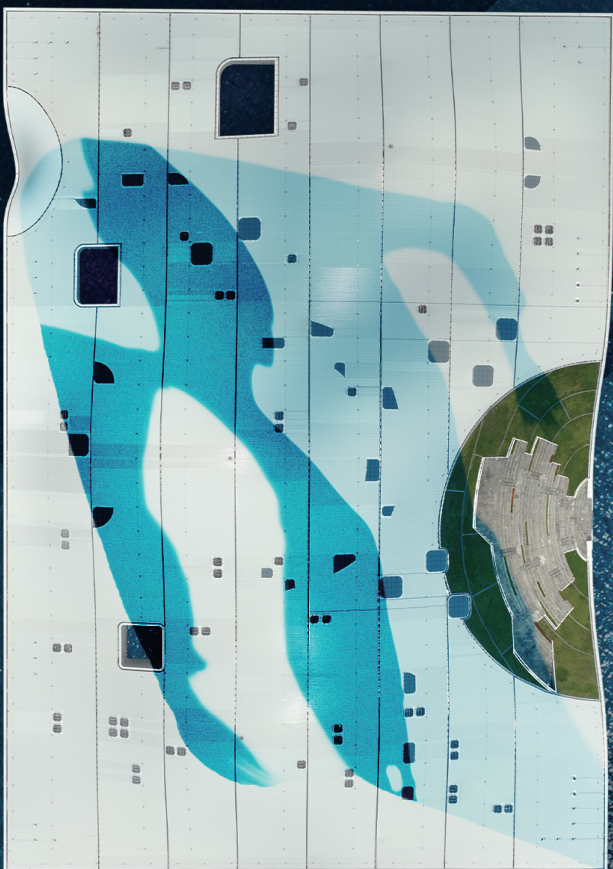


Island Connection Body Online



2022 臺灣舞蹈平台
TAIWAN DANCE
PLATFORM

身島
體嶼
上連
線結

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讓身體重新上線，繼續來衛武營共舞吧！

Bring your body back online and keep dancing with Weiwuying!

臺灣舞蹈平台邁入第四屆，今年由衛武營駐地藝術家周書毅擔任策展人，以「島嶼連結：身體上線」為題，歷時1年半的策劃，在今年10月22日至11月13日展開一系列呈現當代舞蹈風貌的精彩活動。包括4檔售票演出，4檔衛武營獨有空間中的免費演出，3大主題展覽，以及3場舞蹈專業講座。自9月起更陸續展開各種導覽、講座與工作坊等活動，帶領觀眾認識身體的可能，並發現後疫情時代嶄新的舞蹈形式。

衛武營是「眾人的藝術中心」，有著最具包容性的建築空間，多元豐富的活動在這裡發生，讓走進來的每一個人輕鬆和藝術連結。過去三年，雖然受疫情影響甚鉅，但每月在衛武營公共空間舉辦的「武營來跳舞」系列卻不曾停歇，從肢體的擺動、表情的交流，我們著實感受到南方民眾對於舞動的濃厚樂趣。

我們期許衛武營成為一座匯聚眾人的島嶼，透過感受各種風貌的舞蹈創作，支持不同的你我敞開心扉，連繫彼此，連結衛武營，連接臺灣，連動世界。

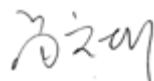
This year will be the fourth Taiwan Dance Platform, curated by Weiwuying resident artist CHOU Shu-yi with the theme of *Island Connection: Body Online*. Planning has been underway for a year and a half for the series of brilliant contemporary dance programs that will go on from October 22 to November 13. There will be four ticketed performances, four non-ticketed performances, three exhibitions, and three forums on dance. In September, we started launching a variety of related tours, forums, and workshops. All of this shows the body's potential and how dance may develop in new ways in post-Covid times.

As a place that seeks to make the arts accessible to all, Weiwuying has a highly inclusive architectural design where all kinds of events take place that allow visitors to readily connect with art. Over the past three years, despite the massive impact of Covid, Weiwuying 365+ Dance has kept going once a month, showing just how much southern Taiwanese people love to move and dance!

We look forward to Weiwuying becoming an island for everyone where, by experiencing different forms of dance, we can support each other, regardless of our differences, in opening up our bodies and minds and connect with each other, Weiwuying, Taiwan, and the world.

衛武營國家藝術文化中心
藝術總監

CHIEN Wen-pin
Weiwuying General and Artistic Director



衛武營駐地藝術家 周書毅

Weiwuying Artist-In-Residence CHOU Shu-yi



從身體出發，用舞蹈作為與世界溝通的語言，關注人與社會環境之間的關係，編創聚焦叩問生命的價值。作品以劇場、非傳統劇場、舞蹈錄像等形式呈現，持續以移地移居的創作方式遊走各地，在過往的創作及行動中，強調藝術公共性與社會性的發生。近年專注尋找屬於「亞洲的身體語彙」。2020年，受邀擔任衛武營首位駐地藝術家，移居高雄，開啟一連串的駐地計畫，期待可以讓更多人關注南方的藝術文化風景。2022年，提出以「島嶼連結：身體上線」為題，策劃臺灣舞蹈平台。

CHOU Shu-yi starts out from the body and communicates with the world through dance and choreography. He focuses on the relationship between human beings and society. His creations focus on the value of life and reflect the state of individuals or collectives in different social contexts. Through his creations, CHOU Shu-yi makes propositions of a "body vocabulary that is specifically Asian" in the forms of theatre, non-traditional theatre and dance video. He continues to create as he travels to different sites and places. In 2020, he was invited as Weiwuying's first artist in residence and has been living in the south ever since. In 2022, he curated Taiwan Dance Platform and proposed "Island Connection: Body Online" as the theme.

島嶼南方的 身體聚匯

在當前的學術脈絡下，「南方」指的並不是地理方位；過去它曾被用以指示工業化、現代化程度較落後，經濟貧瘠的國家，如今則具備更積極的意義。南方，代表著對挑戰線性史觀的多元異質性的強調。

在 2022 年衛武營舞蹈平台，重新提起南方這個詞，是希望從臺灣的藝文生態、高雄的文化地域性為出發，並結合兩年來的駐地觀察，與過去曾在此創作的的生活經驗，試著回答這個地方的藝術工作者相對臺北、臺中、臺南有何不同？他們如何表現身體及編舞？

「島嶼連結：身體上線」的概念是在疫情中誕生，臺灣作為一座島嶼國家，我們必須穿過海洋天空、網路世界才能夠與另一方交流，而這樣的熱望，也反應在即便病毒大流行造成實體交流中斷，表演節目停擺，也不能阻攔創作在線上線下、真實虛擬中發生。舞蹈平台的任務，就是將這一個個獨立的個體、舞團帶到觀眾眼前，證明在全球封鎖的不利條件下，舞蹈依然能夠有力量的與人接觸。

將島嶼的意象做延伸聯想，將舞蹈平台的節目主



場地比擬為一座座島嶼，它們對著觀眾釋出不同的文化、藝術、身體姿態等訊息，產生的不只是傳統，也是當代身分認同的追尋意識。我們暱稱為「大島」的開放舞台，在衛武營榕樹廣場下承載的是南方不同城市的舞蹈樣貌，如談芭蕾舞之於高雄、臺灣的意義的《跳芭蕾》、以臺南素人為主軸的《他們的故事—白晝》、討論排灣族當代劇場可能性，來自屏東的《去排灣》，以及來

目台上的表演者透過作品分享身體文化性的差異。樹冠露台的節目，包括臺印舞蹈家跨文化相互詰問，從而探討自身的合作作品《去你的島》，以及由高雄出身的二位編舞者，回溯自身接受過的傳統訓練、生命經驗，對我們所身處的華人文化展開貼身觀察後，從傳統技藝提萃的當代舞作《羽人》，和從源自民俗文化採集進而延伸至探尋身分認同的作品《採身》。

放映舞蹈影像、聲音的展覽廳，則是「流動的島」，由於存在於虛擬空間之中，更能觀照世界各地正上演的不平等現況。在本屆參加徵選的作品當中，我們看見被用來回應自身與城市、社會關係的舞蹈、被附加存在主義哲學意涵的舞蹈，以及象徵東南亞女性意識抬頭的舞蹈，正因為發想自日常生活中種種不平、尷尬，它們都與「南方」概念的能動性緊緊相連。

我期待本屆的舞蹈平台，能夠催生疫情後文化流動的復甦，讓所有人都能夠見證在地創作者將以什麼樣的姿態，再次走入國際，而那也是經歷過兩年苦悶的他們，能在本次節目安排中相互撞擊，擦出火花的力量。

自高雄在地為兒童創作《小孩筆記—身體是我的搭檔》。

「中島」是位在衛武營東側的樹冠露台，則以「亞洲連結」視角思索亞洲的舞蹈身體語彙。為了清楚看見這些身體的歧異，空間設計團隊「李維造物」別出心裁地在這裡可以看見天空感受氣候的空間，打造了階梯式圍觀劇場，令觀眾得以注

A Gathering of Human Figures in Southern Taiwan

Curatorial
Concept

In current academia, the word "south" does not necessarily refer to the geographic meaning we are all familiar with. It was often used to negatively refer to poor nations with low degrees of industrial development and modernization. Now, it has a positive connotation, representing a challenge to the old, linear-oriented outlook of history and emphasizing plurality in culture and lifestyle.

This word is reconsidered at the 2022 Taiwan Dance Platform at Weiwuying. Starting with Taiwan's art ecology and Kaohsiung's culture, along with my two years of observation as a resident artist at Weiwuying and previous experiences here, I am attempting to find out what is different about the artists here compared with those in Taipei, Taichung, and Tainan, and to see how they express the body and choreography.

The concept behind Island Connection: Body Online was born during Covid. As an island nation, we must fly, sail, or use the Internet to connect with those in other countries. Taiwan's capacity in that aspect was

reflected in how art continued to develop on- and offline here despite the broken traditional forms of connection and cancellation of performances. The Taiwan Dance Platform's task is to bring performers to audiences to prove that dance has the power to reach people even when the world is in lockdown.

Taking the image of an island, the main venues of the Taiwan Dance Platform may be viewed as independent islands that transmit information on different cultures, art, and physical positions, producing a conscious pursuit of both traditional and contemporary identity. The Open Stage, which we have nicknamed the "Big Island," is at Banyan Plaza, which is where dance programs from southern Taiwanese cities will take place, such as *Dancing Ballet*, which looks at ballet in Kaohsiung and all of Taiwan; *Their Stories - Daylight*, which revolves around amateur performers from Tainan; *GO PAIWAN*, put on by a group from Pingtung; and *Kid's Notes - My Body, My Partner*, a piece from Kaohsiung made for children.

The "Medium Island," at Weiwuying's East Crown

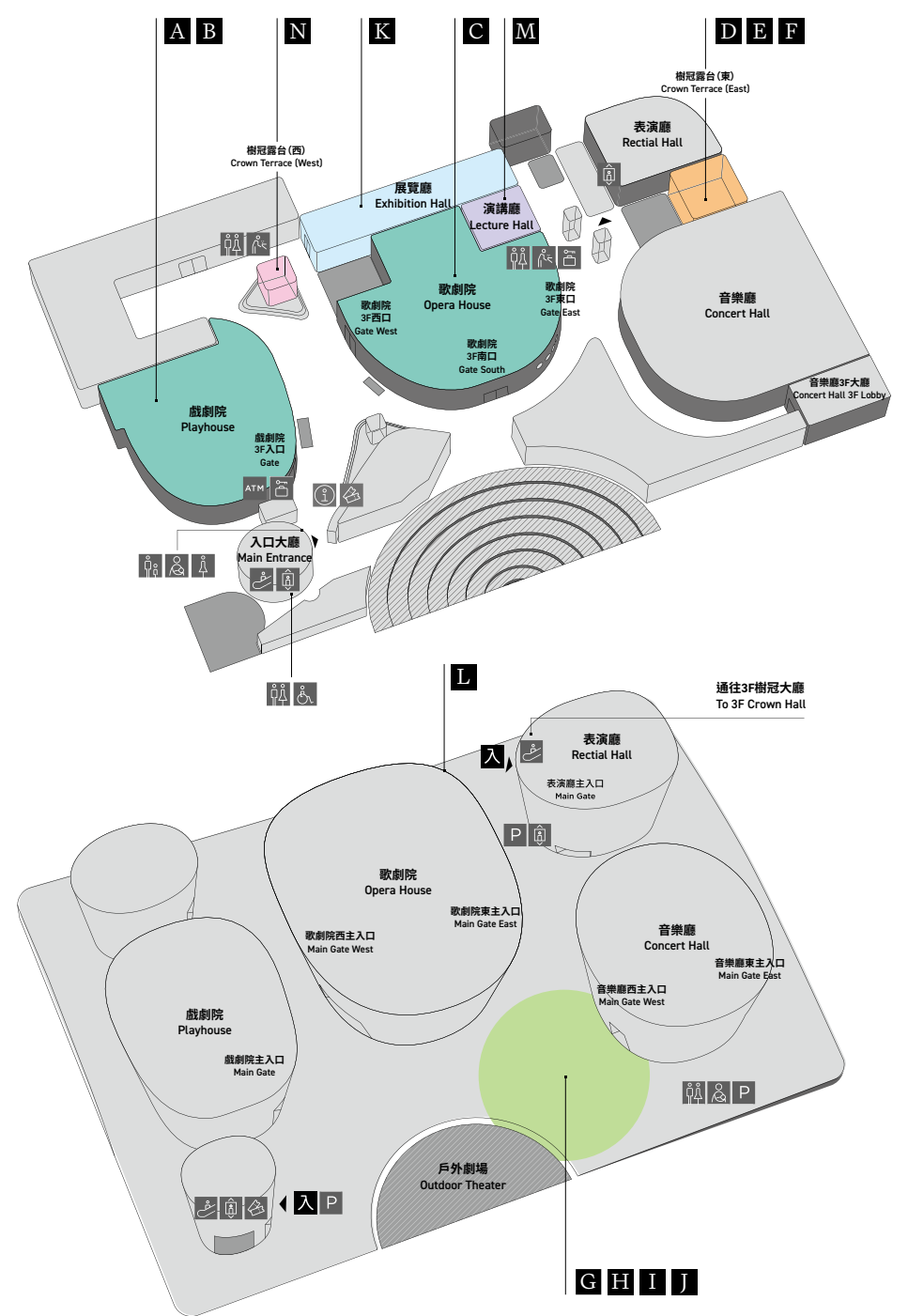
Terrace, ponders the vocabulary of dance and the body in Asia from the perspective of the "Asian connection." To allow for a clear view of the bodily divergence here, the interior design team LEEWEI DESIGN has ingeniously created a stepped theater in the round, where people can see the sky and feel the weather as they watch the performers share the differences in their bodily cultures. Programs at this venue include *A Quest for Relationship: Island of _____*, a collaboration by dancers from Taiwan and Indonesia in which the performers examine each other and present their differences; *Birdy*, which is by two dancers from Kaohsiung who looked at their traditional training and life experiences and created this contemporary piece based on traditional technique after closely observing the local Chinese culture; and *Picking the Corpus*, an exploration of identity inspired by Taiwanese folk culture.

