

總監的話

Words from General and Artistic Director

馬戲是人們探索想像力極限的神祕空間，透過馬戲技藝的展現，讓創意思考的推廣不受身體、性別和年齡限制，是打造「眾人的藝術中心」的最佳形式。

自 2020 年起新冠疫情嚴重影響了藝文交流，「網路」一度成為唯一的生命線。疫情期間，衛武營持續以線上論壇的形式，邀請國內外馬戲藝術家向世界展開對話，創造更多交流機會。今年迎來疫後復甦，我們延續過去培育國內馬戲人才的精神，推出理論與實作兼具的馬戲創意製作人工作坊，並恢復辦理與法國國立馬戲學校合作的專業課程。

「2022 衛武營馬戲平台」策展人耿一偉以「非常世界·非常遊戲」為主題，網羅國內外知名的演出者齊聚一堂，並安排了充滿驚喜感的互動裝置，將衛武營打造成大型馬戲棚遊樂園，邀請大家一起推開馬戲世界的大門，放飛想像。

誠摯感謝七年以來為馬戲平台付出的夥伴及參與的民眾，你們的加入，成為了馬戲世界獨一無二的風景，透過不同的生命故事刻劃與演繹，持續共譜最感動的紀錄。

The circus arts are a way to explore the bounds of the mysterious image and help creativity break past the barriers associated with the limits associated with the body, gender, and age. It's the best way to achieve our goal of making the arts accessible to all!

Since Covid-19 delivered a lasting, devastating blow to arts exchanges around the world, the Internet became a lifeline. During Covid, We invited artists from Taiwan and abroad through an online forum to engage in dialogue and create more opportunities for exchange. This year, with recovery in the post-Covid era, we continue offering the Workshop for Creative Producers, and Masterclass that put on by France's National Center for Circus Arts.

This year, the curator KENG Yi-wei brings the theme of "Extraordinary World, Extraordinary Games." not only gather the talented performers but also turning Banyan Plaza into a huge circus tent of fun. Come and immerse in the circus realm and let your imagination fly!

Lastly, my sincerest gratitude to all who have put so much into the Circus Platform over the past years and to everyone who has participated in it. Your presence made this platform so unique on the global scale. With the narration and interpretation of different life stories, we are continuing to jointly write the most touching record of our effort.

為之叫

3

總監的話

Words from General and Artistic Director

4

策展概念

Words from the Curator

6

活動地圖

Map

8

活動時間表

Schedule

10

非常世界

Extraordinary World

15

非常遊戲

Extraordinary Games

20

專業工作坊

Professional Development

28

夢幻行動

Dream Mission

30

演出暨製作團隊

Artistic and Production Team



Words from the Curator

I remember seeing a circus when I was very young but have almost completely forgotten everything about it except the smell of animal feces from a cage near the venue and the round, wooden seating in the tent. This memory shows me the importance of space. Animals are not a must for a circus; anything in the space can be part of the circus. An open seating arrangement shows that this is a place where people in the audience can interact with each other and the performances. This is why I designated the theme for the 2022 Weiwuying Circus Platform "Extraordinary World, Extraordinary Games."

In accordance with the theme, we are highlighting how a circus can be a place of gathering. Through design, we will turn the Weiwuying Wonderland (Weiwuying Banyan Plaza) into a circus tent, and there will be several creative installations in which visitors can play games and interact. Upon arriving, they will immediately feel a sense of excitement and surrealism.

Since the first Weiwuying Circus Platform in 2016, we have always incorporated professional exchanges with performances. For the former, this year, we will have the Workshop for Creative Producers in Circus, put on by Weiwuying, and the New Magic Masterclass, put on by France's National Center for Circus Arts, to enhance Taiwan's future circus programs. As for performances, we will have Taiwanese groups (including one from Kaohsiung) and acts from France and Southeast Asia, presenting the cultural diversity that can be found in the circus industry. As a performing arts platform, the most important task is to serve as a place to propagate new programs. This will be the first year for the platform to co-produce programs with the Yunlin International Puppet Theater Festival and the Taoyuan Iron Rose Festival, bringing us *Get Well Soon* and *Ayla - The First Visit*.

Anything can be in a circus. Such inclusiveness must also take the diversity of the audience into consideration. I hope the event will allow everyone who comes to fully enjoy themselves in this extraordinary world!

KENG Yi-wei

2022 Weiwuying Circus Platform Curator

耿一偉 KENG Yi-wei



衛武營國家藝術文化中心戲劇顧問
Dramaturg of National Kaohsiung Center
for the Arts (Weiwuying)

©法國馬戲團工作室



策展概念

很小的時候看過臺灣的馬戲團演出，內容幾乎全忘了，只模糊記得場地附近的牢籠充斥的動物糞便味，以及帳篷裡木頭搭建的圓形觀眾席。這個回憶對我來說，揭露了空間的重要性。關鍵不是動物表演是否為馬戲所必須，而是任何事物只要進入這個遊戲空間，都有機會成為馬戲世界的一部分。開放的觀眾席，則說明這是一個觀眾與觀眾、觀眾與演出結合的神奇之地。我以此精神出發，將 2022 年馬戲平台的策展主題設定為「非常世界，非常遊戲」。

為了搭配策展主題，我們凸顯了馬戲作為相遇空間的特質，將衛武營的樹洞（榕樹廣場），以象徵的設計手法，塑造成馬戲帳篷的樣貌，並安排若干個創意遊戲的裝置藝術，期待觀眾到此地時，能立即感受到那種要與超現實事物相遇的節慶感。

衛武營馬戲平台自 2016 年創立以來，一直秉持著結合專業交流與大眾演出這兩個面向。在專業交流上，本次邀請了法國國立馬戲學校的新魔術工作坊、馬戲創意製作人工作坊合作，希望能藉此強化未來國內馬戲的節目企劃。在演出上，則廣邀高雄在地與其他國內團隊，以及來自法國與東南亞的表演者，試圖展現出馬戲身體背後的多元文化。作為專業的表演藝術平台，最重要的任務是孕育新的節目誕生。今年衛武營馬戲平台也首度與雲林國際偶戲節、桃園鐵玫瑰藝術節合作，共同委任與邀約《採藥記》與《艾拉—第一次造訪》兩個新節目來館演出。

馬戲的精神在於無所不包，這種包容性，最終亦需包含觀眾的多樣性。希望今年的整體策劃，能讓所有觀眾在這個非常的世界裡，盡興地遊戲。

耿一偉

2022 衛武營馬戲平台策展人

高雄捷運 衛武營站 6 號出口
KMRT Weiwuying Station Exit No.6

1F 營運辦公室入口 / 繪景工廠
Operation Office Entrance / Paint Shop

聖誕樹
Christmas tree

榕泉
Fountain

通往3F樹冠大廳
To 3F Crown Hall

非常世界 Extraordinary World

- A** 法爾劇團《成住壞空》
Phare the Cambodian Circus - *Influence*
- B** 真雲林閣掌中劇團 × 方式馬戲
《採藥記 Get Well Soon》
Zhen Yun Lin Ge Puppet Theater × *Circus P.S. - Get Well Soon*
- C** 新象創作劇團《稻花香裡說豐年》
New Image Theater Group - *Aroma of Rice Ears Telling a Rich Harvest*
- D** 魔人神手製造所《人類狂想曲》
La Main de l'Homme - *Humanoptère*

非常遊戲 Extraordinary Games

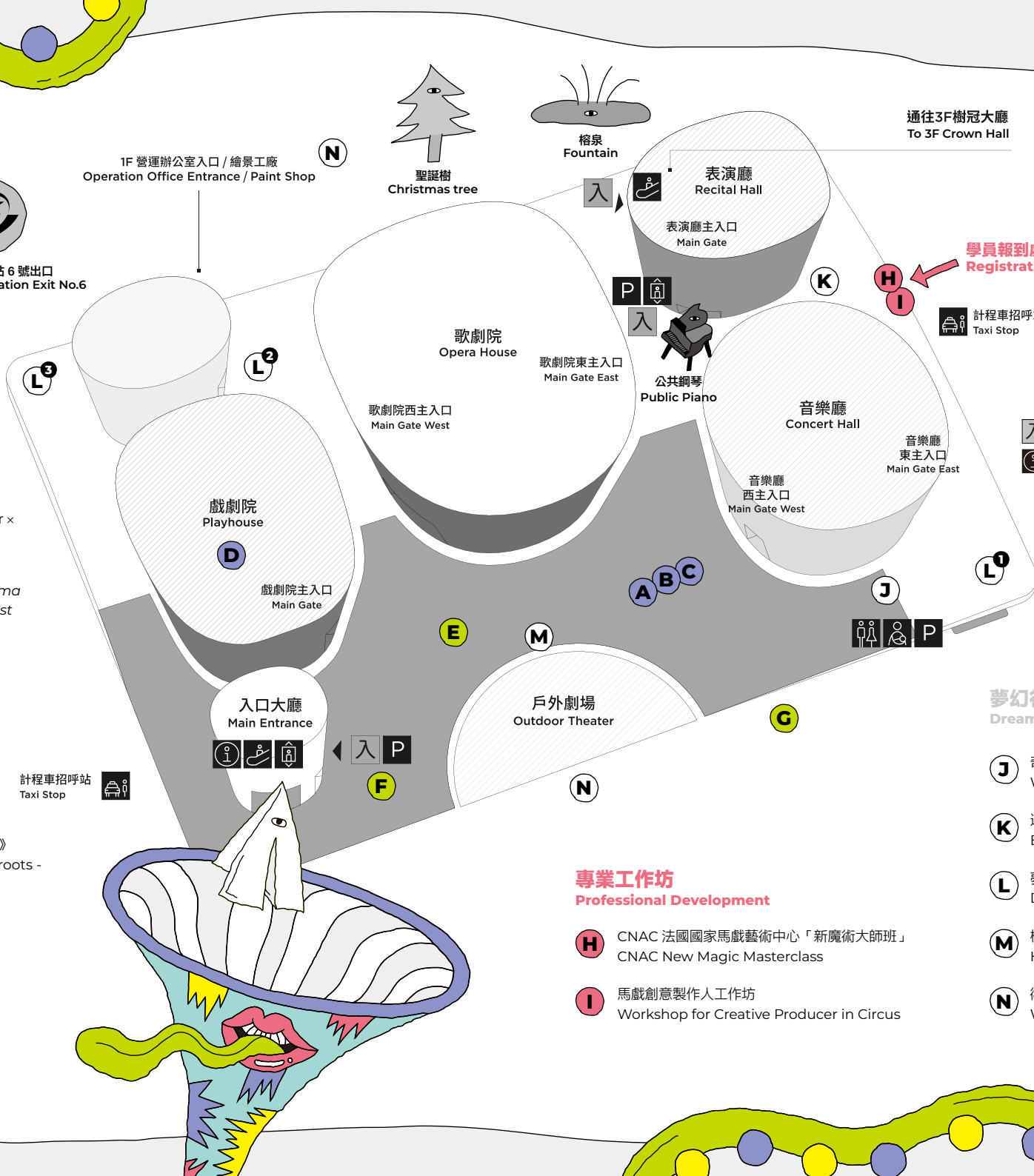
- E** 郭建宏 × 野漫空間《當我們開始流動》
KUO Chieng-hung × The Wanderroots - *Live in the Moment*
- F** 神色舞形舞團《轉接·點》
Radiant Dance - *Toggle Switch*
- G** 藝術報國《艾拉 - 第一次造訪》
Ars Association : *Ayla - The First Visit*

