

王甯

隙

Wang Ning
Cracking

演出時間 | 2024.6.28 (FRI.) 19:30
2024.6.29 (SAT.) 14:30、19:30
2024.6.30 (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 THEATRE & CONCERT HALL

- ◎節目全長約55分鐘，無中場休息。
- ◎演出部分有閃光、巨大聲響及煙霧效果，請斟酌入場。
- ◎演後座談：6.29 (SAT.) 午場、6.30 (SUN.) 演後於實驗劇場。
- ◎Duration: approx. 55 minutes without intermission.
- ◎Contains scenes of flashing lighting, loud sounds, and smoke effects.
- ◎Post-show talk: 6.29 (SAT.) 14:30 and 6.30 (SUN.) at the Experimental Theater.

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」支持創作者突破框架與想像，實踐創意構想，實驗演出形式，以嶄新觀點開啟對話，回應當代社會。2024年「新點子實驗場」以「破」為概念，四位創作者突破過往，跨越自我創作與生命經驗的邊界，帶來不同切角的破格作品。

四檔節目中包含兩檔「2023年新點子實驗場 R&D 計畫」入選作品：李祐緯突破戲劇文本表演方式，使用饒舌轉譯西方經典希臘悲劇的《伊底 HIPHOP 斯王》；王甯反思個體如何面對權力結構並尋找身體流動力量的《隙》。另兩檔邀演作品：林廷緒的《大叻琉璃》從創作映照基層勞工的血汗，用當代身體復刻勞動的價值；劉奕伶的《Turn Out》將單口喜劇的「聲」結合舞蹈的「身」，獨角演繹糾纏青春的舞者人生。

新點子，不只是轉瞬迸發的創意火花，更是用創作探問世界的挑戰與極致實驗。

作品簡介

所有事物第一時間來到我們面前都是徹底的整體，唯當裂隙出現，空間被撐開，思考與運動才得以發生。

舞蹈創作者王甯，反思全球消費文化高速運轉下，過量生產與過度製造的極端現象，令他感到詭譎失衡、不協調，甚至耗竭的身體狀態。在錯位的時間規律裡停下思考。

我的身體為什麼長成現在的樣子？

我們到底身處在一個什麼樣的世界？

這位臺灣的、女性的、90 後的藝術家，

藉由回訪個人身體系譜，企圖從歷史經驗及教育模式體察現今人們共處的複雜結構。面對難以撼動的龐大體系，他想問，一個人，要如何帶著他的身體，奮力尋找並試圖瞥見結構之間可能的隙縫，拾起能夠穿越、顛覆與嬉戲的力量。這趟看似孤寂的獨舞探索，卻也是與集體的共舞；從個人微觀感受，反映社會現象。

王甯攜手擊樂家薛詠之即興譜曲，在音景設計鄭兆恩與空間設計趙卓琳切割後重組的傾斜空間裡，透過充滿流動的詩性語彙，邀請觀眾進入他們共同建構的這部混亂、破碎、奇異的多重時空。

創作者的話

王甯

這些年的獨舞創作，是趟思想與身體來往辯證的解放旅程。「舞蹈」對我的銘刻與隨之而來的「惑亂」，引領著我不斷在移動形變中，靠近對自由的理解。

「我的身體為什麼長成現在的樣子？」從這道簡單又嚴肅的問題問起，《隙》透過回訪「王甯」的身體系譜，挖掘一個人如何在臺灣舞蹈科班體制內養成，又如何因為某種生命感知，而在藝術的表達與行動中，使我成為了「我」。

2014年太陽花運動期間，正好重疊著母親生命的盡頭。如果說，「母親」是生命成長過程裡一個重要的參照座標，或許對我來說，十年前這股失去座標的眩暈狀態，卻也成為了一道縫隙，一股追問生命是什麼？人

