



NTCH
IDEAS LAB

楊乃璇

漚 少年 àu siàu-liân

Nai-hsuan Sunny YANG
Worn Yet Unfolding

演出時間 | 2025.7.4 (FRI.) — 7.5 (SAT.) 19:30

2025.7.5 (SAT.) — 7.6 (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

製作單位 | 小事製作
Small Things Productions

◎節目全長約50分鐘，無中場休息。

◎中文發音，無字幕。

◎建議5歲以上觀眾欣賞。

◎演出部分含連續閃光、巨大聲響及抽菸等效果，請留意並斟酌入場。

◎演後座談：每場演後於實驗劇場。

◎Duration: approx. 50 minutes without intermission.

◎Language: Mandarin without subtitles.

◎Recommended for audiences over age 5.

◎The performance contains flashing light, loud sound effect and smoking, audience discretion is advised.

◎Post-show talk: after each performance at the Experimental Theater.

主辦單位保有節目活動異動權 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週邊活動，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《排彎動物園》，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的聲音劇場，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《漚少年 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。

主創者的話

「它是最美好的時代，它是最糟糕的時代；它是智慧的年代，它是愚蠢的年代；它是信仰的時期，它是懷疑的時期……」

——查爾斯·狄更斯《雙城記》

從事劇場工作，本身就充滿矛盾——一邊與時間賽跑，身體卻漸漸跟不上節奏。

卡爾·榮格說：「人生四十才開始。」完成《漚少年 àu siàu-liân》，是我 5 歲生日（心境上）的願望。我不知道「中年」應該是什麼樣子，所以選擇創作，同時挑戰自成團以來從未合作過的表演者與音樂家，當作送給自己的一份驚喜禮物。

中年，也許象徵著穩定與踏實——某方面是的，但更多時候不是。它充滿比以往更多的疑問，甚至更容易悲傷、憤怒，多愁善感得不得了。在邁入生命中場的時刻，生活中反而比過去更常遇到「第一次」，而我依然會因快樂而大笑、因焦慮而大叫。即使只是新聞裡一個從未相識的人，也可能讓我落淚；社會的不公不義，依然讓人挫敗。我想，最貼近「中年」的心態，就是學會直面不適，接受現實，然後——創作。

喔，對了。意識到自己進入中年的瞬間，大概是發現看演出時票券上寫著貴賓票的次數變多了吧。

關於《滬少年 àu siàu-liân》

沒有人想成為純粹的「舞蹈勞工」，就像沒有創作者想問已經知道答案的問題。

和舞者們排練的日子裡，我們花了大量時間討論「站上舞臺」的意義。對這群正值黃金時期的表演者來說，要達成動作是游刃有餘且無需錦上添花的。那麼，我這個技不如人的中年女性，要拿什麼來與之對話？如果舞蹈是身體的表演，那就回歸表演吧。

若非親身經歷，我未曾想過：原來一位被歸類在「中年」的創作者，依然得時常面對「第一次的恐懼」。這個作品裡充滿許多「未知」：在宛若腦內小劇場的空間中，少年們對於未來的躊躇及想像、中生代對於新階段的不適及恐懼齊聚於此。音樂家與舞者彷彿腦中一來一往的自我對話，在即時聲響與身體動能的相互挑戰與反饋當中，堆疊或解構時間加諸於我們身上的課題。

在長久共創、反覆討論的過程中，我們以「限制」做為身體表現及肢體發展的命題，接著深化屬於每位表演者最合適、最自在的回應方式，而我也透過聆聽他們身體的聲音，去形塑出因未知而嶄新的中年模樣。

主創者介紹 | 楊乃璇

小事製作藝術總監，中山區最強活力中年婦女代表，以專業舞蹈科班訓練為基底，結合流行舞蹈元素展現多元創作。2023 年赴法國西帖藝術村駐村，於國際舞臺持續展現獨特風格。2024 年，楊乃璇率領小事製作《小島小宴》登上法國巴黎文化奧運；同年 10 月，該作品受邀於法國夏佑國家劇院演出。她的

