

張可揚

# 在大道與廣場之間 遇到一頭大象

Chang Ko-yang

*Elephant in the \_\_\_\_\_*

演出時間 | 2023.6.16 (FRI.) — 17 (SAT.) 19:30

2022.6.17 (SAT.) — 18 (SUN.) 14:30

演出地點 | 國家兩廳院實驗劇場 NTCH Experimental Theater

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

演出單位 |  可與牠的  
快樂夥伴

- ◎ 演出全長約60分鐘，無中場休息。
- ◎ 中文發音，無字幕。
- ◎ 演出部分含巨大聲響，請留意並斟酌入場。
- ◎ 建議3歲以上觀眾欣賞。
- ◎ 演前導聆提供口述影像服務，如欲收聽請於演出前20分鐘前入座。  
進一步了解口述影像服務：<https://npac-ntch.org/articles/3002>
- ◎ 演後座談：每場演後於實驗劇場。

- ◎ Approx. 60 minutes without intermission.
- ◎ Performed in Chinese without surtitles.
- ◎ This production contains loud sounds. Audience discretion is advised.
- ◎ The age guidance for this production is 3+.
- ◎ The pre-show audio description briefing will be conducted before the performance. If you wish to listen, please be seated 20 minutes before the show. For further information about the audio description service, please refer to: <https://npac-ntch.org/articles/3002>
- ◎ Post-show talks at the Experiment Theater after each performance.

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



## 前言

「新點子實驗場」作為兩廳院孵育創作者的展演平臺，鼓勵創作者以實驗精神突破想像，挑戰演出新形式。2019年兩廳院更啟動「新點子實驗場 R&D 計畫」，透過公開徵選、創作陪伴、階段性呈現，最終完整製作的過程，支持創作者在發展階段研發創作方法、深化作品目標，讓創作以自由實驗的精神反覆辯證，開拓作品的思考維度。

今年「新點子實驗場」以表達對不滿意事物難以言喻、無奈情緒的新世代流行語「emo」作為五檔作品探問社會的共通詞彙，五位藝術家在劇場中對於當代社會、視覺感官、勞動身體、國家體制、千禧世代等不同現象對世界發聲。

五檔節目中包含兩檔「2022年新點子實驗場 R&D 計畫」入選作品：李慈湄透過聲音特徵和音樂性，探討聽覺、勞動身體與感官之間關係的《聽起來像聲音？一石-頭-S-tone》；李奧森描繪警察在層層疊加的系統性暴力及其所處高壓環境，如何影響其內在狀態的《切割、破裂、凝聚、碾碎、警察》。另三檔邀請作品：李憶銖的《昆蟲物語：裝死》延伸法布爾《昆蟲記》中的篇章，以黑色喜劇展現人類的夾縫求生；張可揚與視障舞者及明眼舞者共創非視覺舞蹈，透過《在大道與廣場之間遇到一頭大象》挑戰無法看見的舞蹈如何被感知與理解；《跳躍少年》由趙偉丞以青少年社會事件出發，從日本動漫、臺灣流行文化等集體記憶切入，關注千禧世代的成長經歷。

新點子，不只是靈光乍現，更是勇敢提問世界的大無畏實驗精神。

## 創作者的話

張可揚

「瞎子摸象」的故事預設了視障者的行動能力與感知能力是受限的—在故事中他們被設定只能待在原地，摸索這隻大象的樣貌，但為什麼需要依靠他人的引導才能摸遍整體？對我自己來說，面對未知、不熟悉的事物，其實也很像只站在原地胡亂的摸索。但自從2021年開始製作舞蹈口述影像與不同的視障夥伴工作後，才開始對於他們在視覺以外的感官及認知能力有了初步的認識，也像被他們引導走出原地摸索的位置。但要發展成一個舞蹈作品時，又可以講些什麼呢？展現視障者的各種定向及行動能力、展現他們的日常生活又像是把這些事情奇觀化。其實這些能力对大家來說，如果有打開感官、多點感受外在環境，就會發現這些感官知覺能力只是被我們忽視了。那作品又可以講些什麼呢？

