



Gesang Dance Theater

Neural Tango: In Between Embraces

2026.10.10 Sat. 13:00, 15:30

Weiwuying Playhouse

Duration is 30 minutes without intermission.



National Kaohsiung
CENTER for the ARTs

WEI WUYING

衛武營 國家藝術文化中心
國家表演藝術中心 National Performing Arts Center

Synopsis

"Tango is the encounter of two worlds." — Curator KENG Yi-wei

An embrace between the virtual and the real: AI and human, tango and contemporary dance.

Interdisciplinary choreographers and performers WU I-fan and WANG Chen-lun collaborate to explore how "the digitization of the embrace" reshapes human emotions and relationships, developing this inquiry into a dance theater work.

AI × Tango × Contemporary Dance: Redefining the Language of the Body.

Neural Tango: In Between Embraces begins with the embrace of tango, integrating AI-generated dialogue data and movement-interaction simulations to create a new physical vocabulary. Tango represents deep human emotional exchange, grounded in the dynamics of leading and responding, while AI emerges as the contemporary "other."

In this work, AI transforms from a passive system into a dance partner. Within the interplay of virtual and real, dance shifts from emotional expression toward intelligent dialogue, redefining the boundaries of body and performance.

Program

Porteñísimo

La Cumparsita

Danzarín

María de Buenos Aires – Alevare

Romance del Diablo

El Tango

Escualo

Tango del Diablo

Quejas de Bandoneón

Por una Cabeza

Lyrics

María de Buenos Aires — Alevare

Composer: Astor Piazzolla, Lyricist: Horacio Ferrer

Now that the hour has come, and a murmur of nightshade keeps vigil through the night within your silence, through a pore in this asphalt I shall summon your voice.

Now that the hour has come, now that you have died forever, my blonde witches storm forth for you, dancing their tangos, performing fevered masses at dawn with the languid obscenities of their contralto voices.

Now that your love has gone off to be shuffled away like a deck of cards, and awkwardly, left-handedly, with a strange, scoundrel's retching beneath each darkened eye, a cross of wine burned in the darkness of your brow.

Now that, within the sordid, piratical tension of a rigged harpsichord, the sleepless hands of a fallen man and a wandering woman play tangos upon your bones.

Now that resentment, filled with rage and a peso's worth of gunpowder, pulls the trigger inside its folded bandoneon, casting the spell of a blow in A minor against the side where your kisses once lived.

Now that you belong to nevermore, little María,

I shall mix a handful of that bandoneon-like voice still burning in your throat with a little of my own, with the dregs of memories, black breath, and the mottled rasp of a bass string.

And so, from the intimate outskirts of Buenos Aires where you said farewell, crossing the simple borders of death, I shall bring back your dark song.

It shall be as old as God and bear two ancient wounds: hatred on the right, and tenderness on the left.

And to the hard yet sweet ghostly sound of its echoes, the Marías of the future, struggling up Santa Fe toward another dawn, will hurry onward, trembling, without knowing why they hurry.

Now that the hour has come, dark smoke and nightshade, a plume of morning dew, your voice, María-like, will come here bearing your memory, small and one.

Now. Now that it is your hour, María of Buenos Aires.

EL TANGO

Composer: Astor Piazzolla, Lyricist: Jorge Luis Borges

Where are they now? The elegy asks of those who are no more, as though there were some realm where yesterday could become today, could still remain, could still endure.

Where are they? I ask again. Those tough men who, in dusty lanes of earth or in forgotten settlements, founded the brotherhood of the knife and courage.

Where are those who passed through this world, leaving an episode to the epic, a legend to time; who, without hatred, profit, or the passion of love, drew their knives against one another?

I search for them in their legends, in the embers that remained afterward— embers like a vague and distant rose, still preserving something of that courageous rabble from the stockyards and Balvanera.

In what dark alley, in what wasteland of the other world, does the heavy shadow dwell of the man who was himself a shadow of darkness?

Muraña— that knife of Palermo.

