

camping asia

給下一個世代的跨領域身體學堂

An interdisciplinary choreography platform for the generation next

Taipei 11.18>29.2019

作為一個密集試驗藝術的空間，Camping Asia 是一個編舞平台，為 181 個 Campers 提供 14 個工作坊：包含 80 個專業舞者及來自全球 12 所知名藝術院校共 101 位學生，內容包含：11 檔節目演出、早課、大堂課、論壇、圓桌討論會、學校馬拉松……
Camping Asia 屬於大家，更獻給所有 Campers：這是一場不容錯過的國際活動，在亞洲地區更是前所未見。

A space for artistic experimentation

The Camping Asia festival entails 11 shows and is a choreographic platform offering 14 workshops for 181 campers : 80 professional dancers and 101 students coming from 12 art schools worldwide.

The Camping Asia festival is also: morning lessons, giant classes, public symposium, roundtable discussions, a Schools Marathon...

Camping Asia for everyone, Camping Asia for campers: a now unmissable international event, unrivalled on the Asia scene.

臺北市府文化局 局長的話

擁有傳統底蘊及文化內涵的都會中心——臺北，在自由開放與多元文化的氛圍交融齊放下，孕育出獨樹一格、朝氣蓬勃的藝術能量，擴散至整個城市，打造出跨越疆界、充滿實踐精神的創作場域。

自 2017 年，臺北表演藝術中心與法國國家舞蹈中心簽署 Camping Asia 合作意向書後，歷經一千多個日子的跨國籌備及醞釀，結合法國經驗與臺灣在地特色的 Camping Asia 正式推出，將以臺北為舞臺，群聚亞太地區的藝術院校，為亞、歐兩地的青年藝術家搭起橋樑，創造更全面性的互動網絡，給予 90 後的青年學子更多元及啟發性的藝術環境，期盼透過這個計畫，以藝術教育扎根臺北，將藝術浸淫在群眾生活中，使藝術成為生活一部分。

臺北市府文化局 局長
財團法人台北市文化基金會 執行長
Director General
Department of Cultural Affairs,
Taipei City Government
Chief Executive Director
Taipei Culture Foundation

李安雄
Yanli Tsung Hsiung

臺北表演藝術中心 總監的話

臺北表演藝術中心長期推動人才培育及國際交流等計畫，歷經三年的臺法密集對話及溝通，終在今（2019）年得以舉辦首屆 Camping Asia，成為亞洲第一個以「舞蹈」為題的跨領域身體學堂。兩年一度的 Camping Asia 期許作為孵育年輕藝術家的培養皿，以密集訓練、教學相長的冬令營形式，邀請各國藝術院校齊聚一堂。透過一連串工作坊、表演節目、早課、大堂課及論壇等校際交流活動，展開跨文化、跨領域的對話，以藝術教育為中心的交流方法，打破機構、藝術家、藝術學院之間的疆界。進一步深化歐、亞藝術家、學校及學生之間的連結，拓展藝術創作人才的交流與成長，串連亞太地區的藝術生態，形塑出未來亞歐舞蹈交流樞紐，為下一世代的準藝術家打造出更具想像力的交流空間。

臺北表演藝術中心 總監
Director
Taipei Performing Arts Center

王孟超
Austin Wang

法國國家舞蹈中心 總監的話

當我們 2015 年在法國舉辦第一屆 Camping，很難想像四年後可以在臺北推動亞洲版，而臺北表演藝術中心讓這個夢想成真！

Camping Asia 將是一個備受期待的國際平台，提供試驗藝術的空間，聚集藝術家、學生、舞蹈愛好者、年輕人及熱情且具有好奇心的觀眾。

法國的 Camping 已成為不容錯過的國際盛會，有許多開放公眾參與活動，內容包含：工作坊、課程、影像播映、論壇、演出等，試圖推動跨世代及跨領域的對話，在充滿實驗性的世界裡，促進法國及亞洲的密集交流。

感謝臺北表演藝術中心的邀請及團隊的全力以赴，讓我們能夠共同促成第一屆在亞洲主辦的 Camping Asia，我在感到榮幸與驕傲之餘，更期待能創造超越以傳統形式展現舞蹈的空間，共創第一屆的 Camping Asia。

法國國家舞蹈中心總監
Executive Director
CND Centre national de la danse

Catherine Tsekenis

策展筆記

藝術家如何透過教育作為展現其創作知識的方法？而機構如何將教育視為一種藝術計畫，打破產業、藝術家、藝術學院之間的疆界？2016 年在巴黎，我遇見了上述問題的可能性：法國國家舞蹈中心的夏季藝術節 Camping。

來自世界各地大專院校，美術、戲劇、舞蹈、音樂、建築甚至時尚等各類科系的學生齊聚在 Camping 上課。藝術家開設的工作坊皆無關技術／技巧，而是觀念與研究方法。學生們得以在此交流，打開跨學科知識的視野。他們每天也真的 Camp 在一起：晨間各校間互相給課、午餐、下午上課、在論壇裡學習論述與發言、晚上看表演，到了深夜一起狂歡。

這個臨時性群聚搭建了一個充滿想像力的共學平台，為下一個世代的藝術家倡議一種更具多元與包容性的藝術生態與教學提案。如何透過這樣的交流模組，去豐富「臺灣—亞太—全球」這組關係在表演藝術發展的網絡，同時以臺灣為舞台邀集藝術學院展開共學與合作，成了我發想 Camping Asia 的起點。

共同策展人 CND 副總監 Aymar Crosnier 與我一同構成了 Camping Asia 的計劃藍圖。在近三年間的籌劃過程，我們重思如何在跨文化與跨機構的合作層面上，打造更具創造力的新世代人才培育方法。

在第一屆的 Camping Asia 中，我們將返視身體表演脈絡中歷史與當代的對話，擾動約定俗成的文化意義與框架。並藉由當代藝術家的一系列工作坊、論壇、表演去探索交織著社會學、生物學、哲學、新媒體、運動學、文化研究、人權與藝術實踐的思辨之旅。

作為一個長期策略聯盟計畫，Camping Asia 將座落在臺北表演藝術中心為藝術家打造的當代表演及藝術網絡裡，孵育並激勵藝術學院與產業之間的對話與交流。今年冬天，請一起來 Camping 我們的未來。

策展統籌
Curator

林子中
Rui

Department of Cultural Affairs, Taipei City Government Director General's Preface

Taipei is a metropolis that possesses tradition and culture, as well as an atmosphere that encourages free and open expression and the blending of diverse cultures. Its unique and vigorous artistic energy is felt throughout the city. Moreover, creative venues have been established for putting art into practice and transcending artistic boundaries.

Since 2017, the Taipei Performing Arts Center and the Centre National de la Danse in France signed an agreement to collaborate on Camping Asia. After more than 1,000 days of cross-national planning and fermentation, Camping Asia is born, endowed with the French experience and Taiwan's local characteristics. With Taipei as its stage, it brings together art schools from the Asia-Pacific region and creates a bridge for young artists in Asia and Europe. Through a comprehensive and interactive network, a more diverse and stimulating arts environment is provided for students. Through this camp, it is expected that arts education will take root in Taipei and that art will become part of daily life.

Taipei Performing Arts Center Director's Preface

In recent years, the Taipei Performing Arts Center has developed long-term talent cultivation, interdisciplinary co-learning, and international exchange projects. After three years of continuous dialogue and communication between Taiwan and France, the first Camping Asia takes place this year (2019), as the only interdisciplinary “dance” camp in Asia. It is expected that this intensive training winter camp, to be held once every two years, will be an incubator for young artists. Through workshops, performances, classes and forums, art schools from various countries can participate in a dialogue across cultures and disciplines that is focused on arts education, as well as that transcends organizational, artist and school boundaries. Moreover, this camp is expected to strengthen connections among European and Asian artists, schools and students and expand exchanges, as well as stimulate the growth of creators. By developing an arts environment in the Asia-Pacific region and a hub for future exchanges among Asian and European dancers, imaginative connections among the next generation of up-and-coming artists are encouraged.

CND Centre national de la danse Director's Preface

When we built the first edition of Camping in France in 2015, we were far from imagining that four years later we could propose an Asian version here in Taipei! The Taipei Performing Arts Center made this dream possible.

Camping Asia will reinforce the event's status as an eagerly awaited international platform, a space for artistic experimentation gathering artists, students, dance lovers, young people, passionate and curious audiences.

Camping is now an unmissable international event, unrivalled on world scene.

With its generous programme, including workshops, lessons, projections, symposia, performances and festive evenings, which are open to all, the event in France and now in Asia promotes communication between generations, territories and disciplines, so that such encounters will lead to intense exchanges, guided by a world of discovery and experimentation.

It is thanks to a invitation by Tpac and its extremely involved team that we can offer together this first edition in Asia and we are very proud and happy about it!

Let's invent together a space that makes it possible to go beyond traditional modes of transmission and presentation for dance: let's invent the first Camping Asia!

Curatorial Note

How can artists as educators perform the knowledge of their practices? And through institutional practices, how can we further tear down boundaries between institutions, artists, and academies with the notion of pedagogy as art?

In Paris in 2016, I encountered Camping, an exemplary project of the Centre National de la Danse (CND) in which those questions and possibilities above are addressed.

Camping brings together artists with various practices beyond dance to transform their creative methodology into research-and-conception-based workshops. Students from across academies of fine arts, theatre, dance, music, architecture and fashion among others from around the world are allowed to meet and exchange, opening up the scope of inter-disciplinary knowledge through “camping” together every day. They give the Morning Class to peers, having lunch, taking workshops in the afternoon, articulating in symposiums, watching performances in the evening, and dancing/clubbing until late.

This temporary-community demonstrates a vibrant and intensive co-learning platform, generating a possibility for us to imagine a more inclusive pedagogy and ecology of arts for the generation next. Enriching this imagination to be connected with the social and cultural context of the Asia-Pacific region is my point of departure of proposing Camping Asia.

Camping Asia has been formulated through ongoing dialogues between Aymar Crosnier, Deputy Director of CND, and I as co-curators. The curatorial process has been rethinking ways of building up a creative model of cross-cultural and trans-institutional collaboration of cultivating young talents.

In this inaugural edition of Camping Asia, we will be re-visiting the historical and contemporary contexts of bodies through a lens of queering the conventional. Through a series of workshops, performances, and discussion programs given by artists, this discursive journey will be demonstrating the intersectional knowledge of sociology, biology, philosophy, new media, kinematics, cultural studies, human rights, and the arts.

Camping Asia will be a long-term project sited in the network of contemporary performance and art in Asia that Taipei Performing Arts Center aims to create, fostering exchanges between the academic and industrial realms.

A photograph of a man and a woman in a dance pose. The man is wearing a dark grey t-shirt and dark grey trousers, bending forward. The woman is wearing a black leotard and tan ballet slippers, lying on the floor with her legs extended. The text "for everybody" is overlaid in white. The background is dark and the floor is dark grey.

for everybody

作為創作者和大眾的密集試驗藝術的平台，Camping Asia 將在臺北許多不同地點辦展覽與表演。

A place of intense artistic experimentation for both creators and the public, Camping Asia will feature shows and performances in numerous sites in Taipei.

表演節目 Performances

開幕匯演 *Opening Gala*

林人中 River Lin

臺灣 Taiwan

Trajal Harrell、Prumsodun Ok

美國 USA

美國 USA

開幕匯演：重訪（身體）歷史的幾種可能 Opening Gala: Revisiting Histories of Bodies

11. 19^{TUE}

7:30 pm / 84 mins

中山堂光復廳

Guangfu Auditorium, Taipei Zhongshan Hall

邀請制 *By invitation only*

首屆 Camping Asia 的開幕之夜，藝術家 Prumsodun Ok（美國／柬埔寨）、Trajal Harrell（美國／希臘）和林人中（臺灣／法國）將在特定的歷史時刻，透過東方和西方的舞蹈和表演內容，重訪（身體）歷史的幾種可能。

For the opening night of the inaugural edition of Camping Asia, artists Prumsodun Ok (USA/Cambodia), Trajal Harrell (USA/Greece) and River Lin (Taiwan/France) will present propositions and possibilities of reading/rereading and visiting/revisiting selected historical moments and movements in the context of dance and performance between the so-called East and West.

亞洲首演 *Asia Premiere*

阿根廷娜降靈會 The Return of La Argentina

編舞 Choreographer／演出 Performance： **Trajal Harrell**

委託製作 Commission：現代藝術博物 **The Museum of Modern Art-MoMA**

Trajal Harrell 的《阿根廷娜降靈會》在他創作歷程中邁向了新的表演性場域。憑著回憶和發想，這場表演邀請觀眾進入一場舞蹈創始人大野一雄代表作《向阿根廷娜致敬》（由共同創始人土方巽執導）的虛構檔案。

Harrell 虛構地記憶、存儲、記錄、遺忘、代入、紀念、儀式化大野的原作，同時創造了一件新的作品，企圖想像出《向阿根廷娜致敬》的樣貌。那是將大野和土方所描繪的知名西班牙舞者阿根廷娜的形象抽象化（舞者本名是 Antonia Merce，「阿根廷娜」是藝名）。人們或可幽默概括說：Harrell 在 voguing 大野如何 voguing 阿根廷娜這個角色，並且 / 或者 Harrell 在 voguing 土方如何 voguing 舞者 Antonia Merce 本人。

Harrell 從匯聚 voguing 理論及其舞蹈檔案並舞踏的眾生靈出發。就算未曾見聞大野一雄作品的觀眾，也能在這場表演裡以現場見證者或崇拜者的身份，將他們自己的想像與記憶檔案化為這場透過我們共同構成的（可能的）新經典的作品脈絡裡：包括我們選擇记住了又遺忘了的事物，以及正因我們未曾參與過那個歷史片刻，因而能在此時此地創造它。

關於藝術家

Trajal Harrell 的作品展出於國際間各大戲劇院、博物館和藝術節。如法國國家舞蹈中心、巴黎秋天藝術節、紐約現代藝術博物館、倫敦巴比

肯藝術中心、布魯塞爾藝術節、慕尼黑室內劇院、全景音樂節、ImpulsTanz 維也納國際舞蹈節、American Realness 藝術節等。2019 年秋季，他將擔任蘇黎世劇院藝術駐館藝術家，發展駐館舞團計畫。

※ 注意事項：30 分鐘，無中場休息。

With The Return of La Argentina, Trajal Harrell's work ventures into a new realm of performativity. Drawing upon memory and invention, the performance invites the audience into a fictional archiving of butoh co-founder Kazuo Ohno's signature work, *Admiring La Argentina*, as directed by other founder of butoh, Tatsumi Hijikata. Here, Harrell fictitiously remembers, stores, accounts for, forgets, registers, memorializes, ritualizes, and gives home to Ohno's work and essentially a new work which seeks to envisage *Admiring La Argentina* by abstracting with a similar verve to that Ohno and Hijikata gave to La Argentina, the stage name of the famous Spanish dancer, Antonia Merce. Perhaps one could humorously summarize it as: Harrell is voguing Ohno voguing La Argentina and/or Harrell is voguing Hijikata voguing Antonia Merce.

It is all at once a departure for Harrell bringing voguing theory and the archive together with butoh's life among ghosts. As much for those with no prior knowledge of Ohno's original work, the viewer's presence becomes essential as witness and admirer as they too archive into their memories perhaps a new signature work on the imagination and our accountability for what we keep; what we choose to remember and forget; and what we are powerfully left to invent in the here and now.

About Artist

Trajal Harrell's work is seen internationally theaters, museums, and festivals such as CND, Festival d'Automne, MOMA, Barbican Centre, Kunstenfestivaldesarts, Munchen Kammerspiele, Panorama Festival, Impulstanz Festival, American Realness Festival, and many others. In Fall 2019, he will become a house director, developing a dance ensemble within Schauspielhaus Zurich.

※ *Notice : 30 mins, no intermission.*

二十世紀舞蹈史，在亞洲 20 Minutes for the 20th Century, but Asian

概念 Concept／編舞 Choreography： **林人中 River Lin**

動作發展 Artistic collaboration： **林文中 Lin Wen-Chung**

演出 Performance： **溫祖威 Wen Zu-Wei**

製作 Production：衛武營藝術祭 **Weiwuying Arts Festival**

2016 台北雙年展 2016 Taipei Biennial

德國藝術家提諾·賽格爾 1999 年作品《二十世紀的二十分鐘》，以一場單人表演集合二十個二十世紀重要編舞家的經典作品片段，來詮釋舞蹈歷史。奠基於原作的形式並延伸其作品標題，行為藝術家林人中編創了《二十世紀舞蹈史，在亞洲》，除了與賽格爾的作品對話，更意圖提出後殖民觀點下討論亞洲舞蹈史的可能性。

《二十世紀舞蹈史，在亞洲》的敘事策略並非呈現二十位亞洲編舞家的作品片段，而是一名舞者展現他的身體如何透過西方現代舞以及大眾文化的輸入與訓練被建構成一套系統的過程。動作文本包含美國與日本的收音機體操、瑪莎·葛蘭姆技巧在東南亞的流變、中國民俗舞、迪斯科文化等。我們看見一個舞者的身體

記憶與跨文化的身體地圖，舞動一個碎裂的歷史賦體。

關於藝術家

行為表演藝術家林人中的作品經常將藝術家的身體勞動刻畫在與時間、物件、展覽場域、觀眾參與或特定文化脈絡的關係情境中，去探索藝術家的身體如何作為一個生產意義的器具，及表演作為一種媒介如何轉化及擴延觀眾對日常生活及藝術的感官經驗。

近期作品曾受邀於各地機構呈現，包括巴黎東京宮、法國舞蹈中心、布魯塞爾龐畢度中心、香港 M+ 視覺文化博物館、上海外灘美術館、芬蘭 ANTI 當代藝術節、2016 台北雙年展、臺北美術館及雪梨現場藝術節等。

林人中目前在巴黎及臺北之間生活與工作。

※ 注意事項：30 分鐘，無中場休息。

Base on the research on performing archive and trajectory of dance history, the format and title of this work parodies artist Tino Sehgal's *20 Minutes for the 20th Century* (1999), a collage of 20 iconic choreographies, such as from Merce Cunningham, Pina Bausch and Jérôme Bel among others. Unfolding a conversation with Sehgal's original piece, River Lin's *20 Minutes for the 20th Century, but Asian* attempts to propose possibilities of drawing the dance history of in the 20th century in the Asian context through a post-colonial lens.