專業工作坊 Professional Development

- H** CNAC 法國國家馬戲藝術中心「新魔術大師班」
CNAC New Magic Masterclass
- I** 馬戲創意製作人工作坊
Workshop for Creative Producer in Circus

夢幻行動 Dream Mission

- J** 奇境彈珠
Wonder Pinball
- K** 迷走氣泡
Bubble Maze
- L** 夢幻登陸號
Dream Lander
- M** 樹洞耳機電影院
Headphone Cinema
- N** 衛武營黃昏市集
Weiwuying Sunset Market Strip



學員報到處
Registration

計程車招呼站
Taxi Stop

入 一般參觀入口 Visit Entrance
i 服務中心 Service Center

計程車招呼站
Taxi Stop

活動時間表

Schedule

售 售票節目 Ticketed Program

免 免費參與 Open to Public

報 報名參與 Sign up to join

非常世界 Extraordinary World

專業工作坊 Professional Development

非常遊戲 Extraordinary Games

夢幻行動 Dream Mission

A	12.9 Fri. 20:00 12.10 Sat. 20:00 演出時間：60分鐘	法爾劇團《成住壞空》 Phare the Cambodian Circus - <i>Influence</i>	榕樹廣場 Banyan Plaza
B	12.10 Sat. 14:45 12.11 Sun. 14:45 演出時間：50分鐘	真雲林閣掌中劇團×方式馬戲 《採藥記 Get Well Soon》 Zhen Yun Lin Ge Puppet Theater × Circus P.S. - <i>Get Well Soon</i>	榕樹廣場 Banyan Plaza
C	12.10 Sat. 16:00 12.11 Sun. 16:00 演出時間：60分鐘	新象創作劇團《稻花香裡說豐年》 New Image Theater Group - <i>Aroma of Rice Ears Telling a Rich Harvest</i>	榕樹廣場 Banyan Plaza
D	12.17 Sat. 14:30 12.18 Sun. 14:30 演出時間：60分鐘	魔人神手製造所《人類狂想曲》 La Main de l'Homme - <i>Humanoptère</i>	戲劇院 Playhouse
E	12.9 Fri. 19:00 12.10 Sat. 14:00、19:00 12.11 Sun. 14:00 演出時間：15分鐘	郭建宏×野漫空間《當我們開始流動》 Kuo Chieng-hung × The Wanderoots - <i>Live in the Moment</i>	榕樹廣場 Banyan Plaza
F	12.9 Fri. 19:30 12.10 Sat. 15:30、19:30 12.11 Sun. 15:30 演出時間：25分鐘	神色舞形舞團《轉接·點》 Radiant Dance - <i>Toggle Switch</i>	榕樹廣場 Banyan Plaza
G	12.10 Sat. 14:15、17:30 12.11 Sun. 14:15、17:30 演出時間：30分鐘	藝術報國《艾拉－第一次造訪》 Ars Association: <i>Ayla - The First Visit</i>	榕樹廣場 Banyan Plaza

H	12.5 Mon. 09:30-17:00 12.6 Tue. 09:30-17:00 12.7 Wed. 09:30-17:00 12.8 Thu. 09:30-17:00	CNAC 法國國家馬戲藝術中心 「新魔術大師班」 CNAC New Magic Masterclass	排練室 Rehearsal Studio
I	12.9 Fri. 10:30-12:00 13:30-15:00 16:00-17:30 12.10 Sat. 10:30-12:00 12.11 Sun. 10:30-12:00	馬戲創意製作人工作坊 Workshop for Creative Producer in Circus	排練室 Rehearsal Studio
J	12.9 Fri. 18:30-20:30 12.10 Sat. 15:00-20:30 12.11 Sun. 15:00-20:30 12.17 Sat. 15:00-20:30 12.18 Sun. 15:00-20:30	【藝術裝置】奇境彈珠 Installation: Wonder Pinball	榕樹廣場 Banyan Plaza
K	12.11 Sun. 19:30 片長：48分鐘	【藝術裝置】迷走氣泡 Installation: Bubble Maze	榕樹廣場 Banyan Plaza
L	12.11 Sun. 19:30 片長：48分鐘	【藝術裝置】夢幻登陸號 Installation: Dream Lander	榕樹廣場 Banyan Plaza
M	12.11 Sun. 19:30 片長：48分鐘	【樹洞耳機電影院】 台語有影·紀錄片《地下藝人》 Headphone Cinema <i>Circus Underground</i>	榕樹廣場 Banyan Plaza
N	12.10 Sat. 15:00-21:00 12.11 Sun. 15:00-21:00 12.17 Sat. 15:00-21:00 12.18 Sun. 15:00-21:00 12.24 Sat. 15:00-21:00 12.25 Sun. 15:00-21:00	衛武營黃昏市集 Weiwuying Sunset Market Strip	北側廣場 North Plaza 南側廣場 South Plaza

人類狂想曲 Humanoptère

以七個雜耍演員塑造了一個微型社會，並從中延伸出複雜的交流與關係，透過演員的身體動作和熟練的雜耍技巧詮釋，帶領觀眾反思工作的概念與定義。由法國「魔人神手製造所」藝術總監克萊蒙·達贊（Clément DAZIN）編創，本作品藉由極簡的劇場形式，連結馬戲雜耍與當代人類社會面臨的共同議題，看似荒誕，實則精闢入理。

There is clearly a link between the absurdity of work itself and the absurdity of juggling work commitments. *Humanoptère* creates a micro-society of seven jugglers and allows complex exchanges and relationships to emerge. The show offers an allegory for specific perceptions and definitions of work. These themes are examined through the performers' movements, by paying close attention to the body and via disciplined juggling technique.

魔人神手製造所 La Main de l'Homme

魔人神手製造所與雜耍和馬戲有非常強烈的連結，特別強調演出者的姿態和舞蹈。自 2016 年創建於法國史特拉斯堡，本團便致力於創作適合舞台及戶外演出的作品，成員也經常在國內外開辦工作坊。魔人神手製造所在法國當地非常活躍，曾在大型國際藝術節演出，演出地包含臺北、巴西里約熱內盧等。

La Main de l'Homme has a strong link with juggling and circus in general, but also with gesture and dance in particular. Established in Strasbourg (France) since its creation in 2016, the company has been creating shows for stage and outdoor places, and its members are regularly giving workshops in France and around the world. Very active locally, the team also performs at major international festivals, from Rio de Janeiro to Taipei.

官網 WEBSITE



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成住壞空 Influence

以劇場、馬戲雜技及木偶戲，呈現適者生存、權力爭奪至如何找回自我的過程。彰顯人性矛盾與掙扎，結合佛教寓意，透過世界生成與毀滅，探討生命的歷程與成長。

Influence mixes circus and modern puppetry to explore struggles for power and survival. From primordial organisms battling in jungles to an ancient king being manipulated by external forces or to win a race, all seek to triumph. Discover strength and unique places in the world.

法爾劇團 Phare the Cambodian Circus

來自柬埔寨的法爾劇團，演出劇碼結合現代劇場元素，展現的不僅是馬戲、雜技，更融合當地故事。藉由每晚連粒演出及國際巡演，讓世界認識柬埔寨文化；創作作品揉合劇場、舞蹈、原創音樂以及振奮人心的高難度技巧，更獲 CNN Travel 讚譽為東南亞的太陽馬戲團。表演者畢業於法爾藝術學院，該組織的成立可追溯至 1986 年在泰柬邊境難民營發生的故事，透過藝術治療協助孩童們克服戰爭的創傷。如今，劇團致力於提供藝術教育及職業訓練，相信藝術能帶來正向的改變及社會影響力！

More than just a circus, use theater, music, dance, and modern circus arts to tell uniquely Cambodian stories. CNN media praises "Phare is no ordinary circus, but an edgy, alternative, down-to-earth, all-singing-and-dancing Cambodian circus in the tradition of Cirque du Soleil." Artists all graduated from Phare Ponleu Selpak, "The Brightness of the Arts", an innovative community-based non-profit school that traced back to the refugee camps at the Thai border since 1986. Nowadays, Phare empower children, youth and communities through artistic, educational and social support. We believe the arts can change lives!

