

布拉瑞揚舞團

《我·我們》 第一部曲

Bulareyaung Dance Company

tiaen tiamen Episode 1

演出時間 | 2023.4.14 (FRI.) 19:30

2023.4.15 (SAT.) 14:30

2023.4.16 (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

演出製作 |   TAIWAN TOP 演藝
2023 PERFORMING ARTS GROUP 團隊

- ◎節目全長約65分鐘，無中場休息。
- ◎演出部分含炫光、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。
- ◎演後座談：4.15 (SAT.) 午場演後於國家戲劇院大廳。

- ◎Approx. 65 minutes without intermission.
- ◎This production contains special effects, including flash lights and smoke. Audience discretion is advised.
- ◎Pre-show talk: 30 minutes before the performance at the lobby of National Theater.
- ◎Post-show talk: 4.15 (SAT.) after matinee 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.



回不去，也不回去了！

經過了兩年多的限制與封鎖，劇場的大門終於再度大開！然而，世界的劇場已經不一樣，經歷過疫情、戰爭、種族與性別覺醒的種種運動之後，身為劇場一份子的大家都知道，我們再也沒有「疫情前」的劇場可以回去了；或者，可以更精確地這麼說：我們不打算「回去」了。

藝術家們的作品精彩依舊、燦爛依舊，但他們對於現在我們所處世界的反省檢視與提問，不停的在作品之中迴響流盪，毫無懼色、大鳴大放。2023年的TIFA，就用了來自法國、德國、瑞士、西班牙、葡萄牙、美國、加拿大、以色列、新加坡、韓國與臺灣的19檔節目、129場演出，去講述戰爭、假新聞、性別運動、種族身分認同、無國界醫療、神話與歷史等種種題目。我們很有把握，觀眾會在看完演出後，身心暢快淋漓、擊掌讚好。國家兩廳院要以不同於過往的百花齊放，在世界為兩廳院定下座標，並以此為中心訴說兩廳院作為世界重要劇場的意義。

國門開啟、劇院開啟，在世界封閉的日子裡，一直保持著心胸開放且持續醞釀，是我們維持高動力的方法；而2023 TIFA 台灣國際藝術節，則是兩廳院獻給這一個世代觀眾的重要禮物。

To Inspire. For All.

編舞家談《我·我們》第一曲

每一個相遇都不是偶然，那都是生命早有安排。

tiaen tiamen，是排灣族語「我，我們」的意思，這是在2018年給自己的題目，以排灣出發的一個作品，一個半強迫，刻意安排，逼自己去面對自己排灣的題目。但生命自有安排，不是你想做就能做，生活給了其他的命題，而遲遲沒有碰它，也許是時機未到。

2016年阿爆發行第一張全母語專輯《vavayan. 女人》，為之驚豔，對專輯封面及內頁設計也印象深刻。阿爆說：「哥，你一定要認識這個人，他很厲害。」23歲年輕排灣藝術家磊勒丹·巴瓦瓦隆，將歌名及歌詞所描述的內容融合排灣特殊古圖紋，延續祖先沒有文字，以圖紋或口傳吟唱來記錄生活文化的方式。2019年阿爆再以專輯《kinakaian 母親的舌頭》引起更多聽眾的喜愛，拿下金曲大獎。我也再次被磊勒丹的專輯封面設計吸引，「阿爆快點，幫我介紹，我要認識這個人。」注定我們仨的合作。

Pulima, Puqulu, Puvarung，做為排灣三部曲的主要核心，是2021年第一次和磊勒丹見面時，他分享排灣族對生命三個階段的詮釋，從年輕的雙手開始，到長智慧的階段，最後則以心出發。《我·我們》的第一部曲，就以pulima出發，在這裡，把它當作是年輕階段，探索自己的時期。磊勒丹用他的巧手勾勒出排灣的宇宙，藉著阿爆電子迷幻音樂的帶領下，啟動舞者的身體想像，以我出發，碰撞彼此的靈魂。

2023年，《我·我們》第一曲終於推出，這時磊勒丹30，阿爆40，我也進入50，我們在不同的創作階段相遇，相互學習欣賞，這時還出現一位擁有八分之一排灣族血統的服裝設計師林秉豪的加入，會不會也都是早有安排？

