

# WEIWUYING CIRCUS PLATFORM

## 衛武營馬戲平台

2020.11.23 (Mon.) → 11.29

(Sun.)

#馬戲無限

造夢實現



腳尖走在鋼索上的，是我們堅持夢想的決心。

Tiptoeing on the tight rope is our determination to chase after our dreams.

# 馬戲無限→造夢實現

#circus infinity → dreamlike reality

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## 藝術總監的話

作為馬戲人的家，打造實現夢想的平台。

### 做・馬戲

回首 2016 年的第一屆【衛武營馬戲平台】，我們以「Speak Up 高雄發聲」為主軸，由馬戲人策劃的馬戲平台，將國內外好手邀請至衛武營，成功將目光聚焦至高雄衛武營；今年的【衛武營馬戲平台】以「夢想、造夢」為核心，無論是馬戲人、觀眾，我們從創作、練習、演出，無論在舞台上或舞台下，我們每一個人都在努力實踐夢想。

### 看・馬戲

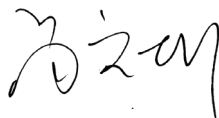
五年後的 2020 年，【衛武營馬戲平台】已然成了民眾引頸期盼的年度盛會，來自國內外的馬戲人帶來精彩又無與倫比的演出，和民眾共同創造了難忘的回憶；表演創作者連結生活的日常縮影，在作品中注入在地的濃厚情感，以高超的技藝映照他們的內心世界；而越來越多的跨界思維，也讓馬戲演出擁有無限可能，打開我們的想像力。

### 學・馬戲

培養馬戲觀眾，同時也培養專業馬戲創作和表演人才。【衛武營馬戲平台】除了提供大眾體驗馬戲的工作坊外，2017 年起與 CNAC 法國國家馬戲藝術中心合作開發馬戲專業人才培訓工作坊，並於 2019 年 11 月促成國立臺灣戲曲學院民俗技藝學系與該中心師生互訪，共同簽訂三方人才合作培訓計畫，著重當代馬戲人才在臺灣及國際的創作發展，讓大家認知當代馬戲在臺灣這片土地上深植扎根，不只好玩帶來歡樂，更是一件專業的事。

「實踐夢想，永遠走在綱索上」，今年十一月就讓我們相約衛武營看那群乘風破浪的馬戲人逐夢、造夢！

衛武營國家藝術文化中心 藝術總監  
簡文彬



## Preface by General and Artistic Director

Become the home of circus artists and create a platform for dreams to come true.

### Enact • Circus

Looking back at the first Weiwuying Circus Platform (WCP) in 2016, the curatorial theme was "Speak up Kaohsiung!" Curated by circus artists, the first version invited domestic and foreign performers and successfully put Weiwuying under the spotlight. This year, WCP's theme is "Dreams and Dreaming." Whether it is circus artists or audiences, on or offstage, we create, practice, and perform to realize our dreams.

### Appreciate • Circus

Five years later, in 2020, people look forward to WCP. Circus artists, local or abroad, bring extraordinary and unparalleled performances and create unforgettable memories with people. The artists connect their art with life, inject communal sentiments into their creation, externalize their thoughts with superb skills. More and more cross-disciplinary thinking has created infinite possibilities for circus arts and opened our imagination.

### Learn • Circus

Develop a circus audience while cultivating professional productions and talents. WCP provides workshops for the public to experience circus arts. WCP has also collaborated with Centre National des Arts du Cirque (CNAC) to develop training workshops for circus professionals since 2017, and facilitated the educational exchange between Acrobatics Department at National Taiwan College of Performing Arts (TCPA) and CNAC in November 2019. WCP, CNAC, and TCPA signed a memorandum of cooperation that focuses on the creative development of contemporary circus talents in Taiwan and internationally to demonstrate that contemporary circus is not just fun, but deeply rooted in Taiwan and highly professional.

"Realize your dreams and stay on the tightrope." This November, let us meet at Weiwuying to see daring circus artists follow and create dreams.

General and Artistic Director  
National Kaohsiung Center for the Arts ( Weiwuying )





## 策展人的話

勇者無懼，劇場是集眾人之力，完成眾人事的藝術活動。

策展人 張欣怡 Text by 盧映竹

### Q1：衛武營馬戲平台至今第五年，用策展人角度觀看有什麼不同之處？

回顧 2016 年，當時的衛武營只有一個舊軍舍改造的小劇場黑盒空間，空間高度至多 3 米，能運用的空間非常有限。當時雖還未參與策展，但令人印象深刻的是短短兩天吸引超過 5,000 人參與。高雄地域環境和氣候的優勢，舒爽的好天氣及戶外大空間，這些先天條件非常適合舉辦戶外活動，無論是藝術家或一般大眾，都在兩天活動擁有豐富多元的交流。

2018 衛武營開幕，我們在節目策畫上，必須要考量的面向更全面，以及盡可能的在室內與戶外的空間和節目策展的內容上能取得比較和諧的平衡。蒼狐的女兒們《走鋼索的女子》，本來是【2020 衛武營馬戲平台】試圖去凸顯空間和性別平權的討論，很可惜因疫情取消，許多國外優秀團隊、策展人無法參與，希望未來全球疫情趨緩能再有機會邀請來衛武營做精彩演出。

### Q2：在總監的領導下，共同創造哪些在地連結？

因為高雄和高雄人的支持，衛武營才可以勇敢且大膽的每年推出【衛武營馬戲平台】。作為連結的衛武營，持續透過國外專業馬戲創作師資，與國內馬戲人才培訓機構不間斷的交流，透過駐地創作計畫，進行在地文化地景踏查。

透過大眾體驗馬戲技巧，讓學習創意不受限於年齡、性別和體能達到平權目的。作為馬戲人的家，衛武營持續鏈結國內外的人才和機構的資源，以高雄為創意基地，持續在國際舞台發聲。無論是參與亞洲馬戲網絡、馬戲藝術節、論壇、工作坊，乃至於現在新興的雲端論壇等，把臺灣馬戲生態的脈動分享給世界各地從事馬戲工作的朋友們，促成更多的了解和開啟日後交流的契機。

### Q3：策展宗旨中，希望傳達什麼訊息給一般大眾？

經過這幾年，我深刻的體認到衛武營不僅是一個國家文化培力生根的藝術文化中心，更是全民的社會藝術大學。作為社會文化教育場所，衛武營有著不同於其他私人文化機構或場所的公共使命與任務。我們作為文化傳遞者的角色，便是持續不斷的思考在藝術創作與社會議題之間取得平衡，並且透過藝術活動幫助不同文化群體間的理解與溝通。讓上一代、這一代和下一代，透過文化傳承、轉譯與創新，達到不同世代文化背景的群體能彼此共融、和樂的生活在臺灣這塊土地上。同總監所說，衛武營是馬戲人的家，是創作過程孵育的實驗場域。能和馬戲人一起將臺灣馬戲生態逐步改善到位，讓民眾感受馬戲的創新思考，觀察日常生活中不同的樂趣，以及看待人事物更活潑、人性的方式。

## Preface by Curator

The brave are fearless. Theater is an artistic activity that gathers the power of everyone to complete everyone's affairs.

Curator Gwen Hsin-yi CHANG Text by LU Ying-zhu

### Q1: Weiwuying Circus Platform is in its fifth year. From a curator's perspective, what has changed over the years?

Looking back at 2016, Weiwuying was just a black box in an old military dormitory with minimal space and a maximum height of 3 meters. At that time, I had yet participated in the curation in the first Weiwuying Circus Platform. In the end, it attracted more than 5,000 people in just two days, which was utterly impressive.

2018 was the year of Weiwuying's grand opening, so we had a more extensive curation that tried to strike a balance between indoor and outdoor spaces and program content.

Initially, the 2020 Weiwuying Circus Platform tried to open discussions on space and gender equality through *Les Filles du Renard Pâle's Résiste*. Sadly, it was canceled due to the pandemic. Similarly, many excellent foreign teams and curators were unable to participate in this year's events. I hope we get another chance to invite them and their wonderful performances back once the pandemic slows down in the future.

### Q2: Under the artistic director's leadership, what kind of local connections were established?

As a bridge, Weiwuying promotes exchanges between foreign professional circus instructors and local circus institutions and conducts regional cultural surveys through artists residency projects.

Holding public experiences of circus skills allows people to learn creativity regardless of age, gender, and physical fitness, thus fulfilling cultural rights. As the home to circus talents, Weiwuying continues to pair talents with institutional resources at home and abroad. With Kaohsiung as their creative base, they continue to shine on the international stage. By participating in the Circus Asia Network, circus festivals, forums, workshops, or even the emerging online forums, etc., Weiwuying shares the trend of Taiwan's circus community with fellow circus professionals worldwide, promotes mutual understanding, and develops opportunities for future exchanges.

### Q3: What message do you wish to convey to the general public in your curatorial statement?

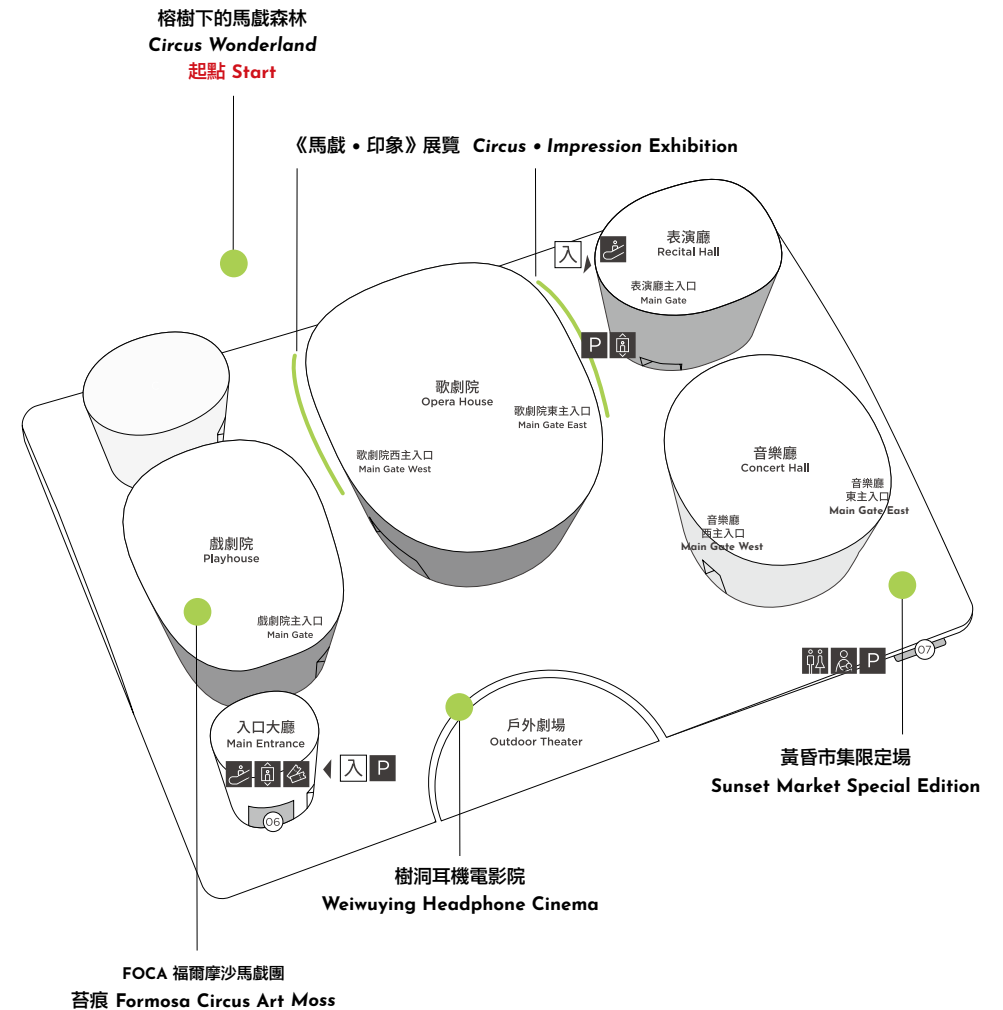
Over the past few years, I realized that Weiwuying is not just an art center where national culture is rooted; it is also a community art college for the people. As a place for cultural education, Weiwuying's mission and purpose are different than those of private cultural institutions or facilities. As a cultural transmitter, our role is to continuously think about the balance between artistic creations and social issues and promote understanding and communication between different cultural groups through artistic events.

