TIFA
TAIWAN INTERNATIONAL FESTIVAL OF ARTS
台灣國際藝術節

史蒂芬妮•雷克
《群像》

Stephanie Lake Company
Colossus

演出時間｜2022.4.29、4.30 (FRI., SAT.) 19:30
2022.4.30 (SAT.) 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｜**中國文化大學舞蹈學系、臺北市立大學舞蹈學系暨碩士班（依校名筆劃排列）**

◎ 節目全長約50分鐘，無中場休息
◎ 建議10歲以上觀眾欣賞
◎ 演出含巨大聲響及煙霧效果，請留意並斟酌入場
◎ 演前導聆：演出前30分鐘於國家戲劇院大廳舉行，並提供聽打服務
◎ 演後座談：4.30（六）晚場演後於戲劇院觀眾席

◎ Approx. 50 minutes without intermission.
◎ Age guidance 10+.
◎ This production contains loud sound and smoke, audience discretion is advised.
◎ Pre-show talk: 30 minutes before the performance at the lobby of National Theater. Subtitles for the hearing-impaired audience are provided.
◎ Post-show talk: 4.30 (SAT.) evening at the auditorium of National Theater.

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

字

TIFA，我們所看向的未來

全球疫情持續發燙，看來短時間內並沒有要真正的退場，大家「回到正常」的期盼，暫時無望。然而，就在這個令人沮喪的暗黑時刻，我們看到了些許新芽，原本為了生存掙扎而端出的 Plan B 與創意，都成了另一種養分，讓我們找到開創新局的力量。

當觀看的方式不只一種，當觀眾不再只是單純的旁觀者，當過去說故事的方法，現在已行不通，我們在未知之中，需要迎向挑戰並找到定義自己的勇氣。這是我們規劃 2022 年 TIFA 時，給自己的功課。

第 14 屆 TIFA 各類的國內外節目、藝術計畫與活動，試圖帶來一些可能性與回應，不僅僅有新科技帶來的新想像、新企圖，還有許多我們一直喜愛著的藝術家們，用新的姿態、新的語彙，講著同樣感人的故事。

誰都無法預測疫情完結的時間點，唯一能確定的是生態的轉變無法停止；疫情共存、生態永續、數位轉型不會再只是放入作品中的議題，更需要在表演藝術領域裡行動與實踐。TIFA 嘗試在新的發展中找到表演藝術的當下性，意味著人的溫度、能量，如何透過不同媒介不停發生、不停傳遞。

是的，這正是我們看到的未來。

關於《群像》

文｜史蒂芬妮・雷克

2018 年，我突發奇想，想創作一齣有 50 名舞者同臺演出的節目，於是誕生了《群像》。我從墨爾本各地招募了 50 名舞者，又獲得墨爾本藝術中心與墨爾本藝穗節的委託，才讓這個節目成真。作品引起熱烈的迴響（不只是實體演出，還有在網路上爆紅的影片，有 460 萬人點閱），讓人既意外又震驚。此後，《群像》巡迴澳洲各地，在各個城市招募 50 名舞者演出。2021 年，這檔節目登上巴黎夏佑宮國家劇院——這是一個特別值得一提的成就，因為疫情的關係，整場節目必須以遠距方式排練演出。

至於臺北場的演出，我們也是以同樣的方式再次展開大冒險，因為跨國旅行仍舊太複雜繁瑣。《群像》所有的排練都是以遠距方式進行，我們的團隊在墨爾本的排練室，而 56 名舞者則在臺北由排練指導奕伶負責指揮。我們透過科技聯繫，完成一場非比尋常的國際合作。

《群像》表現出數量與群體的力量，探索團結、暴民行為、抗議行動、親密關係與控制。《群像》提出的大哉問是：我們的社會、群眾和社會網絡是否不僅僅是個人的集合體？如史詩般的恢宏規模，觸及人類以外的範疇，肢體動作呼應自然界更龐大的體系與格局。《群像》探索集體經驗的美麗與醜陋，不過最終仍然樂觀以對。