回到外在的環境。從作品前期發展時，我們不斷地經過從捷運站到排練場的這條路。白天與晚上出現的人、進行的活動都不盡相同。也讓我回想高中熱舞社的時候，從白天到晚上待在兩廳院迴廊下一整天；社團的夥伴在成發前一晚，更對這個揮灑青春的地方感到不捨而落淚。也會回想起高中「紅衫軍倒扁」的時候，好奇地一路從建中經過中正廟再到臺北車站看著這裡紅通通一片。又或者是在曾經在自由廣場牌樓下聽著「反媒體壟斷」的演講。同一個地點，在不同時間、不同的人群，它會產生不同的記憶與意義。這突然再次讓我想到「瞎子摸象」—我們對同

一事物本來就不會有相同的看法，所以當我們想要一起討論時，要如何去討論？也許「房間裡的大象」本來就是過於龐大，眾說紛紜所以難以討論。這樣的多元混雜好像才是一個有趣的狀態。

就跟創作一樣，給予舞者一個指令發展動作，6位舞者會有6種不同詮釋、100個觀眾又會產生100種解讀。自信點，不必加上「也許」、「好像」、「有可能」。我們都有自己真實的小宇宙。我們的感官都不同，認知到的世界都不同。但我們有時可以共享彼此的感官經驗。視障舞者與明眼舞者如何去共享彼此的感官經驗？視覺退居到第二位甚至是第三位，但並不是完全地去除它，只是讓比例從原本的80%到能夠自由地調整。有時多點觸覺、有時多點聽覺，這些比例的調配讓舞者間有了更不一樣的關照與互動。所以更進一步地，在作品中也可以請你自由地調配不同感官，去感受聽覺、觸覺或是視覺的訊息。

這頭大象是不同人依照自己的方式拼湊出來的。

## 視障表演者的話

許映琪

一直以來，我對於各種打著「障礙」名號的藝術創作都不太滿足。對我而言，「障礙」只是一種關於生命的方法論，然而在許多這類型的創作中，「障礙」卻也成了當然甚至唯一的內涵。這使得這些創作很容易流於表淺與重覆，真正值得挖寶的以障礙作為方法、以障礙作為視框的生命宇宙，卻往往

從中逸失。因此，這次參與可揚的作品，讓人格外振奮。我們終於有機會觸及透過障礙的濾鏡看出去之所見，而非只是繞著這層濾鏡本身打轉。作為障礙者的我的生命的實質內涵，終於有機會站上主體的位置發話，而不是成為一種他者化的奇觀供人賞玩。

也是在這樣的前提之下，我得以在這個作品之中，安然開展自身生命的探索旅程。在身體工作中，我才得以看見自己總是帶著批判在檢視自身，也打從一開始就不相信自己能做得到任何事。這樣理所當然的自我質疑，當然也不會是本質化地來自於視障這個單一屬性。唯有當我們不再只是想著要靠身體工作解放視障者，而是將焦點專注在身體工作本身，在本質上作為一個複雜又立體的人的視障者，才有可能通往真正的自由，而不是被解放的動作本身固定在受助者的位置上。這個作品所站立的位置，以及在這個位置上看出來的視野，也是這個作品在內容本身之外，特別值得留心之處吧。

## 節目介紹

大道，可以讓人車快速通過。但有時，人們會成群結隊停留其上。

廣場，可以讓人們停留。而時常，人們習慣快速地通過它。

在國家兩廳院，有很靠近的大道與廣場，在那邊，我們無數次地在此停留、也無數次地通過。所謂的停留或通過，可以是身體上的、物理空間上的、心理上的、社會上的，或許還有政治上的。你記得上次在那裡，停留了、通過了什麼嗎？

