

2057 : 給35年後的活存演習

# 觀 0001 號演習

2057 : Rehearsing Ways of Living  
Operation Prospect : Code 0001

By Mu-Hsi Kao & Chia-Wei Kuo

演出時間 | 2022.03.17 (THU) 19:00-20:30、21:00-22:30

演出場地 | 實驗劇場

主辦單位 |  國家兩廳院  
NATIONAL SUN YAT-SEN MEMORIAL HALL

概念、策劃、構作 | 林人中

藝術家 | 高慕曦&郭家瑋

- ◎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。
- ◎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。

### 觀 0001 號演習

現今觀眾在進劇場的過程中，不斷被要求或自我規範：看戲的時候不可以講話、不可以打擾演出、甚至必須要坐好。這樣阻隔、打斷觀眾之間連結的要求和預設，使參與劇場的方式變得單一。

因此，我們想要排練一次觀眾在2057年進劇場的方式。嘗試在演練過程中，透過不同的「觀看練習」，邀請觀眾重新定位自己在

劇場中的位置、目光的角度以及身體的姿態，走進這一場屬於「未來劇場」的演習。

## 藝術家介紹

### 高慕曦

台北人，現於美國紐約市立大學杭特學院戲劇碩士班 (MA in Theatre, Hunter College of the City University of New York) 進修，主要發展領域為劇場理論、戲劇構作 (Dramaturgy)，並為2021年兩廳院藝術基地計畫Gap Year成員。平時亦從事書寫與編譯工作，喜愛桌上遊戲、動畫與漫畫，期待透過各種敘事與轉譯方式進行知識與資訊識讀推廣，為議題資訊Instagram媒體「公民不下課」共同創辦與內容作者，近期共同出版《寫給公民的40堂思辨課》。

### 郭家璋

1997生於高雄，國家兩廳院 2021 年藝術基地計畫 Gap Year 成員，現正就讀劇場藝術創作研究所，主修劇本創作，期待透過創作將歷史事件轉化為藝術作品，並引發觀眾思考。同時跨足語文教育領域，帶領小學到高中的學生進入閱讀及寫作的世界，讓文字成為他們成長的養分。曾獲打狗鳳邑文學獎、教育部文藝獎等獎項若干。近期創作：2021年盜火劇團編劇實驗室計畫III—新世代交響曲II《愛你一萬年》。

## 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、羸舞劇場、黑眼睛跨劇團。

## 任由你，做個隨心所欲的觀眾

採訪、撰文 陳芷儀

高慕曦、郭家瑋同為搖筆桿的人，若將這次的節目參與者一字排開，他們絕對是特殊的存在。前者專精劇場理論、戲劇構作，也書寫也編譯；後者主修劇本創作，亦是文學獎得主。這樣的組合，如何創造出一齣節目？

「一開始我們也滿困惑，因為我們都比較習慣找資料、做研究分析等等，這次可以怎麼做？但這個困惑是好的，讓我們能嘗試打破過往的創作形式。」作為習於研討的人，高慕

曦、郭家瑋的創作從思辨35年後劇場的可能模樣開始，並歸納出三種想像的景況。

第一種是，劇場將極端小眾化，轉變為類似宗教甚至邪教的儀式場域；第二種是，劇場將極端大眾化，融入公眾的生活，一切輕鬆自在；第三種是，劇場將極端個人化，如同隨選隨播的串流節目一般，更能根據不同需求客製化。

「後來人中對我們的第二種想法很有興趣，因為它處理到的是觀眾與演出之間的關係。我們也覺得現在的劇場，其實與人們認為它的迷人之處有所矛盾。」郭家瑋解釋，人們之所以前往現場，多半是因為享受與大家一起觀看演出的氛圍；然而，多數劇場卻有著禁止飲食、交談等「可能影響他人觀賞體驗」的規定，實在矛盾。

從這樣的思索出發，兩人決定開啟一場實驗——如果2057年，劇场的限制已完全鬆綁，觀眾可以在這個場域裡隨心所欲，那會發生什麼事？在《觀 0001 號演習》的演出中，舞台上只會兩位作為標的物的演員，而觀眾將在台下盡情探索。

