiwuying) recommended her to the training program of Peter EÖTVÖS Contemporary Music Foundation where she published her work.

表演者 / 雷雅涵
Performer / Theresa LEI

音樂家、亞歷山大技巧認證講師。自 11 歲起於美國及加拿大求學，跟隨 Tricia Jöstlein 和 Thomas Jöstlein 學習法國號。師從溫哥華交響樂團 Ben Kinsmen，並於 2017 年取得加拿大英屬哥倫比亞大學法國號演奏碩士學位；同年，在 Dr. Gabriella Minnes Brandes 與 Marta Hunter 教授指導下，於溫哥華亞歷山大技巧學校獲得師資認證，認為音樂不再侷限於原古典音樂表現的框架，可以透過更多元的形式去傳達。2018 年曾赴荷蘭移動表演藝術學院學習動作音樂性舞台表演課程。現專注於實驗音樂、各形式媒體、肢體等多元表演藝術呈現。

Alexander Technique teacher and musician. LEI studied in the United States and Canada since the age of 11, and studied French horn under Tricia Jöstlein and Thomas Jöstlein. She also studied under Ben Kinsmen of the the Vancouver Symphony Orchestra, and received a master degree in French Horn Performance from the University of British Columbia, Canada in 2017; in the same year, under the instruction of Dr. Gabriella Minnes Brandes and Professor Marta Hunter, she became a certified Alexander Technique teacher at the the Vancouver School of Alexander Technique. LEI believes that music should break away from the frame of classical music expression and be conveyed through diverse forms. In 2018, she went to the Moving Academy for Performing Arts, Amsterdam to attend the musicality of movement workshop. Now she focuses on a diverse range of performing arts such as experimental music, various forms of media, and physical movement.

表演者 / 羅翡翠
Performer / LUO Fei-tsuei

劇場表演工作者、「頑劇場」核心團員，專職大提琴演奏。參與各式跨領域表演藝術活動，與戲劇、舞蹈等表演藝術人才合作。創作之作品曾至法國亞維儂、新加坡、中國等地之藝術節演出。持續以音樂人的角度，探索劇場中的各種音樂性。近期參與的創作演出有：臺中國家歌劇院 2020 新藝計畫《親愛的戴斯》計畫主持／表演暨音樂設計、天作之合《飲食男女》現場樂手、2019 頑劇場《她們 Metamorphosis》、野鵝快跑親子音樂祭《愛唱歌的藍藍》創作發想暨演員。

LUO is a theater performer, core member of Théâtre des Enfants, and full-time cellist. She engages in various forms of interdisciplinary performing arts and works with performing artists from fields like theater and dance, etc. Her works have been staged at art festivals in countries like France (Avignon), Singapore and China. She continues to explore all kinds of possibilities of musicality in theater as a musician. Her recent productions include the following: 2020 NTT Emerging Artists Project *Terribles One Day with Death* as project leader, performer and music designer, *Eat Drink Man Woman*, the Musical by *Perfect Match* Theatre as live band musician, *Metamorphosis* by Théâtre des Enfants in 2019, *Lan Lan Loves Singing* at Run Wild Geese Family Music Festival as production creator and performer.