官網 WEBSITE



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特別感謝
Special Thanks to



採藥記 Get Well Soon



「如果你迷路了，記得尋找風的去向，
蝴蝶將會乘著風，替你引路。」
跟著阿蝶在原始森林中冒險，對抗妖魔鬼怪！
一起尋找「布袋戲」×「馬戲」的臺式美學！

"If you ever lose your way, follow the wind as the butterflies
travel, it will guide your way." Venture into the forest with Ah-dieh and battle
against those demons and monsters! Discover the new aesthetics combining
Budaixi and circus artistry!

方式馬戲 Circus P.S.

由旅法歸國之劇場演員、導演才女方意如，及替臺灣奪牌無數的武術選手－溫青倪，創立的方式馬戲，因獨特的作品氣質及視覺風格，屢獲邀請製作重要藝術節演出。以建立臺灣當代馬戲的編導方法為志業，用不同的方法說故事，與更多觀眾相遇。

近期作品：國立臺灣博物館邀演《The Rhythms of Life 在呼吸之間》、「白晝之夜」邀演《OOUPS》台電版、法國外亞維德藝術節《DISTANCE》、捷克臺灣馬戲兩團臺北 101 交流演出、臺北市立美術館特邀為 X-Site 現地創作《OOUPS》等。

Founded by FANG Yi-ju (the actor and the director) and WEN Ching-ni (the martial artist), Circus P.S. has been invited to perform at the opening of major festivals around the world for its unique style and its brilliant choreography.

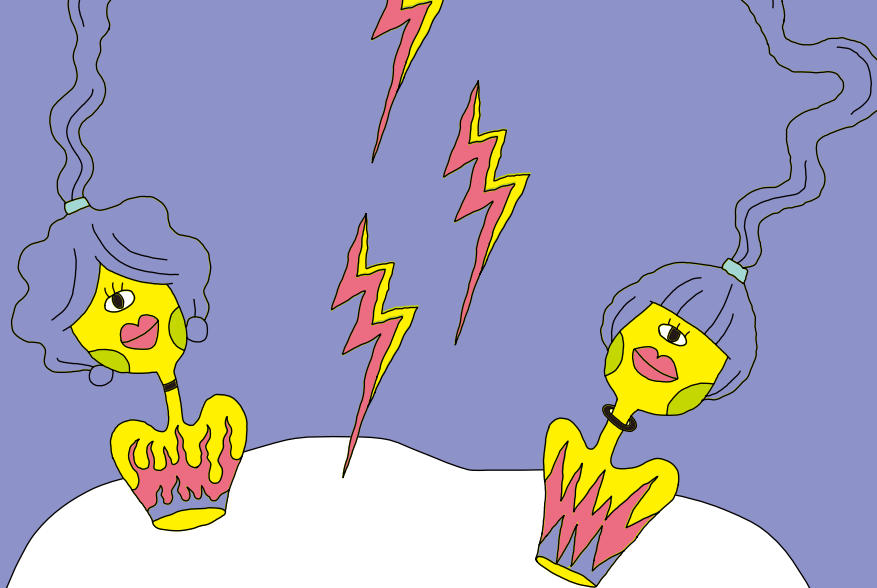
The group is committed to exploring the new style of contemporary Taiwanese circus choreography and constructing a unique style of circus acrobatic performance. The group strives to engage a wider audience through the captivating storytelling techniques.

Its recent works include *The Rhythms of Life* at National Taiwan Museum in 2021, *OOUPS* - Taipower Version at 2020 Nuit Blanche Taipei, *DISTANCE* at LE FESTIVAL OFF D'AVIGNON, Czech-Taiwan cultural exchange performance at Taipei 101 and Program X-site exhibition of Taipei Fine Arts Museum.

官網 WEBSITE



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真雲林閣掌中劇團 Zhen Yun Lin Ge Puppet Theater

成立於民國六十四年，創辦人為李永保，其在兄長李金樹之「大山雲林閣」學藝，學成後即獨自創團。劇團目前邁入第二代，由李京暉接掌口白、主演等職務。團長李京暉曾經擔任沈明正廣播劇團操偶師，並曾榮獲第二十七屆傳藝金曲獎【最佳個人表演新秀獎】的肯定。在團長的帶領之下，劇團多次參加雲林國際偶戲節金掌獎比賽，均榮獲佳績，更多次獲選為國藝會「演藝團隊年度獎助專案」扶植團隊。近年作品《傲氣之珠·幽冥節度使》、《夢·斷·情河》、《花開有時盡》等，皆深受觀眾喜愛。

LI Yung-bao established the Zhen Yun Lin Ge Puppet Theater in 1975 after completing his training at his brother's Da Shan Yun Lin Ge Theater. The company is now operated by its second generation, LI Jing-ye, the narrator and the principal performer at the helm. LI was previously a puppeteer of Shen Mingzheng Radio Theater Company, during which he won the 27th Golden Melody Award for Traditional Arts and Music Best New Performer. The company has appeared in the Golden Palm Competition of the Yunlin International Puppetry Festival and received the Taiwan Top Annual Grant for Performing Arts Groups for multiple years under LI's leadership.

Its recent works include *The Ambassador of the Underworld*, *The River of Broken Dream*, and *The End of Flowers* have been well received by the audience.

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稻花香裡說豐年 Aroma of Rice Ears Telling a Rich Harvest



以經典雜技為主軸，結合歌唱、舞蹈等多元呈現，運用農家耕作及歡慶豐收的年代復古感意境，在舞台上刻劃臺灣經典雜技的年輪。

Aroma of Rice Ears Telling a Rich Harvest features singing and dances through Taiwanese classic acrobatics, presenting the nostalgia of family farming and harvest celebrations.

新象創作劇團 New Image Theater Group

團長王光華承襲雜技大師「李榮華」一身絕學，以雜技為本，結合多領域元素，走入現代劇場，連續多年獲選新北市傑出演藝團隊，創作多部以雜技馬戲編製的兒童劇、舞台劇並售票巡演，亦參與多項國際大型活動演出、吸引韓國偶像團體跨海來拜藝。團隊長期致力於偏鄉學校的藝術推廣教學，將訓練基礎理論運用於身心障礙生的肢體潛能開發，力倡弱勢族群的藝術平權，獲教育部及新北市政府頒發《社會教育貢獻獎》與《藝術教育貢獻獎》。

The theater initiator of New Image Theater Group, WANG Kuang-hwa, succeeded the talents of the acrobatics master LI Tang-hwa. Based on acrobatics, he integrates elements from various fields and enters modern theater.

New Image Theater Group's works range from classic acrobatics to modern circus, children's plays and creative plays.

The group has long been committed to the promotion and education of arts in rural schools. It has also applied the basic theories of training to physical potential development of students with disabilities, and advocated arts equality for the disadvantaged.

官網 WEBSITE



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艾拉 - 第一次造訪 Ayla - The First Visit



「藝術報國」的全新創作《艾拉 - 第一次造訪》為受「2022 衛武營馬戲平台」邀請，並由「2022 桃園鐵玫瑰藝術節」及「雲林縣政府」共同合作推出的當代戲偶戶外展演計畫。

Ayla - The First Visit is a new production by Ars Association (Taiwan). It's a contemporary outdoor puppetry performance invited by National Kaohsiung Center for the Arts (Weiwuying), and co-produced by 2022 Taoyuan Iron Rose Festival and 2022 Yunlin International Puppet Theater Festival.

藝術報國 Ars Association

「藝術報國」是一個概念、提問與行動，是對於當代表演藝術語境探索和實踐的回應。由藝術工作者陳柏潔及設計師陳鈺分於 2020 年共同創辦，位於臺中的藝術團隊。目標聚焦於表演藝術及跨領域創作的思索、實驗與交流，期許透過思辨和行動，來探討藝術與社會的關聯，及創作面向更多的可能。其實踐的途徑將透過跨學科與藝術領域的合作，包含藝術創作與製作、演出、展覽、策展、設計與出版等行動，探索藝術的方法與觀點。

"Ars Association" - is a concept, question and action, response to the exploration and practice of contemporary performing arts context.

Ars Association is a Taichung-based (central Taiwan) art group co-founded by art practitioner CHEN Po-chieh and designer CHEN Yu-fen in 2020. The group focuses on the practices of contemporary performing arts and interdisciplinary arts research of the approach between arts and society; to gather the energy of the local art community, inspire new ideas, and initiate an independent platform for arts.

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當我們開始流動 Live in the Moment

如果即將迎來生命的最後一段旅程，你想往哪去、做些什麼？

高雄在地馬戲工作者郭建宏與在地音樂團隊野漫空間首次攜手合作，在流動藝術與世界音樂的對話間，共譜一段生命交織的流動旅程。

If you were about to embark on the last journey of your life, where would you want to go, and what would you do?

Kaohsiung circus worker KUO Chieng-hung and local music team The Wanderroots have joined hands for the first time to create a journey of life interwoven in a dialogue between flow art and world music.

郭建宏 KUO Chieng-hung

1993 年生於臺灣，20 歲時於非正統舞蹈馬戲教育體制下開始習火、習棍、習舞。以接觸火舞為起點進入表演工作，跟隨不同表演團體學習各類型技術與編創方式，演出項目涵蓋水晶球、8 字環、立方體、接觸棍、火舞等。

郭建宏說自己是用火旅行的人，是將火最美的樣子偷到人間的人。從 2013 年接觸馬戲至今，一直探尋著各種感動人心的方式。在一次偶然間，他看見一位舞蹈家將泥巴塗滿身體，頓悟原來這樣的真實是最美的，進而發現在森林中和樹木說話、和自己說話，能幫助找到真實的自己，因此將森林元素融入表演中。

Born in Taiwan in 1993, KUO Chieng-hung learned fire, stick and dance at 20. He was under the unorthodox dance and circus education system. He started performing when he had the chance to learn about fire dance. He has followed different performance groups and has acknowledged various techniques, choreography, and performance projects, including ball, 8 ring, cube, contact staff, and fire dance.

