

蒂摩爾古薪舞集 巴魯·瑪迪霖

排灣動物園

Tjimur Dance Theatre Baru Madiljin

X aiwan Utopia

演出時間 | 2025.6.7 (SAT.) 19:30

2025.6.8 (SUN.) 14:30

演出地點 | 國家戲劇院 National Theater

主辦單位 |  國家兩廳院
NATIONAL THEATER & CONCERT HALL

演出單位 |  TJMUR
蒂摩爾古薪舞集

- ◎演出全長約75分鐘，無中場休息。
- ◎建議7歲以上觀眾欣賞。
- ◎演前導聆：每場演出前30分鐘於國家戲劇院大廳。
- ◎演後座談：每場演出後於國家戲劇院大廳。
- ◎Duration: approx. 75 minutes without intermission.
- ◎Recommended for audiences age 7 and older.
- ◎Pre-show talk: 30 minutes before showtime at the National Theater lobby.
- ◎Post-show talk: at the National Theater lobby after each performance.

主辦單位保有節目內容異動權 The program is subject to change.



前言

新點子實驗場作為創作者激盪創意、拓展藝術邊界的平臺，過去曾透過公開徵選、創作陪伴與階段性呈現，支持創作者在作品初期探索創作方法與形式。2025年起新點子實驗場更聚焦於創作者社群間的交流，以及創作前期與觀眾的對話；除售票演出外，將增加演後座談場次，並安排階段呈現與文化導覽等周邊活動，讓作品、創作者與觀眾之間的連結更加深刻。

今年四檔節目各自開展屬於當代的提問與回應：蒂摩爾古薪舞集巴魯·瑪迪霖的《排灣動物園》，透過蕭邦音樂與排灣圍舞的交織，於傳統與當代之間尋找平衡與新秩序；《煉丹場》為曾彥婷與五位擅長運用不同媒材的創作者，研調臺灣石化產業及其產品在臺灣的獨特脈絡；不二擊聲音製造所薛詠之的《寄聲之廟》，以當代擊樂為基礎的遊走式聲音劇場，構築出一座「看不見的廟」；楊乃璇與五位新生代舞者，透過身體的探索與對話，深刻反思老去與自我實現，呈現《滬少年 àu siàu-liân》。

新點子實驗場期望每一次展演、每一次概念的傳遞與交流，皆成為創作能量的泉源，不斷提出對世界的提問，啟動思想流動，並觸發情感共鳴。

創作者的話

巴魯·瑪迪霖

2024年年初，我和姊姊路之前往葡萄牙新蒙特莫爾，展開為期兩週的駐村。劇院方不需要我們一定要呈現，只要我們放鬆生活。他們認為那也是創作的一部分。在那裡體驗

了久違的安靜。

於是當我回到臺灣，反差好大。新聞中的喧囂、部落的拘謹，所有人的眼睛都在看著你——我覺得自己好像動物。也就在那一刻，我知道要編什麼了。我想要帶著舞者們，去一個沒有規則、沒有約束的純白國度，我們在裡面歡鬧、奔跑，造一座烏托邦。

創作的同時我一直問自己，在既有的社會規則下，我能擁有無拘無束的理想生活嗎？在部落裡，我尊重文化、嚴謹學習，在傳統中吸取深厚底蘊。轉身來到編創的世界，我施展那些養分，可以很放鬆自由、不停地思考與產出……，想了許久，發現我的烏托邦，不是與世隔絕的他方，就是在部落的排練場。

走出部落、跨出排練場，我又發現其他的眼睛。不夠認識我們的人，仍然在用不合時宜的標籤看待原住民，或是看待何謂當代舞團。舞團十九年，編創了這麼久，現在我想站在部落給我們的根基上，做一支可以讓標籤脫落的作品。一直以來潛在我基因裡的不乖和玩興，這次我讓它徹底釋放。

加上，這兩年我們有機會走訪許多非原住民族群為主的學校，在那裡我能強烈地感受到，孩子是如何接受自己不熟悉的文化。過去我編創時也會洩氣，覺得為什麼觀眾不理解？在孩子那裡，我體會到，我必須更開放，甚至可以開玩笑、可以幽默，如此觀眾才有路徑可以投身到我的創作裡，放鬆的時候才有機會展開理解。