M.O.V.E. Theatre
Dear John
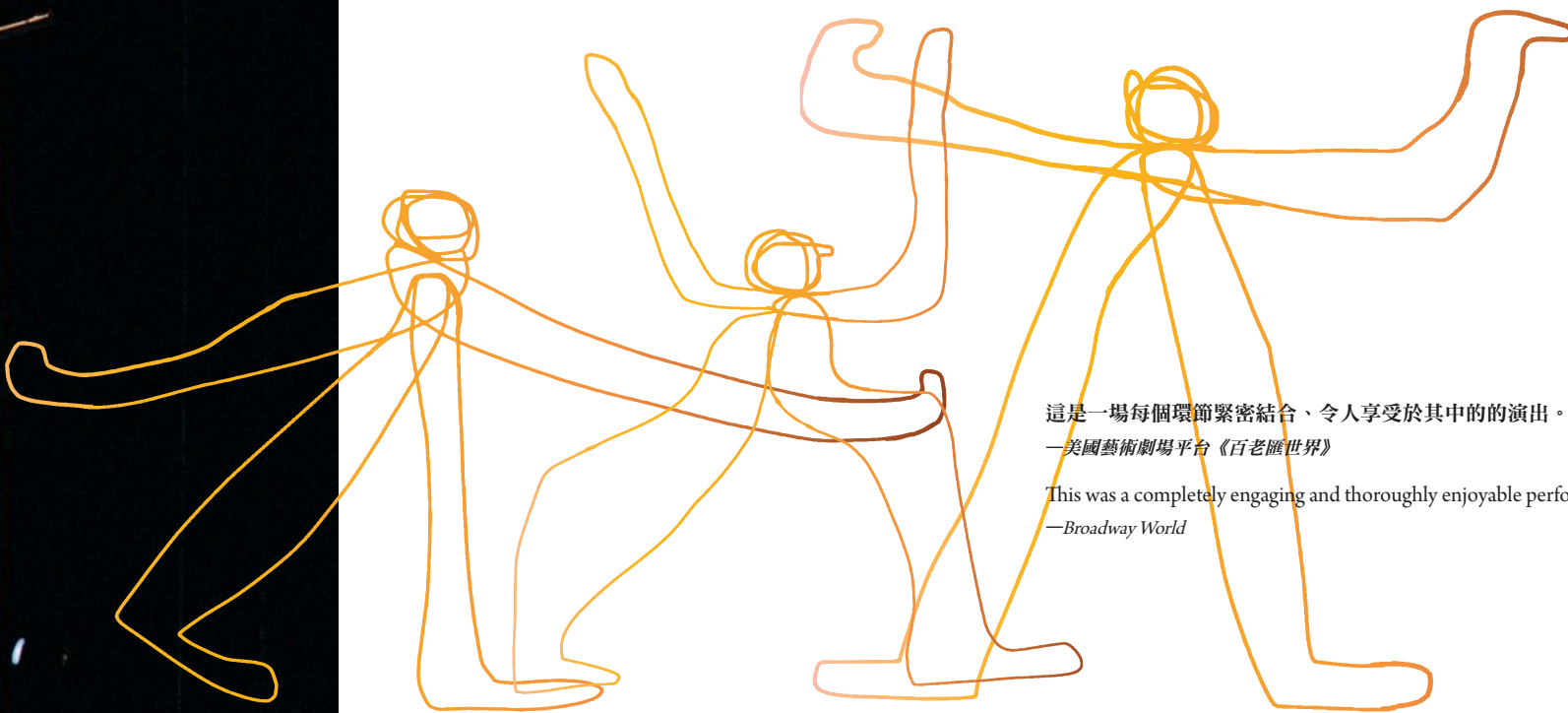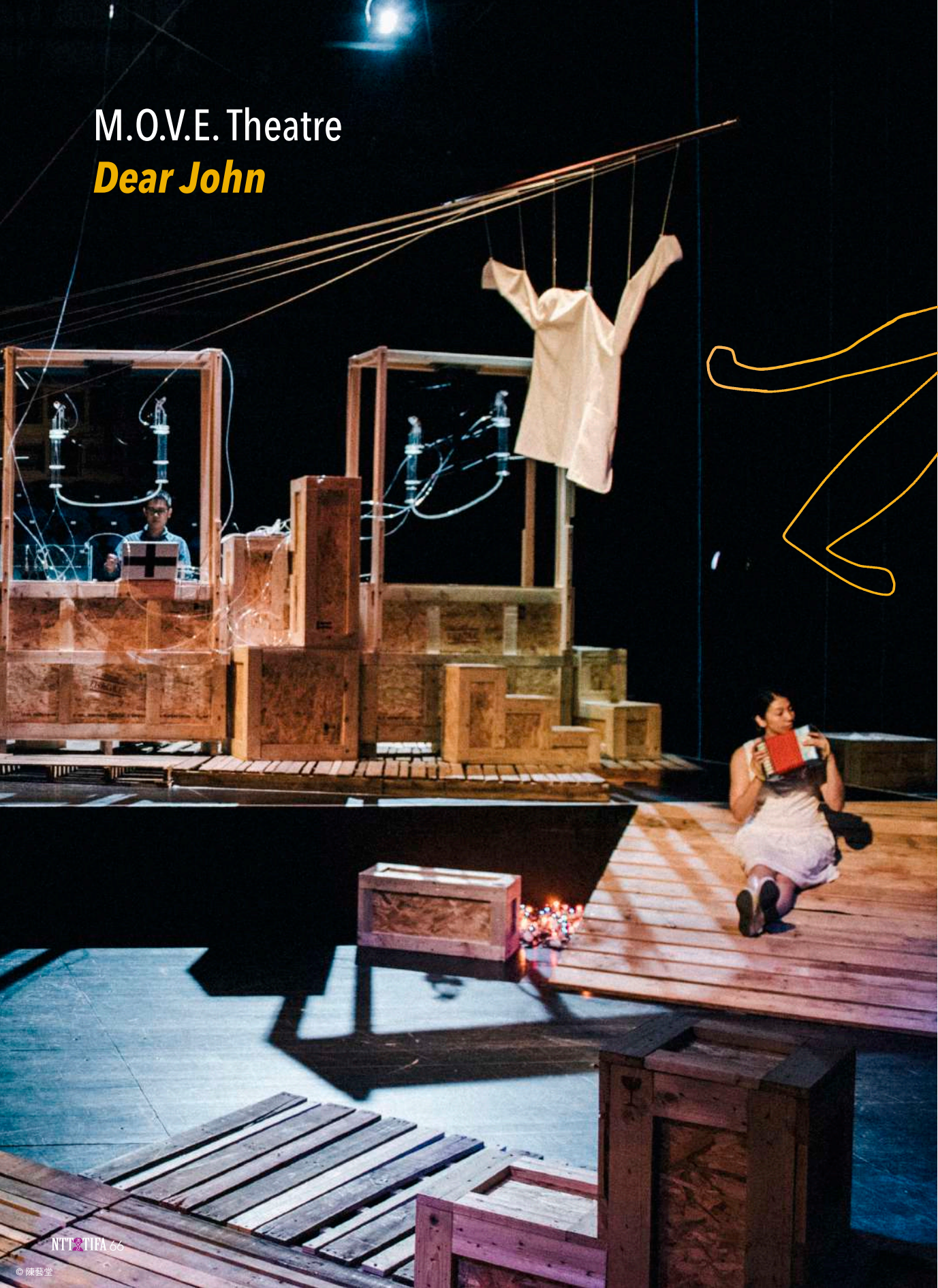
這是一場每個環節緊密結合、令人享受於其中的的演出。
—美國藝術劇場平台《百老匯世界》

This was a completely engaging and thoroughly enjoyable performance.
—*Broadway World*