我們遇到一頭大象。

「啊，摸起來好像牌樓的柱子似的。」

「這粗糙的質地我覺得倒有點像柏油路。」一位曾在地上被摩擦的同學說。

「我來摸摸……啊！真像一架大水車。」

我們不禁哄堂大笑。人人的欣賞觀點不盡相同，那是和個人的性格與生活環境有關。

「所以我說那頭大象呢？」

「被蛇吞掉了，你有看到嗎？」

「我看不到，但，我可以摸摸看。」

可揚的創作總是關係著「身體表達的自由」。2021年初組織明盲合作的身體工作坊、為作品製作口述舞蹈版本，進而與舞者和視障表演者一同走出「非視覺編舞」的創作路徑，嘗試以此突破視覺凌駕於其他感官之上的「認知」習慣。本舞作能面對抗爭身體的記憶與空間，是有賴於障礙者在晦暗中引路。

## 創作者 | 張可揚

臺灣獨立編舞家。畢業於國立臺灣大學地質科學系、國立臺北藝術大學舞蹈系研究所舞蹈創作組。集結「可揚與他的快樂夥伴」一起平等而愉悅地演出／批判社會現象，信仰「人人皆可動，人人皆自由」。曾獲臺北藝穗節永真明日之星獎、觀眾大心獎，國藝會新人新視野補助。關注身體與社會、政治的互動關係，以迷因的方式講述沉重的議題，置入臺灣日常的混雜感，呈現笑中帶冇一尤的一股淡淡哀傷。

此外，與謝杰樺共同發起《百工百業健康操》，進入各行業的工作場域，將勞動轉化為健康操，邀請大眾親近舞蹈、思考身體

勞動的可能意義，拼出臺灣日常的認同感。2021年開始與王昱程合作，投入口述舞蹈及非視覺舞蹈，持續實驗著讓更多人參與舞蹈的方法。

## 可揚與他的快樂夥伴

「可揚與他的快樂夥伴」於2015年臺北藝穗節時成立。旨在集結各路有趣的歡樂夥伴，一起愉悅的演出／批判社會現象。希望以舞蹈、劇場、藝術達到人處在世界上的自由。持續創作推廣己身理念，擴展藝術圈範圍至一般大眾。人人皆可動，人人皆自由。2021年開始投入口述舞蹈及非視覺舞蹈計畫，期望將舞蹈擴及到更多不同族群，人人皆可欣賞。

### 目前進行計畫有以下方向：

- 1) 迷因編舞計畫：以迷因為出發，將批判及抗爭隱藏在諷刺與諧擬身體行動之中。
- 2) 非視覺舞蹈計畫：以視覺以外的感官作為身體動能，去發展人人皆可參與的舞蹈方式。
- 3) 舞蹈口述影像：將舞蹈化為語言，每人都能共融欣賞。
- 4) 百工百業健康操：將各行各業的勞動身體轉化為健康操，拚出臺灣日常生活的認同感。

## Prologue

As a platform for incubating performing artists, NTCH IDEAS Lab encourages creators to persevere in experimentation, indulge their imaginations, and embrace bold new forms of performance. In 2019, the NTCH launched the first IDEAS Lab - R&D program, inviting submission of project proposals, mentoring artists in the creative process, and providing opportunities for preliminary presentations leading up to final production. These measures support artists in the developmental stages of their works and help them to expand their creative methodologies and depths, allowing them to broaden their dimensions of thinking by experimenting freely while engaging in dialectical discourse.

The five productions of the 2023 IDEAS Lab will delve into various social issues, with each work touching on the common concept of “emo”. This term, widely used among the new generation, captures the indescribable and powerless feelings experienced towards objects of discontent. Through their works, the five artists will voice their opinions on contemporary society, the visual sense, manual labor, governmental systems, and millennials, speaking to the world from within the theatre.