所以這次，邀請大家來到《排「灣」動物園》，跟著我們一起體驗峰迴路轉、彎來彎去，去看見沒看過的世界、沒見過的自己。

藝術總監的話

路之·瑪迪霖

在《排灣動物園》的主題尚未確認前，巴魯每一次來找我討論提案，我總會反問他：「為什麼要做？」、「你是想做給觀眾看，還是你真的想做？」。這些問題的用意，從來都不是為了質疑他，而是陪著他釐清自己。因為我知道，他正走在創作者孤獨卻必要的路上：打破自我。

作為姊姊和藝術總監，我總是希望巴魯能保有創作的純粹。不要像我，身為營運者，時常得在現實裡妥協，壓抑感性。直到最後一次提案，簡報的封面是一頭大象。巴魯說：「妳不覺得，我們就像動物嗎？總是在被觀看。」那一刻我只說：「好。」

不只有共鳴，而是我知道，他很真誠地在面對自己的處境。

再次重返表演者，我仍然不斷問巴魯「為什麼」。每一個設定都有感性的因素，也必須有理性的邏輯。所以，為什麼在臺上盪鞦韆？——那是排灣族的貴族才有資格做的事；為什麼族服只穿一半？——那樣的傳統並不完整；我為什麼要在臺上？——巴魯說，我代表一種精神。

一種精神？對，我之於舞團、之於巴魯，是一種無形的陪伴。但這是答案嗎？直到那天，巴魯讓我在舞臺上以表演者的身分盡情尖叫、大笑，我突然想起來——原來我是一個多麼喜歡大笑的人。巴魯要我上場，是為了要讓我做回真實的自己。

《排灣動物園》是一部非常真誠的作品。真誠到我會感到不安。那正是它的價值所在。這份冒險不是對文化的背離，而是出自我們

對它的珍視，正因為我們深愛自己的文化，才更渴望與外界展開對話。這場演出不是為了宣稱答案，而是打開可能性。

十九年了，舞團持續堅定步伐，向更多人展開對話：你或許還不認識我們，但請靠近看看，你會知道我們都是站在一起的。

創作歷程

蒂摩爾古薪舞集成立十九年，這支走遍國際、巡演超過 150 場次的當代全職舞團，行至此刻，仍然有巨大的目標渴望在此闖關——關於去標籤的觀看方式。

反骨的勇氣

蒂摩爾古薪舞集成立於屏東三地門地磨兒部落，排練場就在部落裡，團員和部落一起生活，部落也看著他們蛻變。因此創作和傳統的界線，拉得很緊、很近，有時候會很緊繃。

「在創作上，我們很常被指教。專家、學者、長輩，會告訴我們，那樣不夠傳統。」責難之重，路之說舞團承擔。謹慎與尊重，是與部落互動的基礎。但其實往往舞團要對話的對象，並不只是熟稔傳統的人，「我們要跟還不認識我們的人對話。」如果部落是根系，那麼作為一個當代舞團，他們是否有權決定自己該長出什麼樣的創作果實？

面對這個問題，巴魯也很有底氣。部落事務舞團一起參與，唱傳統歌比誰都大聲，教年輕人跳傳統舞比誰都賣力。「我們就長在部落上——是部落的養分，讓我們勇敢。」

傳統文化沒有約束著這個當代舞團，反而是他們創作的源源動力，而且越是貼近傳

統，讓他們的心更有力量，更能大聲指認自己是誰——用反骨的方式。巴魯的《排灣動物園》就是如此。

你是什麼動物？

「我們重來吧！」

其實在前往葡萄牙駐村前，巴魯已經為新作發展了大部分的動作素材，沒想到一回国，他又再次把自己打破。

巴魯問舞者，覺得自己是動物園裡的什麼動物？答案從狐獴、老鷹到蠶寶寶，千奇百怪。但巴魯總有能力一一解析。狐獴，會待在安全的群體裡，又一直跑出去查看。「我說OK我瞭解了，你可能是缺乏安全感。」、「老鷹也不只是帥氣，他有強烈被觀看的需求，其實他很孤單。」