動見体
《凱吉一歲》親子版

《凱吉一歲》由動見体藝術家暨作曲家林桂如發起，動見体藝術家暨編舞家的董怡芬，以及擅長動力裝置和聲音藝術的科技藝術家王仲堃共同創作。三位不同領域的創作者，以美國知名作曲家約翰‧凱吉的音樂理念為發想，將展演空間打造成一座充滿遊戲興味的聲響實驗室：舞者以棉線牽動琴鍵、聲瓶藉由不同水量產生音高變化、多彩的雨棒及蘑菇燈交織出聲音和光影的奇趣空間……充滿想像力的聲音創造過程，啟動前所未有的感官探險。

《凱吉一歲》2013 年首演，同年獲選第 12 屆台新藝術獎年度五大作品，並受邀於國內外多個藝術節演出，包括澳亞藝術節（OzAsia Festival）、關渡藝術節、中國新潮藝術節、新加坡華藝節等。2022 年《凱吉一歲》結合歌劇院小劇場及戶外劇場，觀眾隨聲音在兩個場域間自由穿梭、感受視覺與聽覺的變化，與表演者一起「玩」音樂，體驗獨特的沉浸式劇場。

As a tribute to American avant-garde composer, John Cage, *Dear John* is an interdisciplinary collaborative project by three artists with different specialties. The collaborative team turns the performance space into a playful sound lab, revealing the process of sound-making and redefining the interpretative vocabulary as well as the physicality of sound in performing arts. After its premiere in 2013, the show has been staged at different art festivals home and abroad. The 2022 version of *Dear John* combines the space of NTT's Black Box and Outdoor Theater. As the audience– both young and adults, are welcomed to freely roam between the two areas, this unique immersive theater experience also turns the audience into an indispensable yet unpredictable part of the work.

©陳藝堂

童心未泯
開啟感官的聲音遊戲

© 陳藝堂

《凱吉一歲》讓今晚變成一場不可思議的聽覺冒險。創作者們注入的科學、藝術、時光與愛，造就了這個黑暗中的神秘遊樂幻境。
—澳洲藝文平台《赤腳評論網》

You bring us a night of strangeness and auditory adventure. Very serious and mysterious. Science and art and history and love in a big, dark wonderland.
— *The Barefoot Review*

5/14
Sat. 11:00、14:00、17:00

5/15
Sun. 11:00、14:00、17:00

5/21
Sat. 11:00、14:00、17:00

5/22
Sun. 11:00、14:00、17:00

小劇場＋戶外劇場
Black Box＆Outdoor Theater　$ 400

※ 全長約 60 分鐘，無中場休息
※ 演出採遊走形式，建議穿著輕裝觀賞
※ 建議 3 歲以上觀眾觀賞，每 1 位 10 歲以下孩童須有 1 位成人陪同觀賞
※ Approx. 60 minutes without intermission
※ The show is a walking-based performance. Comfortable outfits and shoes are recommended
※ Suggested for ages 3 and above; Every child under 10 must be accompanied by 1 adult

5/17 Tue. −5/20 Fri.

週二至週四 Tue.-Thu. 12:00-19:00
週五 Fri. 12:00-18:00

小劇場＋戶外劇場
Black Box＆Outdoor Theater　$ 50

※ 憑動見体《凱吉一歲》親子版演出票券（實體／電子）免費參觀
※ Free admission to the exhibition for *Dear John* performance ticket holders

策劃、創作主持暨音樂設計／林桂如　Curator & Music Composition / LIN Kuei-ju
藝術總監／符宏征　Artistic Director / FU Hong-zheng
聲音裝置設計／王仲堃　Sound Installation / WANG Chung-kun
肢體創作／董怡芬　Choreography / TUNG I-fen
共同創作暨演出／王仲堃、薛詠之　Co-Creator & Performer / WANG Chung-kun, HSUEH Yung-chih,
洪于雯、簡慈儀、陳詣芩　HUNG Yu-wen, JIAN Ci-yi, CHEN Yi-chin
燈光設計／黃申全　Lighting Design / HUANG Shen-chuan
舞台空間設計／廖音喬　Stage & Spatial Design / LIAO Yin-chiao
製作人／藍浩之　Producer / LAN Hao-chih
舞台監督／陳正華　Stage Manager / CHEN Cheng-hua
舞台技術指導／陳人碩　Technical Director / CHEN Ren-shou

策劃、創作主持暨音樂設計 / 林桂如
Curator & Music Composition / LIN Kuei-ju

美國加州大學聖地牙哥分校作曲博士、國立藝術學院（今國立臺北藝術大學）音樂系理論與作曲學士，現為動見体核心藝術家及實踐大學音樂系專任助理教授。其策劃主持之動見体《凱吉一歲》獲選第 12 屆台新藝術獎年度五大作品，《狂起》獲 2017 年曼谷藝術節最佳劇本、最佳導演、最佳藝術設計及最佳肢體類演出等四大獎項。與二分之一 Q 劇團合作之《亂紅》獲第 11 屆台新藝術獎評審團特別獎。近期參與劇場及舞蹈音樂創作包括：動見体《病號》、二分之一 Q 劇團《風月》等。

LIN Kuei-ju holds a bachelor's degree in composition from the Taipei National University of the Arts and a Ph.D. in Composition from University of California, San Diego. She is currently the music director of the M.O.V.E. Theatre and an assistant professor in music at Shih-Chien University. As a composer, LIN enjoys working with acoustic and electroacoustic instruments, sound installations and interdisciplinary collaborations in both theater and dance.

