



Bulareyaung Dance Company

***tiaen tiamen* Episode 1**

2025.10.11 Sat. 14:30

2025.10.12 Sun. 14:30

Weiwuying Opera House

Duration is 65 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

Let's jump into the flow!

Everyone is a unique one, but also a zero that is in harmony with the universe.

In *tiaen tiamen* Episode 1 produced by the Bulareyaung Dance Company, Choreographer Bulareyaung Pagarlava invites ABAO, a Paiwan singer and songwriter, to generate musical currents, and reretan pavavaljung, a Paiwan visual artist, to create visual ripples. With them leading the way, let us follow the dancers and leap into the electronic generation composed of zeros and ones.

"This time, I would like to ask the young hands of Paiwan to help us point out a new world that has never been seen before," said Bulareyaung. Bulareyaung rebelled against his regular creation process, allowing fervent young Paiwan artists to lead the way. They reach out their hands to point, stroke, and touch, experiencing a lively new world without bounds wherever they go. "Our forces converge like a river, and rush towards that direction," said reretan.

Proficient in transforming ancient folk songs into electronic music, ABAO tailor-made an acoustic party for the whole dance piece, liberating our auditory senses with free-spirited, language-transcending music. Projection designer HSU Yi-chun, a long-term collaborator of the company, transformed powerful images created by reretan for dancers to interact with and immerse themselves in, generating a visual effect of such sublime vibrance that it eventually became another brilliant performer of its own onstage. This is a piece in which artists join hands to entice dancers to leap into the flow and release the infinite momentum exclusive to their utmost restless youth.

Newborn souls are aflame with fearless fervor. Tradition all of a sudden underwent too much reform, and could only be expressed through pointing. Look! That is the world they created, and you are part of it.

布拉瑞揚舞團

BULAREYAUNG

DANCE COMPANY

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), *Rustling, Whirring* (2022), *tiaen tiamen* Episode 1 (2023), and *tiaen tiamen* Episode 2 (2024). *Stay That Way* won the Taishin Performing Arts Award in 2018, and *Luna* further won the coveted Taishin Arts Award Annual Grand Prize in 2019. 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 Canada, Singapore, Japan, Malaysia, Australia, and France.)



Artistic Director & Choreographer | Bulareyaung Pagarlava

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 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, 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.



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.

ABAO talking about *tiaen tiamen* Episode 1

The music concept for *tiaen, tiamen* Episode 1 is “us as of now”. From one to many, searching for the shared rhythm where both individual and group could feel and dance to.

Bulareyaung began with the theme of “youth”, inviting indigenous artists of various ages and artistic backgrounds to collaborate. Music production started with the question: what do the indigenous youngsters look like today? Then, with the support of music, the dancers will portray “who we are in the present moment”.

I invited rising electronic music artist Wenna to lead the music arrangement, and together, we aim to serve the young souls through our music.

Speaking of youth, what comes to mind?

Yearning to stand apart, yet longing to be recognized by the companions.

Sometimes rebellious, sometimes obedient.

At times confused, at times certain.

Full of passion one time, numb next second.

Fearless, then fragile.

Overflowing with rage, then suddenly detached.

Two conflicting but inseparable sides of one

Infused in the beats of mesmerizing electro music

Feel the chanting

Listen to the sounds of nature

Dance a slow solo, or leap with the group

Discover the shared instincts in the music

Indulge in the moments where “you” meets “us” or “me” meets “us”

Look at what we’ve become now

Think back to who you were when young

Let the souls collide and ignite the ripples



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 Ridđu Festival in Norway.

reretan pavavaljung talking about *tiaen tiamen* Episode 1

The graphic design concept for *tiaen, tiamen* Episode 1 centers around the meaning of “pulima”. In Paiwan, “pulima” refers to someone with many hands or someone with skilled, delicate hands. In this production, I interpret pulima as a phase in human being’s life. In this phase, as long as one is willing to devote themselves in creating—whether tangible or intangible, living or non-living things, they embody the spirit of pulima.

For the overall visual presentation, this time I experiment with repeating neon-colored lines to evoke a mesmerizing out-of-focus state. These reoccurring shapes, blurry and unrecognizable, resemble amoebas changing forms in different spaces, yet revealing a certain order within chaos.

I think that the collaboration with Bulareyaung and ABAO reflects the ancient Paiwan “ripple-like” perspective on life. Every soul is like a ripple, expending outward and leaving traces, creating connections and triggering reactions when souls collide, overlap, and merge.

We hope to share with the audience how Paiwans today follow the footsteps of our ancestors to create a tradition for the future. At the same time, we aim to present a person in the phase of pulima, the self-discovery gained through the process of doing, and the ongoing search for the meaning of life.