The five productions comprise two works selected in the 2022 IDEAS Lab - R&D program. Li Tzi-mei explores the relationship between hearing, manual labor, and senses in *Sounds like sound: -S-tone* by examining sound characteristics and musicality. Val Lee's *Severing, Fracturing, Uniting, Pulverizing, Policing* depicts the cumulative systemic violence faced by the police, the high-pressure environment that surrounds them, and the impact of these factors on their mental state. The other three invited works include Lee Yi-chu's

*Souvenirs Entomologiques: Playing Dead*, an extension of the corresponding chapter in Jean-Henri Fabre's book and a dark comedy that demonstrates human's ability to survive between a rock and a hard place. In *Elephant in the \_\_\_\_*, Chang Ko-yang collaborates with dancers with visual impairment and dancers with normal vision to create a “non-visual” dance, seeking ways to enable perception and understanding of a dance that cannot be seen. Chao Wei-chen starts out from social incidents involving adolescents in *Jump Shonen*, delving into Japanese anime and manga, popular Taiwanese culture, and other such elements of our collective memory while following the millennials' experience as they grew up.

IDEAS Lab embraces not only fleeting strikes of inspiration; it seeks to experiment and ask bold questions of the world with fearless perseverance.

## Words from the Choreographer

**Chang Ko-yang**

The parable of the blind men and an elephant contains the preconception that the visually impaired have limited mobility and cognitive ability—according to the setting of the story, these blind men could only stay at the same spot to explore the elephant. But why do we need guidance of others to figure out the complete picture? For me, facing the unknown and the unfamiliar is just like fumbling around while standing in the same place. It wasn't until 2021 when I began to work with visually impaired artists in the making of audio description for dance productions did I start to gain some understandings of the senses and cognitive abilities other than vision. I was guided by these partners to move away from the

initial spot of exploration. I then started to ponder what can be conveyed through a dance performance. For one, we could demonstrate the orientation ability and mobility of the visually impaired, showcase their daily lives, and make all these things into a wonder. However, if we open our senses and feel the external environment more carefully, we'll realize that we all have these abilities. They have only been neglected by us. Then, what other messages can a performance deliver?

I want to focus more on external environment. When we were developing this performance, we constantly walked from the MRT station to the rehearsal room. On our way, we saw different groups of people and activities between daytime and night. This reminded me of how I used to practice dancing at the corridor of the theater or the concert hall all day with the dance club back in high school. We even shed tears the night before our end-semester performance because we just had so many good memories and it's hard to say goodbye to this place. I also thought about the Red-Shirt movement against corruption and former president Chen, how the roads and the square were all flooded with people wearing red from Taipei Municipal Chien Kuo High School to the Chiang Kai-Shek Memorial Hall and all the way to Taipei Main Station. And how I once stood under the gate of the Liberty Square to listen to a speech against media monopolization. Different memories and meanings were created at the same place with different people at different times. Again, this thinking process brought me back to the parable. People undoubtedly have different opinions about the same thing so the question is how can we begin a discussion? Perhaps "the elephant in the room" is just too big and complicated and it is just impossible for people to form a

foundation for discussion. But maybe, this kind of chaos and diversity is what makes things fun and interesting.

When 6 dancers were given the same instruction to develop movements, they came up with six different versions, and 100 audience would have 100 different interpretations as well. This is all a creation process. And in fact, we can be more confident; we don't have to add "perhaps", "maybe", or "possibly" every time. We all have our own universe of facts and truth, constructed with different senses and versions of the world. That being said, sometimes we could still share our sensory experience with others. How could sighted and visually impaired dancers do so? During the process, vision becomes a secondary, or even the third dominant sense. We do not aim to wipe out vision completely, but just decrease its percentage from 80% to different levels in a more flexible way. Sometimes we want to have more sense of touch, sometimes more hearing. The mixture of different senses allows dancers to shift between different focus and form different interactions. I would also like to invite you to focus on different senses from time to time during the performance to feel the audio, tactile, or visual messages.

After all, this elephant is made up by piecing together perceptions of different individuals from by their own way.

## Words from the Visually Impaired Dancer

Syu Ying-qi

Up till now, I have never been fully satisfied with any art creation under the banner of "disability". For me, "disability" is only a methodology about life. However, in

most of these works, “disability” becomes the obvious and even the only connotation. This often makes these creations superficial and repetitive, and the complete universe of life built on disabilities being a method and a perspective, which is truly worth delving into, is lost in between. This is why participating in Ko-yang’s work this time is especially exhilarating. We finally have a chance to really dive into the world seen through this filter of disability, not just circling around the filter itself. As a person with disability, it is a relief to see the substantial meaning of my life finally get to take the center stage and be the main focus, instead of being viewed and admired as a wonder of otherness.

