

亞倫·路西恩·奧文

一個說謊，一個說愛

Alan Lucien Øyen

Story, story, die

演出時間 | 2024.3.1 (FRI.) 19:30

2024.3.2 (SAT.) 19:30

2024.3.3 (SUN.) 14:30

演出地點 | 國家戲劇院 National Theater

主辦單位 |  國家兩廳院
NATIONAL THEATER & CONCERT HALL

指定住宿 |  FX
TAIPEI

- ◎演出全長約90分鐘，無中場休息。
- ◎演出部分英文發音，中文字幕。
- ◎演出部分含暴力語言、巨大聲響，請留意並斟酌入場。
- ◎建議10歲以上觀眾欣賞。
- ◎演前導聆：演出前30分鐘於國家戲劇院大廳。
- ◎演後座談：3.3 (SUN.) 演後於國家戲劇院大廳。
- ◎Duration: approx. 90 minutes without intermission.
- ◎Language: English with Chinese subtitles.
- ◎Viewer discretion: contains coarse language, gun shots and references to violence.
- ◎Recommended for audiences age 10 and older.
- ◎Pre-show talk: 30 minutes before showtime in the main foyer of the National Theater.
- ◎Post-show talk: 3.3 (SUN.) in the main foyer of the National Theater.

主辦單位保有節目內容異動權 The program is subject to change.



TIFA，劇場中的多重宇宙

劇場裡的時間不是線性的，過去、現在與未來，常常同時出現，相互糾纏。而藝術家們總是那麼敏捷的穿梭其間，時而從記憶中取材，時而站在未來回望。彷彿是旁觀者的我們，則常常要忍不住驚呼：「現在既是過去，同時也是未來！」

今年，我們想邀請大家，穿梭劇場裡關於時間的多重宇宙。除了重溫無數讓人流連忘返、心跳加速的時刻，藝術家亦不約而同在歷史傳統的豐富與輝煌中，以不同的形式，發出與未來共振的頻率，自經典找尋創新的能量，或以創作探討現代社群關係。甚至，跳上科技打造的時光機器，回到事件現場，藉由作品與我們對話。

所以走吧！現在讓我們跟著無極限的藝術家們，一起穿梭在劇場裡的多重宇宙。「過去可以重現，未來伸手可及」，這已不再是物理學家的功課，而是你我的當下！

用故事接住每一個脆弱的靈魂

——編舞家亞倫·路西恩·奧文

文／林農

亞倫的創作取材於真實生命經歷，從日常與陌生人的交談、個人軼事、乃至於當下的大眾文化元素中汲取靈感，往往能夠將表演者及創作排練過程與作品最終敘事牢牢結合在一起，依他自己的話來說，他一直都在探究關於現實與虛構，以及兩者的疊加。亞倫作品獨特如藝術電影般的氛圍以及伍迪亞倫運鏡般的敘事風格，讓他的名字瞬間成為歐洲劇場界的關鍵字。

成名之後，亞倫跟每個團隊的合作仍然還是從對話開始，就算是面對人數多如巴黎歌劇院芭蕾舞團的大型團隊，他也不惜花費數天甚至整週時間，逐一聆聽所有舞者各自的故事。亞倫會將故事略加修改，一方面使故事更加普世化，另一方面則是出於保護表演者，讓他們不必承受赤裸地攤在陽光下的脆弱。

2019年的七月，亞倫受國家兩廳院的邀請來臺灣進行了一個為期三週的實驗性創作，一同隨亞倫返臺的還有曾經在哥德堡歌劇院舞團與亞倫共事的臺灣舞者涂力元與吳承恩，而這兩位也是《一個說謊，一個說愛》的原創表演者。在臺灣期間，亞倫認識了許多年輕臺灣表演者，其中李奕騏成為近年來國際巡演的班底，以及這次來臺演出的卡司。