The Exhibition Hall, where videos and music related to dance will be on display, is the "Mobility Island." Since the content here resides in the virtual world, we can better see and contemplate the inequality

in the world today. Of the pieces submitted, we saw dances that reflect the relationships between the self and the city/society, incorporate existentialism, and symbolize the rising consciousness of women in Southeast Asia. As the videos were inspired by the variety of inequalities and awkward moments in daily life, they match well with the dynamics of the concept of the "south."

I am really looking forward to this year's Taiwan Dance Platform, as it will expedite the revival of cultural mobility now that Covid is winding down. It will allow everyone to witness how local artists will once again make their way into the global realm after two difficult years of holding back. Here, they will be able to come together and create brilliant sparks for the future.

A	田孝慈 × 李世揚 × 戴孜婷 《連篇歌曲》 TIEN Hsiao-tzu × LEE Shih-yang × TAI Zih-ning <i>Liederzyklus</i>	11.11 Fri. 20:30 11.12 Sat. 19:30	戲劇院 Playhouse
B	蘇品文 《少女須知》 SU Pin-wen <i>Girl's Notes</i>	11.11 Fri. 20:30 11.12 Sat. 19:30	戲劇院 Playhouse
C	蠡舞劇場 《自由步—搖擺歲月》 HORSE <i>FreeSteps - Swinging Years</i>	11.13 Sun. 15:00	歌劇院 Opera House
D	王宇光 × Danang Pamungkas 《去你的島》 WANG Yeu-kwn × Danang Pamungkas <i>A Quest for Relationship: Island of _____</i>	11.11 Fri. 20:30 11.12 Sat. 20:30	樹冠大廳東側露台 Crown Hall 3F (East Terrace)
E	翅舞製作 《羽人》 Hung Dance <i>Birdy</i>	11.12 Sat. 15:00 11.13 Sun. 15:00	樹冠大廳東側露台 Crown Hall 3F (East Terrace)
F	秋杉所在 《採身》 Autumn Cedar Sóo-Tsai <i>Picking the Corpus</i>	11.12 Sat. 15:00 11.13 Sun. 15:00	樹冠大廳東側露台 Crown Hall 3F (East Terrace)
G	葉名樺 × 高雄市芭蕾舞團 《跳芭蕾舞》 YEH Ming-hwa × Kaohsiung City Ballet <i>Dancing Ballet</i>	11.11 Fri. 19:00	榕樹廣場 Banyan Plaza
H	左涵澈 《小孩筆記—身體是我的搭檔》 TSO Han-chieh <i>Kid's Notes-My body, My partner</i>	11.12 Sat. 10:00 11.13 Sun. 10:00	榕樹廣場 Banyan Plaza
I	蒂摩爾古薪舞集 × 林文中 《去排灣》選粹 T'jimur Dance Theatre × LIN Wen-chung <i>GO PAIWAN</i>	11.12 Sat. 13:30 11.13 Sun. 13:30	榕樹廣場 Banyan Plaza
J	賴翠霜舞創劇場 《他們的故事—白晝》 Lais Creative Dance Theater <i>Their Stories-Daylight</i>	11.12 Sat. 17:00 11.13 Sun. 17:00	榕樹廣場 Banyan Plaza
K	身體上線—舞蹈影像 / 聲音展 Body Online-Screendance Showcase	10.22 Sat.-11.20 Sun. 11:00-19:00	展覽廳 Exhibition Hall
L	身體上線—舞蹈攝影展 Body Online-Dance through Photography	10.8 Sat.-12.4 Sun. 11:00-22:00	榕樹廣場 (歌劇院櫺窗) Banyan Plaza (Opera House window display)
M	英文舞蹈書寫在臺灣 - Diane Baker 紀念專題 Dance Writing in English from Taiwan - in Memory of Diane Baker	11.11 Fri. 11:30-13:00	演講廳 Lecture Hall
	南方舞蹈教育談 - 舞蹈的未來要如何教? The Dance Education in the South - How to Open the Future for Dance?	11.12 Sat. 11:30-13:00	演講廳 Lecture Hall
	開始跳舞的一座城市 - 城市中的表演觀察 The City that Starts Dancing - Observation of Performances in the City	11.13 Sun. 11:30-13:00	演講廳 Lecture Hall
N	身體上線 - 即刻拍攝 Body Online - Dance Livestream	10.22 Sat. 16:40-17:00 11.13 Sun. 16:20-16:40	樹冠大廳西側露台 Crown Hall 3F (West Terrace)
		10.23 Sun. 16:40-17:00 11.12 Sat. 16:20-16:40	吳思璋 WU Szu-wei



3F 樹冠大廳
Crown Hall

1F 榕樹廣場
Banyan Plaza

連

結

舞

台



CONNECTION

STAGE

田孝慈 × 李世揚 × 戴孜婷

連篇歌曲

《連篇歌曲》與《少女須知》將共台接續上演，
觀眾憑票可同時欣賞兩檔演出。

11.11 FRI.
20:30

11.12 SAT.
19:30

戲劇院 Playhouse

票價 Tickets NT\$ 300/600/900

演出全長約 60 分鐘
建議 7 歲以上觀眾觀賞
11.12 Sat. 為同步錄影場次
Duration is 60 minutes
Suitable for age 7+
The program will be filmed on Saturday, 12th November

演後座談 Post-talk

11.12 Sat. 戲劇院觀眾席 Playhouse Auditorium

若是人生如河，每次相遇後的篇章，是偶然？
是必然？連篇歌曲取自古典音樂曲式，由舞者與
樂手組成重奏關係，在即興應答之間書寫生活的
幽微光點。

If life is like a river, is the chapter that follows each
encounter serendipitous or inevitable?

Inspired by the art song genre, *Liederzyklus* is an
ensemble performance by dancers and musicians,
where they address the delicate lights of lives
through improvisation.

TIEN Hsiao-tzu × LEE Shih-yang × TAI Zih-ning

Liederzyklus



創作暨演出：田孝慈、李世揚、戴孜婷 | 客席藝術家：高辛毓 | 作品概念：
林芳宜 | 舞蹈顧問：陳品秀 | 燈光設計：吳文安 | 攝影：陳長志 | 製作經理：
黃珮婕 | 國際聯繫：王詠鑑 | 製作：捕貓人製品 | 贊助單位：國家文化藝術基
金會 | 特別感謝：和碩設計

Artists: TIEN Hsiao-tzu, LEE Shih-yang, TAI Zih-ning | Guest Dancer: KAO Hsin-yu | Artistic
Concept: LIN Fang-yi | Dance Advisor: CHEN Pin-hsiu | Lighting Design: GOH Boon-ann |
Photographer: CHEN Chang-chih | Production Manager: HUANG Pei-jie | International Affairs:
WANG Yung-cheng | Production: Katzenfinger Production | Sponsor: National Culture and
Arts Foundation (NCAF) | Special Thanks: PEGA Design & Engineering

SU Pin-wen

Girl's Note

《連篇歌曲》與《少女須知》將共台接續上演，
觀眾憑票可同時欣賞兩檔演出。

11.11 FRI.
20:30

11.12 SAT.
19:30

戲劇院 Playhouse

票價 Tickets NT\$ 300/600/900

演出全長約 40 分鐘
建議 7 歲以上觀眾觀賞
演出有裸露畫面，請斟酌入場
11.12 Sat. 為同步錄影場次
Duration is 40 minutes
Suitable for age 7+

The performance contains nudity effects viewer discretion is advised
The program will be filmed on Saturday, 12th November

演後座談 Post-talk

11.12 Sat. 戲劇院觀眾席 Playhouse Auditorium

女性主義藝術家蘇品文以當代女性的觀點，為
《少女須知》一書進行單身 (Single-Body) 獨
角創作，從動作實踐探討「女性」的模樣，用
身體發表的《少女須知》讀書報告。

SU Pin-wen, a feminism artist, has created a
"Single-Body" solo performance for the book *Girl's
Notes* from a contemporary female point of view.
The work explores the presentation of "women"
through movement while presenting SU's report
on *Girl's Notes* with one's body.



© 黃奕哲

藝術家：蘇品文 | 鋼琴家：林麥可 | 燈光設計：林秉昕
Artist: SU Pin-wen | Piano: LIN Mai-ke | Lighting Design: LIN Ping-hsin

對自己人生提出質問和回答的過程， 那也是一種生命的流動

捌號會所藝術總監
林芳宜專訪

當代音樂 # 跨界合作 # 舞蹈音樂劇場 # 連篇歌曲

對捌號會所的藝術總監林芳宜而言，藝術雖然形形色色，所涉及的卻是同一件事。那便是創作者如何在實踐中，表達自己對美學、對生命的觀點。不過，舞蹈更有其獨特迷人之處，它無須假手他人，舞者的唯一任務是精進身體的鍛鍊，以及對傳達精神性思考的實踐方法摸索。

但這不是支持舞者閉門造車的論調，她清楚，只有將身懷絕技的眾人聚集起來，才能成就更宏大的目標。「我好像對洞察他人能力有特別的天分。藝術家分很多種，有創作者、有表演者，我擅長的是媒合各方的藝術家一起走向同一個目標。」這是捌號會所之所以誕生的由來，也是今年於舞蹈平台上推出的節目《連篇歌曲》所秉持的核心精神。

《連篇歌曲》是捌號會所於2019年啟動的創作計畫，製作時程長達三年。要是你熟悉臺灣的藝



術製作生態，肯定會為它的製作期程咋舌，林芳宜不諱言，三年製作期確實是因為受到疫情的影響，但她也將《連篇歌曲》形容為意外的禮物。因為，他們終於能推出一部作品，是允許參與其中的藝術家完整經歷過觀望、磨合、信任等階段，最終攜手推出一部真正的共同創作。

不像一般按音樂來編舞，或配合舞步的節奏情緒譜寫樂曲的作法，這裡沒有主從，樂手要學習律動身體，舞者要觀察樂句走向，雙方起跑點同樣為零。《連篇歌曲》取自古典音樂曲式，將作品中可獨立演奏、卻存在聯立關係的歌曲比喻為生命中的不同階段或事件，表演者在此一結構上提

出對人生的看法，並轉換為藝術語言在舞台上呈現，那將是一種對應關係，藝術家們可能是友好的夥伴，也可能彼此叫陣，就好像我們平時面對一個狂怒中的人，會有安撫和諷刺挑釁等不同選項。在《連篇歌曲》中，你可以看到諸如此類充滿即興對話以及藝術家對自己人生提出質問和回答的過程，而那也是一種生命的流動。

林芳宜表示，她希望觀眾可以看見藝術家間的協作與和諧狀態，「『和諧』指的不是表面的溫馨平和，而是高度意識到，人生裡會有不同的人與我們交會，合意的、討厭的、各種對應關係，無論我們喜不喜歡，依然出現在我們的人生裡，而在面對這些人生風景的過程，藝術家們在這個作品中呈現三年來的過程，淬鍊出的互相珍惜、理解，是很動人的。」

Artists pose questions about life and answer themselves, which is part of the process of life.

Interview with
Studio Acht artistic director
LIN Fang-yi

For Studio Acht artistic director LIN Fang-yi, though art comes in a multitude of forms, it deals with the same thing: how an artist expresses their viewpoint on aesthetics and life. In addition, dance has a unique, appealing aspect: it has no need for a proxy. That is, all dancers have to do is refine themselves physically and explore how to physically convey ideas.

This is not an argument for dancers to shut themselves off from the world though. Only by gathering together can dancers achieve grand ambitions. LIN says, "I'm especially good at seeing capability in others. There are lots of kinds of artists, including creators and performers. My specialty is guiding a group of all different kinds of people toward a common goal." This is why Studio Acht was born and is the core spirit of *Liederzyklus*.

Liederzyklus is a project initiated by Studio Acht in 2019. If you know anything about art production in Taiwan, you will be speechless upon realizing it has taken three years. The delay was caused by Covid, but LIN says the extended production process was an unexpected gift because it allowed the artists to produce a piece of true cooperation, as they have



gone through the stages of wait-and-seeing, adjusting, and finding trust in each other.

Unlike most pieces, which are either choreographed to music or have their music written to match the choreography, there is no "master-slave" relationship

of and occurrences in life. Through this structure, the performers propose their viewpoints on life. The performers may be good friends or at odds with each other. They may choose how to deal with someone who is enraged, perhaps, for example, by appeasement or sarcastic provocation, just as we have such choices in everyday life. The piece is full of such impromptu dialogue and the artists posing questions about life and answering themselves, which are part of the process of life.

LIN hopes the audience will see the cooperation and harmony among the performers. She says, however, that "harmony" does mean a superficial peace but a very clear awareness that in life, I will have to deal with different kinds of people. There will be those who are likable and those who are detestable. There will be all kinds whether we like them or not. As a result, the artists who have worked on this piece for three years have worked out how to cherish and understand each other, and that really touches me to the heart."

here. The musicians must learn to move rhythmically while the dancers need to pay attention to the direction of the music - both start on equal footing. *Liederzyklus* is derived from classical music and takes songs that can be performed as solos yet are related, using them as a metaphor for the different stages

裸體為藝術表達， 除去社會符號探討人與社會的關係

女性主義藝術家
蘇品文專訪

女性主義 # 獨舞 # 蘇品文 # 少女須知

要是有人一碰上面就說他想著你的裸體，你肯定反手就是啪啪兩巴掌，性騷擾嘛。可換作是你，不想裸體的你又會觀察對方哪些特質？髮型？聲音？穿著打扮？要為一名陌生人作分類，這是最便捷的法子，但你在審視的，究竟是眼前這個活生生，有精神有肉體的人，還是他在社會上扮演的角色？這是《少女須知》使用裸體為藝術表達手法的理由，只有除去社會符號，才能真正探討人與社會的關係。

「不過，哪怕是一絲不掛的時刻，我的身體真的是屬於我的嗎？」蘇品文狡黠地問。

《少女須知》是蘇品文以1984年出版的「女性行為指南」《少女須知》為研究對象，使用裸體撰寫的書評，是藝術家首次獨立製作的長篇獨身（Single-Body）作品，該作品挑戰臺灣相對少見的裸體手法，且將藝術家所關注的女性主義觀點納為創作目標。在性別意識的檢視下，上世紀八零年代出版的《少女須知》，象徵著主流社會對



「少女」形象的迷思及投射，若非鼓勵人成為什麼，至少也是期待人成為什麼，進而展開或粗糙或細膩的操作，為某種功利目的服務。其勸誘的對象，也不針對特定年齡族群，「並不是只有未成年才能當少女——許多人有一定年紀了，還是希望把自己打扮得更年輕。不管是幾歲的人，都

有這種面對身體形象的經驗。」

登上舞蹈平台的《少女須知》，是藝術家專為高雄規劃的衛武營獨家版本。在思考作品與城市藝術文化的連結時，蘇品文注意到衛武營過去邀請的表演以音樂節目為主，感於城市居民對音樂的

敏銳度，他請到本地鋼琴家林麥可合作，本次演出也是《少女須知》自2018年發表以來，第一次出現兩個身體（Double Body）。當肉眼可辨識的生理男性與裸身的女體於同一舞台上共處，也刺激著觀眾聯想性別／兩性間可能產生的作用關係。

「表演藝術是個探索的過程，建議觀眾可以留意兩名藝術家是怎麼溝通協調出這個版本的少女須知。」藝術家說，兩年的疫情令他認知到《少女須知》是必須在現場發生的作品，它有著線上媒體無法企及的特殊感受，如陌生人聚集在劇場時的氣味，又或者觀眾變化的心理，「我認為，這件作品特別能與擁有具體女性經驗的人產生連結。過去臺灣社會並不鼓勵對情感，尤其身體感知的表達，但從演出結束後過來跟我擁抱的觀眾身上，我能察覺到她們的情緒起伏，好像因為我的表演重新啟動了她的身體，這是既有趣也深刻的。」

Performance in the nude eliminates social symbols so you can truly explore the relationship between people and society.

