

動見體 × 王仲堃 × 自由擊

共鳴體

M.O.V.E. THEATRE X WANG Chung-kun X Freedom Beat
Resonance: Into the Maze

演出時間 | 2020/11/20 (Fri.) 7:30PM
2020/11/21 (Sat.) 2:30PM、7:30PM
2020/11/22 (Sun.) 11:00AM、2:30PM

演出地點 | 實驗劇場

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

製作單位 | M.O.V.E.  Theatre 

節目全長約60分鐘，無中場休息
Duration: approx. 60 minutes without intermission.

演出為走動式觀賞，無固定座位。
Audience can move around while watching. There is no fixed seating arrangement.

演出將有極大音量及眩光，請斟酌入場。
This production contains extremely loud sound and such special effects as flash light. Audience discretion is advised.

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

創作者的話

作曲／林桂如：「在反覆激盪的排練過程中，『經由接觸而發聲』、『藉由箱體而擴大共鳴』逐漸成為這次作品發展的兩大主軸；意外的是，過程中卻爆發了新型冠狀病毒的疫情；霎時間，口罩成為了日常裝束，勤洗手成為了全民運動，『避免接觸』化身為一條警示線，而信任，在再日常不過的生活中，一再被試煉。

驚喜交疊原本就是創作的常態，我衷心感到幸運並且感謝的是，這次製作中的大小天使們，持續觸摸著彼此的心，憑著全然的信任，不斷地激盪出更多層次的共鳴。聲音，其實一直都在，只是取決於你是否選擇去聽；也盼望這個作品，有緣翻攪了一些，你心底的共鳴。」

聲音裝置設計／王仲堃：「我們以『耳』聆聽；我們以『眼』聆聽；我們以『腦』聆聽，是否我們該以『指尖』聆聽，回到我們最熟悉的細微感動，如同我們滑動的這可敬的世界，尋找觸動心靈的美好聲音。」

戲劇構作／陳彥斌：「這裡真的有一條嫁接現實和虛擬的通道，聲響。他們像是陽光透過樹影般，晃似地存在，也淡淡地流走。如果可以將聲音剖開，那我們聽覺的位置會在哪裡？可惜的是我們不再期待這樣的空白，讓共鳴白費力氣的震動著。」

肢體編創設計／董怡芬：「寶寶聽到節奏很自然地隨之起舞，身體的動態線條隨著聲音波形產生共鳴，無疑的。意義是後天環境所定義，一切對應出的聲音都會有所想像，人似乎因此才得以繼續前進？在創作過程裡，不斷思考著抽象的聲響是否需要被辨識？如何歸類？又如何被留下？然而耳朵成為傳導途徑，身體成為共振箱體，人的意識則成為了最大的共鳴體。」

擊樂共同創作暨演出／自由擊：「與不同創作者合作一直是我們很享受的過程，此次與數位裝置及肢體創作合作，是相當有趣

的體驗；從動作、視覺引發聲音，過程中許多的實驗與尋找聲音的方式產生更多的化學變化與可能性，從而影響著表演形式，發展／修剪／發展／修剪的無限循環，最終堆砌出跳脫原始想像的成果，這也是製作原創作品最吸引人的魅力所在。」

節目介紹

繼榮獲2013年台新藝術獎年度五大作品《凱吉一歲》後，動見体核心藝術家林桂如，再度與聲音裝置藝術家王仲堃攜手合作，邀請具跨界創作經驗的打擊樂團「自由擊」，與擅長以身體及社會議題共編的董怡芬與陳彥斌（Fangas Nayaw），攜手合作結合原創音樂、互動探索與聲音裝置的全新作品《共鳴体》。

《共鳴体》以聲音的「振動」與「共鳴」為創作核心，以「空間」與「觀眾參與」為發展軸線，透過機械裝置、燈光、打擊肢體等多元創作表現，聽見音樂的色彩，觸碰聲波的流動，為劇院實驗劇場量身訂做一個由聽覺、視覺、觀演關係三種不同的層面形塑的大型共鳴箱。

當代音樂與劇場激盪對話，想像空間成為共鳴體，引領我們踏出各種各樣的感知路徑，一起尋聲漫遊、聲歷其境吧！

主要創作者

製作團隊／動見体 M.O.V.E. THEATRE

2006年由馬華導演符宏征成立並擔任藝術總監，以及三位核心藝術家：林桂如、董怡芬、王靖惇，分別來自音樂、舞蹈、戲劇等不同藝術領域，首以實踐總體劇場為其藝術視野，輔以「動作、觀照、實驗」作為身體性劇場美學的創作基源。透過創作的分享，交換、擴大並轉化觀演者之間共同的凝視。