為何而活？甚至，問出作為一個女人該如何存活在這既有世界的強烈欲望。

如果把問題問出來並不是為了找到解方，那「編舞」的目的或許就也不是為了建立一種新的、明確的舞蹈風格，以樹立某種標竿。在《隙》裡，我選擇重新讓歷史的幽魂附身，再度扮演起那些確實存在我體內的舞蹈幽靈，和它們玩耍，也被它們把玩。

女性主義學者克莉斯蒂娃 (Julia Kristeva) 曾言「我是我的嘔吐」，《隙》想分享的或許就是如何回收自己的嘔吐。那些曾被自己有意無意賤斥、遮蔽，或企圖逃離的部分，那些身體、生命曾經感受過的細微情緒與震顫，或許，都很值得重新被看見。

主要創作者

編導暨表演者 | 王甯

生於 1991 年臺灣臺北，獨立藝術家、自由舞者。致力於當代舞蹈實踐，視身體為兼具物質性存有與情感相容，個體間富含獨特歷史痕跡的複雜載體。近年積極參與跨領域合作，包含馬戲、聲響、新媒體、實驗錄像、行為藝術等共創展演。

2018 編創雙人舞作《||》The Other 關注身體凝視與性別界限，以裸身展演測探觀演關係的含混曖昧性。《運動提案》(2021) 拆解身體與萬物運動，提問身體與劇場要素如何共構一場「表演」，獲第二十屆台新藝術獎季提名。2023 受兩廳院新點子實驗場 R&D 計畫支持，作品意圖揭露個人身體史的多重政治。近年亦投入影像創作《身體置入一個動態想像：avalanche》、《原地漂移》等作品皆以身體作媒介，探尋私歷史與宏觀社會的互文關係。

曾參與「能動者平臺 #1 臺灣 / 日本」(2020)、Dance Nucleus [CP]3 當代舞蹈編創實踐研習計畫 (2021)、「東南亞性別網絡 2.0：虛實駐村」(2022) 等國際交流計畫，持續深化個人與國際的橫向連結。過去曾和周書毅、田孝慈、古名伸、李銘宸、陳芯宜、傑宏·貝爾 (Jérôme Bel) × 陳武康 × 葉名樺、梅田宏明 (Hiroaki Umeda)、Choy Ka-Fai、劉玟、Candy Bird、Alex Schweder × Ward Shelley 等跨領域藝術家合作演出。

現場樂手暨聲音設計 | 薛詠之

擊樂、聲音藝術工作者

不二擊聲音製造所

當代擊樂工作者，以擊樂和聲響為出發點，嘗試各種實驗和結合，和各種不同藝術領域的人工作，戲劇、舞蹈、裝置、行為……等，透過合作，瞭解彼此的邏輯，找出共通的語言。近年作品《寄聲之廟》、《半線譜》、聲音裝置展《耳朵怪的聲林秘密基地》、《一個人的廟會》、《在兩個呼吸之間》聲音裝置展覽、2019年兩廳院新點子實驗場：薛詠之《柏拉圖的洞穴》。

音景暨電聲設計 | 鄭兆恩

高雄樹德科技大學表演藝術系畢業。為脈絡音樂工作室核心成員，主要從事編曲、音樂設計、聲響設計。作品以電子音樂、實驗聲響。

近年合作作品：明日和合製作所《半仙》、鄭皓《觸底的形色 Touchdown》、黃鼎云《操演瘋狂》、明日和合製作所《小路決定要去遠方》、進港浪 X 驚喜製造《微醺大飯店 1980s》、洪千涵 X 洪唯堯《三生萬物》、風格涉《百葉》等。

Prologue

NTCH IDEAS Lab encourages creators to break free from established frameworks and unleash their imaginations. It provides support for realizing innovative concepts, experimenting with new performance forms, and engaging in dialogues from fresh perspectives. The theme of “breaking” is central to the productions of NTCH IDEAS Lab 2024. In these works, the four creators push beyond previous boundaries, seeking to transcend the limits of their past creations and life experiences by crafting unconventional works from unique viewpoints.