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野漫空間 The Wanderroots

來自高雄，以世界音樂融合吟唱、舞蹈、儀式、即興等創作，透過生活及自然的啟發，在環境、空間的當下開展感官，並在不同的跨界實驗創造中發展出獨特表演風格。

主要成員大恭為臺灣迪吉里度管 (Didgeridoo) 專業演奏家，是 Didgeridoo Taiwan / 野迪迪部落創辦人，亦是一位擅長多種民族與流行樂器的音樂家，其音樂充滿沉穩與寧靜的力量。近年投入世界音樂和劇場、電影配樂之創作，個人創作專輯《A Voice in the Chaos》入圍 31 屆臺灣金曲獎最佳演奏錄音專輯殊榮。

另一位成員宜君畢業於國立臺灣藝術大學舞蹈系，橫跨多領域，在劇場、野台、環境與場域間探索身體存在的價值。近年多以即興舞蹈、吟唱等與跨界對話，嘗試在演出當下如實覺察與選擇，並在種種不確定中創造與湧現靈感。

The Wanderroots is from Kaohsiung. They create with world music, dance, ritual, and improvisation. Inspired by life and nature, the unique performance style opens up senses and connects with the present moment and the environment.

Da Kung is a professional Didgeridoo performer and organizer of Didgeridoo Taiwan. He is experienced in both multi-ethnic and pop instruments. His music is rich and diverse; not only showing natural rawness, but also full of calm and peaceful energy. Recently, he devotes himself to creating world music, theatre music, and film scores. His solo album *A Voice in the Chaos* was nominated for the Best Performance Recording Album at the 31st Taiwan Golden music awards.

CHEN Yi-chun graduated from the Department of Dance in National Taiwan University of Art. She likes to explore the value of body existence in theatre, stage, and environment through dance and performance art. Lately, she focuses on dance improvisation and using sound to dialogue with multi disciplines and sites. While practicing awareness and mindful choice regularly, she learns to create and emerge through uncertainty.

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轉接 · 點 Toggle Switch



以生命體為創作之發展，打破理性的線性認知，在流動的動作中界定空間與時間，通過運行中的動作所連結出的意象與影像重塑世界。

This production takes living bodies as the extension of the creative work, breaking the rational linear perception, defining space and time in flowing movements, and reshaping the world through the imagery and images linked by the movements in motion.

神色舞形舞團 Radiant Dance

於 1997 年在臺北成立。創團初始，即受邀參加【屏風第二次演劇祭'97】演出《無形三部曲》。2001 年，於臺北時報廣場表演廳演出《原因只是原因的一部份》長達 2 小時之創作作品。其他代表作還有 2002 年的《生命的圓圈》、2006 年的《家族競技場 Story of the Acrobatic Family》等。

2019 年舞團由年輕的藝術家吳瑛芳接續主導舞團發展與經營。2020 年編創《生 · 深 · 聲》，2021 編創《轉接 · 點》。神色舞形舞團以開發舞蹈與特技創作形式，發展多元、生活化的舞蹈演出為目標；舞團的創作意識、素材、形式等，大多自生活現象中取材，認為生活是一連串的舞動，絕不以嚴格定義下的「舞蹈」或「舞蹈特技」自限。

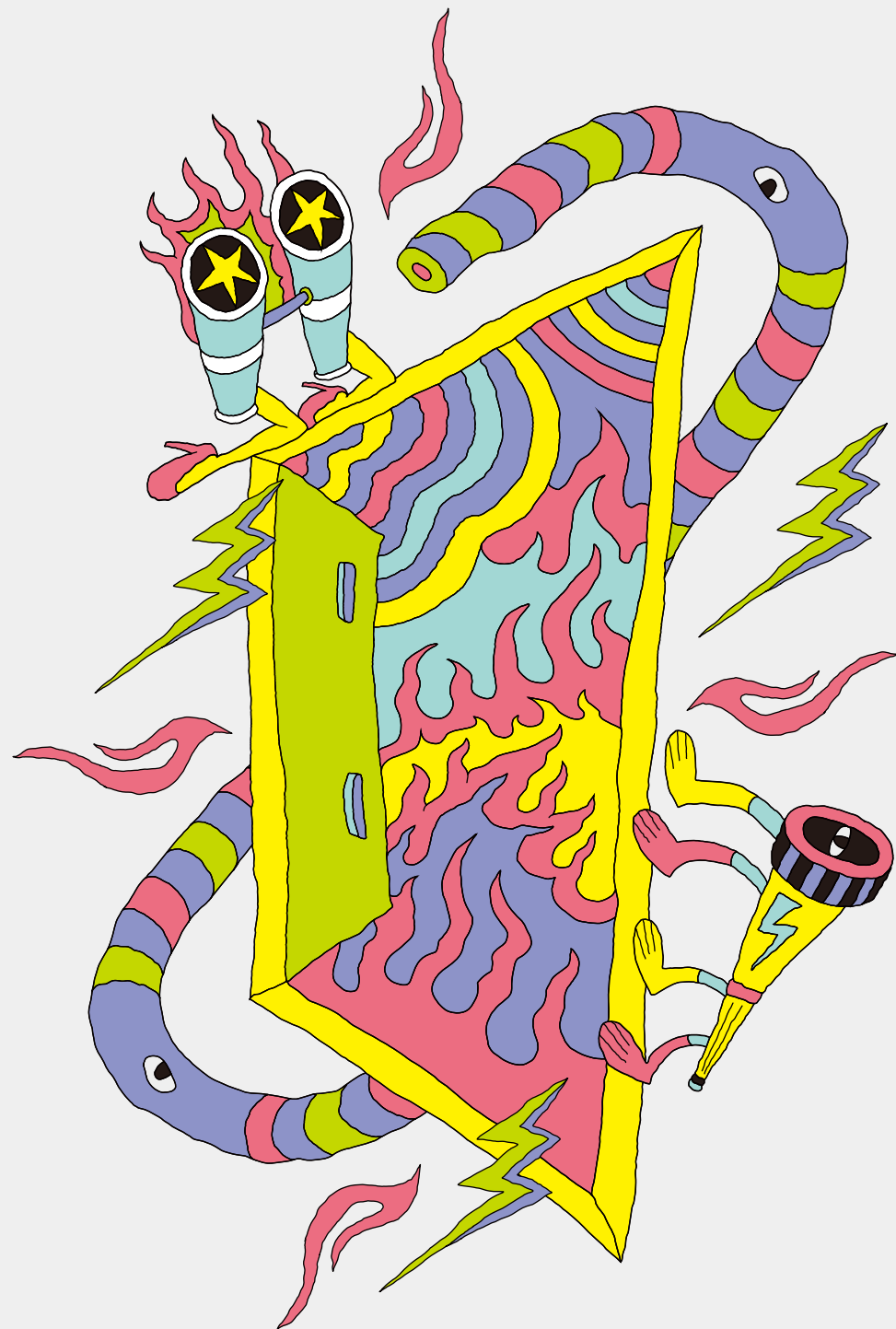
Radiant Dance was founded in 1997, in Taipei, Taiwan. Almost immediately, the troupe was invited to perform *Invisible Trilogy* at the second Ping-Fong Performance Festival of 1997. In 2001, the troupe put on the 2-hour creative work *The Reason is Only a Part of the Reason* at the Taipei Times Square Performance Hall. Other works include *The Circle of Life* in 2002, and *Story of the Acrobatic Family* in 2006.

In 2019, the young artist WU Ying-fang took on the position of circus leader to continue the development and operations of Radiant Dance. She choreographed *Life Depth Sound* in 2020 and *Toggle Switch* in 2021. The troupe sets as its unremitting goal the development of diverse dance performances inspired by daily life that explore every possible creative form of dance and acrobatics.

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瓦倫汀·蘿叟 Valentine LOSSEAU



講師
Instructor

魔術師 作家 導演 人類學家

Playwright of 14 :20

Anthropologist

Theoretical Lessons on New Magic

瓦倫汀·蘿叟為魔術師、作家、導演及人類學家，同時與艾堤安·薩格里奧合作，為其「怪獸」劇團共撰表演，亦與楊·弗里施的「缺席者」劇團共同創作演出節目，其他合作對象則包括視覺藝術家普魯妮·諾里、暴雪概念以及三人演唱團體「紅三鱈」等。她專門研究符號生態學，並為藝術家與研究人員組織研討會、發行出版物、舉辦國際展覽及安排會面等。她是特魯瓦馬德琳劇院與瑟堡「二極馬戲團」的合作藝術家。2018年，榮獲法國戲劇作曲家暨劇作家協會所頒發之年度馬戲藝術作家獎。

Magician, author, director, and anthropologist, Valentine co-writes company shows *Monster(s)* / Etienne SAGLIO and *The Absent* / Yann FRISCH, and collaborates with visual artist Prune NOURRY, Blizzard Concept, In, the RED trio... As an anthropologist, she has lived several months every year in the Mexican rainforest with Mayan populations since 2008. Specialized in the study of symbolic ecology, she organizes conferences, publications, meetings and international exhibitions of artists and researchers. She is an associate artist at the Théâtre de la Madeleine in Troyes and at the Pôle 2 cirques in Cherbourg. In 2018, she received the SACD award for the author of the year for Circus Arts.

