

2057 : 給35年後的活存演習

吐司機與夏日

2057 : Rehearsing Ways of Living
Summer Toaster

By Ming-chieh Lee

演出時間 | 2022.03.19 (SAT) 17:00-21:00

演出場地 | 實驗劇場

主辦單位 |  國家兩廳院
NATIONAL THEATRE

概念、策劃、構作 | 林人中

藝術家 | 李明潔

- ◎本展演建議 6 歲以上觀眾觀賞。
- ◎展演部分片段有大量煙霧、閃光效果，請斟酌觀賞。
- ◎展演全程無中場休息，可於時段內不限次數進出表演空間。
- ◎展演無設置觀眾席，可自由移動觀賞。
- ◎建議輕便穿著，大型包包及行李可寄放於前台。
- ◎展演全程禁止飲食，開放拍照、錄影。
- ◎主辦單位將於展演過程同步進行攝錄影。

主辦單位保有節目內容異動權

《2057:給35年後的活存演習》策展論述： Now or Never

文 林人中

疫情爆發以來，許多既有藝術—社會的論述與文化實踐模組持續改寫與變異，並緊密牽連著氣候、人權、自然、經濟、遷徙等各種失衡與危機。人們不得不意識到自己活在一個now or never的時刻。對些許藝術家及文化機構來說，21世紀以降社會參與、藝術與行動主義之間無疑正在形塑新的、更具能動性的對話。而我時常在想，在相對風平浪靜的台灣，這些關於「後疫情當代藝術」的問題意識與行動如何展開。這不僅是轉線上或旅行限制所致使的技術移轉或文化資源策略協商，而是更積極地去問，我們如今需要什麼樣的藝術、如何思考與實踐，來直面時代。

因此2020年下半年，當兩廳院邀請我構思35週年計畫時，除了去檢視機構的歷史或臺灣現當代劇場史，我認為更急切的提問是，兩廳院作為一個國家文化機構，能如何與在地藝術家跟觀眾一起去倡議、打開共享的對話空間與條件。換句話說，這件策展的藝術生產，是激盪行動方案，而不是約定俗成的劇場製作。這也是為什麼「演習」成了這場行動的藝術語境。演習，是一種劇場情境假設與想像，並透過重複操練，去演繹某種可能的災難來臨時，人們的身體與心智如何提前預備，並在緊急事件發生的當下能即時應對的一連串運動與行動。除了台灣日常較為熟悉的萬安演習或社區、學校的防災演習，有沒有可能，我們也能為海平面上升、性別平

權、糧食短缺、資訊戰、疫情嬰兒潮、已知與未知的病毒、可能或正在瀕臨絕跡的文化或語言，甚至消失中的人類與自然時間，去設計與排練一系列的操作指南、分鏡圖、一首舞譜或樂譜。

我邀請了11組20~40世代來自視覺藝術、舞蹈及劇場實踐的藝術家加入這場計畫。他們或各有關切之議題，但我們無意將創作視為議題式作文。更重要的是思考與行動方式。譬如說，一件女性主義思考方式的作品跟一件女性主義議題的作品是不同的。而這11組藝術家當中，有的是第一次創作，或是第一次進到劇場空間創作，也有的是首度在兩廳院發表作品。如此啟用新血的嘗試，有賴於機構相當程度的信任。畢竟，論及未來，我們不可能將年輕世代置身世外。我們必須聽他們的聲音，看他們的身體，理解他們如何觀測自己的未來。這件計畫，希望能夠標示出一個世代及時代的印記，成為歷史書寫的一部分，讓過去、現在、未來在此時此刻交手對話。

吐司機與夏日

2057，七月七日。

無感風景預報顯示：「是熱、是冷、是四季。」

無速度感身體來訊：「是即時、是過時、是混淆不清。」

李明潔創作長期關注以個體為座標定位，身體及物件因環境連動下所產生的多種移動路徑。回應《2057:給35年後的活存演

習》藝術計畫，她將與即時影像、物件、燈光、合成器、聲響同步共創編舞，謬想「當2057來臨，日常註定成為一種奇觀。」身體感知將因科技傳遞而減弱，時間、空間因高速連結迷失判準，料理家電即將成為每日校正體感的靜心測量儀器。