Two works among the four productions are selected for the 2023 IDEAS Lab - R&D program. Approaching the staging of a dramatic text with innovative methods, Lee Yo-wei offers a modern-day rap rendition of the classic Greek tragedy in *Oedipus Rap Rex*. In *Cracking*, Wang Ning reflects on how an individual confronts power structures and explores the energy of the body's fluidity. The lineup also includes Lin Ting-syu's *Guardians on a Glazed Tile Roof*, which depicts the sweat and toil of grassroots workers through creative expression and recreates the true essence of labor with contemporary bodies. Liu I-ling's *Turn Out* combines the “voices” of stand-up comedy with the “body” movements of dance for a solo enactment portraying the youthful complexities of a dancer's life.

IDEAS Lab not only celebrates the fleeting spontaneity of creative sparks; it also serves as a challenging and ultimate experiment, exploring the world through artistic creations.

About the Work

At the outset, all things present themselves as whole and complete entities. It is only when gaps emerge and spaces open up that thoughts and movements can transpire.

Choreographer Wang Ning reflects on the extreme phenomena of overproduction and over-manufacturing within a high-speed global Capitalism, which leaves her with a corporeal sense of imbalance, discordance, and exhaustion. She pauses within this disjointed temporal pattern to contemplate:

Why has my body become the way it appears?

What kind of world are we inhabiting?

This Taiwanese, female, post-90s artist revisits her personal dance genealogy to interrogate our current complex structure of coexistence through historical experience and pedagogy system. Confronted with an immense, unyielding system, she questions how, using the body, an individual can strive to find and attempt to glimpse possible fissures within these structures in order to reclaim the power to traverse, subvert, and play. This seemingly solitary dance exploration also resonates with the collective; it reflects social phenomena through the microcosm of personal perceptions.

With the improvisational music of percussionist Hsueh Yung-chih, and within a fragmented space reimaged by soundscape designer Cheng Chao-en and space designer Adrienne Chiu, Wang Ning invites the audience through a fluid poetic lexicon to enter this collaborative construction—this chaotic, fragmented, and uncanny multiplicity of time and space.

Words from the Choreographer

by Wang Ning

My solo dance creations over the years have been a dialectical journey of liberation between mind and body. The imprint of “dance” on me and the resulting “trouble” guides me to approach an understanding of freedom through continuous movement and transformation.

“Why has my body become the way it appears?” With this simple yet profound question, *Cracking* revisits the dance genealogy of “Wang Ning” to explore how an individual is formed within Taiwan’s dance pedagogy system and how, driven by a certain life sensibility, I become “me” through artistic expression and action.

The 2014 Sunflower Movement coincided with my mother’s passing. If “mother” serves as a crucial reference point in life’s growth, then perhaps for me, the disorientation of losing this coordinate a decade ago has also become a “cracking,” an interrogation of: What is life? Why do we live? And, through questioning, arrive at an overwhelming desire to survive in this existing world as a woman.

If the goal of asking questions is not to find solutions, then the aim of “choreography” might not be to create a new and definitive dance style in order to establish a benchmark. In *Cracking*, I chose to be reinhabited by the ghosts of history, and to replay the roles of the dancing spirits that truly exist within my body, playing with them and being played by them.

Feminist scholar Julia Kristeva once said, “I give birth to myself amid the violence of sobs, of vomit.” Perhaps *Cracking* seeks to share the process of reclaiming one’s own

regurgitated parts. Those subtle emotions and vibrations experienced by the body and life—the parts that were once intentionally or unintentionally obscured or evaded—might be worth revisiting.

Main Creator

Choreographer and Performer |

Wang Ning

Wang Ning, b.1991, is a contemporary dancer and choreographer from Taipei, Taiwan. Ning engaged in various art forms, including dance, theater, contemporary circus, percussion, new media, experimental/VR film, and performance art.