新魔術理論課

Theoretical Lessons on New Magic

新魔術是在法國發起的一項藝術運動，伴隨著魔術創作的活力與動能，發展至今已十五年歷史，有逾百團體投入此創意網絡。此項運動的理論基礎是什麼？有哪些藝術家引領新魔術運動蓬勃發展？此運動觸及層面十分廣泛，諸如馬戲藝術、偶戲、劇場舞蹈、視覺藝術、音樂，還有時尚、美食等。自2006年以來，法國國家馬戲藝術中心便開始提供新魔術課程。瓦倫汀·蘿叟身為此項運動以及法國國家馬戲藝術中心新魔術培訓課程的發起者之一，將為我們講述其歷史及理論基礎。

New Magic is an artistic movement initiated in France that has accompanied magical creation's dynamism for fifteen years. More than a hundred companies participate in this creative network. Who are the artists to animate and develop the New Magic? What are the theoretical bases of this movement? This class will explore horizons as diverse as circus arts, puppetry, theatre, dance, visual arts, music, fashion, gastronomy...etc.

New Magic has existed since 2006 at the Center National des Arts du Cirque. Valentine LOSSEAU, one of the initiators of the "New Magic" movement and training at the CNAC, will present the history, the work of various companies, the dramaturgy, and theoretical and creative bases to interest artists from all disciplines.

CNAC 法國國家馬戲藝術中心 新魔術大師班 CNAC New Magic Masterclass

課程帶領學員認識魔術與新魔術的範疇、新魔術戲劇構作的角色，以及新魔術在當代馬戲的發展和運用，並嘗試開發與結合新魔術的技巧在自己的表演作品中，或跨界應用到其他領域，發展出新的創作風格！

This Masterclass will lead participants to explore the possibility of creating new kinetic energy with new magic. Furthermore, to develop and combine the skills of new magic in their performance to apply them to other fields and develop a unique creative style.

主辦單位
Presenter



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法國國家馬戲藝術中心

Centre National des Arts du Cirque, CNAC

CNAC 是法國文化及通信部於 1985 年成立的國際標準機構。此機構的兩大重心分別是馬戲藝術高等教育以及檔案、學術和研究。身為教育、創意及研究中心，秉持馬戲的價值精神，包括紀律，自我控制力，團隊意識及尊重他人。CNAC 以提供優質課程的方式，企圖成為教育創新、藝術和技術的先鋒者，以求服務更多的學生、馬戲研究者或表演家，甚至是所有表演藝術相關人士。

The National Center for Circus Arts, an international reference establishment, was created in 1985 by the Ministry of Culture and Communication. It consists of a centre for higher education in circus arts and a centre for documentation, study, and research. The CNAC, an international reference centre, anchored on its territory, defends the values of the circus spirit, including rigour, self-control, a sense of community, and respect for others. Through the excellent training it provides, its ambition is to be at the forefront of pedagogical, artistic and technical innovation, to put itself even more at the service of its students, researchers and circus professionals and, more broadly, live performance.

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亞瑟 · 沙福渥德黑 Arthur CHAUDAUDRET

魔術師

雜技表演者

Magician

Manipulator

講師
Instructor

亞瑟 · 沙福渥德黑出生於 1989 年，並在九歲時發現了自己的天命：魔術。時至今日他不斷挑戰、質問魔術的定義。魔術究竟取決於什麼要素？是什麼讓人們感到神奇？為了開拓視野，他與許多藝術家合作，例如在楊 · 弗里施《喬治的悖論》以及尚 · 克里斯多夫 · 多勒《手球與我翱翔》等作品中擔任外部視角指導。

亞瑟 · 沙福渥德黑自 2015 年開始表演近距離魔術，其身影可見於 360 度藝術節、藝術搖滾節甚至法國網球公開賽，以及知名企業所舉行的活動中。自 2020 年秋季起成為法國國立彗星劇院的合作藝術家。

Born in 1989, Arthur discovers the practice that will be his profession at 9: magic. After training in new magic at the CNAC Châlons-en-Champagne, he now questions the production and the definition of magic: What does magic depend on? Based on what people would believe that something is magical? To broaden his horizons, he collaborates with many artists. For example, he is an outside consultant for Yann FRISCH on the *Baltasset creations Le Paradoxe de Georges* and Jean-Christophe DOLLE on *Handball and Je vole*. Arthur has provided close-up shows since 2015, at the 360° Festival, the Art Rock Festival and events such as Roland Garros, Hermès, Fiat, Radio Nova...etc. He has been associated with the Comète since the autumn of 2020.

探索新魔術的創作實踐工作坊

Practical Creative Workshops to Discover New Magic

本課程規劃主要以魔術與其他藝術的相會為基礎，尤其是表演藝術。根據各學員所具備之能力、動機，及手邊可運用的器材，學員將得以嘗試簡易拉線魔術中的各項要領，並藉此嘗試發展出新的創意。

The educational system of the CNAC is based on the encounter of magic with the other arts, in particular, the performing arts. Depending on the candidates' skills, motivation, and material available, they can try simple magic elements with thread, to develop new creativity.

馬戲創意製作人工作坊 Workshop for Creative Producer in Circus

馬戲創意製作人工作坊邀請國內馬戲專家分享製作經驗，藉由工作坊激盪出不同火花，並在最後提出節目構想，成為未來衛武營馬戲平台的提案。此工作坊也將聚集各劇院的節目部、各縣市文化局與演藝廳、藝術節策展人、創作者、對擔任製作人有興趣的參與者，鑒於馬戲天生所具有包容性，也邀請舞蹈、跨領域、戶外演出等領域的製作人一同來交流與分享。

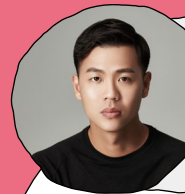
Workshop for Creative Producers in Circus will invite national circus experts to share their production experience, brainstorm program concepts, and develop them into proposals for Weiwuying's circus platform, to make our dreams come true. We welcome all theater program departments, municipal cultural bureaus and performance halls, art festival curators, creators, and friends interested in circus production work to participate in this workshop. Considering the inherent inclusiveness of the circus circle, we also invite producers in other fields such as dance, interdisciplinary performance, and outdoor performance to join us and brainstorm together.

耿一偉

馬戲創意製作人工作坊主持人暨課程講師

KENG Yi-wei

Host / Speaker of the Workshop for Creative Producer in Circus

講者
Speaker林智偉
LIN Chih-wei

FOCA 福爾摩沙馬戲團創辦人暨團長

Founding Director of Formosa Circus Art

特技演員出身，投身表演藝術領域超過 24 年。曾任雲門舞集特約舞者、TED x Taipei 講者。2011 年創立 MIX 舞動劇坊，2014 年更名為 FOCA 福爾摩沙馬戲團。十年來帶著團隊闖蕩 23 個國家，將臺灣文化推向世界，並吸納來自全球的藝術能量，將其帶回臺灣。林智偉推動臺灣馬戲藝術的在地創作，同時建立穩定的給薪制度，使 FOCA 成為臺灣少數擁有超過 20 位正職團員的表演藝術團體。近年除了當代馬戲作品、馬戲人才培育及教育推廣外，更專注於建立臺灣馬戲品牌，期望能擴大有效循環的表演藝術產業鏈。

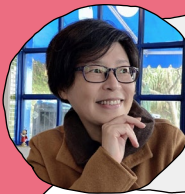
Founding Director of Formosa Circus Art, and former Cloud Gate Dance Theatre contributing Dancer. In 2011 he founded MIX Acrobatics Theater, which had become FOCA in 2014. He promotes the local creation of Taiwanese circus art, meanwhile, attempts to establish a sustainable artistic environment. Today, as an emerging performing arts team, it is rare in Taiwan to be like FOCA which has nearly 20 full-time members including artists and staff. Recently, LIN has focused on contemporary circus production, circus artist cultivation and international network and market development, creating opportunities for collaboration with artists from different fields.

夢想與現實之間：舞台上沒說的故事 Between Dreams and Reality: Stories Untold on Stage

本講座從林智偉自身經驗出發，分享他對過去多為娛樂、非主流性質的臺灣馬戲，到近年逐漸走進劇場、大眾更加理解的當代馬戲的觀察。此外，為與跨領域藝術家合作而發展出的不同製作，以及為了能讓不同合作對象、場館、大眾更加認識當代馬戲而遭遇的挑戰，也將在課程中與大家分享，一探馬戲人舞台上沒說的故事。

In this lecture, LIN Chih-wei will share his personal observations, starting with his experiences with more entertainment-oriented and non-mainstream Taiwan circuses of the past to contemporary circus that has gradually entered the realm of theater, which is better understood and accepted by the public.

By cooperating with interdisciplinary artists and adapting to the varied and malleable features of circus performers, FOCA has developed the ability to co-produce with different types of directors and choreographers. Through LIN's sharing, we will take a look at the stories untold on stage.

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LEE Hsiao-lei

國立臺灣戲曲學院副教授

Associate professor of the Department of Acrobatics of the National Taiwan College of Performing Arts

美國紐約大學 (NYU) 舞蹈及舞蹈教育碩士，曾任神色舞形舞團藝術總監、臺灣戲曲學院民俗技藝系主任及國立國光藝術學校舞蹈科主任。

近期編導作品為 2020 水上無人機 X 舞蹈互動劇場《故宮南院 - 仲夏夜星幻》總編導、2019 桃園閩南文化藝術節《門陣》、《12 生肖貓來亂》總編導，以及 2017 新意象特技劇場《境》擔任編導，於臺中國家歌劇院大劇院演出。

LEE Hsiao-lei has a Master of dancing and dance education degree from New York University. She was the Artistic Director of Radiant Dance Company and Chairperson of the Department of Acrobatics, National Taiwan College of Performing Arts and Dance Department of the National Guoguang Art School.