音樂統籌談《我·我們》第一曲

《我·我們》第一曲的音樂製作概念是「現在的我們」，從單數至複數，尋找個體與群體之間共感的交會。

布拉瑞揚老師從「年輕」這個主題出發，邀請不同年齡領域的原住民創作人共同合作。音樂製作的發想起點是好奇「現在原住民族青年是什麼模樣」，而在音樂輔助下讓舞者們表達「現在的我們是什麼模樣」。我特邀新銳電子音樂人 N7ä (Wenna) 擔綱編曲，共同為年輕的靈魂們服務。

講到年輕，你會想到什麼？

期望特立獨行

亦渴望同儕認同

時而反叛 時而規矩

時而迷惘 時而堅定

時而熱情 時而無感

時而勇敢 時而脆弱

時而憤怒 時而厭世

正反兩面又衝突的特質

融合在電子迷幻節拍中

隨著感受吟唱

隨著自然聲響

可以獨自慢舞

也可群體跳躍

在音樂裡喚回身體的直覺共感

享受你或我與我們交會的時刻

看看現在的我們是什麼樣的

想想年輕的你們是什麼樣的

泛起不同靈魂碰撞的漣漪

影像圖繪談《我·我們》第一曲

《我·我們》第一曲的圖像視覺概念主要環繞在 pulima 這個字的意義上。pulima 是排灣族語，意思是擁有很多手的人，也有著手很巧的人之意。在這個舞作中我將 pulima 解釋為人類生命的其中一個階段，在這個階段裡，只要你願意付出心力行動，無論是創造有形或無形、有生命或無生命的事物，都可視為具有 pulima 的精神。

整體視覺的部分，這次我嘗試使用霓虹色元素的重複線條方式來表現出一種迷幻的失焦狀態。在不斷重複的形體中，因為看不清楚而無法確認其真正的輪廓，就像變形蟲般，會隨著空間不斷改變它的體態，並從中感受存在於混沌裡的秩序。

而與布拉瑞揚及阿爆的合作，我覺得也順帶呼應了古老排灣人的「漣漪式」生命觀。我們每個人的靈魂就像一道道的波紋，不斷向外擴散並留下水痕，在這相互碰撞、覆蓋及融合的狀態過程中產生出連結及衍生的效應。

我們期盼能藉此與觀眾分享，作為當代的排灣人如何順著祖先的腳步創造出一個未來的傳統，以及呈現一個「人」在 pulima 階段一身體實踐的過程中自身所得到的感悟，並在這之中釐清生命存在的意義究竟為何。

編舞家 | 布拉瑞揚·帕格勒法

排灣族編舞家。12歲立志成為舞者，國立臺北藝術大學舞蹈學系畢業後加入雲門舞集巡迴全球。1998年獲亞洲文化協會獎學金赴紐約研習，爾後多次受邀為國內外舞團及藝術節編舞與演出，包括美國瑪莎·葛蘭姆舞團、臺灣雲門舞集、雲門2等。作品獲讚譽為「具強烈的感染力，清新且獨樹一格」。2012年榮獲十大傑出青年，2022年獲贈國家文藝獎。2015年返鄉於臺東成立布拉瑞揚舞團，期許在臺灣東岸種下一顆舞蹈的種子，牽起自己舞者的手與世界分享作品。

演出團隊 | 布拉瑞揚舞團

2015年由臺灣原住民編舞家布拉瑞揚·帕格勒法於臺東成立。他帶領一群年輕舞者，透過走進山裡勞動、臨岸吟唱，與一趟趟的田野踏查，不斷挖掘自身蘊含的傳統與文化，並從這裡再出發，發展出獨特的身體動作和語彙。成團至今發表《拉歌》、《阿棲眯》、《漂亮漂亮》、《無，或就以沉醉為名》、《路吶》、《#是否》、《沒有害怕太陽和下雨》、《己力渡路》等作品。2018年以《無，或就以沉醉為名》獲第十六屆台新藝術獎表演藝術獎殊榮，隔年再以《路吶》獲頒年度大獎，是臺灣第一個連續獲獎的團隊。