This performance reveals a discursive progress of colonial bodies and the development of "Westernized" modern dance in the "East", conflating the radio calisthenics, disco culture, and the variation of Graham technique among others. From the collective body and memory to the individual, the dancer performs and questions the transformation of inter-cultural embodiment and what has made him a dancer today.

About Artist

River Lin is an artist whose work is performance-based in gallery settings.

In his work, the artist's body is often staged and situated in relation to time, objects, surroundings, audience engagement, or specific cultural contexts. The main concern has revolved around exploring how the artist's body can produce discourse and social meaning, and how performance as a medium can transform viewers' sensations and experiences with art.

River's work has been presented by international institutions, including the Palais de Tokyo and Centre National de la Danse in Paris, the KANAL Centre Pompidou and KAAI Theatre in Brussels, Manifesta 11 in Zurich, ANTI Contemporary Art Festival in Kuopio, the M+ Museum in Hong Kong, the Rockbund Art Museum in Shanghai, the 2016 Taipei Biennial and Taipei Fine Arts Museum, and the Liveworks Festival in Sydney among others.

River Lin currently lives and works between Paris and Taipei.

※ *Notice : 30 mins, no intermission.*

臺灣首演 *Taiwan Premiere*

愛無懼 My Fearless Love

Robam Buong Suong Thorani（向大地女神祈禱 Prayer to the Earth Goddess）

歌詞 Lyrics／音樂編排 Musical Arrangement／編舞 Choreographer

服裝設計 Costume Design： **Prumsodun Ok**

Sathukar

傳統音樂 Traditional Melody： **Khmer Arts Ensemble**

PRUM X POP #1

編舞 Choreographer／服裝設計 Costume Design： **Prumsodun Ok**

音樂 Music： **Sam Smith**

Beloved

聲音 Sound／旁白 Musical Arrangement／編舞 Choreographer／

服裝設計 Costume Design： **Prumsodun Ok**

《愛無懼》是美裔柬埔寨編舞家 Prumsodun Ok 為Camping Asia開幕夜構思編輯的短篇作品選。這是一場對母親大地的美讚，踏著頌揚敬拜的旋律，召喚亙古神靈，以光為名，我們合而為一。

關於團隊

Prumsodun Ok & NATYARASA 是柬埔寨第一個同志舞團，重新演現高棉古典舞，轉化為鮮活、原創、突破巢巢，並匯流藝術與人權對話的當代作品。他們將當代思維注入傳統，致力讓柬埔寨及其他 LGBTQ 群體的生活及自我表達的品質得以提升。舞團提供藝術家專業技能及資源，讓他們作為舞團的一份子，能抬頭挺胸、有尊嚴、獨立地活著，同時於在地舞蹈圈裡出類拔萃。

Prumsodun Ok & NATYARASA 舞團至今已走訪柬埔寨、泰國、印度和香港等藝術節、大學、企業和社區活動，不懈餘力推廣其果敢、同理心、扶持與平權的信念。他們的聲音與行動亦是各大媒體的報導焦點，如 NBC News（美國）、PBS News Hour（美國）、SBS（澳洲）、Khaosod English（泰國）、Channel News Asia（新加坡）和柬埔寨日報等。Prumsodun Ok & NATYARASA 目前是 Counterspace 戲劇院的常駐舞團。

※ 注意事項：24 分鐘，無中場休息。

A chant to Mother Earth
Rhythms of worship on devotional feet
Welcoming the spirits with ancestral melodies
Unified, humble beings of light.

About Company

Prumsodun Ok & NATYARASA is Cambodia's first gay dance company. They restage Khmer classical dances with a vital freshness and create original, groundbreaking works at the intersection of art and human dignity. They infuse their tradition with a contemporary spirit, elevating the quality of life and expression for LGBTQ people in Cambodia and beyond. They provide their artists with the skills and resources to live with pride, dignity, and independence, and have become one of Cambodia's most celebrated dance companies, garnering popular and critical acclaim. Their message of courage, compassion, service, and equity has been shared at festivals, universities, corporate functions, and community events throughout Cambodia, Thailand, India and Hong Kong. They have been featured on various media outlets including NBC News (United States), PBS News Hour (United States), SBS (Australia), Khaosod English (Thailand), Channel NewsAsia (Singapore), and The Cambodia Daily. They are the resident dance company at the Counterspace Theater.

※ *Notice : 24 mins, no intermission.*



林人中 River Lin 二十世紀舞蹈史，在亞洲 20 Minutes for the 20th Century, but Asian, performance, 2016, Taipei Biennial © 陳又維 Chen You-Wei

亞洲首演 *Asia Premiere*

Angela Goh

澳洲 Australia

沙漠妖姬的綺想 Desert Body Creep

11. 20^{WED} 演後座談
After Talk
7:30 pm / 50 mins

華山烏梅劇院

Umay Theater

NTD 400

編舞 Choreographer / 表演者 Performer : **Angela Goh**
製作經理 Production Manager : **Matt Cornell**

《沙漠妖姬的綺想》回應著一個所有事物都可被「後」的「後世界體」，將恐懼與驚悚轉化為想像的驅力，探索如何從死亡過渡到不死之軀，指向如何作為新生命體的教戰守則。

在漫長的歷史演進中，人們對蠕蟲的虛構與文化想像（蠕蟲被投射為恐懼、入侵者及妖獸），讓《沙漠妖姬的綺想》得以將蠕蟲重新定位為當代腐敗世界的狠角色。藉由擾動地表及不斷循環的拆除與重建行為，蠕蟲當仁不讓作為一則「變形記」。

這件作品由一名舞者以及一隻齙牙裂嘴的巨型蠕蟲共演，在曲折離奇的幻象中，讓寄生生物孵育煥然一新的歷史產物。這個新物種，與其說是浴火鳳凰，不如活屍來得貼切。《沙漠妖姬的綺想》從非自然的身體景觀取經，仿製自然界能量，意圖再次推敲那不可逆料的未來。

關於藝術家

Angela Goh 的作品在澳洲及國際展出，近期曾發表於：荷蘭春天藝術節、芬蘭波羅的海藝術節、紐約 PS122 空間、英國 Auto Italia South East、雪梨 Liveworks 藝術節及 ArtSpace、美國德州 Fusebox 藝術節、伯斯當代藝術館、坎貝爾敦藝術中心、墨爾本亞太表演三年展、紐約傑德森教堂、里昂舞蹈雙年展、布魯塞爾 Jan Mot 藝廊、哥本哈根舞蹈之家、巴黎玻璃動物園藝文空間及塔林 Saal 雙年展等。

《沙漠妖姬的綺想》為 2016 年「下一波藝術節」的 Kickstart 計劃委託創作

※ 注意事項：50 分鐘，無中場休息。
極大音量、裸露、大量煙霧等畫面
開演前 10 分鐘開放進場，開演後遲到觀眾不能入場

Desert Body Creep feeds on the corpse of a post, post-everything world. Turning fear and horror into an imaginary force, it explores the transition from dead to undead, proposing a strategy towards new forms of life. Drawing from the long history of fictional worms in our cultural imagination – as agents of fear, invasion, and monstrosity – *Desert Body Creep* repositions the worm as the protagonist in a world of contemporary decay. Through its churning of the earth, and cyclic action of demolition and rearticulation, worms offer a chance at transformation. Performed by a dancer and an oversized gummi worm, *Desert Body Creep* wriggles and writhes through a hallucinatory landscape, inviting a parasitic invasion to produce new forms of flesh from the compost of history. More Zombie than Phoenix, this new dance work constructs a simulation of natural forces, through which the body emerges as an unnatural entity – redefining itself for an uncertain future.

About Artist

Angela's works have been presented across Australia and internationally, most recently at SPRING Festival (NL), Baltic Circle Festival (FIN), PS122/Performance Space New York (USA), Auto Italia South East (UK), Liveworks Festival (AUS), Artspace Sydney (AUS), Fusebox Festival (USA), Perth Institute of Contemporary Art (AUS), Campbelltown Arts Centre (AUS), the Asia-Pacific Triennial of Performing Art, The Judson Church (USA), among others, and presented by Galerie (int) at La Biennale de la Danse (Lyon); Jan Mot Gallery (Brussels); Dansehallerne (Copenhagen); Menagerie de Verre (Paris); and Saal Biennial (Tallin).

Desert Body Creep was originally commissioned through Next Wave's Kickstart program for Next Wave Festival 2016

※ 50 mins, no intermission.
Nudity, loud sound, haze effects.
Latecomers will not be permitted.



Angela Goh 沙漠妖姬的綺想 Desert Body Creep © Angela Goh

臺灣首演 *Taiwan Premiere*

Volmir Cordeiro、**Ana Rita Teodoro**
巴西 Brazil 葡萄牙 Portugal

La Ribot、**Noé Soulier**
西班牙 Spain 法國 France

法國國家舞蹈中心駐館藝術家匯演 CND Factory Artists

11. 21^{THU}
7:30 pm / 122 mins

大稻埕戲苑
Dadaocheng Theater

NTD 600

※ 注意事項 Notice :
122 分鐘，中場休息 10 分鐘
Noé Soulier 的《動作中的動作》，英文演出，中文字幕
122 mins, with intermission 10 mins.
Mouvement sur Mouvement by Noé Soulier is presented in English with Chinese subtitles

編舞家群像 Galerie des Portraits

將透過蒙太奇式的短片手法，以不同視角呈現五位編舞家 (Mathilde Monnier, La Ribot, No Soulier, Volmir Cordeiro, Ana Rita Teodoro) 豐富的舞蹈題材與內容。

The Portraits collection presents the work of five choreographers (Mathilde Monnier, La Ribot, Noé Soulier, Volmir Cordeiro, Ana Rita Teodoro) in short format and mon-tage of extracts from performances focusing on a particular aspect from the wealth of dance material.

天空 Ciel

編舞 Choreographer／表演者 Performance： **Volmir Cordeiro**

巴西編舞家 Volmir Cordeiro 曾遇見一個名為伊娜的女子，並以她為靈感創作獨舞《伊娜》。之後，他為自己做了這支獨舞《天空》（2012）。在這件作品裡他想袒露男女有別的邊緣人物的孤立，不拋頭露面、默默無名、難堪的身軀如何在歷史過程中遭受壓抑，而這些感受 Volmir 再熟悉不過。他是乞丐是粗人是妓女是難民，他舞動著回憶並化平庸為不凡。在每個角色轉場間，他開挖想像的尺度，如同天空般無限遼闊。

關於藝術家

1987 年生於巴西，畢業於劇場科系，剛出道時曾與巴西編舞家 Alejandro Ahmed、Cristina Moura 及 Lia Rodrigues 工作。後於 2012 年畢業於編舞家 Emmanuelle Huynh 主持的法國翁傑國家當代舞蹈中心學院。他曾以表演者身分參與多位藝術家的計畫，包括 Xavier Le Roy（薩維耶勒華）、Laurent Pichaud、Rémy Héritier、Emmanuelle Huynh、Jocelyn Cottencin 及 Vera Mantero 等。Volmir 的編創始於一系列獨舞《天空》、《伊娜》與《路》，之後他與巴西舞者 Marcela Santander Corvalán 陸續合作了兩首雙人舞作品。Volmir 現任法國國家舞蹈中心的駐館藝術家。近期他將博士論文延伸成書《Ex-corporo》，由 Carnets 出版。

支持單位 With the support of：Master Essais, École Supérieure du Centre National de Danse Contemporaine d'Angers (FR)
首演 Premiere：2012.05.25 at Le Quai, École Ouverte, Festival Jours Étranges (FR)

After his piece *Inês*, Volmir Cordeiro is presenting his first solo *Ciel* (2012), in which he lives out, via a direct address to the public, the different solitudes of men and women doomed to leaving us: so-called “marginals”. Disturbing appearances, nameless people, miserable bodies, repressed by history, both shamefaced and embarrassing, make up this parcel of humanity to which the choreographer is attached. Moving from the memories of beggars, peasants, prostitutes and refugees, he seeks to dance out the liveliness and vigour of such mediocre bodies. Through each new transfiguration, he sculpts an imaginary which is never fixed and remains as open as the sky.

About Artist

Born in 1987 in Brazil, Volmir Cordeiro first graduated in theater and worked with the Brazilian choreographers Alejandro Ahmed, Cristina Moura and Lia Rodrigues. He graduated in 2012 from Essais, Centre National de Danse Contemporaine d’Angers, directed by Emmanuelle Huynh. He has performed in the projects of Xavier Le Roy, Laurent Pichaud, Rémy Héritier, Emmanuelle Huynh, Jocelyn Cottencin and Vera Mantero. After a first series of solos (*Ciel*, *Inês* and *Rue*), he created the duet *Époque* with Marcela Santander Corvalán in 2015, and *L’œil la bouche et le reste* in 2017, which was declined also as an exhibition. He is an associate artist at CND Centre National de la Danse and has just published a book based on his phd thesis, *Ex-corporo*, in Carnets collection.

腸夜漫漫夢迢迢 Rêve d’intestin

概念 Concept／編舞 Choreographer／演出 Performance： **Ana Rita Teodoro**
燈光設計 Lighting design：José Alvaro Correia
服裝 Costumes：Isabel Tomás (amores de Tóquio)

《腸夜漫漫夢迢迢》是葡萄牙 Ana Rita Teodoro 的長期計畫《愉悅解剖學》的作品之一。這個計畫為身體裡連接外部與內部的「洞穴」器官（如口腔、肛門、鼻子等）及內臟（如腸、肺、胃）等編舞，一共四首。每首作品皆聚焦在身體的特定部位，作為一詩意的物體。身為表演者及編舞家，Ana Rita 的跨領域創作涉及對考古生物學、解剖學、中醫與氣功的研究。她將以《腸夜漫漫夢迢迢》帶領我們在虛實之間探索身體器官令人神往的奧秘。

關於藝術家

葡萄牙藝術家 Ana Rita Teodoro 擁有法國翁傑國家當代編舞中心學院及巴黎第八大學雙碩士學位。她曾獲古爾班基基金會獎助赴日向大野慶人學習舞蹈，並在法國國家舞蹈中心支持下持續進修舞蹈。Ana Rita 編舞作品包括《MeTe》、《Orifice Paradis》、《 腸夜漫漫夢迢迢》、《Assombro (Fantôme Méchant)》、《Your teacher, please!》與《FoFo》。現任法國國家舞蹈中心駐館藝術家。

製作 Production：Master Essais, École Supérieure du Centre National de Danse Contemporaine d'Angers (FR).
藝術進駐 Residencies：La Métime (Creusse, FR), CND Centre National de la Danse (FR), Espaço do Tempo Montemor-o-novo (PT), Companhia Olga Roriz (PT)

Rêve d’Intestin is part of a project Ana Rita Teodoro has been working on for several years: *Délirer L’Anatomie*, a series of four choreographies centred on the body’s orifices (mouth, anus, nose, etc.) and on the organs that link inside and outside (intestines, lungs, stomach, etc.). Each performance in this project is devoted to a part of the body which, in isolation, becomes a poetic object. Ana Rita Teodoro’s work as a performer and choreographer crosses disciplines and draws on her research into palaeontology, anatomy, Chinese medicine and qi gong. This invariably results in fascinating and free pieces that explore and shift the function and fiction of the organs that she chooses to celebrate.

About Artist

The Portuguese Ana Rita Teodoro has a Master from the CNDC in Angers and from the Paris 8 University. She has received a grant to study with Yoshito Ohno from the Fondation Calouste Gulbenkian and was a recipient of the Aide à la Recherche et au Patrimoine en Danse from the CND Centre National de la Danse, to continue her re-search into butoh. She has choreographed the works *MelTe*, *Orifice Paradis*, *Rêve d’intestin*, *Assombro* (*Fantôme Méchant*), *Your teacher, please!*, *FoFo*. Ana Rita Te-odoro is an associate artist at the CND.

