

不二擊聲音製造所 薛詠之 寄聲之廟

Uni Percussion *Temple of Resonance*

演出時間 | 2025.6.27 (FRI.) — 6.28 (SAT.) 19:30
2025.6.29 (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 | 不二擊聲音製造所

- ◎節目全長約60分鐘，無中場休息。
- ◎建議7歲以上觀眾欣賞。
- ◎演出全程禁止拍照及錄音。
- ◎部分演出內容含巨大聲響及線香煙霧效果，請留意並斟酌入場。
- ◎Approx. 60 minutes without intermission.
- ◎The age guidance for this production is 7+.
- ◎The photographing and sound recording of this concert is prohibited.
- ◎This production contains loud sound effects, special smoke, and the scent from incense. Viewers discretion is advised.

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·瑪迪森的《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《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。

主創者的話

薛詠之

感謝耳邊風工作站於 2019 年邀請不二擊於臺南沙淘宮製作《一個人的廟會》，開啟了我參與宮廟文化的旅程，過去不太走廟的我，因為這個作品開始了一連串遶境、進香以及各式科儀的田野調查，過程中深深被當中的人事物所吸引且感動。

每年到了瘋媽祖的月份，手機開著白沙屯媽祖的直播，聽著鑼聲，心中感到安定；看著鑾轎的晃動，彷彿感受到媽祖娘娘進香途中的開心。

每每看到信眾，誠心期盼等待著鑾轎的出現，總是紅了眼眶，特別是長者和孩子。

信仰就是這樣吧，看不見也摸不到，但卻給你依靠給你力量，作品從廟會元素走到現在，談論信仰給予的感受。

我問自己，除了信仰之外，還有什麼是能讓自己平靜且開心的？

我想，就是聲音和演奏了吧。

《寄聲之廟》這個演出，沒有太多宮廟音樂，沒有實體的廟宇建築，有的，是用聲音建構的意象，用聽覺訴說的感受，還有聆聽自己內在的聲音。

一座用聲音建構的廟宇
讓我們一起用耳朵參拜

演出專文介紹

第 23 屆台新藝術獎決選委員 許仁豪

2024 年在高雄正港小劇場進行首演的《寄聲之廟》，經歷了臺中與新加坡的巡演之後，這座聲音的廟宇，將邀請北臺灣的觀眾們一起來進香參拜！

在臺灣長大的我們都有自身的廟會體驗，更有從高雄世運電音三太子到近年「瘋」媽祖的積累，各領域皆有藝術家致力於將臺灣獨有的廟會文化持續轉化成各種當代藝術的面貌；而《寄聲之廟》則是透過精心營造的聲景（soundscape），讓觀眾透過五感連通的方式，重新經驗臺灣宮廟物質文化之構成及其精神面向。

在空間上，大小不一的黑紗窗框，錯落布置成一個甬道形的兩進祭壇，樂器們各自擺放的位置，象徵著各神明的神龕，進場時現場的聲響，一秒把我們帶往記憶中廟埕前有樹蔭光影、有著老泡茶的記憶。而演奏開始後，閉上眼睛是各種與天地宇宙及神明傳說的樂音絮語，張開眼睛卻是各種物理現象下的驚喜聲響製造效果；在睜眼與閉眼之間，打開身體感官與想像力世界的連通法門。在超越想像力奔馳與現實具象世界的觀察之間，宮廟的信仰一方面被聲景建構成感官知覺連通的想像力超驗世界，一方面又是當下物質世界藝術家在場的技藝展現，在觀看與聆聽之間，形而上與形而下的世界倏忽轉換，交錯連通成了一個從「藝」到「道」的知覺迴路（sensorium）經驗。

《寄聲之廟》意不在「再現」廟會現場，而是透過一種「現場性」的建構，把廟會的群體體感，轉化成現代劇場裡的個人感受，在安

靜聆聽的當下，打開關於宮廟活動「信仰」的再思考空間。

關於不二擊聲音製造所

奠基於古典音樂、現代音樂的教育背景下，由擊樂、聲音工作者薛詠之創立的「不二擊聲音製造所」，透過擊樂、聲音藝術、劇場藝術的專業與其他領域的合作交流，網羅國內外各藝術領域人才共同創作，企圖創造出多元的藝術環境、與嶄新的群眾交流平臺。近年持續與裝置、舞蹈、偶戲等合作，藉由演出製作、藝術策展、依地創作、素人工作坊，找尋各類藝術與社會的連結。代表作品：《寄聲之廟》、《一個人的廟會》、《在兩個呼吸之間》、《柏拉圖的洞穴》、《耳朵怪的聲林秘密基地》等。