The Other (2018), the first full-length work that Ning has choreographed focus on the gendering spectacle of human bodies. In *Movement* (2021), it questioned the composition of a dance performance through de-constructed theater elements. The work was nominated by 20th Tai-Shin Art Awards in season 4. Recently, her choreography reached out to video-dance, such as *body image: avalanche* (2021) and *Dérive à NangangXizhi* (2022). She tries to see the body as a medium and explore the intertextuality narratives between individuals and society.

Ning has worked with Taiwan artists and groups, including Chou Shu-yi, Tien Hsiao-tzu, Jérôme Bel×Chen Wu-kang×Yeh Ming-hua, Liu Yu, Circus Gate, Bon Appétit Theatre, etc. Besides, she has collaborated with artists internationally, including Hiroaki Umeda (Japan), Choy Ka-Fai (Singapore & Berlin), and Alex Schweder×Ward Shelley (USA). The international platforms she has participated in included Movers’ Platform

#1 (2020) & #4 (2023), Dance Nucleus [CP]3 (2021), and Connect with South East Asia 2.0 (Gender & Sexuality): Residency Onsite & Online (2022).

Live Musician and Sound Design |

Hsueh Yung-chih

Percussion and sound artist, UniProduction

As a contemporary percussionist, Hsueh begins with percussion and sound as foundations for experimentation and collaboration with artists from diverse areas of practice, including drama, dance, installation, and performance. Through collaboration, he discovers a mutual understanding of logic and a shared language. Her recent works include *An Inner Temple Built By Sound*, *Banhsian Score*, *The Secret Timbreland Headquarters of the Ear Monster* sound installation exhibition, *Temple Fair with Myself*, *Between Two Breaths: Sound Installation Exhibition*, and the NTCH 2019 IDEA Lab: *Allegory of the Cave*.

Soundscape and Electroacoustic Designer | **Cheng Chao-en**

Graduated from the Department of Performing Arts at Shu-Te University in Kaohsiung. A core member of Mellow Step Studio, he primarily engages in arrangement, music design, and sound design. His works focus on electronic music and experimental sounds.

Recent collaborative works include:

- *The Immortal* by Co-coism
- *Touchdown* by Demian Cheng
- *Performing Insanity* by Huang Ding-yun
- *Little Road Decides to Go Far Away* by Co-coism
- *The Gret Topsy 2: 1980s* by KingKong Wave X Surprise Lab
- *Three Lives and All Things* by Hung Chien-han X Hong Wei-yao
- *Louver/Shutter/Blinds/Hundred Leaves* by Style Lab

團隊製作名單

編導暨表演者 | 王甯

現場樂手暨聲音設計 | 薛詠之

音景暨電聲設計 | 鄭兆恩

空間設計 | 趙卓琳

燈光設計 | 徐子涵

服裝設計 | 蔡浩天

排練助理 | 林慧盈

舞蹈構作 | 吳孟軒

舞臺監督 | 孫唯真

音響技術指導 | 陳宇謙

舞臺技術指導 | 劉冠佑

燈光技術指導 | 蔡佳靜

音響組技術人員 | 邵柯翰、趙之耀

舞臺組技術人員 | 方琬婷、呂中、李銘元、江冠男、史維祥、沈辰祐、林宸詳、洪暉翔、張盈盈、
游懷茹、戴君諺、陳昱穎、陳映辰、賴棋城、蕭如君、謝維宸

燈光組技術人員 | 王子郢、楊鈞幃、楊鴻偉、萬書瑋

製作人 | 高翊愷

協同製作人 | 鄭伊婷 Ella

演出製作 | 聚思製造端

現場行政協力 | 蔡嘉鳳

平面設計 | 葉祐伶

劇照拍攝 | 蔡之凡、劉璧慈

動態記錄 | 丘智華、黃柏瑜

前期創作陪伴 | 蘇文琪

https://www.instagram.com/ning.wang_tw/

更多創作動態



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[兩廳院官網](#)。



劉奕伶

Turn
Out

7.05-7.07 國家兩廳院實驗劇場

主辦單位 國家兩廳院 購票請洽 OPENTIX