墨西哥那卡西 17 Mariachi 17

概念 Concept／編舞 Choreographer／場景設計 Set Design： **La Ribot**
攝影 師 Camera-body operator：Marie-Caroline Hominal, Delphine Rosay, La Ribot
攝影監督 Director of photography／燈光設計 Lighting design：Daniel Demont
服裝 Costumes：La Ribot
音樂 Musique：Atom
音樂監督 Music supervision：Clive Jenkins

這部激情放膽、充滿娛樂的短片《墨西哥那卡西 17》（2009）是西班牙行為藝術教母 La Ribot 揉合編舞及錄像的實踐，延續了作品《Desplieue》（2000）裡首度使用手持攝影機一鏡到底拍攝手法的又一實驗。透過縝密的編舞佈局及三位表演者，在多重鏡頭、空間交疊與鏡中鏡的視域中，La Ribot 聰明又幽默地翻玩電影及空間的藝術。

關於藝術家

La Ribot 是一名舞者、編舞家及視覺藝術家，她從身邊各種事物取材迸發令人驚艷的創作。始於 1993 年的《無與倫比》系列作，打破了空間與藝術領域的各類疆界，堪為經典。她的作品曾在倫敦泰德現代美術館展出，也曾為法國南錫國家編舞中心編創，亦與法國編舞家 Mathilde Monnier 合作《身為女人》。2000 年，她開始以「身體操控」為概念，創作有繁複且錯置視象的錄像計畫，此回在 Camping Asia 展出的《墨西哥那卡西 17》便是其系列代表作。La Ribot 現為法國國家舞蹈中心駐館藝術家。

製作 Production：La Ribot-Genève.
共同製作 Coproduction：Comédie de Genève – La Bâtie-Festival de Genève – Festival d’Automne à Paris – Les Spectacles vivants- Centre Pompidou, Paris – Fundação Caixa Geral de Depósitos-Culturgest, Lisbonne – Réseau Open Latitudes (Les Halles de Schaerbeek – Latitudes Contemporaines – Le Manège Maubeuge Mons / La Maison Folie – Body Mind – L’Arsenic) Avec la collaboration de：Fresnoy, Studio national des arts contemporains.
支持單位 With the support of：Ville de Genève – République et Canton de Genève – Pro Helvetia – Fondation suisse pour la culture – Swiss Arts Council – Pour-cent culturel Migros – La Corodis – Loterie Romande – Fondation Leenaards – Fondation Ernst Göhner.
首演 Premiere：2009.08.29-31at La Comédie de Genève - La Bâtie - Festival de Genève, Geneva, Switzerland.

Colliding together choreography and video making, the exuberant and unashamedly entertaining video *Mariachi 17* (2009), revisits the tactic of the single take with hand-held camerawork that La Ribot first used in in *Desplieue* (2000). A tightly choreographed production involving three performers and an elaborate set, *Mariachi 17* teems with teasing cinematic references and ingenious spatial effects: hectic videos-within-videos and perspectival spaces-within-spaces that create a giddy sense of perpetual motion throughout its twenty-five minute running time.

About Artist

La Ribot, a dancer, choreographer and visual artist, appropriates the various materi-als that come within her reach with exuberant energy. The series *Pièces Distin-guées*, begun in 1993, has constantly branched out in all directions, breaking down the rigid boundaries between spaces and disciplines. She has worked in museums like Tate Modern or for the Ballet de Lorraine, as well as with Mathilde Monnier on the work *Gustavia*. In 2000, she embarked on a video project based on the ‘operat-ing body’, offering a dizzying array of contradictory sensations, exemplified by *Mariachi 17*. She is an associate artist at the CND.

動作中的動作（精華篇） Mouvement sur Mouvement (Shortened Version)

創意概念 Concept／詮釋 Interpretation： **Noé Soulier**



Volmir Cordeiro 天空 *Ciel* © Hervé Veronese

你會如何在一邊跳舞時一邊對觀眾解說你的創作理念？這是法國新生代編舞家 Noé Soulier 透過獨舞《動作中的動作》思索並回應美國編舞家威廉佛賽的即興技巧時，給自己的挑戰。他特別聚焦在佛賽慣用的身體樣態來解釋舞蹈，當他一邊演繹著動作又一邊解說，這樣的表演形式是 Soulier 延續他創作初期對古典芭蕾的反思，讓動作的修辭學與修辭學的動態相互映現。

關於藝術家

Noé Soulier 畢業於加拿大國家芭蕾舞學院及布魯塞爾的 P.A.R.T.S.，持有巴黎索邦大學哲學碩士學位，並曾任巴黎東京宮美術館駐館藝術家。他的作品主要透過各種媒介叩問人們看待及詮釋身體姿態的方式。在 2014 年《芭蕾的身體》中，他探索動的動機及舞者運動間的關聯，同年他為 LV 基金會的開幕式創作了《動作素材》；2016 年他在德國埃森 PACT 表演藝術中心發表《真實與姿態》；2017 年龐畢度中心《展演藝術》及 2018 年巴黎秋天藝術節《海浪》。他以法國國家舞蹈中心駐館藝術家的身分，將他的創作研究匯整出版為《動作、運動、姿態》一書，並於 2019 年發表駐館創作《Frédéric Tavernini 的肖像》。2020 年起，他將出任法國著名的翁傑國家編舞中心總監。

製作 Production：WP Zimmer.
執行製作 Executive production：ND Productions (Paris).
合作團隊 Coproduction：Festival d’Automne à Paris (FR)；Kaatheater Brussels (BE)；Bruges Concertgebouw (BE)；Ménagerie de Verre, Paris (FR).
支持單位 With the support of：CND Centre National de la Danse (FR).
特別感謝 Thanks to：Forsythe Company.
首 演 Premiere：2013.10.15 at Ménagerie de Verre, as a part of Festival d’Automne à Paris.

How do you create a dance and talk about it? That is the challenge of *Mouvement sur Mouvement*, in which Noé Soulier reflects on William Forsythe’s improvisation techniques. In particular, he focuses on the gestures used by Forsythe to explain a dance. By dancing these movements that speak about movements, Noé Soulier continues his earlier work on the positions of classical ballet: a delightful inventory of rhetorical gestures.

About Artist

Noé Soulier studied at the National Ballet School of Canada and PARTS in Brussels. He received a master degree in philosophy at La Sorbonne University (Paris IV) and took part in the Palais de Tokyo’s residency program: Le Pavillon. His work questions the way we perceive and interpret gestures, through multiple devices. In *Corps de ballet* (2014), he explored the tension between the intention and the movement of the dancer. He created *Movement Materials* for Fondation Louis Vuitton opening (2014), *Faits et gestes* at PACT Zollverein (2016), *Performing Art* (2017) and *Les Vagues* (2018) as part of Festival d’Automne à Paris. As one of the CND associate artist, he published *Actions, mouvements et gestes*, a choreographic research that takes the form of a book, and created his most recent performance, *Portrait de Frédéric Tavernini* at CND Pantin this spring 2019. He will be the new Director of the CNDC in Angers from January 1, 2020.



蘇品文 Su Pin-Wen 少女須知 *Girl's Notes* © 羅慕昕 LÔ Bôo-Him

蘇品文 Su Pin-Wen

臺灣 Taiwan

少女須知 Girl's Notes

11. 22^{FRI} / 11. 23^{SAT}

7:30 pm / 43 mins

思劇場

Thinkers' Theatre

NTD 400

製作 Production / 編舞 Choreographer / 表演者 Performer : 蘇品文 Su Pin-Wen

《少女須知》一書出版於民國 73 年，封面上寫著「少女情懷總是詩」。此刻閱讀這本書其實還是很有意思，「要知道許多事情，不應在戀愛時候做的，像接吻、愛撫、性行為等等。」「每個男人都有唯我獨尊的自大狂，希望女人依賴他。雖然妳是個能幹的女子，但妳仍舊要常常做出孤苦無助的表情。」

以當代女性的觀點，為文本《少女須知》進行這次的單身（Single body）獨舞創作，透過文本閱讀喚醒過往經驗以及再次環視周圍，以編舞者的身分用身體實踐探討「女性」的樣子。這將是以身體發表的讀書心得報告，請觀眾一起來參與這場讀書會。

蘇品文規劃以三年時間來完成《少女須知》（上）、（中）、（下）篇，以女性主義為創作主體的系列作品，一年一作品，連續三年不中斷；將《少女須知》逐年逐步轉型成策展概念，短期目標：嘗試與不同的表演者合作，中期目標：希望能讓《少女須知》成為女性主義舞蹈創作策展，拓展 Gender 議題的深度、廣度，讓關注此議題的舞蹈創作者有機會與一樣關切此議題的觀眾有更積極的交流機會。

關於藝術家

蘇品文，臺灣（歹）查某，看名字常被誤認為是男的。

以身體為創作形式，獨立藝術家、舞蹈（？）、自由意志、三十五歲單身女人、吃素、熱愛騎檯車、超驗主義者，Skoliosexual。

長期關注女性議題，跳脫以視覺為觀看基礎的舞蹈模式，將舞蹈視為觀念藝術，不能只為美學服務；2018 年開始「蘇品文女性主義三年計畫」於臺北藝穗節發表獨立編舞《少女須知》一系列單人（Single Body）作品。

※ 注意事項：43 分鐘，無中場休息
演出涉及裸體
開演即開放進場，開演後遲到觀眾不能入場

Published in 1983 in Taiwan, the book entitled *Girl's Notes* states that "A young girl's fantasy is nothing but a poem" on its cover.

What is interesting today, while reading the notions given by this book, is "Things you should not do while being in a relationship are kissing, touching and sex until you get married", as well as, "All men are conceited and self-center, expecting all women to count on them. Therefore, you'd better hide your capability and act helplessly".

Artist Su Pin-Wen, based on the book *Girl's Notes*, develops a single-body performance with a lens of contemporary feminism. Through evoking the collective memory of being a woman in a social context, the artist examines the surrounding of what has made girls women with her own body practice. This performance would be a study group of and a review on *Girl's Notes*, inviting audience members to be engaged with.

Conceived by artist Su Pin-Wen, the project *Girl's Notes* is a trilogy that she has set to develop from 2018 to 2020, revolving around the practice and conception of Feminism.

Girl's Notes, curatorially, seeks to collaborate with performers from various fields and will evolve into a creative process of feminist-dance curatorial platform. This project hopes to deepen and widen explorations of Female/Gender issues, bringing together artists and audiences in critical exchanges.

About Artist

Su Pin-Wen, a Taiwanese graceful bitch woman, whose name in mandarin is often taken by males.

Dance. Vegetarian. Liberal will. Independent artist. Transcendentalism. 35-year-old single woman. Enthusiast about riding motorcycle. Using body as her main creating material.

Su Pin-Wen's choreography is free from satisfying visual service. Dance is seen as Conceptual Art and not for aesthetics only. She focuses on gender equality issue, female issue especially. Su Pin-Wen launches "The Girls' Notes of Su Pin-Wen Three-Year Feminism Project", a series of solo (Single Body) work, since 2018 in Taipei Fringe Festival.

※ 43 mins, no intermission.
The performance contains nudity.
Doors will open on time prior to performance, latecomers will not be permitted to the auditorium.

學校馬拉松 Schools Marathon

11. 23^{SAT}
2:00-6:00 pm / 240 mins

文山劇場 6、8、10、11 樓

Wenshan Theater 6, 8, 10, 11 Floor

自由參加 Free Entrance

在這場名副其實的學校馬拉松，受邀參加 Camping Asia 的學校將有機會向大家展示他們的作品，將不同的教學方法帶入表演領域，展示學校的代表性，精神與風格。

In this veritable marathon, which will occupy the various spaces of the theater, the 12 schools invited to take part in Camping Asia will have an opportunity to present their work to the public. Bringing different pedagogical approaches into the field of performance, the schools will be able to showcase their philosophies. Each school will occupy a different space, which for a day will become an ephemeral presentation space for the school to show what it can provide and the kinds of things its students create.

亞洲首演 Asia Premiere

Trajal Harrell

美國 USA

錯位 II Everything Not In Its Right Place II

11. 23^{SAT}
該表演將在學校馬拉松呈現
This performance will perform during Schools Marathon.

文山劇場

Wenshan Theater

自由參加 Free Entrance

編舞 Choreographer / 表演者 Performer : Trajal Harrell
服裝 Costumes : Vetements、Undercover、表演者私物 performer's own
音樂 Music : Tom Monteiro

Trajal Harrell 迴返他 1999 年第一件獨舞作品《於是從一個奇怪的新視角來看，我們回顧並觀察現代主義的起源，看著它不斷分裂又無止盡地重複》的起點，創作了《錯位 II》（又稱《Okidoki》）。

《錯位 II》追溯了 Harrell 的招牌風格：以伸展台動作作為舞蹈和編舞元素的創作軌跡，將舞台前沿定點擺姿勢、凝視、步行等運動視為與美國早期後現代舞與 voguing 的理論型對話。過去五年來，Harrell 開始透過日本舞蹈的視角形

塑創作脈絡，進一步探問自己作品裡本質上嘲弄炫技的意圖。在《錯位 II》裡，觀眾將以為藝術家召喚了歷史，以詭譎又令人不安地復刻了極簡主義與過往的藝術姿態。這是 Harrell 之能事，用美學的凝視轉譯以假亂真的過去式。他在現下重寫歷史，作為一場報復。

關於藝術家

Trajal Harrell 的作品於各國的劇院、博物館和藝術節中演出。例如：法國國家舞蹈中心、巴黎秋天藝術節、紐約現代藝術博物館、巴比肯藝術中心比利時布魯塞爾藝術節、慕尼黑室內劇院、全景音樂節、ImpulsTanz 維也納國際舞蹈節、美國 Realness 藝術節等。2019 年秋天，他將成為蘇黎世劇院駐館藝術家，與駐館舞團工作。

委託製作 Co-Commissioned : 普利策藝術基金會 Pulitzer Arts Foundation、法國國家舞蹈中心 Centre National de la Danse、威斯巴登雙年展 Wiesbaden Biennale

※ 注意事項：9 分鐘，無中場休息

For Everything Not In It's Right Place II (also sometimes entitled *Okidoki*), Trajal Harrell returns to the groundswell of his first solo, *It is Thus From a Strange New Perspective that We Look Back On the Modernist Origins and Watch it Splintering Into Endless Replication* (1999).

This original work set out the trajectory of what would become Harrell's groundbreaking signature mark-runway movement as elemental dance and choreography-foregrounding posing, gazing, and walking as a theoretical conversation between American early postmodern dance and voguing.

Over the last five years Harrell's oeuvre began to take shape also through the lens of Japanese butoh dance, which further questioned the role of glamour and virtuosity teased out in Harrell's initial inquiries. With this new work, *Okidoki*, the stark minimalism and artistic gesture of the past is refash-ioned in an uncanny manner that makes the viewer believe the past is being regenerated, however it is Harrell's craft that renders the aesthetic gaze into a plausible past that never was, resettling into the present with a vengeance.

About Artist

Trajal Harrell's work is seen internationally theaters, museums, and festivals such as CND, Festival d' Automne à Paris, MOMA, Barbican Centre, Kunstenfestivaldesarts, Munchen Kammerspiele, Panorama Festival, Impulstanz Festival, American Realness Festival, and many others. In Fall 2019, he will become a house director, developing a dance ensemble within Schauspielhaus Zurich.

※ 9 mins, no intermission.



Mathilde Monnier, La Ribot 身為女人 *Gustavia* © Marc Coudrais

亞洲首演 *Asia Premiere*

Mathilde Monnier 、 La Ribot
法國 France 西班牙 Spain

身為女人 Gustavia

11. 23^{SAT} 演後座談
After Talk / **11. 24^{SUN}**
7:30 pm / 62 mins

大稻埕戲苑

Dadaocheng Theater

NTD 600

劇本與導演 Written and Directed : **Mathilde Monnier, La Ribot**
表演者 Performers : **Mathilde Monnier, La Ribot**
燈光設計 Lighting Design : **Eric Wurtz**
聲音設計 Sound Design : **Olivier Renouf**，使用音樂 With Music of :
Mars on Mouse, Square Pusher, Christian Vogel, Matthew Ship
服裝 Costumes : **Dominique Fabrègue**，協助 Assisted by : **Laurence Alquier** 舞台設計 Stage Design : **Annie Tolleter**

《身為女人》是兩位編舞家的交手，他們背景截然不同，但對於藝術的遠景（特別是表演藝術）抱著相仿的熱切與創作關懷。

這件作品奠基於西方滑稽劇的世界觀。古典滑稽劇的既成語彙和技藝貫穿了電影史（如彼得塞勒斯、賈克大地、馬克思兄弟、基頓、卓別林、與南尼莫瑞提等）、戲劇史及行為表演史（如 Leo Bassi、德國攝影師雙人組 Anna 與 Bernard Blume 等），及視覺藝術（如布魯斯諾曼）。

滑稽劇運用角色互換和攻防戰的表演技巧，它是一種化失敗為勝利的藝術，而滑稽劇裡的英雄也跟反抗軍式的英雄傳統不同。滑稽劇源自多由語言構成的文本性戲劇的反動。它的身體表現與努力的徒勞、重複與不可預期性有關。舞蹈其實隱藏了某種的滑稽劇的脈絡，由於舞蹈本質上一點都不好笑。

原舞名「古斯塔維亞」是一個女人的名字（其

實是個藝名）。古斯塔維亞試圖講述她日思夜想、從亙古流傳至今的話題，像是身為女人、死亡、劇場、如何再現自我、身為藝術家的意義云云。這件作品以滑稽劇的框架出發，但不把滑稽劇視為一種類型或派別，而是作為一種思想跟行動的形式。在間接運用滑稽劇的同時，《身為女人》企求在當代藝術與生活之間，超脫樣板地講述這名女人自身的職業、被忽視的旋律、憂愁、困境與歡愉。

關於藝術家

Mathilde Monnier 並非一出道就是個舞者。在成為 Viola Farber 舞團的舞者經驗之後，1984 年起她才對編舞產生興趣，在該團作品中陸續編創獨舞及雙人舞段落。她優異的表現與眾人對她的期待，讓她走上創作之路。從純動作編創一路到對時代議題、舞蹈與音樂的關係與記憶等延展，成了她的創作核心。1994 年她成為蒙彼利埃國家編舞中心的藝術總監，開啟了她重要且嶄新的創作時期。她開始在場館機構場域以行動展現作為一名藝術家的要務。

她的作品《給安蒂岡妮》、《迷途》、《總有一個地方》、《代理城市》、《肥皂劇院》、《雙生子平詭》曾發表於許多重要的國際藝術節。除了獨立創作，她亦與許多藝術家合作：如法國另類搖滾歌手 Katerine、作家克莉絲汀・安戈、藝術家 La Ribot、作曲家海恩納・郭貝爾等。2013 至 2019 年，受法國文化部任命，她擔任法國國家舞蹈中心總監。

La Ribot 生於西班牙，現居日內瓦。人們會說她是一名舞者、編舞家、電影導演及視覺藝術家。

她從動作、身體及其舞蹈訓練背景出發，跨領域地將各種創作實踐、系統及媒材轉化為各項觀念性計畫。從 80 年代至今，她遊走於現場行為藝術、錄像藝術、講演、寫作及手語表演、建構式物件裝置，以及與各種社群合作，將藝

術家及素人並置的「關係」美學性作品。

共同製作 Coproduction : **Festival Montpellier Danse 2008, Centre Pompidou - Les Spectacles Vivants / Festival d'Automne à Paris / Théâtre de la Ville - Paris, Centre de Développement Chorégraphique - Toulouse / Midi-Pyrénées, Fundação Caixa Geral de Depósitos - Culturgest - Lisbon, La Comédie de Genève, Mercat de les Flors - Barcelona.**

La Ribot – 日內瓦 is supported by **Pro Helvetia – Swiss Arts Council, la Ville de Genève – Département de la culture and la République et Canton de Genève.**

※ 注意事項：62 分鐘，無中场休息

Gustavia is a show that brings together two choreographic artists who have very different backgrounds, but are prompted by similar concerns regarding the future of art, and especially performance art.