藝術家介紹

李明潔

國立臺北藝術大學舞蹈創作研究所碩士畢業，現為獨立編舞家。從街舞領域跨至當代表演藝術創作，作品關注當代社會人類的移動經驗，探索身體、物件與記憶的關係，以身體出發思考不同媒材交織於時空下的質變與適應性。

曾發表《修補計畫》系列創作：《轉，看看有沒有什麼好地方》(2021)、《冰箱自己開啦》(2020)、《注意：前方天空有片小的烏的雲》(2020)、《這裡有小的散的漫的島》(2020)。

李欣穎Baï LEE

臺南人，大眾傳播斜槓藝術背景，長期跨領域結合影視媒體製作。以不同生活經驗創作拆解媒體意識符號，並以田調歷史記憶創造虛構文本。攝影作品多次獲選國內外攝影獎肯定，包含美國IPA國際攝影專業組榮譽獎、1839當代攝影藝廊新秀、Photographer's Forum magazine入圍春季最佳攝影等。旅法六年期間曾獲選凡爾賽市政府白晝之夜新銳展出藝術家(2015)與任職公視宏觀電視台特約記者(2015-2017)，曾任臺北市街頭藝

人吉他表演藝術者(2006-2018)，目前於妖山練功新媒體藝術中。

王宥琿

1994年出生於臺灣，2017年畢業於國立臺灣藝術大學，主修戲劇學系。作品風格擅長運用光影線條建立空間感，透過獨特的用色強調當下的氛圍和情緒以突顯在畫面上的張力。在她的作品裡可以看見在與藝術家密切創作下以不同觀點切入，創造出別於他人的光影語彙。參與作品涵蓋戲劇、舞蹈、音樂劇、樂團演出及展覽，曾赴加拿大、美國、法國等海外戲劇節演出，入圍2022國際劇場設計大展(WSD)燈光設計新銳組。

鄭嘉富

職業樂手、作曲編曲、音效設計，日本大阪相愛音樂大學擊樂演奏文憑第一名畢業。擅長各類型音樂、跨界藝術聲響設計、混音、打擊樂、電子合成器演奏。曾獲松方國際音樂賞第二名、神戶國際音樂大賽第三名、日本文化部外國留學生年度全額獎學金。曾參與臺中花博樂農館聲響設計、音樂劇《分手快樂》音效製作、高雄跨百光年光雕秀音樂設計，近期多與長榮管弦樂團、宇宙人、女孩與機器人、十九兩樂團、玎西擊樂、綠光劇團、她的實驗室空間集、Project zero 合作。曾獲teenage engineering贊助，並與Digilog合作電子樂器demo設計。

溫承翰

音響系統工程師，服務於劇場及各式藝文演出。近年音響設計及執行專案：寶寶聲音劇場《寶寶音浪》(2022)、簡詩翰—詩翰

solo《可能有個小毛病》(2021)、臺東藝穗節—二律悖反協作體《脈》裝置展演計畫(2021)、圓劇團《狂想·洪通》(2021)、陳家聲工作室旋律劇創世紀《黃金人生》(2020)、李明潔《注意：前方天空有片小的烏的雲》(2020)、桃園鐵玫瑰藝術節開幕節目《追夢人-舞蹈之夜》(2020)、第十二屆新人新視野(2020)。

鍾儀

國立臺北藝術大學藝術行政與管理研究所畢業，現為藝術行政自由工作者。涉略舞蹈、劇場與影像領域，合作團隊包含舞蹈生態系創意團隊、黑眼睛跨劇團、莫比斯圓環創作公社、牧夫肢間舞團、李明潔等。近年參與專案：臺北詩歌節活動執行(2019-2021)、舞蹈影像計畫《島嶼身景·舞影漫遊》行政統籌(2020-2021)、李明潔《轉，看看有沒有什麼好地方》行政統籌(2021)、李明潔《修補計畫》行政統籌(2020)、人權藝術生活節活動執行(2020)、黑眼睛跨劇團《斷簡》VR展覽專案執行(2019)等。