聲音裝置設計 / 王仲堃
Sound Installation / WANG Chung-kun

畢業於國立臺北藝術大學美術系及科技藝術研究所，至今創造了各式各樣富有獨特美感的機器，並在感應觀眾靠近之際，不斷進行自己的運動，或發聲、或開關、或吐氣、或旋轉或鈴響，它們不僅僅執行簡單的單一動作，而是帶有節奏變化。近年展出個展包括《造聲—王仲堃個展》、《另一種音景系列—王仲堃個展》、《+ - * / 王仲堃—聲音裝置個展》，並於 2011 年及 2013 年分別獲得高雄美術獎觀察員特別獎和臺北美術獎優選。

Graduated from the Department of Fine Arts and later Graduate Institute of Arts and Technology, Taipei National University of the Arts, WANG Chung-kun has created various forms of machinery that peculiar sense of beauty. His solo exhibition in recent years include *Making Sound, Series of Another Soundscape,* and *[+ - * /]*. He received the Observer Special Award of Kaohsiung Award in 2011 and Honorable Mention of Taipei Arts Awards in 2013.

肢體創作 / 董怡芬
Choreography / TUNG I-fen

現任軟硬倍事聯合藝術總監、動見体核心藝術家、舞蹈空間舞團客席編舞家、安娜琪舞蹈劇場客席編舞家，同時擔任國立臺灣大學、國立清華大學、國立臺北藝術大學、國立臺灣藝術大學等多校兼任講師。作品多次應邀赴世界各國國際藝術節演出，也同時擔任藝文活動策劃與主持工作。近年參與許多劇場、音樂劇舞蹈設計與動作指導，並積極專研聲音、物件與肢體連結，發表系列作品《我沒有說》、《我不在這》、《Play Me 我不是我》等。

TUNG I-fen is a freelance dance artist and principal artist of M.O.V.E. Theatre. She is also a guest choreographer of Anarchy Dance Theatre and teaches at several art schools in Taiwan. Her signature physical performance integrates elements from theatre, film, dance, and contemporary art. As a choreographer, dancer, performer, and movement director, she collaborates with artists both from home and abroad and has actively participated in various international exchange workshops and art festivals around the world.

動見体
M.O.V.E. Theatre

成立於 2006 年，由劇場導演符宏征擔任藝術總監，核心藝術家林桂如、董怡芬、王靖惇分別來自音樂、舞蹈及戲劇等創作領域，以「動作、觀照、實驗」作為身體性劇場美學的創作基地，以實踐總體劇場為其藝術視野。透過創作的分享，交換、擴大並轉化觀演者之間共同的凝視。作品以詩意的舞台語言風格探索並揭示當代人的精神情境，創作題材涵蓋文學、神話、歷史、社會等範疇，並與各類當代藝術家進行跨領域實驗創作。