The show draws on the world of classical burlesque. Classical Burlesque has specific codes and techniques that run through film (Peter Sellers, Tati, Marx Brothers, Keaton, Chaplin, Nanni Moretti...) theater, performance art (Leo Bassi, Anna and Bernard Blume...) as well as the visual arts (Bruce Nauman...).

Burlesque applies techniques of role-reversal and punch-and-dodge; it is an art of transforming incompetence into competence. It distinguishes bur-lesque heroes from rebel heroes. It emerges from excess speech as well as from absence of speech. Body-burlesque, however, is rooted in squandered energy, repetition and accident. What is conspicuous in burlesque is hidden in dance, since dance has nothing, or almost nothing, comical about it.

Gustavia is a woman's name, but really just a stage name. *Gustavia* tries to talk about important subjects that are over her head; timeless classical subjects such as womanhood, death, theater, performance, self representation, the artist. Burlesque, not being a genre, provides a framework for the practice of dance, and for modes of thinking and doing. Through an indirect use of burlesque tools, *Gustavia* tries to freely describe her profession; side-tracks, worries, catastrophes and joys involving the

relationship between contemporary art and life.

About Artist

Mathilde Monnier took up dancing quite late. After her experience as a dancer with Viola Farber Dance Company, she took an interest in choreography from 1984, alternating group creations with solos and duets. From piece to piece, she confounds expectations, showing a constantly evolving work. Her artistic interrogations extend from creating movement to wider issues such as the in-common, the relationship to music, the memory, maintaining a continuous link. Her appointment as the Head of Montpellier Languedoc-Roussillon Centre Chorégraphique in 1994 marked the beginning of a new period, an opening into new artistic fields and a reflection-in-action on the orientation and sharing of an institutional space.

Her shows, among which *Pour Antigone, Déroutes, Les lieux de là, Surrogate cities, Soapéra, Twin paradox* are performed at major venues and international festivals. She switches between creating projects alone or in collaboration with key figures of the art world: Katerine, Christine Angot, La Ribot, Heiner Goebbels, etc. She has been directing the Centre National de la Danse in Pantin from 2015 to 2019.

Spanish-born and Geneva-resident, La Ribot is introduced as a dancer, choreographer, film director and visual artist. Her projects starting out from movement, the body and her origins in dance, and then adopting whatever practices, systems or materials her concept prompts. Hence, her works from the 1980s to the present show her working not just with live performance, but also video, speech, writing and sign language, the construction of objects and installations, and "relational" works involving diverse communities: both fellow arts practitioners, and lay people with no previous art-making experience. La Ribot is an associate artist at the CND.

※ 62 mins, no intermission.

臺灣首演 *Taiwan Premiere*

Takao Kawaguchi

日本 Japan

關於大野一雄 About Kazuo Ohno

11. 26^{TUE} 演後座談After Talk / **11. 27**^{WED}
7:30 pm / 110 mins

華山烏梅劇院

Umay Theater

NTD 600

編舞 Choreographer：**Kazuo Ohno and Tastumi Hijikata**
舞者 Dance：**Takao Kawaguchi**
戲劇構作 Dramaturg：**Naoto Iina**
攝影師 Photographs：**Teijro Kamiyama**
檔 案 資 料 來 源 Archive materials courtesy of：**Kazuo Ohno Dance Studio**

日本戰後現代舞大師大野一雄演出了許多特立獨行的作品。當他與土方巽相遇時，兩人的化學交流激發了舞蹈的誕生。

大野一雄從舞台退休之後的十年間，推出了《O先生的肖像》以及兩部 Chiaki Nagano 所執導的電影。1977 年大野一雄時年 72 歲時，他以《向阿根廷娜致敬》一作華麗重返劇場，並從那時起，不遺餘力地在世界各地表演並推廣舞蹈。直到 2010 年時年 103 歲逝世前，大野仍持續跳舞。眾人說他的表演是「靈魂之舞」，土方則曾如此形容大野：「只消淺嚐一匙便再無他求，如毒藥般迷人又催命的舞者」。

這件名為《關於大野一雄》的作品曾震懾東京舞蹈界，引發爭議。原因在於 Takao Kawaguchi 給自己的課題是，透過觀看錄像分毫不差地「複製」與重現大師早年舞作片段，包括 1977 年的《向阿根廷娜致敬》、1981 年的《我的母親》及 1985 年的《死海》、《鬼》及《Wienerwaltz》。

就某種觀念來說，《關於大野一雄》實則是一場 Takao Kawaguchi 與大野一雄的幻相共譜的雙人舞。

關於藝術家

在 1996 年至 2008 年加入日本多媒體表演團體「蠢蛋一族」期間，Takao Kawaguchi 曾以獨立創作者的身份，與聲音及視覺藝術家合作推出一系列揉合光影與聲響元素的作品，諸 如《DiQueNoVes》（Say You Do See See）（2003 年）、《D.D.D- 在我心跳停止前能跳幾次》（2004）、《Good Luck》（2008）和《TABLEMIND》（2011）等。

自 2008 年起，Takao Kawaguchi 陸續創作限地表演系列獨舞《A Perfect Life》迄今。2013 年的 2 月，他的作品《From Okinawa to Tokyo》參展東京都寫真美術館舉辦的惠比壽動態影像藝術節。近年，他持續創作與舞蹈有關的作品，如以土方巽的文本出發的《The Ailing Dance Mistress》（2012）及《關於大野一雄》（2013）。

Takao Kawaguchi 也參與了多項合創計畫，包括：《True》（2007）、與蠢蛋一族成員 Takayuki Fujimoto 和 Tsuyoshi Shirai 合作的《Node - The Old Man of The Desert》（2013）及與香港編舞家黃大徽及日本藝術家 Koichi Imaizumi 合作的《Tri-K》（2010）。

※ 注意事項：110 分鐘，中場休息 5 分鐘
請參與演出前的戶外演出（19:00 開始）

Special thanks to 

A star in the modern dance scene in Japan's post-war era, Kazuo Ohno performed a number of very unique dance works. When he encountered Tatsumi Hijikata, the chemical reaction between the two gave birth to butoh dance. In the ten years following Ohno's retirement from the stage, he made *The Portrait*

of Mr. O and two other films with director Chiaki Nagano. In 1977, at the age of 72, Ohno made the spectacular comeback to the scene with *Admiring La Argentina*. From then on he went around the world performing and helping the rest of the world discover butoh. He remained active dancing until he passed away in 2010 at the age of 103. Hijikata described Ohno as "dancer of deadly poison, capable of striking with just a spoonful" while others have described his work as a "dance of soul." In this performance entitled *About Kazuo Ohno* which has caused a controversy within Tokyo's dance establishment, Takao Kawaguchi set himself the task of literally "copying" the dance of the butoh master from video recordings of the premiere performances of Ohno's early masterpieces including *Admiring La Argentina* (1977), *My Mother* (1981), and *Dead Sea, Ghost, Wienerwaltz* (1985).

About Kazuo Ohno is, in a sense, a duet Takao Kawaguchi dance with the illusory image of Kazuo Ohno.

About Artist

While joining the Japanese multimedia performance company Dumb Type from 1996 to 2008, Kawaguchi independently did a number of collaboration projects, with sound/visual artists combining the elements of light and sound, and video such as: *DiQueNoVes (Say You Don’t See)* (2003), *D.D.D.- How Many Times Will My Heart Beat Before It Stops?* (2004), *Good Luck* (2008) and *TABLEMIND* (2011). Since 2008 Kawaguchi has been working on his solo, site-specific performance series called a perfect life until today. The work From Okinawa to Tokyo was presented in February 2013 at the Ebisu Moving Image Festival at Tokyo Metropolitan Photography Museum. In recent years he has created Butoh-related works such as: *The Ailing Dance Mistress*– based on the texts of Tatsumi Hijikata (2012), and *About Kazuo Ohno – Reliving the Butoh Diva’s Masterpieces* (2013). Kawaguchi has participated in a number of collaboration projects including: *true* (2007) and *Node – The Old Man of the Desert* (2013) with Takayuki Fujimoto (dumb type) and Tsuyoshi Shirai; and *Tri-K* (2010) with Dick Wong (Hong Kong) and Koichi Imaizumi. Besides, Kawaguchi was the director of the Tokyo International Lesbian and Gay Film Festival from 1996 to 1999; translated British experimental filmmaker Derek Jarman's book *Chroma* into Japanese (2003, Uplink); and starred in Edmund Yeo's short film *Kingyo* which was invited to Venice Film Festival in 2009.

※ 110 mins, with intermission 5 mins.
Come earlier to see the 19:00 preshow outside of the theater.

亞洲首演 *Asia Premiere*

Gerard & Kelly

美國 USA

愛無止盡 Reuseable Parts/Endless Love

11. 28^{THU}
7:30 pm / 75 mins

剝皮寮歷史街區演藝廳

Bopiliao Historic Block Performance Hall

NTD 400

設計 Concept： **Gerard & Kelly**
裝置設計合作 Installation design collaboration： **Pedro Camara**

《愛無止盡》是一個由四名舞者演繹，藉由一連串編舞指令與編排，可進行無限循環展演的互動性表演裝置。舞者將一男一女接吻的動作指令移轉並變形為無法用言語表述的親密感再現，一個宛如機械般的產物。可移動的牆片構築了展演空間，讓觀眾及舞者在聲響的驅使下流動。編舞指令則建構了一場精心設計的傳話遊戲。每回行動將始於上一個未完成的行動，往復推疊成一個沒有終局的作品。

2011 年 11 月，《愛無止盡》由 Danspace 委託創作並在紐約聖馬可教堂演出。後陸續獲邀於洛杉磯 Hammer 美術館「Made in L.A.」雙年展（2014 年）、爾灣的加州大學美術館（2011 年）、奧爾巴尼的大學美術館（2016

年）、巴黎東京宮（2016 年）與巴黎秋天藝術節及法國國家舞蹈中心（2017）等展出。

關於藝術家

Brennan Gerard 和 Ryan Kelly 自 2003 年起以 Gerard & Kelly 為名發表共同創作。他們的裝置和表演運用了舞蹈、錄像和雕塑等媒材，處理性、記憶和酷兒意識形構等議題。近期展演呈現於巴黎秋天藝術節、巴黎東京宮與龐畢度中心；紐約的 Pioneer Works、古根漢博物館及 The Kitchen；芝加哥建築雙年展及洛杉磯 Hammer 美術館 的「Made in LA」雙年展。Gerard & Kelly 於 2010 年完成惠特尼美術館的獨立研究項目，並於 2013 年取得了加州大學洛杉磯分校藝術系的藝術創作碩士。

他們曾獲愛馬仕基金會 New Setting 項目、Art Matters、新英格蘭藝術基金會國家舞蹈計畫及 Graham 基金會的獎助，並獲頒 2014 年紐約舞蹈和表演獎（亦稱為 Bessies 獎）的評審團大獎。其創作計畫曾獲法國國家舞蹈中心、奧爾良國家編舞中心、紐約新美術館、波特蘭當代藝術美術館等的支持。他們的作品典藏於洛杉磯郡藝術博物館、Hammer 美術館及古根漢博物館。

Gerard & Kelly 現於巴黎西帖國際藝術村驻村中。

※ 注意事項：75 分鐘，無中場休息
中英文演出

Reusable Parts/Endless Love is a score-based, interactive performance installation for four dancers, presented on a potentially infinite loop. The dancers transmit and transform the instructions for a kiss between a man and a woman into a machine-like production of unscripted representations of intimacy. Installed in a space fractured by mobile walls, the performance propels spectators and dancers to wander beneath a grid of overhead speakers. The rules of the score are structured like an elaborate game of telephone. Each manifestation of the work begins where the previous one left off, accumulating endlessly over the life of the project.

Reusable Parts/Endless Love was commissioned by Danspace Project at St. Mark's Church, New York, and first presented there in November 2011. The work was included in the “Made in L.A. 2014” biennial at the Hammer Museum, Los Angeles, and has been presented by University Art Gallery, University of California, Irvine (2011), University Art Museum, Albany (2016), Palais de Tokyo, Paris (2016) and CND Centre national de la Danse, Pantin (Festival d' Automne à Paris, 2017).

About Artist

Brennan Gerard and Ryan Kelly have collaborated as Gerard & Kelly since 2003. Their installations and performances use choreography, video, and sculpture to address questions of sexuality, memory, and the formation of queer consciousness. Recent exhibitions and performances of their work have been presented by Festival d' Automne, Palais de Tokyo, and Centre Pompidou (Paris); Pioneer Works, Guggenheim Museum, and The Kitchen (New York); Chicago Architecture Biennial; and the “Made in LA” Biennial at the Hammer Museum (Los Angeles). Gerard & Kelly completed the Whitney Museum Independent Study Program in 2010, and received their MFAs from the University of California, Los Angeles, Department of Art in 2013.

Gerard & Kelly have been the recipients of grants from the Fondation d' entreprise Hermès New Settings Program, Art Matters, New England Foundation for the Arts' National Dance Project, and the Graham Foundation, as well as the 2014 Juried Award from the New York Dance and Performance Awards, also known as the Bessies. Their projects have been supported by residencies at the CND Centre National de la Danse, Paris; CCNO Centre chorégraphique national d' Orléans; New Museum, New York; and Portland Institute for Contemporary Art, among others. Their work is in the collections of the Los Angeles County Museum of Art, Hammer Museum, and the Guggenheim Museum.

Gerard & Kelly are currently artists-in-residents at the Cité internationale des arts, Paris.

※ 75 mins, no intermission.
In Chinese and English.

閉幕趴體 Closing Performance Party

11. 29^{FRI}
7:30-10:00 pm

剝皮寮歷史街區演藝廳

Bopiliao Historic Block Performance Hall

邀請制 *By invitation only*

Q 兀 Q <3 CAMP-ing Party

Q 兀 Q <3 CAMP-ing Party 為臺灣 Y 世代藝術家 Betty Apple 策劃之藝術趴體計畫，將剝皮寮古蹟翻身為詭奇的地下派對場景，融合後現代電子舞曲與廟會鋼管文化，打造臺味科幻的酷兒舞廳，重新詮釋蘇珊·桑塔格（Susan Sontag）在《Note on Camp》對「敢曝」的當代身體意義：「還沒有用文字來論述成為知識的共享的、秘密的感覺、審美標準、態度、行為、經驗、代碼和身份認同……」，推出數位時代亞洲酷兒之當代共舞樣貌。

關於藝術家

Betty Apple 現居臺北，為臺灣 Y 世代前衛藝術家，畢業於臺北藝術大學戲劇學系，新媒體藝術研究所，創作受銳舞派對、次文化、前衛劇場、新媒體電影，與後網路藝術影響，以電子音樂創作者、聲音藝術表演者、LiveArt、DJ、藝術 RAVE 策劃等身份實現「身體政治」之創作理念。近期受邀於新加坡 Playfreely 音樂節、東京 Mutek Japan 音樂節、澳洲當代藝術中心 Negative Volumes Shining Abyss、墨爾本 Polythinking 聲音藝術節、亞洲藝術雙年展《道上趴體》、台北雙年展 2018《菌絲無線電啟動》、臺北藝術節《噪集》、鄭淑麗 + 馬修·富勒於空總臺灣當代文化實驗場的《Sleep 79》，並擔任何曉玫舞團《默島新樂園》與 2019TIFA 李貞獻《不要臉》音樂設計。

Conceived by Betty Apple, a Generation-Y artist from Taiwan, Q 兀 Q <3 CAMP-ing Party will be transforming the historical site Bopiliao Historic Block in Taipei into an uncanny and underground party scene. Inspired by Susan Sontag's *Notes on Camp*, this performance-party is conflating and queering the Post-Modern electronic dance music with the pole-dance culture of Taiwan's religious carnival, to present a Taiwanese-chic clubbing dedicated to our digital times in a context of CAMPING NOW AND FOREVER.