Through cultural inheritance, translation, and innovation, different generations and cultural groups can live harmoniously in Taiwan.

## 活動日程表 Schedule

活動	時間	地點
《馬戲・印象》展覽 Circus • Impression Exhibition	11.10 Tue. — 11.29 Sun.	榕樹廣場 (歌劇院櫺窗) Banyan Plaza (Opera House Window Facade)
樹洞耳機電影院 Weiwuying Headphone Cinema	大娛樂家 The Greatest Showman 11.27 Fri.   19:30 — 21:15 小飛象 Dumbo 11.28 Sat.   19:30 — 20:35	榕樹廣場 Banyan Plaza
黃昏市集限定場 Sunset Market Special Edition	11.28 Sat. 14:00 — 21:00 11.29 Sun. 14:00 — 21:00	榕樹廣場 (近音樂廳東入口) Banyan Plaza (Close to the east-side entrance of the Concert Hall)
榕樹下的馬戲森林 Circus Wonderland	11.28 Sat. 15:30 — 18:35 11.29 Sun. 15:30 — 18:35	榕樹廣場 Banyan Plaza
FOCA 福爾摩沙馬戲團 苔痕 Formosa Circus Art Moss	11.28 Sat. 19:30-20:35	戲劇院 Playhouse

## 活動地圖 Map



## 大鐵環



大鐵環，英文「Cyr wheel」，wheel是輪子，而Cyr則是創造大鐵環玩法男人丹尼爾（Daniel Cyr）的姓而來。直徑長達185公分、重達20公斤、鐵製作而成可因人製訂符合個人身型的尺寸，因大鐵環體積龐大，能一秒讓觀眾注意，容易進入表演者的世界，享受表演者與大鐵環間生命躍動。

## 空中環



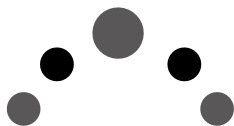
空中環，為鋼製而成的圓形環，垂懸在半空中，不僅可輕易旋轉、固定，更可像盪鞦韆一樣上下飛翔。表演者可利用環內、環外互動，範圍高至天花板交接處、低至地面上表演，無論是劈腿、懸掛、高技巧動作特技讓觀眾驚呼連連、為之驚奇。

## 禮帽



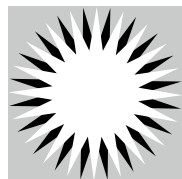
禮帽，屬於與一般大眾零距離、接觸類型高的道具。表演者利用禮帽融合雜耍、舞蹈、遊戲滾動方式拋擲帽子，最終再完成戴帽動作，令觀眾掌聲如雷。此演出需與禮帽有絕佳默契，在眼睛看不見地方也能精準掌握，完成表演。

## 雜耍



雜耍，是馬戲表演中最常見也最親民的表演之一，透過五花八門的雜耍道具包含溜溜球、扯鈴等，並融入戲劇橋段、高難度動作，結合科技的時代潮流，保留童玩記憶的天真純粹，是給觀眾耳目一新的視覺享受。

## 魔術



魔術是一般觀眾最熟悉、熱愛的獨特表演形式，運用特殊手法、經過視覺設計的錯視與道具、物件結合，以及故事劇情、誇張表情使觀眾覺得驚喜、不可思議，也是不分年紀的大人、小孩中最熱愛的街頭馬戲表演。

## 網吊



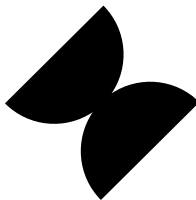
網吊，看似兩條掛布從天垂下，以一種韌性及支撐力很強的特殊網緞，舞者在沒有任何安全措施之下，利用網緞與肢體相互包裹、蜷曲、伸展、搖擺、攀爬及墜落等高空特技。在動作間或快或慢的串連中，運用核心肌群維持空中平衡。

## 雙人特技



雙人特技，由兩人所完成一連串的堆疊表演動作，二人中以較高者做基部，以身體各部位在地面上或空中抬舉起較嬌小的夥伴，彼此相互在地面或空中展現多樣化的姿勢與肢體組合，常見的技巧如：平衡、柔軟、拋接等各種高雅優美的肢體動作。

## 扯鈴



扯鈴，為雜技演出所操控的道具之一。源自中華傳統技藝文化，表演形式從單鈴至多鈴進行拋、繞、甩、跳、轉、纏、上棍等花式變化；人數則從單人連鈴進階為雙人互動甚至是多人拋接等，是一項需兼具手眼協調與邏輯思考能力的演出。依構造也可分為「單頭鈴」與「雙頭鈴」。

## 單頭鈴



單頭鈴，只有一邊有鈴片，而另外一端是尖的，看起來像陀螺。由於單頭鈴的造型特殊，操作技巧相較於一般扯鈴，需時刻掌握重心。

## 扛桿



扛桿，由人體肩膀或頭頂作為數米長竹或鐵桿「底座」的支撐點，在沒有任何防護措施的情況下，夥伴爬上肩十幾米高的竹或鐵桿頂部，彼此僅靠者默契與自身平衡力，完成一系列高難度動作，如在高空倒立、雙人對接，甚至翻騰等驚心動魄的技巧，力與美在這一刻完美結合。

### Cyr Wheel



The Cyr wheel is made of iron and named after its creator Daniel Cyr. The wheel is usually 185 cm in diameter and 20 kg in weight but can be tailored to fit an individual's physique. Due to its large size, the Cyr wheel easily attracts the audience's attention with the dynamic between the performer and the wheel.

### Aerial Hoop



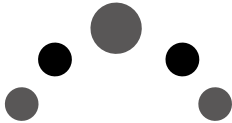
The aerial hoop, also known as lyra, aerial ring, or cerceau, is a steel ring hung in mid-air. It can be easily rotated, fixed, and swung. The performance area can be as high as the ceiling and as low as the ground. The performers weave in and out of the ring, perform difficult stunts, and constantly surprise the audience.

### Top hat



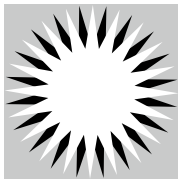
The top hat is a prop that is used up close to the audience. Top hats are combined with juggling, dancing, rolling, and tossing. The routine is completed when the performer wears the hat. To become a top hat performer, one must have an excellent understanding and learn to execute routines without the help of sight.

### Juggling



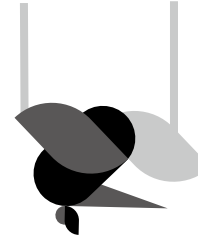
Juggling is one of the most common routines in circus acts. It uses various props, e.g. yo-yo and diabolo, and incorporates drama, stunts, and technology. Juggling retains a sense of childhood innocence and purity while offering the audience refreshing entertainment.

### Magic



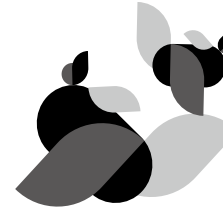
Magic is the most well-known and popular form of performance. Magicians use special techniques, visual illusions, props, stories and exaggerated facial expressions to amaze the audience. Magic is the most popular street circus act among adult and children.

### Aerial Silk



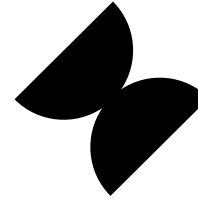
Dancers wrap themselves in two pieces of unique fabric hanging from the sky for support. They curl, stretch, swing, climb, fall, and perform other high-altitude stunts without additional safety measures. Throughout the performance, the dancers use their core muscles to maintain balance in a series of movements.

### Hand to Hand Acrobatics



Hand to Hand Acrobatics involves two performers in a series of stacked performances. The stouter of the two acts as the base and lifts the other performer. Either on the ground or in the air, the two display various poses. Common techniques include balance, softness, tossing and catching, and other elegant and beautiful movements.

### Diabolo



Diabolo is a juggling or circus prop that originated from traditional Chinese culture. One or multiple diabolos can be used to perform techniques like the toss, orbit, umbrella, grind, knot and infinite suicides, etc. The number of performers ranges from one to multiple. Diabolo is a performance that requires both hand-eye coordination and logic. Other than the diabolo, which has two cups, there is also the monobolo with one.

### Monobolo



The monobolo has only one cup, the other end of it is pointed, which resembles a spinning top. Compared with the diabolo, the operation of the monobolo requires more focus on balance.

### Perch



The performer's shoulder or top of the head is used as the base of support for long bamboo or iron rods. Without safety measures, the other performer climbs onto the top of a ten-meter-long rod and performs a series of challenging and thrilling routines, such as handstands, pair-catching, and flips. Perch is the perfect union of strength and beauty.