Interview with
the Feminism artist
SU Pin-wen

If someone came up to you out of the blue and said they wanted to see you naked, you might slap them. But what do you look at in people? Their hairstyle, voice, how they dress? That is indeed the easiest way to categorize a stranger, but during your inspection, are you looking at the person as a human with a body and spirit, or are you trying to figure out their role in society? This is why *Girl's Notes* is performed in the nude: only by eliminating social symbols can you truly explore the relationship between people and society. "But even when I'm naked, is my body really my own?" SU Pin-wen asks with a sly grin.

Girl's Notes is a nude-performed commentary on the 1984-published book by the same name written as a "social guidebook" for girls. It is SU's first self-produced, long Single-Body work. Through nudity - an uncommon sight in Taiwan - it focuses on women's issues. The book that inspired the piece symbolizes mainstream society's ideas on "young ladies." It may not encourage them to become someone, but it does lay down expectations and provides both rough and refined means for attaining certain utilitarian gains. The book is not directed at any age group: SU says,



"It's not just for adolescents - many adult women want to know how to make themselves appear younger. Women of all ages have to deal with their body image."

This version of SU's piece was made especially for

debut. Seeing the bodies of a male and female on stage is sure to make people ponder gender and what can happen between two people of the opposite sex.

"The performing arts are a journey of exploration. The audience should watch how the performers communicate and work together to make the piece happen," SU says. Two years of Covid showed SU that *Girl's Notes* is a performance that must be viewed live because it has a certain feeling that cannot be transmitted through modern media, such as the atmosphere that comes with strangers gathered in one place and the way the viewer's mentality can change. SU concludes, "The piece is particularly good at reaching those who have had female experiences. In the past, Taiwanese society didn't encourage emotional expression or, especially, expression of bodily perception, but some viewers have been so moved as to come up to hug me after the show. It's both interesting and deeply touching."

Weiwuying. SU discovered that most programs invited by Weiwuying are musical in nature and thus realized that the locals have quite a keen musical sense. So SU invited Kaohsiung pianist LIN Mai-ke to join this performance, making it the first time for the piece to be done in double-body mode since its 2018

舞劇場

自由步－搖擺歲月

11.13 SUN.
15:00

歌劇院 Opera House

票價 Tickets NT\$ 300/500/800

演出全長約 70 分鐘

建議 7 歲以上觀眾觀賞

Duration is 70 minutes

Suitable for age 7+

演後座談 Post-talk

11.13 Sun. 16:10

歌劇院觀眾席 Opera House Auditorium



出生於高雄的編舞者蘇威嘉，以十年編舞計畫《自由步》，持續開發舞步與身體的可能，在不同的舞者身上刻劃與挖掘舞蹈的樣態，以純粹的舞蹈身體為素材，持續思考當代舞蹈觀演關係的可能，並帶給觀眾觀賞舞蹈演出不同的體驗。

2022 年是十年編舞計畫《自由步》的第九年，出生高雄的編舞者蘇威嘉，期待在他生長的地方，與這裡的大家，共同探索舞蹈的美好與生命的韻味，一起創造這份身體的共同經驗；蘇威嘉與近百位樂齡舞者共同合作，將不同的生命經歷轉化到舞蹈肢體，呈現一場獨特限定的「眾人的舞」，讓衛武營的舞台，成為大家用肢體表現並訴說故事的地方。



編舞：蘇威嘉 | 音樂設計：柯智豪 | 燈光設計：劉家明 | 文字協作：張智一 | 排練指導：方好婷、王思涵、陳珮榕、黎偉翰 | 專案執行：王璽 | 演出者：崔硯貞、鄭淑芬、王麗玲、辛美智、宋素鳳、王小玲、郭錦秀、周倬如、程素真、陳秀秀、范廷擴、向鳴德、陳俐雯、楊惠誠、鄒家修、黃琦美、黃源明、黃素美、莊永任、楊碧華、林文麗、劉淑淑、趙揚媛、陳靜智、甘庭岳、黃雪惠、吳宛榮、吳素真、王素茹、朱淑芳、李筑宇、吳純慈、孫耀立、郭淑芬、戴灑儀、王惠美、黃秀蓮、李鳳玉、焦婷婷、吳麗雅、李貞誼、許淑媛、伍珮瑩、賴珍珠、林玉萍、吳美誼、高惠珍、蔡璟佩、湯素惠、黃羽瑄、黃建銘、張淑娥、吳秀丹、羅美惠、林素珍、林秀英、陳錦綢、詹凱儀、陳香嫻、陳英珍、劉恒菁、郭明玉、蔡煥齡、安碧娥、郭則嫻、陳美芬、謝秀枝、陳素端

HORSE

FreeSteps - Swinging Years

Life grants us fascinating vistas. Let's take the stage and swing freely. Kaohsiung-born choreographer SU Wei-chia explores the choreographic and physical possibilities with his ten-year project *FreeSteps*, which depicts and discovers the forms of different dancers. With the purely dancing body as material, SU ponders the possibilities of the performer-audience relationship in contemporary dance, looking to introduce a different viewing experience.

2022 marks the ninth year of the ten-year choreography project *FreeSteps*. Choreographer SU Wei-chia looks forward to exploring the beauties of dance and the rhythms of life with the citizens of his hometown, Kaohsiung. SU collaborates with nearly 100 senior dancers to transform different life experiences into dance forms and present an exclusive "dance of the masses" at Weiwuying, where they tell stories through their bodies.

Choreographer: SU Wei-chia | Music Design: Blaire KO | Lighting Design: LIU Chia-ming | Text: CHANG Chih-yi | Rehearsal Director: FANG Yu-ting, WANG Su-han, CHEN Pei-yung, LI Wei-han | Project Execution: Damon WANG | Performer(s): TSUI Yen-chen, CHENG Shu-fen, WANG Li-ling, HSIN Mei-chih, SUNG Su-feng, WANG Hsiao-ling, KUO Chin-hsiu, CHOU Hsing-ju, CHENG Su-chen, CHEN Hsiu-hsiu, FAN Ting-kuo, HSIANG Ming-te, CHEN Li-wen, YANG Hui-cheng, TSOU Chia-hsiu, HUANG Chi-mei, HUANG Yuan-ming, HUANG Su-mei, CHUANG Yung-je, YANG Pi-hua, LIN Wen-li, LIU Shu-hui, CHAO Yang-yuan, CHEN Ching-chih, KAN Ting-yueh, HUANG Hsueh-hui, WU Wan-ying, WU Su-chen, WANG Su-ju, CHU Shu-fang, LI Chu-yu, WU Chun-tzu, SUN Yao-li, KUO Shu-fen, TAI Sa-yen, WANG Hui-meiv, HUANG Hsiu-lien, LI Feng-yu, CHIAO Ting-ting, WU Li-ya, LI Chen-yi, HSU Shu-yuan, WU Pei-ying, LAI Chen-chu, LIN Yu-ping, WU Mei-yi, KAO Hui-chen, TSAI Ching-pei, TANG Su-hui, HUANG Yu-hsuan, HUANG Chien-ming, CHANG Shu-e, WU Hsiu-tan, LO Mei-hui, LIN Su-chen, LIN Hsiu-ying, CHEN Chin-chou, CHAN Kai-chen, CHEN Hsiang-ying, CHEN Ying-chen, LIU Heng-chung, KUO Ming-yu, TSAI Mei-ling, AN Pi-e, KUO Tse-hsien, CHEN Mei-fen, HSIEH Hsiu-chih, CHEN Su-tuan

舞台屬於誰？ 舞台上只能站著專業的表演者嗎？

羸舞劇場團長
蘇威嘉專訪

樂齡 # 後青春 # 素人跳舞 # 自由步 # 高雄在地

什麼是舞蹈？羸舞劇場團長蘇威嘉會這麼回答：「舞蹈是通過對自我內心的覺察，進而體會到世間萬物。」這聽起來似乎很抽象，但就根本而言，其實就是喜歡自己的身體、得當地控制自己的身體。能做到這點，誰又能否定任何他人有踏上舞台的資格呢？這也是蘇威嘉在本屆臺灣舞蹈平台拋出的問題：舞台屬於誰？舞台上只能站著專業的表演者嗎？

探索舞蹈身體極限的《自由步》給出的答案是否定的。羸舞劇場於2022年推出的節目《自由步—搖擺歲月》，透過工作坊形式招募樂齡舞者，成員年齡自50歲至77歲不等。蘇威嘉表示，專業與否取決於作品走向，而在本次作品中，專業，正是指這群願意在一般觀念裡該減少活動的年紀，仍願意接受訓練，挑戰自己身體的人。



© 林峻永

或許我們該這麼說，儘管為節目宣傳，仍不免以樂齡為噱頭，但當真要強調舞者的特性，目的也只會是為了凸顯不同的身體條件，及其相對應的舞步、造型、律動。探索，是這十年間不斷推進《自由步》的動因，而這種挖掘到什麼新鮮事物的滿足感，也刺激著蘇威嘉繼續尋找下一次身體

入劇場的「眾人」，是蘇威嘉的私心也是襟懷。《自由步—搖擺歲月》雖非羸舞劇場在舞蹈平台的首演，也不是首次以工作坊的形式籌備，但對他而言，卻可能是第一次將上座率及利潤考量放到一邊，純粹地散播舞蹈的樂趣，「如果不是為了賣票，而是為了喜歡跳舞，我好像可以持續的分享很多。」

持續分享，是不是也為了發掘新的舞者、新的形體姿態？雖然我們來不及向蘇威嘉詢問這個問題，答案已不言而喻。在這層意義上，蘇威嘉與他的《自由步》，最需要的不是可以長時間居留的進駐地或規格完整的劇場空間，而是流變的人物，以及空間和時間狀態。誠如他所言，這是一份不駐館也能完成的計畫。

發光的時刻。他形容，那感覺就宛如看到一件極好的藝術品，希望能有複製品或影像記錄擺在家裡一樣。

在「眾人的藝術中心」，給一支「眾人的舞」，召喚那些向來對劇場沒興趣，卻因親友參演而步

Is the stage only for professionals?

Interview with
HORSE leader
SU Wei-chia

What is dance? HORSE leader SU Wei-chia says dance is a way to experience everything in the world by being aware of your inner self. That sounds pretty abstract, but it essentially means that you like your body and can control it in a designated space. If you can do these two things, then who has the right to say you can't go on stage? Accordingly, SU poses this question for the Taiwan Dance Platform: Is the stage only for professionals?

Exploring the limits of the dancing body, *FreeSteps* has found the answer: NO. HORSE's 2022 program *Swinging Years* was arranged by holding a workshop for older people, who ended up ranging from age 50 to 77. SU says that whether something is "professional" is decided by the direction chosen for the piece. In this piece, "professional" refers to people who are being told to reduce their amount of physical activity but instead choose to train themselves and challenge their bodies.

Even though we must mention the dancers are elderly for the sake of publicity, we really must emphasize their features, the reason simply being



to highlight their different physical conditions and the corresponding steps, look, and rhythm of the dance. Exploration is what has continually driven the progress of *FreeSteps*, and the satisfaction of discovering something new is what motivates SU to keep looking for the body's next shining moment. He

says it is the same feeling you experience upon seeing an extremely fine piece of art - you want a copy or picture of it to take home.

At Weiwuying, a place that seeks to make the arts accessible to all, SU seeks to provide a "dance that is

accessible to all." His "selfish" yet unhidden motive is to call to those who have never had any interest in performing arts but may come to see their friends/family who are dancing in the show. Although *Swinging Years* is not the first stage show put on by HORSE or the first such endeavor achieved through a workshop, for SU, it may be the first time he has cast aside his considerations for attendance and profit figures and just concentrated on the fun of dancing. He says, "If I could do things just for the pleasure of dance and not for ticket sales, I could continue to share much more."

Would continuing to share be a means of discovering new dancers, new physiques, and new forms of movement? Though we missed out on asking SU this question, the answer is self-evident. From this perspective, what SU and his *FreeSteps* need most is not a long-term venue or a space with the proper specs but a continual flow of new arrivals and sufficient space and time. Indeed, he has said that this is a project that can be conducted without the need for any designated venue.

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ASIAN

CONNECTION

王宇光 × Danang Pamungkas

去你的島

11.11 FRI.
20:30

11.12 SAT.
20:30

樹冠大廳東側露台 Crown Hall 3F (East Terrace)

票價 Tickets NT\$ 800

演出全長約 40 分鐘，無中場休息

建議 7 歲以上觀眾觀賞

本演出為同步錄影場次

Duration is 40 minutes without intermission

Suitable for age 7+

The program will be filmed

演後座談 Post-talk

11.11 Fri. / 11.12 Sat. 21:20

3 樓樹冠大廳東側露台

Crown Hall 3F (East Terrace)

以身體為載體，隨著波浪搖晃，
也許，到了島嶼之外，我們才開始認識了我們。

《去你的島》邀請印尼舞蹈家 Danang Pamungkas 共同合作，進行一場關於「我（們）是誰」的對話，探問藏匿在彼此身體中所刻畫的文化底蘊的樣貌，在跨文化的對話當中，尋找超越個人的探索與關懷。

概念暨編舞：王宇光 | 共同發展：Danang Pamungkas | 戲劇構作：王世偉 | 演出：王宇光、Danang Pamungkas | 製作人：陳柏潔 | 燈光設計：黃羽菲 | 舞台監督：藍靖婷 | 執行製作：簡佩伽 | 製作單位：微光製造 | 製作行政支援：藝術報國有限公司

WANG Yeu-kwn × Danang Pamungkas

A Quest for Relationship: Island of _____



Bodies are like vessels drifting with the waves of the ocean; perhaps we began to understand each other as we left our islands.

Taiwanese choreographer WANG Yeu-kwn invites renowned Indonesian dance artist Danang Pamungkas to join his new choreography — *A Quest for Relationship: Island of _____*. Together, they'll conduct a dialogue about "who am I (we)", to explore the appearance of the cultural heritage hidden in each other's bodies, and to seek beyond personal exploration and solicitude in this cross-cultural dialogue.

Concept & Choreography: WANG Yeu-kwn | Co-development: Danang Pamungkas | Dramaturge: WANG Shih-wei | Performers: WANG Yeu-kwn, Danang Pamungkas | Producer: CHEN Po-chieh | Lighting Design: Faye HUANG | Stage Manager: LAN Chin-ting | Executive Producer: Angelina JIAN | Production: Shimmering Production | Production Administrative Support: Ars Association Ltd.