Introduce of Production Team

Music Arranger & Mixer | Wenna

Wenna is a record producer from the new generation in Taiwan, known professionally as Ǻ7ä. 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 Ǻ7ä, 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 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.

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.

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.

From 2015 to 2024, he served as the technical director and lighting designer of the Bulareyaung Dance Company. His works 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), *tiaen tiamen* Episode 1 (2023), *tiaen tiamen* Episode 2 (2024).

Lighting Restaging | CHUANG Chih-heng

Lighting designer and installation artist. Dedicated to exploring the field of lighting design and creation, he is adept at approaching works from diverse perspectives to craft a distinctive visual language of light and shadow. In 2017, his work *Visible and Invisible* received the Bronze Award in Lighting Design at the World Stage Design. His collaboration with choreographer Chou Shu-yi on *Break & Break! Dance Video Exhibition* won the Performing Arts Award in the 17th Taishin Arts Award, making him one of the few Taiwanese lighting designers to garner such recognition.

Costume Designer | 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.

Artistic and Production Team

Artistic Director&Choreographer | Bulareyaung Pagarlava

Music Director | aljenljeng tjaluvie (aka "ABAO")

Music Arranger & Mixer | Wenna

Image Painting | reretan pavavaljung

Projection Designer | HSU Yi-chun

Lighting Designer | LEE Chien-chang

Lighting Restaging | CHUANG Chih-heng

Costume Designer | Keith Lin Bing-hao

Rehearsal Assistant | aulu tjibulangan, giljigijaw tjaruzalum

Dancers | aulu tjibulangan, giljigiljaw tjaruzalum, Kwonduwa, Siyang Sawawan,
Kaniw Panay, talai, Kacaw Panay

Guest Dancer | KHÓO Tîng-uí

Executive Director | LIAO Yung-we

Administrators | LUO Rong-sheng, KUO Yi-jung

Co-commission | National Theater & Concert Hall, National Taichung Theater,
Taitung County Government



2025

秋 AUTUMN & WINTER 冬



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

CALL CUE 青少年

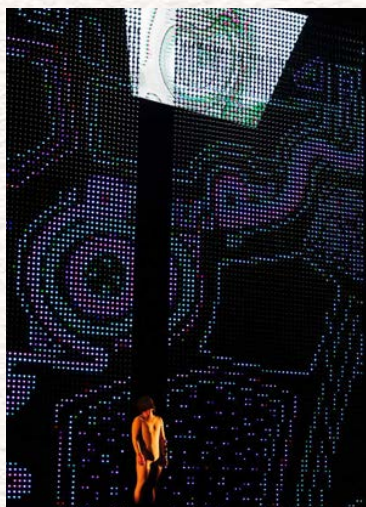
衛武營

CUE TO YOUTHS



布拉瑞揚舞團《我·我們》第一部曲

Bulareyaung Dance Company: tianen tiamen Episode 1



攝影：李佳暉

「每一個相遇都不是偶然，那都是生命早有安排。」

—— 布拉瑞揚・帕格勒法 (Bulaireyaung Pagarlava)

2021年，編舞家布拉瑞揚第一次與排灣族藝術家磊勒丹・巴瓦瓦隆 (reretan pavavaljung) 見面時，磊勒丹分享了排灣族對生命三個階段的詮釋，pulima、puqulu、puvarung，

從年輕的雙手開始，到累積智慧的階段，最後

以心出發。宛如生命的安排，這段話觸動了

布拉瑞揚開啟《我・我們》三部曲的創作，

首部曲就從年輕的雙手講起。

排灣族語tiaen是「我」，tiamen是「我們」。

從pulima出發的第一部長，講的是年輕、自我探索的時期。因此從磊勒丹的巧手以視覺勾勒排灣宇宙開始，阿爆以電子迷幻音樂啟動舞者的身體想像，與舞者共創，來自不同背景的舞者被編舞家要求敞開心胸、挖掘己身歷史，同時自我創造。他們不只是表演者，更是作為獨一無二的「我」，

一起成為「我們」，共同構築作品的靈魂。《我・我們》第一部長在

2023年誕生，這一年磊勒丹30歲，阿爆40歲，布拉瑞揚50歲，在不

同創作階段相遇的三個人，碰上擁有八分之一排灣血統的服裝設計

師林秉豪，一同碰撞長出這個純然的排灣作品。

我們都不一樣，但我們都一樣；

我們都一樣，但我們都不一樣。



演出日期 / 時間

演出地點

10.11 Sat. 14:30

衛武營歌劇院

10.12 Sun. 14:30

Opera House

#排灣族 #古謠 #電子音樂
#布拉瑞揚 #阿爆 #磊勒丹



布拉瑞揚・帕格勒法
Bulareyaung Pagarlava

回排灣，找自己

出身臺東嘉蘭部落的編舞家布拉瑞揚，15歲頂著漢名「郭俊明」離開部落求學，考進左營高中舞蹈班，一路跳到大學，直到大五要編舞，才重新思考自己是誰，而將身分證姓名改回布拉瑞揚・帕格勒法。他的舞跳得好，國際兜兜轉轉一圈，2015年回到臺東成立布拉瑞揚舞團，近鄉情怯，即便一直在創作，卻直到舞團成立第8年，才第一次真正觸碰排灣文化，也就是《我・我們》第一部曲。