馬戲是包容性很大的表演生態，團隊中擁有非常多技能人才，我們包容彼此，這更是 FOCA 的表旨，接受、尊重各個領域的人。

FOCA 福爾摩沙馬戲團團長 林智偉 Text by 盧映竹

**Q1：什麼時候接觸「當代馬戲」？最吸引您的地方或精神是什麼呢？**

影響我往當代馬戲前進有三個重要階段。從小唸復興劇校綜藝科（現國立臺灣戲曲學院），包含中國大陸雜技、京劇、歌仔戲等，約西元 2000 年時與國光藝校合併，帶來很大的創新融合，包含劇場藝術、戲劇舞蹈，我們學到爵士即興、芭蕾舞等多元課程，這是影響我創作思考的重要階段。第二階段是專科時期，指導老師 - 李曉蕾老師帶我們前往澳洲墨爾本的國家馬戲藝術學院（NICA），學院中包含戲劇演員、專業舞者、歌手，各個多元型態的表演者，發現原來馬戲擁有無限想像。第三階段為在內政部役政署服替代役時，他們每年招收 20 位不同技能人才，包含戲劇、舞蹈、影像、特技，組成強大的「表演特功隊」，設計表演走入校園宣導。一路上不斷的接觸「藝術融合」，更加篤定未來往當代馬戲前進。

**Q2：在推動「當代馬戲」的過程中，遇到什麼印象深刻的事情？一路走來讓您支撐下去的是什麼呢？**

印象最深刻為「人」，馬戲是包容性很大的表演生態，團隊中擁有非常多技能人才，我們包容彼此，這更是 FOCA 的表旨，接受、尊重各個領域的人。

初期大家很難理解我們在做的事，過程中可能會與工作收入、與他人成就拉扯，因此需要非常清楚為何而做，希望 FOCA 作為一個寫照，在過程中引導、教育夥伴，莫忘初衷，證實我們真的非常熱愛馬戲、熱愛表演。過程中雲門舞集影響我很多，2012 年因《九歌》製作重演，我成為特約舞者，擔任「雲中君」座騎角色，舞者要在肩膀上跳十分鐘不落地，因過往的技能累積，藉此機會分享技巧，同時我也身為劇團主創者，老師笑著對我說：「未來巡演的兩三年，會讓你擁有精實學習，這樣我就沒欠你了！」，一個成功的劇團，如何營運是非常重要的。對外演出共近 80 場，看見許多營運的脈絡與整合，令我收穫良多。

**Q3：未來您希望「當代馬戲」能保留什麼或達成什麼目標呢？**

對我來說，一路上沒有遺憾。如果有天劇團必須收掉，其實我們早已經打破夢想，甚至超越。最初目標是不希望在畢業公演後，讓舞台離我們很遠，因此開始創作，讓我們持續靠近舞台。一開始觀眾對於馬戲既定印象，好像只有高超技能或胸口碎大石，因此我們努力推翻想像限制，努力證明，我們不僅是製造歡樂、視覺效果的角色，更是全能表演藝術家，希望未來臺灣能給予馬戲人更多創新當代馬戲的表演領域，開拓寬廣的馬戲舞台空間。

Circus art is a very inclusive performance ecology. There are so many talents in the group who accept one another. Accepting and respecting people in all fields is at the core of FOCA.

Director of Formosa Circus Art (FOCA) LIN Chih-wei Text by LU Ying-zhu

**Q1: When did you get into contemporary circus? What factor or quality attracted you?**

Three important stages have influenced my involvement in contemporary circus.

I studied at Fuxing Performing Arts School (now National Taiwan College of Performing Arts) from a young age. I learned Chinese acrobatics, Peking Opera and Taiwanese opera, etc. Around 2000, it merged with the National Kuo Kuang Academy of Arts, which brought significant change and integration, including theater, dramatic dance, jazz improvisation, ballet, and other diverse courses. This formative stage shaped my creative mindset.

The second formative stage is my junior college period. My instructor, Mrs. LI Hsiao-lei, took us to the National Institute of Circus Arts in Melbourne, Australia, which included theater actors, professional dancers, singers, and various types of performers. There, I learned that circus has endless possibilities.

The third stage was during my substitute service at the Ministry of the Interior's National Conscription Agency. Each year, they recruit 20 performing talents, including drama, dance, film and tv, and acrobatics, and form a strong performance troupe to design educational performances for schools.

**Q2: In the process of promoting contemporary circus, what impressed you the most? What kept you going?**

What impressed me the most was "people." Circus art is a very inclusive performance ecology. There are so many talents in the group who accept one another. Accepting and respecting people in all fields is at the core of FOCA.

In the beginning, it is difficult for people to understand what it is we do. In the process, arguments about payments and titles may happen, so we need to keep our goal in mind. I hope FOCA can lead by example by instilling and reminding our partners to never forget our original intent to prove our love for circus arts and performance.

**Q3: In the future, what do you hope contemporary circus can preserve or achieve?**

For me, there are no regrets. If the day comes that I close down my company, it is most likely that we have shattered our dreams or even surpassed them. The original goal was not to stray from the stage after our graduation production, so we started to create to keep ourselves onstage.

The public seemed to assume that circus art is about stunts or stone-breaking on chests. Therefore, we strived to expand their imagination and prove that we are not just characters that create laughter and visual effects. We are versatile performing artists. I hope that, in the future, Taiwan can give circus artists performance spaces to innovate and open up opportunities for circus arts.



所有馬戲人的夢，是擁有一個專屬的馬戲帳篷，  
可以移動到世界各地，只要搭起帳篷，  
就能進入歡樂的馬戲世界。

紅鼻子馬戲團團長 陳信達 Text by 盧映竹

**Q1：什麼時候開始接觸「街頭表演」或「當代馬戲」呢？您認為街頭馬戲、街頭表演對你來說最迷人的是什麼？**

因高中念表演藝術科，開始接觸街頭表演，後來進到戲曲學院因緣際會下跟張忘老師接觸，開始與老師創作的行動雕像結合走上街頭，從那時因外表設計獨特創新，許多人開始關注，自覺非常驚喜，常常看到街頭雕像，自己也成為表演者時很奇妙。第二次是與老師去歐洲 45 天且身上只有臺幣 8,000 元，每天都在擔心下一餐的錢在哪裡？因此非常賣力在街頭上演出是非常難忘的旅程。在義大利 Ferrara 音樂藝術節看到馬戲表演，因此回國後開始鑽研也走上街頭表演，但卻在第一次演出碰壁，我們開始努力思考，街頭表演的重點是要引起興趣，不能用劇場思考做街頭演出，最重要的是如何在表演開始前完成「聚眾」，引起好奇心。

**Q2：這是第一次策劃一場戶外的連貫性演出在榕樹廣場，為什麼會想做這件事？**

**以及策劃過程中有什麼困難跟有趣的地方呢？**

我們都是練帽子的人，以往的時空背景沒有人可教，因此跟夥伴不停創新，為禮帽演出更多可能。到國外交流發現，發現我們其實比想像中厲害，大家慢慢聚集一起練習研究，發現我

們的能源很大。除此之外更是因為衛武營的空間，希望透過身體與建築融合，打造獨一無二的演出。策劃中其一的困難是，有段演出樂手需背著 Keyboard 遊走，因此協調樂手與表演者非常重要，必需達成平衡，哪一階段是樂手主導？哪一階段為表演者主導？視角的轉換需非常精準讓驚喜感十足。

**Q3：未來的十年或二十年，您希望街頭演出、當代馬戲能保留什麼或達成什麼目標呢？**

我相信所有馬戲人的夢，是能擁有一個專屬的馬戲帳篷，可以移動到世界各地，只要搭起帳篷，就能進入歡樂的馬戲世界。做街頭藝術推廣時期望能有家的感覺，各個領域都有協助馬戲藝術扶持的中心，但目前臺灣沒有設備、沒有屬於馬戲安全標準的排練場可以運用，希望未來能擁有屬於馬戲人的排練場，努力培育達成目標。每年都很期待【衛武營馬戲平台】且逐漸成為我們創作的動力，因為我們有固定舞台。除了演出也著重於業界、大眾的交流活動，課程舉辦給街頭藝人或對這個領域有興趣的人，寫字、拿筆旋轉，對我們來說都是一個馬戲演出，希望透過課程讓大家更親近，未來需要大家一起努力打拼，站在高點看世界。

The dream of all circus artists is to have a circus tent. When you travel the world, to enter the joyous circus world, all you need to do is set up your tent.

Director of On. P. Young CHEN Hsin-da Text by LU Ying-zhu

**Q1: When was your first encounter with street performance or contemporary circus? What do you think is the most fascinating about street circus and street performances?**

I got involved with street performance when I was studying performing arts in high school. Later, I entered the National Taiwan College of Performing Arts and started to work with Mr. CHANG Wang and his living statues. My unique and innovative design attracted attention, which surprised me. I used to see human statues a lot, so it felt unusual becoming one.

My second contact with street performance was a 45-day tour in Europe with Mr. CHANG. At that time, I only had NT\$8,000 on me. I was constantly worrying about my next meal, so I hit the streets and worked hard. It was a very unforgettable trip. I saw a circus performance at the Ferrara Buskers Festival in Italy, which encouraged me to research and perform when I returned to Taiwan. The most important thing is to gather the masses and arouse curiosity before the performance begins.

**Q2: Why did you plan your first connected outdoor performance at the Banyan Plaza? Any difficulties or interesting incidents during the planning process?**

We are all top hat performers. When we performed abroad, we found that we were better than expected. We gathered together to practice and research and accumulated artistic energy.

Because of Weiwuying's outdoor space, we wanted to create a unique performance that integrates the body and architecture. One of the difficulties in planning is where the musician needed to walk around with a keyboard on his back. Hence, the coordination and balance between performers and the musician are crucial. When should the musician lead? When should the performers lead? The switching of viewpoints must be precise to keep the element of surprise.

**Q3: In the next ten or twenty years, what do you hope street performances and contemporary circus can preserve or achieve?**

The dream of all circus artists is to have a circus tent. When you travel the world, to enter the joyous circus world, all you need to do is set up your tent. When promoting street performances, we long for a place to call our own. Although there are centers that support circus arts, there is currently no equipment and rehearsal space that meets circus safety standards. I hope that there will be a space solely belonging to circus artists in the future.

Because we have our own stage during the event, the Weiwuying Circus Platform has become what we look forward to and the driving force for our creation each year. To us, writing and pen-spinning are all circus performances. I hope that our courses draw everyone closer together. In the future, we need to work hard together to see the world from a vantage point.

## 《馬戲・印象》展覽 CIRCUS · IMPRESSION EXHIBITION

2018

野孩子肢體劇場 (臺灣)

哼哈爺奶

L'Enfant Sauvage Physical Theatre (TW)

Granny Grandpa A Go-Go

•

2018

Cie Circoncentrique (法國)

呼吸

Cie Circoncentrique (FR)

Respire

•

2019

FOCA 福爾摩沙馬戲團 (臺灣)

一瞬之光・How Long Is Now?