吳承恩眼中的亞倫是一個很敏銳而細膩的人，他可以察覺到舞者細微的情緒波動，精準抓到隱藏在故事背後的潛意識陰影。但也因為心思太細膩，許多一般人習以為常的情感重量對亞倫來說反而難以承受，以至於有時候他必須把自己關閉。令人意外地，擅長聊心的亞倫偶爾也會表現出社交恐懼的一面，尤其是在面對人群的時候。想必他為了劇場創作，一定花了很多能量和精神，努力去克服第一天跟大型舞團見面時的那種壓力。

李奕騏回想跟亞倫一起創作時，亞倫會把發展出的表演素材，或是當下未解的提問，一一寫在便利貼上，貼滿整面牆。在排練中途、或一天的結束時，看到那面牆就會產生滿滿的思緒和靈感。在創作期即將收官時，這些碎片般的便利貼就會在亞倫的細膩安排下，成

為讓所有人都感到舒服的一幅完整拼圖。

本作的英文名稱「Story, story, die.」是一個西方流行的團體遊戲，類似故事接龍，也是表演或創作訓練中常用的一種練習。參與者圍坐成圈，其中一人開始講故事，在任何時間點，主持人都可以打斷並指定下一位參與者接續，如果下一位無法合理地接上故事，所有人可以一致地喊出 die 讓他出局。在亞倫的劇場世界中，他不會讓任何人出局，乘載著表演者與亞倫個人的故事，《一個說謊，一個說愛》無比溫柔地接納，並為出口提供一扇門。



全文請見

編舞 | 亞倫·路西恩·奧文

亞倫是現今挪威最令人興奮的藝術家之一，他橫跨作家、導演、編舞家等工作，於挪威和國際上皆備受肯定。他在 2004 年編導了第一部舞作《脫離語境的引言摘錄》（Excerpts of Citation without Context），在這部以 Jean Beudrillard 的論文《全銀幕》（Écran total）為基礎的獨舞中，處理了現代社會資訊過度報導的問題。

2006 年他創立自己的團隊「冬季旅人」——這個跨領域的團隊匯集了演員、舞者、作家、舞臺設計和技術團隊，以英語劇作巡演國際舞臺。2009 年起，他與英國劇作家兼導演 Andrew Wale 共同為冬季旅人撰寫與編排劇作。

無論戲劇、舞作或是電影，亞倫的作品充滿著強烈情感以及劇情動力。他的舞蹈語言繁複，技巧極具挑戰性。他的作品來自對

周遭世界的感知，紛至沓來的材料供他汲取靈感，除了高雅藝術、大眾文化，同時也有個人對話及經驗——他總是在追求真誠、人性的表現方式。

亞倫曾榮獲多個戲劇及舞作的獎項。他六小時長的劇作《腔棘魚》（Coelacanth）（與 Andrew Wale 共同創作）為他贏得了聲望崇隆的 HEDDA 獎（挪威戲劇獎）「最佳原創戲劇」，同時也獲得包括「最佳導演」、「最佳戲劇」等其他三項提名。

除了為冬季旅人創作外，亞倫也收到來自全球的委託，為歌劇院、當代舞團和地方劇院的舞臺劇進行創作。他是知名的碧娜·鮑許烏帕塔舞蹈劇場（Tanztheater Wuppertal Pina Bausch）首次邀請的兩位客席編舞家之一，受委託創作一部長篇作品於 2018 年首演，目前仍在世界巡演中。

亞倫自 2013 年起成為奧斯陸歌劇院合作藝術家，他和冬季旅人被賦予創作空間與自由，為嶄新奪目的挪威歌劇院，製作出一檔檔具開創性的戲劇與舞蹈節目。亞倫於 2018 年獲頒威廉森歌劇暨芭蕾舞獎（Wilhelmsens Opera og Balletpris Award），表彰其以原創劇作挑戰歌劇與芭蕾舞傳統底蘊的成就。

關於冬季旅人

冬季旅人是個國際巡演團隊，演出來自挪威卑爾根主創亞倫·路西恩·奧文的作品。他們以文字、影像、音樂、動作訴說當代世界的故事，作品取材自真實生活經驗，包括原始的對話、側錄影像、即興演出等等。團隊經常將自身對現實的詮釋融入作品主題——因而表演形式變化無窮，展現出豐富