邁步踏上對方的島嶼， 用身體去認識、交談彼此的文化

編舞家
王宇光專訪

跨國合作 # 印尼 # 東南亞

一名大學才學舞稻的表演者，在這個專業領域當中是佔優勢還是劣勢？沒有人能斷言。但在王宇光這個案例裡，那反而構成他創作上的敏銳度。對同年齡卻長期習舞的同儕來說理所當然的安排，他都要質問為什麼——動作的目的是什麼？要訓練哪一部分的肌肉？「直到現在，我還是會用身體進行提問，就事情的某個面向慢慢抽絲剝繭。於我，創作就是提問的工具。」

王宇光認為，其實每個人都會使用身體說話，因為一個人的慣用語種，會影響到身體節奏以及肢體語言的幅度，世界上之所以有那麼多不同的舞蹈身體及地區舞蹈的發展，全是語言特性（節奏強烈或富韻律感）和傳統文化一同建構出來的。編舞家和常人不同之處，在於他用自己的一套方式說出想說的話，而創作的欲望，則發生在不再想順著別人的符號語意發聲的當下。



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出演《去你的島》的印尼傳統舞者 Danang Pamungkas 和王宇光結識於 2009 年，Danang 受林懷民老師邀請來到「雲門 2」。王宇光表示，Danang 雖然像那個剛上大學，對各種舞蹈系統、術語一竅不通的自己，體內蘊藉的能量卻能讓人留下深刻印象。這個謎使他在 2019 年藉雲門流



浪者計劃的機會前往印尼，在拜訪 Danang 並理解到其能量源自文化薰陶後，也更進一步好奇讓背景截然不同、卻又有相似之處的兩具身體站上同一舞台將產生的對話。

相似與有別，是《去你的島》的創作核心，有別

的是他們的膚色、骨架、輪廓，相似則是臺灣和印尼同作為海島，所具備的獨特海洋性格，「這連結雖然薄弱，但海洋性格中的包容性不會消失。《去你的島》，是關於我們邁步踏上對方的島嶼，用身體去認識、交談彼此的文化，透過異邦人對母國的提問，理解自己究竟是誰、生活在島嶼上的人是什麼模樣。」

《去你的島》發想於 2019 年，卻經歷整整三年的時光才得以面世。王宇光雖自嘲創作節奏慢，卻也強調慢的可貴，「劇場是手工藝，需要不斷拋光修正，舞台上亮相一小時，創意發展和前置作業可能就要花上好幾個月甚至好幾年，但這就是劇場的存在意義。疫情下雖然有很多創作改用不同媒材呈現，但我還是珍惜一群人一起進到空間，一起感受溫度、呼吸喘息、選擇想看的細節。我覺得劇場代表著人跟人精緻的連結，而那樣的連結是人類本質上的渴望。」

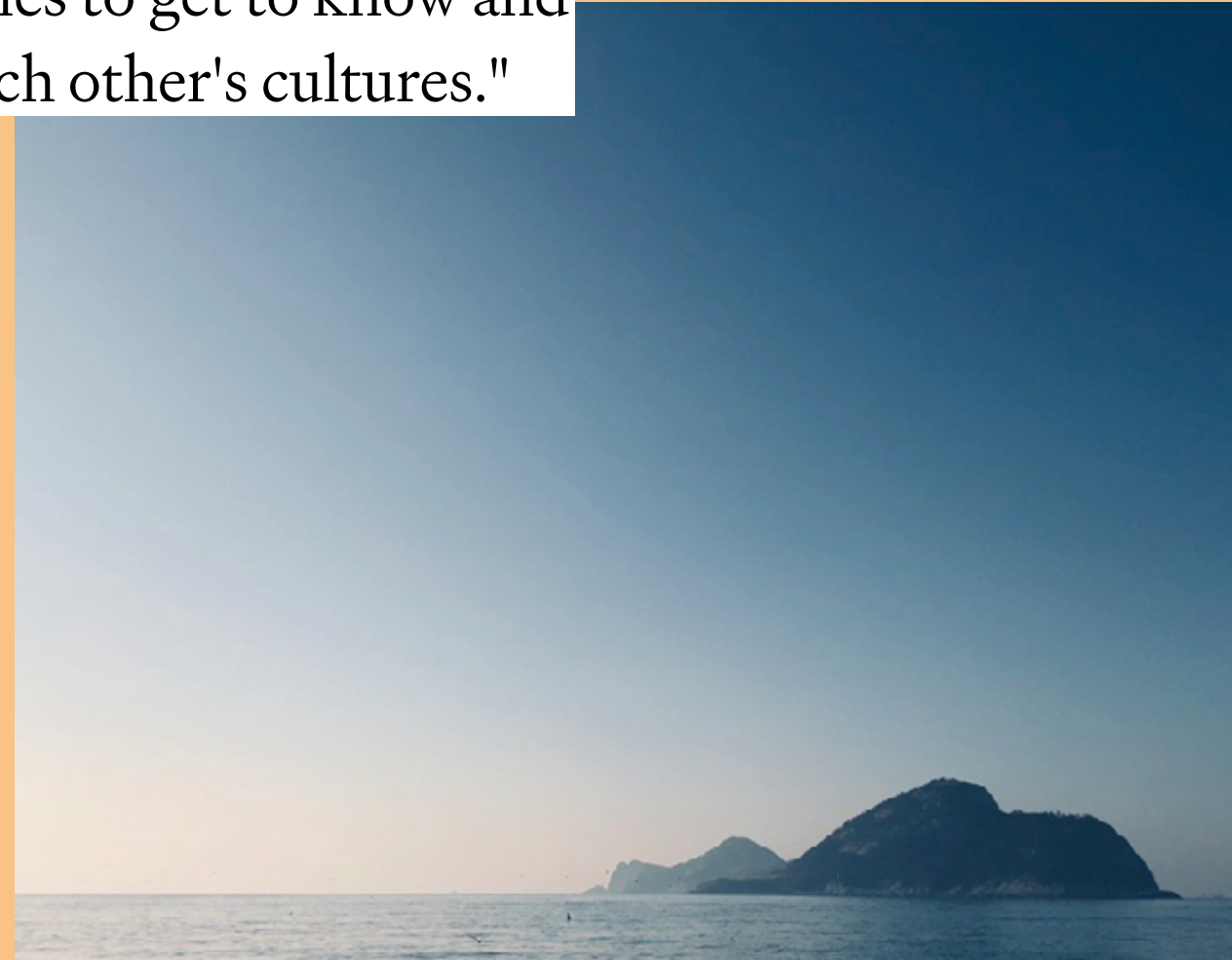
It's "about going to each other's islands and using our bodies to get to know and converse about each other's cultures."

Interview with
choreographer
WANG Yeu-kwn

Is it better for a professional in the dance field to have only started learning to dance in university? No one can really answer that. But for WANG Yeu-kwn, it is that very trait that has given him such a keen sense of creativity. He always has to ask himself why movements in a dance are arranged just so and which muscles need to be trained, while those who grew up dancing already "know" the answers as second nature. He says, "Even now, I still investigate, gradually and thoroughly, through bodily movement."

WANG believes that everyone uses their body to speak because the way they talk affects how their body moves. The reason dance has developed so differently throughout the world is because of the differences in language (tempo and rhythm) and traditional culture. The difference between choreographers and everyone else is how they are accustomed to expressing themselves, and the desire to create emerges when they wish to express themselves differently from the symbols and semantics used by others.

Danang Pamungkas met WANG in 2009 and was a member of Cloud Gate 2. WANG says that even though Danang seemed a rookie in many aspects, he had an energy with an unknown source. This mystery



prodded WANG to seize the opportunity offered by Cloud Gate's Wanderer Project to go to Indonesia in 2019, where he visited him and discovered the source: cultural nourishment. That made him curious about what would happen if two bodies with certain similarities yet thoroughly different backgrounds

came together on stage.

Similarities and differences are the core of *A Quest for Relationship: Island of _____*. Different in skin color, bone structure, and physical contour, the two share traits unique to islanders. WANG says, "Although

that is no major connection, islanders have a certain inclusiveness. This piece is about going to each other's islands and using our bodies to get to know and converse about each other's cultures. This in turn allows us to become better acquainted with ourselves and further understand what living on an island means."

Born mentally in 2019, it has taken three years for the piece to make its public debut. WANG laughs about that but he also stresses the value of going slow: "The performing arts are a form of handicraft: a piece must be continually polished and tweaked. Just one brilliant hour of performance can require months or even years of development and work, and that's part of the significance of this form of art. Though many pieces have been created using different forms of media during COVID-19, I still prefer being with everyone in one space, experiencing the atmosphere, breathing, and selecting which details to look at together. I think the performing arts represent the delicate connections between people, and these connections are what humans inherently desire."

翹舞製作 羽人

《羽人》與《採身》將共台接續上演，
觀眾憑票可同時欣賞兩檔演出。

11.12 SAT.
15:00

11.13 SUN.
15:00

三樓樹冠大廳東側露台
Crown Hall 3F (East Terrace)
票價 Tickets NT\$ 800

演出全長 18 分鐘
本演出為同步錄影場次
Duration is 18 minutes
The program will be filmed

演後座談 Post-talk
11.12 Sat. / 11.13 Sun. 15:50
樹冠大廳東側露台 Crown Hall 3F (East Terrace)

《羽人》，雙人舞，結合傳統戲曲中常見的物件「翎子」，表現出鳥獸意象、逃離現實渴望，以及追尋夢想。藉由翎子的擺盪，呈現舞者內心的奮鬥與掙扎，最後回歸平靜。

The creative motivation of Birdy starts from the desire to accomplish dreams. In this duet, the female dancer dreams of a life of a bird and the male dancer symbolizes a supporter, a cage, a heart of mirror and a dream. However, in reality, people often feel trapped in their own little bubbles because of different morality, different beliefs, different ideals, and different responsibility.

Hung Dance Birdy



編舞：賴翹中 | 表演者：鄭伊涵、黃于軒 | 執行舞台監督：林汝珊
Choreographer: LAI Hung-chung | Performers: CHENG I-han, HUANG Yu-hsuan |
Deputy Stage Manager: Hannah Lin

Autumn Cedar Sôo-Tsâi Picking the Corpus

《羽人》與《採身》將共台接續上演，
觀眾憑票可同時欣賞兩檔演出。

11.12 SAT.
15:00

11.13 SUN.
15:00

三樓樹冠大廳東側露台
Crown Hall 3F (East Terrace)
票價 Tickets NT\$ 800

演出全長 20 分鐘
本演出為同步錄影場次
演出有裸露畫面，請斟酌入場
Duration is 20 minutes
The program will be filmed
The performance contains nudity effects
viewer discretion is advised

演後座談 Post-talk
11.12 Sat. / 11.13 Sun. 15:50
3 樓樹冠大廳東側露台
Crown Hall 3F (East Terrace)

來自日子的試煉，承接了世世的聚集，在此時與此刻，找到回家的路與本來的面目。用純然的身體使之，牽動那不存在也既存在的精神體與肉體，在沒有時間限制的烏托邦裡。

The trials from days of life bear the cluster of choices throughout generations and lifetimes. Here and now, we once again find the way home, and the way we were. We all long for a better place and a better self. If there was an utopia beyond the limit of time, would it be a paradise in which everything exists for eternity? With utilizing the pure corpus, we affect the existing mental and physical body which does not exist.

編舞：林廷緒 | 表演者：陳欣瑜、文韻筑 | 音樂暨聲音設計：顏晟文 | 文字構思：
樊香君 | 執行舞台監督：林汝珊

Choreographer: LIN Ting-syu | Performers: CHEN Hsin-yu, WEN Yun-chu | Music and Sound
Design: YAN Sheng-wen | Text Ideation: FAN Xiang-jun | Deputy Stage Manager: Hannah LIN

去感受我們是如何義無反顧地 去做熱愛的事情

翹舞製作藝術總監
賴翹中專訪

內在情緒 # 身體狀態 # 人類夢想

曾是舞者，現為「翹舞製作」藝術總監的賴翹中形容，練舞和情感上的曖昧很相似，每次都要想著怎麼做到更好、更上一層樓。由於同套動作可能要跳上一整年甚至一輩子，舞者與自己的身體無比靠近，時時刻刻都要瞭解當下的狀態，就像跟自己談戀愛一樣。而編舞，反而是站到一邊，以冷靜第三人的角度——或說，整個戀愛情境設計者的角度，來看待整件事情的發生：讓舞者們認識自己、感動自己，以及引領觀眾發現主題與舞蹈之美。編舞家不只提供畫面的美感，同時也是舞者內在狀態與觀眾的橋樑。

創作內容側重人與人、人與自然相關議題的賴翹中，今年為舞蹈平台帶來的是在國際間屢獲獎項的作品《羽人》，將受到重重桎梏，渴望解放的苦悶，比擬為千年來人類翹翔天空的願望、對鳥獸的艷羨。如果讓你無法離開地表的是地心引



力和生理解構，那限制人們真我的，就是價值觀與道德陋習了。

《羽人》最引人注目之處，肯定是舞者們頭上佩戴的國劇道具「翎子」。賴翹中表示，引進翎子最當初的目的，只是取其近似鳥獸的意象，賦予

將帥身分，只佩戴一根的角色則多為反派，但《羽人》跳脫它的象徵涵義，僅在技巧層面使用，既與作品主旨不抵觸，視覺上也將舞者內心的糾葛意象化，不願受到框架所約束局限，決意向外擴張。

「我認為舞蹈是種說話方式，也是文字書寫，只不過是用身體的姿態展現語言的力量，格式上有點接近文言文或古文，有韻律感且精煉，懂得什麼是留白，而不是非將每件事交代得清清楚楚不可。舞蹈最吸引人的狀態，就是它允許抽象和具象同時發生。」賴翹中說：「《羽人》是件很正面的作品，我希望大家能感到那股想要高飛的衝勁和勇敢，感受到我們是如何義無反顧地去做熱愛的事情。也許，這份印象會成為你的人生當中一個小小的記憶點。」

舞蹈身體淺顯易懂的符號及亮點，「後來卻發現，我們其實可以用脊椎去控制翎子的甩動，進而營造出一種奇妙的身體延伸感，以及緊張和平靜的情緒。」

在傳統戲曲的脈絡中，一對翎子代表著佩戴者的

I hope it makes people feel...
how we can do what we love without
ever having to look back.

Interview with
Hung Dance artistic director
LAI Hung-chung

LAI Hung-chung, former dancer and current Hung Dance artistic director, says that dancing and ambiguous flirting are very similar: you are always thinking about how to do it better the next time and get to another level. A dancer might perform a set of moves for a whole year or even a lifetime, so he/she must become superlatively close to his/her body, knowing what is happening at every moment, just as if you were pursuing yourself romantically. With choreography, on the other hand, you are a third party, cool and calm. Or you might say you are the grand designer of the entire romantic affair and are watching how it plays out, getting the dancers to know and move themselves emotionally and guiding the audience in discovering the theme and beauty of the dance. A choreographer not only produces visual aesthetic but also serves to bridge the dancers' inner selves and the audience.

HUNG's work emphasizes relationships among people and between humanity and nature. This year, he is bringing international award-laden *Birdy* to the Taiwan Dance Platform. It compares the dejection



we feel of being shackled and the related desire for freedom to the admiration we humans have long had for birds, who can soar through the sky. As gravity and our physical structure keep us from flying, corrupt values and customs keep us from being our true selves.