Formosa Circus Art (TW)

How Long Is Now?

•

2017

托克拉馬戲團 (西班牙)

任意門

La Trócola Circ (ES)

Emportats













## 重現歷年馬戲精彩演出

Reintroducing the outstanding circus performances over the years

2019

國立臺灣戲曲學院 民俗技藝學系  
康皓筑 (臺灣)

流動在城市中—《頑》呼啦圈

Department of Acrobatics,  
National Taiwan College of Performing Arts  
KANG Hao-chu (TW)  
Flowing in the City- Pranks (hula hoop)

2018

魔梯形體劇場 (臺灣)

大頭仔去逛逛

Multi-X Theatre (TW)

Big Head Play Play Play

2018

專業人才培訓 (法國)

CNAC 法國國家馬戲藝術中心

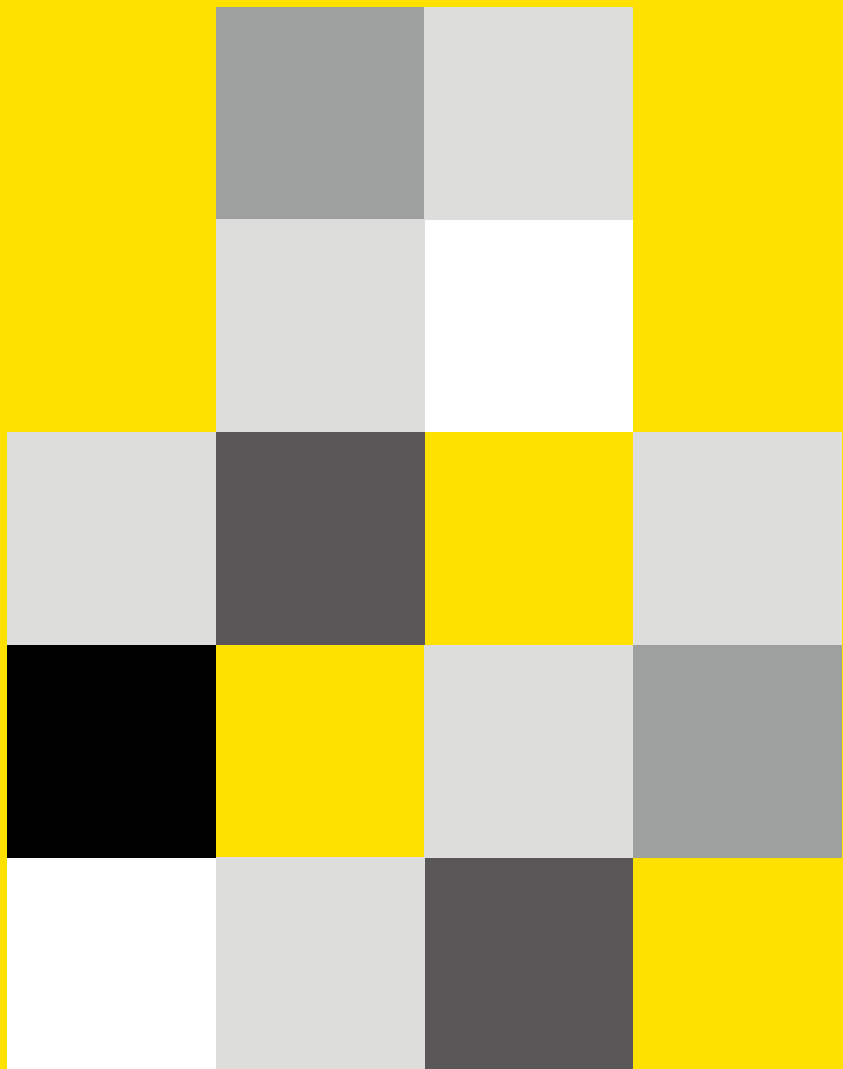
Professional Training Program (FR)  
CNAC x Acrobatic Dance David Soubies

2018

魔梯肢體喜劇夜總會 (臺灣)

百善笑為先

Multi-X Physical Comedy Cabaret (TW)  
Laughter. The Best Medicine



#

在當代馬戲中，

看見你我生活的

日常縮影

精選節目

Program



揭開身體荒蕪、演繹人性探索 窺視作品角色的隱晦之處



臺灣「FOCA 福爾摩沙馬戲團」× 德國「支離疏製作 Peculiar Man」共同創作

## 跨界三部曲 最終部《苔痕》

### Formosa Circus Art Moss

《苔痕》從一棟廢棄的建物意象開展，表演者穿梭、藏身於其間，攀登其上又自由墜落。他們圍繞著它奔跑，彷彿時間的流逝與倒轉，渴求著無以名狀，可能永不存在，也無法存在的甚麼。在超現實的場景中，演繹人們如何在記憶、失落、欣喜與哀傷間游移。這棟房子成為被遺忘的夢想與記憶的家，也是在這現實與虛構間，不穩定的宇宙中，《苔痕》揭露被遺忘的事物的生命力。就像苔癭：這無根、最早出現在地球上的植物，蔓生於任何物體的表面，卻依然受到忽視。探索著關於失落、缺席、同在與孤獨的問題。以繁複、難以定義的表演風格，創造虛幻與現實交錯的氛圍。如雜耍般，丟擲著夢境與清醒的球，《苔痕》試圖碰觸人類內在不安、無助與徬徨的核心本質。

Moss is a cross country and cross genre collaboration between German dance theatre group Peculiar Man and Taiwanese contemporary circus company FOCA-Formosa Circus Art. As the final chapter of "Circus Interdisciplinary Trilogy" of FOCA, Moss combines techniques and aesthetics among different circus skills and dance theatre.

In addition to the highly accurate body techniques, this work focuses on the meaning behind the physicality as well. The skill is no longer just to provide a landscape of entertainment, but to focus on the exploration of human nature, and to peek into the hidden meaning of the characters.

Five performers meet in a concrete set : an abandoned. The performers climb onto it, move it, hide behind it. They fall from its top while paying no resistance to gravity. They run around it like the time flows back and onwards, while creating a desire for something that does not or probably cannot exist. In the surrealistic scene, they express how people go through memory, loss, happiness and sadness.

The house becomes a home of forgotten memories and dreams. In this unstable universe between reality and fiction, this work discloses a feeling of aliveness for the forgotten. Like moss, rootless, first plant on earth. It grows on any surface and still it stays ignored. The piece opens questions based on a sense of loss, absence, togetherness and loneliness.

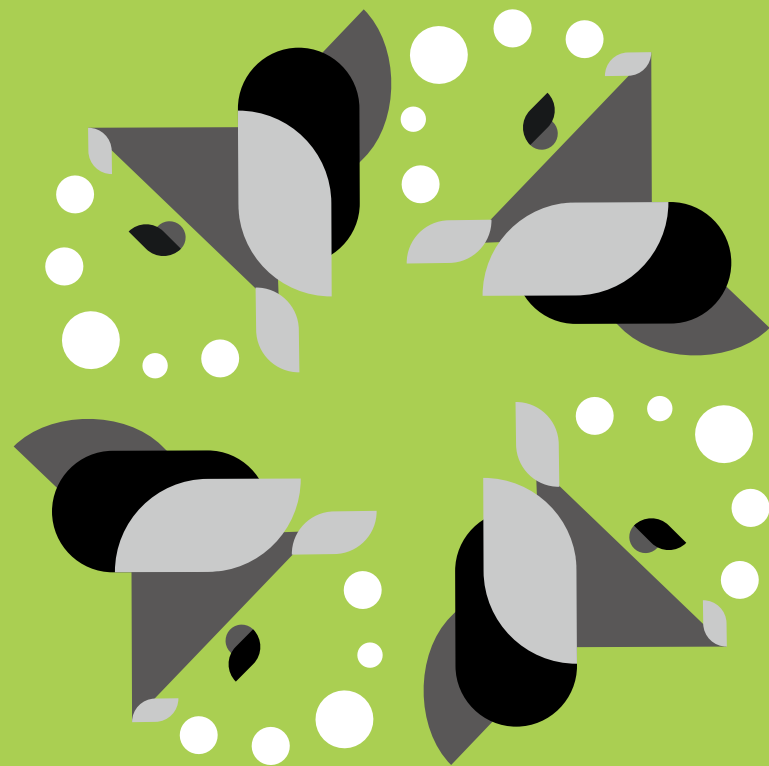
Moss creates an atmosphere between illusion and reality by a complex yet undefined performance style. Juggling with dreams and soberness it tries to touch the core essence of human inner hesitation, helplessness and uneasiness.

11.28 Sat. 19:30  
戲劇院 Playhouse

演前導聆 | 11.28(Sat.) 18:50-19:10 戲劇院 2 樓大廳

Pre-talk | 11.28(Sat.) 18:50-19:10 on the 2nd floor of the Playhouse

# 親子家庭首選活動  
 笑聲感染歡樂氛圍



大眾參與

# Public Participation





#跟著禮帽 暢遊衛武營  
2020衛武營馬戲平台  
WEIWUYING CIRCUS PLATFORM

榕樹廣場 Banyan Plaza

11.28 15:30 (Sat.) → 29 15:30 (Sun.)

榕樹下的馬戲森林  
Circus Wonderland

衛武營的廣場上，有一頂說書人的禮帽，跟著它，就能踏上一段驚喜的旅程……

## 《榕樹下的馬戲森林》

### Circus Wonderland

衛武營的廣場上，有一頂說書人的禮帽，  
跟著它，就能踏上一段驚喜的旅程……

說書人甩著禮帽華麗現身，榕樹下的人群泡茶對弈，你可以跟著漫天飛舞的蝴蝶尾翼，嗅聞空氣裡的草木芬多精；也可以張開耳朵跟上樂音，傾聽路旁肺活量滿溢的蟲鳥轟鳴。說書人輕彈手指，故事傾瀉而出，所到之處都變成華麗的夢境！試著在眼花撩亂的古老戲法裏，尋找空間裡的潛藏魔力，如果這些還不足以打動你，不如睜大雙眼跟緊禮帽變出的分時光影，不聲張地探詢腹語的秘密；那些萬花筒般迷人的獵奇場景，保證療癒你的身心靈！街頭馬戲是一場亙古不變的美妙追尋，也是無差別的大型派對遊戲，邀請眾人一起來榕樹下玩聚！只要跟上說書人的腳步，就能為每個日常加點香料和驚喜。來吧！千萬別怕會上癮，透過馬戲的因地制宜、雜耍的互動破冰，一起踏遍空間追到底，享受街頭一期一會的真性情！

(文 / 蔡瑞伶)

**In the square of Weiwuying, there is a top hat that belongs to a storyteller,  
Follow it, and you can embark on a journey of surprises...**

The storyteller appears and flourishes a top hat while the people under the banyan trees drink tea and play chess. You can trail the butterflies, breathe in the phytoncides, and listen to insects and birds. With a snap of his fingers, the storyteller pours out stories and transforms wherever he goes into a dreamland! Try to find the hidden magic in the space in the storyteller's old dazzling illusions. If this does not impress you, follow the gleaming light emitting from the top hat with your wide eyes, and quietly explore the secrets of ventriloquism. Those kaleidoscopic images will surely heal your body and soul!