「這次演習，也許有點叛逆、出格、不循規蹈矩，但我們希望跟觀眾一起練習，作為一個人，在劇場裡面還可以是什麼樣子？」郭家瑋說完，高慕曦接著延伸：「也就是讓大家去反思，『觀眾』這個角色，到底是在怎樣的條件下才會成立？」

演習當天，實驗劇場完全清空，主持人將如演習那樣，給予觀眾各種指示；除此之外，四周牆面也將有平面展板，讓觀眾能跟隨建

議操作。身為這場演習的參與者，你可能不小心就用閃光燈拍了照、不小心就站到了椅子上、不小心就與身旁的人大聲交談。Oops！這些現在在劇場（甚至在其他很多地方）都不能做的事，將如何再定義觀眾與劇場的姿態、距離？兩人都非常期待演出當天揭曉的答案。

他們也笑著表示，這不是所謂的互動式、沈浸式演出或團康遊戲，請自認有點內向的觀眾不必擔心。展場將設置一個「我什麼都不想做」專區，隨時都能移動腳步到那裡；甚至，既然是什麼都能做的劇場，想要轉身離開也沒有問題。而不管你決定如何舉動，都已經為2057年的劇場想像，增添了更多可能性。

## 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.

### Operation Prospect : Code 0001

Nowadays, audiences are placed under constant demands or self-regulations throughout theater events. Don't talk while seeing the play. Don't disrupt the performance. Sit still in your own seat. Such demands and presumptions block as well break the links between individuals in theater, homogenize the manners of theater participation and limit the perception of theater and its connection to us.

We organize the operation to introduce the audience to an open field for drilling possible approaches to theater participation in 2057. Through different "ways of seeing", we call the audience to action to focus on "audienceship" to relocate their positions in theater, ideate measures of seeing, and explore changing states of their bodies in the "Future Theater".

### Mu-Hsi Kao

Mu-Hsi Kao was born in Taipei, Taiwan. She focuses on theory studies and dramaturgy in the practice of theater, conducted research in theater operation and performing arts development as a fellow of the 2021 Art Base Program at National Theater & Concert Hall in Taiwan, and is pursuing

her MA degree in Theatre at Hunter College of the City University of New York (CUNY). A writer, editor, translator, creative worker and content/narrative producer, she is dedicated to art and social cause and was awarded Scholarship for Youth Advocates in Democracy by Dr. Chen Wen-Chen Memorial Foundation in 2020 for social actions, including her co-founded social media content project and publication to raise Taiwanese young generation's awareness of public affairs.

### Chia-Wei Kuo

Chia-Wei Kuo was born in Kaohsiung, Taiwan, in 1997. He is a playwright studying at Taipei National University of the Arts for his MFA degree in Playwriting and a Gap Year fellow (2021) under the Art Base Program of National Theater & Concert Hall in Taiwan. Dedicated to writing, Chia-Wei has received several literary awards, including Takao Literary Award, Ministry of Education Literary Award, and so forth.

### 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.

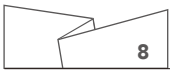
Her significant recent projects are: 2022TIFA Special Project *LPCP Battle Jam: Own Your Style* (as Project Producer); *Can You Hear Me?* stage version (as IP Translator and Development Producer); 56th Golden Horse Awards opening ceremony show *Merrily We Roll Along* (as Production Manager); several 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

概念與作品構成 | 高慕曦 & 郭家瑋

特別感謝 | 周安迪、陳明緯、唐歆瑋、鄭筠蓁

創作協力 | 劉庭瑄

演員 | 呂栩智、馬雅、李佳勳

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, Devising & Artistic Direction | Mu-Hsi Kao & Chia-Wei Kuo

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Performance | Hsu-Chih Lu, Maya, Chia-Hsun Lee

Concept, Curation & Dramaturgy | River Lin

Producer | Mia Sun

Stage Managment & 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 Documenration | Big Big Chen International Film Inc.

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