

劉奕伶

Turn Out

Liu H-ing
Turn Out

演出時間 | 2024.7.5 (FRI.) 14:30
2024.7.6 (SAT.) 14:30、19:30
2024.7.7 (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

製作單位 | 代藝室Dynamo Management

- ◎節目全長80分鐘，無中場休息。
- ◎中文發音，無字幕。
- ◎演出部分涉及成人議題、含不雅用語等不適情節，未滿15歲觀眾建議父母陪同，請留意並斟酌入場。
- ◎演後座談：7.5 (FRI.)、7.7 (SUN.)演後於實驗劇場。
- ◎Duration: approx. 80 minutes without intermission.
- ◎Language: Chinese without subtitles.
- ◎The performance contains blue jokes and strong language. Audience under 15 years old are advised to be accompanied by parents. Please be aware and considerate before entering.
- ◎Post-show talk: 7.5 (FRI.)、7.7 (SUN.) after the show 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。

主創者的話

劉奕伶

2022年11月我剛從新加坡結束獨舞《Normal Life》演出回臺，為在雲門「創計畫」的日子畫下休止符，不用再起早趕晚爬坡望遠看海等不到公車，整個世界也漸漸從新冠疫情中摩拳擦掌地準備復甦，我還來不及整理過去那兩年的修行生活，羈舞劇場的跳島舞蹈節眼看開演在即，我已經沒招。那一陣子的我都是靠網路影片或獨自跑俱樂部看單口喜劇，作為工作之餘的開心救贖，Fuck

it！什麼開心就做什麼吧！我用《我的身體名片》那15分鐘，在臺上輕鬆分享「原來一切跟我想的不一樣」的往事。

「_____，本來只是覺得好玩，結果越搞越認真、要負責任，想烙跑了……好吧再走走看，用衝撞、熬磨、繞道、原地打轉或順其自然的策略都無所謂，不要死就好。」如果要為這幾句話填上主詞，我的答案有：去紐約、男人們、辦 party、學語言、拍 YouTube、回臺灣、講笑話……還有此生唯一工作——舞蹈。目前來說。你呢？你的答案有多少個？它們的期程是長還是短？沒逃脫掉的你們是怎麼評估自己還要撐多久呢？已經轉換航道的你們現在心情如何呢？

轉眼間，誰能想到我，身為一個舞者，這幾個月在國家戲劇院五樓排練室其實大多時間過著如辦公族的生活，抱著燒燙燙的電腦狂敲，外加朝自己的腦袋拍打，「原來一切跟我想的不一樣」總在生命中，我希望以這個作品分享給每人心中那位只有你才知道最難堪的自己，那個一直跟後悔拔河的自己，那個狂妄自以為是的自己，然後在發現自己一點也不特別、不厲害、不突出的時候，推己及人，重新看待那些無論是你自己領悟的還是他人讓你發現的「不一樣」。

作品介紹

學舞蹈的人知道，turnout 是將髖關節外轉，以增加開展度；學英文的人知道 turn out 是片語基本款，表出乎意料的結果；而走過一些年歲之後你會知道，turn out 是人生神展

開，你得把自己的任督二脈和身上筋骨全開，加上一點喜劇的自嘲勇氣，才能面對所有那些你以為是這樣結果根本長那樣的亂七八糟。跟 turnout 同時表示舞蹈動作和人生狀態一樣，《Turn Out》以舞蹈和單口喜劇表演雙重方式，提供觀眾多重視角，全方位檢視職業舞者的人生。

主創暨演出者 | 劉奕伶

劉奕伶，當代舞蹈藝術家。曾擔任美國 Bill T. Jones / Arnie Zane Company 專職舞者，累積豐厚的表演與教學經驗。雙人舞作品《而且或者…》於 2022 年獲得日本橫濱舞蹈大賽評審團獎。獨舞作品《更》曾獲得第 16 屆台新藝術獎入圍。2021 年獲雲門「創計畫」獎助創作獨舞《Normal Life》，發表於 2022 年新加坡 da:ns festival。2022 年擔任兩廳院 TIFA 跨國連線製作澳洲編舞家史蒂芬妮·雷克 (Stephanie Lake) 作品《群像》臺灣版排練指導。2023 年受桃園鐵玫瑰藝術節邀請創作《Game On》，同年底受臺北表演藝術中心邀請於 Camping Asia 活動發表精簡版《Game On》(extract)。擔任 2023 MC HotDog 熱狗「麟藝術家」演唱會曲目〈樓上的房東〉獨舞舞者。現為國立臺北藝術大學舞蹈學系兼任助理教授。