The street circus is a historical and beautiful pursuit. It is also a large-scale party game, inviting everyone to play together under the banyan trees! As long as you keep up with the storyteller's footsteps, you can spice up the mundanities in everyday life. Come! You might find yourself addicted as you experience the site-specific icebreaking juggling. Step into space, and enjoy this once in a lifetime encounter!

(written by Stella TSAI)

**11.28 Sat. 15:30 11.29 Sun. 15:30**  
榕樹廣場 Banyan Plaza



### 紅鼻子馬戲團《旋轉馬卡龍》

*Spinning Macarons*  
by On. P. Young



15:30-18:35

紅鼻子馬戲團於2013年成立，成員自戲曲學院起家，後栽入馬戲世界，藉面具、歌舞、新魔術、物件操控和肢體喜劇等進行創作，長期經營街頭演出，累積各種非典型場地的表演經驗，擅以幽默逗趣的風格探討馬戲、雜耍及物件，融合街頭藝術、馬戲與肢體劇場，摸索新的表演形式，找尋屬於現代的大眾劇場。

《旋轉馬卡龍》首次於榕樹廣場展演，更是為【2020 衛武營馬戲平台】量身訂做的作品！七位表演者將會擔任串連精彩故事的說書人角色，帶領觀眾在衛武營空間走跳玩樂。此次演出將設定五條不同路線，利用環境空間帶來充滿變化的感官享受，像是來到新世界的好奇小精靈、俏皮模仿的一群人、穿梭到太空漫遊、自我幻想的鋼琴藝術家、最炫的雜耍禮帽大進擊，並串聯另外五個表演，開啟一段榕樹下馬戲森林的奇幻旅程！

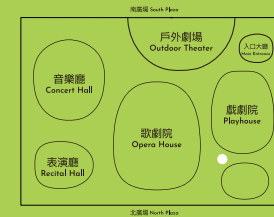
On. P. Young was established in 2013 by National Taiwan College of Performing Arts alumni who later entered the circus world. Their performances utilize masks, song and dance, magic, object theater, and physical comedy. They have been doing street performances for a long time, accumulating experiences in nontraditional performance spaces. In search of a contemporary theater for the people, On. P. Young humorously investigates the concept of circus, juggling, and objects and explores new forms by integrating street performance, circus, and physical theater.

Created for the 2020 Weiwuying Circus Platform, *Spinning Macarons* will premiere at the Banyan Plaza! Seven performers will take on the role of storytellers who connect wonderful stories and lead the audience through the space of Weiwuying. This site-specific performance has five different routes: curious elves discovering a new world, a group of people who playfully imitate, a space odyssey, the fantasizing pianist, and dazzling top hat juggling. *Spinning Macarons*, along with five other performances, will begin a fantastic journey in the circus forest under the banyan trees!



### 徐開炫《新手爸爸》

*Baby in Cart*  
by HSU Kai-hsuan



15:45-16:10

徐開炫，現任職於中研院環境變遷研究中心，執行空氣污染研究任務；假日為獨立街頭藝術家，走跳世界各地演出。專注於「與觀眾一同遊戲」之創作研究，曾製作《Mario Game Time》與《Baby in Cart》作品。曾擔任全國街頭藝人大賽—街藝狂饗藝術顧問與臺北市街頭藝人評議委員，現為臺灣街頭藝術文化發展協會理事。

《新手爸爸》與孩子前往賣場添購生活物品，回程路上經過榕樹下的同時，意外發生了一連串不可預期的超神秘狀況，究竟手足無措的《新手爸爸》，又該如何突破重重挑戰並全身而退？透過小丑表演與空飄氣球的互動演出，演繹一對父子的路上奇遇。表演者藉由各式各樣的賣場商品作為物件，結合有趣的雜耍、馬戲技巧，邀請觀眾一起與《新手爸爸》解決難題。

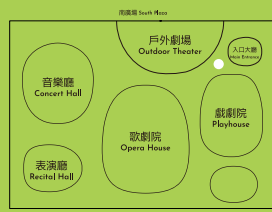
HSU Kai-hsuan works at Research Center for Environmental Changes, Academia Sinica on weekdays, researching air pollution. On holidays, he is an independent street artist who performs all over the world. His *Mario Game Time* and *Baby in Cart* focused on "playing with the audience". He has served as an art consultant for the National Street Art Competival, and a member of Taipei City Street Artist Review Committee. He is currently a director of the Taiwan Street Arts Culture Development Association.

New Dad and his child went to the store to buy daily supplies. As they pass under the banyan trees on their way back, a series of unexpected and mysterious incidents occur. How can New Dad overcome the challenges and return home safely? Through the interactive performance of clown performance and air balloons, *Baby in Cart* presents the adventure of a father and son. This performance uses various store products as objects, combined with juggling and circus acts, and invites the audience to problem-solve with *Baby in Cart*.





虎劇團  
《Master M and Boy Z》  
Master M and Boy Z  
by WHO Theatre



16:30-16:50

虎劇團成立於 2007 年，由一群非傳統科班出身、熱愛溜溜球與扯鈴的年輕人組成。致力於跳脫傳統、打破框架的表演概念，賦予了溜溜球與扯鈴藝術全新的表演概念，也為保留臺灣本土文化寫下重要的篇章，讓這群年輕的靈魂與嶄新的創意，透過傳統技法在當代持續發光，並成功引領虎劇團從街頭表演藝術走向國際的舞台。

Here we go！又到了一年一度的全球巡迴大型魔術秀，魔術大師 M 與他新來的助理 Z，將在這場精彩的大秀上，帶來全新的混種表演與震撼新技法，打破你對真實的認知，帶來別出心裁的奇幻夢境。偏偏！這是新助理 Z 的表演處女秀，初次登場就面臨超大規模演出，他究竟會給魔術大師 M 帶來畫龍點睛的加分效果，還是不可思議的災難……讓我們帶著期待的心情，繼續看下去！

WHO Theatre was established in 2007 by a group of non-professionally trained young people. They are yo-yo and diabolo enthusiasts who are committed to breaking away from tradition and brandishing a new performance concept for yo-yo and diabolo. They have written an important chapter in preserving Taiwan's culture. With the refreshing creativity they brought to traditional techniques, these young people continue to shine in the contemporary era and successfully lead WHO Theatre from street performance art to the international stage.

The annual Global Mega Magic Tour is here again！In this tour, Master Magician M and his new assistant Z will introduce a hybrid performance with new techniques. However, this is only Z's debut, which unfortunately is a large-scale performance. Will Z's debut bring the finishing touch to Master Magician M's show, or will it lead to a disaster?



0471 特技肢體劇場  
《HEY NOW》  
HEY NOW  
by 0471 Acro Physical Theatre



週六場 | 17:05-17:20

0471 特技肢體劇場創立於 2020 年，以其精準、挑戰常規的身體運用方式，與肢體、劇場、音樂結合，創造出新型的藝術型態，傳達天馬行空的想像，建構屬於馬戲的世界，期望透過特技肢體發聲，讓劇場成為與他人對話的空間。

《Hey Now》結合一男一女的身體，肢體交錯、肌肉相揉，兩人的呼吸彼此牽動，心緒也相互交纏，朝著理想的共生與存在狀態邁進。讓舞台上緊密的兩人，宛如具備兩顆心臟的單一個體，一舉一動都牽繫著彼此。透過特技的肢體作為發聲的工具，兩人的身體幻化為對話的媒介，而作為接收者的觀眾，也得在同一個時間與空間裡，分享呼吸與頻率、敞開心胸聆聽與回應，讓觀眾在觀賞的同時，傾向聆聽、分析、開放、富有夢想。

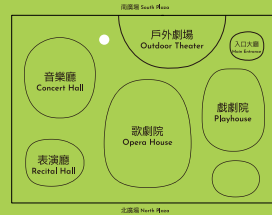
Founded in 2020, 0471 Acrobatic Physical Theater combines precise and norm-defying use of the body with theater and music. With aims to create new artistic styles, convey the wildest imaginations, and construct a world belonging to the circus, 0471 hopes to turn the theater into a space of dialogue through extraordinary physical feats.

Hey Now presents a man and a woman whose limbs are staggered and muscles kneaded. The two breathe with one another, emotions intertwined, they are moving towards the ideal state of symbiosis and existence. The two closely connected individuals onstage are conjoined twins affecting each other with every move. Through the physical expression of stunts, the body becomes a medium for dialogue. During the performance, as the spectators breathe together and share the same frequency, they open their hearts to listen, respond, analyze and fantasize.



### 胡嘉豪《與你相愛》

*Fall in love with you*  
by HU Chia-hao



週日場 | 17:05-17:20

畢業於臺北市立大學競技運動訓練所，是一位從武術運動員轉型的高空馬戲藝術家。擁有近十年武術訓練背景，為臺灣少數能將武術融入馬戲的表演者。秉著「帶著技藝環遊世界」的夢想，曾旅行近 20 個國家、參與海內外各大藝術節巡演，藉由不同文化的刺激，充實自身馬戲表演的內涵。

《與你相愛》敘述人與人的感情錯綜複雜，一如綢緞，由一絲一絲的細線編織連結而成。作為高空馬戲最具代表性的項目，「網吊」以編織的綢緞布作為媒介，結合表演者的身體技巧，呈現高空馬戲獨有的張力與魅力。以紅色綢緞呼應人的感情，溫暖、堅韌、充滿希望，在兩條布幔間自由穿梭、流動，時而平衡、時而墜落，透過不同技巧的編排，創造一個個精彩的瞬間！

HU graduated from the University of Taipei Graduate Institute of Sports Training. He is an aerialist who has made the cross from martial arts. With nearly ten years of martial arts training, he is one of the few performers in Taiwan who can integrate martial arts and circus. HU has traveled to nearly 20 countries and participated in major art festivals at home and abroad. With the stimulation of different cultures, he has enriched his circus performance.

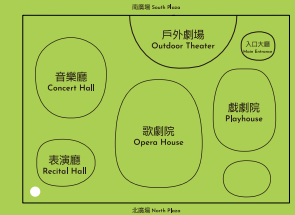
*Fall in love with you* details the intricate interpersonal feelings, like silk and satin, which are woven and connected by tiny threads.

