



ARTQUAKE
IN AUTUMN

尤瑞匹底斯·拉斯卡瑞迪斯

泰坦

Euripides Laskaridis

TITANS

演出時間 | 2025.11.6—8 (THU.—SAT.) 19:30

2025.11.9 (SUN.) 14:30

演出地點 | 國家兩廳院實驗劇場 NTCH Experimental Theater

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

指定住宿 |  台北福華大飯店
The Howard Plaza Hotel Taipei

- ◎演出全長約50分鐘，無中場休息。
- ◎建議12歲以上觀眾觀賞。
- ◎演出含閃光、煙霧及抽菸效果，請留意並斟酌入場。
- ◎演後座談：11.6 (THU.)、11.7 (FRI.) 演後於國家兩廳院實驗劇場。
- ◎本場演出不提供場外轉播服務，敬請提早抵達並準時入場。
- ◎Duration: approx. 50 minutes, without intermission.
- ◎The age guidance for this production is 12+.
- ◎Viewer discretion: contains scenes with flashing light, smoke and cigarette smoking.
- ◎Post-show Talk: 11.6 (THU.) and 11.7 (FRI.) at NTCH Experimental Theater.
- ◎No outside broadcast. Please arrive early and on time.

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

在裂縫中重組我們

裂縫來自歷史的糾結、身分的模糊、記憶的錯位，也來自語言無法抵達之處。裂縫在關係中浮現，表現出既有結構的脆弱，揭示了原本隱藏的張力，提供重新想像的空間。

我們習慣將「我們」視為一體，但每一次構成集體的企圖，都可能產生距離與斷裂。裂縫讓我們想像新的連結方式。那些看似破碎的部分，不僅是衝突的痕跡，更是關係生成的現場。

今年秋天藝術節以「在裂縫中重組我們」為題，探問在差異、誤解與失聯之間，是否仍能編織出新的關係。重組不是回到過去的樣子，而是彼此帶著陌生與不確定，嘗試理解，創造面向未來、多元、變動且充滿可能的「我們」。

主創者的話

尤瑞匹底斯·拉斯卡瑞迪斯

《泰坦》邀您進入一個太初伊始，混沌未明的世界，此處有兩個生命存在明與暗之間。神話只是創作的起跳點；作品化為一齣引人沉思的「荒謬劇」，詩意與怪誕於此碰撞。我與我的團隊期許築構出一個人類誕生之前的荒誕空間，讓對存在的幻滅與狂放的笑聲流露出好奇、愚妄，以及試圖理解不可言喻之物的渴望。在這個微觀宇宙中，對立相逢：光明與黑暗、荒謬與莊嚴、宏大與瑣碎、神聖與褻瀆。

幽默與蛻變始終引領我的創作。我沉醉於荒謬，以諷刺與幻變為手段。我偏愛隱晦含蓄的意涵，而非直白的傳達。我的作品源自縈繞心頭的潛意識影像，主題其後才會隨之浮現，且保持開放。我信任直覺，也邀請每位觀者尋得屬於自己的故事。《泰坦》沒

有預設的劇本或道德訓示，讓觀眾得以在其中滋育出屬於自己的意義。

在舞臺上，我與我的搭檔、舞者迪米特里·馬特蘇卡斯共同演出。他飾演一位戴著頭罩的高大人物，融於黑暗之中，從陰影裡牽動一切。我則化身華麗、無性別的生物，用我的全身扮演一張怪誕的面具。我們一同展開一場無止無休、無明確目的的遊戲。藉由影像與肢體而非語言，是我們訴說故事的方式。這場演出在對立的交鋒中展開——光與暗、歇斯底里與靜謐之力、失敗與堅持。

沒有真正的臺詞，道具堆砌出敘事。奇的機關、懸掛的物件、飛揚的塵霧，都是角色，營造出一種混亂而嬉鬧的氛圍。這部作品借取馬戲、歌舞雜耍（Vaudeville）與卡巴萊（Cabaret）的元素，並經 DIY 美學重新詮釋。它既可被解讀為對權力的評論，也能在偶然的片刻單純當作滑稽鬧劇欣賞，而看似亂糟糟的表象實乃經過精心編排，在深刻與荒誕之間穿梭試探。

在怪誕與荒謬之下潛藏著溫柔，在小丑般的戲服底下伏流著人類情感——對連結的渴望，笑聲與恐懼間的拉扯。自首演以來，《泰坦》已觸動世界各地的觀眾。這部作品是我向「試圖理解」這份愚行的致敬。藉由讚頌失敗、邀請觀眾忘情喧笑，揉雜黑暗與光明，我盼望能啟發你擁抱未知，帶著好奇與希望去想像全新的一天。