製作團隊

合創暨表導顧問 | 李銘宸

從事劇場編導、創作、演出、視覺設計、典禮統籌等。2009 年起以風格涉 (社) 名創作與發表演出，同時以個人編導受邀客座、

共同創作、顧問、合作／協作等；觸角領域多元，涵括當代表演藝術、戲劇劇場／文本、舞蹈劇場、現代舞、馬戲、視覺藝術、現代音樂、音像藝術及電影影視等。近期參與構作製作：《R》C-LAB 聲響藝術節、《只能看見部分的折疊的綠洲喝空運動的酒瓶與嬰兒》2022TIFA× 廳院 35·藝術行動《2057：給 35 年後的活存演習》。

舞臺設計 | 林仕倫

畢業於國立臺北藝術大學劇場設計學系，主修舞臺設計。現為劇場舞臺設計師，風格沉穩細膩，洞悉劇本本質，作品多有一種溫柔清冷的質感。

近期作品：同黨劇團《白色說書人》、二分之一 Q 劇場《青姬》、兩廳院秋天藝術節《罪·愛》、臺北海鷗劇場《國姓之鬼》等。

燈光設計 | 徐子涵

設計風格靈活細膩，作品類型包含劇場、演唱會、展覽、影像、室內空間等領域，2022 年獲 WSD 世界劇場設計展新銳燈光設計銀獎。歷年作品簡列：微光製造《捺撇》、LEE\AKULYA《共狂》、四把椅子劇團《叛徒馬密可能的回憶錄》、羸舞劇場《非常感謝您的參與》、王大閎建築劇場×葉名樺《牆後的院宅》等。

聲音暨影像設計 | 范球

畢業於國立臺北藝術大學劇場設計學系，目前主要從事影像、音樂設計工作。

近年影像設計經歷：盜火劇團《艋舺公

園殺人事件》、《練習曲：東東（和他朋友們的假期）》、《雪姬來的那一夜》、臺北兒童藝術節《那一天我在離家出走》、不貳偶劇《尋找一個屬於我們的島》、何日君再來劇

團《夜宴桃園》、台北愛樂歌劇坊《頑童與魔法》、界址創作《打 N 檔不要踩煞車》、FUTURE VISION LAB《A Scoop of Life》共同音像表演藝術家。

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.

Creator's Note

Liu I-ling

In November 2022, I had just returned to Taiwan from my solo performance of *Normal Life* in Singapore, marking the end of my creative tenure with Art Makers Project at Cloud Gate theatre. Gone were the days of early mornings, late nights, hill climbs, and the sea views I could only glimpse while rushing to catch the bus. The world, too, was slowly emerging from the grips of the COVID-19 pandemic. I have no time to reflect on my routine of the past two year yet, but the We Island Dance Festival: Shu-lin, curated by HORSE, is around the corner already.

My creativity was at a low ebb. Online videos and solo stand-up comedy clubs visits became a joyful refuge after work. “Fuck it!” I said to myself: “I'd just do whatever feels right!” In the 15-minute piece *I am My Body*, I

lightheartedly shared that "everything turned out to be different from what I had imagined."

"At first, _____ was just for fun, and it gets more intense, then I have to take accountability. Gee, get me out of here... well, let's see...Tackle it, break it down, grind it through; take detours, go in circles, let nature lead, whatever it takes. Whatever doesn't kill you will make you stronger." If I were to fill in the blank for the statement above, my answers would include: going to New York, seeing someone, throwing parties, learning a foreign language, making YouTube videos, returning to Taiwan, doing comedy... and my lifelong vocation—dancing. How about you? How many answers would you come up with? Would they be long-term or short-lived? For those who stayed the course, what determines how much longer you will endure? And to the whom have changed his path: how are you doing now?

