



ARTQUAKE
IN AUTUMN

維恰亞·阿塔瑪

捉迷藏

(尋找導演的七個那個)

Wichaya Artamat

Juggle & Hide

*(Seven Whatchamacallits
in Search of a Director)*

演出時間 | 2024.11.29 (FRI.)—11.30 (SAT.) 19:30

2024.11.30 (SAT.)—12.1 (SUN.) 14:00

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

- ◎演出全長約75分鐘，無中場休息。
- ◎泰語、英語發音，中英文字幕。
- ◎演出部分含暴力與成人議題，請留意並斟酌入場。
- ◎建議12歲以上觀眾欣賞。
- ◎演後座談：11.29 (FRI.)、11.30 (SAT.) 19:30演後於實驗劇場。

-
- ◎Duration: approx. 75 minutes without intermission.
 - ◎Performed in Thai and English with Mandarin and English surtitles.
 - ◎This performance contains depictions of violence and adult situations. Viewer discretion is advised.
 - ◎Recommended for audiences age 12 and older.
 - ◎Post-show talk: 11.29 (FRI.), 11.30 (SAT.) 19:30 at NTCH Experimental Theater

主辦單位保有節目活動異動權 The program is subject to change.

看不見的岸

從岸離開，靠岸抵達。岸是此時此刻的現在，也是未知的理想境地，在可能抵達的他方。

人類歷史中，移動是常態，我們總是存在在「之間」。在停留和動身之間、在離岸和上岸之間，每次移動都重新劃定界線，離開、抵達……再重新推倒邊界。這些與歷史、文化、環境、他人，彼此交疊的軌跡，勾勒出我們存在的形狀。

今年秋天藝術節以「看不見的岸」為題，講述此岸到彼岸的路途中，所經驗的、被抹除的、斷裂的與縫補的一切，及在漂泊之間，抵達和未曾抵達的故事。旅途上的所見所想，改變了踏上旅程的我們，而我們和自己及世界的新關係也由此而生。

主創者的話

維恰亞·阿塔瑪

我發現要寫點東西給觀眾並不容易，過去幾年，凡是有機會向國際觀眾呈現我的作品時，不論是演前及演後座談，皆難以找到安全的空間來討論作品的緣起，這本該是容易的。缺乏言論自由使得我的作品充滿符號、隱喻及密碼，我並不認為解碼作品來對照創作者的意圖是理解作品的唯一途徑，要說明並揭曉本就是為隱藏而創作的內容變得相當棘手，但我也認為完全不解釋就是對的。創作《捉迷藏》就像是在批判我自己的自我審查，泰國的歷史、社會政治環境形塑了泰國人民在創作表達上的捉迷藏特色，我希望這部作品能帶著觀眾探索這樣的環境，但不

論是否如願，我與許多藝術家攜手打造這部作品，我認為他們的成果斐然，因此希望觀眾也會喜歡。

節目介紹

耍什麼把戲？藏什麼詭計？劇場導演親上火線攤開十年創作歷程，將其與社會脈動交疊，舞臺布滿對威權的質疑；話鋒一轉，被玩弄於股掌間的7個小道具集結起來，向以創作之名行壓迫之實的導演本人展開逆襲！

泰國導演維恰亞·阿塔瑪以自己的誕生日為起點，沿著時間線，片片切下泰國歷史事件與政治動態，並召喚創作團隊中最重要的一件夥伴，即時拍攝結合檔案錄像，巧妙設計機關翻玩又再造，歷史再演，這些物件成為阿塔瑪規避泰國統治力量的法寶，以戲劇挑戰當局思想箝制，進而反向檢視藝術極權。是公審也是自審，當物件找回自我意志，藝術自由終將降臨！

主創者 | 維恰亞·阿塔瑪

維恰亞·阿塔瑪 (Wichaya Artamat) 是為了什麼劇團 (For What Theatre) 的創辦成員之一。早從他還在攻讀電影的時候，就對表演深深著迷。2008年，他擔任曼谷戲劇節 (Bangkok Theatre Festival) 的專案協調，開始在劇場工作，於2009年加入泰國新劇場協會 (New Theatre Society) 成為了導演，以各種實驗形式和非傳統戲劇手法而聞名。維恰亞被譽為「東南亞最令人看好的當代劇場創作者之一」，他對探索社會如何透過某些日期來記住和忘記其歷史特別感興趣。2014

