



安銀美

《千禧之龍》

Eun-Me AHN

Dragons

2023.6.10 Sat. 19:30

2023.6.11 Sun. 14:30

衛武營戲劇院

Weiwuying Playhouse

節目全長約 70 分鐘，無中場休息

Duration is 70 minutes without intermission



National Kaohsiung
CENTER OF 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

節目簡介

千禧世代是什麼模樣?如果人的出生年,像葡萄酒一樣標記了那年的氣候與風土,那同在西元兩千年降落人間的龍子龍女,會有什麼樣的集體性格?又將如何書寫屬於他們這個世代的故事?安銀美在《千禧之龍》的創作自述中,提及有別於西方傳說中邪惡的龍,龍在東亞文化圈中,是尊貴的帝王化身,是吉祥的兆頭。若新生兒生肖為龍,更是載滿祝福與期許降落凡間。若我們可以自由想像龍的形體與樣態,在現今的角度那它又會是如何?從充滿期待與樂觀的想法出發,尋找西元兩千年出生的舞者,安銀美走訪印尼、泰國與日本,希望瞭解年輕人如何生活、學習與看待世界。他們出生於網路時代,智慧型手機等科技助長全球化,更加地讓各地文化漸趨同質。難能可貴的是,學習各國舞蹈的舞者,卻也還能保有各國不同舞蹈語彙的獨特性,反映出亞洲多元的文化性格。安銀美糅合舞者所帶來不同國家的傳統舞蹈語彙及音樂,結合成現代舞動作和編曲,令人耳目一新。整體的作品調性,充滿著金屬的光澤感,舞者身穿閃閃發光的舞衣,在節奏明快的音樂中起舞,不僅炫目,也展現舞者的年輕活力與無限可能。滿佈舞台,具工業風、輕盈的伸縮鋁管,如數百條白龍在舞台上悠遊,超脫尋常感知的各種想像,明亮而迷幻。藉由實體物件與投影的交織,傳說中的龍藉此幻化,跳脫我們對於「龍」的既定想像。

Synopsis

What are millennials like? If the year someone is born is an indication of the climate and conditions of that year (as with wine), then what traits do the children born in the year 2000 (Year of the Dragon) share, and how should the story of their generation be related? In her description of the piece, AHN talks about the dragon as something different than the evil animal it is viewed to be in Western tradition. In the East, dragons are distinguished incarnations of royalty and omens of good fortune. A child born in the Year of the Dragon is viewed as blessed and full of promise. If we let our imagination run free, what would a dragon look like in our times? Full of expectation and optimism, she began a search for dancers born in 2000, traveling to Indonesia, Thailand, and Japan to see how people of that generation live, learn, and view the world. They were born in the era of globalization spurred on by the Internet and smartphones, which has gradually homogenized the cultures of various places. Thus, it is commendable that even though she has learned about the dance from many countries, she still maintains the unique vocabulary of each in the piece, a reflection of the cultural diversity in Asia. AHN blends the traditional dance vocabularies and music from the countries of all the dancers into a contemporary piece that is like nothing you have ever seen. The tone of the entire dance is full of the sparkle of metal with glitter-clad costumes that not only catch the eye as they move with the brisk tempo but also exhibit the youthful vitality and sense of unbounded possibility in the dancers. The stage has an industrial feeling with its flexible aluminum ducts that swim around the psychedelic space like dragons, inspiring all sorts of thoughts from the imagination. Moreover, the blend of real objects and video projection takes our experience of the dragon far beyond established norms.

編舞家介紹

編舞暨藝術總監 | 安銀美

有「首爾的碧娜鮑許」之譽的安銀美，與鮑許本人友誼深厚，亦同樣關注人際互動與想像，並企圖在舞作中捕捉時代氛圍。從 1991 年起便以光頭造型示人，挑戰女性留長髮的制約。在大膽外型之下，或許有點難想像，安銀美曾受傳統韓國舞蹈訓練，在著名的韓國梨花女子大學攻讀視覺藝術，而後留學紐約 Tisch 藝術學院。她在 1988 年創立自己的舞團，2001 年返回南韓，同時出任擔任大邱市舞團的藝術總監，多年來，已經成為韓國現代舞壇的代表人物；更在 2002 年，擔任韓國世界盃足球賽開幕式的編舞。不僅在南韓備受讚譽，安銀美也在國際享有盛名。作品足跡遍佈法國、英國、日本及荷蘭及巴西各大著名舞蹈劇院及藝術節。2013 年，她改編自韓國傳說的舞蹈作品《巴里公主》在法國首次演出，作品華麗鋪張的風格受到矚目，後續更受邀於 2015 至 2016 的韓法文化年中，演出《跳舞阿嬤》、《跳舞少年》及《跳舞中年男子》三部曲，以此描繪社會中的芸芸眾生。隨後也在 2018 年成為巴黎市立歌劇院的協同藝術家。安銀美的作品向來勇於挑戰框架，也對各國文化中，不同的身體訓練方式深感興趣。她擅長使用華麗飽滿的色彩、炫目明亮的調性來吸引觀眾的目光。安銀美不僅編舞，亦常常親自上台表演，帶來獨特而又自在的表演風格。