About Artist

Based in Taipei, Betty Apple comes from a younger generation of avant-garde artists in Taiwan. Graduated from School of Theatre Arts (BA) and New Media Arts (MA), Taipei National University of the Arts. She focuses on live art and sound art, while also engaging in video art, behavioral art, electronic music producing, DJing and art curation, as an expression of her thoughts on body politics. Her work has been invited to Playfreely Festival Singapore, Mutek Japan Festival, Australian Centre for Contemporary Art, Polythinking in Melbourne, Asian Biennale, Taipei Biennale 2018, Taipei Arts Festival and C-LAB. In 2017, she created music for dance company MeimageDance's *New Paradise of Silent Island*, and for choreographer Lee, Chen-Wei's *Known Face*.



我們認為工作坊對於藝術家的工作方法能提出最好的見解，因此工作坊將做為這次活動規劃的重要核心。工作坊專為學生和專業藝術家而設，每週七個不同的工作坊，由受邀藝術家於週二至週五主持。

Since we consider the workshop can offer the best insight into an artist’s working method, we believe that it’s important to place workshops at the center of the event. Dedicated to students and professional artists, a workshop consists of a set of four sessions taught Tuesday to Friday by a guest artist. They will be seven workshops a week.

工作坊 Workshops

EN workshop in English
CH 工作坊以中文授課

Mathilde Monnier

法國 France

11. 19 ^{TUE} > 11. 22 ^{FRI}

國家戲劇院 NT 排練室 A
National Theater Studio A

於國家戲劇院 3 號門集合
Meet at Gate No. 3 of the National Theater

EN
mathildemonnier.com

Mathilde Monnier 是法國編舞家。她在 Viola Farber 舞團擔任舞者後，1984 年起開始對編舞產生濃厚興趣，並以獨舞及雙人舞交錯構思舞作，推出的舞作都不斷進化。Monnier 的創作從單純動作的設計延伸到更寬廣的議題層面，包括肢體與音樂及記憶的關係，並希望能與其維持連續的連結。Monnier 於 1994 年成為法國蒙皮里耶國家舞蹈中心的負責人；自 2013 年開始執掌位於法國龐坦的國家舞蹈中心。

《身為女人》以模仿、複製、加重、窮舉、重複等表現手法，呈現諷刺及女性主義。工作坊將介紹《身為女人》的創作過程，並實際練習各項表現技巧，將這些技巧作為編舞過程或藝術創作的工具。此外，也將帶領學員思考編舞、評註、戲劇構作、書寫舞蹈過程等議題。

※ 請著輕便服裝，將可能與工作坊學員及教師有肢體的接觸。
Mathilde Monnier 於本活動中演出《身為女人》。(第 8 頁)

Mathilde Monnier took up dancing quite late. After her experience as a dancer with Viola Farber Dance Company, she took an interest in choreography from 1984, alternating group creations with solos and duets. From piece to piece, she confounds expectations, showing a constantly evolving work. Her artistic interrogations extend from creating movement to wider issues such as the in-common, the relationship to music, the memory, maintaining a continuous link. Her appointment as the Head of Montpellier Languedoc-Roussillon Centre Chorégraphique in 1994 marked the beginning of a new period, an opening into new artistic fields and a reflection-in-action on the orientation and sharing of an institutional space. She has been directing the Centre National de la Danse in Pantin from 2013 to June, 2019.

During this workshop, Mathilde Monnier will go through the construction process related to the creation *Gustavia* which is gone be presented in the festival.

This piece that speaks of feminism, burlesque, uses working methods such as imitation, copy, double, the exhaustion of the sequences and the repetition.

Participants will work on those construction techniques as a choreographic process and as artistic tools.

This workshop is also an opportunity to think and reflect about issues such as choreography, editing, dramaturgy, writing dance processes.

※ *Please dress comfortably. Physical contact with the instructor and other workshop participants is expected.*
Mathilde Monnier presents *Gustavia* on this edition of Camping Asia (see page 8).

La Ribot

西班牙 Spain

11. 19 ^{TUE} > 11. 22 ^{FRI}

國家戲劇院 NT 排練室 B
National Theater Studio B

於國家戲劇院 3 號門集合
Meet at Gate No. 3 of the National Theater

EN
laribot.com

La Ribot 生於西班牙，現居日內瓦，是舞者、編舞家、電影導演及視覺藝術家。作品從動作、身體和舞蹈根源出發，並通過不同的實踐、風格及素材來激發創作。從 80 年代迄今，除現場表演外，還包含了影像、演講、寫作和手語、裝置情境塑造，更涉及不同群體的「關聯性」作品，包含藝術工作者、沒有藝術創作經驗的外行人。

工作坊將以這次活動中的表演節目《身為女人》作為教學基礎，採取分段進行，首先會以兩兩一組、面對面的方式，如同《身為女人》的表演，練習協同合作，接著，以大組或全班一起進行討論。

將探討曝光時間、延長時間、以身體作為物件、以物件作為身體等概念，並採用重複性、節奏和聲音為切入點，引入不同的議題、目標和想法作廣泛思考。

※ 請著輕便服裝，將可能與工作坊學員及教師有肢體的接觸；
11/19 的課程將由 Mathilde Monnier 授課。

La Ribot 於本活動中演出《身為女人》。(第 8 頁)

Spanish-born and Geneva-resident, La Ribot is introduced as a dancer, choreographer, film director and visual artist. Her projects starting out from movement, the body and her origins in dance, and then adopting whatever practices, systems or materials her concept prompts. Hence, her works from the 1980s to the present show her working not just with live performance, but also video, speech, writing and sign language, the construction of objects and installations, and “relational” works involving diverse communities: both fellow arts practitioners, and lay people with no previous art-making experience. La Ribot is an associate artist at CND Centre National de la Danse.

During the workshop La Ribot will work based in the creation of *Gustavia* which is gone be presented in the festival.

How to work together in collaboration? To start participants will work by couples, face to face, as dancers did in *Gustavia*. Afterwards, La Ribot will introduce consequently different issues/ objects and ideas to arrive to work in a big group, all together, during a long sequence of time.

The workshop is around the notion of time exposure/time extended and bodies as objects/ objects as bodies. La Ribot will use, repetition, rhythm and voice.

※ *Please dress comfortably. Physical contact with the instructor and other workshop participants is expected. The workshop on Nov. 19 will be conducted by Mathilde Monnier.*
La Ribot presents *Gustavia* on this edition of Camping Asia (see page 8).



Ana Rita Teodoro 晝夜漫漫夢迢迢 *Rêve d'intestin* © Karolina Miernik

Ana Rita Teodoro

葡萄牙 Portugal

11. 19 ^{TUE} > 11. 22 ^{FRI}

國家音樂廳 CH 排練室 2
Concert Hall Studio 2

於國家音樂廳 3 號門集合
Meet at Gate No. 3 of the Concert Hall

EN
parasita.hotglue.me

Ana Rita Teodoro 於 2013 年完成翁傑國家當代編舞中心學院與巴黎第八大學的合作計畫的舞蹈及表演碩士學位，2017 年起，在法國國家舞蹈中心擔任駐館藝術家。她曾與 Sofia Neuparth 合作，以解剖學、古生物學和哲學來探究身體之可能。她的獨舞作品有：《MeiTe》（2009）、《Your Teacher, Please》（2018）和《FoFo》（2019）等，並曾在法國、奧地利、臺灣、巴西和葡萄牙等不同藝術節中展演。

Ana Rita Teodoro 近年創作《愉悅解剖學》的系列舞蹈作品，試圖將身體從既定形式和功能中解放出來（如用眼睛抓取、用皮膚聊天），以書寫作為過程的一部分，重建並開啟身體感知，進入身體親密且獨特的領域。工作坊將探討文字和姿勢之間的連結，並觀察這類關係的不同操作模式，得以進入另一種感知身體的瘋狂構造解剖。

※ 請著輕便服裝，將可能與工作坊學員及教師有肢體的接觸。
Ana Rita Teodoro 於本活動中演出《法國國家舞蹈中心駐館藝術家匯演》。(第 6 頁)

She holds a Master degree in Dance and Performance obtained at Paris 8 University (2011/2013) in partnership with the CNDC Angers under the Direction of Emmanuelle Huynh. She worked with Sofia Neuparth and studies the body through the approaches of anatomy, paleontology, and philosophy. Teodoro created solo choreographies - *MelTe* (2009), *Your Teacher, please* (2018) and *FoFo* (2019)...

Her work has been presented in different Festivals in France, Austria, Taiwan, Brazil and Portugal. Ana Rita Teodoro is an associate artist at the CND Centre National de Danse (Pantin, France) since 2017.

In recent years Ana Rita Teodoro has composed a collection of dance pieces entitled *Délirer L’Anatomie*. This collection, aims to reconstruct and open the perception of our physical body by liberating it from its predestined forms and functions (make the eye that grasp, the skin that talks), using writing as part of the process to access the intimate unique terrain of human body. For this workshop, participants will explore the articulation between words and gestures, observing different modes of operation of this relationship to access a delirious anatomy, other ways of perceiving their body.

※ *Please dress comfortably. Physical contact with the instructor and other workshop participants is expected.*
Ana Rita Teodoro presents *CND Factory Artists* on this edition of Camping Asia (see page 6).

Noé Soulier

法國 France

11. 19 ^{TUE} > 11. 22 ^{FRI}

雲門舞集舞蹈教室 臺北南門館
Cloud Gate Dance School Nanmem Branch

EN

noesoulier.com

Noé Soulier 畢業於加拿大國家芭蕾舞學院及布魯塞爾的 P.A.R.T.S.，持有巴黎索邦大學哲學碩士學位，並曾任巴黎東京宮美術館駐館藝術家。他的作品主要透過各種媒介問人們看待及詮釋身體姿態的方式。在 2014 年《芭蕾的身體》中，他探索動的動機及舞者運動間的關聯，同年他為 LV 基金會的開幕式創作了《動作素材》；2016 年他在德國埃森 PACT 表演藝術中心發表《真實與姿態》；2017 年龐畢度中心《展演藝術》及 2018 年巴黎秋天藝術節《海浪》。他以法國國家舞蹈中心駐館藝術家的身分，將他的創作研究匯整出版為《動作、運動、姿態》一書，並於 2019 年發表駐館創作《Frédéric Tavernini 的肖像》。2020 年起，他將出任法國著名的翁傑國家編舞中心總監。

工作坊中將探討具矛盾性質的口令，及其產生的動作。口令如避開人們所避免的、開始做永遠不會發生的動作、用身體最脆弱的部位撞擊等，捕捉實際行動中所產生的動作特性，同時也要避免容易被識別的行為，無法即時辨識出意圖，觀看時就會產生多種解讀。另外，指令所產生的即興舞蹈和動作串連，將透過一些簡單關係來協調，如等待、加入、跟隨，並將此發展為分散式編排，讓每位舞者做出的調整與決定而形塑整齣舞作。

※ 請著輕便服裝，將可能與工作坊學員及教師有肢體的接觸。

Noé Soulier 於本活動中演出《法國國家舞蹈中心駐館藝術家匯演》。（第 6 頁）

Noé Soulier studied at the National Ballet School of Canada and PARTS in Brussels. He received a master degree in philosophy at La Sorbonne University (Paris IV) and took part in the Palais de Tokyo’s residency program: Le Pavillon. His work questions the way we perceive and interpret gestures, through multiple devices. In *Corps de ballet* (2014), he explored the tension between the intention and the movement of the dancer. He created *Movement Materials* for Fondation Louis Vuitton opening (2014), *Faits et gestes* at PACT Zollverein (2016), *Performing Art* (2017) and *Les Vagues* (2018) as part of Festival d’Automne à Paris. As one of the CND associate artist, he published *Actions, mouvements et gestes*, a choreographic research that takes the form of a book, and created his most recent performance, *Portrait de Frédéric Tavernini* at CND Pantin this spring 2019. He will be the new Director of the CNDC in Angers from January 1, 2020.

Avoid someone who avoids, start movements that will never happen, hit with the most fragile parts of the body... participants will explore these paradoxical instructions to capture the qualities of movement produced by practical actions while avoiding a direct identification of the actions in question. The absence of immediate recognition of the aim makes it possible to offer a plurality of readings.

The improvisations and movement sequences produced by these instructions will be coordinated by simple relationships: waiting, joining, following... Soulier will thus develop a decentralized choreography where the adjustments and decisions made by each dancer determine the composition.

※ Please dress comfortably. Physical contact with the instructor and other workshop participants is expected.

Noé Soulier presents *CND Factory Artists* on this edition of *Camping Asia* (see page 6).

Prumsodun Ok

美國 USA

11. 19 ^{TUE} > 11. 22 ^{FRI}

文山劇場排練室 8 樓
Wenshan Theater 8 Floor

EN

prumsodun.com

Prumsodun Ok 的創作被《曼谷郵報》譽為「根源之美」。他曾獲 TED、MAP Fund、Surdna Foundation 和 Dance/USA 的獎助，並擔任加州藝術學院、加州大學洛杉磯分校、聖塔莫尼卡學院、日本京都大學與立命館大學等校的客席講者、編舞者及講師。

他曾擔任 Khmer Arts 的副藝術總監、同時也是加州傳統藝術聯盟董事會的成員，以及紐約 Baryshnikov 藝術中心的駐村藝術家。他是柬埔寨首支同志舞團 Prumsodun Ok & NATYARASA 的創始藝術總監，新加坡的《亞洲新聞台》形容為「柬埔寨最具革命性的舞團之一」、「一個與眾不同的舞團」。他備受矚目的 TED Talk 和 2019 年 Dance/USA 年會上的專題演講，至今迴響不斷。

高棉古典舞有一千多年的歷史，是由祈雨、求豐收的祈禱動作發展而來的傳統，以流動性與極具代表性的典型手姿而聞名。Prumsodun Ok 將介紹這項古老藝術的外部形式、內在精神和概念世界，經由體驗訓練、視覺分析和小組討論，參與者將會深入理解「身體作為舞蹈工具」、「藝術生於自然」、以及「舞蹈為普世共通的表達方式」。

※ 請著輕便服裝，課程中將可能與教師及工作坊學員有肢體的接觸；11/19 當日課程，時間為 14:00-17:00。

Prumsodun Ok 於本活動中演出《愛無懼》。（第 4 頁）

Prumsodun Ok’s original works have been celebrated as “Radical Beauty” (The Bangkok Post). He is the recipient of grants and fellowships from TED, MAP Fund, Surdna Foundation, and Dance/USA, and has been a guest speaker, choreographer, and instructor at California Institute of the Arts, UCLA, Santa Monica College, Kyoto University (Japan) and Ritsumeikan University (Japan) among others. He was associate artistic director of Khmer Arts, a member of the Alliance for California Traditional Arts’ Board of Directors, and an artist in residence at the Baryshnikov Arts Center in New York. He is the founding artistic director of Prumsodun Ok & NATYARASA, Cambodia’s first gay dance company, which Channel NewsAsia (Singapore) describes as “one of the most revolutionary dance troupes in Cambodia . . . a dance troupe like no other”. His celebrated TED Talk and keynote speech at the 2019 Dance/USA Annual Conference have roused audiences to their feet in ovation.

Khmer classical dance is more than 1,000 years old. Developed as a prayer in movement for rain and fertility, the tradition is known for its fluidity of movement and highly stylized hand gestures. Prumsodun Ok will open a portal into the physical, spiritual, and conceptual world of this ancient art form. Through embodied training, visual analysis, and group discussion, participants will deepen their understanding of the “body as a choreographic instrument”, “art as the transformation of nature”, “and dance as universal expression”.

※ Please dress comfortably. Physical contact with the instructor and other workshop participants is expected. The workshop on Nov. 19 will be from 14:00-17:00.

Prumsodun Ok presents *My Fearless Love* on this edition of *Camping Asia* (see page 4).

Trajal Harrell

美國 USA

11. 19 ^{TUE} > 11. 22 ^{FRI}

文山劇場排練室 6 樓
Wenshan Theater 6 Floor

EN

betatrajal.org

Trajal Harrell 的作品於各國的劇院、博物館和藝術節中演出。例如：法國國家舞蹈中心、巴黎秋天藝術節、紐約現代藝術博物館、巴比肯藝術中心比利時布魯塞爾藝術節、慕尼黑黑室內劇院、全景音樂節、ImpulsTanz 維也納國際舞蹈節、美國 Realness 藝術節等。2019 年秋天，他將成為蘇黎世劇院駐館藝術家，與駐館舞團工作。

舞蹈文化——誰來跳舞：Trajal Harrell 將介紹與他舞作角色相關的動作方式和表演原則，涵蓋跨領域的伸展台動作，如舞蹈、歌唱、演講、忘記一個人的模樣、穿衣和睡覺等，課程將會為每位工作坊學員量身訂製。

※ 學員需有中級程度之舞蹈技巧並已具演出經驗，本課程不適合初學者；11/19 當日課程，時間為 14:00-17:00。

Trajal Harrell 於本活動中演出《阿根廷娜降靈會》、《錯位 II》。（第 4 頁、第 7 頁）

Trajal Harrell’s work is seen internationally theaters, museums, and festivals such as CND, Festival d’Automne, MOMA, Barbican Centre, Kunstenfestivaldesarts, Munchen Kammerspiele, Panorama Festival, Impulstanz Festival, American Realness Festival, and many others. In Fall 2019, he will become a house director, developing a dance ensemble within Schauspielhaus Zurich.

Whose in the Room Dance Culture: Each workshop day Trajal Harrell will introduce a different principle of movement and performativity related to a role in his repertoire of dances. These activities will range across disciplines of runway movement as dance, singing, speaking, forgetting about what one looks like, dressing, and sleeping. Most importantly, the work will be tailored to the participants in the room.