音樂統籌暨擊樂表演 | 薛詠之

擊樂、聲音藝術工作者，以擊樂和聲響為出發點，嘗試各種實驗和結合，與各種不同藝術領域的人工作，透過合作瞭解也發現彼此的想像，找出共通的語言。創作範圍囊括聲音裝置《耳朵怪的聲林秘密基地》（2021 員林；2022 台江）、《在兩個呼吸之間》（2019C-Lab）；依地創作《一個人的廟會》（2019 臺南 OFF_ 跳境祭）、《一個人的廟會 2.0》（2022 臺南藝術節）、《半線譜》（2023 彰化走讀藝術節）；以及劇場演出《柏拉圖的洞穴》（2019 兩廳院新點子實驗場：薛詠之）、《寄聲之廟》（2024 高雄春天藝術節、2024 臺中藝起 Artgogo、2025 新加坡華藝節、2025 兩廳院新點子實驗場）。

編導共創 | 左涵潔

現為兩兩製造聚團藝術總監，從小跳舞，長大做劇場，近年關注當代劇場與嬰幼兒、年輕觀眾的創作與藝術計畫。2014年成立兩兩製造，2016年獲文化部藝術新秀補助，創作了寶寶劇場系列作品《我們需要一朵花》，迄今累積作品有《H2O》、《一字一世界》、《小孩筆記—身體是我的搭檔》等。2024至2025年為不二擊聲音製造所之駐團藝術家。

聲響共創 | 周莉婷

音樂工作者。在獨立樂團13月終了擔任作曲／鍵盤。曾發表專輯《和你蠻像的一隻》、《宋咪》；創作類型包含戲劇、舞蹈、電影、動畫…等。近期參與製作：不二擊《寄聲之廟》、創劇團《在世紀末不可能發生的事》、僻室《水梨》、Point five creations 動畫電影《世外》。

舞臺空間設計 | 陳勁廷

臺北藝術大學劇場設計系畢業，主修舞臺設計。立足臺南，從事舞臺設計、道具設計、裝置設計等創作。近年參與了：不二擊聲音製造所《寄聲之廟》；高偉恩X兩兩製造聚團《煽情之啞》；雞屎藤舞蹈劇場《天

光前一林氏好的離別詩》、《帝國X3》；影響·新劇場《喃喃》、《Hello Halo！食飽未》；斜槓青年創作體《博愛路202號蔡女士收》、《富貴大旅社》、《逐工》、《香蘭男子電棒燙》；真雲林閣掌中劇團《千年幻戀》、《情·契》；長義閣掌中劇團《掌中家書·朱一貴》；阮劇團《香纏》等優秀劇作的創作並在其中擔任舞臺設計或是空間設計之職務。

燈光設計 | 邱品學

兼具燈光設計及劇本寫作身份。燈光合作涵蓋頒獎典禮、搖滾樂、實驗擊樂、傳統戲曲、當代舞蹈、當代戲劇。擅長以豐沛的燈光語彙讓光線與聽覺動態起舞。

以迷途森林繪本創作計劃獲選113年文化部繪本及圖文書創作新秀。

劇本《迷途森林》、《上鋪草原的居民》榮獲2022、2023臺北表演藝術中心兒童戲劇劇本首獎、貳獎。

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.

Artist's Note

Hsueh Yung-chih

I'm deeply thankful to Wind and Ear Studio for inviting Uni Percussion to create *Temple Fair with Myself* at Shatao Temple in Tainan in 2019. That project marked the beginning of my journey into temple culture. Before that, I wasn't someone who often visited temples. But that experience opened a path that led me to pilgrimages, incense-offering trips, and fieldwork grounded in ritual. What moved me most were the people I met, the traditions I witnessed, and the atmosphere that surrounded it all.

Each year, during the months of Mazu Madness, I keep the Baishatun Mazu Pilgrimage livestream running on my phone. The sound of the gongs brings a deep sense of calm. Mazu's joy is almost palpable in the sway of the palanquin making its way through the streets.

There are moments when I find myself in tears, especially when I see the elderly or children in earnest anticipation for the palanquin to pass by.

Maybe that's what faith is. You can't see it or hold it, but it offers something solid to lean on and gives us strength. This performance has evolved from the sights and sounds of temple festivals to become a discussion of the emotions imparted by faith.

I asked myself a question: aside from faith, what else brings me peace and joy?

My answer is sound. And the act of making music.

The *Temple of Resonance* does not include traditional temple music, nor does it recreate a physical temple. Instead, it presents a space built from sound. It is a temple imagined through rhythms, tones, and the feelings they awaken. It is shaped by memory, emotion, and the voice that speaks from within.

A temple made of sound.

Let us worship with our ears.

About the Performance

**Hsu Jen-hao, Jury Member,
23rd Taishin Arts Award**

Following a premiere in 2024 at the Kaohsiung Experimental Theater and subsequently touring Taichung and Singapore, the *Temple of Resonance* now invites audiences in northern Taiwan to visit and pay homage at this Temple of Resonance journey shaped by sound.