策展人介紹

林人中

林人中遊走於視覺藝術、舞蹈及酷兒文化等脈絡從事表演創作、研究與策展，現旅居巴黎。經常將藝術歷史的參照植入對身體、物件、情境及相遇的運動及編排，去檢視常規文化再現、社會參與及媒介的表演性。

作品曾於各地藝術機構展出，包括巴黎龐畢度中心、東京宮美術館、法國國家舞蹈中

心、Tokyo Real Underground藝術節、布魯塞爾龐畢度中心、倫敦現場藝術發展協會、香港M+美術館、芬蘭ANTI當代藝術節、上海外灘美術館與明美術館、C-Lab空總台灣當代文化實驗場、2016台北雙年展、2020台灣雙年展、雪梨Liveworks藝術節等。

曾任2017年芬蘭Live Art現場藝術大獎決選評審。近期策展包括2019 Camping Asia藝術節、2018TPAM橫濱表演藝術大會藝穗節《如果在冬夜，一個從業員》、2016《舞蹈博物館計畫》。2017年起，他與臺北表演藝術中心合作策劃《亞當計畫》。

製作人介紹

孫瑞君

劇場資歷15年，專長為劇場製作、作品開發、演出前後台管理，也曾擔任劇團行政統籌、行銷執行、音樂及影像技術執行工作，現為劇場獨立製作人。輔仁大學會計系畢業，國立台北藝術大學藝術行政與管理研究所進修中。曾合作團隊：紙風車劇團、瘋戲樂工作室、莎妹劇團、黑眼睛跨劇團、四把椅子劇團、台北藝術節、超親密小戲節.....等。

近年重要專案：2022TIFA特別計畫：《小事製作：戰鬥果醬OUS》兩廳院專案製作人、超人說影像公司《講話沒有在聽》舞台劇IP轉譯開發製作人、第56屆金馬獎頒獎典禮開場演出《有一陣人，追求一個夢》製作經理、瘋戲樂工作室音樂劇《台灣有個好萊塢》《瘋戲樂Cabaret》《月光下的搖擺少女》《不然少女》製作經理。

舞台監督介紹

孫唯真

畢業於國立臺北藝術大學戲劇學系主修導演、國立台北藝術大學戲劇學系碩士班。於劇場多次擔任舞台監督一職，同時也具備編導演能力。現任進港浪製作之核心團員。

近期導演作品為第二屆金創獎金獎《月娘總是照著我們》、新人新視野《熱炒99》、《還陽記》、《大亨小賺》，並以《還陽記》入圍第十六屆台新藝術獎。近期合作劇團包括：明日和合製作所、軟硬倍事、驚喜製造、羈舞劇場、黑眼睛跨劇團。

當烤吐司成為某種懷舊

採訪、撰文 吳孟軒

2057年，人類可能只需吞顆膠囊，便可滿足每日營養所需，美食節目或許會消失，腸胃消化系統也會因使用率過低而萎縮，而發生於2022年的《吐司機與夏日》，場上那些平凡無奇的吐司機、氣炸鍋、果汁機，乃至於靜心影像、收音系統、雲端影像，或許終將成為未來人類會驚嘆「啊！原來以前的人會這樣！」的超現實奇觀。

《吐司機與夏日》的主要創作者李明潔與李欣穎 (Bai Lee)，從對2057年的奇想出發，認為未來的世界只會更加地失速與破碎，時間被壓縮，感官被壓縮，日常也被壓縮，正如吐司機壓縮吐司一樣。

當時間朝向未知的遠方暴衝，會不會連早上為自己烤個吐司、獲得溫飽的滿足感，都將成為一種懷舊？會不會吐司機的倒數計時

一分鐘，將是人類唯一能均勻感受每一秒的稀缺時刻？或許人類會開始旋轉吐司機的旋鈕來靜心？吐司機可能會成為人人必備的療癒小物，因為那是在日常中唯一感受得到時間流動的媒介？不過，未來不僅會愈來愈快，還會愈來愈安靜，正如Gogoro的無聲無息大幅取代了檔車的吵嘈喧鬧；那麼，追求安靜的靜心，或許也變得多此一舉；幻想用家電靜心，也不過是2022年人們的過時想像罷了。

