



ARTQUAKE  
IN AUTUMN

馬可·達席爾瓦·費雷拉

# 狂履

Marco da Silva Ferreira  
**CARCAÇA**

演出時間 | 2024.11.8 (FRI.) 19:30

2024.11.9 (SAT.) 19:30

2024.11.10 (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 | 馬可·達席爾瓦·費雷拉 Marco da Silva Ferreira

- ◎節目全長約75分鐘，無中場休息。
- ◎部分葡萄牙語發音，台語、中文字幕。
- ◎演出含部分裸露，請留意並斟酌入場。
- ◎建議12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。
- ◎Duration: approx. 75 minutes without intermission.
- ◎Language: Some dialogue is in Portuguese, with Taiwanese, Chinese surtitles.
- ◎The performance contains scenes with partial nudity. Audience discretion is advised.
- ◎Age guidance 12+.
- ◎Pre-show talk: 30 minutes before each performance at the lobby of National Theater.

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



## 看不見的岸

從岸離開，靠岸抵達。岸是此時此刻的現在，也是未知的理想境地，在可能抵達的他方。

人類歷史中，移動是常態，我們總是存在在「之間」。在停留和動身之間、在離岸和上岸之間，每次移動都重新劃定界線，離開、抵達……再重新推倒邊界。這些與歷史、文化、環境、他人，彼此交疊的軌跡，勾勒出我們存在的形狀。

今年秋天藝術節以「看不見的岸」為題，講述此岸到彼岸的路途中，所經驗的、被抹除的、斷裂的與縫補的一切，及在漂泊之間，抵達和未曾抵達的故事。旅途上的所見所想，改變了踏上旅程的我們，而我們和自己及世界的新關係也由此而生。

## 編舞家的話

馬可·達席爾瓦·費雷拉

在我創作的這些舞作中，舞蹈是我用來討論社群、集體性和身份認同的工具。我把各種過去與當代的舞蹈形式結合在一起，試圖理解或表達個人認同如何相互作用，共同塑造出集體認同。的確，當代形式總是受到文化傳承、人民記憶以及權力結構的深遠影響。在葡萄牙，獨裁政權長期深植於文化的固化，數十年下來，剝奪了人民反思自己身為何人的機會。在《狂履》中，我們選用了於1974年（葡萄牙康乃馨革命的同一年）創作的音樂《無禮歌》（Cantiga sem Maneiras），嘗試將這首歌曲轉譯成觀眾能夠理解的形式，力求以當地語言表達（備註：臺北場演出，使用中文和台語字幕），並且

進一步強調語言即文化的觀念，揭示語言如何成為控制言論和話語權的工具。

這首樂曲來自當年的革命歌曲選集，蘊含著渴望表達新觀點的強烈訴求，並且使用了曾經被禁止的語彙來描繪對未來的理念。歌中語言展現了自由與人們的集體願景。

這也是一種對抗語言認同消逝的抗爭力量。

雖然《狂履》這個作品背景是從葡萄牙歷史與政治的獨特視角出發，但因為舞蹈的表現形式具有跨越文化的普遍性，這使得每位觀眾（無論其國籍）都能從作品中反思個人的疆界旅程。我相信在這個作品中，我們試圖傳達對民主的探討，以及每一個個體所擁有的力量，都能夠成為促成社會轉型的重要因素。

## 關於《狂履》

馬可·達席爾瓦·費雷拉在《狂履》中以舞蹈為工具，探討社群、集體身分建構、記憶及文化結晶化等主題。舞作以跳躍步法開始，作為推動力和加速力，描繪出充滿熱情、叛逆與狂歡節氣息的身體語彙。

2020年費雷拉為葡萄牙國家芭蕾舞團（Companhia Nacional de Bailado）創作的作品《CORPOS DE BAILE》，開啟了他探討集體身分、自我認同和舞蹈步法的研究計畫，啟發了《狂履》的創作。由10位表演者組成的群體，以自然、直覺、不做作的肢體流動、舞步和文化結構，探索他們的集體認同。舞者從熟悉的舞步開始，汲取來自夜店、舞會、圍圈比舞（cypher battle）及在舞蹈工作室中

的經驗，挑戰那些記憶和傳統相連、標準化而不可變的民俗舞蹈。

這些從過去傳承下來的舞蹈經過結晶化，無法再融合所謂少數個體、族群和社群的新定義。破除專制、極權和父權主義的過去，成了必要，於是在《狂履》中提出了一種整合過去與現在的嘗試練習。

試想：人如何決定遺忘和創造記憶？個人的自我認同在社會群體的建構過程中扮演什麼角色？形成自我認同的驅力又是什麼？個人和集體現在經歷著什麼樣的世界？或者說，現在穿梭世界的是什麼樣的身體？