與編舞家對話｜史蒂芬妮・雷克

在《群像》中，面對不同國家的當地舞者，您如何發展並決定工作模式？

對我來說，《群像》要盡可能的包容，而非彼此競爭，這一點很重要。作品的精神是 50 名舞者當中，每一個人都同樣重要、同樣特別。跟每一位舞者與排練指導，藝術節與合作場館的每一個人，以及在幕後辛苦

工作、讓《群像》得以登上舞臺的所有工作人員，都維持很棒的關係，這才是真正的關鍵。因為現在還不能旅行，讓我無法親自到場，因此我極度仰賴在現場的人。這是一次很大的全球團隊合作，也是一次很美的經驗。

《群像》的結構很簡單，但是編舞卻包含極廣的複雜性。舞者在移動時，要表現出速度、親密感、技藝，還有力量，同時不但在彼此之間，還有跟觀眾之間，都要保持非常清晰的意圖與密集的聯繫。這個作品對年輕舞者的要求很高，但是他們都樂於接受挑戰，成果也超乎我的預期！對我來說，最重要的就是舞者必須跟作品和彼此間產生有意義的連結。

您在這麼多國家排練和巡演《群像》，有沒有發現不同之處？

《群像》每到一個新的地方，跟新的團隊合作演出，都會展現出獨樹一格的特質。舞者的個人習性與人格，會替作品注入新的性格，這是很奇妙的事。然而即使有新的舞者演出，《群像》的本質卻始終如一——或許這也證明了這個主題的普遍性。《群像》的結構與編舞很緊湊，但其中也有片段可以讓舞者即興發揮，表現自我的詮釋；還有一些片段是由舞者在嚴格的界限內自行編舞。我每到一個新的國家，都很樂於見到舞者如何詮釋這個編舞任務以及他們的表現。

這個作品在不同國家演出，由不同的觀眾體驗，都無可避免地會受到當地文化與政治背景的影響。我相信在臺北的觀眾，相較於——比方說——澳洲和法國的觀眾，對作品就會有不同的解讀。但是我希望《群像》中的普世層面能夠超越這些差異，讓所有的觀眾，不論老少，也不論是常常欣賞或從未看過舞蹈的人，都能超越文化與國界，一起欣賞這個作品。我們都是一體的。

您有什麼話想對臺灣的觀眾說嗎？

請好好欣賞這些傑出的年輕舞者帶來的表演，看看他們在密集三週的排練中能迸發出什麼樣的成果——尤其是編舞家還在地球的另一端，透過螢幕來練習。這真是一次非比尋常的合作。《群像》要在觀眾面前才會有生命——這個創作本來就是要跟大家分享的——我們等不及要讓你們一起來體驗了！

編舞家介紹

史蒂芬妮．雷克是曾獲多個獎項肯定的編舞家及舞者，也是位在墨爾本的史蒂芬妮．雷克舞團（Stephanie Lake Company）藝術總監。她畢業於澳洲首屈一指的維多利亞藝術學院，其後曾於澳洲知名的塊動舞團（Chunky Move）、Lucy Guerin Inc 及 BalletLab 舞團擔任舞者，師從澳洲舞蹈家 Gideon Obarzanek 及荷蘭編舞家 Anouk van Dijk，在過去二十年累積了無數國際巡演的豐富經驗。

史蒂芬妮．雷克舞團成立於 2014 年，以具高強度肢體能力及大膽又詩意的編舞風格而聞名。作品曾受邀雪梨藝術節、墨爾本藝術節、Dance Massive 當代舞蹈節、雪梨歌劇院、巴黎夏佑宮國家劇院等國際各大藝術節與劇院演出，並獲多項國家級獎項。