的異質性。

團隊曾赴超過 20 國巡演，並在夏佑宮國家劇院 (Théâtre National de Chaillot)、甘迺迪表演藝術中心 (The Kennedy Centre)、沙德勒之井劇院 (Sadlers' s Wells)、水磨坊藝術中心 (The Watermill Center)、紐約戲劇工作坊 (New York Theatre Workshop) 和班夫藝術中心 (Banff Center for the Arts and Creativity) 等地演出及駐館，於此同時獲頒多項獎項與國際肯定。冬季旅人同時在獨立場地以及大劇院舞臺表演他們的實驗劇作和舞作。

TIFA, Multiverses in Theater

The concept of time in theater is inherently non-linear. Artists deftly navigate between the simultaneously existing and entangled past, present, and future. Often, they extract materials from memories or look back at the present from the perspective of the future. As spectators, we marvel at the fluidity of time and exclaim: "The present is simultaneously the past and the future!"

For the 2024 TIFA, we invite audiences to traverse the temporal multiverses. We aim to revisit those unforgettable, exhilarating moments. Artists draw from their robust and radiant traditions to create works in a variety of formats that resonate with future. They rediscover innovative power within the classics or explore contemporary social interaction through creativity. We can even hop on a time machine created through technology to return to the site of an event, to engage in dialogue through the work.

Join us in this journey! Let's accompany the boundary-defying artists as we navigate between the multiverses in theater. "The

past can be revisited, and the future is within reach." This journey transcends the realm of physics; it is our present moment.

Supporting Every Fragile Soul with a Story—About the Choreographer Alan Lucien Øyen

By Lin Nong

Alan's dance creations are inspired by real-life experiences. He draws inspiration from everyday conversations with strangers, personal anecdotes, and even elements of current popular culture. This often enables the performers and creative rehearsal process to be tightly integrated with the final narrative of the work. In his own words, he has always been exploring about what's real and what's fictional, and the overlay of the two. Alan's works possess a unique, art-film like atmosphere, and a narrative style that echoes Woody Allen's cinematography. This has quickly established his name as a key figure in the European theater scene.

After achieving fame, Alan's collaboration with each team still begins with conversations. Even when working with large teams like the Paris Opera Ballet, he is willing to spend several days or even entire weeks, carefully listening to the individual stories of each dancer. Alan may slightly modify the stories to make them more universal. This is also out of a concern for protecting the performers from being exposed vulnerably under the spotlight.

In July 2019, Alan was invited by the National Theater and Concert Hall in Taiwan for a three-week experimental creative workshop. Joining Alan on his return to Taiwan were Taiwanese dancers Tu Lee-yuan and Wu Cheng-an, both of whom had

previously collaborated with Alan in the Gothenburg Opera Dance Company. These two dancers are the original performers in *Story, story, die*. While in Taiwan, Alan had the opportunity to connect with many young Taiwanese performers, including Lee Yi-chi. Lee has since joined the international touring team and is also part of the cast for the current performance in Taiwan.

In Wu Cheng-an's eyes, Alan is a very perceptive and delicate person. He can discern subtle emotional fluctuations in dancers and accurately capture the subconscious shadows hidden behind the stories. But because of his overly delicate nature, often the emotional burdens that are commonly tolerated by others become difficult for Alan to bear, to the point that sometimes he has to shut himself off. Surprisingly, despite Alan's proficiency in engaging in deep conversations, he occasionally exhibits a side of social anxiety, especially when facing crowds. Undoubtedly, for the sake of theatrical creation, he must have invested a significant amount of energy and mental effort to overcome the pressure that comes with meeting large dance groups on the first day of work.

When Lee Yi-chi recalls collaborating with Alan, he describes how Alan would jot down developed performance materials or unresolved questions on sticky notes, covering an entire wall. At mid-rehearsal or at the end of the day, he would take a look at that wall, and it would fill him with abundant thoughts and inspiration. As the creative period comes to a close, these fragmentary sticky notes, meticulously arranged by Alan, come together to form a complete puzzle that leaves everyone feeling satisfied.