創作團隊

音樂統籌 | ABAO 阿爆（阿仍仍）

排灣族音樂家，曾多次獲得金曲獎，2019年以母語創作的《kinakaian 母親的舌頭》，融合電子音樂以及臺灣不同族群的母

語，獲得市場好評，隔年以此專輯獲金曲獎8項提名，並獲頒年度專輯及年度歌曲獎項。近年致力於將原住民族文化與不同表演藝術進行跨界合作，2021年更推出首張原民新聲合輯《N1 那屋瓦一號作品》，希望藉此能讓更多族群了解原住民族的文化現況，也讓新一代年輕原住民族的聲音能有更廣更多元的文化呈現。

影像圖繪 | 磊勒丹·巴瓦瓦隆

排灣族藝術家，創作以油畫、平面設計、數位繪畫及壁畫為主。作品創作靈感多從部落與城市間的生活經驗汲取，以獨特觀點記錄或諷刺時下議題，以作品反應原住民尋找世界席位的過程。其藝術創作獲各界好評，2016年受邀至挪威原住民薩米族藝術節駐村、2020年為「馬友友全球巴哈計畫在台北」設計海報、也擔任音樂家 ABAO 阿爆的《vavayan. 女人》及《kinakaian 母親的舌頭》的專輯圖像設計。

編曲與混音 | 溫娜

新生代音樂製作人。以藝名「N7ä」於2019發行首張專輯《Panorama》獲得第十一屆金音創作獎最佳電音專輯獎；隔年與阿爆（阿仍仍）、R.fu合作單曲〈zaljum 水〉再獲第十二屆金音創作獎最佳電音歌曲獎。其他合作對象包括：YELLOW 黃宣、草東沒有派對、《黑天鵝》舞蹈顧問 Francesca Harper 等。

技術總監暨燈光設計 | 李建常

國立臺北藝術大學戲劇學系畢業，主修導演。外表坊時驗團創團團長、363 小劇場創辦人之一。2015 年起擔任布拉瑞揚舞團技術總監及燈光設計至今。布拉瑞揚舞團燈光設計作品有《拉歌》、《勇者》、《阿棲昧》、《漂亮漂亮》、《無，或就以沉醉為名》、《路吶》、《# 是否》、《沒有害怕太陽和下雨》、《己力渡路》等。

影像設計 | 徐逸君

視覺藝術家，於法國 Paris-Cergy 藝術學院取得國家視覺藝術高等文憑（National Superior Diploma of Visual Arts）。於法國賈克樂寇國際戲劇學校研習肢體與結構課程 LEM。目前從事視覺、劇場影像創作及大型活動影像設計統籌。與布拉瑞揚舞團合作包括《己力渡路》、《沒有害怕太陽和下雨》等舞作。個人裝置藝術作品曾展覽於臺北市立美術館、巴黎市政廳等。

服裝設計 | 林秉豪

出生臺灣屏東，表演藝術圈中少數結合美術與舞蹈的劇場服裝設計師。自小學畫，從小學三年級到高中，都是美術資優班的學生；大學卻因熱愛舞蹈，考上國立臺北藝術大學的舞蹈學系。1998 年將兩種天分結合，轉往服裝設計發展，職業生涯中最擅長西洋古典芭蕾舞服裝設計與製作。2001 年成立凱斯林事業有限公司，現並擔任橙橙國際有限公司創意總監。舞蹈服裝作品有雲門舞集林懷民《花語》、《如果沒有你》，編舞家鄭宗龍《在路上》、《十三聲》，兩廳院 2015 舞蹈秋天「舞蹈空間×譚盾計畫《迴》」，並擔任「2017 台北世界大學運動會」開幕秀服裝暨整體造型總監。

Can't return, and no way do we plan to return!

Can't return, and no way do we plan to return!

After two years of restrictions and lockdowns, the doors of the theaters have finally reopened! That being said, the theater will not return to what it once was, as we have gone through the pandemic, the wars, and various ethnic and gender awareness movements. It is unlikely for us to return to the pre-pandemic era, or more precisely, no

way do we plan to return.