As the most representative category in circus arts and aerial silk, which uses woven silk and satin as a medium, presents the unique tension and grace of circus arts through the performers' physical skills. The red silk and satin, reflecting human emotion, is warm, tough and hopeful. The aerial artists freely thread between the fabric, sometimes balanced and sometimes falling, creating beautiful moments through the arrangement of different techniques!



### 吳顯中《扯鈴的事》

*Step*  
by WU Haw-jong



17:35-17:55

扯鈴街頭藝人，不務正業的中文所畢業生。曾獲東京國際扯鈴大賽直立鈴冠軍、亞洲盃扯鈴賽亞軍等。平時走跳街頭，亦曾參與彰化兒童走跳藝術季、街頭作品實驗室第一季、第四季的演出。現在是快樂的人，認真創作、認真生活，也認真對待每一位觀眾。

《扯鈴的事》，一切的開端始於單純對扯鈴的喜愛，涓滴累積的成就，養成無懼一切的狂熱。如雷的掌聲與肯定，混淆了學習的慾望；無盡的追尋，卻忘了自己的初心。迎面而來的挫折、同儕的刺耳言語，造就了支離破碎的我；而扯鈴卻始終默默在腳邊、在身後，等著我重新拾起。那段最好的時光，一如生命中無數被遺落的純真片刻。是扯鈴，帶著我在過程裡尋回本真。我的人生課，便是這場無止盡的練習，一再堅定地拾起它、擁抱它、相信它，讓它點亮我的靈魂光芒。

WU is a diabolo street artist with a neglected master's degree in Chinese. He is the Tokyo International Diabolo Competition vertax diabolo champion and Asian International Diabolo Competition silver medalist. He usually performs on the streets and has also participated in the Changhua Children's Art Festival and the Street Act Lab's first and fourth editions. He is now a happy person who creates, lives and treats the audience wholeheartedly.

*Step*. Everything started with a simple love for diabolo; acquired achievements cultivated a fearless enthusiasm. The thunderous applause and recognition lessened the desire to learn. Endless pursuit diminished my original intent. Oncoming setbacks and harsh words from peers created a fragmented me. Still, diabolo always sat beside my feet or behind me quietly, waiting for me to pick it up again. Those best of times were like the countless moments of innocence lost in life. It was diabolo that led me on a lifelong search for simplicity. I pick it up, embrace it, trust it, and let it light up my soul.



## 戴郁仁 & 吳政穎 《巴哈嘎不可不可》

**Ba~HaGa!**  
by DAI Yu-ren & WU Zheng-ying



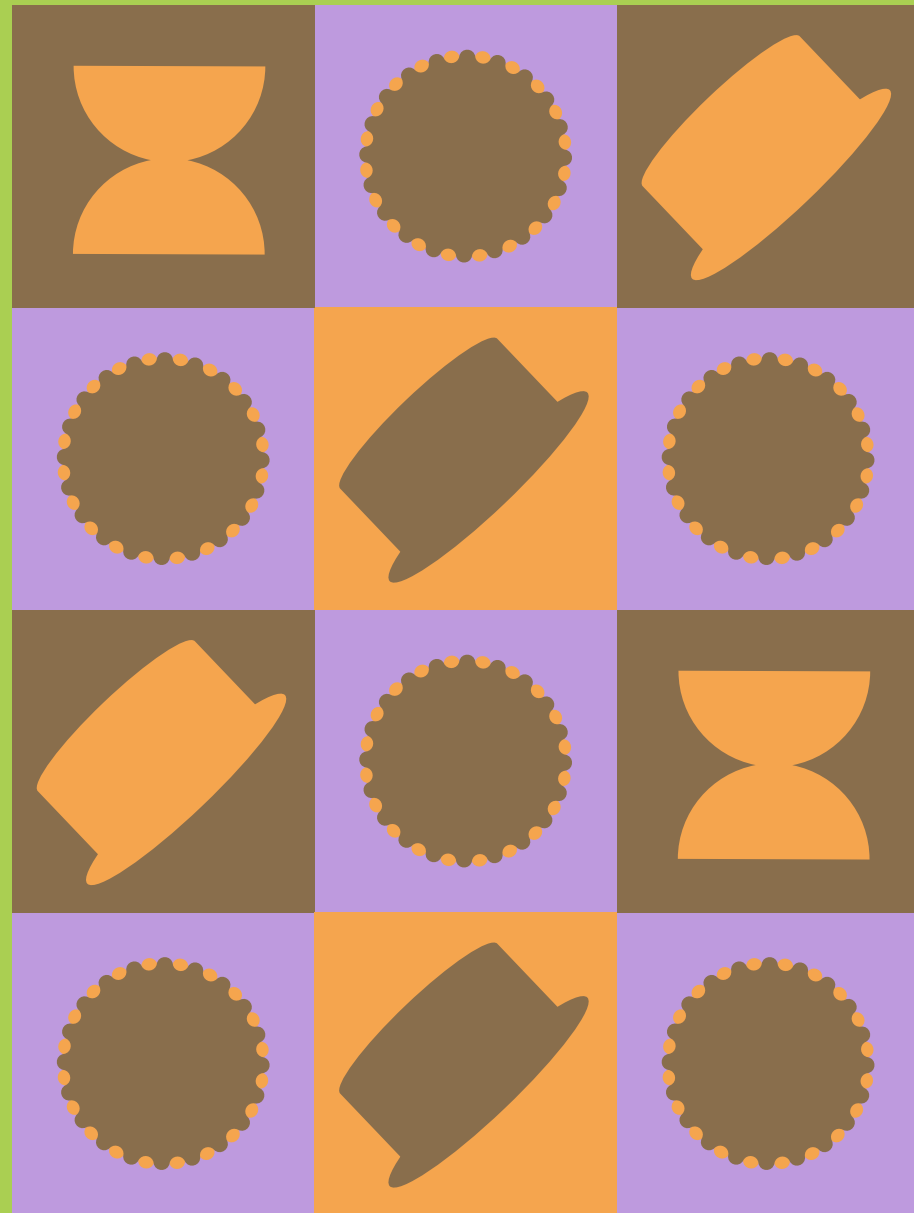
18:10-18:35

兩個生活一起的夥伴，過著平凡無奇的日常。某日兩人回到家中，一進門便發生一連串無厘頭的「馬戲事」..... 透過馬戲的視野與思維，重新解讀、剖析生活中的大小事。為簡單的一舉一動賦予天馬行空的想像，為平凡的日常生活增添競爭的趣味，在遊戲中尋找默契，在默契中建立非語言的表達方式。無限的想像與變化，無聊平淡的生活瞬間成為時刻都有戲的馬戲日常，戴郁仁及吳政穎都來自於「馬戲之門」，戴郁仁擅長以「雜耍物件融入生活」作為發想動機，佐以「戲劇結構」與觀眾產生共鳴。運用這份好奇，在創作的過程與世界的人事物產生連結，同時回饋觀眾一份驚奇的禮物。吳政穎喜愛觀察一切人事物，認為生活即藝術、藝術即生命。將創作視為生命的累積，在過程中持續的質疑自己，並透過創作來找尋答案。靈感多來自生活中的趣事、生活經驗，透過創作陳述對世界的看法。

Two partners who live together lead ordinary lives. When the two returned home one day, only to find their home like a circus. Through a circus mindset, they re-interpret and re-analyze the big and small things in life. Inject the wildest imagination into the simplest actions, add competitive fun to ordinary life, find chemistry in games, and establish nonverbal expressions through chemistry. Unlimited creativity and varieties instantly transform everyday life into a circus filled with drama!

DAI Yu-ren & WU Zheng-ying are both coming from Taiwan Circus Gate. DAI Yu-ren uses juggling objects and life as inspiration coupled with the "dramatic structure" to resonate with the audience. He connects with people and things in the world in the creative process and prepares a surprise for the audience.

WU Zheng-ying comes from Taiwan Circus Gate and loves to observe people and things. He believes that "life is art, and art is life" and regards creation as the accumulation of life. During the creative process, he continually questions himself as he seeks answers. Most of his inspiration comes from experience and intriguing things in life. He expresses his views on the world through creation.







## 樹洞耳機電影院 Weiwuying Headphone Cinema

戴上專屬無線耳機、高進舒適躺椅，曲面牆的 400 吋投影，耳內流竄的飽滿聲音，樹洞耳機電影院歡樂呈現！特別於【2020 衛武營馬戲平台】活動期間，挑選兩部帶來歡樂笑聲、新奇趣味的馬戲主題電影！

Put on exclusive wireless headphones, relax in a comfortable lounge chair, gaze at the 400" projection on the curved wall, and listen to the pleasing sound flowing in your ears. Welcome to Weiwuying Headphone Cinema, presented by 2020 Weiwuying Circus Platform, has selected two circus-themed movies that bring joy and laughter!

- 歡迎各年齡層共同參與，限量 120 名，領取號碼牌自由入座。  
( 19:00 發放號碼牌並開放入座、19:30 電影放映。 )
- 號碼牌為入場資格非入座順序。

- No age limit. The viewing capacity is 120. Please take a number for general admission.  
(At 19:00, numbers are given, and admission allowed. At 19:30, the movie is screened.)
- The numbers are for admission purposes only; it does not represent the order of admission.

# The Greatest Showman

大娛樂家

## 美國魔幻馬戲團始祖 P.T. 巴納姆生涯傳奇故事首度搬上大銀幕

由鬼才導演麥可格雷希所指導的首部長片電影《大娛樂家》，為一部大膽原創的音樂劇電影，他將我們現在生活中所能看到的馬戲團以及大型娛樂表演事業的源起搬上大銀幕，希望能夠藉此機會激發觀眾對夢想與未來的無限想像。故事靈感來自於傳奇馬戲團始祖 P.T. 巴納姆（休傑克曼 飾），描述他如何從一個窮困潦倒的無名小卒，搖身一變成為一個能夠將歡樂、感動、勇氣與淚水，這些情感原素全部融入至他的表演中，將希望散播至全世界的玩夢大師。

**The legendary tale of P.T. Barnum, the originator of the American circus spectacle, brought to the big screen for the first time.**

*The Greatest Showman, a bold and original musical drama, is the first feature-length film of director Michael GRACEY. The film presents the origin of the circus and large-scale entertainment business that we know today on the big screen. It excites the audience's infinite imagination of dreams and the future. The story, inspired by P.T. Barnum (Hugh JACKMAN), presents how he transformed from a nobody into an entertainer who brings joy, warmth, courage and heart into his acts and spreads hope to the world.*

### 11.27(Fri.) 19:30 榕樹廣場 Banyan Plaza

英語 | 2017 | 普遍級 | 105 min  
English | 2017 | G-rated | 105 min.