The English title of this dance piece, "Story, story, die" is a popular Western group game, similar to chain storytelling improvisation, commonly used as an exercise in performance or creative training. Participants sit in a circle, and one person begins telling a story. At any point, the facilitator can interrupt and designate the next participant to continue. If the next person is unable to continue the story in a reasonable way, everyone can collectively shout "die" to eliminate them. In Alan's theatrical world, he ensures that no one faces elimination. Through the personal stories told by the performers and Alan himself, the dance *Story, story, die* tenderly embraces the audience and offers an exit door.

Choreography | Alan Lucien Øyen

Alan is one of the most exciting artists from Norway today, whose work as writer, director and choreographer has been highly acclaimed in his home country and abroad.

Alan choreographed his first piece *Excerpts of Citation without Context* in 2004, a solo dealing with the over-exposure of information in modern day society based on Jean Beudrillard's essay *Écran Totale* (Screened Out).

By 2006 he'd already established his own company Winter Guests - a multidisciplinary company bringing together actors, dancers, writers, set designers and technicians, touring theatrical works in English for the international stage. Since 2009 his plays for winter guests has been written and developed together with British playwright and director Andrew Wale.

Whether it's theatre, dance or film, Alan's works have a highly emotional and dramatic drive. His choreographic language is complex

and technically challenging. His works are informed by the world around him which allows him to draw inspiration from a myriad of sources including high art and popular culture as well as personal conversations and experiences - always in pursuit of a sincere and human expression.

Alan has won several awards, both for his choreographic works as well as his theatre productions. His a six hour long play *Coelacanth*, (co-written with Andrew Wale), won him the prestigious HEDDA Award (Norwegian Theatre Awards), for Best Original Play, as well as three other nominations including Best Director and Best Play.

Besides his work for winter guests, Alan is also commissioned internationally to create work for opera houses, contemporary dance companies, and stage plays for regional theatres. He was one of the first two guest choreographers commissioned to create a full-length piece for the renowned Tanztheater Wuppertal Pina Bausch, which premiered June 2018 and is currently touring the world.

As associated artist at the Oslo Opera House since 2013, Alan is given the space and freedom for himself, and his company winter guests, to make groundbreaking theatre and dance performances in the

stunning new Norwegian Opera House. Alan was awarded the 2018 Wilhelmsens Opera og Ballettpris Award for challenging the traditional opera and ballet context with his original theatre works.

About Winter Guests

Winter Guests is an international touring company performing works by Alan Lucien Øyen from Bergen, Norway. They tell stories of the contemporary world with words, video, music and movement. The works are based on real life experiences, including original text, transcribed recordings and improvisations. The company often inserts its own reality into the subject matter of the piece - resulting in rich and eccentric performances in a constantly shifting format.

They have won several awards and gained international acclaim while touring over 20 countries for performances and residencies at places such as Théâtre National de Chaillot, The Kennedy Centre, Sadlers's Wells, The Watermill Center, New York Theatre Workshop and Banff Center for the Arts and Creativity, among others. winter guests presents their avant-garde theatre and dance in both independent venues and in the context of opera houses.

演職人員一覽表 Credits

編舞 Choreography | 亞倫·路西恩·奧文 Alan Lucien Øyen

舞者 Dancers | 李奕騏 Lee Yi-chi、林士評 Lin Shih-ping、Kluane Thompson、

Evan Sagadencky、Alex Clair、Adam McGaw、Ioannis Yáya Logothethis

排練指導 Rehearsal director | Azusa Seyama

燈光設計 Light design | Torkel Skjerven

燈光技術執行暨技術總監 Lighting technician/technical director | Christopher Sanders

音響設計 Sound design | Terje Wessel Øverland og Gunnar Innvær

音響技術執行 Sound technician | Svein Sandvold

場景設計 Scenography | Martin Flack

服裝設計 Costume design | Stine Sjøgren

舞臺監督 Stage manager | Danny Hones

製作人暨巡演經理 Producer/Tour manager | Isaïe Richard

巡演經紀 Touring Agent | Menno Plukker Theatre Agent, Inc

(assisted by Magdalena Marszalek and Isaïe Richard)

共製單位 Co-production | Dansens Hus, The Norwegian National Opera & Ballett,

Julidans Festival Amsterdam

支持單位 Funding | Arts Council Norway and with the support of Orsolina28.