Under this premise, I get to embark on my own exploration of life with ease and a sense of security in this piece. During the working process, I found out that I had always viewed myself with critique, and I never really believed I could achieve anything from the beginning. This natural self-doubt of course does not just come from disability, not from this single attribute. Only when we finally stop trying to liberate visually impaired persons through body work, but instead focus on the work itself, can the visually impaired, who are essentially complicated and multi-faced human beings, finally obtain true freedom. They are no longer fixed on the position of those in need of help. In addition to the content itself, the level this work stands at and the view and vision that it provides are what makes it special and worth paying attention to.

## Synopsis

A boulevard may be passed through by people and vehicles quickly; however, sometimes people gather and stay on it.

A square is supposed to be where people linger, but more often than not, people are used to passing it quickly.

Near the National Theater and National Concert Hall are a boulevard and a square close to each other, where we have lingered and passed by for countless times. These stops or passes may be physical, spatial, mental, social, or even political. Do you still remember the last time when you were there, what was left or passed by?

We came across an elephant on the road.

“Ah, it looks almost like a pillar of a gate.”

“This rough texture seems more like an asphalt road to me,” said a person who used to be rubbed on the floor.

“Let me feel it...Ah! It’s very much like a big water truck.”

We couldn’t help but laugh out loud. We all have different perspectives, which are closely related to our personalities and living environments.

“How about that elephant? Where is it?”

“It was swollen by a boa constrictor. Didn’t you see that?”

“I couldn’t see, but I could feel it with my hands.”

Chang Ko-yang’s creation is always about “the freedom of body expression.” In early 2021, he established a body workshop that involves both the visually impaired and the sighted, and produced audio description for dance productions. He then created a new path of “non-visual choreography” with dancers and visually impaired performers as an attempt to break through the cognitive habit of vision surpassing all other senses. Thanks to the guidance of the visually impaired through the dark, this piece is able to explore the memory and space of bodies that fight and protest.

## Choreographer | Chang Ko-yang

An independent Taiwanese choreographer, graduating from the Department of Geosciences, National Taiwan University, and the Graduate Program of Dance Creation in the School of Dance, Taipei National University of the Arts. Chang formed the troupe, Happy Cola's Friends, to perform and criticize social phenomenon in an equal and joyful manner. He believes that everyone can move and dance, and everyone is free. He received the Yong Zhen Future Star and Audience Award in Taipei Fringe Festival, and won subsidy of "Young Star, new Vision" from the National Culture and Arts Foundation. He is particularly concerned with the interaction between body and the society and politics. He often discusses serious topics with a meme style, integrating the usual messiness and complexity unique to Taiwan, and delivers a light sadness with a touch of hilarious craziness. In addition, he initiated "Work Inspired Workouts" project with Jeff Chieh-Hua Hsieh. They entered various working spaces and transform the movements of labor into a series of exercise routine. They invited the public to get close to dance and think about the possible meaning of physical labor to depict a sense of recognition captured from daily Taiwanese lives. Chang started his collaboration with Wang Yu-cheng in 2021 and began his devotion to audio description for dance and non-visual dance since then. He continues to experiment ways to include more people to participate in dance.

## Happy Cola's Friends

The group "Happy Cola's Friends" was formed in the 2015 Taipei Fringe Festival, with the goal to gather fun and interesting people from different fields to perform and criticize social phenomenon in a joyful manner. They hope to reach the complete freedom of humanity through dance, theater, and art, and they continue to promote their belief through their creations, expanding the art circle to include the general public. They believe that everyone can move and dance, and everyone is free. They started to participate in audio description and non-visual dance project since 2021, hoping to promote dance to more diverse groups of people and allow everyone to appreciate this art form.