Established in 2006 and led by the theater director FU Hong-zheng, M.O.V.E. Theatre explores the aesthetics of physical theater through movement, observation and experiment. With the support of principal artists including LIN Kuei-ju, TUNG I-fen and Daniel WANG from music, dance, and theater fields, M.O.V.E. Theatre has delivered interdisciplinary works covering literature, myth, history and social reality. It expects to exchange, expand and transform the mutual contemplation between performers and audiences through creation and sharing, and endeavors to reveal the mental state of contemporary people through poetic theatrical speech.
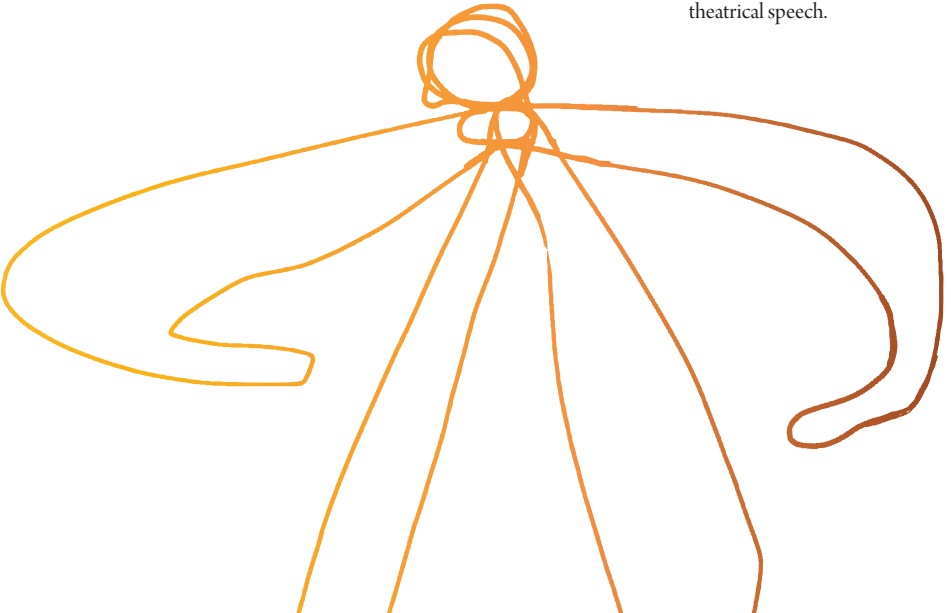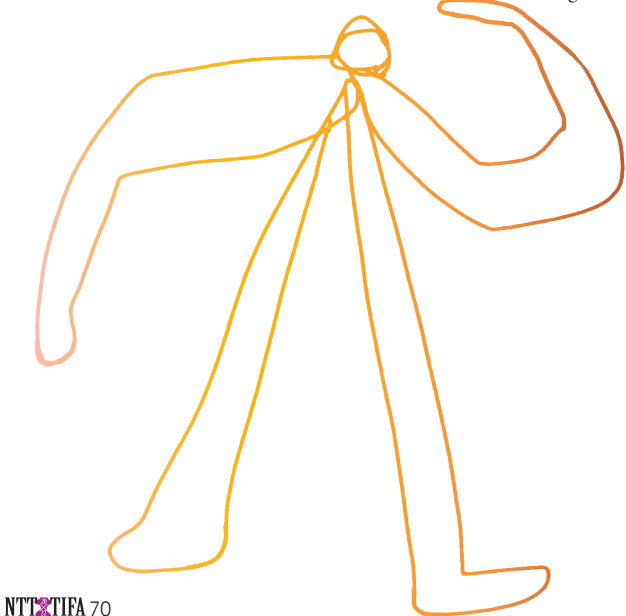
Pure White Dance Lab
See
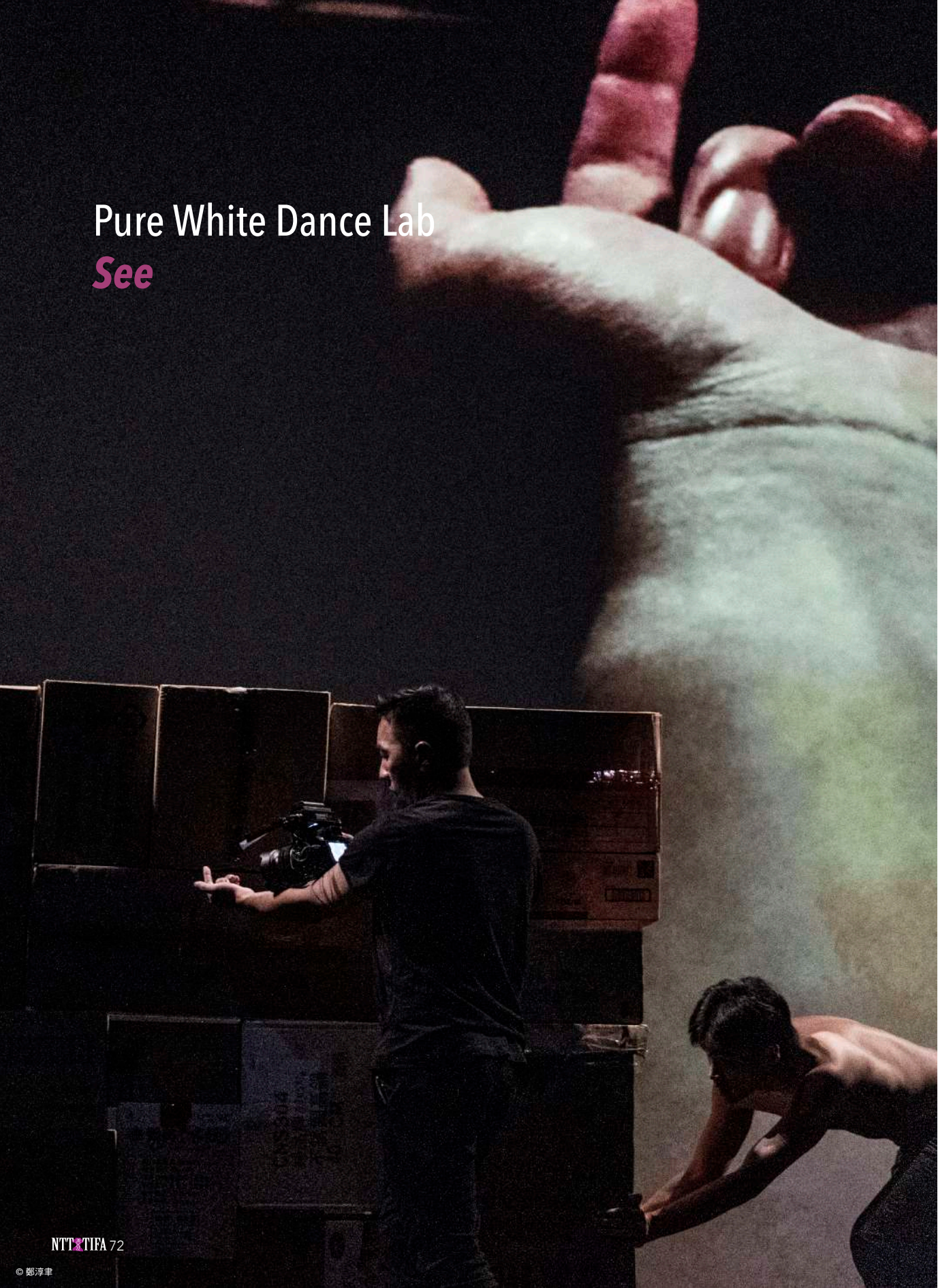
純白舍 Dance Lab
《平行視探》

影像藝術家陳韋勝與身體創作者張堅豪，在視角的選擇中與情感對話，將自身過往的片刻或破碎的記憶逐一拆解，以影像與肢體共創重返記憶的時空場域。舞者的肢體隨著光影與鏡頭轉變，穿梭在過去與現在，並透過即時影像的詮釋，帶領觀眾以零距離的觀看視角，逐步走入生活中似曾相識的想像世界。