Back to now, who would have thought that me being a dancer would suddenly start an office-lady-like life: showing up at the rehearsal studio on 5th floor at national theatre almost every day, pounding keyboard and scratching my head for jokes anxiously.

I hope to share this work with everyone, revealing to each the most embarrassing version of yourselves that only you know, that part of you constantly battling regret, that arrogant self who believed they were superior. Then, upon realizing that you're not particularly special, talented, or outstanding, empathize with others, and reassess those "differences" that you've either self-made or discovered through others.

Synopsis

Dance students are familiar with the term "turnout," describing the outward rotation of the hip joint to increase the degree of expansion. In plain English, the phrase "turn out" refers to an unexpected result. After a few times around the sun, you'll come to realize that "turn out" symbolizes the divine unfolding of life. To fully confront what you thought would be one way but turned out to be a mess, you must open your governor and conception meridians, stretch your muscles, and add a bit of comic self-deprecation.

Much like "turnout," which simultaneously conveys a dance movement and a life experience, *Turn Out* uses dance and stand-up comedy to provide the audience with multiple perspectives. This performance offers a comprehensive examination of the professional dancer's life, blending the physicality of dance with the introspective humor of comedy.

Creator & Performer | Liu I-ling

Liu I-ling, a contemporary dance artist from Taiwan and received a BFA from Taipei National University of the Arts, was a former member of Bill T. Jones/Arnie Zane Company (USA) for 11 years. Liu has been creating her choreographies which focus on reminiscence, trauma, social observation and re-definition of body "technique". In 2022, her duet work ... *and, or...* won the Jury Prize of the Yokohama Dance Collection Competition(Japan). In 2021 she was commissioned by Chen Wu-kang to perform the solo *14* in part with the da:ns

festival (Esplanade Singapore). Same year, she received the support of the Cloud Gate Art Makers Project in 2021 and again premiered the solo work *Normal Life* in da:ns festival 2022. In 2017 her solo work *GENG* was nominated for the Taishin Arts Award (Taiwan). Liu has also been collaborating with visual artists, photographers, composers, directors and actors in theater and film. Since 2020 she has participated in Ming-wei Lee's work *Our Labyrinth* and performed in the Metropolitan Museum and the Tate Modern. Since 2019 she has been collaborating with the Taiwanese filmmaker Su Hui-yu as the Choreographer/ Performer/ Movement Director in several productions such as *The White Waters* which has been toured internationally. In 2022 she performed *Still(Life) in Taipei* by Xavier Le Roy & Scarlet Yu. In 2022 she participated in the Australian choreographer Stephanie Lake's work *Colossus* Taiwan version as the rehearsal director. *Game On* is a commissioned work Liu created for the 2023 Taoyuan Iron Rose Festival. It was invited to Camping Asia at Taipei Performing Art Center in November 2023. She is currently a Part Time Assistant Professor at the Taipei University of the Arts.

Production

Co-creator & Rehearsal Director | Lee Ming-chen

Engaged in theater choreography, creation, performance, visual design, and ceremony coordination, Lee Ming-chen has been creating and delivering performances as Style Lab since 2009. He has been invited on numerous projects in roles as choreographer,

guest speaker, co-creator, consultant, and collaborator. His areas of expertise are diverse and span contemporary performing arts, drama theater/texts, dance theater, modern dance, circus, visual arts, modern music, audiovisual arts, and film and television.

Recently, he participated in the production of *R* at the C-LAB Sound Festival, *Only Can See Part of Folded Oasis Drinking Empty Movements of Wine Bottles and a Baby*, in 2022TIFA×NTCH 35 • Art Action 2057: *Rehearsing Ways of Living Cadavre Exquis: After 35 Years*.