### On-going Projects:

**Memeography:** Use memes as an inspiration to hide criticism and protest in the irony and parody of body movements.

**Non-visual Dance:** Use senses other than vision to stimulate body movement; develop ways for everyone to participate in dance.

**Audio Description for Dance:** Transform dance into words so that everyone can enjoy the performance.

**Work Inspired Workouts:** Transform the working bodies of different occupations into exercise routine to depict a sense of recognition captured from daily Taiwanese lives.

## 演職人員一覽表 Credits

編舞 Choreographer | 張可揚 Chang Ko-yang

舞者 Dancers | 李昌勳 Lee Chang-xun、許映琪 Syu Ying-qi、逐音 Joey、  
陳履歡 Chen Lu-huan、陳韜 Alex Chen、簡慈儀 Jian Ci-yi

戲劇顧問 Dramaturgy | 王昱程 Wang Yu-cheng

製作人 Producer | 高培綺 Kao Pei-chi

舞臺監督 Stage Manager | 孫唯真 Sun Wei-chen

音樂設計 Music Design | 劉子齊 Liu Zhu-chi

音響技術 Sound Crew | 吳昂霖 Wu Ang-lin

舞臺設計 Stage Designer | 彭宇弘 Peng Yu-hung

燈光設計 Lighting Designer | 戴宥如 Tai Cai-ru

服裝設計 Costume Designer | 郭馥靈 Kuo Fu-ling

舞臺技術指導 Technical Director | 蔡傳仁 Tsai Chuan-ren

燈光技術指導 Master Electrician | 陳彥霖 Chen Yen-lin

燈光執行 Lighting Crews | 鄭智隆 Jeong Zhi-long、黃南智 Huang Nan-zhi

舞臺執行 Stage Crews | 王元宏 Wang Yuan-hom、丘亞傑 Chiu Ya-chieh、

史維祥 Shih Wei-hsiang、朱怡瑾 Chu I-chin、林宸詳 Lin Chen-xian、

林維辰 Lin Wei-chen、黃勇翰 Huang Yong-han、

黃彥真 Huang Yen-jen、楊鈞幃 Yang Jun-wei、詹鈞如 Chan Chun-ju

音響助理 Sound Crew Assistant | 楊世暄 Yang Shih-hsuan

平面設計 Graphic Design | 伊森楊太郎 Ethan Yang Tarou

宣傳協力 Publicity Assistance | 戴千晴 Tai Chien-ching

行政協力 Administrative Assistance | 粘馨予 Nian Hsin-yu

現場協力 On-site Assistance | 王子欣 Wang Tsu-hsin

翻譯 Translator | 全可凡 Vicky Chuan

攝影 Photographer | 張修齊 Chang Hsiu-chi

錄影 Videographer | 黃柏瑜 Huang Po-yu

陳履歡獨白初稿 Monologue Draft of Chen Lu-huan | ChatGPT

## 國家兩廳院共融服務

口述影像暨觸覺導聆統籌 Coordinator of Audio Description & Tactile Guidance |

高培綺 Kao Pei-chi

口述影像撰稿 Audio Description Script | 王昱程 Wang Yu-cheng、張可揚 Chang Ko-yang

口述影像現場播音 Live Audio Description | 賴思穎 Lai Szu-ying

觸覺導聆道具設計 Tactile Props Designer | 彭宇弘 Peng Yu-hung

道具製作 Tactile Props Making | 李芄寰 Li Peng-huan、洪紫鳳 Hung Tzu-feng、

高培綺 Kao Pei-chi、楊楓笛 Yang Feng-ti、

詹佩瑄 Chan Pei-hsuan

## 兩廳院製作團隊

節目統籌 Program Coordinator | 黃靖媛 Gin Huang

行銷宣傳 Marketing | 林郁唯 Lin Yu-wei


會員活動統籌 Participating Projects Organizer | 劉彧棋 Kiki Liu、葉克釗 Kacha Yeh

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跨界共好合作，歡迎大家成為共融·平權的一份子。