The most eye-catching thing in *Birdy* is the female dancer's pheasant tail, traditionally worn in Chinese opera. HUNG says that the tail was originally just meant as a highlight and to make the character readily understood as a bird, but "I later realized the dancer uses her spinal movements to control how the tail

moves, creating a fantastic sense of bodily extension and a feeling of both tension and tranquility." In traditional Chinese opera, a pair of these tails denotes that the wearer is a general, whereas just one is for a villain, but this is not the case in *Birdy*. It also visually represents the inner conflict of the character.

HUNG concludes, "I think dance is a mode of speech and writing, but it expresses meaning through the body. In format, it is similar to classical and ancient language because it has a sense of rhythm and is refined; it knows what can remain left unsaid, that not everything has to be clearly spelled out. The most appealing aspect of dance is that it allows the abstract and the figurative to simultaneously take place.

Birdy is positive, and I hope it makes people feel that desire and courage to fly, and how we can do what we love without ever having to look back. Perhaps the impression you get will become a small yet important memory for you."

這是一部關於找到回家的路、 與自己本來的面目的作品

社會對話 # 回家的路 # 民間信仰

創作編舞，在不諳舞蹈的人眼中可能是同一件事，但秋杉所在的藝術總監林廷緒把它細分為兩個階段，先創作，然後才是編舞。編舞是在排練場琢磨身體動作，創作卻是要多到外頭走走。走訪田野，自民俗和宗教祭儀取材，是林廷緒作品中最濃墨重彩的一筆，如親赴風災後重建的小林村，自追悼亡者的法會中獲得靈感的《八八》，以及將廟宇神像開光點睛儀式轉化為舞蹈動作的《金烏雲薦》。

但，這並不代表能給秋杉所在貼上「鄉土」這麼簡單的標籤。正如林廷緒所言，舞蹈是個體跟社會的對話，他習慣用當代舞與某個社會議題對話連結，但也重視人的內心狀態和精神層面，如作品《在山海來去》，雖是造訪蘭嶼得到的啟發，卻與蘭嶼和達悟族的故事無關，而是由拍岸的浪



花感於生命之易逝，從而回首遍視自身。

秋杉所在帶來的節目《採身》也有類似的特質，不過它更特別一點。過往的作品都是由林廷緒個人的生命經驗出發，這回卻與長期合作的表演者的故事有關：文韻筑有排灣族血統，在原鄉部落

者的身世以後，我開始好奇要是把那些熱情排除掉，得出來的『我』是誰？又，這些以往協助我的表演者，在排練場以外的生活又是什麼模樣？」

按此，《採身》的核心將是舞者們的生命故事，那甚至重於一般藝評慣以精緻文字捕捉的肢體編排、空間交融。「至少在宣傳上，我更想強調創作源頭，而不是排練場雕刻出的身體！」林廷緒笑道：「不過，如果『採身分』在其他媒介比如影像，或許是相對容易的事情，那舞蹈呢？這也是製作《採身》樂趣所在。希望觀眾在看過我們的身體表述後能夠被觸動，進而想想自己從哪裡來，以及生命的各階段在社會中的價值是什麼。」

裡身分是貴族，陳欣瑜的家庭自 80 年代自營加工廠、十年前至親因病痛離世。

「我覺得，這是一部關於找到回家的路、與自己本來的面目的作品。」林廷緒說：「前幾年我對在民間信仰裡找素材很熱衷，但認識到二位表演

秋杉所在藝術總監
林廷緒專訪

This piece is about finding a way home and who you really are.

Interview with
Autumn Cedar Sóo-Tsāi
artistic director
LIN Ting-syu

Creating and choreography might be viewed as the same thing by someone who is unfamiliar with dance, but Autumn Cedar Sóo-Tsāi artistic director LIN Ting-syu clearly divides them into two separate phases: first create, then choreograph. Creating is mainly going out and seeing the world, while choreography is the act of using the body on the rehearsal stage to polish what you have created. Doing field surveys to collect material from folk and religious culture is what produces the heaviest marks on LIN's canvases. For instance, he visited Siaolin Village during the rebuilding process after it was destroyed by a typhoon and gained the inspiration for *August 8* from a mourning ritual. Similarly, *Straw Mat of Dark Golden Clouds* was born by observing a consecration ritual for temple idols.

Nonetheless, you can't just label Autumn Cedar Sóo-Tsāi's work as "local." LIN has said that dance is a dialogue between the individual and all of society. Though he links contemporary dance to dialogue on social issues, he also emphasizes the state of the human heart and mind, as can be seen in *Traveling Between the Sea and Mountains*. Despite being inspired by a visit to Orchid Island, it is completely unrelated to the island or its indigenous inhabitants, the Yami



people; instead, it ponders life's temporality by considering how waves lap against the shore, in turn leading to a close-up study of the self. *Picking the Corpus* shares this feature of internal exploration, though it is unique in the group's repertoire. Previous pieces mainly sprang from LIN's

"I think this piece is about finding a way home and who you really are," LIN says. "In recent years, I've been so into gathering material from local traditional religion, but once I learned about the lives of these two performers, I started to wonder what kind of "me" would emerge if I put that enthusiasm aside. Also, I wondered what the lives of these performers, who have worked with me for so long, were like off the stage."

As a result, *Picking the Corpus* became a story of the dancers. LIN views the story as even more important than the use of the body and incorporation of space, which critics write so meticulously about. "At least in the aspect of publicity, I want to emphasize the source of the work as opposed to the physical aspect," LIN says, before continuing with a laugh, "The theme of finding one's identity may be easy to portray in other art forms, such as video, but what about dance? This is part of what's so interesting about the piece. I hope the audience will be moved by our bodily narration and then think about where they are from and the value of each stage of their lives within society."

personal experiences, but this dance is related to the lives of LIN's performers: WEN Yun-chu is part of the nobility in her home Paiwan village; CHEN Hsin-yu's family has run a processing plant since the 1990s, and a decade ago, a family member very dear to her passed away.

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STAGE

開放舞台
Open Stage

葉名樺 × 高雄城市芭蕾舞團

跳芭蕾

11.11 ^{FRI.}
19:00

榕樹廣場 Banyan Plaza

自由入場 Free admission

節目全長約 50 分鐘，無中場休息

無年齡限制觀賞，自由入場

Duration in 50 minutes without intermission

Suitable for all ages, free admission

「跳舞的女孩在成年以前，總是喜歡先穿好膚色的褲襪，期待學校下課後舞蹈課前胡亂塞一口點心，等著爸媽騎來的機車，戴上安全帽就可直奔練舞的天堂……」 — 葉名樺《跳芭蕾》



編舞：葉名樺 | 藝術總監：張秀如 | 藝術顧問：林璟如 | 音樂統籌：王榆鈞 | 燈光設計：郭建豪 | 製作統籌暨舞台監督：李聚慧 | 排練指導：吳和儒 | 助理舞台監督：林孝銘 | 專案執行：薛梅珠 | 客席演出：劉淑玲、陳伶紋、葉淑萍 / 團員：夏嘉徽、許佳蓉、郭蓉安、劉諭萱、廖炎勇、蘇紹明 / 儲備團員：吳沁瑀、何語婕、陳妍臻、王筠晴、王宜纜、楊婕希 / 成人芭蕾舞：李翠玉、李寧樹、郭玉芬、柯嵐馨、謝婉筠、林欣儀、林紘靚、許雅慧、吳素瑩 / 小舞者：葉芯瑜、洪紫玲、劉雅祈、李承音、林宥廷、王芮淇、陳柚羽、曾珮瑜、林妤欣、王若語、黃梓涵、鄭詩俞、呂宓樑、陳奕臻

開放舞台
Open Stage

YEh Ming-hwa × Kaohsiung City Ballet

Dancing Ballet

"Before they reach adulthood, dancing girls always like to put on their skin-colored pantyhose, look forward to the dance class after school, stuff a bite of snacks, wait for their parents to come by motorcycle, put on a helmet and head straight to the dance practice paradise..." - YEh Ming-hwa

Choreographer: YEh Ming-hwa | Artistic Director: CHANG Hsiu-ru | Artistic Advisor: LIN Jing-ru | Music Coordinator: WANG Yu-jun | Lighting Designer: GUO Jian-hao | Production Coordinator and Stage Manager: LEE Chu-hui | Rehearsal Director: WU Ho-ju | Assistant Stage manager: Kai LIN | Project Execution: HSUEH Mei-chu | Guest Performers: LIU Shu-ling, CHEN Ren-wei, YEh Shu-ping | Company Members: XIA Jia-hui, HSU Chia-rong, HUO Rong-an, LIU Fu-xuan, LIAO Yan-yong, SU Shao-ming | Reserve Members: WU Qin-yu, HE Yu-jie, CHEN Yan-zhen, WANG Yun-qing, WANG Yi-yi, YANG Jie-xi / Adult Ballet: LI Cui-yu, LI Ning-xu, GUO Yu-fen, KE Lan-xin, XIE Wan-qun, LIN Xin-yi, LIN Shuang-liang, XU Ya-hui, WU Suhua | Young dancers: YEh Xin-yu, HONG Zi-ling, LIU Ya-qi, LI Cheng-yin, LIN Yu-ting, WANG Rui-qi, CHEN Yu-yu, ZENG Pei-yu, LIN Yu-xin, WANG Ru-yue, HUANG Zi-han, ZHENG Shi-yu, LU Mi-hua, CHEN Yi-zhen

芭蕾舞挺有趣的，下次再來吧！

編舞家
葉名樺專訪

芭蕾 # 高雄城市芭蕾舞團 # 葉名樺

翻看 2022 舞蹈平台的簡介手冊，你可能疑惑為什麼在這麼多節目裡，偏偏就是《跳芭蕾》特別強調高雄有芭蕾舞者這回事？理由無他，因為高雄—或說整個臺灣，都很難稱得上是培育芭蕾舞者的沃土。如果東方人的身體條件在先天上就吃了虧，那麼早年臺灣芭蕾訓練體系重視儀態氣質多過身體線條延展的特性，同樣也令發展受到限制，加以高雄本地大學並沒有舞蹈科系，任何想跳舞的孩子只有遠走他方，以上種種，都令「高雄有一支芭蕾舞團」顯得不可思議。

「這次的《跳芭蕾》裡安排了一支很重要的舞，選自芭蕾舞劇《胡桃鉗》的〈雪花〉。我覺得這個呼應很有趣，臺灣南部是不可能會下雪的，卻有一群人在這個地方用身體營造雪國幻境，那代表著即使現實環境再艱困，我們還是可以持續做夢。」編舞家葉名樺這麼說。

四歲半，可能是許多人剛學會說「媽媽十塊」的年紀，而葉名樺已經開始跳舞了。自幼她便被芭



蕾舞的情境角色所吸引，也與芭蕾特別投契，國中畢業後受惠於林懷民、羅曼非老師推動的「舞蹈學系七年一貫制」進入北藝大就讀，由於該教育體制鼓勵學生開發身體以外的感知，也令得日後的她勇於走出劇場，進入非典型空間和其他藝術形式共同呈現。近年，葉名樺更將西方舞蹈

蕾舞團合作，葉名樺將個人小時候學舞的回憶，投射為芭蕾舞在臺灣的縮影。觀眾可以看到年齡、身分明顯有別的表演者，他們是學員、現任團員、舞團老師，又或堅持不懈的成人芭蕾舞者，在個別的情境裡演繹著與古典芭蕾的夢幻感大相逕庭的寫實戲碼，由年輕到老不同階段，如全副武裝準備去排練場的女孩、總要承受異樣眼光，卻對芭蕾有渴望的男孩……葉名樺表示，它們或許瑣碎無謂，卻讓人看了好氣又好笑，「就是這些人，他們一起構成了臺灣的芭蕾風景，而現在的芭蕾在臺灣也漸漸有了更多的發展和可能性。」

的素材、在學制中習得的知識見聞，與自己的想法融合，陸續交出處理女性身體、舞蹈史的《SHE》、將建築師王大閔的生平轉譯為舞蹈的《牆後的院宅》等作品。

在《跳芭蕾》，通過和與帶來舞蹈啟蒙的城市芭

「身為高雄人，我覺得高雄人的性格是放鬆中又有點狂，只要被吸引住就會給很直接的回饋。」葉名樺說：「所以我想作一場能吸引到各個年齡層的舞蹈，有歡笑愉悅也有層次，讓人在露出微笑的同時，還能感覺到跟情境裡的角色有連結——我想要觀眾帶走的，是『芭蕾舞挺有趣的，下次再來吧！』這樣的想法。」

Ballet's fun! I can't wait to see another one!

Interview with
choreographer
YEH Ming-hwa

You might wonder why the fact that there are ballet dancers from Kaohsiung in *Dancing Ballet* is so underscored in the 2022 Taiwan Dance Platform Guide. The reason is simple: you don't normally think of Kaohsiung (or even Taiwan) as a producer of ballet dancers. East Asians lack the physique preferred by this art, so Taiwan's early ballet focused more on deportment than physical extension, limiting its development here. In addition, no universities in Kaohsiung have a ballet department, so anyone who really wants to learn it has to go somewhere else. So Kaohsiung having a ballet troupe is indeed a big deal!

For *Dancing Ballet*, we have prepared a very important number, *The Nutcracker's* "Waltz of the Snowflakes." Though you never see snow in southern Taiwan, we are creating a winter wonderland through bodily movement. It metaphorically implies that even though current circumstances may be difficult, we can still dream," says choreographer YEH Ming-hwa.



The age of four and a half is when most kids are learning to say, "Mom, I need some money," but YEH was learning to dance. In her youth, she was attracted to the stories and roles in ballet, and she danced well too. After junior high, she went to Taipei National University of the Arts for a seven-year dance

the Wall, an interpretation of architect WANG Da-hong's life.

In *Ballet*, through inspiration received by working with the Kaohsiung City Ballet, YEH projects her childhood memories of learning dance as an image of ballet in Taiwan. The troupe has performers of clearly different ages and identities. They keep to realism as opposed to the fantasy of classical ballet. Among the performers, YEH sees girls fully arrayed in their practice attire and boys who love ballet so much despite the looks they get, just as she saw in the past. She says that these memories may be trivial and meaningless, but they are really pleasant and even funny: "These are the people who make up Taiwan's ballet landscape, and ballet here is indeed developing and seeing greater possibilities."

program initiated by LIN Hwai-min and LO Man-fei. It indirectly encouraged YEH to explore outside of tradition. In recent years, she has blended Western dance, knowledge from her studies, and her own thoughts in producing *SHE*, which deals with the female body and dance history, and *The House Behind*

開放舞台
Open Stage

左涵潔

小孩筆記－身體是我的搭檔

11.12 SAT.
10:00

11.13 SUN.
10:00

榕樹廣場 Banyan Plaza

自由入場 Free admission

演出全長約 40 分鐘，無中場休息

無年齡限制觀賞，自由入場

Duration is 40 minutes without intermission

Suitable for all ages, free admission

演後座談 Post-talk

11.12 Sat. / 11.13 Sun. 10:40

榕樹廣場 Banyan Plaza



「斑馬線的間距對我來說有點寬！」－看我用跳的

「洗手台太高我構不到？」－看我踮起腳尖

「這門太重我推不動～」－啊～～看我使出風力拳

孩子的身體成為測量的單位，在室內與戶外空間進行特別的丈量練習；城市中的各種障礙成為創造舞蹈的開關！

計畫發起人：左涵潔 | 協同藝術家：朱殷秀 | 專案經理：馬嘉佳 | 行政協力：李芳華 | 共同創作與演出：朱鈺珈、吳貝萱、吳芷辰、李昀珊、李姝瑛、邱沛芸、柯琦安、孫瑞蓉、馬可倫、張橋若、莊庭熙、傅孜雁、黃堃菀、黃筠媛、葉苜妍、劉皓允、劉硯庭、潘奕心 | 攝影紀錄：口天吳影像紀錄所 | 現場樂手：薛詠之 | 執行舞台監督：邱劉亞婷 | 特別感謝：于芯婕、王乙棠、王晨睿、林芮安、梁華庭、莊芮齊

開放舞台
Open Stage

TSO Han-chieh

Kid's Notes - My body, My partner

A physical collaborative project between TSO Han-chieh and children aged 6-12.