於是，李明潔與李欣穎挑選了各種能夠倒數計時的家電，再來點怪奇的植物，搭配著身體、影像、聲音、燈光，以後設的未來視角，在四小時的演出中，悉心建構這個在2057年可能會變成懷舊奇觀的星球。

星球上的季節是混淆跳接的，溫度是冷熱不分的，時間是破碎隱晦的，縱有循環歸零，也依然時間感混亂。每個家電都有著各自的時間軸與脾性，創作團隊的眾設計們需走進場上，以自己擅長的媒材與家電互動，有時得用影像讓它們彼此連線，有時則需仔細收聽它們內在的聲音，而就在那一段段烘烤、預熱、加壓、絞碎的時間區段中，劇場媒材、食材、家電，將彼此共構成流動的空間敘事。

2057年，溫度、氣味、味道、季節、時令，或許都將成為歷史詞彙，而在那每天都會是炎炎酷夏的未來，對李明潔與李欣穎來說，劇場，興許已不復存在了吧！

Curatorial Statement : Now or Never

By River Lin

Since the pandemic, social and art discourses and modes of cultural practices have been continuously varied and reframed, with emergencies of climate change, human rights, natural disasters, mobility, economic crisis among others. While living in 'now or never', some arts institutions and artists view that intersections of social engagement, art and activism in the 21st century have been shaping new and alternative dimensions and agencies.

But how would these concerns related to the notion of 'post-pandemic contemporary art' mean and matter to Taiwan- a bubble of normality? This is beyond going online to make art or any cultural contingencies under the impact of pandemic. This is to question what kind of art we really need today to speculate and confront the times.

This is also why when I was invited in late 2020 by the National Theatre of Taiwan to conceive a project to celebrate its 35th anniversary, what urged me was to formulate shared spaces and conditions allowing local artists and audiences to think and act together. Therefore the performative production of this project

has become a series of drills, exercises and rehearsals.

Drills essentially propose theatrical situations in which people's bodies and minds warm up and repeatedly rehearse for disasters or accidental emergencies, in order to react, survive and take actions. Drills suggest instructions, storyboards, scripts, choreography and musical scores. In the 11 events of 2057: Rehearsing Ways of Living, the artists imagine what the drills would look, feel and sound like if devising rehearsals for sea level rise, gender equality, food crisis, cyberwarfare, covid-19 baby bust, unknown viruses, endangered cultures and languages and the ephemeral anthropocene among others.

The invited artists in this project show various social and cultural concerns in their works. However, this project rather conducts those concerns as ways of thinking and doing than issues or subjects of work. Many of the artists are also new bloods that the National Theatre has not worked with. As a fearless try, they will be coming out from here. Regarding the future, voices, movements and perspectives from the young generation must be heard and seen. Charting the times and writing his/herstories of the now and future, through 2057, we are all already

living in 2057- now or never.

Summer Toaster

September 7th, 2057.

Senseless landscape forecast read:
“it’s hot, it’s cold, it’s the four seasons.”

Speedless body sent a message: “It’s
on-time, it’s outdated, it’s ambiguous.”

Ming-Chieh Lee’s long-term concern has been about the multiple moving path produced by body and object linked up by space, seeing the individual body as the fixed coordinate position. In response to the art project 2057: Drills for Survival in 35 years later, she is going to co-choreograph with real-time video, object, lighting, synthesizer and sound, misconceiving that “when 2057 comes, daily life is doomed to become a spectacle.” Our body sense will be weakened by the use of technological transmission; the criterion in time and space will be missing in high speed connection; cooking appliances will be the meditation measuring instruments to calibrate our body senses everyday.