As usual, artists continue to create wonderful and brilliant works. The creators continue to examine and propose questions about the world we are living in. Without fear, these voices make themselves heard in their works. In 2023TIFA, 129 performances of the 19 programs— from France, Germany, Switzerland, Spain, Portugal, the United States, Canada, Israel, Singapore, South Korea and Taiwan— are curated to present various voices and perspectives on wars, fake news, gender movement, ethnic identity,

doctors without borders, mythology and history. With this diverse programming, the NTCH sets coordinates for itself as one of the significant theaters in the world today.

The national border of Taiwan and the doors to the theaters have reopened. During the days when the world is in lockdown, we have continued on in high gear, maintaining an open mind. The 2023TIFA is not only the outcome of the preparation but also a significant gift from the NTCH to the audience of this generation.

To Inspire. For All.

Choreographer's Note

Choreographer Bulareyaung Pagarlava talking about *tiaen tiamen* Episode 1

No encounter is a coincidence. Each and every one of them is meant to be in life.

“*tiaen tiamen*” is a phrase in Paiwan, an indigenous language in Taiwan. It means “me and us”. This is a piece that focuses on the Paiwan tribe and a challenge that I gave myself back in 2018. I deliberately set up this plan to half force myself to really examine my own tribal identity. But life has its own way, and you don’t always get to do what you want to do. Life has assigned me other challenges since then, and so I did not have a chance to tackle the theme. Maybe it was not time yet.

In 2016, aljenljeng tjaluvié (aka “ABAO”), a Paiwan singer and songwriter, released her first all-Paiwan album *vavayan.Women*. It took my breath away. The design of the album cover and the inside was also impressive. ABAO said to me, “You have to know this guy. He is brilliant!” reretan pavavaljung is a 23-year-old young Paiwan artist. He continued the Paiwan tradition of using patterns and chants to document life

and culture due to lack of a writing system, and integrated the song names and what was described in the lyrics into the unique ancient patterns of Paiwan. In 2019, ABAO published another Paiwan album *kinakaian Mother Tongue*, which swept even more people away, and won a grand Golden Melody Award. I was once again fascinated by the design of the album cover by reretan. “ABAO, hurry! Introduce me to him. I want to know this guy!” The collaboration among the three of us was thus meant to be.

Pulima (youth), Puqulu (middle age), and Puvarung (old age) are the main core of the “Paiwan Trilogy”. They represent the Paiwan interpretation of the three stages of life, which reretan shared with me when we first met in 2021. We first start off with our hands of youth, move on to a stage during which we gain wisdom, and finally we set off from our heart to venture beyond. *tiaen tiamen* is the first episode. It starts off as *pulima*. Here we take it as the stage of youth, a stage at which we begin to self explore. reretan uses his dexterous hands to depict the universe of Paiwan. Led by ABAO’s psychedelic electronic music, the imagination of the dancers towards their bodies is ignited. One starts from oneself, allowing our souls to collide.

In 2023, *tiaen tiamen* Episode 1 is finally to be presented. By then reretan will be thirty, ABAO will be forty, and I will be fifty. Our encounter was at different stages of our lives, but we appreciate and learn from one another. And to have Keith Lin, who has one-eighth of Paiwan blood, to also join the team as a costume designer makes me wonder whether everything is, in fact, really meant to be.

Bulareyaung Pagarlava, Choreographer

Bulareyaung Pagarlava is from the Paiwan tribe of Taiwan. He aspired to become a dancer when he was twelve. After he graduated from the Dance Department, Taipei National University of the Arts, Bulareyaung joined the Cloud Gate Dance Theatre. He was awarded a fellowship by the Asian Cultural Council to study in New York in 1998, and has created dance pieces for the Cloud Gate Dance Theatre, Cloud Gate 2, and the Martha Graham Dance Company. His works are highly contagious, pure, and unique, and have received world recognition. Bulareyaung was selected as one of the Ten Outstanding Young Persons of Taiwan in 2012 and National Award of Arts presented by the National Culture and Arts Foundation in 2022. He went back to his hometown Taitung and founded the Bulareyaung Dance Company in 2015.

Bulareyaung Dance Company

The Bulareyaung Dance Company was founded in 2015 in Taitung by Bulareyaung Pagarlava, an indigenous choreographer from Taiwan. Creation of dance pieces and dancer training are accomplished by working in the mountains and singing old chants by the waterside. Dancers develop unique body movements and vocabulary by delving into their indigenous heritage and culture through regular field trips.