創作關注表演者個人的獨特性與動能的延展，透過身體作為共享語彙，探索私密與公開、有限與自由的交織可能，展現豐富而動人的藝術視野。

創作團隊

表演者 | 陳蕙如

小事製作成員，主修中國舞，畢業之後以當代舞為主，也進修其他舞風，具多元風格融合能力，近年專注於現代與街舞肢體實驗。2019 年考取菁霖美國舞蹈節獎學金，曾與楊乃璇、林素蓮、蔡博丞等編舞家合作演出，並隨 B.DANCE 巫舞製作團隊赴歐洲巡演。

表演者 | 張祐嘉（吊嘎）

街舞創作者，舞齡 15 年，專長 Locking 與即興表演，現為 IP LOCKERS、A-FU-RO 及 BDDoggz 成員。曾代表臺灣參與 Juste Debout、Red Bull Dance Your Style 國際決賽，具豐富舞臺經驗。2023 年起與小事製作合作，參與劇場作品演出如《MORE MORE Paradise》。

表演者 | 郭爵愷

嘉義人，舞蹈創作者與表演者。風格融合當代舞、馬戲、武術與翻滾技巧，關注身體如何提問與表達。曾隨翹舞製作巡演歐亞美多國，「身體不止」共同創辦人。作品《搏筊 Puáh-pue》於許多藝術節與舞蹈平臺展演。

表演者 | 徐立恩

高雄人，曾任職以色列巴希瓦舞團（Batsheva Dance Company）並隨團赴歐美演出，去年回臺成為自由藝術工作者，「身體不止」共同創辦人，專研 tricking、Acro dance 及不同風格舞蹈的結合，關注跨域身體探索與創作。

表演者 | 陳郁錡

彰化人，現為自由藝術工作者，曾任職德國蓋爾森基興市立劇院舞團（MIR Dance Company），與多位歐洲編舞家合作並創作。返臺受邀 IYCP 創作《往復的迴響》，並與夥伴創立「身體不止」，投入身體實驗與動態冥想表演研究。

排練指導暨特別演出 | 林素蓮

小事製作副團長。近年創作重心從非專業舞蹈訓練的肢體動作研究，進展到舞蹈如何與不同藝術形式揉合；在既有的身體基礎上，她強烈奔放的創作動力使個人特質在多樣藝術形式之中更加鮮明，是具有專業舞蹈背景的多面向藝術工作者。

舞臺監督 | 孫唯真

常任劇場舞臺監督及編導演，曾為進港浪製作核心團員。導演作品曾獲第二屆金創獎金獎，及入圍第十六屆台新藝術獎。近期舞監合作團隊包括小事製作、羈舞劇場、創造焦點及微光製造等。

聲音設計 | 鄭各均

臺灣唯一高門檻一人 audio-visual 演奏電音單位。2014 年發行《When I Witness Your Fucking Sorrow》，獲金音獎最佳電音單曲與專輯獎。創作融合電子音樂與器樂，擅長非典型控制器設定、實驗互動裝置開發，及編曲與和聲理論教學，具深厚器樂與爵士樂演奏背景。

舞臺設計 | 鄭烜勛

劇場舞臺設計師與影視美術指導，創作領域涵蓋戲劇、舞蹈、當代馬戲、影視、音樂錄影帶、演唱會及空間藝術等多元場域，致力於探索視覺與空間的敘事可能性。現為《一箱人作設計有限公司》負責人。

燈光設計 | 吳峽寧

燈光與影像創作者，現為僻室 HousePeace 團員。曾獲世界劇場設計展燈光設計新銳組銅獎，多次入圍台新藝術獎決選。近期作品：再拒劇團《說吧 香港》、狠劇場《霧中·凝視》、周曼農《偵探學》。其創作亦見於寶藏巖光節、月津港燈節等展覽。個人網站：www.wuhsianing.com

音場設計 | 溫承翰

音響系統工程師，服務於各式藝文演出。專注劇場音響系統設計及混音，喜好並專研自然擴音及多聲道沉浸式系統。近期音響設計及執行：2024 高雄春天藝術節：不二擊聲音製造所《寄聲之廟》、同黨劇團《父親母親》。

服裝暨平面設計 | 陳泓旻

輔仁大學景觀設計系畢業，卻對搭配穿著有極度興趣，畢業後誤打誤撞進入臺灣街頭服裝界工作。為服裝品牌 SMG 擔任服裝設計。受莎士比亞的妹妹們的劇團邀請擔任《餐桌上的神話學》服裝設計一職進而踏入劇場設計領域。