※ Intermediate dance experience.

Some performance experience required.

Not for beginners.

The workshop on Nov. 19 will be from 14:00-17:00.

Trajal Harrell presents *The Return of La Argentina and Everything Not In Its Right Place II* on this edition of *Camping Asia* (see page 4、page 7).



Prumsodun Ok & NATYARASA *Beloved* at Currents Festival in Phnom Penh © Nobuyuki Arai



布拉瑞揚・帕格勒法 Bulareyaung Pargalava BDC-BULA © 拉風影像工作室 Lafun Photography

Bulareyaung Pargalava

臺灣 Taiwan

11. 19^{TUE} > 11. 22^{FRI}

華山果酒練舞場
Fruit Wine Dance Studio, Huashan 1914 Creative Park

EN
bdc.tw

布拉瑞揚・帕格勒法是臺灣臺東排灣族人。這 20 年來，他常受邀為臺灣與國際舞團編創及演出。近年，因對自身排灣族身份的積極認同，讓他開始走向新的道路，並帶著喜愛跳舞的孩子，藉由聲音與身體動作關係的發展，展現原民當代舞蹈的身體表述和語彙。他在 2014 年 8 月回鄉創立布拉瑞揚舞團。

著名臺灣原住民編舞家布拉瑞揚・帕格勒法將與他的舞者現身教學，教導發聲基礎與臺灣原住民族傳統歌曲，並結合舞團歷年作品的肢體與發展，「聲身並用」地在一邊舞蹈一邊唱歌。

※ 本課為 15 歲以上的中級至高級舞蹈科學生或專業舞者而設；擁有至少 4 年芭蕾 / 現代舞經驗並每周至少訓練 3 次的業餘舞者也可報名。

Bulareyaung Pagarlava is from the Paiwan tribe of Eastern Taiwan. During the last two decades, Bulareyaung has been invited on numerous occasions to choreograph and perform for various contemporary dance companies both in Taiwan and internationally. However, his increasing awareness of his Paiwani identity has led him towards a new path, focusing on his own indigenous culture and working with the talented youths who are keen on dancing. Through the development of relationship between movements and voice, he shows indigenous contemporary bodily expressions. Bulareyaung Dance Company was founded in August 2014.

Bulareyaung Pagalarva, famous Taiwanese indigenous choreographer will be present to share and teach vocal basis and Taiwanese indigenous conventional songs of with his dancers. It will integrate body movements from works of BDC over the years and use the concept of dancing and singing at the same time.

※ Ages 15 and up, suitable for intermediate or advanced dance students and experienced dancers. Dancers with minimum 4 years of Ballet / contemporary dance experience, with current regular dance training (minimum 3 times a week) may also be considered. Comfortable dance attire is advised.

Volmir Cordeiro

巴西 Brazil

11. 26^{TUE} > 11. 29^{FRI}

國家戲劇院 NT 排練室 A
National Theater Studio A

於國家戲劇院 3 號門集合
Meet at Gate No. 3 of the National Theater

EN
volmircordeiro.com

1987 年生於巴西，畢業於劇場科系，剛出道時曾與巴西編舞家 Alejandro Ahmed, Cristina Moura 及 Lia Rodrigues 工作。後於 2012 年畢業於編舞家 Emmanuelle Huynh 主持的法國翁傑國家當代舞蹈中心學院。他曾以表演者身分參與多位藝術家的計畫，包括 Xavier Le Roy（薩維耶勒華）、Laurent Pichaud、Rémy Hérítier、Emmanuelle Huynh、Jocelyn Cottencin 及 Vera Mantero 等。Volmir 的編創始於一系列獨舞《天空》、《伊娜》與《路》，之後他與巴西舞者 Marcela Santander Corvalán 陸續合作了兩首雙人舞作品。Volmir 現任法國國家舞蹈中心的駐館藝術家。近期他將博士論文延伸成書《Ex-corpo》，由 Carnets 出版。

Volmir Cordeiro 將在工作坊中探究一些創造性元素，包括臉部表現、失序體驗、肢體探索、因他人引起的緊迫、顛覆力量、各種不穩定狀態的交叉影響、豐富詞藻和強化想像力等。藉由編排集體及形變的動作，透過留下或離開、添加或刪除，將各種元素轉化成舞蹈。

※ 請著輕便服裝，課程中將可能與教師及工作坊學員有肢體的接觸。
Volmir Cordeiro 於本活動中演出《法國國家舞蹈中心駐館藝術家匯演》。（第 6 頁）



Trajal Harrell 錯位 11 Everything Not in Its Right Place II © Orpheas Emirzas

Angela Goh

澳洲 Australia

11. 26^{TUE} > 11. 29^{FRI}

國家戲劇院 NT 排練室 B
National Theater Studio B

於國家戲劇院 3 號門集合
Meet at Gate No. 3 of the National Theater

EN
angela-goh.com

Angela Goh 是澳洲舞者、編舞家，作品著重身體與商品、物質性、科技和感受之間的關係，並探討如何透過圖像製作，揭示及掩蓋其含義，於劇場、畫廊、無線遠端等空間呈現，並以多種形式發表於澳洲與國際。近期於春之祭（荷蘭）、波羅的海藝術節（芬蘭）、紐約表演空間（PS122）、英國 Auto Italia South East、雪梨表演空間的 Liverworks Festival of Experimental Art 等發表展演。Angela Goh 曾獲得 danceWEB 歐洲獎學金、新南威爾士州創新獎學金、並在 2017 年雪梨 FBi 電台音樂、藝術和文化獎中獲得最佳藝術家獎。

《沙漠妖姬的綺想》結合舞蹈、音樂和物件，在沙漠化的世界末日幻想中，展開一場人的形變或進化。流行音樂的節奏裡，不斷旋轉、扭動的身體，轉變成一隻蠕蟲，並逐步自我重生。究竟是我們控制環境？還是環境控制我們？本工作坊將帶領探討此作品的創作歷程、身體的律動，以及人與環境之間的互動與關係。

※ 請著輕便服裝，課程中將可能與教師及工作坊學員有肢體的接觸。
Angela Goh 於本活動中演出《沙漠妖姬的綺想》。（第 5 頁）

Angela Goh is an Australian dancer and choreographer working with dance in theatres, galleries, and telepathetic spaces. Her work considers the body in relationship to commodity, materiality, technology, and feeling, and explores how meaning is both revealed and obscured through image making.

Angela's works have been presented across Australia and internationally, most recently at SPRING Festival (NL), Baltic Circle Festival (FIN), PS122 / Performance Space New York (USA), Auto Italia South East (UK), Liveworks Festival (AUS), Angela has been artist in residence at Tanzhaus Zurich (CH), Cite Internationale des Arts (FR), Critical Path (AUS), Arts House Melbourne (AUS), Bundanon Artist Trust (AUS), Rimbun Dahan (MY), Dance Nucleus (SG), Dance4 (UK), and received the danceWEB Europe Scholarship, the Create NSW Emerging Fellowship, and won Best Artist in the 2017 FBi Sydney Music Arts and Culture awards.

More like a zombie than a phoenix, *Desert Body Creep* makes a case for transformation through a fantasy of decay. A pop song becomes an ear-worm and burrows through the pores of a body, opening black holes, plot holes and wormholes. Sinking slowly through a chthonic mush, it doesn't care to be reborn, but it's very happy to become undead. Things have learnt to walk that ought to crawl, and the next step is obviously to dance. In this workshop participants will explore the process behind the work *Desert Body Creep*.

※ Please dress comfortably. Physical contact with the instructor and other workshop participants is expected.
Angela Goh presents *Desert Body Creep* on this edition of Camping Asia (see page 5).

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蘇文琪 Su Wen-Chi
臺灣 Taiwan

11. 26TUE > 11. 29FRI

文山劇場 8 樓
Wenshan Theater 8 Floor

EN / CH
suwenchi.com

蘇文琪為一當代舞團（YiLab.）創始者。專注探索新媒體與表演藝術結合的創作形式，擅長用看似冷硬的科技手法，呈現最具人性溫度的哲學議題，並透過「身體」回應開啟與環境的對話。曾於國家兩廳院、歐洲核子研究組織 CERN 駐村，作品受邀巡迴於比利時 KunstenFestivaldesArts、南韓光州亞洲藝術劇院、瑞士日內瓦 Mapping Festival 等國內外具指標性藝術節，被視為臺灣此領域中極具代表性的藝術家。曾獲第九屆台新藝術獎評審團特別獎，世界舞台設計展 WSD 另類設計金獎。

新媒體與表演藝術工作坊
臺北是個擁有免費 Wi-Fi，幾乎人手一機（手機）的城市，生活步調看似緩慢，但網路速度與活動卻十分快速，當身體穿梭於真實與虛擬的時空之間，人們如何體驗當地生活？工作坊將帶領學員體驗表演與新媒體藝術的樂趣，參與學員將學習如何製作一段結合現場影像，聲音與舞蹈的表演。

- 11/26 舞蹈與科技
- 11/27 舞蹈與互動影像製作
- 11/28 舞蹈與類比聲音作曲
- 11/29 小組作品呈現與討論

- ※ 參與學員條件 |
- 1. 基礎肢體表演訓練
 - 2. 可使用手機錄聲音 (.wav)
 - 3. 可使用手機拍影片 (.mp4)
 - 4. 可使用將手機錄下的聲音／影片下載至個人電腦

- 參與學員課前請準備 |
- 1. 可下載 APP 的手機（可錄音、可拍影片）
 - 2. 耳機一副
 - 3. 個人電腦，規格：
Microsoft Windows 7 SP1 and up, 64bit
Apple mac OS 10.11 and up
 - 4. 請先下載：TouchDesigner 099, Non-Commercial
 - 5. 請穿著舒適，適合肢體活動

SU is the founder of YiLab., a contemporary dance company. She focuses on exploring the creative forms of combining new media with performing arts. SU is good at presenting philosophical issues of the warmth of humanity with seemingly rigorous scientific technology, and opening up dialogues with the environment through "physical body" responses. She was an artist in residence in National Theater and Concert Hall, Accelerate @CERN, Geneva Switzerland. She was invited to perform at indicative international festivals including Kunsten Festival des Arts, Belgium; Asia Culture Center (ACC), Gwangju, South Korea; Mapping Festival, Geneva, Switzerland etc. In this art field, Su is viewed as a representative artist in Taiwan. She is awarded the Jury's Special Award by Taishin Arts Award (2009) and the Gold Award of the Alternative Design in the World Stage Design (2017).

The new media art and performing arts, for beginners with Su Wen-Chi.

Taipei, a city with free Wi-Fi, a city where nearly everyone has a cell phone. The pace of life here may seem slow, but the speed and activity of internet is very fast. When the body travels between real and virtual space-time, how do people experience local life? This workshop will lead participants to experience the joy of performing and new media art. In this workshop, participants will learn how to create a performance that combines live video, sound and dance.

- 11/26 Dance and technology
- 11/27 Dance and interactive video production
- 11/28 Dance and analog audio composition
- 11/29 Group presentation and discussion

- ※ *Participation conditions:*
- *Basic performance skills training*
 - *Having a cell phone which is able to record voices (.wav)*
 - *Having a cell phone which is able to shoot videos (.mp4)*
 - *Able to download sounds/videos recorded by cell phone to your PC*

- ※ *Please prepare before participating in the workshop:*
- *A cell phone which is able to download apps, record, film.*
 - *A pair of headphones*
 - *Personal computer, Specifications: Microsoft Windows 7 SP1 and up, 64bit Apple macOS 10.11 and up*
 - *Please download before the workshop: TouchDesigner 099, Non-Commercial*
 - *Please wear comfortable and suitable for physical activities.*

Gerard & Kelly
美國 Unite States

11. 26TUE > 11. 29FRI

剝皮寮歷史街區演藝廳
Bopiliao Historic Block Performance Hall

EN
gerardandkelly.com

Brennan Gerard 和 Ryan Kelly 自 2003 年起以 Gerard & Kelly 為名發表共同創作。他們的裝置和表演運用了舞蹈、錄像和雕塑等媒材，處理性、記憶和酷兒意識形構等議題。近期展演呈現於巴黎秋天藝術節、巴黎東京宮與龐畢度中心；紐約的 Pioneer Works、古根漢博物館及 The Kitchen；芝加哥建築雙年展及洛杉磯 Hammer 美術館的「Made in LA」雙年展。Gerard & Kelly 於 2010 年完成惠特尼美術館的獨立研究項目，並於 2013 年取得了加州大學洛杉磯分校藝術系的藝術創作碩士。他們的作品收藏於洛杉磯郡藝術博物館、Hammer 美術館及古根漢博物館。

性別展演
Gerard & Kelly 的作品《愛無止盡》（2011 年首演於紐約舞蹈空間計畫表演場）採取即興樂譜的表演形式，始於對另一件藝術作品《Sehgal's Kiss》的回應，而後成為一種工具，推翻以往接收的性別觀念，也產生一種無法編製出的機械式親密。工作坊將會討論影響 Gerard & Kelly 創作過程的理論，透過重做和再意義，來體現「樂譜／性別」的含意。

※ 以英文授課，參與者須具備英語能力。
Gerard & Kelly 於本活動中演出《愛無止盡》。（第 9 頁）

Gerard & Kelly's installations and performances use choreography, video, and sculpture to address questions of sexuality, memory, and the formation of queer consciousness. Recent exhibitions and performances of their work have been presented by Pioneer Works, Guggenheim Museum, and The Kitchen (New York); Festival d'Automne, Palais de Tokyo, and Centre Pompidou (Paris); Chicago Architecture Biennial; and the Made in LA Biennial at the Hammer Museum (Los Angeles). Gerard & Kelly completed the Whitney Museum Independent Study Program in 2010, and received their MFAs from the University of California, Los Angeles, Department of Art in 2013. Their work is in the collections of the Los Angeles County Museum of Art, Hammer Museum, and the Guggenheim Museum.

Performing Genders
This workshop is a transmission of Reusable Parts/Endless Love (2011, premiere Danspace Project, New York) which, like gender, is an improvised score-based performance. Initially a response to another artwork (*Tino Sehgal's Kiss*), the project has since become a tool for us to explode received notions of gender and sexuality, a machine to produce intimacies we could never choreograph. The workshop will discuss the theory that generated Gerard & Kelly's procedures and then embody this knowledge by re-doing and re-signifying the "score/gender".

※ *Participants should be proficient in English. Workshop will be conducted in English.*
Gerard & Kelly presents *Reusable Parts/Endless Love* on this edition of Camping Asia (see page 9).



蘇文琪 Su Wen-Chi 全然的愛與真實 Unconditional Love and Fact Creep © 李耿哲 Hsin-Che Lee

我們也邀請臺灣藝術家在週五上午為所有學生進行大堂課，課程將著重在戲曲身體練習及太極導引，希望讓參與者能對於亞洲的肢體語彙有新的認識與了解。

Camping Asia invites two Taiwanese artists to conduct giant classes on each Friday morning, one is Xiqu Body Training, and the other is Taichi Daoyin. We hope to bring the diverse experience to all participants through learning Xiqu physicality and practicing Asian body movements.

大堂課 Giant Classes

許栢昂 Hsu Poang
臺灣 Taiwan

戲曲身體練習 Xiqu Body Training

11. 22 FRI
10:30 am-12:00 pm

國家戲劇院大廳
The Lobby of National Theater

於國家戲劇院 3 號門集合
Meet at Gate No. 3 of the National Theater

CH / EN

許栢昂，10 歲進入戲校學習京劇，18 歲開始學習西方戲劇。

24 歲成立栢優座，以京劇元素融合舞台劇作為創作手段，試圖找到臺灣特有的戲劇表述形式。主要創排作品有：《狹義驚懼》、《逝 · 父師－希矣切》、《後臺真煩－看》、《刺客列傳－荆軻》、《武松打店讀劇形式》、《水滸·誰唬》2013 開始，分別以《獨、角、戲－吉嶽切》、《惡虎青年 Z》、《降妖者齊天》、《大年初一前晚的那頓飯》入選臺灣第 12、15、16、18 屆台新藝術獎。2016 年代表臺灣參加第五屆利賀亞洲導演藝術節、並六度受邀參演大稻埕青年戲曲藝術節。因其突破體制自由的創作方式與幼時擅演猴戲，被報導譽為臺灣京劇界的齊天大聖。

※ 僅限應邀學校 Campers 參加，不對外開放報名。
Hsu Poang was admitted to the theatre school to study Peking Opera at the age of 10 and began learning Western theatre at 18. At 24, he founded Po You Set to explore a unique Taiwanese theatre by combining the elements of Peking Opera and theatre. His main original plays. Since 2013, he has been selected into the 12th, 15th, 16th and 18th Taishin Arts Award respectively with *Dining on the New Year's Eve*. He represented Taiwan to attend the 5th Asian Theatre Directors' Festival in Toga in 2016. He has also been invited to perform at Dadaocheng Youth Xiqu Festival of Arts for six times. He was commended as the Sun Wukong (the Great Sage, Heavenly Equal) in Taiwanese Peking Opera for his unconventional artistic style and his signature monkey king play in youth.

※ For the students of invited schools only.