節目介紹

融合舞蹈、劇場等表演藝術型態的《泰坦》，是一部靈感汲取自希臘神話的大膽而荒誕的寓言。世界尚未誕生之前，兩個孤獨的存在棲身於明與暗之間，玩著一場無止無

終、似乎毫無目的的遊戲。他們的笑聲令人煩躁，他們的煩躁反倒可笑。然而，構成他們世界的物質、情感、思想，與我們世界的構成無異。他們的失敗化為對我們自身的辯護。《泰坦》向所有未能實現的嘗試致敬——那些試圖化身無瑕典範，試圖追求完整自我，試圖創造潔淨完美世界的種種嘗試，無論是個人或集體的努力。

在《泰坦》中，滑稽與嚴肅不斷交錯，對「事物該如何」的想像已蕩然無存。尤瑞匹底斯·拉斯卡瑞迪斯構想出一個比世界更古老的宇宙，一個心靈的時代，連影子都有生命，萬物沒有固定或穩定的尺度。最細微之物都能化為龐然巨物。所有時間與空間都能容納於舞臺之上，驚奇、興奮、恐懼，全都無預警地從作品細節中迸發湧現。愈是回溯遠古，愈能看見萬象此消彼長：明與暗、宏與微，不斷對調。

這種無庸諱言的荒謬藝術語言之所以能在所到之處收服觀眾的心，是因為在全然的荒誕與諷刺背後，始終懷藏著一份不變的溫柔。

主創暨表演者 | 尤瑞匹底斯·拉斯卡瑞迪斯

尤瑞匹底斯·拉斯卡瑞迪斯是一位導演暨表演藝術家，其藝術實踐橫跨劇場、舞蹈與視覺藝術領域。他的作品探討嘲諷與蛻變的概念，同時審視人類在面對未知時的堅韌與毅力。這些作品帶有一種被收束的混亂感，既深入細緻地探索人類經驗，又忠於極具個人風格的觀點。非典型且非線性的創作語言，讓他不斷實驗周遭世界的種種可能性，打破、扭曲、重塑並重新想像日常素材，產生出人

意表的成果。

他於 2009 年創立 Osmosis 表演藝術團隊，藉其發展出一系列享譽國際的原創作品。他的作品《遺跡》（RELIC）、《泰坦》、《埃萊尼特》（ELENIT），以及最新力作《青金石》（LAPIS LAZULI），曾於全球重要場館與藝術節巡演，包括歐納西斯文化中心、雅典埃皮達魯斯藝術節、倫敦巴比肯藝術中心畢特劇院、紐約公共劇院、巴黎東京宮與市立劇院、里昂舞蹈雙年展、蒙特婁跨美洲藝術節、阿姆斯特丹朱立丹斯國際舞蹈節以及香港藝術節。

拉斯卡瑞迪斯於 2016 年榮獲首屆「碧娜·鮑許舞蹈與編舞獎助金」，這項里程碑式的殊榮將他帶往紐西蘭，更促使其藝術足跡遍及六大洲。翌年，德國舞蹈雜誌《tanz》將他評選為歐洲三十位最具潛力的新銳人才之一。

他的最新作品《青金石》完成全球巡演並廣獲國際好評，進一步鞏固了拉斯卡瑞迪斯在當代希臘表演藝術領域及國際舞臺上的翹楚地位。

表演者 | 迪米特里·馬特蘇卡斯

迪米特里·馬特蘇卡斯，1990 年代出生於希臘卡拉馬塔，是一位充滿活力的街舞舞者與表演者，以其精湛的機械舞（popping）技巧及獨具特色的肢體語彙聞名，善於將嚴謹的技術與多層次的表演質感融為一體。他完全自學成才且懷抱對表演的熱情，最初在商業舞蹈領域展開職業生涯，後於 2015 年轉型投身當代劇場。

自此之後，馬特蘇卡斯在表演藝術界開闢出屬於自己的獨特道路，最為人稱道的是他在

街舞語彙中揉入戲劇表達及概念深度。他的藝術發展一路走來陸續與多位希臘當代表演藝術界重要人物合作，包括埃米拉·戈羅、康斯坦丁諾斯·帕帕尼科勞、迪米特里斯·帕帕約安努，以及特別值得一提的是與尤瑞匹底斯·拉斯卡瑞迪斯的搭檔合作。

與拉斯卡瑞迪斯的合作中，他屢屢擔任核心表演者與創意夥伴，參與的作品包括《泰

坦》、《埃萊尼特》、《巡演》(TOURNÉE)、《青金石》等，自 2017 年至今隨劇團巡演於各大國際知名藝術節及重要劇院與舞蹈中心，憑藉其創新精神與情感張力廣受讚譽。

馬特蘇卡斯持續不懈地拓展街舞在劇場語境中的表現可能性，以其多面向的舞技、舞臺魅力與藝術敏銳度，吸引全球觀眾的目光。

Reimagining Us Through the Cracks

Cracks emerge from tangled histories, blurred identities, dislocated memories—and from places where language cannot reach. They surface within relationships, revealing the fragility of structures and hidden tensions, while opening space for reimagination.