製作人 | 陳歆寧

2009 年起踏入藝術行政領域，曾任動見體劇團、人力飛行劇團專職行政，亦以專案身份與各領域表演藝術團隊合作，現為小事製作團隊經理。

執行製作 | 劉怡君

獨立藝文工作者。從藝術家的創意發想到製作；勇於在表演、跨域藝術及非典型展演中開啟對話並成人之美。曾任職臺中國家歌劇院，專責教育推廣、藝術家陪伴。近期合作單位有藝術報國、小事製作及數位藝術基金會等。

製作團隊 | 小事製作

From Art for People to Art with People.

小事製作是一個由 17 名創作者共同組成的表演藝術合作社，致力於當代藝文體驗教育的再造與價值創造。透過開放的參與式藝術實踐，持續在非典型文化／展演空間中實驗，與公民社會一起打造更永續的藝術支持網絡。2025 年度獲選為國藝會 Taiwan Top 演藝團隊。

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. Tseng Yen-ting: *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.

Creator's Note

"It was the best of times, it was the worst of times; it was the age of wisdom, it was the age of foolishness; it was the epoch of belief, it was the epoch of incredulity....."

— Charles Dickens, *A Tale of Two Cities*

Working in theatre is, by nature, full of contradictions—we race against time, while our bodies slowly fall out of sync.

Carl Jung once said, "Life begins at forty." Creating *Worn Yet Unfolding* was a birthday wish from my five-year-old self, at least in spirit. Not knowing what "middle age" should feel like, I chose to create, and to collaborate with performers and the musician I had never worked with before. A gift to myself—a surprise.

Middle age might mean being more stable or grounded. In some ways, yes. But in many ways, not at all. It's a time filled with more questions than before, and strangely, emotions come even easier—sadness, anger, sentimentality.

As one of many navigating midlife, my days are still full of firsts. I laugh out loud when I'm happy, shout when I'm anxious, cry over strangers on the news, and still feel defeated by injustice. Maybe this is what middle age really means: to face discomfort, accept it—and then, create from it.

Oh, and one more thing—the moment I truly felt middle-aged? Probably the day I started receiving more VIP tickets to shows.

About *Worn Yet Unfolding*

No one wants to become merely a "dance laborer," just as no creator wants to ask questions whose answers are already known.

Throughout rehearsals with the dancers, we spent a great deal of time discussing what it truly means to "step onto the stage." For these performers—each in their prime—movement comes effortlessly and needs no embellishment. So as a middle-aged woman whose skills may not match theirs, what can I bring to the conversation? If dance is a performance of the body, then let's return to performance itself.

Before experiencing it myself, I hadn't realized how often a "middle-aged" creator must still confront the fear of many firsts. This work is full of the unknown: in a space like an inner theatre of the mind, the doubts and dreams of youth meet the unease and fear of entering new phases in midlife. The musician and dancers exchange energy like inner monologues—building or unraveling the burdens of life through sound and movement in real time.

Through long-term collaboration and continuous discussion, we used "limitation" as a catalyst for movement exploration, gradually shaping each performer's most honest and embodied response. Through listening to their physical voices, I began to carve out a new vision of middle age—one defined not by certainty, but by possibility.

Creator | Nai-Hsuan Sunny YANG

Artistic Director of Les Petites Choses Production, Yang Nai-hsuan (Sunny) is proudly known as the most vibrant middle-aged woman in Taipei's Zhongshan District. With a foundation in professional dance training, she blends contemporary technique with elements of popular dance to create works that are both diverse and dynamic.

In 2023, she undertook a residency at the Cité Internationale des Arts in Paris, where she continued to develop her distinctive voice on the international stage. In 2024, she led the dance company to present *Little Island, Big Feast* part of the Paris Cultural Olympiad. Later that year, in October, the work was invited for performance at the prestigious Chaillot National Theatre of Dance in France.

Her creative focus lies in exploring the individuality and kinetic potential of performers. Through the body as a shared language, she investigates the intersection between the personal and the public, the constrained and the free—revealing a rich and emotionally resonant artistic vision.