巴魯呢？「我啊，我覺得我是細菌。附身在動物體內，幫助他們，活出生命。」總是想要更接近舞者、更讓舞者在表演中發揮自我。巴魯發揮細菌般的細膩，透過舞者對動物的詮釋，戳中他們的心境。

於是一隻蠶寶寶吐露被霸凌者的不堪；一隻老虎其實是孤立無援的領導者；而老鷹也在博眼球中迷失與疲憊。舞者並非在模仿動物，而是透過動物說出內心的情感狀態。也讓觀者反思，在觀看與被觀看的凝視裡，哪裡是牢籠？誰又是獵人？或每個人都是展示品呢？

轉彎之後的風景

舞作名稱的「彎」，是排灣族的灣，但卻掉了三點水。巴魯說名稱一公佈，手機響個不停。有人著急地告知他：「你寫錯了。」有人滿意地告訴他：「你太酷了……」

不僅是文字，有些事物太過久遠，人們遺忘了還有變動的可能。「文字、雕塑、畫作或是童話，當我們習以為常的觀看，被改變的時候，你的心情是什麼？」是挑釁、是衝突，還是樂見其成？

在編舞與音樂上，巴魯也不打算乖巧，「我用蕭邦，但我打破它；觀眾覺得畫面流暢時，我就中斷它。」聽覺與視覺相互映襯、對話，但不一定和諧。華麗圓舞曲卻暗藏諷刺、送葬同時是新生。傳統歌和蕭邦的樂章揉在一起，一切都熟悉，卻又陌生。

「你以為就要到達答案的時候，我就會轉彎。」其實很困難，轉彎要彎得漂亮流暢，要帶領觀者到一個還未存在過的烏托邦，非常燒腦。

巴魯說，轉彎，其實就是想像力。「這個世界還有更多可能，不是嗎？」當想像力抵達日常，日復一日的勞動生活中，其實就暗藏著屬於每個人的理想。巴魯期待所有人都使用自己的想像力，把烏托邦給喚醒。

《排灣動物園》是一場關於身分、觀看與自由的叩問，而每個人都有創造答案的能力。

舞作段落及曲目 Program X *aiwan Utopia*

第一段：〈展示櫃——靜置中的活體〉

Part 1: Display Case: Living Beings

Made Static

被當成過去、如標本般被凝視——

但，我們明明還活著。

We're viewed as part of the past and objects of study—but we're clearly alive.

蕭邦：練習曲，作品 10 第 3 號（悲傷）
Chopin: Etude, Op.10 No.3 (Tristesse)

第二段：〈我，是誰的回聲？〉

Part 2: Who Am I Echoing?

暴雨之下，我如何認出自己？

How do I recognize myself in a violent storm?

蕭邦：夜曲，作品 9 第 1 號
Chopin: Nocturne, Op.9 No.1

蕭邦：前奏曲，作品 28 第 12 號
Chopin: Prelude, Op.28 No.12

Vurevure – Family Lullaby (家族搖籃曲)

第三段：〈圓舞迷城〉

Part 3: Waltzing Lost Through the City

在現代與自由中，歡快地迷路吧！

身體終究會帶我們回家。

Be happy to get lost in the modern, free world!

Your body will invariably lead you back home.

蕭邦：華爾滋，作品 64 第 1 號
Chopin: Waltz, Op.64 No.1

naluwan – Song of Gathering (歡聚歌)

蕭邦：華爾滋，作品 64 第 2 號
Chopin: Waltz, Op.64 No.2

第四段：〈回家〉

Part 4: Returning Home

是埋葬，也是召喚。

回家的路，不一定是直的，但總會被記得。

It is both a burial and a summons.

The road home is not necessarily straight, but you'll always remember it.