We are accustomed to thinking of “us” as an unified whole. But every attempt to construct a collective carries the possibility of distance and rupture. Cracks invite us to imagine new ways of connection. What appears broken is not only the trace of conflict, but also the site where relationships can begin.

This year’s Artquake in Autumn festival, themed “Reimagining Us Through the Cracks,” asks whether—amid difference, misunderstanding, and disconnection—we can still weave new forms of relation. To “reassemble” is not to return to a former state, but to meet one another with unfamiliarity and uncertainty, to keep trying to understand, and to create a new “us” that is forward-looking, plural, dynamic, and full of possibility.

Words from the Artist

Euripides Laskaridis

TITANS invites you into a world before the beginning, where two beings exist between darkness and light. Mythology is

only a springboard; the piece becomes a contemplative “farce” where poetic and grotesque elements collide. My company and I wish to construct an absurd pre-human space where disillusionment with existence and wild laughter suggest a curiosity, a folly, a yearning to grasp the inexplicable. In this microcosm, opposites meet: light and dark, ridiculous and solemn, grand and trivial, sacred and profane.

Humour and transformation guide my work. I delight in absurdity, using ridicule and metamorphosis. I prefer implicit meaning to explicit messages. My pieces begin with subconscious images that haunt me; themes emerge later and remain open. I trust intuition and invite each person to find their own story. *TITANS* is a work without a predetermined script or moral, which allows audiences to create their own meaning.

On stage I perform with my collaborator, dancer Dimitris Matsoukas. He plays a tall, hooded figure who melts into the darkness, setting things in motion from the shadows. I inhabit a flamboyant, genderless creature; my entire body becomes a grotesque mask. Together we play a never-ending game with no clear purpose. We tell the story through images and movement rather than words. It unfolds as a dialogue of opposites — light and dark, hysteria and stillness, failure and persistence.

There are no real words; props become

the narrative. Whimsical contraptions, hanging objects and clouds of dust are characters, creating a chaotic, playful atmosphere. The show borrows from circus, vaudeville and cabaret, filtered through a DIY aesthetic. The work can be read as commentary on power or simply enjoyed as sometimes slapstick, while an apparent chaos is meticulously choreographed, exploring the space between the profound and the silly.

Beneath the grotesque and absurd lies tenderness. Under the clownish costumes are human emotions: the need for connection and the tension between laughter and fear. Since its debut, *TITANS* has reached audiences across continents. This work is my tribute to the folly of trying to understand. By celebrating failure, inviting cathartic laughter, and blending darkness with light, I hope to inspire you to embrace the unknown and imagine a new day with curiosity and hope.

Synopsis

Inspired by Greek mythology, *TITANS* is a bold and absurd fable blending dance and performance art. Before the world's beginning, two solitary beings live between darkness and light, playing a never ending game with no apparent purpose. Their laughter seems worrying, their worries laughable. And yet, their world is made from the same materials, feelings and thoughts as our own. Their failures are transformed into a defense of our own. *TITANS* pays tribute to every failed attempt — be it personal or collective — to embody a flawless archetype, an unbroken self, a world immaculate.

In *TITANS*, the hilarious and the serious are constantly being interchanged, and ideas on how things should be, have already been lost. Euripides Laskaridis envisions a universe older than the world, a time of the mind where even shadows are alive and things have no set or stable size. The tiniest

of things become enormous. All time and all space can fit on stage, and surprises, excitement, and terror all spring — without warning — from the work's details. The further back we go, the more we see things switch back and forth: light with dark, the major with the minor.

There is something that makes this admittedly absurd artistic language win over audiences, wherever it may go. It does so because behind all the ridiculousness and the irony lies an ever steadfast tenderness.

About the Artist

Euripides Laskaridis

Euripides Laskaridis is a director and performer whose artistic practice lies at the intersection of theatre, dance, and visual arts. His works explore notions of ridicule and transformation while examining the perseverance of humankind in the face of the unknown. Marked by a sense of contained chaos, they offer deep and detailed explorations of human experience while remaining true to a highly personal vision. Unconventional and non-linear, his creations experiment with the possibilities of the surrounding world, breaking, distorting, reforming, and reimagining everyday materials to produce unexpected results.