Since its founding, the company has presented several productions, including *La Song* (2015), *Qaciljay* (2016), *Colors* (2016), *Stay That Way* (2017), *Luna* (2018), *#Yes or No* (2019), *Not Afraid of the Sun and Rain* (2021), and *Rustling, Whirring* (2022). *Stay*

That Way won the Taishin Performing Arts Award in 2017, and *Luna* further won the coveted Taishin Arts Award Annual Grand Prize in 2018. It is the first performing troupe to be awarded in two consecutive years. The Company has been invited to various performances, and has also toured to the United States., Canada, Singapore, Japan, Beijing, and Hong Kong.

Creative Team

Music Director | aljenljeng tjaluvie (aka " ABAO")

aljenljeng tjaluvie is from the Paiwan tribe of Taitung, a county on the east coast of Taiwan. She has received a total of five Golden Melody Awards, including Best Vocal Group in 2004, Best Indigenous Language Album in 2017, and Song of the Year, Album of the Year, and Best Indigenous Language Album in 2020. In 2014, ABAO, together with her grandmother and her mother, sang in an all-Paiwan album *The East Payuan Folk And Three Generations*, which recorded ancient folk songs traditionally sung in Paiwan weddings in Taitung. In 2016, she wrote and released her first solo album *vavayan.Women* in her mother tongue to discuss the views of Paiwan women of different generations. In 2019, she published her second written Paiwan album *kinakaian Mother Tongue*, and fused together electronic music with dialogues from various ethnic groups in Taiwan. The album received eight nominations for the Golden Melody Awards in the following year.

In recent years, ABAO often integrates indigenous culture into different performance art forms, in the hope of allowing more ethnic groups to have a better understanding of the current cultural status of Taiwan indigenous

tribes. In 2021, she made her first compilation album *N1: Nanguaq No.1* on indigenous originals, which features singles written by seven indigenous young singer-songwriters. Through collaboration, she hopes that the voices of the younger generation could thus have a broader and more diverse cultural representation.

Music Arranger & Mixer | Wenna

Wenna is a record producer from the new generation in Taiwan, known professionally as N7ä. Notable for creating an unfettered sense of time and space with electronic music, like flowing water. She often records the daily life sounds and makes them into music, or blends Foley sounds into her works, matching analog synthesizers to highlight the human side of electronic music.

Her first album *Panorama* (2019) is released under the stage name N7ä, with the concept of "water" including all kinds of different types (like liquid, mist or ice), telling the undercurrent relationship between people, and won the 11th Golden Indie Music Awards for Best Electronic Album; the following year the single *zaljum*, in collaboration with the singer ABAO (aljenljeng) and the Amis rapper R.fu, won the Best Electronic Song at the 12th Golden Indie Music Awards again. Other collaborators include YELLOW, No Party For Cao Dong, *Black Swan* dance consultant Francesca Harper, etc.

Image Painting | reretan pavavaljung

reretan pavavaljung is from the Paiwan tribe of Pingtung, the southernmost county of Taiwan. His works show strong personal style and mainly include oil paintings, graphic designs, digital paintings, and murals. He gets his inspiration from life experiences

living in both cities and tribal villages, and records and satirizes relevant issues from a unique perspective, using his works to reflect the process of how indigenous people find their identity in this modern world. In 2017, he created his personal brand Atitan Art, which showcases his creative works in addition to marketing product categories.

reretan pavavaljung was the graphic designer for ABAO's albums, *vavayan. Women* and *kinakaian Mother Tongue*. In 2020, he designed the poster for Yo-Yo Ma's Bach Project in Taipei; in 2021, he was invited to the LunarFest in Canada to present his audio-visual installation artwork *Coastal Lunar Lanterns - Family Ties*; in 2016, he was invited to be an artist-in-residence at the indigenous Riddu Riddu Festival in Norway.

Lighting Design | Lee Chien-chang

Graduated from the Theater Department of Taipei National University of the Arts, Lee Chien-chang majored in directing. He is the founding artistic direction of the Off Performance and one of the founders of 363 Small Theatre.