導演 | 麥可格雷希  
演員 | 休傑克曼、柴克艾弗隆、蜜雪兒威廉斯、蕾貝卡弗格森、千黛亞

Director | Michael GRACEY  
Actors | Hugh JACKMAN, Zac EFRON, Michelle WILLIAMS, Rebecca FERGUSON, Zendaya

# Dumbo

小飛象

片中主角大耳象 Dumbo，跟媽媽一同生活在搭乘火車巡迴表演的馬戲團裡，因為與生俱來的大耳朵成為眾人譏笑嘲弄的對象。媽媽為了保護 Dumbo 被關閉隔離，在好友老鼠 Timothy 鼓勵之下，Dumbo 終於建立自信心和榮譽感，發現了自己耳朵會飛的潛能，最後成為遨翔天空的大明星。

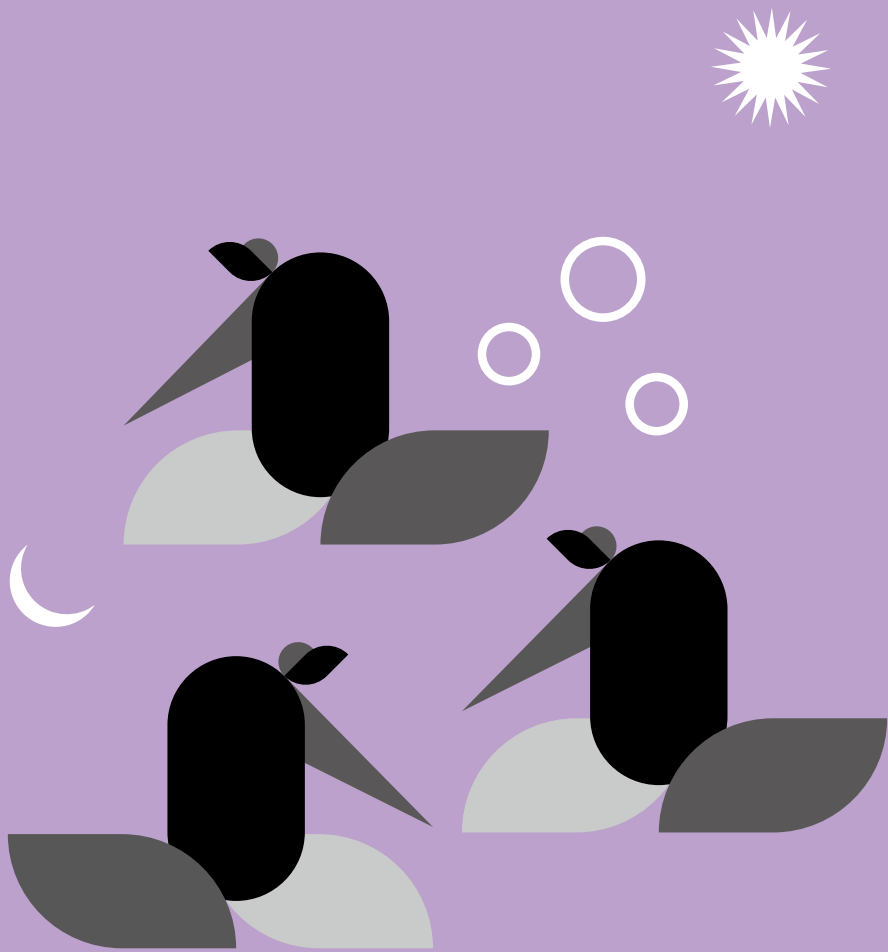
*In the film, Dumbo and his mother are traveling with a touring circus on a train. Dumbo's oversized ears are often the subject of taunts and ridicule. In an act to defend her son, Dumbo's mother is incarcerated. With the encouragement of his friend, Timothy and Dumbo finally discovers the flying potential of his ears and newfound confidence and eventually becomes a star in the sky.*

### 11.28(Sat.) 19:30 榕樹廣場 Banyan Plaza

英語 | 1941 | 普遍 | 64 min  
English | 1941 | G-rated | 64 min.

製作編導 | 本片由華特迪士尼製片；班·夏普斯汀執導  
共同編劇 | 奧瑞·巴塔哥里亞、奧托·英蘭德、喬·葛蘭、迪克·修墨、比爾·皮特、喬·瑞納蒂、燐伯·史密斯等

Production | Produced by Walt DISNEY; Directed by Ben SHARPSTEEN  
Co-writers | Aurie BATTAGLIA, Otto ENGLANDER, Joe GRANT, Dick HUEMER, Bill PEET, Joe RINALDI, Webb SMITH



打開排練室

# Open Studio

## 打開你對創作的想像

舞台上的馬戲表演光鮮亮麗，然而表演者對身體技術原生的熱愛，日夜不懈的自我訓練，艱苦付出的過程卻鮮為人知。今年邁入第五屆的衛武營馬戲平台，首度推出「打開排練室」，將平時少有機會對外開放、尚在排練創作中的馬戲演出端上檯面。觀眾將被帶領著從表演者的角度切入，打開自身對於創作的各種想像，也解開了馬戲表演的神秘結界。

「打開排練室」邀請國立臺灣戲曲學院民俗技藝學系移地教學，與平台國內外藝術家分享學生創作的發展階段，並於現場進行直接的對話與交流；此外，活動也邀請了參與「馬戲藝術家駐地計畫」的創作者，由他們來現身說法，分享在當今疫情的衝擊之下，馬戲身體在當代生活中將會面臨什麼樣的挑戰。

## Imagine Creation

The circus acts onstage are bright and brilliant. However, few people realize the performers' intense passion for physical techniques, continuous self-training, and hard work invested. This year, the 5th Weiwuying Circus Platform has launched Open Studio, which will present circus productions that are rarely open to the outside world and are still in the rehearsal process. The audience will experience the artists' perspective, broaden their imaginations of creation, and unveil the mystery of circus art.

Open Studio invites the Department of Acrobatics, National Taiwan College of Performing Arts, to participate in an in-situ learning opportunity. Students will present their work-in-progress with local and foreign artists of the Weiwuying Circus Platform and exchange with them. The event also invites fellow artists of the Circus Artists Residency to personally share the challenges that circus arts face in the wake of the pandemic.



## 馬戲藝術家駐地計畫 Circus Artists Residency



嚮導 Guide 余彥芳 YU Yen-fang

獨立表演、創作、教學者。長期關注臺灣當代社會議題，以身體作為內化和投映土地故事與生命經驗的媒介，將深刻的感受轉化為抽象而詩意的舞蹈語彙。2013年起發起「默默計畫」，培養年輕表演者和跨領域團隊共同進行長期訓練和創作，2017年起開辦「默默工作坊」推廣即興舞蹈，並回歸獨立藝術家狀態，以多重身份穿梭在舞蹈、戲劇與現場展覽等演出形式當中，活躍於臺灣與國際之間。2020年獨舞作品《關於消失的幾個提議 III》入圍台新藝術獎年度決選。

YU Yen-fang is a choreographer, performer, improviser, and dance instructor from Taiwan. Since 2001, YU has choreographed, collaborated and performed with companies and individual performing artists in Taiwan, the U.S. and Europe. In 2011, YU returned to her home country, Taiwan, to continue exploration as a performing artist. In 2013, she initiated a research project entitled: Project MuoMuo. With a collective of young, emerging artists from multi-disciplinary backgrounds, they work to develop an artistic voice that is poetic, specific, and accessible to the audience from her home country and abroad. In 2020, her solo piece *Propositions on Disappearance III* was nominated by the Taishin Annual Grand Prize.

## 馬戲藝術家駐地計畫 Circus Artists Residency



嚮導 Guide 余岱融 YU Tai-jung

國立臺北藝術大學戲劇系，主修戲劇理論。現為 FOCA 福爾摩沙馬戲團國際事務經理兼駐團創作顧問、國際劇評人協會臺灣分會副理事長，亞洲製作人平台成員。身為創作顧問，他與藝術總監共同規劃 FOCA 馬戲跨界三部曲，為二部曲《消逝之島》製作人。他積極推動馬戲藝術的公共性與能見度，曾於 2018 年策畫臺灣首次當代馬戲論壇，並與衛武營國家藝術文化中心共同策劃 2019 臺灣當代馬戲國際論壇。2020 年起擔任《讀馬戲》季刊總編輯。

As the International Affairs Manager and Resident Dramaturge of Formosa Circus Art (FOCA), YU Tai-jung majored theatre theory in the Department of Theatre Arts, Taipei National University of the Arts. He's the current Vice Chief Director of International Association of Theatre Critics, Taiwan Branch. YU represents FOCA as one of the founding committees of Circus Asia Network (CAN). He contributes to cultivate the visibility and publicity of contemporary circus art. He curated the first ever Contemporary Circus Forum in Taiwan in 2018, and collaborated with Weiwuying for the second edition in 2019. He's the Chief Editor of DU MA XI - a seasonal Taiwan Circus Media since 2020.

馬戲藝術家 Circus Artist **孫正學 SUN Cheng-hsueh**

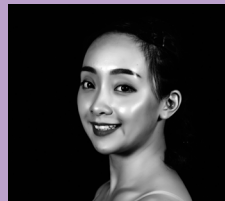
1996 年生於臺南。四歲時因鼓樂而踏入表演藝術領域，成長期間接觸鼓樂、戲劇、舞蹈、特技等相關經歷學習，於 2020 年成立 O471 特技肢體劇場，現為臺灣少數專攻雙人特技及特技肢體劇場創作者。曾與十鼓擊樂團、藝想臺灣劇團、舞鈴劇場、新古典舞團等合作，現為 O471 特技肢體劇場團長。歷年創作《HEY NOW》、《消逝》、《向陽》、《亞當夏娃》、《雜緒》、《「我美嗎？」》、《雨人》、《四季》。

Born in Tainan in 1996. SUN Cheng-hsueh stepped into the performance art due to drum music since four years old, and growing up with drum music, drama, dance and acrobatics. He founded the O471 Acro Physical Theatre was established in 2020, and now is one of the few Taiwanese creators specializing in duo acrobatics and acrobatics theatre. Having worked with Ten Drum Art Percussion Group, Fervor Taiwan, Diabolo Dance Theatre, Neo-Classical Dance Company, and serves as O471 Acro Physical Theatre director presently. Works include: *Hey Now*, *Disappearing*, *Sunward*, *Adam & Eve*, *Miscellaneous Thoughts*, *Am I Beautiful?*, *Rainman*, and *Seasons*.