《平行視探》以鏡頭語言和影像，探討如何為各種背景的觀眾，打造對舞蹈及肢體語言產生共鳴的觀看視角。擁有舞蹈表演經驗的影像藝術家陳韋勝，與擅長解構重組規則的舞者張堅豪，運用隨處可見的紙箱及空間投影，將凸凸廳轉化為生活中各個場景，連結每個人都熟悉的日常樣貌，並利用影像在空間內的流動性，觀眾能以多元的觀看視角，體驗全新的舞蹈視覺。

In *See*, video artist CHEN Wei-sheng and choreographer CHANG Chien-hao deconstruct and reconstruct their past and fragmented memories for a diverse audience with the language of the lens and videos. The dancer's physical movement changes along with shifting light, shadows and scenes as if traveling between the past and present. Granted a close-up view, the audience is taken into an imaginary world and experience a sense of déjà vu. Making use of ordinary cartons and space projection, Tutu Gallery is transformed into various everyday settings which connect people with a sense of familiarity. The visual fluidity of the space makes multiple perspectives possible for the audience, and thus leads to a refreshing visual presentation of dance.

肢體影像新視角
從視覺觸動共通的情感連結

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© 鄭淳壬

5/21
Sat. 13:30 談 、17:00 談

5/22
Sun. 13:30 談 、17:00 談

5/28
Sat. 13:30 談 、17:00 談

5/29
Sun. 13:30 談

凸凸廳 Tutu Gallery $ 400

※ 全長約 50 分鐘，無中場休息
※ 建議 7 歲以上觀眾觀賞
※ Approx. 50 minutes without intermission
※ Suggested for ages 7 and above

影像創作／陳韋勝	Video Creator / CHEN Wei-sheng
舞蹈創作暨演出／張堅豪	Choreographer & Dancer / CHANG Chien-hao
創作陪伴／王宇光	Creating Partner / WANG Yeu-kwn
燈光設計／陳冠霖	Lighting Design / CHEN Guan-lin
舞台裝置設計／鄭烜勳	Stage Installation Design / CHENG Hsuan-hsan
舞台監督／曾力珊	Stage Manager / TSENG Li-shan
音樂設計／洪伊俊	Music Design / HONG Yi-jun
專案製作／黃雯、曾珮瑜	Producer / HUANG Wen, TSENG Pei-yu
排練助理／吳敬軒	Rehearsal Assistant / WU Ching-hsuan
平面設計／邱義盛	Visual Design / CHIU Yi-sheng
攝影／鄭淳壬	Photography / CHENG Chun-yu
錄影／純白舍創作空間工作室	Video Recording / Dance Lab

計畫主持人暨影像創作 / 陳韋勝
Project Director & Video Creator / CHEN Wei-sheng

臺灣彰化人，國立臺灣體育運動大學舞蹈系畢業。現從事舞蹈影像創作及舞蹈教育工作；曾參與 2008 年兩廳院舞蹈煉金篇《鬥魚》、《獵人與鹿》、新人新視野《宅男》、舞躍大地《伶拂袖 唯鼓動》等多項演出。2009 年加入拉芳舞團擔任舞者，參與《37 Arts》、《Surmmer》演出。爾後退居幕後從事舞蹈影像創作，曾為國立臺灣體育運動大學舞團、布拉瑞揚舞團、易製作、林文中舞團、驫舞劇場及蘇威嘉《自由步》、王宇光《捺撇》拍攝影像宣傳片。

A graduate from the Department of Dance, National Taiwan University of Sport, CHEN is currently a dance videography artist and dance educator. The performance in which he participated include *Betta* and *Hunter and Deer* of NTCH Emerging Taiwanese Choreographers Series, *Homebody* for Young Stars New Vision, and *Actress Whisking Long Sleeves, Drums Sounding* for Taiwan Creative Dance

Competition. He joined LAFA & Artists Dance Company in 2009 and performed in *37 Arts* and *Summer*. Later in his career, he turned to the behind-the-scene-work of dance film, producing videos for dance works like Bulareyaung Dance Company, Yi Production, WCdance, and HORSE.

舞蹈創作暨演出 / 張堅豪
Choreographer & Dancer / CHANG Chien-hao

臺灣雲林人，國立臺北藝術大學舞蹈系畢業。2011 年與弟弟張堅志、張堅貴、張鶴千共同成立「長弓舞蹈劇場」並擔任團長。於「小事製作」擔任編舞者與舞者，曾獲 ACC 亞洲文化協會獎助於紐約駐村，與韓國、泰國、東埔寨三位藝術家共同創作《Boundary》；國家文化藝術基金會海外藝遊專案「臺灣、泰國當代與傳統探究」；近年創作作品包括《一塊身體的記憶》和《BOUT》。

A graduate from the Department of Dance, Taipei National University of the Arts, CHANG Chien-hao co-founded Chang Dance Theatre with his brothers CHANG Chien-chih, CHANG Chien-kuei and CHANG Ho-chien in 2011 and served as the director. CHANG is currently a dancer and choreographer of Les Petites Choses Production. He was awarded the grant from Asian Cultural Council for the art residency program in New York and was also a recipient of Overseas Arts Travel Grant by National Culture and Arts Foundation. He co-produced *Boundary* with three artists from Korea, Thailand and Cambodia. His recent works include *Little Pieces of Memories* and *BOUT*.