Ming-chieh Lee

Mingchieh LEE is an independent choreographer born in 1989 in Taiwan. She graduated with MFA in Dance Choreography from Taipei National University of

the Arts. Her recent artworks are focusing on the phenomenon of “Nomadcity of current generation” that people long for moving and yet search for sense of security in it at the same time. She usually focused on the dynamic of body, objects and things as the main mediums for her research related to memory and time, and further discussed the flowing performativity of body and space.

In 2019, She won Man-Fei Dance Awards from Cloud Gate Dance Theatre and started her serial works of *Make-up Project*, such as *Trivial, scattered, all over here and there* (2020), *Sadness that lasts for a long period of time, often without any obvious reason* (2020), *Fridge is there* (2020), *Hey! Where to stop along the way?* (2021)

Baï Lee

Baï Lee is a Tainan-born artist with backgrounds in mass communications and arts. She has been integrating her video works with a wide diversity of fields. Her creations are full of deconstructed symbols of media ideology from life experiences, and composed stories based on her historical field survey.

Baï Lee’s photographic work has been winning recognitions in many photography

awards domestically and internationally – IPA (International Photography Awards) Professional Honorable Mention, 1839 Gallery Young Photographer Award, shortlisted in Photographer's Forum Magazine Spring Photography Contest.

During her 6-year stay in France, she was selected as one of the young artists to exhibit artworks in La Nuit de la Création (2015) organized by Versailles City Government and worked as a special journalist in Paris for Taiwan Macroview TV (2015-2017). She was also a guitar performer of the Taipei City Street Artist (2006-2018). Bai Lee is now earning her spellcasting ability in Yao Shan (Elf Hill, aka Taipei National University of the Arts) for New Media Art.

You-Jyun Wang

You Jyun Wang, was born and raised in Taiwan 1994, graduated from National Taiwan University of Arts in 2017, majored in Drama. She got to learn about lighting design when she was in university, and was attracted to use abstract lighting as the media to groove with other artists and the projects, ultimately transferring it together into a kind of sensible storytelling. Now she is working as a lighting designer for theatre plays and band concerts.

She is talented on using shadows of

lights to build the sense of space and with unique color using to highlight the atmospheres and emotions for the tension on stage.

In her work, you can discover that working close with the other artists makes her get another viewpoint to create her own lighting language differing from others. Her works includes theatre plays, dance theatre, musicals, band concerts and exhibitions, she also went overseas for different theatre festivals in Canada, America, and France.

Chia-Fu Cheng

Chia-Fu Cheng was born in Taipei, graduated in Percussion first place from Osaka soai university and National Taichung University of Education. As a musician - composer - sound designer, He is a multi-hyphenate artist who is good at multi instruments performing, song mixing and sound designing. He won the second place in Matsukata Hall Music Award and the third prize in Kobe International Competition in 2015. Therefore Japanese Ministry of Education gave him whole year scholarships in 2016. In recent years, he is cooperate with diverse field of art groups, including Evergreen Symphony Orchestra, Cosmos people, TU

percussion ensemble, HER LAB SPACE and Project zero.

Cheng-Han Wen

Cheng-Han Wen is a sound engineer, working for theater and art activities. In recent years, he has participated the project including *Baby Sound Wave*, solo show of Hannah *A small problem*, Thunar Circus *Hung Tung's Fantasy*, Ming-Chieh Lee *Sadness that lasts for a long period of time, often without any obvious reason*.

Annie Yi Chung

Annie Yi Chung was graduated from the Institute of Arts Administration and Management of Taipei National University of the Arts. She is currently a freelancer working in the fields of dance, theater, video filming and art administration. In recent years, she has participated in the execution of various activities of the Taipei Poetry Festival in 2019-2021. The experience includes the Administrative coordinator of the dance Film Project *Motion body beyond Island Scenery* by Danceecology, the producer of *Hey! Where to stop Along the Way?* and *Make-Up Project* by Choreographer Ming-Chieh Lee.

River Lin

River Lin is a performance artist working across the contexts of visual art, dance and queer culture through making, researching, and curating. While staging and choreographing movements of living bodies, objects, encounters and situations, art-historical references are often infused into River's compositions where he investigates heteronormative cultural representation, social engagement and performativity of mediums.