馬戲藝術家 Circus Artist **蔡宏義 Leo TSAI**

2000 年生，自幼便進入臺北國立臺灣戲曲學院就讀，專業項目為倒立、皮條、翻滾、雜耍、走鋼絲，及舞獅。演出經歷包括 2017 年夏季世界大學運動會開幕表演者、好玩的劇團年度製作《小題大作》、臺中花博開幕九天民俗技藝團官將首表演者、2019 年全國運動會開幕專業舞者、Eye Catching Circus 創造焦點年度製作《鳥遊》、2020 法國明日馬戲藝術節歐洲劇場經紀人特別獎《月光下之靈獸降臨》。

Born in 2000, Leo TSAI studied at National Taiwan College of Performing Arts since childhood, specializing in the handstand, aerial straps, rolling, juggling, slackwire, and lion dance. His performance experience includes the 2017 Summer Universiade the opening ceremony, Good Play's *Make a Mountain Out of a Molehill*, Chio-Tian Folk Drums & Arts Troupe's *Eight Generals* performer at the Taichung Flower Expo opening ceremony, the 2019 National Games opening ceremony, Eye Catching Circus's *Endless*, and *Lion Dance*, which won the Europeenne de Spectacles Award at the 2020 Festival Mondial du Cirque de Demain.

馬戲藝術家 Circus Artist **夏鈴 HSIA Ling**

1996 年生於南投，十一歲時進入國立臺灣戲曲學院學習特技，至今已邁入第十三年，學習過程中主修雙人特技、軟功、空中環，也接觸了體操、舞蹈、武術等等……現為 O471 特技肢體劇場的團員，專攻雙人特技演出。曾與舞鈴劇場、圓劇團、新象劇團、六藝劇團等合作。

Born in Nantou in 1996. HSIA Ling entered the National Taiwan College of Performing Arts to study acrobatics since eleven years old and majored in duo acro, contortion, aerial hoop. Gymnastics, dance, Chinese martial arts are also learned as well. Now serves as a member of O471 Acro Physical Theatre, specializing in duo acro performance. Having worked with Diabolo Dance Theatre, Thunar circus, New Image Theatre Group, Six Arts Theatre.

馬戲藝術家 Circus Artist **楊立微 YANG Li-wei**

畢業於國立臺灣戲曲學院，10 歲起學習表演至今，並鑽研特技藝術長達 17 年，曾受邀前往韓國安山藝術節、春川藝術節、捷克 ROZTOC FEST 雜耍藝術節、新加坡一級方程式賽車嘉賓秀，更在 2019 年得到全國街頭藝人大賽總冠軍，因此獲得「足上舞伶」之美稱。

Graduated from National Taiwan College of Performing Arts, YANG Li-wei had started learning performing since 10 years old and devoted herself to antipode for almost 20 years. Being invited to Chuncheon Arts Festival and Ansan Street Arts Festival in Korea, Roztoc Fest in Czech Republic, and Formula 1 in Singapore, Li-wei won the first place of 2019 National Street Artist Contest in Taiwan, thus gaining the reputation as "Miss Antipode."

舞者 Dancer **喻敏婷 YU Min-ting**

來自高雄鳳山，是社會新鮮人，也是熱愛舞蹈的表演者和創作者。創作主題連結日常生活，擅長即興舞蹈，曾於 I-DANCE 古舞團舉辦的即興舞蹈節中呈現獨舞作品《最壞的打算》。編舞作品包括《GIANT BLUE DAY》和《疫病時期的身體》。參與演出包括臺北藝穗節、艋舺藝術節和大稻埕藝術節。

Born in Fengshan, Kaohsiung, YU Min-ting is a fresh graduate, a performer and a creator passionate about dance. She specializes in improvised dance and connects creation to daily life. She once presented her solo work *Worst Case Scenario* at I-DANCE Taipei held by Ku & Dancers. Her choreography works include *GIANT BLUE DAY* and *Body during Sickness*. She has participated in performances at the Taipei Fringe Festival, Want to Dance Festival and Tua-Tiu-Tiann International Festival of Arts.



## 國立臺灣戲曲學院民俗技藝學系

### Department of Acrobatics, National Taiwan College of Performing Arts

旨於發揚臺灣固有雜技藝術，兼容舞蹈、音樂、體育及劇場技術，該學系創系以來已培養出許多優秀的民俗雜技與表演藝術專業人才。2019年與衛武營國家藝術文化中心、法國國家馬戲藝術中心簽訂三方合作備忘錄，期待扶植更多國際馬戲表演人才，長遠支持本土表演者的職涯發展。本次帶來尚在創作中的全新作品，汲取自中國古代經典文學，從「山海經」的古老神話延展到現代人世間無窮的連結，在真假虛實的存在中，凝聚了一群彼此似曾相識的駭客，試圖尋找一條破解時空的道。

The Department of Acrobatics aims to promote Taiwan's traditional acrobatics while covering dance, music, sports, and theatrical technology. Since its establishment, the department has trained many outstanding folk acrobatics and performing arts professionals. In 2019, the department further signed a memorandum of cooperation with Weiwuying and CNAC to foster more international circus artists and support local performers' career development in the long run. The Department of Acrobatics presents a brand new work in progress, inspired by ancient Chinese literary classic, connecting myths of *Classic of Mountains and Seas* to contemporary society. In the presence of truth/falsehood, virtuality/reality, a group of hackers attempt to navigate through time and space.

#### 團隊

導演 | 孫麗翠  
 特技指導 | 張京嵐  
 排練助理 | 李晉安、林欣儀  
 樂師 | Franck Benede (法籍大提琴家，巴洛克音樂專長，世界少數民族音樂學家)  
 Grant Bailey (威爾斯裔澳籍，擊樂、第吉瑞度管演奏者)  
 演員 | 吳惟新、李睿紘、孫瑋岳、黃一宸、李依凌、林筑軒、王柔尹、孫可恩  
 康元貞、張書囊、黃易鄰、劉芳侖、謝芷盈、湯潔心、江怡欣

#### Production Team

Director | SUN Li-tsui  
 Stunt Coach | CHANG Ching-lan  
 Rehearsal Assistants | LI Chin-an, LIN Hsin-yi  
 Musicians | Franck Benede (French cellist, Baroque expert, world minority musicologist),  
 Grant Bailey (Welsh-Australian, percussionist, didgeridoo player)  
 Performers | WU Wei-hsin, LI Rui-hung, SUN Wei-yueh, HUANG Yi-chen, LI-Yi-ling, LIN Chu-hsuan,  
 WANG Ro-yi, SUN Ke-en, KANG Yuan-chen, CHANG Shu-huan, HUANG Yi-hsiang,  
 LIU Fang-lun, HSIEH Chih-ying, TANG Chieh-hsin, CHIANG Yi-hsin.

《山海·江湖·駭客》 Mountains and Seas • Brotherhood • Hackers

## 連結的衛武營 — 國際夥伴計畫

### A Connected Weiwuying — the International Partnership Project

2016年起，衛武營國家藝術文化中心陸續經營推動三大國際交流平台：臺灣舞蹈平台、衛武營馬戲平台、衛武營當代音樂平台，同時策劃專業人才培育工作坊、國際論壇暨專業製作人學院。透過多角化的策略，衛武營與國內、外場館和機構夥伴共同發展點、線、面的支持型計畫，著眼於創意製作與推廣、藝術家駐地、人才培訓及觀眾培育，同時也為馬戲編創者和團隊媒合不同的資源，促進在地與國際專業馬戲工作者相互交流的機會，累積臺灣創作永續的動能。

Since 2016, the National Kaohsiung Center for the Arts (Weiwuying) has introduced three international exchange platforms: Taiwan Dance Platform, Weiwuying Circus Platform, and Weiwuying Contemporary Music Platform; and organized the Weiwuying International Symposium and Academy for Creative Producers and professional talent training workshops. Through these multifaceted projects, Weiwuying has established several long-term collaborative partnerships with domestic and international venues and institutions with a focus on supporting artistic production and promotion, residency, talent training, and audience development. These projects obtain resources for circus artists and companies, create exchange opportunities between domestic and international circus professionals, and gather momentum for creating art in Taiwan.

## 亞洲馬戲網絡

衛武營為新成立的「亞洲馬戲網絡」(CAN - Circus Asia Network)的成員，與其他各亞洲馬戲夥伴定期聚會以及交流，討論關於如何促進區域間對於當代馬戲的關注和資訊。亞洲馬戲網絡於2017年正式成立，由來自7個亞洲太平洋地區的國家(澳洲、柬埔寨、印尼、日本、韓國、蒙古和臺灣)，共12名成員共同成立。CAN網絡成立的主要目的希冀能透過成員們的密切合作，在亞洲建構適合給當代馬戲團體和創作者發展與創作的環境。

### CAN - Circus Asia Network

As a member of Circus Asia Network (CAN), Weiwuying regularly meets and exchanges ideas with other members of the network to stay updated for the latest development in contemporary circus. Circus Asia Network (CAN) was officially established in 2017 thanks to 12 founding organizations based in 7 Asia-Pacific countries (Australia, Cambodia, Indonesia, Japan, Korea, Mongolia, and Taiwan). Its main objective is to cultivate an environment for contemporary circus companies and organizations in Asia through the close collaboration of its members.

## 法國國家馬戲藝術中心

1985年，由法國文化及通信部所成立的國際機構，兩大任務分別是馬戲藝術高等教育、檔案建置和學術研究。身為教育、創意及研究中心，法國國家馬戲藝術中心秉持維繫馬戲的價值精神：包括紀律，自我控制力，團隊意識及尊重他人。此外，法國國家馬戲藝術中心以提供優質的專業進修課程，期許成為馬戲教育創新、藝術和技術的先鋒者，以求服務更多的學生、馬戲研究者或表演者，乃至於所有表演藝術相關人士。

### CNAC - Centre National des Arts du Cirque

A space for education, innovation, and research, the National Centre for Circus Arts (CNAC - Centre National des Arts du Cirque), an internationally recognized institution, was established in 1985 by the French Ministry of Culture and Communication. The CNAC has two main missions—one for higher education in circus arts and the other for resources, studies, and academic research. The CNAC, which continues to garner international acclaim, has stayed true to its roots and is committed to protecting the fundamental spirit of the circus and its values, including rigor, self-control, teamwork, and respect for others. Offering first-class training, the CNAC endeavors to be at the cutting edge of educational, artistic, and technical innovation in order to better serve students, researchers, circus professionals, and more broadly, the field of performing arts.



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衛武營國家藝術文化中心  
National Kaohsiung Center for the Arts (Weiwuying)

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製作人 Producer  
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