Growing up in Taiwan, each of us has personal experiences with temple festivals as well the cumulative experiences from the Electric-Techno Neon Gods (Third Prince) at the Kaohsiung World Games to the growing Mazu Madness in recent years. Artists across genres have made efforts to transform Taiwan's unique temple festival culture into diverse contemporary artistic forms. In the *Temple of Resonance*, a meticulously crafted soundscape enables audiences to re-experience the material and spiritual dimensions of Taiwan's temple culture by

connecting all five senses.

Spatially, a staggered arrangement of black gauze window frames of various sizes forms two corridor-like entryways to the altar. Instruments placed at specific locations symbolize the shrines for different deities. Upon entering, the ambient sounds instantly transport us to memories of temple courtyards shaded by trees, with elders enjoying tea. When the performance begins, a tapestry of musical narratives connected to celestial realms and divine legends unfolds when one listens with eyes closed. But opening one's eyes reveals surprising auditory effects generated by various physical phenomena. Between eyes opened and closed is a portal that connects corporeal sensations with imaginative worlds. Within this interplay of transcendent imagination and concrete observation, temple faith is simultaneously constructed into a transcendent imaginative realm through the soundscape and showcased as a demonstration of artistic craftsmanship within the physical reality. Between observation and listening, metaphysical and physical worlds swiftly alternate, merging into a sensorium experience connecting "art" to "dao" (the Way).

The *Temple of Resonance* does not intend to recreate the site of a temple festival, but constructs a form of immediacy that transforms the collective corporeal experiences of temple festivals into individualized sensations within a contemporary theater setting. In quiet listening, it opens a space for reconsidering the essence of faith in temple practices.

About Uni Percussion

Founded by percussionist and sound artist Hsueh Yung-chih, Uni Percussion builds on a foundation of classical and contemporary music education. Drawing expertise from the disciplines of percussion, sound art, and theatre, the group actively engages in interdisciplinary collaborations with artists from Taiwan and abroad. Their aim is to cultivate a diverse creative environment and develop innovative platforms for audience interaction and participation.

In recent years, Uni Percussion has continued to collaborate with artists working in installation, dance, puppetry, and other disciplines. Through performances, curatorial projects, site-specific creations, and community workshops, the group investigates the interconnections between society and multiple artistic genres.

Notable works by Uni Percussion include *Temple of Resonance*, *Temple Fair with Myself*, *Between Two Breaths*, *Plato's Cave*, and *The Ear Monster's Sonic Hideout*.

Music Director and Performer | Hsueh Yung-chih

A percussionist and sound artist, Hsueh Yung-chih works at the intersection of percussion, sound, and interdisciplinary experimentation. His collaborative practice with artists from diverse disciplines has led to the discovery of a shared language through

understanding and the mutual discovery of imaginations. His works span multiple formats, including sound installations such as *The Ear Monster's Sonic Hideout* (2021 Yuanlin; 2022 Taikang), *Between Two Breaths* (2019 C-Lab); site-specific creations including *Temple Fair with Myself* (2019 Tainan, OFF Festival), *Temple Fair with Myself 2.0* (2022 Tainan Arts Festival), *Poasoa Score* (2023 Day Art Festival); and theatrical productions: *Plato's Cave* (2019 NTCH New Ideas LAB), *Temple of Resonance* (2024 Kaohsiung Spring Arts Festival, 2024 Artgogo - Four Corners of Art in Taichung; 2025 Huayi - Chinese Festival of Arts, Singapore; 2025 NTCH Ideas Lab).

Co-Creator and Co-Director | Tso Han-chieh

Tso Han-chieh is Artistic Director of Double & Cross Theater Group. A lifelong dancer and devoted theatre-maker, she focuses in recent years on contemporary theatre for infants, young audiences, and youth-based art initiatives.

She founded Double & Cross in 2014 and was awarded the Ministry of Culture's Young Artists Grant in 2016. Her *Baby Theatre* series began with *Ci Vuole Un Fiore* and has since expanded to include works such as *H2O*, *World in a Word*, and *Kid's Notes - My body, My partner*. She is the artist-in-residence with Uni Percussion for 2024-2025.

Sound Collaborator | Chou Li-ting

Musician and composer Chou Li-Ting is a member of the indie band Undecimber Fin, where she serves as songwriter and keyboardist. She has released albums include *One that reminds me of you and Sonmi*. Her creative work spans theatre, dance, film, and animation. Her recent projects include: *Temple of Resonance* with Uni Percussion, *Millennium* with Genesis Ensemble, *The 21st Century Pear* with House Peace, and the animated film *Another World* with Point Five Creations.

Stage Designer | Chen Ching-ting

Chen Ching-ting graduated from the Department of Theatrical Design at Taipei National University of the Arts, majoring in stage design. Based in Tainan, his practice spans stage, prop, and installation design.