As we dwell in the indoor and outdoor spaces of the city, we use a child's body as a unit of measurement and take note of every movement and dance under various measurement exercises.

Artistic Director: TSO Han-chieh | Artist Assistant: ZHU Show | Project Manager: MA Chia-chia | Executive Producer: LEE Fang-hua | Performers: CHU Chun-chia, WU Pei-hsuan, WU Zhi-chen, LI Yun-shan, LI Shu-ying, CHIU Pei-yun, KE Qi-an, SUN Rui-xi, MA Ke-run, CHANG Yu-jo, CHUANG Ting-his, FU Zi-yan, HUANG Duo-la, HUANG Yun-yuan, YEH Rucei-yen, LIU Ho-wan, LIU Yan-ting, PAN Yi-hsin | Photographer: Po Yuan Photography Studio | Live Musician: HSUEH Yung-chih / Deputy Stage Manager: Palahu Istanda | Special Thanks to YU Xin-je, WANG Yi-tang, WANG Chen-ru, LIN Rui-an, LIANG Hua-ting, ZHUANG Rui-qi

回想你我的童年，誰不是用身體表達無法言說的情感呢？

親子 # 藝術潛能 # 高雄在地 # 小孩跳舞

假如有人問你，公共空間中的無障礙設施及輔具是為誰設置的，你可能想都不想，便回答是殘障人士——但你可曾考慮到，使用公共空間的族群，除了身障者和其他成年人外，也包括還未進入發育期的小孩嗎？儘管在直覺上，我們不會將他們放在一起思考，但仔細想想，我們都曾經在公共空間中，遇到需要一些幫助才能順利完成一些事情的孩子們，比方說：開水龍頭跟抽衛生紙，不能不說我們對於無障礙的想像跟設計，還是不夠完善的。這也是本屆舞蹈平台中《小孩筆記 - 身體是我的搭檔》會以孩童的身體部位為空間丈量尺度的理由。

於是，《小孩筆記 - 身體是我的搭檔》在五月完



成了招募，七八月進行密集工作坊，九月才進入到正式創作跟排練的階段，與另一位藝術家朱殷秀還有兩兩製造的夥伴們，讓孩子們一步步理解劇場，發現可能性，從跟著指令到延伸發想，讓他們認識到自己的身體原來是多樣的。在真正進到創作之前，要先把藝術的思維種進去，其實就

像做溏心蛋一樣，需要長時間浸潤在滷汁中，這就是左涵潔與夥伴們選擇以工作坊形式進行的理由。

過往的演出籌備過程，會有密集的排訓、力求即時達成預想中的編舞目標……這些理所當然的進

度規劃，在《小孩筆記》中是不存在的，那不符合他們對跟孩子一起工作的想像。在這檔以兒童為主體的舞蹈創作中，嘗試以肢體測量、感官探索，將差異實體化，讓人們彼此更能感同身受，藉此也想喚起公共空間中共融共好的重視。

《小孩筆記》還有另一個任務，就是所有人們都可以輕鬆看待舞蹈這件事：「我想透過孩子的身體告訴大家，身體很簡單，並不可怕。當我們花很長的時間跟身體相處，舞蹈，它會是與自己的溝通、協商、對話，是你想要站到一束光裡的衝動，它是你和善地接近某一個人，它是你所有有意識的動作——這些，都是基本的舞蹈呈現。」

Think about childhood: who has never used their body to say something they were unable to express through speech?

Interview with
the Artist
TSO Han-chieh

If someone asked you for whom the accessibility facilities and devices in public places are, you would probably answer without a second thought that they are for the disabled. But have you ever considered that, besides the disabled and other adults, another group who uses public places is children? Though we do not intuitively categorize them as being disadvantaged, think about how many times you have seen kids standing on their toes to wash their hands at a public sink or reaching for a tissue. This is why TSO Han-chieh emphasizes the size of children's bodies in her *Kid's Notes - My Body, My Partner* for the 2022 Taiwan Dance Platform.

Kid's Notes - My Body, My Partner is a project for which TSO had finished recruiting kids in May. After two-month workshops in both July and August, it steps into the part of creating and rehearsing in September. With the assistance of the artist Show CHU and co-workers at Her Double & Cross Theater, It teaches the kids about theater and finds out the creative



© 吳柏源

possibilities that derive from the orders, showing them the diversity of their bodies.

It's very important for putting your sense of artistry first before creation, which is much like marinating a soft-boiled egg: it needs to be immersed for a long

time, and you need to make sure of your direction repeatedly. That's why TSO and her co-workers did it as a workshop.

The things that are always part of preparing a performance (extensive rehearsals and striving to hit progress targets) are non-existent in *Kid's Notes* because such requirements do not comply with TSO's concept of working with kids. In this child-centered program, through physical measurements, exploration of the senses, and highlighting the differences between kids and adults, this project wishes to awaken people's notice to the importance of accessibility to public facilities and co-exist for all groups of people.

And another plan for *Kid's Note* is to allow everyone who is not in the performing arts to just relax and enjoy dance. TSO continues: "I want to show people through children that the body is simple and nothing to be afraid of. When we spend enough time with our body, dance becomes a form of communication, negotiation, and dialogue with yourself. It's your impulse to want to stand in the spotlight. It's a way to approach someone in a friendly way. It's all your conscious movements. All of these things are essentially manifestations of dance."

蒂摩爾古薪舞集 × 林文中

去排灣 選粹

11.12 SAT.
13:30

11.13 SUN.
13:30

榕樹廣場 Banyan Plaza

自由入場 Free admission

活動全長約 60 分鐘 (含演後交流)，無中場休息

Duration is 60 minutes (includes post-talk)
without intermission



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《去排灣》，表演者們的聲音就是音樂，由聲線發展出表演者們獨立及群體的身體發展，在排灣族傳統古謠與肢體中，交織出獨一無二的排灣族當代語彙，於非典型劇場的演出模式，邀請大家在自己最喜歡的角落觀看與互動。

團長暨藝術總監：路之·瑪迪霖 | 舞蹈總監：巴魯·瑪迪霖 | 駐團編舞家(2019-2020)：
林文中 | 演出者：楊淨皓、舞祖·達卜拉吉茲、江聖祥、賈西亞、康書瑄、王秋茹 |
服裝設計：林文中 | 團務經理：邱書婷

Tjimur Dance Theatre × LIN Wen-chung

GO PAIWAN

In *GO PAIWAN*, the performers' voices are the music, and their vocal line develops into a unique physical language. The intertwining of ancient Paiwan tunes and physical expression creates a distinctive contemporary Paiwan symbolism in this non-traditional performance venue. We invite participants to sit in their favorite spot to watch the performance and interact with the performers.

Founder and Artistic Director: Ljuzem Madiljin | Dance Director: Baru Madiljin | Resident
Choreographer(2019-2020): LIN Wen-chung | Performers: YANG Ching-hao, LJAUCU Tapurakac,
CHIANG Sheng-hsiang, GARCIA, AL bernard velarde, KANG Shu-hsuan, WANG Chiu-ju | Costume
Designer: LIN Wen-chung | Company Manager: CHIU Shu-ting

將古謠特有的律動、呼吸方法， 轉化為當代

古謠 # 刻板印象 # 原住民文化 # 屏東山地門

蒂摩爾古薪舞集是臺灣第一支以排灣族文化為主體的當代舞團——不過，它並不是一支原住民舞團。這段描述矛盾嗎？一點都不。好比你不曾強調一支芭蕾舞團是東斯拉夫舞團或拉丁民族舞團，蒂摩爾裡，有排灣族、漢族，甚至來自菲律賓的舞者，他們在舞團位於屏東三地門地磨兒部落的基地排練，也在那生活。通過學習排灣族的傳統古謠，舞者們將古謠特有的律動、呼吸方法，轉化為當代，卻專屬排灣族文化的舞蹈身體語彙。

「對現在的我來說，舞蹈是一種文化傳承、生命的延續、社會的責任。」舞團藝術總監路之·瑪迪霖 (Ljuzem Madiljin) 這麼說。和排灣族人一起生活才能體察的文化細節及情感交流，是蒂摩爾的根、創作之本，也是路之想和普羅大眾分享



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其美好的事物。為此，他們積極地尋找不同背景的藝術家進駐，希望拓展排灣族劇場發展的多元可能。

如舞團今年帶來的節目《去排灣》(選粹)，出自蒂摩爾成立十四年以來首度請到的客席編舞家

蒂摩爾古薪舞集藝術總監
路之·瑪迪霖專訪

過與路之及其親弟，同為編舞家的巴魯·瑪迪霖 (Baru Madiljin) 長時間討論後，才創作出《去排灣》。

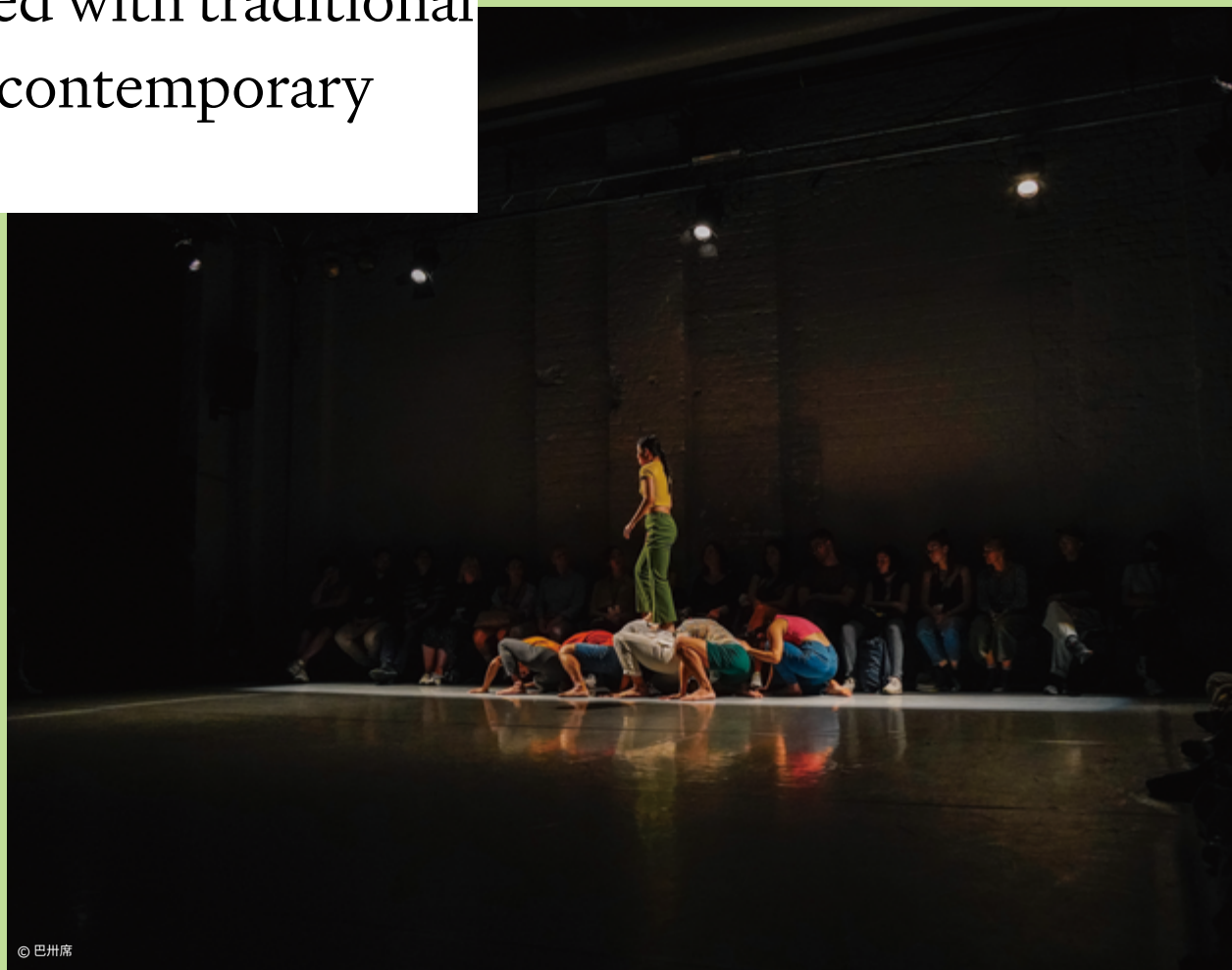
路之解釋，《去排灣》的「去」字有兩層意思，一層是前往，一層是為被奇觀化的排灣風景除魅，將觀光廣告中的傳統服飾、節慶祭儀等文化符號自表演中排除，還排灣族舞蹈身體最純粹的本貌。它的創作目的不在凸顯與觀眾之間的差異，而是解構刻板印象中的原民部落，為可能發生的尊重、對等的交流遞上邀請函。「我想對觀眾說，舞台上每一秒、每個動靜都值得認真觀察，也許最後你會發現，台上台下其實存在著某種連結，某種所有人都會欣賞的共通美感。」

林文中之手。觀其過往作品，曾有將南管古調、民族舞蹈與現代舞匯流的嘗試，但為製作《去排灣》，編舞家在地磨兒部落足足待了超過一年。期間，他參加收穫祭、婚禮，感受排灣族人間的關係、漢文化與排灣文化的連結，並發現真實的原住民部落和與自己原先的想像相去甚遠，在經

Turning the unique rhythm of and breathing associated with traditional Paiwan songs into contemporary dance pieces.

Tjimur Dance Theatre is Taiwan's first contemporary dance troupe that focuses on Paiwan culture - but they are not all members of the Paiwan tribe, which is no big deal. After all, does a ballet company need to be made up entirely of Italians or Russians? Tjimur has Paiwan, Han-Chinese, and Filipino dancers. They rehearse and live in the Paiwan community of Timur in Sandimen, Pingtung. Having learned the traditional songs of the Paiwan, the troupe turns the unique rhythm of and breathing associated with the songs into contemporary dance pieces that maintain a strictly Paiwan dance vocabulary.

"For me, now, dance is a form of cultural transmission, an extension of life, and a social duty," says Ljuzem MADILJIN. Only by living with the Paiwan were the dancers truly able to experience and see cultural particulars and emotional exchanges. That is the root of Tjimur and its creative concept, and it is what Ljuzem wishes to share with the public. Thus, they actively recruit artists with different backgrounds, looking to expand the potential for diverse development for the Paiwan performing arts.