許栢昂 Hsu Poang 方舟變形記 Ask the Ark © 林軒朗 Lin Hsuan-Lang

邱怡文 Chiu I-Wen
臺灣 Taiwan

太極導引 Taichi Daoyin

11. 29 FRI
10:30 am-12:00 pm

國家音樂廳大廳
The Lobby of Concert Hall

於國家音樂廳 3 號門集合
Meet at Gate No. 3 of the Concert Hall

EN

邱怡文，畢業於臺灣臺北國立藝術學院舞蹈學院表演主修，接受芭蕾舞、當代舞蹈及中國舞訓練。1994 加入雲門舞集。二十年舞者生涯期間，接受太極拳，武術等東方肢體訓練，並擔任雲門許多重要作品的獨舞演出。也曾與英國編舞家 Akram Khan、香港編舞家黎海寧 Helen Lai 及臺灣編舞家伍國柱合作。

2014 年從舞台退休，開始致力於教與推廣。曾任淡水雲門劇場擔任教育推廣講師，並於國立臺北藝術大學舞蹈系與醒吾科技大學表演藝術系擔任兼任助理教授。並多次擔任電影及劇場演出的動作設計。

※ 僅限應邀學校 Campers 參加，不對外開放報名。

The Outreach Specialist at the Cloud Gate Culture and Arts Foundation, and an Adjunct Assistant Professor at Taipei National University of the Arts (TNUA) and Hsing Wu University of Science and Technology, Chiu I-wen had been Cloud Gate dancer for 20 years.

Graduated from TNUA in 1994, She joined Cloud Gate Dance Theatre of Taiwan upon her graduation. During her earlier career as a dancer at Cloud Gate, Chiu took on major roles in Lin Hwai-Min's works, including Water Stains on the Wall, White, Wild Cursive, Legacy, and The Tale of the White Serpent, among others. She has also worked with many renowned choreographers, such as Akram Khan, Helen Lai and Wu Kuo-Chu.

※ For the students of invited schools only.



CND Camping Symposium © Marc Damage

論壇與圓桌討論會 Public Symposium & Roundtable Discussion

EN

11. 24 SUN

國立臺灣博物館南門園區 小白宮展演廳
National Taiwan Museum Nanmen Park

※ 無需報名，自由參加，限額 100 人，現場額滿為止。
Free admission. This event runs with a first-come-first-serve basis and booking tickets is not required.
Please notice that the capacity is limited to maximum 100 seats.

10:30-11:30 am
專題演講 Keynote Speech

邁向舞蹈消逝的年代？漫談當代台灣的編舞多樣性
Disappearing Dance? Choreographing Diversity in Contemporary Taiwan

主講人 / Keynote Speaker：
張懿文 / 臺北藝術大學助理教授
Chang I-Wen / Assistant Professor at Taipei National University of the Arts

11:45 am-1:00 pm
圓桌討論會 1：藝術家的知識及其實踐
Roundtable discussion 1: Artists performing between

- (1) 藝術與教育 Art and education
- (2) 藝術與研究 Art and research
- (3) 藝術與女性主義 Art and feminism
- (4) 藝術與機構 Art and institution
- (5) 藝術與經濟學 Art and Economics
- (6) 藝術與檔案 Art and archive

1:00-2:00 pm
午餐 Lunch Break

2:00-3:30 pm
圓桌討論會 2：藝術教育與產業的對話
Roundtable discussion 2: Thinking what is means to be

- (1) 如何以舞者作為一項職業
To be a dancer as your career
- (2) 如何開始全職藝術家的生涯規劃
To begin your career as an artist
- (3) 如何面對轉行及其過渡期
To have a transition of your career
- (4) 什麼是跨領域創作
To make interdisciplinary art practices
- (5) 什麼是展演文化認同
To perform cultural identities
- (6) 什麼是與觀眾連結
To engage with audiences
- (7) 什麼是合作與共創
To collaborate with artists
- (8) 什麼是酷兒
To be queer
- (9) 身為一個公民的文化責任
To be a citizen
- (10) 氣候變遷與生態議題
To have the ecological thinking and practice

受邀學校教師圓桌 Conversations Between Invited Schools

EN

11. 19 TUE
11. 20 WED
11. 22 FRI
2:30-4:30 pm

戲台咖啡
Theater Cafe at the National Theater

※ 邀請學校帶隊老師出席，不對外開放。
Supervisors of invited schools only.

受邀學校 Invited Schools

Camping Asia 邀請 12 所來自亞洲、歐洲和美洲等地的藝術學校學生，超過 100 位 campers，及 100 多位以個人身份與會的藝術家來參加工作坊、論壇、早課及大堂課。

The “campers” or participants in Camping Asia are more than 100 students drawn from 12 art schools in Asia, Europe and around the world, as well as more than 100 professionals attending this platform of workshops and discussions as individuals.

國立臺灣藝術大學
National Taiwan University of Arts
ntua.edu.tw

國立臺北藝術大學 舞蹈學院
Taipei National University of the Arts,
School of Dance
1www.tnua.edu.tw/~TNUA_DANCE/main.php

臺北市立大學舞蹈學系
University of Taipei-Department of
Dances
dance.utaipei.edu.tw/bin/home.php

國立中山大學劇場藝術學系
Department of Theater Arts,
National Sun Yat-sen University
ta.nsysu.edu.tw

加州藝術學院 舞蹈學院
California Institute of the Arts (CalArts)
School of Dance
dance.calarts.edu

朱拉隆功大學美術與應用藝術學
校舞蹈系
Department of Dance, Faculty of Fine
and Applied Arts, Chulalongkorn
University
chula.ac.th/en/academic/faculty-of-fine-and-applied-arts/

里昂國立高等音樂舞蹈學院
Lyon National Conservatory of Music
and Dance
cnsmd-lyon.fr

香港演藝學院
The Hong Kong Academy for
Performing Arts
hkapa.edu

墨爾本大學美術與音樂學院 —
維多利亞藝術學院
Victorian College of the Arts, Faculty
of Fine Arts and Music, University of
Melbourne
finearts-music.unimelb.edu.au/about-us/vca

御茶水女子大學
Ochanomizu University
www.ocha.ac.jp

比利時 P.A.R.T.S.
P.A.R.T.S.
parts.be

新加坡拉薩爾藝術學院
LASALLE College of the Arts
lasalle.edu.sg

週一學校 Monday School

11. 18^{MON}
7:30-9:00 pm

國家戲劇院大廳
The Lobby of National Theater

7:15 pm 於國家戲劇院 3 號門集合
Meeting Point: Gate No. 3 of the National Theater at 7:15 pm

週一學校是一個由臺灣人民群眾募資且具有社會教育意義的舞蹈計畫，著重公共空間與藝術中有別於傳統的相互合作。透過與市民間不斷的溝通以及深入探索公共空間中市民的需求，週一學校企圖重塑城市舞者的當代身份建構。週一學校從 2015 年至今已與來自不同世代及背景的市民共同舉辦超過 70 場工作坊。週一學校舉行於城市的公共空間中，是一個強調民眾參與的舞蹈活動。週一學校適合且開放給大眾參與，此活動呈現方式並無固定，通常藉由能夠容納 100-300 人之工作坊之形式執行。也藉由遊戲化之手法，讓參與民眾能在輕鬆的氛圍下進行溝通。

Monday School (hereinafter called the ‘MS’) is a social and educational dance project in the city crowdfunded by the citizens in Taiwan, also the alternative way of artistic collaboration with the public. Through constant communication to and exploration of actual needs from citizens in the public spaces (including virtual spaces), MS has tried to reshaping the contemporary identity of 'dancers' in the city and has co-created more than 70 various participatory events and workshops with citizens from diverse genre and generation since 2015 to date. Each Monday School is an inclusive and participatory dance activity taking place in the public spaces of city. Combining with gamification techniques, it’s an activity open for everyone to join. While it can be delivered in various forms, the typical kind is the large workshop that allows 100-300 people to connect and communicate with each other in a playful way.

早課 Morning Classes

11. 19^{TUE} > 11. 21^{THU}
10:30 am-12:00 pm

11. 26^{TUE} > 11. 28^{THU}
10:30 am-12:00 pm

早課於週二至週四上午舉行，受邀學校的學生將有機會為所有參與者上課，讓每個人都有機會在今年的 Camping Asia 中，發現不同學校的教學方法和靈感來源。

The classes are held in the morning from Tuesday to Thursday, the invited schools will have the opportunity to conduct the morning class for all the participants, providing everyone with a chance to discover the teaching methods and sources of inspiration of the diverse establishments present at Camping Asia this year.

Camping Asia 資訊站
Camping Asia Information Desk

11. 19^{TUE} > 11. 22^{FRI}
12:00-1:30 pm

11. 26^{TUE} > 11. 29^{FRI}
12:00-1:30 pm

戲台咖啡
Theater Cafe at National Theater G floor

臺北市中山南路 21-1 號 國家戲劇院 G 樓
21-1 Chung-Shan S. Road, Taipei City 10048, Taiwan,
R.O.C

小聚點 Meeting Point

11. 18^{MON} > 11. 29^{THU}
SUN ~ WED 11:00 am-11:00 pm
THU ~ SAT 11:00 am-1:00 am

戲台酒館
Trattoria at National Theater G floor

臺北市中山南路 21-1 號 國家戲劇院 G 樓
21-1 Chung-Shan S. Road, Taipei City 10048, Taiwan,
R.O.C

憑 camper 手環即可享 8 折優惠
Get 20% off with the camper's wristband



週一學校 Monday School 週一學校戰鬥果醬 Battle Jam © 陳藝堂 Etang Chen



CND Camping © Marc Domage

場地資訊 Site & Map

1. 雲門舞集舞蹈教室 臺北南門館

臺北市中正區羅斯福路一段 7 號 1 樓
+886-2-2397-3012
▲ 搭乘捷運【松山新店線】在 淡水信義線 在 中正紀念堂站 4 號出口出站

Cloud Gate Dance School Nanmem Branch

1F., No. 7, Sec. 1, Roosevelt Rd., Zhongzheng Dist., Taipei City 100, Taiwan, R.O.C
+886-2-23973012
▲ Taipei MRT :
Songshan-Xindien Line, G10 Chiang Kai-Shek Memorial Hall, Exit No. 4.
Tamsui-Xinyi Line, R08 Chiang Kai-Shek Memorial Hall, Exit No. 4.
cgds.com.tw

2. 國家兩廳院

臺北市中山南路 21-1 號
+886-2-3393-9888
▲ 搭乘捷運【松山新店線】在 淡水信義線 在 中正紀念堂站 五號出口出站

National Theater & Concert Hall

21-1 Chung-Shan S. Road, Taipei City 10048, Taiwan, R.O.C
+886-2-3393-9888
▲ Taipei MRT :
Songshan-Xindien Line, G10 Chiang Kai-Shek Memorial Hall, Exit No. 5.
Tamsui-Xinyi Line, R08 Chiang Kai-Shek Memorial Hall, Exit No. 5.
npac-ntch.org/zh/

3. 國立臺灣博物館南門園區

臺北市中正區南昌路一段 1 號
+886-2-2397-3666
▲ 搭乘捷運【松山新店線】在 淡水信義線 在 中正紀念堂站 1、2 或 7 號出口出站

National Taiwan Museum Nanmen Park

No.1, Sec. 1, Nanchang Rd., Zhongzheng Dist., Taipei City 10074, Taiwan, R.O.C
+886-2-2397-3666
▲ Taipei MRT :
Songshan-Xindien Line, G10 Chiang Kai-Shek Memorial Hall, Exit No. 1, 2, 7, then walk for about 6 minutes to the Park.
Tamsui-Xinyi Line, R08 Chiang Kai-Shek Memorial Hall, Exit No. 1, 2, 7, then walk for about 6 minutes to the Park.
ntm.gov.tw

4. 中山堂光復廳

臺北市延平南路 98 號
+886-2-2381-3137
▲ 搭乘捷運【松山新店線】在 板南線 在 西門站 5 號出口或 4 號出口出站

Guangfu Auditorium, Taipei Zhongshan Hall

No .98 Yenping S. Rd .Taipei .Taiwan, 100, R.O.C.
+886-2-2381-3137
▲ Taipei MRT :
Songshan-Xindien Line, G12 Ximan, Exit No. 4, 5.
Bannan Line, BL11 Ximan, Exit No. 4, 5.
zsh.gov.taipei/Default.aspx

5. 華山烏梅劇院／華山果酒練舞場

臺北市中正區八德路一段 1 號
+886-2-2358-1914
▲ 搭乘捷運【板南線】在 新蘆線 在 忠孝新生站 1 號出口出站，步行 3 分鐘

Umay Theater / Fruit Wine Dance Studio, Huashan 1914 Creative Park

No.1,Bade Road Sec.1,Zhong Zhen District,Taipei 100, R.O.C.
+886-2-2358-1914
▲ Taipei MRT :
Zhonghe-Xinlu Line, O07 Zhongxiao Xinsheng Station, Exit 1, then walk for approximately 3 minutes.
Bannan Line, BL14 Zhongxiao Xinsheng Station, Exit 1, then walk for approximately 3 minutes.
huashan1914.com

6. 大稻埕戲苑

臺北市大同區迪化街一段 21 號 8 樓、9 樓
+886-2-2556-9101
▲ 搭乘捷運【松山新店線】在 北門站 2 號或 3 號出口出站，步行約 10 分鐘

Dadaocheng Theater

9F, No. 21, Sec. 1, Dihua St., Datong Dist., Taipei City 103, Taiwan, R.O.C
+886-2-2556-9101
▲ Taipei MRT :
Songshan-Xindien Line, G13 Beimen Station, Exit No.2, 3, then walk for approximately 10 minutes.
tapo.gov.taipei

7. 思劇場

臺北市大同區迪化街一段 32 巷 1 號 3 樓
+886-2-2555-7660
▲ 搭乘捷運【松山新店線】在 北門站 2 號或 3 號出口出站，步行約 10 分鐘

Thinkers' Theatre

9F, No. 21, Sec. 1, Dihua St., Datong Dist., Taipei City 103, Taiwan, R.O.C
+886-2-2555-7660
▲ Taipei MRT :
Songshan-Xindien Line, G13 Beimen Station, Exit No.2, 3, then walk for approximately 10 minutes.
tkstheatre.com

8. 剝皮寮歷史街區演藝廳

臺北市萬華區康定路 173 巷
+886-2-2302-3199
▲ 搭乘捷運【板南線】在 龍山寺站 3 號出口出站，右轉沿著康定路步行 3 分鐘

Bopiliao Historic Block Performance Hall

Ln. 173, Kangding Rd., Wanhua Dist., Taipei City, Taiwan, , R.O.C.
+886-2-2302-3199
▲ Taipei MRT :
Bannan Line, BL10 Longshan Temple Station, Exit 3, then turn right, and go straight on Kangding Road for 3 minutes.
bopiliao.taipei

9. 文山劇場

臺北市文山區景文街 32 號
+886-2-2933-2199
▲ 搭乘捷運【松山新店線】在 景美站 1 號出口出站

Wenshan Theater

No. 32, Jingwen St., Wenshan Dist., Taipei City 116, Taiwan, R.O.C.
+886-2-2933-2199
▲ Taipei MRT :
Songshan-Xindien Line, G05 Jingmei Station, Exit No. 1.
tapo.gov.taipei

10. 臺北教師會館

臺北市中正區南海路 15 號
+886-2-2341-9161
▲ 搭乘捷運【松山新店線】在 淡水信義線 在 中正紀念堂站 1 或 2 號出口出站，往南海路步行約 5 分鐘到達會館

Taipei Teacher's Hostel

No. 15, Nanhai Rd., Zhongzheng Dist., Taipei City 100, Taiwan, R.O.C.
+886-2-2341-9161
▲ Taipei MRT :
Songshan-Xindien Line, G10 Chiang Kai-Shek Memorial Hall, Exit No. 1, 2.
Tamsui-Xinyi Line, R08 Chiang Kai-Shek Memorial Hall, Exit No. 1, 2.
Then walk on Nanhai Road for 5 minutes.
tth.url.tw