His work has been presented by cultural institutions including Centre Pompidou, Palais de Tokyo, Centre National de la Danse (Paris), the KANAL Centre Pompidou and KAAI Theatre (Brussels), Live Art Development Agency (London), ANTI Contemporary Art Festival (Kuopio), M+ Museum (Hong Kong), Rockbund Art Museum (Shanghai), the 2020 Taiwan Biennial, 2016 Taipei Biennial, Taipei Fine Arts Museum and C-Lab, and the Liveworks Festival (Sydney) among others.

He served as a jury member at the Live Art Prize of ANTI Contemporary Art Festival in 2017. Recent curatorial projects include *Musee de la Danse* in Taipei, Asia Discovers Asia Meeting for Contemporary Performance (ADAM) and Camping Asia.

Born in 1984 in Taiwan, River Lin lives and works between Paris and Taipei.

Mia Sun

Possessing 15 years of experience in the field of theater, she is expert at theater production, project development and on/off-stage management. Now she is active as independent theater producer; she also served as company administrative coordinator, marketing executor, music & visual technical implementer. Graduated from the Department of Accounting of FJU, she is now pursuing an advanced study in the Graduate Institute of Arts Administration and Management of TNUA. She collaborated with (or engaged in): Paper Windmill Theatre, Studio M, Shakespeare's Wild Sisters Group, Dark Eyes Performance Lab, Taipei Arts Festival, Close to you Festival and more.

Her significant recent projects are: 2022TIFA Special Project *LPCP Battle Jam: Own Your Style* (as Project Producer); *Can*

You Hear Me? stage version (as IP Translator and Development Producer); 56th Golden Horse Awards opening ceremony show *Merrily We Roll Along* (as Production Manager); several musicals by Studio M (as Production Manager).

Wei-Chen Sun

Now as a core member of King Kong Wave Production, she is equipped with the abilities of directing, and served as Stage Manager of theaters for several occasions.

Her recent projects as director includes: *Across The Universe* (2nd Quanta Performing Arts Golden Creative Award, Golden Award); Young Star New Vision projects, such as *Afterwards*, *Return to Life* (nominated by 16th Taishin Arts Award) and more. The companies she has recently collaborated with includes: Co-Coism Production, Fist & Cake Production, Surprise Lab, Horse and Dark Eyes Performance Lab.

製作團隊

概念／創作暨演出、編舞 | 李明潔

概念／創作暨演出、影像 | 李欣穎Bai LEE

燈光創作暨演出 | 王宥瑄

聲音創作暨演出 | 鄭嘉富

音響設計暨演出 | 溫承翰

行政統籌暨演出 | 鍾儀
影像技術協力 | 張喻涵、李祐緯
燈光技術協力 | 周俣辰、王墉
特別感謝 | 林修瑜、暢記鮮果

概念、策劃、構作 | 林人中
製作人 | 孫瑞君
舞台監督 | 孫唯真
製作顧問 | 張寶慧
技術協力 | 楊妤婕
行政協力 | 軟硬倍事
平面攝影紀錄 | 陳又維
動態攝影紀錄 | 陳大大國際影業有限公司

Credits

Concept, Choreography & Performance | Ming-chieh Lee
Concept, Film & Performance | Bai LEE
Lighting Design & Performance | You-Jyun Wang
Sound Design & Performance | Chia-Fu Cheng
Sound Effect & Performance | Cheng-Han Wen
Production Management & Performance | Annie Yi Chung
Technical Assistance for Film | Yu-Han Chang, Lilwei
Technical Assistance for Lighting | Yu-Chen Chou, Yung Wang
Special Thanks | Hsiu-Yu Lin, Spring Wind Fruit Company

Concept, Curation & Dramaturgy | River Lin
Producer | Mia Sun
Stage Management & Technical Coordination | Wei-Chen Sun
Production Advise | Bao-Huey Chang
Technical Assistance | Hazel Yang
Production Assistance | Fist & Cake Production
Photography Documentation | You-Wei Chen
Videography Documentration | Big Big Chen International Film Inc.

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