排練指導介紹

劉奕伶，臺灣旅美當代舞蹈藝術家。2008 年開始擔任比爾提瓊斯／阿尼贊舞團（Bill T. Jones/Arnie Zane Company）專職舞者，11 年內於歐、亞、美洲各大小劇場留下身影並累積豐厚的表演經驗，並於各院校教授大師課、工作坊及發表舞蹈創作至今。近年開始獨立參與視覺、作曲、電影、攝影等不同領域的交流合創，如 2020 年於紐約大都會藝術博物館參與藝術家李明維之作品《如實曲徑》 2020 大都會版，其身影登上紐約時報舞蹈版面、2019 年與錄像藝術家蘇匯宇合作劇場創作《The White Waters》擔任編舞與表演，於紐約 Performa 雙年展以及臺灣當代文化實驗場 C-LAB 演出， 2018 年應義大利導演 Luca Veggetti 邀約演出法籍希臘作曲家 Iannis Xenakis 作品《Kraanerg》擔任獨舞者。個人獨舞作品《更》 曾獲得第十六屆台新藝術獎入圍。2021 年獲「雲門創計畫」獎助獨舞作品初期創作。畢業於國立臺北藝術大學舞蹈系七年一貫制第一屆，現為該校兼任助理教授。

演出單位介紹（依校名筆劃排列）

中國文化大學舞蹈學系

前身為中國文化學院五年制舞蹈科，設立於 1964 年。1975 年晉升為四年制體育學系舞蹈組。1982 年獨立為舞蹈學系。教學目標以東、西方舞蹈語彙為訓練基礎，加以中、西舞蹈人文科學理論，培養學生獨立思考能力，奠定良好的專業深度與藝術涵養。本系為國內舞蹈相關科系唯一私立綜合大學，在競爭激烈的高教現況下，秉持創系之精神與理念，在明確的自我定位與教育目標中，持續跟隨當今舞蹈教育與藝文環境發展趨勢，穩健地提升本系於綜合性大學之優勢，培養出兼具專業學術、創作與實務之舞蹈人才，樹立本系獨有之特色。

臺北市立大學舞蹈學系暨碩士班

創立於 1998 年，2004 年成立碩士班，以「開放、多元」為發展重點，以深耕於培育舞蹈專業人才為目標，以藝術與學術兼具為教育風格，以符應職場廣度、時代脈絡、國際趨勢為教育內容。多年來培育了涵蓋舞蹈表演藝術、舞蹈創作、舞蹈教育、舞蹈身心學、舞蹈行政之人才，深獲各界肯定，為一所教育結構完整且具專業特色的舞蹈學系。本系課程特色包括：融合傳統文化與當代創新，兼含舞蹈技能與學術研究，強調適性分流與學用合一，推展產學合作與跨界展演，積極參與國際藝術交流與學術活動。

TIFA, This Is Our Version of the Future

The global pandemic continued to surge and did not seem to retreat in the near future at all. Our hope of "back to normal" also seems dashed – for the time being at least. At this disheartening moment of darkness, however, we saw new sprouts. The Plan B that we put forward only for survival, on the other hand, seemed to provide different nutrition for us to find the strength to break new grounds.

If there are more than one way of watching, if audiences are no longer simply spectators, and if the old way of storytelling is working no more, we need to discover the courage to face up to the challenges and redefine ourselves in the known. This is the homework that we assign to ourselves while planning the 2022 TIFA.

The various programs, art projects and events in the 14th TIFA try to explore some possibilities and responses. In addition to the new imagination and ambition brought forth by new science and technology, many beloved artists also continue to narrate moving stories with new attitudes and new vocabularies.

Nobody is able to predict when the pandemic will end. The only thing for sure is that the ecological change will never stop. Coexistence with the pandemic, ecological sustainability and digital transformation are not only issues discussed or explored in the works but something that requires actions and practice in the field of performing arts. TIFA tries to find "the moment of now" in the new development and explore how human warmth and energy can take place and pass on ceaselessly by means of different media.

And yes, this is our version of the future.

About *Colossus*

By Stephanie Lake

In 2018 I had the big idea of attempting to create a show for fifty dancers and with that *Colossus* was born. I recruited fifty dancers from across Melbourne and with a commission from Arts Centre Melbourne and Melbourne Fringe was able to make the show a reality. The astonishing response to the work (both in real life and with our viral video which has reached over 4.6 million viewers) has been surprising and wonderful. *Colossus* has since been performed all over Australia with fifty local dancers in each city. In 2021 we presented the show at Theatre National de Chaillot Paris - a feat especially remarkable given we are in the midst of a pandemic and the entire show had to be rehearsed and delivered remotely.