年他與其他人共同創立了「為了什麼劇團」，同時他也是 Sudvisai Club 和 Collective Thai Scripts 的成員。維哈亞從其最著名的作品《父親曾唱的這首歌》（《This Song Father Used to Sing (Three Days in May)》）在 2019 年布魯塞爾國際藝術節 (Kunstenfestivaldesarts) 歐洲首演以來，一直在巡迴和創作，足跡廣布歐洲、亞洲及其他地區。

泰國政治時間表 Thai Political Timeline

<https://npac-ntch.org/discover/voice/11462>



為了什麼劇團

為了什麼劇團 (For What Theatre) 由維哈亞·阿塔瑪、莎莎賓·希芮旺吉 (Sasapin Siriwanij) 和 Ben Busarakamwong 於 2014 年創立，他們當時都是其他劇團的活躍成員，為了什麼劇團是一個實驗表演製作的遊樂場。他們的作品有多種形式：話劇、紀錄劇場、偶戲、行為藝術、攝影、影片和裝置藝術。除了以多元方式處理泰國社會和政治的種種問題及複雜的本質之外，「為了什麼劇團」還努力質疑劇場本身的概念——這個詞彙在泰國的脈絡下似乎具有固定的、不可撼動的價值。

Invisible Shore

Depart from shore, arrive on shore. The shore is the present, this moment. It is also the unknown ideal state, and possibly another place to be reached.

In human history, movement is the norm. We exist in the “in-between,” between staying and setting off and between leaving shore and arriving on shore. Every time we move, boundaries are redrawn. Leaving, arriving...boundaries are torn down again. These overlapping trajectories with history, culture, environment, and other people outline the shape of our existence.

The theme of this year's Artquake in Autumn festival is “Invisible Shore,” which describes all that is experienced, erased, broken, and mended on the journey from one shore to another, as well as tells the stories of those who have drifted, but not necessarily arrived. All we see and think changes us who embark on a journey. Moreover, new relationships are formed between us and ourselves and between us and the world.

Words from the Artist

Wichaya Artamat

I find it difficult to write something to my audience. In the past few years, when I have had the opportunity to present my work to international audiences and to talk about the works before and after the show, I have had a hard time finding a safe space to talk about the origins of the work, when it should be easy. The lack of freedom of expression has made my work full of symbols, metaphors, and codes, and I don't think that decoding

it to match the creator's intention is the only way to understand the works. It makes it difficult for me to explain and reveal what was created to hide, but I don't think not explaining at all is the right way. Creating *Juggle and Hide* is like a critique of my own self-censorship, and I hope that the work will take the audience to explore the historical, socio-political landscape of Thailand that has shaped the characteristics of people's juggling and hiding in creation and expression. But whether we get there or not, this work was created with the collaboration of many artists, and I think they did an amazing job. So I hope that the audience can enjoy it.

Synopsis

What are the hidden tricks? A theater director looks back on his 10 years of creative practice, while taking the pulse of society. The stage is filled with things used to question authority. As the conversation changes, he gathers seven small props in the palm of his hand. In the name of creation, this oppressive director launches a counterattack!

Thai director Wichaya Artamat follows a timeline that starts from his birth, as he slices through Thailand's historical events and political trends and calls on the most important object partners in his creative team. Combining real-time photography and archival footage, he cleverly designs mechanisms for play and re-creation, while reenacting history. These objects are like magic weapons for circumventing the ruling powers of Thailand. The ideological control of the authorities is challenged through

drama, followed by an examination of the totalitarianism of art. This is public censorship and also self-censorship. When free will is returned to objects, artistic freedom will follow!

About Wichaya Artamat

Wichaya Artamat is a co-founding member of For What Theatre. He was long captivated by performances since when he was still studying Film. He started working in theater as a project coordinator for Bangkok Theatre Festival 2008. He joined the New Theatre Society in 2009, during which he grew to become a director recognized for various experimental forms and unconventional theatrical approaches. Hailed as "one of the most promising contemporary theater creators of Southeast Asia," Wichaya is especially interested in exploring how society remembers and unremembers its history through certain calendar days. He co-founded For What Theatre in 2014 and is also a member of Sudvisai Club and Collective Thai Scripts. Since the European premiere of his most prominent work *This Song Father Used to Sing (Three Days in May)* at Kunstenfestivaldesarts 2019, Wichaya has been extensively touring and creating in Europe, Asia, and beyond.