這些繁複但只用簡單的運動鞋來完成的舞步，不僅在舞臺上創造聲響，也帶來動能、熱能與光能的交流。現場聲響由喬奧·派斯·菲利佩 (João Pais Filipe) 演奏的鼓聲，以及路易·佩斯塔納 (Luis Pestana) 創作的電子樂相輔相成。這些元素透過現場演奏，構成了加速感的聲音軌跡，將傳統音樂（如號角樂和進行曲）、後現代音樂以及夜店音樂（如 Techno trance / dub）互相串聯、參照。

## 藝術家介紹 |

### 馬可·達席爾瓦·費雷拉

馬可·達席爾瓦·費雷拉 1986 年出生於聖瑪麗亞達費拉 (Santa Maria da Feira)，2010 年畢業於葡萄牙皮亞傑學院 (Instituto Piaget)，主修物理治療，雖然未曾以此作為專業工作，但他專注於健康科學領域的研究。他的身體訓練始於 1996 年，由運動開始，特別是競技游泳。2002 年，費雷拉從游泳轉向了表演藝術的肢體實踐。他透過自學探索受到非裔文化影響的街頭舞蹈風格，2002 到

2010 年間，他的創作重心和舞蹈語彙越來越趨多元，也轉向當代即興技法和舞作結構，於 2010 年贏得葡萄牙版《舞林爭霸》(So You Think You Can Dance) 電視比賽冠軍。

自 2008 年起，費雷拉以職業表演者的身分參演許多舞作，合作對象包括安德烈·梅斯奎塔 (André Mesquita)、侯非胥·謝克特 (Hofesh Shechter)、席薇亞·萊瑪 (Sylvia Rijmer)、提亞哥·奎德斯 (Tiago Guedes)、維克多·雨果·龐特斯 (Victor Hugo Pontes)、保羅·里貝羅 (Paulo Ribeiro) 等。費雷拉的事業在 2013 年《城市的我們》(HU(R)MANO) 來到高峰，憑藉此作獲選 Aerowaves 年輕編舞家網路平臺的 2015 年推薦團隊，作品也在葡萄牙國內外展開巡迴演出，直到 2018 年結束。2016 年的作品《兄弟》(BROTHER) 進一步鞏固編舞家的論述，反思舞蹈及其當今意義，為舞蹈和舞蹈的起源牽起聯繫，描繪出透過當代身體形成的線條。《兄弟》在波多-里沃利市立劇院首演，也因再次入選 Aerowaves 平臺的 2018 年推薦團隊，在葡萄牙及國際間大量巡迴。《Bisonte》(2019) 是一部關於身分認同的藝術表述，在介於狂躁和憂鬱間的假性狀態中浮動，探索性別偽裝、力量與脆弱感。2021 年，費雷拉與葡萄牙電影製作人荷黑·哈克梅 (Jorge Jácome) 聯合創作了《SIRI》；這部科幻舞作是愛馬仕企業基金會「New Settings」計畫的一部分，由輕型機器人與人類共舞呈現。2022 年的演出計畫包括與南非 Via Katlehong 舞團合作，在荷蘭七月舞蹈節 (Julidans Festival) 演出《førm inførm》、與卡昂國

家戲劇中心合作的雙人舞作品《小調幻想曲》(Fantasie Minor)、以及年底前演出獲選 Big Pulse 舞蹈聯盟共製計畫的《狂履》。

費雷拉是 2018 / 2019 年度的波多市立劇院合作藝術家，2019 / 2020 / 2021 年則為法國諾曼第卡昂國家編舞中心的合作藝術家。

## Invisible Shore

Depart from shore, arrive on shore. The shore is the present, this moment. It is also the unknown ideal state, and possibly another place to be reached.

In human history, movement is the norm. We exist in the “in-between,” between staying and setting off and between leaving shore and arriving on shore. Every time we move, boundaries are redrawn. Leaving, arriving...boundaries are torn down again. These overlapping trajectories with history, culture, environment, and other people outline the shape of our existence.

The theme of this year’s Artquake in Autumn festival is “Invisible Shore,” which describes all that is experienced, erased, broken, and mended on the journey from one shore to another, as well as tells the stories of those who have drifted, but not necessarily arrived. All we see and think changes us who embark on a journey. Moreover, new relationships are formed between us and ourselves and between us and the world.