For Taipei, we once again embark on this grand adventure since travel is still too complex. All of the rehearsals for *Colossus* are taking place remotely, with our team in a rehearsal studio here in Melbourne and fifty-six dancers with rehearsal director I-ling, there in Taipei. We'll be connected via technology in an extraordinary feat of international collaboration.

Colossus shows strength in numbers and the power of the mass. It explores solidarity, mob behaviour, protest, intimacy and control. *Colossus* asks if our societies, crowds and social networks are more than simply collections of individuals. Its epic scale extends beyond the human, with movements echoing the grand systems and patterns of nature. *Colossus* explores both the beauty and the ugliness of the collective experience but is ultimately full of optimism.

Choreographer's Note | Stephanie Lake

How do you develop and decide the special working scheme to work with local dancers in different countries in *Colossus*?

It's important to me that *Colossus* is as inclusive and non-competitive as possible. The spirit of the show is that every one of the fifty dancers is important and special. It's really key for me that we form a great relationship with the individual dancers and local rehearsal director as well as everyone at the festival and venue and all of the people that work so hard behind the scenes to bring *Colossus* to the stage. Because I'm not there in person and we can't travel at the moment, I rely very much on the people that are there on the ground. It is a big, global team effort, which is a beautiful thing.

Colossus is a show that has a simple structure but also contains vast complexity in its choreography. Dancers have to move with speed, intricacy, virtuosity and power. They also have to work with really clear intention and intense connection with one another and their audience. The show demands a lot of these young dancers but they always rise to the challenge and exceed my expectations! The most important thing for me is that the dancers feel connected to the show and connected to each other in a meaningful way.

What are the differences you observe when rehearsing and touring *Colossus* in so many countries?

Colossus takes on unique qualities whenever it's performed by a new cast. The individual quirks and personalities of the dancers infuse the show with new character, which is wonderful. But at its heart *Colossus* remains the same even when performed by new dancers - a testament to the universality of its themes perhaps. *Colossus* is very tightly structured and choreographed but there are some sections that allow for improvisation and personal interpretation. There are also sections that are choreographed by the dancers themselves, working within strict parameters. I love seeing what dancers in new countries come up with and how they interpret the choreographic tasks.

The show can't help but be informed by the cultural, political context in which it's performed and experienced by audiences. I'm sure audiences in Taipei will have a different reading of the work compared to Australian or French audiences for example. But my hope is that the universal aspects of *Colossus* override those differences and that the show can be enjoyed by all - young and old, those who've seen a lot of dance and those who've seen none and transcend different cultures and countries. We are all one.

Do you have any words for the audience in Taiwan?

Please enjoy the work of these remarkable young dancers and marvel at what they have achieved with just three weeks of rehearsals - especially with the choreographer on the other side of the world, rehearsing via screens. What a fantastic achievement. *Colossus* comes alive in front of an audience - it is created to be shared - and we can't wait for you to experience it.

Choreographer | Stephanie Lake

Stephanie Lake is a multi-award-winning choreographer and dancer and Artistic Director of Stephanie Lake Company based in Melbourne. Born in Canada and raised there and in Tasmania, she is a graduate of the Victorian College of the Arts (2000) and went on to dance for leading Australian dance companies Chunky Move (under Gideon Obarzanek and Anouk Van Djik), Lucy Guerin Inc and BalletLab, touring internationally and performing extensively for nearly twenty years.

Stephanie Lake Company was established in 2014. Known for a gutsy, highly physical and poetic choreographic style, Stephanie's works have toured the globe and won multiple national awards.

Rehearsal Director | Liu I-ling

Liu I-ling, a Taiwanese contemporary dance artist and a Part-time Assistant Professor at the Taipei National University of the Arts, was a former member of Bill T. Jones/Arnie Zane Company for 11 years. I-ling has been creating and displaying her works as well as collaborating with visual artists, photographers, composers, directors and actors in theater and film. In 2020 she participated in Taiwanese-American artist Lee Ming-wei's work *Our Labyrinth* and performed in the Metropolitan Museum. In 2019 she collaborated with Taiwanese filmmaker Su Hui-yu and performed *The White Waters* at Performa 19 Biennial in New York City. In 2018 she joined Luca Veggetti's work as a soloist and performed in Bologna, Italy. Her works focus on reminiscence, trauma, freedom of speech and definition of "technique". In 2017 her solo work *GENG* was nominated for the Taishin Arts Award in Taiwan. She is one of the recipients of the Cloud Gate Art Makers Project in 2021 and currently working on an evening-length solo.