In 2009, he founded Osmosis Performing Arts Company, through which he has developed an international repertoire of original works. His pieces, *RELIC*, *TITANS*, *ELENIT*, and most recently *LAPIS LAZULI*, have toured extensively in leading venues and festivals worldwide, including Onassis Stegi, the Athens Epidaurus Festival, London's Barbican Pit, New York's Public Theater, Palais de Tokyo and Théâtre de la Ville in Paris, Lyon Biennale de la Danse, Festival TransAmériques in Montreal, Julidans in Amsterdam, and the Hong Kong Arts Festival.

In 2016, Laskaridis was awarded the inaugural Pina Bausch Fellowship for Dance and Choreography, a landmark recognition that brought him to New Zealand and extended his artistic footprint to six continents. The following year, *tanz* magazine named him among Europe's thirty most promising young talents.

His most recent work, *LAPIS LAZULI*, completed a world tour, earning international acclaim and further establishing Laskaridis as a leading figure in contemporary Greek performing arts and on an international level.

About the Performer

Dimitris Matsoukas

Dimitris Matsoukas was born in Kalamata, Greece in the 1990s. He is a dynamic street dancer and performer renowned for his mastery of popping technique and his unique approach to movement, blending technical precision with a multidimensional quality. Entirely self-taught and driven by a passion for performance, he began his career in the commercial dance scene, before making a transition into contemporary theatre in 2015.

Since then, Dimitris Matsoukas has carved his own distinctive path in the performing arts world, known for his ability to merge street dance vocabulary with theatrical expression and conceptual depth. His artistic evolution has led to collaborations with some of the most influential figures in Greek contemporary performance, including Ermira Goro, Konstantinos Papanikolaou, Dimitris Papaioannou, and more prominently with Euripides Laskaridis.

With Laskaridis, he has been a key performer and creative collaborator in the critically acclaimed and beloved productions *TITANS*, *ELENIT*, *TOURNÉE*, and *LAPIS LAZULI*, which have toured extensively from 2017 to the present across major prestigious international festivals and important theatre and dance centres, earning accolades for their innovation and emotional power.

Matsoukas continues to expand the boundaries of street dance within theatrical contexts, captivating audiences worldwide with his versatility, stage presence, and artistic sensitivity.

演職人員一覽表 Credits

導演、編舞與舞臺設計 Direction, Choreography & Set design | Euripides Laskaridis

演出 Performed by | Euripides Laskaridis & Dimitris Matsoukas

服裝設計 Costume design | Angelos Mentis

原創音樂與音效設計 Original music & Sound design | Giorgos Poullos

燈光設計 Lighting design | Eliza Alexandropoulou

劇本顧問 Dramaturgy consultant | Alexandros Mistriotis

聲音裝置與現場音效操作 Sound installation & Live operation | Giorgos Chanos

燈光裝置與編程 Lighting installation & programming | Konstantinos Margas & Georgios Ierapetritis



道具與服裝管理與巡演佈景助理 Props & Costume manager & Set assistant on tour |

Konstantinos Chaldaios

巡演技術總監 Tour technical director | Konstantinos Margas

製作與巡演經理 Production & Tour manager |

Vicky Strataki / POLYPLANITY Productions (2024-2025)

攝影 Photography | Elina Giounanli & Julian Mommert

預告片剪輯 Video trailer edited by | Euripides Laskaridis

OSMOSIS 營運統籌 OSMOSIS operations coordinator | Nikoleta Briasouli (2025)

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of its New Settings #7 programme

共同製作單位 Co-produced by |

the Athens & Epidaurus Festival [GR], Théâtre de la Ville [FR], Eleusis 2021 European Capital of
Culture [GR], Festival TransAmériques [CA], Julidans [NL], Megaron – The Athens Concert Hall
[GR], Centro Cultural Vila Flor (CCVF) Guimarães [PR] & the OSMOSIS performing arts company
[GR]

支持單位 Also supported by |

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Duncan Dance Research Centre [GR]

《泰坦》2024–2025 國際巡演由希臘文化部支持並列為其指導之專案

The international tour of *TITANS* [2024-2025] has the support and is under the auspices of the
Hellenic Ministry of Culture

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紅名不誦會

Taverna Miresia

*Mario, Bella,
Anastasia*

馬里奧．貝努西

一盞霓虹燈，一場未竟之宴
希臘劇場新銳執導，以光影譜寫一場
無聲卻揪心的告別詠嘆

11.28 (FRI.) 19:30

11.29 (SAT.) 19:30

11.30 (SUN.) 14:30

臺北表演藝術中心藍盒子

*Taverna
Miresia
Mario, Bella, Anastasia*

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主辦單位 國家兩廳院

合辦單位

臺北表演藝術中心

指定住宿 THE Tango

購票請洽

OPENTIX