## Choreographer’s Note

**Marco da Silva Ferreira**

In these pieces I use dance as a tool to talk about community, collectivity and identity. I combine the shapes of the past with the present and I try to understand or express how personal identities in combination shape a collective identity. Of course the present is always influenced by heritage, memory, and power forces that influence. In Portugal the dictatorship period

was very strong in the crystallization of culture and took away from the people the possibility of them to think about what they are decades after decades. We use music *Cantiga sem Maneiras* written and edited in 1974 (the year of revolution in Portugal). And we try to translate this music to be understandable to the audience while we are singing it, and if we can we try to translate in a local language to reinforce the notion that language is culture and words are often tools to control what can be said, and by who.

This particular music is part of the anthology of revolutionary songs and there is in it, a desire to say new things, to bring ideas of the future with words that were once forbidden. And the language mirrors freedom and collective horizons.

Somehow a resistance against the loss of this linguistic identity.

CARCAÇA has a particular point of view related with the Portuguese context and political history, but there is something universal in dance and in this work that allow each person (from their own country) to reflect about their own territorial journey. I believe that we are trying to talk about democracy and the power of each one of us to be part of the transformation.

## Synopsis

In CARCAÇA, Marco da Silva Ferreira uses dance as a tool to research about community, construction of collective identity, memory and cultural crystallization. The choreography, which initially starts with jumping footwork as an agitator and

accelerator, progressively draws a vibrant, rebellious and carnivalesque body.

In 2020 the creation of *CORPOS DE BAILE* for Companhia Nacional de Bailado was the beginning of this research on collective, identity and footwork, which inspired the creation of *CARCAÇA*.

A cast of 10 performers form a collective that researches their collective identity in a physical, intuitive and unpretentious flow of the body, dance and cultural construction. They start from familiar footwork, coming from clubbing, ball's, cypher battles and the studio to approach standardized and immutable folk dances related to their memory/ heritage.

These dances from the past crystallized and were not able to integrate new definitions of bodies, groups and communities that were considered minor. It was necessary to break with the authoritarian, totalitarian and paternalistic past. In *CARCAÇA*, an exercise that integrates the past and the present is proposed.

Thinking about: How do you decide to forget and make memory? What is the role of individual identities in building a community? What is the driving force of an identity? What world is the individual and collective body going through? Or, rather, what bodies are crossing the world?

The steps, complex but made with simple sneakers, will bring not only the sound to the stage, but also the exchanges between kinetic, thermal and light energy. The physical sounds are accompanied by drums played by João Pais Filipe and electronic music by Luis Pestana. These elements, performed live, constitute an accelerated soundtrack that interconnects references from traditional music (for example, fanfares and marches), postmodern music and clubbing music (Techno trance/dub).

## Choreographer | Marco da Silva Ferreira

Marco da Silva Ferreira was born in 1986 from Santa Maria da Feira and graduated in physiotherapy by Instituto Piaget, Gaia (2010), career who has never exercised but who focuses his studies on Health Sciences. The body practice began in 1996 through sport, specifically high-performance swimming. In 2002, he abandoned it to give way to body practices in performing arts. His path was self-taught through dance styles that flowed in an urban context with afro-descendant influences. Between 2002 and 2010 the focus and lexicons of dance became increasingly diverse and closer to contemporary improvisation tools and composition. In 2010, he won the TV contest *So You Think You Can Dance- Portugal*.

Professional performer since 2008, have been dancing to André Mesquita, Hofesh Shechter, Sylvia Rijmer, Tiago Guedes, Victor Hugo Pontes, Paulo Ribeiro among other. The highlight in Marco's career are *HU(R)MANO* (2013) which was in the Aerowaves Priority Companies (2015) and was performed in national and international circuit until 2018. *BROTHER* (2016) consolidated an authorial discourse in a line of reflection on dance and its meaning today, creating connections with its origins and drawing a line made from the contemporary body. It premiered at Teatro Municipal do Porto-Rivoli and has toured extensively internationally and nationally, having also participated in Aerowaves Priority Companies, 2018. *Bisonte* (2019) is a performative identity that floats in an artificiality between hysterism and melancholy, playing with gender masks, power and fragility. *SIRI* (2021) is a collaborative work with the

portuguese filmmaker Jorge Jácome part of the Foundation d'entreprise Hérmes - New Setting Program. A Sci-fi Dance Piece were light robots and humans are dancing together. In 2022 it is planed the premier of *førm Inførms* with the South African Company Via Ktlehong in Julidans festival; a duet titled *Fantasie Minor* with CND de

Caen, and by the end of the year *CARCAÇA* that is part of Big Pulse Dance Alliance.

Between 2018/2019 Marco was associated artist in Teatro Municipal do Porto and in 2019/ 2020/ 2021 became associated artist in Centre Chorégraphique National de Caen in Normandie.