Performance Team
(in Chinese alphabetical order)

Department of Dance, Chinese Culture University

The Department of Dance, Chinese Culture University was formerly known as the five-year dance group of the Chinese Cultural College, which was established in 1964. In 1975, transform to the four-year physical education dance division. In 1982, the dance division established as an independent dance department. The Department's curriculum are based on both Eastern and Western dance, and additionally add humanities theories to cultivate students' independent thinking ability and lay a good foundation for professional and artistic self-cultivation. The Department is the only private comprehensive university with dance-related departments in Taiwan. Under the fiercely competitive circumstances for higher education, the Department upholds the spirit and philosophy of the founding of the department, and continues to follow the current dance education and art environment to position clear educational goals and trends. Furthermore focusing on the advantages and resources available within a comprehensive university and cultivate dance talents combined with professional academic, creative and practical skills, and establish the unique characteristics of this department.

Department of Dance, University of Taipei

The Department of Dance at the University of Taipei was founded in 1998. In 2004, the department established a Master's degree program in dance. The UT Department of Dance curriculum features inclusivity and diversity and is designed for the educational objective of nurturing dance professionals with the wide range of skills required by the professional world, contemporary contexts, and global trends. The curriculum is known for its incorporation of artistic training and academic studies so that students acquire proficiency in physical dance technique and training as well as a thorough knowledge of traditional culture and contemporary creativity. Recognized as a program with a solid educational structure and professional characteristics, the department has been exerting a positive and crucial influence on dance education in Taiwan through its growing body of graduates who are committed to careers in dance that span from performing arts to creation, education, and administration. Features of the curriculum include: integration of traditional culture and contemporary innovation, mutual support between theory and practice, implementation of curriculum tracks for enhancing employability, offering diverse opportunities for dance performances and teaching practicums, and active participation in international artistic and academic activities.

演出製作群 Credits

墨爾本 Melbourne

編舞家 Choreographer｜史蒂芬妮・雷克 Stephanie Lake

排練指導 Rehearsal Director｜Nikky Muscat、Kaitlin Malone、 Sarah McCrorie、Marni Green

作曲 Music｜Robin Fox

燈光設計 Lighting Designer｜Bosco Shaw

服裝設計 Costume Designer｜Harriet Oxley

演出經理 Production Manager｜Emily O'Brien

助理製作人 Associate Producer｜Beth Raywood Cross

臺北 Taipei

排練指導 Rehearsal Director｜劉奕伶 Liu I-ling

排練助理 Assistant Rehearsal Director｜賴有豐 Lai Yu-feng

舞者 Dancer｜依筆劃排列 in Chinese alphabetical order

王玉伶 Wang Yu-Ling、王紫嫻 Wang Zih-sian、巴藜 Ba Li、田佳玗 Tien Chia-yu、
白佳芸 Pai Chia-yun、呂書嫻 Lu Shu-hsien、吳冠儀 Wu Kuan-i、
邱芷涵 Chiu Chih-han、邱鈺婷 Chiu Yu-ting、何亭蓁 He Ting-jhen、
何昱鋐 He Yu-hung、沈彤 Shen Tung、林衣翎 Lin I-ling、林芝儀 Lin Chih-yi、
林靜妏 Lin Jing-wen、卓玟菱 Cho Wen-ling、卓芷榕 Cho Chih-jung、
周鈺婕 Chou Yu-chieh、范書瑀 Fan Shu-yu、姚方 Yao Fang、袁子婷 Yuan Tzu-ting、
陳可嬓 Chen Ke-mei、陳芊葳 Chen Chien-wei、陳宗賢 Chen Tsung-hsien、
陳詠汝 Chen Yung-ju、陳琪蓉 Chen Chi-Jung、陳瑄婷 Chen Xuan-ting、
柴倍祺 Chai Pei-chi、曹詩敏 Tsao Shih-min、許景涵 Hsu Ching-han、
張心怡 Chang Hsin-yi、張歆雨 Chang Hsin-yu、黃昱祺 Huang Yu-chi、
黃琦雁 Huang Chi-yan、黃智德 Huang Zhi-de、黃韵亞 Huang Yun-ya、
黃筱捷 Huang Hsiao-chieh、曾于瑄 Tseng Yu-hsuan、游沂霖 You Yi-lin、
葉嘉晟 Yeh Chia-cheng、楊巧茵 Yang Qiao-yin、楊敏瑄 Yang Min-hsuan、
楊絜米 Yang Chieh-mi、農芯妮 Nung Hsin-ni、詹雅淳 Chan Ya-chun、
廖怡萱 Liao Yi-xuan、鄭舜文 Cheng Shun-wen、蔡旻恬 Tsai Min-tien、
蔡宜玲 Tsai Yi-ling、蔡皖如 Cai Wan-ru、劉凡瑄 Liu Fan-hsuan、劉芷妘 Liu Chih-yun、
劉姵妤 Liu Pei-yu、劉家蓁 Liu Chia-chen、劉璧瑗 Liu Pi-yuan、盧惠心 Lu Hui-hsin