演出文本及編舞內容由亞倫·路西恩·奧文與首演舞者共同發展 The text and choreography is developed in close collaboration with the performers (涂力元 Tu Lee-yuan、吳承恩 Wu Cheng-an、Olivia Ancona、Zander Constant、Mai Lisa Guinoo、Pascal Marty、Tom Weinberger)

本作品 2019 年 5 月 25 日於挪威奧斯陸 Dansens Hus 世界首演。

WorldPremier Dansens Hus, Oslo May 25th 2019.

國家兩廳院製作團隊 NTCH Team

製作統籌 Project Manager | 楊若琳 Karina Yang

製作助理 Project Assistant | 蔡文雯 Tsai Wen-wen

行銷統籌 Marketing Project Manager | 江雨蓉 Mago Jiang

技術統籌 Technical Coordinator | 李允中 Lee Yun-chung

舞臺技術指導 Technical Director | 曾嘉生 Zeng Jia-sheng

舞臺技術執行 Stage Technician | 李宏展 Lee Hung-chan、謝明廷 Xie Ming-ting、

林昕玄 Lin Xin-xuan、洪皓原 Hong Hao-yuan

燈光技術指導 Master Electrician | 梁弘岳 Liang Hung-yue

燈光技術執行 Lighting Technician | 吳以儒 Wu Yi-ju、許皓宇 Hsu Hao-yu、

丁詠唐 Ding Yung-tang

服裝管理 Wardrobe | 莊佩雯 Jhuang Pei-wun

影像技術 Video Technical Team | 耀進有限公司 ACROPRO INC.

音響技術 Sound Technical Team | 唐宋企業有限公司 TOPSOUND CO., LTD.

場館助理 Venue Assistant | 曾稚芸 Tseng Chih-yun、陳俐君 Chen Li-jyun、吳敏瑄 Wu Min-hsuan

字幕翻譯 Surtitle Translation | 羅士庭 Lo Shih-ting

字幕執行 Surtitle Operator | 顏志翔 Yen Chih-hsiang

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[兩廳院官網](#)。



G_{yv}

External Body Space

$V = l \cdot w \cdot h$

舞蹈是寓言，也是預言

當AI和賽博格遇上如夢般的神話史詩 一場舞蹈革命即將展開

$R_{yv} = \frac{1}{2} R_{gyv}$
 $= \frac{8\pi G}{c^4} T_{yv}$

PICHET KLUNCHUN

$\frac{8\pi G}{c^4} T_{yv}$

External Body Space

CYBER SUBIN

Axis Points

$V = l \cdot w \cdot h$

$y - y_1 = m(x - x_1)$

皮歇·克朗淳 泰·未來

External Body Space
 $V = l \cdot w \cdot h$

> 0% → ? (0% - 100%)
< go back

Shifting Relation

$G_{yv} \quad R_{yv} \quad \frac{1}{2} R_{gyv} \quad \frac{8\pi G}{c^4} T_{yv}$

Axis Points

$y - y_1 = m(x - x_1)$

$R_{yv} = \frac{1}{2} R_{gyv}$

Shifting Relation

$= \frac{8\pi G}{c^4} T_{yv}$

$V = l \cdot w \cdot h$

External Body Space

$m(x - x_1)$
 $y - y_1 =$
Axis Points

Shifting Relation

國家兩廳院實驗劇場 NTCH EXPERIMENTAL THEATER

3.8 (FRI.) 19:30 / 3.9 (SAT.) 14:30, 20:00 / 3.10 (SUN.) 14:30 票價 1000

◎節目全長約60分鐘，無中場休息。◎建議10歲以上觀眾欣賞。◎演後座談：3.10 (SUN.)演後於國家兩廳院實驗劇場。◎主辦單位保留節目異動權。