Creative Team**Performer | Chen Yi-ju**

A member of Les Petites Choses Production, majored in Chinese dance and transitioned into contemporary dance after graduation. She has trained in various dance styles and focused on experimental work with contemporary and street dance forms. In 2019, she received a scholarship from Chinlin / American Dance Festival Scholarship Program and has performed with choreographers such as Yang Nai-hsuan,

Lin Su-lien, and Tsai Po-cheng, also toured Europe with B.DANCE.

Performer | Chang Yu-chia (Diao)

A street dance creator with 15 years of experience, specializing in Locking and improvisational performance. He is a member of IP LOCKERS, A-FU-RO, and BDDoggz. He has represented Taiwan in international competitions such as Juste Debout and Red Bull Dance Your Style. Since 2023, he has collaborated with Les Petites Choses Production, performing in the theatrical work *MORE MORE Paradise*.

Performer | Kuo Chueh-kai

A dance creator and performer from Chiayi, Taiwan. His style blends contemporary dance, circus, martial arts, and acrobatics, with a focus on how the body poses questions and expresses ideas. He has toured across Europe, Asia, and the Americas with Hung Dance, and is a co-founder of NONLY BODY. His work *Puàh-pue* has been featured at numerous festivals and dance platforms.

Performer | Hsu Li-en

A dance artist from Kaohsiung, Taiwan. Formerly a dancer with the Batsheva Dance Company in Israel, toured across Europe and the U.S., now returned to Taiwan as a freelance artist. A co-founder of NONLY BODY, he specializes in tricking, acro dance, and hybrid movement styles, with a deep interest in interdisciplinary physical exploration and creation.

Performer | Chen Yu-chi

A freelance artist from Changhua, Taiwan. He was formerly with MIR Dance Company at Gelsenkirchen Musiktheater in Germany, and has collaborated with various European choreographers. After returning to Taiwan, he was invited to create *Echoes of back and forth* of IYCP and co-founded NONLY BODY. His current work centers on physical experimentation and dynamic meditation performance research.

Rehearsal Director & Special Appearance**| Lin Su-lien**

Associate Director of Les Petites Choses Production. Her recent choreographic work has evolved from movement research involving non-professional dancers to exploring how dance integrates with other art forms. With a strong foundation in dance, her expressive energy and creative drive stand out across a wide range of interdisciplinary practices, establishing her as a multifaceted artist with professional dance training.

Stage Manager | Sun Wei-chen

A stage manager and director specializing in theater, formerly a core member of the KingKong Wave Production. Her directorial work has won the Gold Medal at the 2nd Quanta Performing Arts Golden Creative Award and was nominated for the 16th Taishin Arts Award. Recent collaborations include Les Petites Choses Production, HORSE, Eye Catching Circus, and Shimmering Production.

Music Designer | Sonic Deadhorse

Taiwan's only high-threshold solo audio-visual electronic music act. In 2014, he released *When I Witness Your Fucking Sorrow*, which won Best Electronic Single and Album at the Golden Indie Music Awards. His work merges electronic and instrumental music, featuring expertise in nontraditional controllers, experimental interactive installations, and music theory instruction. He has a solid background in instrumental performance and jazz.

Set Designer | Cheng Hsuan-hsun

A set designer for theater and art director for film and television. His practice spans drama, dance, contemporary circus, film, music videos, concerts, and spatial art, focusing on the narrative potential of visual and spatial design. He is currently the director of A Boxer Design Studio.

Lighting Designer | Wu Hsia-ning (Nick)

A lighting and video artist, and a member of HousePeace. He received the Bronze Award in Emerging Lighting Design at the World Stage Design and has been a multiple-time finalist for the Taishin Arts Award. Recent works include *Against Again Troupe Speak, Hong Kong*, *VERY THEATRE Gazing, In the Mist*, and Chou Man-nung *Detective Deduction*. His creations have also been featured at the Treasure Hill Light Festival and Yuejin Lantern Festival. www.wuhsianing.com

Live Sound Engineer | Wen Cheng-han

A sound system engineer serving a wide range of arts performances. He specializes in theater sound system design and mixing, with a keen interest in natural amplification and multichannel immersive systems. Recent projects include Uni Percussion *Temple of Resonance* at 2024 Kaohsiung Spring Arts Festival, and The Party Theater Group *Father Mother*.