Stage Design | Lin Shih-lun

A graduate of the Department of Theatrical Design and Technology at Taipei National University of the Arts with a major in stage design, Lin Shih-lun is a theater stage designer whose work is marked by a calm and detail-oriented approach with a thorough understanding of the essence of the script. Most of his works possess a gentle yet detached sensibility.

His recent works include The Party Theater Group's *White Storyteller*, 1/2Q Theater's *Who's in the Painting?*, Artquake in Autumn's *The Fall*, and Taipei Seagull Theater's *Who's Koxinga?*.

Lighting Design | Shyue Joanne

Her lighting design works feature a flexible and delicate style, encompassing various fields such as theatre, concerts, exhibitions, film, and architecture. In 2022, she was awarded the Silver Award for Emerging Lighting Design at the World Stage Design. Here's a brief list of her works over the

years: Shimmering Production *Beings*; LEE VAKULYA *Ride the Beat*; 4 Chairs Theatre *The Possible Memoirs of a Traitor*; Horse *THANK YOU SO MUCH FOR YOUR TIME*; Ming-hwa Yeh with Taipei Fine Arts Museum *The House Behind The Wall*.

Sound & Image Design | Fan Ching-hung

A graduate of the Department of Theater Design at National Taipei University of the Arts, Fan now works mainly in the area of video and music design work. His recent video design projects include: *A Crime in*

Bangka, Etude: Dongdong's Vacation (with His Friends) Cinéma vérité, and, *The Night Yukihome Came by Voleur du Feu Theatre*, Taipei Children's Art Festival's *See You*, Unique Puppet Theater's *Explore your own island*, The Cum Company's *The Night Feast of the Gods*, Taipei Philharmonic Opera Studio's *L'Enfant et les Sortilèges*, Boundary Creative's *Journey of Automatic Car Wash*, and FUTURE VISION LAB's *A Scoop of Life* as a simultaneous audio-visual performance artist.

製作群 Credits

主創暨演出者 Creator & Performer | 劉奕伶 Liu I-ling

合創暨表導顧問 Co-creator & Rehearsal Director | 李銘宸 Lee Ming-chen

舞臺設計 Stage Design | 林仕倫 Lin Shih-lun

燈光設計 Lighting Design | 徐子涵 Shyue Joanne

聲音暨影像設計 Sound & Image Design | 范球 Fan Ching-hung

排練助理 Rehearsal Assistant | 劉育寧 Liu Yu-ning

製作人 Producer | 王序平 Mina Hsu-ping Wang

執行製作 Production Coordinator | 陳湘綺 Chen Hsiang-chi

專案行銷 Marketer | 田珈苻 Tien Chia-yu

主視覺設計 Key Visual Design | 好神的設計工作室 Gooood Gods Design Workshop

文案 Copywriter | 蔡瑞伶 Stella Tsai

燈光技術指導 Master Electricians | 黃靖純 (試演) Huang Ching-chun (try out) 、

蔡佳靜 (演出) Tsai Chia-ching (performance)

音場設計 Sound Engineer | 陳宇謙 Chen Yu-chien

舞臺技術人員 Stage Technicians | 葉岫穎 Yeh Hsiu-ying、藍舸方 Lan Ko-fang、
林明德 Lin Ming-te

影像技術人員 Video Technician | 林家瑜 Lin Chia-yu

音響技術人員 Audio Technicians | 趙之耀 Chao Chih-yao、邵柯翰 Shao Ko-han

燈光技術人員 Lighting Technicians | 楊鈞樟 Yang Chun-wei、連僊妘 Lien Szu-yun、
陳品璇 Chen Pin-hsuan、王子鄧 Wang Tzu-ying、
萬書瑋 Wan Shu-wei

平面攝影 Photography | 林政億 Terry Lin

演出動態攝影 Video | 丘智華 Chiu Chih-hua、黃柏瑜 Huang Po-yu、陳佳伶 Chen Jia-ling

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林秉豪 Keith Bing-hao Lin、黃雯 Huang Wen、
鄧宇芳 Deng Yu-fang、劉竹晴 Liu Chu-ching、Bill T. Jones
和所有幫助《Turn Out》製作的師長朋友夥伴們

(按筆畫順序排列)


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