Her recent directing works included the 2020 *Summer Night Show* - a water and drone performance presented by The Southern Branch of the National Palace Museum, 2019 Taoyuan Minan Festival - *Dau-din, Cat in the Chinese Zodiac?*, and New Image Acrobatic Theater *Ambience*, presented in National Taichung Theater in 2017.

臺灣特技馬戲的身體文化 The Body Culture of Taiwan Acrobats

本講座試圖說明特技身體如何使用，分析當代特技如何讓身體突破舊的時空限制，創造出新形式的社會關係。探索當代專業特技表演者的養成，如何藉由表演實務的各項基本知識、身體的技法、身體的思考延伸至表演的思維，將技巧與動作連結成一氣呵成的意境或故事，使觀者產生共鳴，創造屬於這個時代的臺灣特技馬戲的身體文化。

This lecture attempts to explain how acrobats use their bodies, analyse how contemporary acrobats break through traditional temporal and spatial constraints to create new forms of social relationships. By exploring the cultivation of contemporary professional acrobats through a range of basic knowledge from practical performances, body techniques, and how bodily thinking leads to performance thinking in which techniques and movements are strung together seamlessly into a splendid artistic conception or story that resonates with the audience to achieve the result, a body culture exclusive to present-day Taiwan acrobatics.

Email
laylalelei@gmail.com講者
Speaker

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張欣怡
Gwen Hsin-yi CHANG

講者
Speaker

AxE Arts Europa 獨立藝術工作者

AxE Arts Europa (LU/TW)

旅歐獨立藝術工作者，策劃當代舞蹈及馬戲之節目及書寫觀察，投身國際文化交流及推動洲際合作。2017-2021 年擔任衛武營國家藝術文化中心國際事務組長，著眼機構合作開發、節目策劃、國內外藝術家駐地培育，以及臺灣舞蹈平台和衛武營馬戲平台總策劃。現擔任 Aerowaves 歐陸青年編舞網絡之臺灣夥伴及 CAN 亞洲馬戲網絡核心成員；2021/2022 應德國緬因茲市立劇院邀請，擔任 2022 德國舞蹈年會亞洲系列協同策展人。

Independent facilitator for creative projects from Taiwan based in Luxembourg. With over 15 years experience supporting international artists and organizations to realize their projects, Gwen has been working in Europe and Asia since 2010 and lately served as Head of International Partnerships, curating contemporary dance and circus programs at National Kaohsiung Center for the Arts (Weiwuying) and beyond. Gwen is the guest curator of Tanzkongress 2022, Aerowaves Partner and core member of CAN-Circus Asia Network.

接軌國際，邁向未來：馬戲創作面面觀 Gearing up for an International Future: Aspects of Circus Creation

線上授課
Online
Class

疫情撼動了全球馬戲表演的結構，從美洲、澳洲、歐洲到亞洲，無一倖免。然而，馬戲創作發展在這兩年間，看似殞落卻在奮力一搏後，開出令人驚艷的生命之花。從製作前期的創作發想、研究到後期的宣傳、演出和巡迴，相關工作者帶著批判的眼光，為作品帶入最即時需要關注的討論，共同催生了有遠見、呼應當前社會狀態的作品。

本講座將分享當前值得關注的各國案例，如何從實際行動，讓創作帶著入世的觀點，反映人們所在意的事情，扭轉現況進而創造趨勢。

The pandemic has shaken up the traditional framework of circus performances on a global scale, sparing none in its wake: from Canada and Australia to the Latin American scene, even to the western and northern European circuses, and certainly to Asia.

The creative development of circuses in the above-mentioned areas seemed to have vanished off the face of the earth during the two-year hiatus, but after much struggle, has suddenly blossomed once more in a wonderful burst of innovation. This 90-minute online workshop will share current noteworthy cases from several countries involving practical action that can be taken to create with a global perspective that reflects public concerns and helps undo the status quo in favor of new ways of thinking.

Email
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耿一偉
KENG Yi-wei

主持人
Host
講者
Speaker

衛武營國家藝術文化中心戲劇顧問

Dramaturg of National Kaohsiung Center for the Arts (Weiwuying)

衛武營國家藝術文化中心戲劇顧問，國立臺北藝術大學與國立臺灣藝術大學戲劇系兼任助理教授。曾擔任臺北藝術節藝術總監（2012-2017），並曾獲頒「德臺友誼獎章」、「法國藝術與文學騎士勳章」。從 2018 年起擔任桃園鐵玫瑰藝術節的策展人，2019 年起擔任艋舺國際舞蹈節的共同策展人。2020 年，與蕭淑文共同擔任北美館《藍天之下：我們時代的精神狀況》的策展人。

KENG Yi-wei is the dramaturg of National Kaohsiung Center for the Arts (Weiwuying), visiting assistant professor of theatre arts at National Taipei University of Arts. Yi-wei earned his Bachelor degree from the department of philosophy, National Taiwan University and studied mime in the Academy of Performing Arts, Music and Dance Faculty (HAMU) in Prague. Yi-wei was the artistic director of Taipei Arts Festival (2012-2017). He was awarded the Freundschaftsmedaille and Chevalier dans l'ordre des Arts et des Lettres.

Now he is also the curator of Taoyuan Iron Rose Festival (from 2018) and the co-curator of Want to Dance Festival (from 2019). In 2020, he co-curated the exhibition *Between Earth and the Sky: The Spiritual State of Our Times* with Jo Hsiao in Taipei Fine Arts Museum.

技壓群雄：創意製作人如何解決各種問題 Unparalleled Finesse: How Creative Producers Solve Problems

製作人不但是莊家，更是啦啦隊與救火員。馬戲製作人的創意解決問題能力，從企劃初期就需要，特別是在爭取資源的投標階段。進入排練後，製作人則必需協助導演排解各種人事紛爭；另外，也需具備行銷思維，幫助觀眾了解節目。本課程將協助製作人掌握創意與解決問題的訣竅。

A producer is a battlefield strategist, cheerleader, and firefighter all in one. The creative capacity of circus producers to solve problems is needed as early as the planning stage, especially when it comes to getting resources in the bidding process. Then, once rehearsals start, the producer has to help the director deal with the myriad of possible personnel disputes. Finally, the producer has to market the show so that prospective ticket-buyers will know what it is about and want to see it. This course will help producers understand the secrets to creativity and problem-solving.

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二律悖反協作體 Antinomy Company

創意團隊二律悖反協作體首次參與衛武營馬戲平台，藉由製作現地四大裝置：迷走氣泡、奇境彈珠、夢幻登陸號和樹洞馬戲棚（懸吊），將榕樹廣場打造為大型遊樂園。以空間、身體和物件經常是馬戲作品的核心，而其中的空間與身體，也同樣是團隊處理裝置作品重要的環節。團隊期待每一座設計，都能創造且強化每個個體獨特的身體經驗及空間感受。

For the first time, the creative team Antinomy Company joins forces with the Weiwuying Circus Platform. By creating four huge art installations: Bubble Maze, Wonder Pinball, Dream Lander, and Banyan Circus Tent, they successfully transform the Banyan Plaza into a large wonderland. Space, body and object are often the core of circus pieces. Meanwhile, when the team develop installations, they focus on space and body as well. Antinomy Company expects that every installation would enhance unique physical experience and the sense of space for individuals.

二律悖反協作體為一流動性多樣態創作組織。成員背景包含文學、音樂、戲劇、舞蹈與視覺領域。以文字、身體、聲光、空間作為主要實驗性創作素材，欲探索各領域彼此間的可能性。創作形式包含劇場、表演、聲響與裝置。持續關注個體內在狀態與群體外在環境之衝突問題。作品追求創作媒材、內容構成與表現形式中的多重歧異性。

二律悖反有相對性、矛盾性，而協作體則有整體前進的概念，團隊迎向持續性探索的扭轉點在於個體與環境的衝突，以衝突為引，使其發生反應，進而開闢新的場域。

Antinomy Company is a fluid mixed media art group with members from different backgrounds such as literature, dance, music, theatre and visual arts. Using text, body, sound and space as the main experimental materials, Antinomy Company explores the possibilities that exist across art forms through theatre, performance art, sounds and installations, especially the polysemic possibilities.

The team's current focus is to observe and address the conflict between the internal and external experiences of individuals through the diversity of elements, structures, and expressive forms.

Antinomy represents relativity and contradictoriness, while company connotes congregation. The team continues to explore on account of the conflicts between individuals and the environment. Taking conflicts as the fuse to cause reactions, Antinomy Company inspects new territory of experiments.

官網 WEBSITE



臉書 FACEBOOK



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antinomy.company@gmail.com

台語有影·紀錄片 地下藝人 Headphone Cinema *Circus Underground*

12.11 Sun. 19:30 開始播映

導演：林琬玉、張念

Director: LIN Wan-yu, TSAO Wen-chieh

製作人：林琬玉

Producer: LIN Wan-yu

製作：後視野傳播事業有限公司

Produced by: Revision Broadcasting Company

出品：公視台語台

Published by: PTS Taigi TV Station

「弄鏡」（lāng-lâu）是臺灣喪葬儀式中，一項古老的傳統技藝。喪家舉辦法事中，黑頭師公（道士）以自身的技藝如特技、雜耍、音樂與戲曲表演，表達對亡者的慎終追遠，撫慰喪家的悲慟，娛人且娛靈。這個古老行業通常世代傳承，如同一個微型的家族馬戲班。本片記錄了臺灣弄鏡家族「桃園許家班」祖孫三代的故事，他們從小練習打鼓、吹唢呐、弄鏡鉞，各個技藝精湛、法術高強。他們的身影出現在街頭、廣場和家家戶戶，輪番上演目連救母、十月懷胎、打火盆、跑藥籤、跑赦馬、化庫錢等，對悲傷的療癒衍生出來的種種科儀，亦是草根的街頭劇場，隨著時代變遷，也融入新的文化意涵。

"Lāng-lâu" is a type of ancient traditional performing art performed in funerals in Taiwan. During the rituals at funerals, the "oo-thâu sai-kong", also known as a Taoist priest, carefully shows his respects to the deceased and consoles the grief of the bereaved family. Through acrobatic skills, juggling, and performing Beiguan music, the oo-thâu sai-kong entertains the people and the dead spirit.