Costume & Graphic Designer | Jamo Chen

A graduate of Fu Jen Catholic University's Department of Landscape Design, he developed a passion for styling and fashion. After graduation, he entered Taiwan's street fashion scene and is now a designer of SMG. Invited by Shakespeare's Wild Sisters Group to design costumes for *Mythology Upon the Table*, he stepped into the world of theatrical costume design.

Producer | Chen Hsin-ning

Born in Kaohsiung, Taiwan. Since 2009, she has been active in the field of arts administration, previously for M.O.V.E. Theatre and Mr.Wing Theatre Company. Also worked with various performing arts groups across theatre, music, juggling, and dance. In 2021, she joined Les Petites Choses Production as company manager.

Executive Producer | Liu Yi-chun

An independent arts worker who supports projects from the seed of an idea to full production. She creates spaces for dialogue across performance, interdisciplinary practices, and unconventional formats.

Formerly with the National Taichung Theater, she specialized in education and artist development. Her recent collaborators include Ars Association, Les Petites Choses Production, and the Digital Art Foundation.

Production | Les Petites Choses Production

From Art for People to Art with People.

Les Petites Choses Production is a contemporary performing arts co-operative of 17 creators, strives to collaborate with diverse talents to create inspirational performances and community engagement activities. In 2024-2025, it was selected as a TAIWAN TOP Performing Arts Group.

演出製作群 Credits

編舞與概念 Choreography and Concept | 楊乃璇 Yang Nai-hsuan (Sunny)

動作發展與創作參與 Movement and Creative Development

| 乃璇與全體團隊 Yang Nai-hsuan and all participants

表演者 Performer | 陳薏如 Chen Yi-ju、張祐嘉（吊嘎）Chang Yu-chia (Diao)、

郭爵愷 Kuo Chueh-kai、徐立恩 Hsu Li-en、陳郁錡 Chen Yu-chi

排練指導暨特別演出 Rehearsal Director & Special Appearance | 林素蓮 Lin Su-lien

製作人 Producer | 陳歆寧 Chen Hsin-ning

執行製作 Executive Producer | 劉怡君 Liu Yi-chun

舞臺監督 Stage Manager | 孫唯真 Sun Wei-chun

舞臺設計 Set Designer | 鄭烜勛 Cheng Hsuan-hsun

燈光設計 Lighting Designer | 吳峽寧 Wu Hsia-ning (Nick)

聲音設計 Music Designer | 鄭各均 Sonic Deadhorse

音場設計 Live Sound Engineer | 溫承翰 Wen Cheng-han

服裝暨平面設計 Costume & Graphic Designer | 陳泓旻 Jamo Chen

服裝製作 Costume Maker | 謝介人 Jerry Hsieh

服裝製作助理 Assistant Costume Maker | 楊千禧 Laura Yang

舞臺技術指導 Technical Director | 周冠志 Chou Kuan-chih

燈光技術指導 Master Electrician | 蔡政霖 Tsai Cheng-lin

舞臺技術人員 Stage Technician | 李奕瑩 Li Yi-ying、黃靖荃 Huang Ching-chuan、

謝維宸 Hsieh Wei-chun、史維祥 Shih Wei-hsiang

燈光技術人員 Lighting Technician | 劉宗博 Liu Tsung-po、王彩霏 Wang Tsai-fei、

沈承志 Shen Chen-jhih、梁弘岳 Liang Hung-yue

音響技術人員 Sound Technician | 李品慢 Li Pin-man、吳昂霖 Wu Ang-lin

平面攝影 Photographer | 黃裕閔 Huang Yu-min

平面妝髮 Key Visual Makeup Artist | 洪綺妮 Hung Chi-ni

影像紀錄 Cinematographer | 搖尾巴影像工作室 Good Things Happening Film Studio

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Dac Chang、GARY's Stuff、Tom Grizon、Yasen Vasilev、

李詠佳 Erika Lee、初培榕 Chu Pei-rung、林國峰 Lin Guo-phone、

周新杰 Chou Hsin-chieh、胡宗翰 Hu Tsung-han、高翎恩 Vivian Gao、

張柏韋 Cheng Po-wei、張堅豪 Chang Chien-hao、盧志杰 MC JJ、

穆芹 Mu Chin、陳運成 Lucky Chen、蕭裕璋（囂張）Yaobai Hsiao

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