©鄭淳壬

純白舍 Dance Lab
Pure White Dance Lab

成立於 2013 年，由陳韋勝創辦的影像攝影創作團隊，專注於平面攝影及動態錄影，長期與臺灣劇場藝術工作者和團隊合作，發展與新媒體藝術結合空間與跨領域的影像創作，於劇場、商業與藝術創作之外，亦長期致力於舞蹈藝術教育的培育與推廣，針對不同年齡與學習程度，規劃相對應的舞蹈工作坊與課程。

Dance Lab is founded by CHEN Wei-sheng in 2013, and focuses on photography and videography. The team has been collaborating with Taiwanese theater artists and companies over the years to develop multidisciplinary works combining new media art and space. In addition to theater, commercial and artistic productions, the team also has a long-term commitment to the development and promotion of dance art education through workshops and courses for different age groups and skill levels.

購票資訊

1/1 歌劇院會員預購　1/8　全面啟售

適用於王連晟《客廳》、狠劇場《光年紀事：臺北─哥本哈根》、雲門舞集 鄭宗龍《霞》、歌劇院駐館藝術家鄭伊里《感質》、動見体《凱吉一歲》親子版、純白舍 Dance Lab《平行視探》

2/8 歌劇院會員預購　2/15 全面啟售

適用於北歐野獸舞團《奪愛最終回》、羅伯・勒帕吉╳機器神《庫維爾 1975：青春浪潮》、M&B 雙人組《大潮》

會員早鳥限時優惠｜

1/1-1/7　序曲卡、NTT 市民卡、藝文市民、劇院卡會員預購 1 月啟售節目 78 折
2/8-2/14 序曲卡、NTT 市民卡、藝文市民、劇院卡會員預購 2 月啟售節目 78 折

2022 NTT-TIFA 套票｜

四人同行：購買《庫維爾 1975：青春浪潮》、《霞》同場次票券 4 張以上享 75 折

一般購票優惠｜

歌劇院會員：序曲卡 8 折、NTT 市民卡 8 折、藝文市民 8 折、劇院卡 9 折、忘我會員 75 折、
　　　　　　學生會員 75 折（限購 1 場 1 張）
兩廳院會員、衛武營國家藝術文化中心會員、NSO 之友：9 折
信用卡購票：中國信託銀行、玉山銀行、台新銀行、永豐銀行、國泰世華銀行 9 折
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，退票酌收每張 10% 手續費。
※ 購買《光年紀事：臺北─哥本哈根》、《庫維爾 1975：青春浪潮》、《霞》任 2 張票券金額總計 $2,600 元（含）以上者，
　 加贈「THREE 禮品組」，詳情請見歌劇院官網。
※ 王連晟《客廳》、動見体《凱吉一歲》展覽，不適用上述套票及折扣優惠。
※ 動見体《凱吉一歲》親子版、純白舍 Dance Lab《平行視探》不適用團票優惠。

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補足全價差額，並加收 100 元補票手續費。
※ 票價與座位區域依該節目公告為準，詳見 OPENTIX 售票網頁。
※ 本方案不適用於王連晟《客廳》、動見体《凱吉一歲》親子版、純白舍 Dance Lab《平行視探》。

Ticket Information

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

WANG Lien-cheng *Living Room*, Very Theatre *Chronicle of Light Year: Taipei-Copenhagen*, Cloud Gate *Send in a Cloud* by CHENG Tsung-lung, NTT Artists in Residence CHENG I-lly *Qualia*, M.O.V.E. Theatre *Dear John*, Pure White Dance Lab *See*.

NTT Member pre-order from 8th February. Tickets available from 15th February.

The Nordic Beasts *The Ultimate Battle*, Robert Lepage×Ex Machina *Courville*, Adrien M & Claire B *Acqua Alta*.

Early Bird Discount

From 1st to 7th January, 22% - 25% off regular ticket price for NTT Members.
From 8th to 14th February, 22% - 25% off regular ticket price for NTT Members.
※No limits on price categories and amount of tickets.

Ticket Package

Purchase four or more tickets for a single program of *Courville* or *Send in a Cloud* and receive a 25% discount.

Other Discounts

10% - 25% off for NTT membership holders.
10% off for National Theater and Concert Hall, National Kaohsiung Center for the Arts (Weiwuying) and National Symphony Orchestra membership holders.
10% off for CTBC Bank, E.SUN Bank, Taishin International Bank, Bank SinoPac and Cathay United Bank credit card holders.
50% off for disabled persons plus one companion, and senior citizens 65 or above (ID required at entrance).
25% off group ticket price for groups of 20 or more per program.