蕭邦：詠諧曲，作品 31 第 2 號
Chopin: Scherzo, Op.31 No.2

likiliki - The Gluttonous Father (貪吃的父親)
qemauqauqaw - The Boastful Little Boy
(吹牛的小男孩)

蕭邦：夜曲，作品 9 第 2 號
Chopin: Nocturne, Op.9 No.2

curisi – Warrior's Song (勇士歌)

蕭邦：奏鳴曲，作品 35 第 2 號，第三樂章：緩板
(葬禮進行曲)
Chopin: Sonata, Op.35 No.2, III. Lento
(Funèbre)

Paiwan nose flute (排灣族鼻笛)
Paiwan mouth flute (排灣族口笛)
lja lja i – Wishing Song (許願之歌)
qinaljaina – Song of Gathering (歡聚歌)
ljaqina ljaqiqaina – Song of Reminiscence (感傷之歌)
qai qai (kavalanga) – Song of Lament (感嘆之歌)
Vurevure – Family Lullaby (家族搖籃曲)
curisi – Warrior's Song (勇士歌)

編舞 | 巴魯·瑪迪霖

排灣族人，來自屏東縣三地門鄉地磨兒部落，畢業於國立臺北藝術大學舞蹈學系，現為蒂摩爾古薪舞集舞蹈總監與主要創作者。2006年與路之·瑪迪霖共同創立舞團，長期致力於排灣文化的當代轉譯，透過身體語彙連結記憶與情感。他的創作風格內斂深刻，關注族群歷史、文化認同與身體經驗。代表作《bulabulay mun?》（你好嗎？）探討排灣族的歷史傷痕，2023年入圍台新藝術獎，並受邀於德國威瑪藝術節與葡萄牙吉馬雷斯舞蹈節演出；《varhung～心事誰人知》則於愛丁堡藝穗節入圍 Total Theatre Awards，展現其作品的文化厚度與國際視野。作品《bulabulay mun?》亦被改編為舞蹈電影，於德國 TANZHOi、荷蘭舞蹈影展等國際平臺放映。至今累積 13 部長篇作品，創作步伐穩健，風格質樸而深沉。2023年獲《PAR 表演藝術》雜誌評選為年度人物，持續以創作回應文化與時代。

蒂摩爾古薪舞集

以排灣之身，舞出世界震撼之聲

蒂摩爾古薪舞集創立於 2006 年，源自屏東地磨兒部落，是臺灣首支以排灣族文化為核心的全職當代舞團，連續十五年獲選為 Taiwan Top 表演藝術團隊。由團長路之·瑪迪霖與舞蹈總監巴魯·瑪迪霖領航，發展出獨特的「蒂摩爾身體技巧」，透過身體打開文化記憶，讓排灣精神於舞臺綻放。

十九年來，舞團足跡遍及歐、亞、美洲，累積逾 150 場國際演出，作品登上塞萬提斯國際藝術節、葡萄牙 GUIDANCE 舞蹈節、德

國慕尼黑當代舞蹈節等平臺，2025 年將前進倫敦巡演。曾獲 Total Theatre Awards、台新藝術獎入圍肯定。2018 年創辦「TJMUR 藝術生活節」，策劃「地磨兒部落深度之旅」，推動藝術與文化共生。蒂摩爾的舞蹈，是文化的延續，是土地的記憶，更是排灣族靈魂的當代表述。

設計群簡介

音樂設計 | 許德彰

許德彰，作曲家，其作品涵蓋管弦樂團、電子音樂以及聲音裝置，並涉足多項跨領域創作。作品多以音樂科技結合人聲、樂器，探索聲音與歷史記憶的關係。許氏獲多項國際比賽作曲首獎，其近期作品於香港藝術節、威尼斯建築雙年展、山口藝術媒體中心等展出。也曾於 Huddersfield 當代音樂節、統營國際音樂節等演出，並獲不同專業團體委約。

燈光設計 | 李意舜

劇場燈光設計師，倫敦皇家中央戲劇與演講學院劇場美學 (Scenography) 藝術碩士。現任國立臺北藝術大學劇場設計學系兼任講師。曾旅居國外多年，作品關注藝術呈現的總體性，同時梳理燈光獨有的敘事語彙，與舞團曾合作於 2015 愛丁堡藝穗節臺灣季《Kavaluan 的凝視》、2016 臺北藝術節：蒂摩爾古薪舞集 x 紐西蘭黑色優雅舞團《在一起 2 Gather》、2019《哎～撒撒》、2022《bulabulay mun?》、2024 臺南藝術節《最微小的聲音？》，並多次參與舞團國際藝術節巡演，擔任燈光設計暨技術統籌。