製作團隊 Production Team｜國家兩廳院 National Theater & Concert Hall

製作統籌 Producer｜陳巧欣 Chen Chiao-hsin
行銷統籌 Marketing｜林郁唯 Lin Yu-wei
執行製作 Executive Producer｜鄭伊婷 Ella Jheng
製作紀錄 Production Documentation｜狠主流多媒體有限公司 Very Mainstream

製作經理 Production Manager｜吳昀 Wu Yun
舞臺監督 Stage Manager｜鄧湘庭 Teng Hsiang-ting
舞監助理 Assistant Stage Manager｜鍾承紘 Chung Cheng-hung
舞臺技術指導 Master Carpenter｜蘇俊學 Su Chun-hsueh
助理燈光設計 Associate Lighting Designer｜宋永鴻 Sung Yung-hung
燈光技術指導 Master Electrician｜吳以儒 Wu Yi-ju
音響工程師 Sound Engineer｜林奕 Lin Yi
助理音響工程師 Assistant Sound Engineer｜陳冠霖 Chen Kuan-lin
服裝管理 Wardrobe Crew｜林馨 Lin Hsin、徐佳禎 Hsu Chia-chen、
吳定盛 Wu Ding-sheng、趙天誠 Chao Tian-cheng

舞臺執行 Stage Crew｜徐鈺荃 Hsu Yu-cyuan、鄭力中 Cheng Li-chung、
邱上哲 Chiu Shang-che、顏行揚 Austin Yen、
周賢欣 Chou Hsien-hsin、王翊同 Wang Yi-tong、
余瑞培 Yu Jui-pei、王祖苓 Wang Zu-lin、李佳儒 Li Chia-ru
燈光執行 Lighting Crew｜盧冠諺 Lu Kuan-yen、蔡佳靜 Tsai Chia-ching、
井康羽 Ching Kang-yu、張文信 Chang Wen-hsin、
柯為康 Ke Wei-kang、陳昱岑 Chen Yu-cen、
李育昇 Li Yu-sheng、黃一鈞 Huang Yi-chun、
王洧傑 Wang Wei-jie
直播工程 Live Streaming Engineering｜密特拉影像工作室 Mitras Studio
視訊工程 Video Engineering｜聚光工作坊 HISPOT WORKSHOP, INC
音響工程 Sound Engineering｜唐宋音響企業有限公司 TOPSOUND
燈光設備 Lighting Equipment｜捷韻實業有限公司 Jie-Yun Industrial CO., LTD

特別感謝 Special Thanks｜
中國文化大學舞蹈學系系主任蘇安莉 Su An-li, Chair, Department of Dance, Chinese Culture University
臺北市立大學舞蹈學系暨碩士班系主任蕭君玲 Hsiao Chiin-ling, Chair, Department of Dance, University of Taipei

持本場館當日節目票觀眾，請至廳內折抵機辦理停車優惠

歡迎掃描 QR Code
線上填寫
「觀眾意見調查表」

感謝您
費心填寫！