※Only one discount may apply per purchase.
※Tickets purchased as a ticket package can not be individually returned or exchanged.
※Holders with two or more tickets of *Chronicle of Light Year: Taipei-Copenhagen*, *Courville*, *Send in a Cloud*, with a total value more than NT$ 2,600 are entitled to get a free gift set of THREE Skincare. Please visit NTT's official website for further information.
※Discounts mentioned above do not apply to *Living Room* and *Dear John* exhibition.
※Group ticket discount does not apply to *Dear John* and *See*.
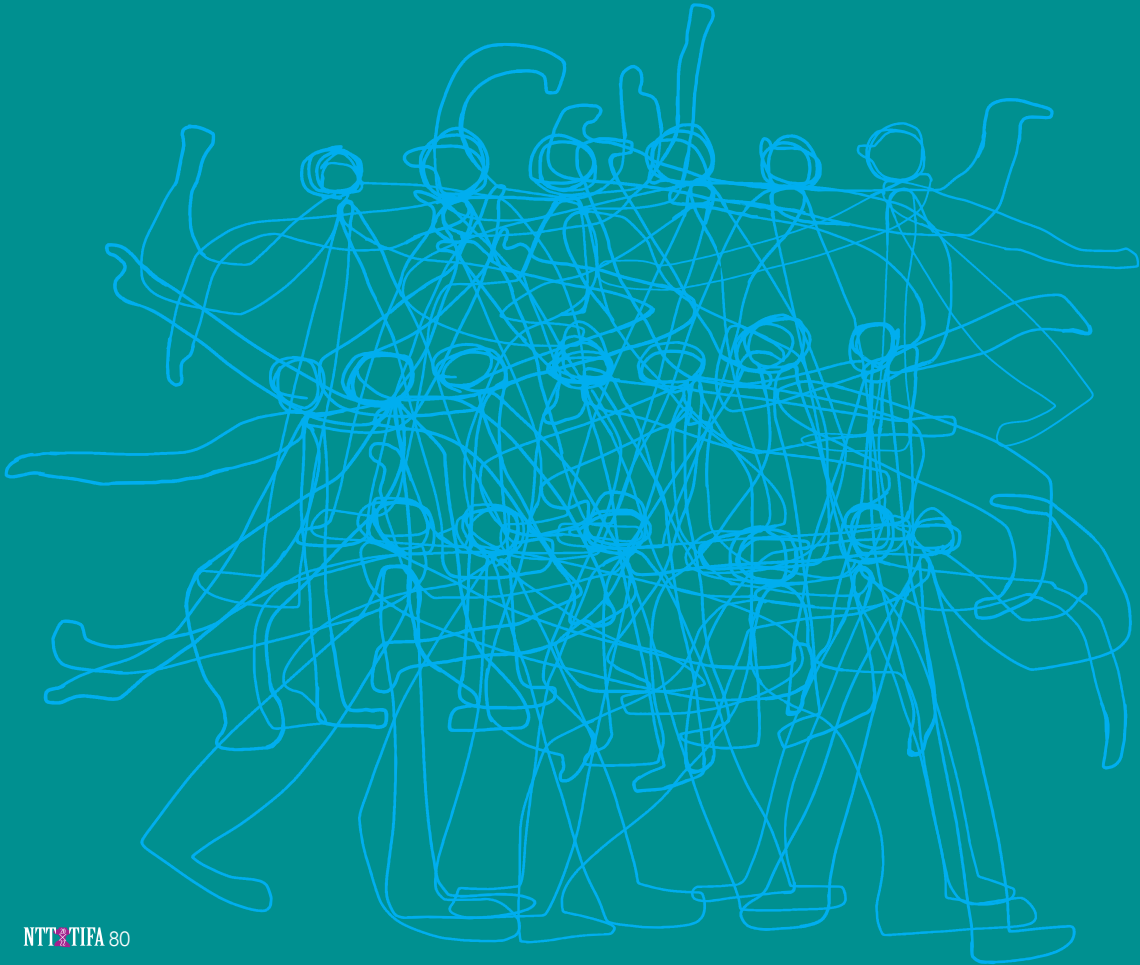
2022 NTT-TIFA
節目指南座談 Subscribers Guide

1/14 Fri. 19:30-21:30

講　　者｜周東彥 / 狠劇場藝術總監
　　　　　汪俊彥 / 國立臺灣大學文學院助理教授

科技早已滲透生活，融入在你我的日常。在劇場中，更讓藝術家的創意活起來，為作品帶來無限可能。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，一窺藝術家如何將科技運用到創作中，並透過不同的表演型態讓文字具象化，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｜ 2021/12/27 開放線上報名，詳情請見歌劇院官網品藝文專區。

※ 活動前 30 分鐘開放入場，請出示報名 QR Code，一人一票認證後入場。
※ 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。

熱帶天使 Tropical Angels

歌劇院駐館藝術家 林孟寰 全新創作

戰爭 將他們立在熱帶的戰場
台灣 將我們的戰爭繼續下去

2022
6.11 SAT. 14:30 ◉ | 19:30 ◉
6.12 SUN. 14:30 ◉
臺中國家歌劇院 中劇院

5.8 全面啟售 | 天使降臨 與您相見

原著／陳千武《活著回來》
編劇／林孟寰
作曲／櫻井弘二
作詞／林孟寰、MC JJ・櫻井弘二
導演／鄒介翔

臺中國家歌劇院
National Taichung Theater

廣告頁（顧服部廣告）

謝謝
與我們攜手造夢心風景

為了 打造一個讓想像力奔馳的空間
為了 追求不只一種表達藝術的方式
為了 一次次心靈悸動的相遇
我們建立了這座藝術與生活的劇場

企業夥伴　藝術教育　公益分享　跨界合作　贊助支持

開館時間

週一休館 (劇場演出與講座照常舉行，觀眾可於活動開始前40分鐘由1號門、3號門及8號門入館。)
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

Opening Hours

Closed on Mondays (Scheduled performances and lectures are held as usual.
Attendees may enter from Gates One, Three and Eight 40 minutes prior to the events.)
Sun., Tue.-Thu. 11:30-21:00 / Fri.-Sat., National Holidays 11:30-22:00
Box Office, NTT GIFT SHOP 11:30-20:00

異業合作　THREE　八時　指定住宿　HUNG'S mansion

臺中國家歌劇院　407025 臺中市西屯區惠來路二段101號　04-2251-1777