你我身邊的 Paiwan

分布在中央山脈南端，橫跨屏東與臺東的「排灣族」，人口約10萬人。除了臺東的布拉瑞揚舞團，屏東的蒂摩爾古薪舞集也是以排灣文化進行舞蹈創作喔！

階級制度

排灣文化最具特色的貴族制，分為頭目、貴族、勇士與平民，以服飾和紋身來彰顯地位，貴族跟頭目可以使用特定圖騰。階級雖是世襲制，但可以透過狩獵跟雕刻，甚至是婚姻關係來向上流動！



兩性平權

排灣族社會中，家長跟財產都是由長子、長女繼承。因此長女繼承家族戶長、甚至成為女頭目都不奇怪！屏東跟臺東的排灣部落都曾經出過有名的女頭目喔！



小知識



排灣族生命三階段



pulima
手巧的人

約20-30歲

靠雙手探索世界，
用行動與感官累積經驗。



puqulu
智慧的腦

約40-50歲

經驗內化為智慧，
透過思考與分享引領他人。



puvatung
感受的心

約60歲+

不再依靠手或腦，
以心境成就生命的豐盈與圓滿。

從外到內，從手、腦到心，描繪生命不同階段的循環脈絡，也是《我・我們》三部曲試圖探討的不同主題，第一部曲則從手開始，《我・我們》第二部曲於2025年臺灣首演。



排灣圖騰的祕密藏在這裡

排灣族男性擅長雕刻工藝，女性則擅長織布技藝，傳統的排灣服飾不但華麗，頭目與貴族更享有裝飾上的特權，可使用如百步蛇圖騰、人像紋、雄鷹羽毛、琉璃珠等彰顯其尊貴的地位，也能刺紋手臂作為裝飾。

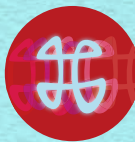
藝術家磊勒丹創作的《我・我們》視覺影像，將排灣族的世界觀帶進視覺中，包括臍帶、人、天窗、精靈、狼煙、靈界、世界等，將構成排灣族的重要七大部分，經過設計轉化到作品視覺之中，疊加的圖騰更是排灣族文化的特色之一。



狼煙 天上與地下是漣漪，串起來就是狼煙。



人 排灣族世界觀的重要元素，磊勒丹特別選用不固定的形體，讓舞者、觀眾產生各種想像。



我 以蕨類為形象，融合典型的排灣圖騰創作手法，衍生而來的蝴蝶紋，有著翩翩起舞、生生不息的意味。



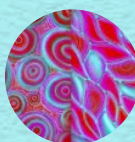
精靈 排灣族世界觀的重要元素，以禪繞畫的手法描繪的精靈輪廓，看起來像雲，也像水母。



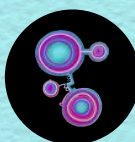
我們 三條百步蛇，既是排灣族重要的信仰，也是成為排灣好朋友的異族，代表了排灣族的包容性。



天窗 排灣族人相信，每個人都有能與祖靈溝通與連結的天窗。



水 水象徵很多意義，是水滴、湖面的漣漪、海洋，也是汗水、淚水與血液。碰撞、改變，創造水花，是排灣族傳統的生命觀。



靈界 由多種簡約的同心圓、幾何圖形構成，呈現排灣族圖騰中「眼睛」的意象，也展現圖騰疊加的特色。



太陽神 傳統觀念中，排灣族的造物者為太陽神。



世界 人們在各自的生活中過出不同的生活軌跡，有人變圓形、方形，有人往左走，一起交織創造出完整的世界。

透過磊勒丹建構的舞台視覺，讓身為觀眾的我們在欣賞的過程中，也一起浸入排灣族的世界裡了！

一次了解排灣族特色、排灣族頭飾，認識原住民之美！



創作是我們——互相啟發與融合的藝術

對外總稱作是三人共創的《我，我們》，創作順序是由影像圖繪磊勒丹先開工，創作了大量的視覺與圖像，接著由編舞家布拉瑞揚帶著圖像去找舞者，看舞者如何從圖像被啟發想像，延伸成舞蹈動作。與此同時，音樂統籌阿爆（阿仍仍）也在同一個空間觀看、感受，同步創作音樂，最終影像、舞蹈與音樂三方結合，從「我」變成「我們」，也讓「我們」裡頭充滿每一個獨特的「我」。