Like a small family circus, this ancient trade is often passed down from generation to generation. This film documented the story of three generations of a "Lāng-lâu" family in Taiwan---the Hsu family from Taoyuan. Each member has spectacular and powerful skills as they have been practicing drums, suonas, and cymbals since childhood.

Appearing in the streets, squares, and households, the Hsu family performs various rituals derived from grief healing. For instance, "Mulian Saves His Mother from Hell", "Carrying A Baby for Ten Months", "Breaking the Burning Door of Hell", "Curing the Disease of the Deceased", and "Burning Spirit Money". These rituals also act as a grassroots community theater that incorporated new cultural meanings as times changed.

合作單位 Collaborators



贊助單位 Sponsor



樹洞耳機電影院計畫由陳啟川先生文教基金會贊助

2022 衛武營馬戲平台 演出暨製作團隊 2022 Weiwuying Circus Platform Artistic and Production Team

策展人 Curator

耿一偉 KENG Yi-wei

專業工作坊 Professional Development

CNAC 法國國家馬戲藝術中心新魔術大師班

講 師：瓦倫汀·蘿斐、亞瑟·沙福渥德黑

主辦單位：衛武營國家藝術文化中心、法國國家馬戲藝術中心

特別感謝：法國藝文推廣總署、法國在台協會

CNAC New Magic Masterclass

Instructors: Valentine LOSSEAU, Arthur CHAUAUDRET

Presenter: National Kaohsiung Center for the Arts (Weiwuying),

Centre National des Arts du Cirque (CNAC)

Special Thanks to: Institut Français, Bureau Français de Taipei

馬戲創意製作人工作坊

主 持 人：耿一偉

講 師：李曉蕾、林智偉、張欣怡、耿一偉

Workshop for Creative Producer in Circus

Host: KENG Yi-wei

Speaker: LEE Hsiao-lei, LIN Chih-wei, Gwen, Hsin-yi CHANG, KENG Yi-wei

演出暨製作團隊 Creative and Production Team (依出場時間序)

郭建宏 × 野漫空間《當我們開始流動》

創作暨表演者：郭建宏

音樂創作暨表演者：大恭

音樂表演者：陳宜君

藝術顧問：周書毅

KUO Chieng-hung × The Wanderroots *Live in the Moment*

Creator & Performer: KUO Chieng-hung

Music Creator & Performer: Da Kung

Music Performer: CHEN Yi-chun

Artistic Consultant: CHOU Shu-yi

神色舞形舞團《轉接·點》

製作人暨編舞家：吳瑛芳

馬戲 & 特技指導：林元凱

提琴演奏及音樂重製：許定愷

影像設計：宋方瑜

高空系統執行：藍子邑

執行製作：汪琄如

表演者：梁淨瑜、袁以婕、陳玟萱、黃易籟、朱庭好

Radiant Dance *Toggle Switch*

Producer & Choreographer: WU Ying-fang

Circus Acrobatic Guide: LIN Yuan-kai

Violin performance & Music Reproduction: HSU Kang-kai

Image Designer: SUNG Fang-yu

Aerial Circus Acrobatic Engineering: LAN Tzu-yi

Project Coordination: WANG Ping-ju

Circus Acrobatic Performers: LIANG Ching-yu, YUAN Yi-chieh, CHEN Wen-xuan, HUANG Yi-hsiang, CHU Ting-yu

法爾劇團《成住壞空》

製 作 人：康德

舞台設計：懷德·艾莎、奧莉維·嘉特、荷柯·安東尼

舞台助理：康詹瑞

音樂創作：李萬潭

馬戲表演者：孔維曼、何厚、倪睿塔、歐思蓉、鐘善達、施芮娜、尹卡芮

演 奏：況舒博、李克歡

Phare the Cambodian Circus *Influence*

Producer: Det KHUON

Staging collaboration: Elsa De WITTE, Agathe OLIVIER, Antoine RIGOT

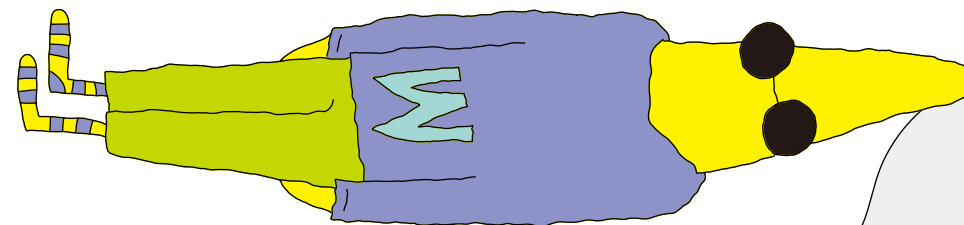
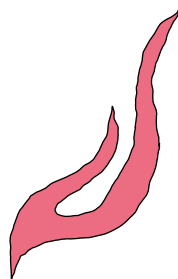
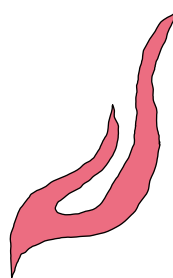
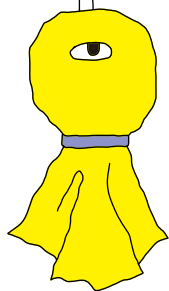
Stage assistant: Chamroeun KHUONTHAN

Music creation: Vanthan LY

Circus performers: Vimean KONG, Hoeub HOEUT, Ratha NGET, Sienglong AOK,

Chanda CHHUON, Chanrachana SREY, Makara VIN

Musicians: Sophat KANN, Makara LY



藝術報國《艾拉 - 第一次造訪》

概念發展暨編導：陳柏潔
概念發展暨戲偶設計：陳鈺分
艾拉筆記本圖文創作：陳鈺分
結構顧問：陳威宇
戲偶製作：曲線空間藝術有限公司，陳坤成、李信學、陳家宏
音樂設計：林謙信
服裝設計：林俞伶
演出者：古品杰、廖思璋、黃婷微、許瀟文
製作單位：藝術報國
共同合作單位：藝術報國、衛武營國家藝術文化中心、
2022 桃園鐵玫瑰藝術節、雲林縣政府
製作人：陳柏潔
技術統籌：林汝珊
技術執行：吳映徹、蘇筱筠
執行製作：簡嫻伽
主視覺設計：曾子健
影像紀錄：陳韋勝
平面攝影：林峻永

Ars Association: Ayla - The First Visit

Concept, Direction & Choreography: CHEN Po-chieh
Concept & Puppet Design: CHEN Yu-fen
Illustration of Ayla's notebook: CHEN Yu-fen
Mechanic Consultant: CHEN Wei-yu
Puppet Sculpture: Curve Art Space Co., Ltd., CHEN Kun-cheng,
LI Hsin-hsueh, CHEN Chia-hung
Music Design: LIN Chien-hsin
Costume Design: LIN Yu-ling
Performers: KU Pin-chieh, LIAO Szu-wei, HUANG Ting-hui, HSU Ching-wen
Production: Ars Association
Collaborators: Ars Association, National Kaohsiung Center for the Arts (Weiwuying),
2022 Taoyuan Iron Rose Festival, Yunlin County Government
Producer: CHEN Po-chieh
Technical Director: LIN Ju-shan
Technical Crew: WU Ying-che, SU Xiao-yun
Executive Producer: Angelina JIAN
Graphic Design: TSENG Tzu-chieh
Video Documentary: CHEN Wei-seng
Photography: LIN Chun-yung

真雲林閣掌中劇團 x 方式馬戲《採藥記 Get Well Soon》

導演：莊衿葳
編劇：李憶銖
布袋戲顧問暨共同創作：李京暉
馬戲顧問暨共同創作：方意如
演員：李京暉、游文賓、蘇俊諺、楊瑋儀、鄭鈺儒
音樂設計：劉文奇
燈光設計：林秉昕
舞台設計：吳紫莖
服裝設計：陳諺柔
舞台監督：游心雅
執行製作：李欣芸
現場行政執行：明廷恩
排練助理：吳書涵
平面設計：湯晴雯
影像紀錄：牧童攝影
製作顧問：製作循環工作室
演出單位：真雲林閣掌中劇團、方式馬戲
共同合作單位：衛武營國家藝術文化中心、雲林縣政府文化觀光處

Zhen Yun Lin Ge Puppet Theater x Circus P.S. Get Well Soon

Director: ZHUANG Jing-wei
Playwright: LEE Yi-chu
Budaixi Consultant and Collaborator: LEE Ching-yeh
Circus Consultant and Collaborator: FANG Yi-ju
Cast: LEE Ching-yeh, YOU Wen-pin, SU Chun-yen, YANG Hsuan-yi, TĒNN Giòk-rū
Music Design: Wenchi LIU
Lighting Design: LIN Ping-hsin
Stage Design: WU Tzu-ching
Costume Design: Zoey CHEN
Stage Manager: YU Shin-ya
Executive Producer: Iris LI
Production Administrator: Ryan MING
Rehearsal Assistant: WU Shu-han
Graphic Design: TANG Ching-wen
Photographers: Shephotoerd
Producer Instructor: Project O
Performers: Zhen Yun Lin Ge Puppet Theater, Circus P.S.
Collaborators: National Kaohsiung Center for the Arts (Weiwuying),
Cultural Affairs Department of Yunlin County Government