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GO PAIWAN, Tjimur's piece for this year's Taiwan Dance Platform, is the brainchild of guest choreographer LIN Wen-chung, who is working with Tjimur for the first time since its founding 14 years ago. He has done work that integrates nanguan music, folk dance, and contemporary dance. He lived in

Interview with
Tjimur Dance Theatre
artistic director
Ljuzem MADILJIN

original assumptions. After extensive discussion with Ljuzem's younger brother (and choreographer) Baru, the piece was born.

Ljuzem says that the word "go" in the name of the piece has two levels of meaning, one being "to move forward," while the other refers to the restoration of the purity of the body in Paiwan dance (as opposed to what is normally seen: the transformation of cultural symbols, such as clothing, into a spectacle for commercial gain). The point of the piece is not to highlight the differences between the dancers and the audience but to deconstruct the stereotypes people have of Indigenous communities and invite people to take part in exchanges based on mutual respect and equality. She concludes, "I want to say to the audience that every second and every movement on the stage is something worth looking really closely at because, in the end, you may realize a connection between the performers and yourself, a shared aesthetic that everyone can enjoy."

the community for over a year in order to be able to choreograph the piece, during which time he attended a harvest festival and weddings, allowing him to observe interpersonal relationships, the connection between the Han and Paiwan cultures, and just how different an Indigenous village is compared to his

賴翠霜舞創劇場

Lais Creative Dance Theater

他們的故事－白晝

Their Stories - Daylight

11.12 SAT.
17:00

11.13 SUN.
17:00

榕樹廣場 Banyan Plaza
自由入場 Free admission

演出全長約 60 分鐘，無中場休息
Duration is 60 minutes without intermission



《他們的故事－白晝》是一個大量參雜戲劇與舞蹈肢體的作品，編舞家賴翠霜與 11 位素人表演者共同合作，述說著關於過去、現在、未來以及自我的旅程。

編舞：賴翠霜 | 表演者：吳孟渝、蘇婉婷、沈萱姿、涂慧珠、小愉兒、葉美娥、陳曜銘、彭揚閔、梁瓊芬、蘇意琪、吳淑棉 | 舞團行政：陳思好 | 排練助理：陳盈琪 | 燈光設計：沈玉晏、邱郁雯 | 燈光執行：沈玉晏 | 執行舞台監督：李聚慧 | 特別感謝：臺南市政府文化局－台江文化中心

Their Stories-Daylight is a work in which drama and bodily expression abound. Tainan-born choreographer LAI Tsui-shuang collaborated with 11 amateur performers, which depicts a journey of the past, present, future, and the self, from multiple angles.

Choreographer: LAI Tsui-shuang | Performer(s): WU Meng-yu, SU Wan-ting, SHEN Syuan-zih, TU Hui-chu, Emile YU, YEH Me-or, CHEN Yao-ming, PENG Yang-min, LIANG Chiung-fen, SU Yi-chi, WU Shu-mien | Company Executive: CHEN Ssu-yu | Rehearsal Assistant: CHEN Ying-chi | Lighting Design: SHEN Yu-yen, CIOU Yu-wun | Lighting Executive: SHEN Yu-yen | Deputy Stage manager: LEE Chu-hui | Special Thanks: Taikang Cultural Center

引導劇場素人接觸情境式肢體表演， 從無到有，從沒有自信到發現自信

編舞家
賴翠霜專訪

舞蹈劇場 # 素人跳舞 # 臺南在地故事

和許多舞蹈工作者一樣，編舞家賴翠霜也將身體視為舞蹈人表達情緒的媒介，她還說，在表演藝術領域，詢問「為什麼愛上舞蹈」是沒有絕對必要，愛是一種直覺，從學舞的那一刻起，舞蹈已是深植在生活裡便無法分離。如果你感覺這樣的陳述帶有一股強烈的，甚至可說是強硬的決然，那麼多半會意外她的作品當中的柔軟，她對人心、社會議題、地方的關懷。

2017年南下深耕、致力於推廣舞蹈藝術、挖掘其可能性的賴翠霜舞創劇場，此前與臺南台江文化中心合作的素人雙年演出計畫《他們的故事》廣獲好評，該計畫係以工作坊的形式，引導劇場素人接觸情境式肢體表演，並採用不同年齡層的學員的生活經驗為創作靈感，將對應其歲數的心理、情感、回憶，轉譯為舞蹈表演動作，並在時空交錯的編排下，將個體的生命感觸放大為渲染全場的張力。



對參與工作坊的素人而言，那不啻能幫助體能的改善，還是關係的修補、自我內在的質變、習慣聆聽身體狀態，以及日常交際間更加細膩的觀察。如有學員反應道，在工作坊告一段落以後，已經能從陌生人的動作習慣、軀體外型推論其社

光技術的輔助，要讓素人在表現出一定水準演出的同時，還要撐起沒有任何氛圍的舞台是項艱鉅的挑戰，但她同樣也信任素人們經過工作坊磨練出的經驗與心態，必能和自己一起克服赤裸的舞台。

「跟素人工作最大的成就感，是看他們從無到有，從沒有自信到發現自信，找到另一個面向的真我。」賴翠霜這麼說。也許這正是素人表演的不可取代性—

素人蓄積能量的位址不在他方，而在於他們處理那些從前有口難言的陰霾時，所坦露出的脆弱及韌性。如果在《他們的故事》能夠穿透空曠的舞台，在《白晝》沒道理不可行。

會條件，性格與當下的感受。

本次與衛武營合作的《他們的故事 - 白晝》是前作的再延伸，有別於《他們的故事》發生在擁有專業劇場技術的黑盒子劇場，《白晝》必須在戶外、強烈的日照下演出，賴翠霜不諱言，沒有燈

Giving amateurs a try at situational physical theatre as they start from zero and their confidence grows

Interview with
choreographer
LAI Tsui-shuang

Like many choreographers, LAI Tsui-shuang views the body as a medium through which the dancer expresses emotion. She believes that in performing arts, you don't have to ask why one loves to dance. Love is intuitive. Since she started learning dance, it has become an inseparable part of her. While people may think that description is made with strong, if not unyielding, resolve, they are surprised to see how gentle her work can be and the concern she has for the human heart, social issues, and the locality she is working in.

Lais Creative Dance Theatre moved to southern Taiwan in 2017 to diligently promote dance and search for new possibilities. *Their Stories*, created for the Taikang Cultural Center 2020-2021 Amateur Biennale Performance Project, has received great reviews. The project was done in the form of a workshop to give amateurs of varying ages a try at situational physical theatre. The creative inspiration for pieces came from the life experiences of the performers. That is, their psychologies, emotions, and memories were translated into acts of dance, and among a blend of space and time, their individual



thoughts and feelings were magnified as a means of rendering the entire piece.

It helped the performers enhance their skills as well as mend relationships, transform their inner selves, become accustomed to listening to their bodies, and

Their Stories - Daylight, a collaboration with Weiwuying, is an offshoot of *Their Stories*, but it is different because it will be performed outdoors under the sun. LAI does not shy away from admitting that the lack of controlled lighting and a stage with a designed ambiance make it quite challenging to get amateurs to perform to a certain standard. Nonetheless, she has confidence that they will do well based on how the workshop has refined them.

"The biggest sense of achievement in working with amateurs is seeing them start from zero, watching them as their confidence grows and as they find another aspect of their true selves," LAI says. This is perhaps something irreplaceable about amateur performances: they accumulate energy not from other places but from how they handle their weaknesses and resilience that come from dark times of the past that are difficult to speak about. If that can penetrate the stage of *Their Stories*, then there is no reason why it should not do so in *Their Stories - Daylight*.

more meticulously observe what happens in everyday social intercourse. One participant said that after a while at the workshop, he/she became able to deduce a stranger's social status, character, and feelings at the time based on the stranger's mannerisms and physical appearance.

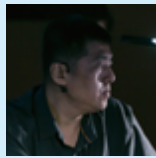
讓舞蹈聲音展成為原創劇場 音樂平台的契機！



顏晟文



王榆鈞



林強



李世揚



許雁婷

舞蹈音樂 # 舞蹈聲音 # 為舞蹈作曲

看過本屆舞蹈平台的導覽手冊，你應該知道除了榕樹廣場及樹冠露台外，還有一個擺設靜態作品的展覽廳，它分為影像與聲音兩個展區，和位於戶外空間的平面攝影展一起被策展人暱稱為「流動的島」。你可以在這裡觀看評審團精選的十部舞蹈影像，聆聽舞蹈聲音——但什麼是舞蹈聲音？舞者發出的聲音嗎？他們的腳步、喘息，千姿百態在空間中造成的迴響？

答案是以上皆非。當然，那可能是策展人周書毅對下一件作品的靈感，但在這次展出中，「舞蹈聲音」指的是舞台上與舞者合拍的音樂，五名作曲家所釋出的音樂作品，不僅是針對舞蹈作品量身訂製，在其個人創作脈絡中，也別具意義。

「我希望讓觀眾認識構成當代舞蹈的不同專業。」周書毅說：「在舞者和編舞家外，舞蹈還涉及空間、時間、聲音，這些被歸類為劇場設計的工作，但它其實分得很細，在這次舞蹈平台想先抽出『聲音』一項來談，為將來可能發生的原創音樂檔案庫打下基礎。」

我們可能被舞蹈作品中的不同元素給吸引，但真正能讓所有感官醒覺過來、召喚連結彼此的，會是音樂和身體連動的時刻。在那樣的時刻，你彷彿能「感覺」到舞蹈的聲音，你的皮膚好像觸碰到什麼，你的心臟好像被彈貝斯的手指撥動。舞蹈的聲音是立體的，周書毅形容，那建立在有機的對話上。

展場聲音區的五個小隔間，各代表林強、王榆鈞、李世揚、許雁婷、顏晟文（晟 SHENG）五位音樂創作人，觀眾在此處使用 iPad 及耳機聆聽他們親自挑選的，在舞蹈音樂創作上的關鍵作品，那是創作者在本屆節目中演出的內容，或第一次為舞蹈設計的音樂，亦有創作者挑選的曲目。對他們而言，是首次認知到自己做的是舞蹈音樂，而非服務於其他目的的作品。

如林強所帶來的，與雲門舞集合作的《十三聲》選粹，就是後一種情況的最佳例子。「林強大哥跟我提過，他在為《十三聲》作曲的期間，每看一次排練就得回家修改草稿，最後只能完全信任編舞家的判斷，依據編舞的指示做細部調整。無數次的修整…」，周書毅笑道：「雁婷則有聲音採集的背景，對於聲音有著獨有的細膩感知，她能夠為舞蹈劇場做到的除了配樂，也包括聲音設計這塊。其他像榆鈞、世揚、晟文在這次節目中都有作品，榆鈞參與眾多劇場音樂設計，她總是能在舞作中看見和編舞家不一樣的東西，通過樂器、合成器等不同途徑去達成舞蹈音樂。世揚的作品重視現場性，你可以在本次有演出的《連篇

歌曲》聽到他最擅長的即興表演，晟文對電子音樂技術的熟悉，讓他能輕易營造出虛幻失真的聽覺風景，在《採身》也有非常精采的表現。」在音樂作品展出之外，他也邀請五位音樂創作者召開講座，帶領觀眾認識舞蹈音樂創作與眾不同之處，「例如第一次做舞蹈音樂遇到哪些難處？看過排演，也跟編舞家溝通過後，第一件事做的是什麼？等等音樂背後的故事，我認為，『聽見舞蹈聲音』就是包括幕後的對話。」

周書毅也提及個人對舞蹈聲音展最大的期待：以此為出發點，逐步建立舞蹈原創音樂的檔案庫。他指出，臺灣觀眾對舞蹈音樂之所以陌生，主要原因是市場有限，加以發行必然要面對的版權問題、後製作業，都讓創作者望之卻步，「但市場規模有限，是因為大家在觀賞節目的時候都把音樂當耳邊風嗎？好像也不是這樣，如果我們能建立一個專門蒐集舞蹈音樂的平台，或許一切就能有改觀——我想藉今年的舞蹈平台為契機，向臺灣為劇場創作音樂的藝文工作者拋出這個議題。」

Turning the Sounds of Dance into Opportunity for a Performing Arts Music Platform

If you have looked at the Taiwan Dance Platform Guide, you know that, besides the programs at Banyan Plaza and the East Crown Terrace, there is a non-live program whose space is divided into the Sound Zone and Video Zone in the Exhibition Hall, which, together with the photo exhibit outside, has been nicknamed the "Mobility Island." Here, you can see ten videos on dance selected by our judging panel and hear the sounds of dance — wait, what are "the sounds of dance!?" Does that mean sounds made by dancers, like their footsteps, breathing, and movements?

None of the above. While that may be inspiration for curator CHOU Shu-yi's next piece, here, "the sounds of dance" refers to the music performers dance to. The musical works on exhibit here not only were written specifically for dance numbers but are uniquely significant to the five songwriters who composed them.

"I want visitors to get to know another profession in the contemporary dance field," CHOU explains. "Besides the dancers and choreographers, dance also implicates space, time, and sound, which are usually viewed collectively as the work of the venue designers

but are actually clearly subdivided. For this event, I want to discuss the aspect of sound to potentially lay a foundation for the formation of a dance music archive."

We may be attracted to different elements of dance pieces, but what really awakens and connects all the senses is the moment the music and dancers begin moving in unison. When that happens, you can almost "feel" the sound of the dance. You feel as if something has touched your skin, and your heartstrings feel as if they have been plucked by the fingers of a bassist. The sound of dance is alive. CHOU says it is established on an organic dialogue between the dance and the dancers' movements.

The five sections in the Exhibition Hall's Sound Zone are where you can listen to the work of the five songwriters, LIM Giong, WANG Yu-jun, LEE Shih-yang, HSU Yen-ting, and YAN Sheng-wen. Visitors may use iPads and earphones to listen to exceptional made-for-dance music the artists have selected from their quivers themselves. The songs may be from programs for this event, their first pieces made for dance numbers, or pieces that allowed them to realize for the first time that they were making music

Interview with curator
CHOU Shu-yi

specifically for dance.

LIM Giong's highlights from his collaboration with Cloud Gate on *13 Tongues* is the best example of the last type of song described above. CHOU says, "LIM Giong once told me that while he was composing music for *13 Tongues*, he had to revise it after each rehearsal. He just had to completely trust the choreographer's judgment and make all the minuscule changes the choreographer required. The revisions were countless. Yen-ting, with her background in sound collection, has a uniquely refined capacity to perceive sound, so she can not only create music but also handles sound design for dance troupes. Yu-jun, Shih-yang, and Sheng-wen also have pieces at the event. Yu-jun has made music for many dance performances, using both instruments and synthesizers, and she can always see something in dances that the choreographers miss. Shih-yang's work emphasizes the liveness of the performance. In his music for the performance *Liederzyklus*, you can hear his improvisation, which he is so good at. Sheng-wen excels at electronic music, through which he almost effortlessly produces a soundscape of fantasy, which you can hear in the dance piece *Picking the Corpus*." Besides this exhibit, the artists will also hold

forums on the differences between music composition for dance and other purposes. "For instance, they'll talk about the difficulties they had on their first dance project, what they do after having seen a rehearsal and talked with the choreographer, and other such stories. I think listening to 'the sounds of dance' includes hearing about what goes on behind the scenes."