And that fateful Iberra— may the saints have mercy on him— who, on a railway bridge, killed his own brother, “the Flat-Nosed One,” because his brother owed more deaths than he did, and so made the songs equal.

A mythology of daggers slowly vanishes into oblivion. A song of heroic deeds has been lost among sordid reports of crime.

Yet another ember remains, another burning rose that keeps them whole within the ashes. There stand the proud knife fighters, and the weight of the silent dagger.

Though the hostile blade — or that other blade, time — has lost them in the mud, today, beyond time and beyond ill-fated death, those dead men live on in the tango.

They are there in the music, in the strings of the stubborn, laboring guitar, weaving through the joyous milonga the celebration and innocence of courage.

The yellow wheel turns in the empty space, with its horses and lions.

And I hear the echoes of those tangos by Arolas and Greco, tangos I once saw danced upon the sidewalk.

In a single instant that now rises again, isolated, with neither before nor after, standing against oblivion,

it carries the taste of what has been lost— of what was lost and then recovered.

Within the chords lie ancient things: another courtyard, the familiar grapevine.

Behind guarded walls, the South still keeps a dagger and a guitar.

That sudden gust—the tango, that devilish mischief— defies the busy passing years.

Made of dust and time, a human being endures for less time than the weightless melody— which itself is nothing but time.

The tango creates a shadowed, unreal past that somehow is true: an impossible memory of a dead man fighting with a knife on a street corner in the outskirts.

Gesang Dance Theater

Gesang Dance Theater / Artistic Director | WU I-fan

WU I-fan is a visual artist, interdisciplinary creator, and Argentine tango teacher. She holds an MFA in Fine Arts from Taipei National University of the Arts. Since beginning her tango journey in 2008, she has accumulated 18 years of dance experience and 14 years of teaching. She has studied extensively in Argentina and continues to develop cross-disciplinary works rooted in tango.

In 2020, she founded Gesang Dance Theater, creating dance theater works that connect body, image, and social discourse. Her work Relic Project was selected for the International Exchange Program of the 2023 Wantou International Dance Festival and received the Jury Prize from the Visual Arts Alliance. In 2025, Relic Project – Grandma's Clothes (Co-creation Version) was awarded a five-star jury recognition at the Masterpiece Small Theater Festival. Wu has performed internationally in Tokyo, Seoul, Hanoi, and Argentina, and previously served as a board member of the Taiwan Dance Ecology Action Association. Together with WANG Chen-lun, she won 2nd Prize in the Tango Free Style & Fantasia categories at the Korea Tango Championships in 2023 and 2025.

Using tango as both a conceptual and physical medium, her work explores the empathetic relationships between humans, emotions, and technology.

Artistic and Production Team

Choreography | WU I-fan, WANG Chen-lun

Co-creation | KO Wan-chun, LI Hang-cheng, LIU Ming-hsuan, LOU Li-an

Dancers | WU I-fan, WANG Chen-lun, KO Wan-chun, LI Hang-cheng,
LIU Ming-hsuan, LOU Li-an

WU Yong-lung Tango Quartet

Bandoneon | WU Yong-lung

Violin | LI Yun-chieh

Piano | CHANG Chieh-yu

Double Bass | CHENG Hsiao-yen

Stage Manager | PAN Pei-chun

Lighting Designer | LIN Han-sheng

Assistant to Lighting Designer | CHANG Kai-fen

Lighting Crew | LU Yu-chen, LIU Chia-wei, KUO Pin-yu, LI Yen-hui

Audio Consultant | HUNG Wei-fu

Audio Engineer | WEI Chih-yu

Assistant Audio Engineer | CHAO Chun-ling

Photographer | LO Mu-hsin, SU Fu-mei

Stage Crew | CHUNG Hsi-yun, YANG Yin-chen, KUANG Hsi-tung, MA Yi-chen

Production Team of Weiwuying

Program Coordinator | HSUEH Hsin-ying, TU Chiou-shiang

Technical Coordinator | TSENG Hung-wei

Marketing Coordinator | Luna SUN

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