延伸聆聽

古謠尬電音——
《母親的舌頭 kinakaian》
(阿爆 (阿仍仍), 2019)

經典的電音尬排灣古謠，當時西班牙語流行歌〈Despacito〉紅遍世界，阿爆（阿仍仍）認為西班牙語跟原住民語的音節很類似，很適合用來唱歌，配上電音更是超搭，是一張令人想邊聽邊跳舞的專輯！

排灣尬擊樂——
《Atavism返祖現象》
(古樂樂良春四重奏, 2025)

以爵士鼓為核心，融合各式手鼓類節奏樂器，歌曲中加入排灣語元素，以唸、禱詞、和聲的方式，讓語言與音符、節奏交織成音樂，承載過去與現在的故事，是創作者與多位樂手的共同創作。



小知識

二進制 (binary)

一種只使用0跟1的數字系統，大多出現在電腦世界裡。「0」代表沒有、關；「1」代表有、開，像是電腦晶片、記憶體。

0 跟 1 v. s. 我，我們

電腦中，所有的文字、影像、聲音、甚至AI，都是由無數的0跟1組成。電腦靠著二進制的0跟1，就可以創造資訊流動的世界，促成如今現代社會生活的運作。如果「我」是1，「我們」等於許多個1，那「我」跟「我們」，是否也算是一種二進制？我可以是獨立的個體，也可以和許多的我一起組成我們，一起創造更大的語言，甚至是生活的節奏！





「摸索的過程中，舞者們成為群體，是『我們』；當他們找到自己的答案時，便回到個人。這中間包含了我、我們兩個意象。」

Q.

個人與團體(家庭、部落、朋友)的連結，你覺得是束縛還是支持？

Q.

當你跟團體的意見不同時，你會選表達自己的想法，還是為了迎合大家而保持沉默？

Q.

你是否曾因為想融入團體，而隱藏某部分的自己？當下的心情是什麼？



想一想

Q.

在你的家庭、朋友、學校中，有沒有感受到「我們」的力量時刻呢？

Q.

你曾遇過哪些「偶然／不是偶然」的人或事？他們如何改變了你？

Q.

你有沒有過「不確定自己從哪裡來」的時候？那是什麼樣的感覺？你覺得「文化認同」是與生俱來的嗎？

Q.

身邊有與你不同族群的朋友／同學嗎？聊聊你們彼此的習俗、語言有什麼不同？

Q.

文化挪用 (Cultural Appropriation) 指相對強勢／多數的人在未經同意下，直接使用另一群相對弱勢／少數的人的文化，且不在乎被挪用的文化本意。你身邊有類似的事情發生嗎？

Q.

你會怎麼回答「我是誰」這個問題？是語言、家族、生活環境，有哪些切點可以代表你，或用來介紹你自己？

Q.

如果你是「我」，同班同學是「我們」，你希望彼此之間是什麼樣的關係？

Q.

如果傳統文化被改編成你能理解的語言（像是流行音樂、視覺藝術），你會更願意認識它嗎？還是會覺得它失去了原本的味道？

Q.

某個你很喜歡的圖文創作者，在創作中放入排灣圖騰元素，但沒有說明原因，你覺得這個行為會強化還是削弱文化的意義？

Q.

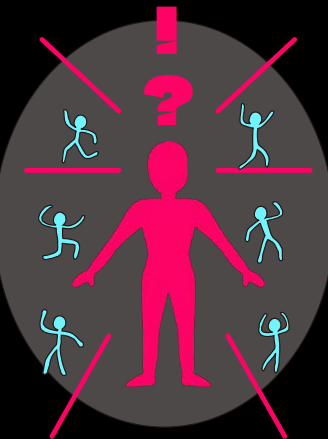
如果有人在社群媒體上跳原住民風格的舞蹈當作挑戰，這是文化分享還是文化消費？

Q.

你覺得非原住民可以使用原住民的圖騰、音樂、舞蹈嗎？為什麼可以（或不可以）？

Q.

臺灣充滿了多元文化，是否有一種「主流文化」？與朋友分享彼此心目中的主流文化。



延伸閱讀

編舞與音樂的相輔相成——《spring》（圓神出版，2025）

《蜜蜂與遠雷》作者恩田陸的十年新作，以拆解舞步跟音樂的方式書寫芭蕾舞、音樂作曲，到最後構成完整的芭蕾舞作。明明是文字，卻讓人身歷其境彷彿坐在台下觀看，超沉浸式體感會讓看完的人超想進劇場看一支舞！

從聲歷其境的群像到舞倒眾生的男子——《spring》

衛武營

Call Cue 青少年



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