CHOU's biggest expectation for the Sound Zone exhibit is that it is to be a starting point for the formation of a dance music archive. He believes that the Taiwanese public's unfamiliarity with music that is made for dance is mainly a result of the limited market and the fact that artists shrink away from releasing such music as it involves the headache of dealing with copyrights and post-production, "but is the market limited because people just view the music as a minor part of the show that can be forgotten? I don't think so. If we could establish a platform exclusively for collecting music made for dance, maybe everything would change. I think this year's Taiwan Dance Platform is the perfect opportunity to propose this idea to performing arts music composers."

平衡舞蹈、鏡頭語言、視覺語彙， 尋找舞蹈影像更多可能性

策展人
周書毅專訪



舞蹈影像 # 舞蹈電影 # 在影像中起舞

如果兩年前的表演藝術工作者，是被逼著面對劇場停擺窘境下與觀眾重新連結的難題，那麼來到今年，或許該是收考卷的時候了。2022年衛武營舞蹈平台以「身體上線」為命題，首次對全球創作者發出舞蹈影像徵件，該單元的性質雖有別於一般電影節的短片競賽，卻也是向藝術家們提問：舞蹈可能存在於虛擬空間嗎？它依然遵照過往發行現場紀錄的拍攝手法，還是需要導入鏡頭語言，更加電影化？又，舞者們的身體、舞蹈該如何自處？

「當舞者的身體必須因應影像的特性調整，他的表演意識會不會改變？他的關懷呢？是像過去一樣，我們不斷挖掘身體的想法，藉此回應自己所在的社會環境、遠方的戰爭？跳舞這件事會變成

是由影像創造出來的嗎？我期待從藝術家那裡得到回應。」策展人周書毅表示。

參加本屆徵選的作品總計有 257 件，由策展人周書毅、現任衛武營營運副總監 Raymond（黃國威）、導演陳芯宜、演員吳可熙組成的評委會，在評選過程中各自以舞蹈製作人、電影工作者的角度就表演、鏡頭運用創意、內容情節提出意見，選出十部展出影片，從《等待果陀》式存在主義辯證的《The fog》，反映東南亞女性意識的《Dotted Bodies》、《Movement: We Are Bodies》，到回應自身與社會、城市關係的《I DON'T SEE DEER》、《Tramways》、《SLOW》等作品，相信能同時滿足電影短片及舞蹈影像的愛好者。

評委 Raymond 觀察到，疫情後的舞蹈影像，似乎正由原本對編舞精緻度的講究，逐步往概念的表達延伸。如《Slow》，是荷蘭藝術家 Karel van Laere 在臺進行的創作，該位藝術家以極緩慢的肢體動作，凸顯與臺灣城市生活的對比，繁忙與極緩構成的視覺反差，令評委們留下深刻印象。自高中時期便開始跳街舞，也曾接觸現代舞的吳可熙則表示，整個評選過程中最困難的，是找出能真正代表舞蹈影像更多可能性——透過彙整舞蹈、鏡頭語言、視覺語彙，呈現出與現場截然不同，富有影像力量的作品。

「在社群媒體成熟，或說大家習慣用手機拍生活影片以後，舞蹈被大量的紀錄，抖音、IG，以至於任何地方你都可以看到有人站在架好的攝影機

前跳舞。但舞蹈影像一定還存在其他層次，這是我和其他三位評審的根本共識。」

國標舞、民族舞、當代舞、在生活空間發生的即興舞蹈……在周書毅眼中，形形色色的舞蹈，其實都代表著生活在世界上某處的人，試圖通過舞蹈溝通的身體語境。即便文化差異性不總是能被舞蹈世界的共通語言所克服，卻也是樂趣所在。周書毅說：「如何洞察影像語言背後潛藏的文化、如何從飽含文化的舞蹈身體看出創作者的藝術思維，我想，臺灣舞蹈與世界的對話、連結就是這麼發生的。」

A Balanced Mix of Dance, the Language of Film, and Visual Vocabulary to Find More Possibilities for Dance Videos

Performing artists were forced to stop working two years ago as venues shut down, so they had to figure out how to reconnect with audiences. Now, perhaps it is time for a test. With the theme of "Body Online," this year, for the first time, the Taiwan Music Platform has invited artists from all over the world to submit creations. Though it differs from most short-film competitions, the event asked artists this question: Can dance thrive in virtual spaces? Can it continue as the simple documentation of live performances as in the past, or does it need the integration of the language of film and to become more cinematic? And how should the dancers handle their bodies and the choreography?

"When the dancer's body needs to make changes based on the characteristics of film, does their consciousness of performance change? What about the focus of their concern? Is it as it was in the past? Do we keep digging for the opinions of our bodies and, through such means, respond to such things as

our social environment and faraway wars? Does dance become a creative product of video? I was really looking forward to seeing how the artists answer this question," says event curator CHOU Shu-yi.

257 submissions were made for the event. The judging panel consisted of CHOU, Weiwuying deputy director of operations Raymond WONG, film director Singing CHEN, and actress WU Ke-xi. Based on their expertise as dance producers and film workers, the judges looked at the aspects of performance, creative use of the camera, and plot in choosing ten videos for the event. The pieces range from the dialectic, existential, *Waiting for Godot*-ish *The fog to Dotted Bodies* and *Movement: We Are Bodies*, which discuss the feminine consciousness in Southeast Asia, and again to *IDON'T SEE DEER*, *Tramways*, and *SLow*, which look at the relationship between the self and society/the city. All of them are sure to be popular with short-film and dance enthusiasts alike.

Interview with curator CHOU Shu-yi

WONG noticed that the videos seemed to have evolved from the original refinement that characterizes choreography to pieces of conceptual expression. For example, *SLow*, a piece made in Taiwan by Karel van Laere of the Netherlands, depicts extremely sluggish physical movement to produce a contrast with the urban lifestyle in Taiwan, making quite an impression on the judges. WU, who started street dancing in high school and has dabbled in contemporary dance, said the hardest part of the judging was selecting pieces that truly represent more possibilities for dance videos, that is, pieces that incorporate dance, the language of film, and visual vocabulary; that offer something completely different from live performances; and that are rich with the power of film.

"With the advanced development of social media and people's growing habit of filming things from daily life, dance has been documented on a huge scale. With TikTok and Instagram, you can see people from

all over the world dancing in front of their cameras. But there are more levels to dance videos than that, and that is what we judges focused on as a common thread in our selection," says CHOU.

To CHOU, each type of dance, from ballroom and ethnic to contemporary and improvised dancing, represents a certain group of people somewhere on the planet who are attempting to communicate the context of the body. Although cultural differences cannot always be overcome by the common global language of dance, there is still fun in it! CHOU says, "I think the way we gain insight into the possibilities hidden within the language of film and the way we see the creative concept of artists via culture-filled dances are how dance in Taiwan can communicate and connect with dance in the rest of the world."

島嶼連結 - 談舞、說舞 Island Connection - Forum



身體上線 - 即刻拍攝 Body Online - Dance Livestream



11.11 FRI. 演講廳
11:30-13:00 Lecture Hall

英文舞蹈書寫在臺灣 - Diane Baker 紀念專題
Dance Writing in English from Taiwan - in Memory of Diane Baker

講者 Speaker | 林亞婷 LIN Ya-tin
主持 Host | 周書毅 CHOU Shu-yi

11.12 SAT. 演講廳
11:30-13:00 Lecture Hall

南方舞蹈教育談 - 舞蹈的未來要如何教?
The Dance Education in the South - How to Open the Future for Dance?

講者 Speaker | 范瀾文、蘇威嘉、左涵潔、歐弘承 FAN Jing-wen, SU Wei-chia, TSO Han-chieh, OU Hung-cheng
主持 Host | 周書毅 CHOU Shu-yi

11.13 SUN. 演講廳
11:30-13:00 Lecture Hall

開始跳舞的一座城市 - 城市中的表演觀察
The City that Starts Dancing - Observation of Performances in the City

講者 Speaker | 黃祺璋、林喚玲、黃子溢、洪榆澄 HUANG Chi-wei, LIN Huan-ling, HUANG Tzu-yi, HUNG Yu-cheng
主持 Host | 周書毅 CHOU Shu-yi

演出藝術家 Performing Artists

什麼是編舞？什麼即興表演？什麼是舞蹈影像？邀你一起與舞蹈家走入創作的世界。
Ever wondering how artists choreograph and create improvisational performances?
What is a dance film? We will lead you into artists' world of creation



張忠安
CHANG Chung-an

10.22 SAT. 16:40 **11.13** SUN. 16:20

樹冠大廳西側露台
Crown Hall 3F (West Terrace)

自由參與
Free Entry



吳思璋
WU Si-zhang

10.23 SUN. 16:40 **11.12** SAT. 16:20

樹冠大廳西側露台
Crown Hall 3F (West Terrace)

自由參與
Free Entry

演出全長約 20 分鐘，無中場休息
無年齡限制

民眾可現場拍攝錄影
開放演後民眾可與藝術家現場交流

Duration is 20 minutes without intermission
Filming and photographing is allowed

Suitable for all ages

Open for public to interact with the artists after performance

身體上線－舞蹈影像展

Body Online - Dance through Films



©《14分鐘的清醒夢》2021 / 14分 / 臺灣 | Lucid Dream in 14 minutes / 2021 / 14 mins / Taiwan

身體上線－舞蹈聲音展

Body Online - Dance through Sound



©Sugawara Koto

10.22 SAT. — 11.20 SUN. 11:00-19:00 展覽廳 Exhibition Hall

邀請播映

余彥芳 2021 五國駐地計畫—《你跳舞嗎?》
 劉彥成 2021 五國駐地計畫 2.0—《回顧 2022 匿名者二號》
 微光製造 《半島來跳舞》
 黎宇文 《波麗露在高雄》
 田孝慈 《14 分鐘的清醒夢》
 黎宇文 X 巴魯·瑪迪霖 《bulabulay mun? (Variation)》
 轟舞劇場《自由步—與百年相遇的美好—濁水水力發電所》
 葉名樺 《SHE O.S.》

國際徵件

陳傑孝 《馬不停蹄》
 薩加里卡·德比納特 & 帕拉迪·薩達 《點陣身體》
 小事製作 《五虎將》 FIGHTERS
 安東·奧夫欽尼科夫 《單一》
 馬科·佩喬維 《瞥見》
 絲特菈·馬斯托羅斯特奧斯 《我沒看見鹿》
 劉佩鑫 《當代舞：我記得的身體》
 Seni Tari Kontemporari: Memori Seketul Jasad》
 Trust Dance Theatre 《紛亂中的秩序》
 迪娜·維魯蒂娜 《霧》
 區志恆 《電車路》
 卡爾·范·拉爾 《緩慢》

Special Screening

YU Yen-fang 2021 M
 Museum of Human Emotions—*Do You Dance?*
 LIU Yen-cheng 2021 Museum of Human Emotions 2.0—
 Retrospection 2022—Anonymous No. 2 Shimmering Production *Hand in Hand, We Dance*
 Maurice LAI *Bolero in Kaohsiung*
 TIEN Hsiao-tzu *Lucid Dream in 14 minutes*
 Maurice LAI X Baru MADILJIN *bulabulay mun? (Variation)*
 HORSE *FreeSteps: The Beauty of Meeting a Centennial / Linnei Zhoushui Power Plant*
 YEH Ming-hwa *SHE O.S.*

Open Call

CHEN Jiexiao *Amaranthine*
 Sagarika DEBNATH & Prakriti SHARDA *Dotted Bodies*
 Les Petites Choses Production *FIGHTERS*
 Marko PEJOVIĆ *Glance*
 Stella MASTOROSTERIOU *I DON'T SEE DEER*
 LOW Pey Sien *Movement: We Are Bodies (Part 1)*
 Trust Dance Theatre *Order In Chaos*
 Karel van LAERE *SLow*
 Dina VERYUTINA *The Fog*
 Jeremy Chi-hang AU *Tramways*
 Anton OVCHINNIKOV *Monochrome*

10.22 SAT. — 11.20 SUN. 11:00-19:00 展覽廳 Exhibition Hall

林強

雲門舞集《聲聞》

王榆鈞

周書毅《無用之地》
 人·舞團《盤》
 周書毅、鄭志忠 &《阿忠與我》

李世揚

轟舞劇場《兩男關係》
 張婷婷獨立製作《肢·色系列 2：時空抽屜》

許雁婷

張婷婷獨立製作 / 陳逸恩《不回家》
 安娜琪舞蹈劇場 / 董怡芬《與時間牽手 II—
 我們就是時間》

晟

葉名樺《寂靜敲門》
 葉名樺《十七年蟬》
 林廷緒《在山海來去》
 林廷緒《八八》

LIM Giong

Cloud Gate Dance Theatre of Taiwan *The Sound of Enlightenment*

WANG Yu-ju

CHOU Shu-Yi *Break&Break!*
 The Human Expression Dance Company *Pán*
 CHOU Shu-yi & CHENG Chih-chung *The Center*

LEE Shih-yan

HORSE *2 Men*
 T.T.C.Dance Body Platform: *Persistence of Memory (Cabinet 2)*

HSU Yen-ting

T.T.C.Dance / CHEN Yi-en *No Returning Back*
 Anarchy Dance Theatre / TUNG I-feng *Time Within Us*

SHENG

YEH Ming-hwa *Nordic*
 YEH Ming-hwa *Magicalcada Septendecim*
 LIN Ting-syu *Voyage through Mountains and Seas*
 LIN Ting-syu *Deluge*

身體上線－舞蹈攝影展 Body Online - Dance through Photography

10.8 SAT. — 12.4 SUN. 11:00-22:00

榕樹廣場（歌劇院櫺窗） Banyan Plaza (Opera House Window Facade)

攝影師 劉振祥、陳長志、林峻永、陳建豪、李奕瑋

Photographer LIU Chen-hsiang, CHEN Chang-chih, LIN Chun-yung, CHEN Chien-hao, and Kito LI

衛武營國家藝術文化中心

National Kaohsiung Center for the Arts (Weiwuying)

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郭遠仙 Jack KUO

營運副總監 Deputy General Director

黃國威 Raymond WONG

策展人 Curator

周書毅 CHOU shu-yi

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節目統籌 Chief Program Coordinator

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李聚慧 LEE Chu-hui

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李聚慧 LEE Chu-hui、許志偉 Slash、郭建豪 KUO Chien-hao

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陳大大國際影業有限公司 Big Big Chen International Film

攝影執行 Photographer

陳長志 CHEN Chang-chih、林峻永 LIN Chun-yung

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榕樹廣場 Banyan Plaza

舞台監督 Stage Manager

李聚慧 LEE Chu-hui

執行舞台監督 Deputy Stage Manager

林孝鍇 Kai LIN

舞監助理 Assitant of Stage Manager

方琬婷 FANG Wan-ting

舞台技術指導 Stage Supervisor

林惠兒 LIN Huei-er

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邱翊蕙 CHIU Yi-hui

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秉冠有限公司 PING GUNE CO., LTD.

音響技術 Audio Technician

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樹冠露台東側 Crown Hall 3F (East Terrace)

舞台監督 Stage Maneger

林汝珊 LIN Ju-shan

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日青創藝 Kelio Arts

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李維造物 LEEWEI DESIGN



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