新象創作劇團《稻花香裡說豐年》

導演：王光華
導演助理：崔哲仁
演唱：賴冠穎
演出者：卓家宏、崔哲仁、廖景源、江穗瑩、陳羿涵、蕭似綿、陳維維、陳泳銓、廖恩沛

New Image Theater Group *Aroma of Rice Ears Telling a Rich Harvest*

Director: WANG Kuang-hua
Assistant to Director: James Neil TROY
Singer: LAI Kuan-ying
Performers: CHO Chia-hung, James Neil TROY, LIAO Ching-yuan,
CHIANG Sui-ying, CHEN I-han, HSIAO Ssu-mien,
CHEN Wei-wei, CHEN Yung-chuan, LIAO En-pei

魔人神手製造所《人類狂想曲》

概念與演繹：克萊蒙·達贊
演出者：馬丁·瑟弗、克萊蒙·達贊、博單·伊烏、明潭·卡普蘭、
馬丁·施維次可、雷納德·魯埃、安東尼·紀堯姆
燈光設計與工程、舞台監督：東尼·格罕
音效設計：格列哥里·阿朵
音效工程：瑪蒂歐·費哈森
導演助理：耶維·迪雅斯納斯
服裝：芳妮·韋罕
巡演經紀：維克多·勒克萊爾、安妮·赫爾曼、馬丁·加拉梅茲、
勞瑞娜·德拉·托雷·莎拉·比戈特·勞倫·勒菲弗爾

La Main de l'Homme *Humanoptère*

Conception: Clément DAZIN
With and by: Martin CERF, Clément DAZIN, Bogdan ILLOUZ, Minh Tam KAPLAN,
Martin SCHWIETZKE, Renaud ROUÉ, Antoine Guillaume
Light designer and stage manager: Tony GUÉRIN
Sound designer: Grégory ADOIR
Sound engineer: Mathieu FERRASSON
Assistant to the director: Hervé DIASNAS
Costume: Fanny VERAN
Booking: La Magnanerie – Victor LECLÉRE, Anne HERRMANN,
Martin GALAMEZ, Lauréna De la TORRE,
Sarah BIGOT, Lauren LEFEBVRE

藝術裝置：二律悖反協作體《迷走氣泡、奇境彈珠、夢幻登陸號、樹洞馬戲棚》

設計單位：二律悖反協作體
團隊成員：李勻、楊悅、林昭安、朱曼寧
裝置製作：李維企業社

Installation: Antinomy Company *Bubble Maze, Wonder Pinball,
Dream Lander, and Banyan Circus Tent*

Designed by: Antinomy Company
Team Member: LI Yun, YANG yue, LIN Jhao-an, CHU Man-ning
Executive Production: LeeWei Design

樹洞耳機電影院

合作單位：公視台語台、台語有影

Headphone Cinema

Collaborators: PTS Taigi TV Station, Tâi-gí Cinema

衛武營國家藝術文化中心 National Kaohsiung Center for the Arts (Weiwuying)

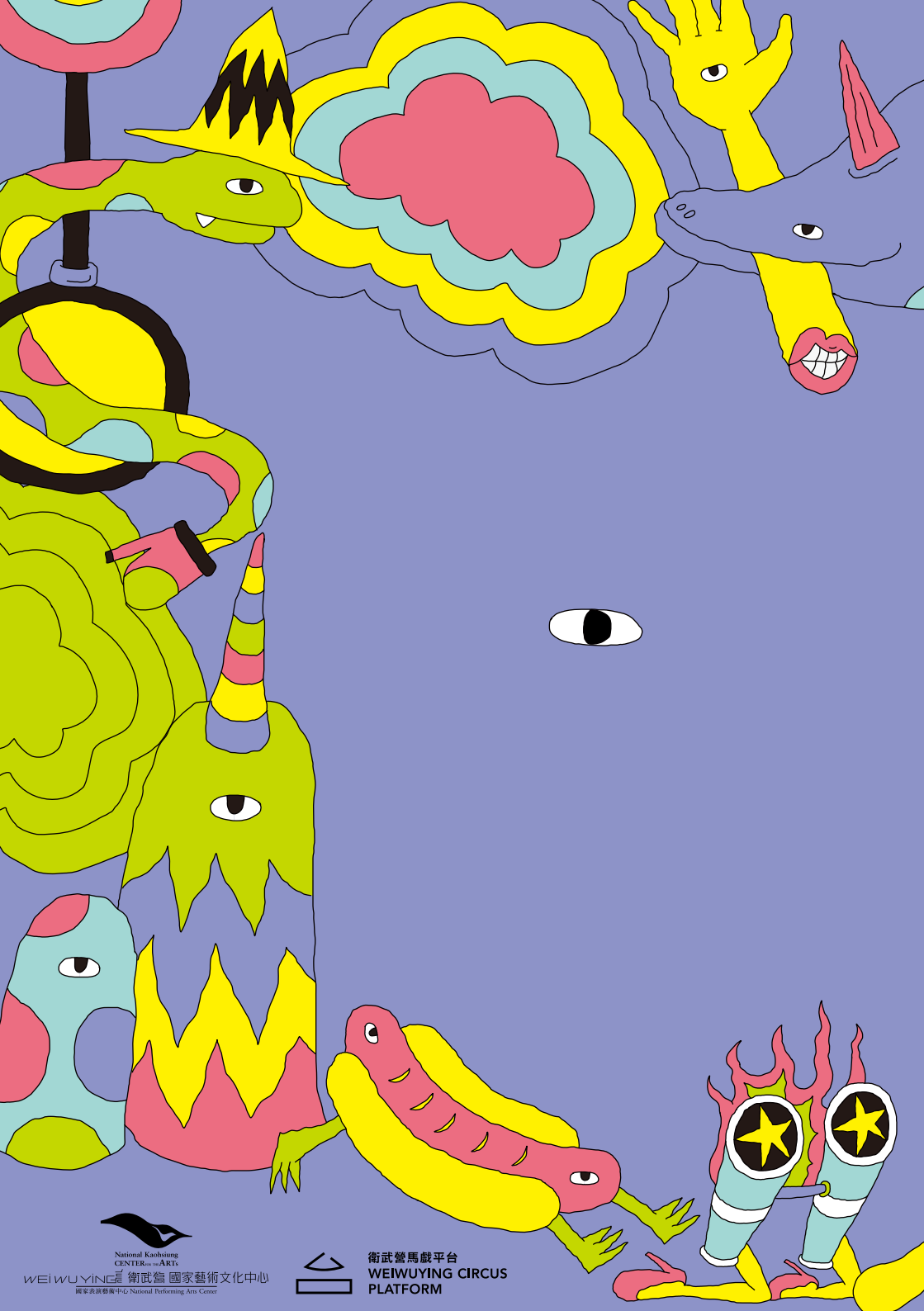
藝術總監：簡文彬
副總監：郭遠仙
營運副總監：黃國威
策展人：耿一偉
節目經理：林娟代
節目專案經理：王昭驊
舞蹈馬戲組長：鄒鳳芝
節目統籌：黃伊涵
節目協力：林孝鎔、陳雯真、羅仕儒、涂秋香、陳藎萱（實習）
技術經理暨製作統籌組長：陳美玲
技術協調組長：顏嘉煌
燈光技術組長：郭建豪
視聽技術組長：許志偉
製作統籌：陳嫻妤
技術協調：王瑞心、李瑋
行銷經理：朱逸群
行銷策略組長：陳紀臻
行銷統籌：藍鴻苓、黃國愷
平面設計：楊綿霽
影像製作：張雅茜
手冊編輯：劉若余
專案執行：王雨婕、李奕萱
藝術家接待：黃翊君、黃健欣
觀察員：徐開炫（CNAC 新魔術大師班）、
王榮綠（馬戲創意製作人工作坊）

General and Artistic Director: CHIEN Wen-pin
Production Director: Jack KUO
Deputy General Director: Raymond WONG
Curator: KENG Yi-wei
Director of Artistic Planning: Elise LIN
Project Manager of Artistic Planning: Joanna WANG
Head of Dance and Circus Artistic Planning: TSOU Feng-chih
Chief Program Coordinator: HUANG Yi-han
Program Coordination: Kai LIN, Sandy CHEN, LO Shih-ju, TU Chiou-shiang, Jasmine CHEN (intern)
Director of Technical Management and Head of Production Coordination: CHEN Mei-lin
Head of Technical Coordination: Juan YEN
Head of Lighting: KUO Chien-hao
Head of Audio & Video: Slash HSU
Production Coordinator: Jayni CHEN
Technical Coordinator: WANG Rui-hsin, LEE Zhuan
Director of Marketing & Communication: CHU Yi-chun
Head of Strategic Marketing: CHEN Ji-zhen
Marketing Coordinator: LAN Hung-ling, Raymond HUANG
Graphic Design: Manson YANG
Video Production: CHANG Ya-chieh
Copy Editor: LIU Ju-yu
Project Execution: Maggie WANG, Shena I-hsuan LI
Artist Receptionist: Camille Yih-june CHIA, May WONG
Observers: HSU Kai-hsuan (CNAC New Magic Masterclass),
WANG YingLv (Workshop for Creative Producer in Circus)

技術人員 Production Technician

舞台監督：潘沛瑀
舞台監督助理：廖峻琨、李佳穎、蔡蕊玟
燈光技術：秉冠有限公司
音響技術：方得國際創造股份有限公司

Stage Manager: PAN Pei-yu
Assistant to Stage Manager: LIAO Chun-kun, LI Jay-ying, TSAI Mi-syuan
Lighting Technician: PING GUNE CO., LTD.
Audio Technician: Find creative Co., Ltd.



National Kaohsiung
CENTER for the ARTS

WEIWUYING 衛武營 國家藝術文化中心
National Performing Arts Center



衛武營馬戲平台
WEIWUYING CIRCUS
PLATFORM