## 演出製作群 Credits

編舞暨藝術指導 Choreography & Artistic Direction | 馬可·達席爾瓦·費雷拉

Marco da Silva Ferreira

藝術協助 Artistic Assistance | Catarina Miranda

表演者 Performers | André Speedy、Fábio Krayze (original cast, replaced by Marco Tavares in Taipei)、Leo Ramos、Marc Oliveras Casas、Marco da Silva Ferreira、Maria Antunes、Max Makowski、Mélanie Ferreira、Nelson Teunis、Nala Revlon

燈光設計暨技術指導 Light Design & Technical Direction | Cárin Geadá

燈光執行 Light Operation | Teresa Antunes

音響技術人員 Sound Technician | João Monteiro

音樂 Music | João Pais Filipe (percussionist)、Luís Pestana (eletronic music)

服裝 Costumes | Aleksandar Protic

佈景設計 Scenography | Emanuel Santos

人類學研究 Anthropological Studies | Teresa Fradique

葡萄牙傳統舞蹈 Portuguese Folk Dance | Joana Lopes

製作指導 Production Direction | Mafalda Bastos

執行製作 Executive Production | Mafalda Bastos、Joana Costa Santos

製作單位 Production Structure | Pensamento Avulso

國際經紀 Diffusion | Art Happens

共製單位 Co-Production | Teatro Municipal do Porto, Centro Cultural de Belém, Big Pulse Dance Alliance, co-produced by New Baltic Dance (Lithuania), Julidans (The Netherlands), Tanz im August/HAU Hebbel am Ufer (Germany), Dublin Dance Festival (Ireland) and ONE Dance Week (Bulgaria), co-funded by the Creative Europe programme of the

European Union, Centre Chorégraphique National de Caen en Normandie, La briqueterie - CDCN du Val-de-Marne, Maison des arts de Créteil, KLAP- Maison pour la danse, CCN-Ballet National de Marseille, Charleroi danse, centre chorégraphique de Wallonie - Bruxelles, December Dance (Concertgebouw and Cultuurcentrum Brugge), La rose des vents – scène nationale Lille, Métropole – Villeneuve d’Ascq, TANDEM Scène Nationale Arras-Douai

支持 Support | República Portuguesa – Cultura、DGARTES – Direção Geral das Artes

藝術駐地 Artistic Residencies | A Oficina (Guimarães)、Ballet National de Marseille、Escola Superior de Dança (Lisbon)、O Espaço do Tempo (Montemor-o-novo)、Teatro Municipal do Porto

### 國家兩廳院製作團隊 NTCH Production Team

製作統籌 Production Coordinator | 陳巧欣 Chen Chiao-hsin

行銷統籌 Marketing Project Manager | 曾翊瑄 Tseng Yi-Hsuan

翻譯接待 Interpreter | 蔣宗琦 Lily

中文歌詞翻譯 Chinese Lyrics Translator | 黃思瑜 Phoebe Szu-Yu Huang

台語歌詞翻譯 Taiwanese Lyrics Translator | 吳明倫 Wu Ming-lung

技術統籌 Technical Coordinator | 賴鼎翔 Lai Ding-shiang

前期評估 Early Assessment | 胡皓恩 Hu Hao-en

舞臺技術指導 Head of Stage | 洪誌隆 Hung Chih-lung

舞臺技術執行 Stage Crews | 林敬凱 Lin Ching-kai、陳建成 Chen Jian-cheng、  
袁紫庭 Yuan Tzu-ting、吳旭晃 Wu Hsu-huang

燈光技術指導 Head of Lighting | 胡翊潔 Hu Yi-jie

燈光技術執行 Lighting Crews | 葛禎 Adrian Ko、陳韋如 Chen Wei-ju、顏慧仔 Yen Hui-yu、  
侯凱傑 Zachary Hou、張詩笛 Chang Shih-ti、  
王繹景 Wang Yi-jing、陳百彥 Chen Bai-yan、王 墉 Wang Yong

音響技術指導 Head of Sound | 黃柏豪 Huang Bo-hao

音響技術執行 Sound Crews | 吳孟哲 Wu Meng-che、吳柏穎 Wu Bo-ying、  
張鈞凱 Zhang Jun-kai、謝秉霖 Hsieh Ping-lin

影像執行 Video Operator | 許卉珩 Hsu Hui-chueh

服裝管理 Wardrobe | 藍翊慈 Lan Yi-tzu

舞臺工程 Stage Engineering | 富達舞台佈景有限公司 Fuda Theatrical Scenery Production LTD.

燈光工程 Lighting Engineering | 聚光工作坊股份有限公司 HISPOT WORKSHOP CO., LTD.

音響工程 Sound Engineering | 唐宋企業有限公司 TOPSOUND CO., LTD.

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