About For What Theatre

Founded in 2014 by Wichaya Artamat, Sasapin Siriwanji, and Ben Busarakamwong, who were already active members of other theater troupes, For What Theatre is a playground for experimenting with performance-making. Their work has taken multiple forms: spoken theater, documentary theater, puppet theater, performance art, photography, video, and installation. Besides dealing with the problematic and complex nature of Thai society and politics in diverse ways, For What Theatre also strives to question the concept of theater itself—a term which in Thailand's context seems to have fixed, unaffordable values.

演職人員一覽表 Credits

概念發想與導演 Concept and Direction | Wichaya Artamat
 文本 Text | Pathipon (Miss Oat) 、Wichaya Artamat
 美術與技術指導 Art and Technical Direction | Pornpan Arayaveerasid 、Rueangrith Suntisuk
 戲劇構作 Dramaturgy | Yuya Tsukahara
 聲音設計與執行 Sound Design and Operation | Araki Masamitsu
 音響工程 Sound Engineer | Toru Koda
 機械設計與製作 Mechanics Creation | Laphonphat Doungploy
 技術執行 Technical Operation | Piti Boonsom 、Monthira Jamsri
 物件執行、舞臺監督 Object Operation & Stage Management | Surat Kaewseekram
 英文翻譯 English Translation | Carina Chotirawi 、Soi Squad
 專案經理 Project Management | Thongchai Pimapunsri
 製作人 Producer | Sasapin Siriwanij
 共製單位 Coproduction | Kyoto Experiment 、The Japan Foundation 、For What Theatre
 支持單位 Support | The Saison Foundation (International Project Support Program /
 Kyoto Experiment × For What Theatre Juggle & Hide
 [Seven Whatchamacallits in Search of a Director]) 、Bangkok Art and
 Culture Centre (BACC)

國家兩廳院製作團隊 NTCH Production Team

製作統籌 Project Manager | 郭芳萍 Kueh Hong-phîng
 中文字幕、泰國政治時間表翻譯 Mandarin Surtile & Thai Political Timeline Translation | 白斐嵐 Siraya Pai
 翻譯接待 Receptionist | 郭怡君 Sally Kuo
 行銷統籌 Marketing Project Manager | 陳敏伶 Chen Min-ling
 技術統籌 Technical Coordinator | 王璦萱 Wang Li-hsuan
 舞臺技術指導 Head of Stage | 陳威遠 Chen Wei-yuan
 舞臺技術執行 Stage Crew | 陳瑋茜 Chen Wei-chien 、范立穎 Fan Li-ying 、許皓宇 Hsu Hao-yu 、
 陳玠良 Chen Chieh-liang
 燈光技術指導 Head of Lighting | 簡芳瑜 Chien Fang-yu
 燈光技術執行 Lighting Crew | 張詩笛 Chang Shih-ti 、梁弘岳 Liang Hung-yue 、連偲妘 Lien Ssu-yun
 音響技術指導 Sound Engineer | 吳昂霖 Wu Ang-lin
 音響技術執行 Sound Crew | 謝棋然 Hiesh Jin-ran
 場館助理 Venue Assistant | 林珈含 Lin Jia-han 、張尚澤 Chang Shang-tse 、陳俐君 Chen Li-jyun 、
 吳浩辰 Wu Hao-chen
 投影工程 Video Engineering | 聚光工作坊 HISPOT WORKSHOP, INC

[持本場館當日演出票觀眾，請至廳內折抵機辦理停車優惠](#)


歡迎掃描 QR Code

加入兩廳院官方 LINE 帳號，填寫

「觀眾意見調查表」就送 LINE POINTS



感謝您
費心填寫！

友善環境 | 國家兩廳院印刷品皆選擇使用大豆油墨物料。 

演出中孩童陪伴服務 | 國家兩廳院在演出期間提供4-8歲孩童陪伴服務，詳細資訊請見
[兩廳院官網](#)。

TO INSPIRE FOR ALL

2025 TIFA



台灣國際藝術節 Taiwan International
Festival of Arts

2.21-5.18