影像設計 | 王鴻駿

倫敦時尚學院時尚攝影碩士，影像製作／攝影指導／短片導演／視覺統籌。

擅長捕捉情緒與感官經驗間的連結，觸發觀者共鳴和記憶節點，相信經由時間感的重塑，能擴展感知的疆界。

主要作品集集中於時尚與商業攝影，影像作品《The Seven Sense in Amber》入圍 Aesthetic Short Film Festival、London Short Film Festival，《Obsession Extracting Practice》受邀 2017 設計上海環形螢幕放映，參展 2021

「青島國際藝術年展」。攝影作品於英國 Victoria House、Print House Gallery 展出。

服裝設計 | PROJECTbyH.

PROJECTbyH. 由設計師 Henry Lee 和 Naomi Zhao 於 2013 年於紐約創立。其核心概念「有意識地選擇，並在選擇中探索本質」，打破年齡、性別、種族等標籤的既定觀念，追求並創造一系列能完全被自然回收的製作技法與工藝，藉由反思服裝與人的關係，探索人與生命的關係。

Prologue

NTCH Ideas Lab serves as a platform for creators to ignite ideas and expand the boundaries of art. It has supported artists in the early stages of creation through open calls, creative mentorship, and work-in-progress presentations. Starting in 2025, NTCH Ideas Lab will emphasize exchange within the creative community and early-stage dialogues between artists and audiences. In addition to ticketed performances, there will be more post-show talks, as well as presentations of works-in-progress and cultural tours, deepening the connection between the work, its creators, and the audience.

This year, four featured productions each pose and respond to questions of our contemporary moment in their unique ways—Tjimur Dance Theatre: *X aiwan Utopia* weaves Chopin's music with traditional Paiwan circle dance to explore a new equilibrium and emerging order between the conventional and the contemporary. Yen-Ting TSENG: *The Grand Elixir Factory* brings together six artists working across diverse media to investigate Taiwan's

petrochemical industry and its products' distinctive social and cultural context. Uni Percussion: *Temple of Resonance* creates a site-responsive sound theatre grounded in contemporary percussion, conjuring an "invisible temple" through sonic movement and spatial exploration. Nai-Hsuan Sunny YANG: *Worn Yet Unfolding* collaborates with five emerging dancers, using physical inquiry and embodied dialogue to reflect deeply on aging and the pursuit of self-realization.

NTCH Ideas Lab aims for every performance and each idea exchange to be a source of creative energy that continually raises questions about the world, provokes thought, and evokes emotional resonance.

A Word from the Choreographer

by Baru Madiljin

In early 2024, my older sister Ljuzem and I went to Montemor-o-Novo in Portugal for a two-week art residency. The theater didn't require us to put on a show—they just wanted us to take life easy, viewing that as a part of making art. I hadn't experienced such quiet in a long time.

I felt the difference upon returning to Taiwan. With the buzz of the media and

the demure in my home community, I felt like everyone was looking at me as if I were some kind of animal, triggering inspiration: I wanted to bring my dancers to a realm with absolutely no rules or restrictions, where we could revel to our hearts' content and create our own utopia.

While creating the piece, I kept asking myself whether I could truly live unrestrained within existing social convention. In my home community, I respect the culture and learn from it to draw from the richness of our traditions. With that, I can really relax, be free, and continually think and produce in my art. After pondering it for a while, I realized that my utopia is not someplace where I'm isolated from the world; it's the rehearsal studio in my community.

When I leave my studio and community, I see other kinds of gazes. Those who don't know Indigenous people well enough still view us—and our contemporary dance troupe—with anachronistic stereotypes. After creating for 19 years with this troupe, standing atop the foundation provided by our community, I wanted to create a number that would prove those stereotypes wrong. I'm inherently naughty and playful, and I gave free rein to that in this piece.

Furthermore, over the past couple years, we've gone to numerous schools where the majority of students are non-Indigenous. While there, I can strongly sense the students' reception to an unfamiliar culture. I used to be frustrated by audiences not understanding my work. But with the kids, I realized I need to open myself up more, such as by making jokes and being humorous with them, which will give them an avenue of projection into my art. They won't be able to understand unless they're relaxed.