Since 2015, he has been the technical director and lighting designer of the Bulareyaung Dance Company. His lighting design for the Company include *La Song* (2015), *Qaciljay* (2016), *Colors* (2016), *Stay That Way* (2017), *Luna* (2018), *#Yes or No* (2019), *Not Afraid of the Sun and Rain* (2021), and *Rustling, Whirring* (2022).

Projection Design | Hsu Yi-chun

A visual artist, Hsu Yi-chun obtained his DNSEP (National Superior Diploma of Visual Arts) from the Paris-Cergy National Graduate School of Art in France, and attended the courses of Laboratory of Movement Study at the École Internationale de Théâtre Jacques

Lecoq. Hsu focuses on video installations, theater projection designs, and projection planning at major events, and his works have been exhibited at the Taipei Fine Arts Museum in Taipei and the Hôtel de Ville in Paris. Hsu was involved in several dance pieces produced by the Bulareyaung Dance Company, including *Rustling*, *Whirring* and *Not Afraid of the Sun and Rain*. He was also in charge of the projection planning in various major events in Taiwan, including the environmental theater *Revisualizing the Old City* in Zuoying in 2016, the opening event of the Taipei Fashion Week SS19 in 2018, and the *T.A.P. Project* projection mapping show of the National Taichung Theater in 2022. Among others in 2022, Hsu was the projection designer for the environmental theater of the National Kaohsiung Center for the Arts for *Maritime Glow*, which won the 2022 MUSE Design Golden Award for Conceptual Design.

Costume Design | Keith Lin Bing-hao

Keith Lin received his B.F.A. from the Dance Department at Taipei National University of the Arts in Taiwan and M.F.A. from the School of Visual Arts in New York City, USA. Lin took a sharp turn into costume design in 1998, and is a specialist in classical ballet costume design and production. In 2001, he founded KeithLink, a company specializing in fashionable dancewear, and is currently also the creative director at 2Orange International. His designs for dance performances include *Whisper of Flowers* and *How Can I Live on without You* by Lin Hwai-min's Cloud Gate Dance Theatre, *On the Road* and *13 Tongues* by Choreographer Cheng Tsung-lung, and *Dance Forum×Tan Dun Project HUI* produced by the National Theater & Concert Hall in Autumn 2015. He was also the costume designer and style director for the opening ceremony of the 29th Summer Universiade in Taipei in 2017.

演出製作團隊

編舞 Choreographer | 布拉瑞揚·帕格勒法 Bulareyaung Pagarlava

音樂統籌 Music Director | ABAO 阿爆 (阿仍仍)

編曲 & 混音 Music Arranger & Mixer | 溫娜 Wenna

影像圖繪設計 Image Painting | 磊勒丹·巴瓦瓦隆 reretan pavavaljung

燈光設計 Lighting Designer | 李建常 Lee Chien-chang

影像設計 Projection Designer | 徐逸君 Hsu Yi-chun

服裝設計 Costume Designer | 林秉豪 Keith Lin Bing-hao

排練助理 Rehearsal Assistant | 高旻辰 aulu tjibulangan

舞者 Dancers | 高旻辰 aulu tjibulangan、陳忠仁 giljgiljaw tjaruzalum、

孔柏元 Kwonduwa Takio、王傑 Siyang Sawawan、

陳聖志 Chen Sheng-chih、張杰 Kaniw Panay

專案舞者 Guest Dancer | 許庭瑋 Hsu Ting-wei

行政總監 Executive Director | 廖詠葳 Liao Yung-wei

藝術行政 Administrators | 羅榮勝 Luo Rong-sheng、郭益榮 Kuo Yi-jung

共同委託製作 Co-commission | 臺中國家歌劇院 National Taichung Theater、
臺東縣政府 Taitung County Government

兩廳院製作團隊

節目統籌 | 陳巧欣 Chen Chiao-hsin

行銷宣傳 | 江雨蓉 Mago Jiang

技術統籌 | 陳奕臻

舞臺技術協力 | 李連佩、史啟昌

燈光技術協力 | 胡翊潔

音響技術協力 | 陳銘斛

舞監助理 | 許雅晴、黃敬容、張尚澤、黃郁雯、謝秉錡

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