11. 洛碁大飯店花華館

臺北市中正區懷寧街 30 號
+886-2-2312-3811
▲ 搭乘捷運至臺北車站，在站前地下街 Z4 出口出站，步行約 5 分鐘到達飯店

Green World Flora

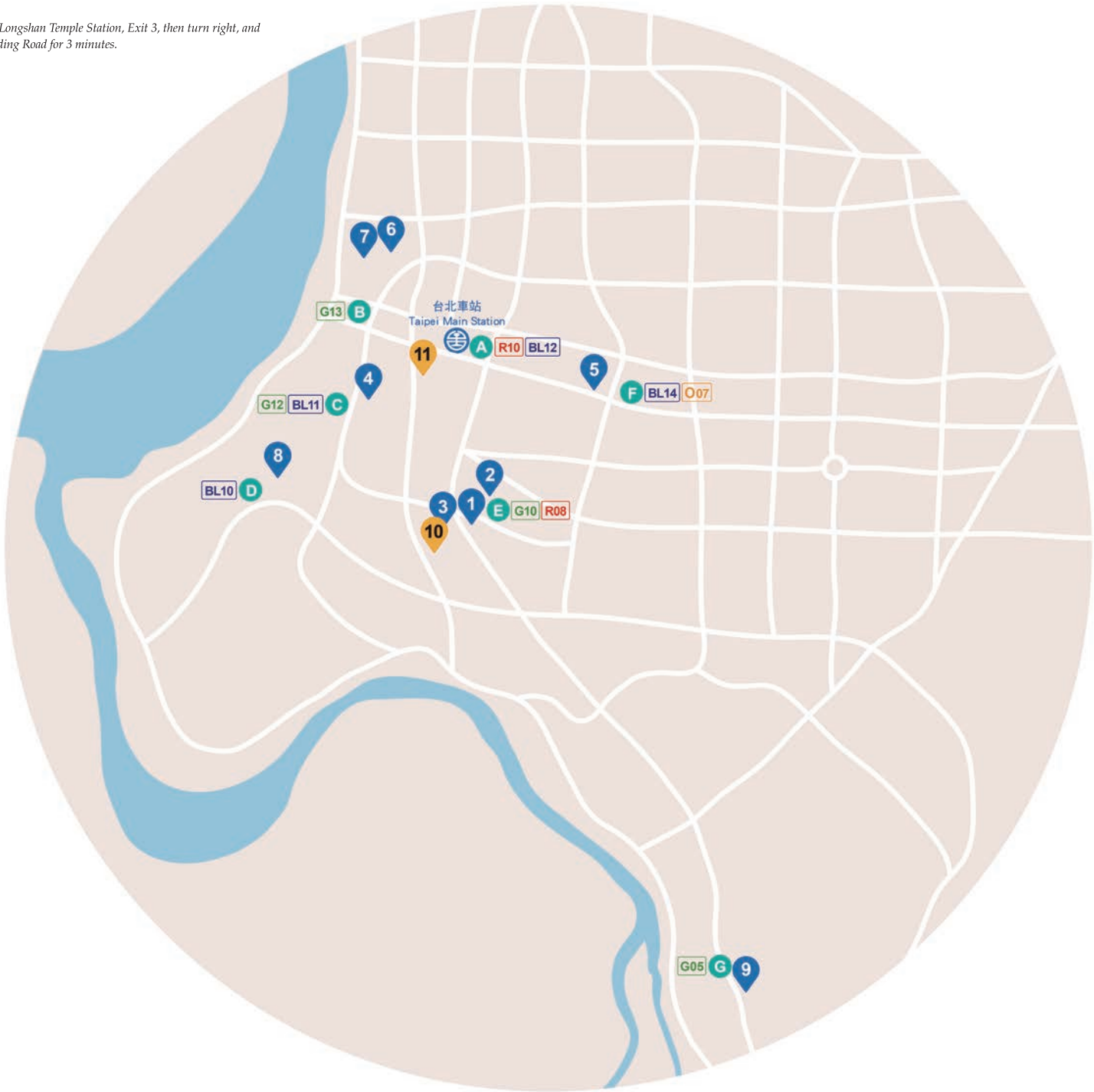
No.30, Huaining St., Zhongzheng Dist., Taipei City 100, Taiwan, R.O.C.
+886-2-2312-3811
▲ Taipei MRT :
Bannan Line, BL12 Taipei Main Station, Taipei Station Front Metro Mall through Exit Z4, then walk for 5 minutes.
Tamsui-Xinyi Line, R10 Taipei Main Station, Taipei Station Front Metro Mall through Exit Z4, then walk for 5 minutes.
flora.greenworldhotels.com

臺北表演藝術中心 Taipei Performing Arts Center

10372 臺北市大同區延平北路四段 200 號
No.200, Sec. 4, Yanping N. Rd., Datong Dist., Taipei City 103, Taiwan (R.O.C.)

聯絡我們／Contact us

週一至週五／Monday to Friday
9:00 am to 6:00 pm
+886-2-2599-7973
service@tpac-taipei.org



臺北捷運 Taipei Metro

- A. 臺北車站 / MRT Taipei Main Station R10 BL12
- B. 北門站 / MRT Beimen Station G13
- C. 西門站 / MRT Ximen Station G12 BL11
- D. 龍山寺站 / MRT Longshan Temple Station BL10

- E. 中正紀念堂站 / MRT Chiang Kai-Shek Memorial Hall Station R08 G10
- F. 忠孝新生站 / MRT Zhongxiao Xinsheng Station O07 BL14
- G. 景美站 / MRT Jingmei Station G05

購票資訊 Ticketing

10.7 Mon > 10.21 Mon

【早鳥 75 折】限時優惠

全系列節目不限張數及票價，即享 75 折優惠。

Early Bird 25% off

During the period, 25% off regular ticket price for all programs.

10.22 Tue > 11.24 Sun

【寧為女人】套票

購買《身為女人》1 張 及 Camping Asia 全系列節目任選 1 張，即享 85 折優惠。

"Better be the woman" Package

During the period, buy one ticket of *Gustavia* and one ticket from any performance at one time and get 15% off regardless of original ticket price.

Only on 11.11 Mon

【雙 11】驚喜套票

任選 4 張票，不限場次，即可享 1111 元超值價，將於 11.11 上午 11:11 啟售至 23:59 截止。

"1111 Singles' Day" Package

Just pay for NTD1,111 for any 4 tickets from any performance.

The special sale will start from 11:11 am to 11:59 pm on Nov. 11.

10.22 Tue > 11.28 Thu

【團體優惠】

凡購票 20 張以上，不限定場次，享 85 折優待。

請提前電洽臺北表演藝術中心 (02)2599-7973#329，將有專人為您服務。

Group Tickets

For group with 20 or more people, group tickets are charged at 85% of full fare, applying to all programs. Please contact the Camping Asia in advance: (02)2599-7973 ext.329.

10.22 Tue > 11.28 Thu

【5 折優惠】

1) 65 歲以上長者購票享 5 折優惠，入場需出示有效證件。

2) 身心障礙人士購票享 5 折優惠，及其必要陪同者 1 人購票 5 折（須與優待身分者同時購票）。入場需出示有效證件，並同時進 / 出場觀賞。

3) 若需購買輪椅席或進一步了解各場地狀況，請提前電洽臺北表演藝術中心

50% discount:

Senior persons (age 65 and above) receive a 50% concession, Valid ID is required at entrance.

People with disability receive a 50% concession, the carer also receive 50 % concession (one person with one carer). Valid ID is required at entrance, and the senior person and the carer need to come and leave together.

More information concerning wheelchair accessibility and other venue information for people with disabilities, please contact the Camping Asia in advance: (02)2599-7973 ext.329

【免費入場 Free admission】

學校馬拉松／Schools Marathon

錯位 II／Everything Not In Its Right Place II

論壇與圓桌討論會／Public Symposium & Roundtable Discussion

【工作坊費用 Workshop rates】

工作坊（16 小時）／Workshops（16 hours）

NTD 4000

camping asia TEAM LIST

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柯文哲 Ko Wen-Je

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副局長 Deputy Commissioner
副局長 Deputy Commissioner
主任秘書 Chief Secretary
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臺北表演藝術中心籌備委員會 Preparatory Committee for Taipei Performing Arts Center

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朱宗慶 Ju Tzong-Ching
吳靜吉 Wu Jing-Jyi

李應平 Lee Ying-Ping
陳郁秀 Tchen Yu-Chiou
陳譽馨 Chen Yu-Shin

辜懷群 Ku Huai-Chun
樓永堅 Lou Yung-Chien
蔡宗雄 Tsai Tsung-Hsiung

財團法人台北市文化基金會 Taipei Culture Foundation

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執行長 Foundation Executive Director
副執行長 Deputy CEO

李遠 Lee Yuan
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楊淑鈴 Ann Yang

臺北表演藝術中心 & 法國國家舞蹈中心－「Camping Asia」策畫與製作團隊

總監 Director

王孟超 Austin Wang
Catherine Tsekenis

策展小組 Curator

林人中 River Lin
Aymar Crosnier

計畫統籌 Project Coordination

張玉玲 Chang Yu-Ling

專案協力 Project Coordinator

李怡慧 Lee I-Hui

行銷及公關統籌 Supervisor of Marketing & Public-Relation

Aude Martino

受邀學校聯繫 Coordinator for Invited Schools

郭瓊華 Kuo Chiung-Hua

工作坊及演出節目聯繫

Christophe Susset

Coordinator for Workshops and Performances

葉佩韋 Yeh Pei-Wei

Aude Martino

吳眉軒 Wu Mei-Hsuan

張若筑 Firing Chang

高正芳 Square Kao

*郭少麒 Kek Siou-Kee

*徐明敏 Hsu Ming-Min

*姚郁紋 Yo IkuMon

呂尤文 Van Lu

吳佳恬 Wu Chia-Tien

*李書樵 Li Shu-Chiao

*李紋欣 Lee Wen-Hsin

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*林律潔 Lin Lu-Jie

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*鄭維壹 Cheng Wei-Husan

*簡玉菁 Jian Yu-Jing

行銷媒體聯繫 Coordinator for Marketing

王琪 Wang Chi

李宥蕓 Winnie Li

吳婉鈴 Wu Wan-Ling

曾中信 Chris Tseng

陳彥宇 Sun Chen

Valentine Jecic

平面設計 Art Design

陳俊翰 Jason Chen

網站設計溝通 Coordinator for Website Design

趙美珍 Mindy Chao

影像紀錄 Image Documentation

邱子殷 Chiu Tzu-Yin

徐懷士 Hsu Huai-Shih

陳彥任 Chen Yan-Ren

黃偉軒 Huang Wei-Hsuan

歐陽承博 Ou Yang Cheng-Po

蔡宗儒 Tsai Tsung-Ju

薛中強 Hsueh Chung-Chiang

*專案人員

Project Assistant

節目行銷處－節目組
Production & Marketing Department - Programming

林采韻 Charlene Lin
吳家禎 Wu Jia-Zhen
范祐禎 Fan Yu-Chen
陳怡吟 Claire Chen

陳美吟 Chen Mei-Yin
黃琳惠 Huang Lin-Hui
張舒懿 Chang Shu-Yi
詹慧君 Holly Chan

趙智漢 Kenny Chiu

節目行銷處－行銷組
Production & Marketing Department - Marketing

郭瓊華 Kuo Chiung-Hua
王琪 Wang Chi

李宥蕓 Winnie Li

吳婉鈴 Wu Wan-Ling
涂姿宇 Tu Tzu-Yu
陳彥宇 Sun Chen

陳俊翰 Jason Chen
陳晴 Mary Chen
曾中信 Chris Tseng

公關研發處
PR & Development Department

張玉玲 Chang Yu-Ling
王君盈 Jun Wang

李怡慧 Lee I-Hui
吳眉軒 Wu Mei-Hsuan

張若筑 Firing Chang
葉佩韋 Yeh Pei-Wei

服務推廣處
Public Service & Engagement Development Department

呂尤文 Van Lu
吳佳恬 Wu Chia-Tien

高正芳 Square Kao
陳韋潔 Chen Wei-Chieh

製作技術組
Technical Production Department

斯建華 Szu Chien-Hua
王志剛 Wang Chih-Kang

李致翰 Li Chin-Han
吳育綺 Kiki Wu

汪淑儀 Wang Shu-Yi
黃聖凱 Hwang Sheng-Kai

營運管理處
Operation Management Department

姚德群 Yao Te-Chun
王聖安 Sandy Wang
林美吟 Ann Lin

徐翊綺 Coco Hsu
陳宛君 Anita Chen
楊秉叡 Bei Yang

廖貞奇 Jenny Liao
趙美珍 Mindy Chao
蕭家進 Hsiao Chia-Chin

實習生

Interns

王思歡 Wang Szu-Huan

江佳玲 Chiang Chia-Ling

林俐瑩 Lin Li-Ying

胡筱霓 Hu Hsiao-Ni

孫君嘉 Sun Jun-Jia

張巧妮 Chang Ciao-Ni

張品涵 Chang Pin-Han

蔡玟瑩 Tsai Mei-Hsuan

鄭羽暄 Zheng Yu-Hsuan

謝芳茵 Hsieh Fang-Yin



calendar

camping asia 2019

for everybody
for campers

11.18

7:30 > 9:00 pm 小事製作／週一學校 *Monday School*

11.19

10:00 > 10:30 am 報到 / *Registration*
10:30 am > 12:00 pm 早課 / *Morning Classes*
12:00 > 2:00 pm 午餐 / *Lunch Break*
2:00 > 6:00 pm 工作坊 / *Workshops*
7:30 > 9:00 pm 開幕匯演：重訪（身體）歷史的幾種可能
Opening Gala: Revisiting Histories of Bodies
阿根廷娜降靈會 / *The Return of La Argentina by Trajal Harrell*
二十世紀舞蹈史，在亞洲 / *20 Minutes for the 20th Century, but Asian by 林人中 River Lin*
愛無懼 / *My Fearless Love by Prumsodun Ok*
◎中山堂光復廳 / Guangfu Auditorium, Taipei Zhongshan Hall
9:00 > 10:00 pm 開幕酒會 / *Opening Party*
◎中山堂光復廳 / Guangfu Auditorium, Taipei Zhongshan Hall

11.20

10:00 > 10:30 am 報到 / *Registration*
10:30 am > 12:00 pm 早課 / *Morning Classes*
12:00 > 2:00 pm 午餐 / *Lunch Break*
2:00 > 6:00 pm 工作坊 / *Workshops*
7:30 > 8:20 pm **表演節目 / Performance**
沙漠妖姬的綺想 / Desert Body Creep by Angela Goh
◎華山烏梅劇院 / Umay Theater

11.21

10:00 > 10:30 am 報到 / *Registration*
10:30 am > 12:00 pm 早課 / *Morning Classes*
12:00 > 2:00 pm 午餐 / *Lunch Break*
2:00 > 6:00 pm 工作坊 / *Workshops*
7:30 > 9:42 pm **表演節目 / Performance**
法國國家舞蹈中心駐館藝術家匯演
CND Factory Artists by Volmir Cordeiro, Ana Rita Teodoro, La Ribot, Noé Soulier
◎大稻埕戲苑 / Dadaocheng Theater

11.22

10:00 > 10:30 am 報到 / *Registration*
10:30 am > 12:00 pm 大堂課 - 戲曲身體練習 by 許栢昂
Giant Class - Xiqu Body Training by Hsu Poang
◎國家戲劇院大廳 / The Lobby of National Theater
12:00 > 2:00 pm 午餐 / *Lunch Break*
2:00 > 6:00 pm 工作坊 / *Workshops*
7:30 > 8:13 pm **表演節目 / Performance**
少女須知 / Girl's Note by 蘇品文 Su Pin-Wen
◎思劇場 / Thinkers' Theatre

11.23

2:00 > 6:00 pm **表演節目 / Performances**
學校馬拉松 / *Schools Marathon*
錯位 II / *Everything Not in Its Right Place II by Trajal Harrell*
◎文山劇場 6F、8F、10F、11F / Wenshan Theater 6F、8F、10F、11F
7:30 > 8:13 pm **表演節目 / Performance**
少女須知 / Girl's Note by 蘇品文 Su Pin-Wen
◎思劇場 / Thinkers' Theatre
7:30 > 8:32 pm **表演節目 / Performance**
身為女人 / Gustavia by Mathilde Monnier & La Ribot
◎大稻埕戲苑 / Dadaocheng Theater

11.24

10:00 > 11:30 am **專題演講 / Keynote Speech**
◎國立臺灣博物館南門園區 小白宮展演廳 / National Taiwan Museum Nanmen Park
11:45 am > 1:00 pm **圓桌討論會 1：藝術家的知識及其實踐**
Roundtable discussion 1: Artists performing between
◎國立臺灣博物館南門園區 小白宮展演廳 / National Taiwan Museum Nanmen Park
1:00 > 2:00 pm 午餐 / *Lunch Break*
2:00 > 3:30 pm **圓桌討論會 2：藝術教育與產業的對話**
Roundtable discussion 2: Thinking what it means to be
◎國立臺灣博物館南門園區 小白宮展演廳 / National Taiwan Museum Nanmen Park
7:30 > 8:32 pm **表演節目 / Performance**
身為女人 / Gustavia by Mathilde Monnier & La Ribot
◎大稻埕戲苑 / Dadaocheng Theater

11.25

11.26

10:00 > 10:30 am 報到 / *Registration*
10:30 am > 12:00 pm 早課 / *Morning Classes*
12:00 > 2:00 pm 午餐 / *Lunch Break*
2:00 > 6:00 pm 工作坊 / *Workshops*
7:30 > 9:20 pm **表演節目 / Performance**
關於大野一雄 / About Kazuo Ohno by Takao Kawaguchi
◎華山烏梅劇院 / Umay Theater

11.27

10:00 > 10:30 am 報到 / *Registration*
10:30 am > 12:00 pm 早課 / *Morning Classes*
12:00 > 2:00 pm 午餐 / *Lunch Break*
2:00 > 6:00 pm 工作坊 / *Workshops*
7:30 > 9:20 pm **表演節目 / Performance**
關於大野一雄 / About Kazuo Ohno by Takao Kawaguchi
◎華山烏梅劇院 / Umay Theater

11.28

10:00 > 10:30 am 報到 / *Registration*
10:30 am > 12:00 pm 早課 / *Morning Classes*
12:00 > 2:00 pm 午餐 / *Lunch Break*
2:00 > 6:00 pm 工作坊 / *Workshops*
7:30 > 8:45 pm **表演節目 / Performance**
愛無止盡 / Reusable Parts/Endless Love by Gerard & Kelly
◎剝皮寮歷史街區演藝廳 / Bopiliao Historic Block Performance Hall

11.29

10:00 > 10:30 am 報到 / *Registration*
10:30 am > 12:00 pm 大堂課 - 太極導引 by 邱怡文
Giant Class - Taichi Daoyi by Chiu I-Wen
◎國家音樂廳大廳 / The Lobby of Concert Hall
12:00 > 2:00 pm 午餐 / *Lunch Break*
2:00 > 6:00 pm 工作坊 / *Workshops*
7:30 > 10:00 pm **閉幕趴體 / Closing Performance Party**
◎剝皮寮歷史街區演藝廳 / Bopiliao Historic Block Performance Hall

Save the date

Camping 2020 將在法國舉行
Camping 2020 in France

龐坦 6.15 > 6.26 / In Pantin from 15 to 26 June, 2020

里昂 6.15 > 6.19 / In Lyon from 15 to 19 June, 2020