So I invite everyone to *X aiwan Utopia*. It's a winding path that can show you parts of the world and parts of yourself that you've never seen before.

A Word from the Artistic Director

by Ljuzem Madiljin

Before the main idea behind *X aiwan Utopia* was clear, whenever Baru came to talk with me about it, I always asked things like, "Why do you want to do this?" or "Is this something just for the audience to enjoy, or do you really want to do it?" I didn't doubt him; I was just trying to help him become clear on his motives, because I knew he was on the lonely yet necessary path of figuring out how to deconstruct himself.

As his sister and the artistic director of the troupe, I want him to stay pure in his artistic creation, unlike me, who, as the one running things, has to make practical compromises and hold back my feelings sometimes. The final time he approached me with it, the first slide of his presentation had an image of an elephant head. He said, "Don't you think we're just like animals? We're always being gazed at." I simply answered, "OK."

I not only related to the idea but could see he was genuinely confronting his situation.

Then, putting on my hat as a performer, I continued to ask him why he wanted to do this. Every aspect has an emotional element, but it has to make logical sense too. So, for instance, why are we going to have a swing on the stage? Only the Paiwan nobility are allowed to use that. Why are we only going to wear half of our traditional garments? It seems incomplete to me. What's my role on the stage? To that question, Baru answered that I'm the spirit of the troupe.

The spirit? Yeah, for the troupe and for Baru, I'm an invisible yet necessary component. But what did he mean by that? However, as I screamed and laughed without inhibition on stage while rehearsing, I realized how much I love to laugh. He purposely orchestrated my part in this so that I could make a return to my true self.

X aiwan Utopia is completely genuine...to the point that I even feel a bit insecure. Which is where its value lies. This adventure is not us turning our backs on our culture; it's an expression of how much we cherish it. That is, we want to engage in dialogue with the outside world precisely because we love our culture so much. The piece is not about giving an answer but exploring possibilities.

For 19 years, Tjimur Dance Theatre has steadily progressed in initiating dialogue with more and more people. You may not know us yet, but if you step closer and take a look, you'll see that we're on the same side as you.

Creative Journey

Tjimur Dance Theatre was founded 19 years ago and has since put on over 150 performances at venues around the world. At this moment, they are pursuing a huge goal: eliminating the stereotype-infused viewing of their art.

The Courage to Rebel

Founded in the Paiwan community of Timur in Sandimen Township, Pingtung County, Tjimur Dance Theatre's members live side by side with the locals, who have witnessed the troupe's transformation. The line between art and tradition is quite taut and sometimes even tense.

"We frequently get lectured. Experts, scholars, and community elders tell us what we're doing isn't traditional enough," Ljuzem explains. It's a lot for the troupe to bear. Discretion and respect is the foundation of their interaction with the community, but the people they're trying to reach and converse with are often not familiar with Paiwan traditions. The community is their root, but as a contemporary dance troupe, don't they have the right to decide what kind of fruits they will bear?

Baru's pretty bold when it comes to this issue. The members of the troupe are staunch community participants. They sing the loudest when it comes to traditional songs and put the most effort into teaching traditional dance to the younger generation. He says, "We grow in the soil of the community. Its sustenance is what gives us courage."

Traditional culture doesn't restrict the troupe. Instead, it's a steady source of inspiration, and the more related their art is to tradition, the stronger their spirit becomes and the more boldly they assert themselves in their "rebellious" manner. Baru's *X aiwan Utopia* is a perfect example.

What Animal Are You?

"Let's do it again!"

Before going to an art residency in Portugal, Baru had already developed most of the animal elements for the piece. What he hadn't expected was to deconstruct himself again immediately upon returning to Taiwan.

Baru had the dancers think about what animals they were. They said meerkats, eagles, silkworms, etc., and despite how obscure the animal might be, Baru was able to explain each one. For example, as the meerkat prefers the safety of the group yet frequently leaves to have a look around, Baru responded to that dancer, "I understand. You might be a bit insecure." To the person who chose the eagle, he said, "Eagles aren't just really cool-looking. They have this need to be looked at, so they're actually quite lonely."