In recent years, he has contributed stage and spatial design to a wide range of productions, including *Temple of Resonance* with Uni Percussion; *The Unfinished Adju*, collaboration between Draggy Boo Boo and Double & Cross Theater Group; *Lighting up the Island* with Fevervine Dance Theatre and Tainan 400; *Nannan and Hello Halo!* with

New Visions New Voices Theatre Company; Miss. Tsai Lives at No. 202 Bo'ai Road, *HOTEL Hù-Kuì*, *Tàk-Kang*, *Hsianglan's Perms for Men* with Slashie With You Theatre; *Love & Samsara* and *Affection* with the Zhen Yun Lin Ge Puppet Theater; and *The Story of Zhu Yigui Told Through Hand Puppetry* with the Chang Yi Ge Hand Puppet Theater; and *The Names of Taiwan Courtesan* with Our Theatre.

Lighting designer | Chiu Pin-hsueh

Chiu Pin-hsueh works across both lighting design and playwriting. His lighting collaborations span award ceremonies, rock concerts, experimental percussion, traditional opera, contemporary dance and theatre. He is adept in creating a richly expressive lighting vocabulary that dances dynamically with sound.

His picture book project *Lost Woods* was selected for the Ministry of Culture's 2024 Picture Book and Illustrated Book New Talent Award Program. Chiu's scripts *Lost Woods* and *The Residents of the Upper Plains* won First and Second Prize, respectively, in the Taipei Performing Arts Center's Children's Theatre Script Awards in 2022 and 2023.

演職人員一覽表 Credits

演出製作群 Production Team

音樂統籌暨擊樂表演 Music Director and Performer | 薛詠之 Hsueh Yung-chih

編導共創 Co-creator and Director | 左涵潔 Tso Han-chieh

聲響共創 Sound Collaborator | 周莉婷 Chou Li-ting

田野錄音 Field Recordists | 劉芳一 Liu Fang-yi、鄭琬蓀 Cheng Wan-chie、村長比昂 Bion Lin

舞臺空間設計 Stage Designer | 陳勁廷 Chen Ching-ting

燈光設計 Lighting designer | 邱品學 Chiu Pin-hsueh

服裝設計 Costume Designer | 胡慧敏 Hu Wui-min

紙偶設計 Paper Puppet Designer | 陳炤燁 Chen Chao-yeh

音場設計暨音響技術統籌 Sound Designer and Sound Technical Director | 鍾仰哲 Chung Yang-che

舞臺監督 Stage Manager | 黃詠芝 Huang Yung-chih

舞臺技術指導 Stage Technical Director | 劉冠佑 Liu Kuan-yu

燈光技術指導 Lighting Technical Director | 劉彥廷 Liu Yen-ting

音效執行 Sound Operator | 林家瑜 Lin Jia-yu

音響技術人員 Sound Technician | 陳天奇 Chen Tien-chi

燈光技術人員 Lighting Technicians | 王千毓 Wang Cian-yu、王郁棋 Wang Yu-chi、

王凱莉 Wang Kai-li、余承諺 Yu Cheng-yan、

劉宗博 Liu Tsung-po

舞臺技術人員 Stage Technicians | 史維祥 Shih Wei-hsiang、江雲翊 Jiang Yun-yi、

李銘元 Lee Ming-yuan、林敬峰 Lin Ching-feng、

林汗墉 Lin Chien-yu、孟中飛 Meng Chung-fei、

鄭栢玗 Jheng Bo-chuan、蔡傳仁 Tsai Chuan-ren、

賴棋城 Lai Chi-cheng、謝維宸 Hsieh Wei-chen、

戴君諺 Dai Jun-yan

音響硬體廠商 Sound Equipment Provider | 現象聲音有限公司 Phenomenon Sound Co., LTD.

燈光硬體廠商 Lighting Equipment Provider | 聚光工作坊股份有限公司
HISPOT WORKSHOP CO., LTD.

製作人 Producer | E.J.

執行製作 Line Producer | 莊金龍 Chuang Chin-lung

演出執行協力暨排練助理 Production Execution Coordinator and Rehearsal Assistant |
張育瑋 Zhang Yu-wei

動態攝影 Performance Videographer | 葉慈毓 Yeh Tzu-yu

平面攝影 Photographer | 林政億 Terry Lin

本節目首演為 2024 高雄春天藝術節小劇場系列節目
This premiere is supported by the 2024 Kaohsiung Spring Arts Festival.

國家兩廳院製作團隊 NTCH Production Team

製作統籌 Production Coordinator | 吳昀璇 Annie Wu

行銷統籌 Marketing Project Manager | 陳敏伶 Chen Min-ling

技術統籌 Technical Coordinator | 劉昭明 Liu Chao-ming

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