Choreographer

Choreography & Artistic Direction | Eun-Me AHN

Known as the “Pina BAUSCH of Seoul,” AHN (who in fact was good friends with BAUSCH) is also interested in human interaction and imagination and looks to capture the atmosphere of the times in dance. Since 1991, she has had her head shaved in a challenge to the traditional idea that women should have long hair. Despite her bold presentation, you might find it hard to believe that she received conventional Korean dance instruction. She studied visual arts at Ewha Womans University before continuing at the Tisch School of the Arts at New York University. In 1988, she founded her own troupe and returned to Korea in 2001 as artistic director at the Daegu Metropolitan City Dance Company. For years, she has been the icon of contemporary Korean dance. In 2002, she choreographed a dance for the opening of the World Cup in Korea. She’s not only loved in Korea; AHN has made quite a name for herself internationally. Her work has shown at numerous major theaters and art festivals in France, the UK, Japan, the Netherlands, and Brazil. The French premiere of her extravagant *Symphoca Princess Bari*, an adaptation of a Korean legend, attracted a lot of attention, prompting another invitation to the 2015-2016 L’année France-Corée, where she put on her trilogy of *Dancing Grandmothers*, *Dancing Teen Teen*, and *Dancing Middle-aged Men*, a sketch of society’s many walks of life. Then in 2018, she began a residency at the Théâtre de la Ville in Paris. AHN’s work has always challenged established norms, and she is interested in the physical training methods from other countries. She excels with an opulent use of color and dazzling tones to attract the eye. Though she choreographs, she also maintains a presence on the stage characterized by her unique and unrestrained spirit.

藝術暨製作團隊 Artistic and Production Team

編舞暨藝術總監 | 安銀美

音樂 | 張頌圭

服裝暨舞台設計 | 安銀美

燈光設計 | 張晉榮

影像 | 李台錫

動作設計 | 李台錫、李旻晶 (Addnine)

創作技術總監 | 金智明

技術人員 | 張晉榮、李海成、李尚民

舞者 | 安銀美、金知妍、金慧徑、盧藝瑟、
趙善材、鄭意泳、韓高安、文勇植

影像舞者 | 周冠廷 (臺灣)、

諾·希雅斯妲 哈茲米 (馬來西亞)、

高橋灯 (日本)、

鄭紙完 (南韓)、

思寇·賽炎托 (印尼)、

蒂·娜薩·阿吉·伊娜諾 (印尼)

Choreography & Artistic Direction | AHN Eun-me

Music | JANG Young-gyu

Costumes & Set Design | AHN Eun-me

Lighting Design | JANG Jin-young

Video Direction | LEE Tae-seok

Motion Design | LEE Tae-seok, LEE Min-jeong (Addnine)

Creation Technical Director | KIM Jim-yung

Technical crew | JANG Jin-young, LEE Hae-sung, LEE Sang-Min

Dancers | AHN Eun-me, KIM Jee-yeun, KIM Hye-kyoung, ROH Ye-seul,
JO Sun-jae, JUNG Ui-young, HAN Gaon, MOON Yong-sik

Dancers on Screen | ZHOU Guan-ting (Taiwan),

Nur Syahidah Binti Hazmi (Malaysia),

Akari TAKAHASHI (Japan),

JUNG Ji-wan (South Korea),

Siko Setyanto (Indonésie),

Dwi Nusa Aji Winarno (Indonésie)

製作單位：安銀美舞團、Gadja Productions

本節目由衛武營國家藝術文化中心、韓國首爾藝術文化基金會、韓國首爾永登浦藝術廳、韓國釜山文化會館、法國巴黎市立劇院、法國里昂舞蹈雙年展、奧地利聖波爾坦藝術中心、盧森堡市立劇院及比利時布魯塞爾藝術展演空間共同製作

※本製作獲韓國文化藝術委員會、印尼舞蹈節、馬來西亞國家藝術學院、橫濱紅磚倉庫 2 號館、舞者職業發展中心支持

Production: Eun-Me Ahn Company, Gadja Productions

Co-produced by National Kaohsiung Center for the Arts (WeiWuying), Seoul Foundation for Arts and Culture, Yeongdeungpo Art Hall, Busan Cultural Center, Théâtre de la Ville-Paris, Biennale de la Danse de Lyon, Festspielhaus St Pölten, Les Théâtres de la Ville de Luxembourg and Les Halles de Schaerbeek.

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節目簡介與編舞家介紹 摘自

安銀美《千禧之龍》—突破想像疆界，寫給千禧世代的情書

文字 / 魏君穎

Synopsis and choreographer excerpted from

Eun-me AHN' s Dragons—Breaking Past the Limits of Imagination in a Love Letter to Millennials

/ Written by WEI Chun-ying

合作夥伴
Partner



衛武營節目線上問卷
WeiWuying Online Questionnaire