And as for Baru, "I think I'm a microbe. I get into the bodies of animals to help them thrive." He always likes to be close to the other dancers and help them figure out how to better express themselves while performing. With Baru's microbial attention to detail, the dancers' interpretations of the

animals have struck a chord deep inside themselves.

In this way, a silkworm reveals the torment of being bullied, a tiger presents itself as a leader who actually feels isolated and unsupported, and an eagle that wants attention is shown to be lost and exhausted. The dancers don't imitate their animals. They use the animals as a means of expressing what is going on inside of them. It also prompts the audience to consider: Who's the one in the cage, the one on display or the viewer? Who's the hunter? Is everyone an object of display?

How Things Look after Making a Turn

The character "wan" ("turn") in the word "Paiwan" (排灣) in the Mandarin title of the piece is purposely written without the water radical on the left (彎). Baru said that as soon as he posted the name of the piece, people started calling, some saying with urgency, "You've used the wrong character!" while others praised, "That's really cool."

There are other such aspects too. People forget about other possibilities when things have been a certain way for a long time. Baru says, "When you've become accustomed to how words, sculpture, painting, and fairy tales are supposed to be, how do you feel when they're changed?" Is it provoking or conflict-inducing, or are you glad to see it?

In the choreography and music, Baru has by no means been held back by convention. "I chose Chopin, but deconstructed it. Just when the audience feels like everything is flowing, I tweak it." The audio and visual aspects complement and converse with each other, though not necessarily in accord. A splendid waltz conceals sarcasm, and a funeral march hints at new life. In the blend of traditional Paiwan singing and Chopin, everything is both familiar and unfamiliar at the same time.

"When you think the answer lies just ahead, I take a turn." It's pretty hard. Figuring out how to smoothly lead the audience to a utopia that has never existed is mentally taxing.

He says that making the turn implies using the imagination. "There are more possibilities in this world, right?" he asks. When your imagination is confronted by the daily grind, your ideals get buried away. Baru's hope is for people to tap into their imagination to re-awaken their utopian ideals.

X aiwan Utopia is an inquiry into identity, viewing and being viewed, and freedom. Everyone has what it takes to come up with an answer.

Choreographer | Baru Madiljin

Baru Madiljin, from the Paiwan community of Timur in Sandimen, Pingtung, co-founded Tjimur Dance Theatre in 2009, focusing on the innovation and preservation of Paiwan culture. As the dance director, his works explore ethnic consciousness, historical trauma, and contemporary identity, blending tradition with modern expression.

His piece *bulabulay mun?* examines Paiwan culture and historical memory, earning a 2023 Taishin Arts Award nomination and invitations to Kunstfest Weimar (Germany) and GUIDANCE Festival (Portugal) in 2024. Another notable work, *Varhung - Heart to Heart*, was shortlisted for the Total Theatre Award at the Edinburgh Festival Fringe, highlighting his ability to convey cultural depth and resilience through dance.

製作團隊 Credits

藝術總監暨演出者 Artistic Director & Performer | 路之·瑪迪霖 Ljuzem Madiljin
 舞蹈總監暨編舞 Choreography Director & Choreographer | 巴魯·瑪迪霖 Baru Madiljin
 排練指導暨演出者 Rehearsal Directors & Performers | 楊淨皓 Yang Ching-hao、
 舞祖·達卜拉沓茲 Ljaucu Tapurakac

演出者 Performers | 江聖祥 Chiang Sheng-hsiang、蒙慈恩 Meng Tzu-en、
 日柏樂·查扎伊嵐 Zepulj Kazangilan

燈光設計 Lighting Designer | 李意舜 Lee I-shun

音樂設計 Composer | 許德彰 Hui Tak-cheung

影像設計 Video Director | 王鴻駿 Wang Hung-chun

服裝設計暨製作 Costume Designer & Maker | PROJECTbyH.

服裝配件製作 Costume Accessories Design and Construction | 沙滔舞琉璃藝術空間
 ShaTao Lazurite Art

主視覺設計 Main Visual Designer | 58kg

主視覺拍攝 Main Visual Photographer | 巴卅席 Ba Sa-xi

技術統籌暨舞臺監督 Technical Coordinator & Stage Manager | 陸秀儀 Lu Hsiu-i

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