作曲／林桂如

國立藝術學院理論與作曲學士，加州大學聖地牙哥分校作曲博士，並曾獲選於法國IRCAM電腦音樂中心研習進修。現為動見体劇團核心藝術家及實踐大學音樂系專任助理教授。

音樂創作型態多元，除器樂創作外，亦投身音樂劇場、電腦音樂、裝置藝術等跨領域創作，並為電影、紀錄片、劇場及舞蹈作品擔任音樂設計工作，近期參與之作品持續於國內外藝術節演出，包括法國外亞維農藝術節、澳洲OzAsia藝術節、韓國釜山國際表演藝術節、西班牙Murcia藝術節、西班牙Palma舞蹈節、台灣國際藝術節、臺北藝術節、上海藝術節等。曾獲委託創作包括：美國La Jolla Symphony and Chorus、Nouvel Ensemble Moderne、十方樂集、打擊樂家黃皚雲等。亦熱衷於鋼琴即興演奏，2010年底發行首張專輯「林桂如音樂即興現場實錄—古典音噪」。

聲音裝置設計／王仲堃

畢業於臺北藝術大學美術系及科技藝術研究所，「噪咖藝術」藝術總監。他創造各式各樣單純而耐人尋味、具獨特美感的機器，其聲音作品具有一種音樂性，刻意把「聲音」的抽象性解放出來，轉化為較為具象的音樂。

近期個展：「聆聽的機器—紀伯豪、王仲堃雙個展，台北國際藝術村，臺北（2019）」、「台新銀行個展—風聽，臺北（2018）」、「造聲—王仲堃個展，就在藝術空間，臺北（2016）」、「另一種音景系列—王仲堃個展，新畫廊，臺北（2013）」；「+ - * /王仲堃—聲音裝置個展，臺北數位藝術中心，臺北（2010）」。近期聯展：「城市之音—國際聲音藝術節，蒙斯，比利時（2015）」；「2013亞洲時基：新媒體藝術節—微型城市，紐約，美國（2013）」；「超旅程—未來媒體藝術節，關渡美術館，

臺北（2012）」。獲獎：臺北美術獎，優選（2013）；高雄美術獎，觀察員特別獎（2011）。

肢體編創設計／董怡芬

臺北藝術大學舞蹈創作研究所碩士、澳洲國立昆士蘭科技大學藝術學士。現任動見体劇團核心藝術家、安娜琪舞蹈劇場客席編舞者，並同時擔任臺灣多所藝術大學兼任講師。曾任巴黎西帖藝術村駐村藝術家、美國科羅拉多學院及喬治華盛頓大學駐校藝術家。擁有強烈劇場風格的編舞家董怡芬跨界合作經驗豐富，獨立編創作品應世界各地藝術節邀請，赴英國、法國、西班牙、美國、希臘、韓國、香港、菲律賓、印度、新加坡等地演出多次，跨領域身體創作涉及戲劇、電影、舞蹈及當代藝術。董怡芬的身體表演充滿強烈的情感語言、節奏與爆發力，在創作歷程上，極為有意識地建立個人的編舞風格、美學及詮釋身體的方法。

戲劇構作／陳彥斌（Fangas Nayaw）

原住民籍表演藝術創作工作者，近年演出、編導及創作領域橫跨影像、戲劇及舞蹈，有「創作怪獸」之稱。創作風格善變，旨意在探討也分享「人」的趨性、動向，讓他不斷地向自然界尋找，以大自然為師。策展暨導演作品《masingkiay 嗨歌三百首》受邀至巴黎龐畢度藝術中心Cosmopoli雙年展。導演作品《Maataw 浮島》及《牆上。痕Mailulay》獲得台新藝術獎提名。以《牆上。痕Mailulay》獲得第十四屆台新藝術獎提名、入圍並榮獲年度五大作品獎。執導之《OLI邊境》，原住民首部沉浸式VR音樂互動影片，入圍SXSW、高雄電影節競賽影片。獲選2018年文化部遴選駐村交流計畫，進駐法國巴黎西帖國際藝術村。編舞、導演及演出作品多次獲台新藝術獎提名及藝術節邀請。

擊樂共同創作暨演出／自由擊

於2010年成立，現由葉柏岑、朱純瑩與劉冠萍組成。三名受完整學院科班訓練之打擊樂演奏家累積十多年打擊樂器舞台表演經驗，自由擊演出曲目皆為自創或

量身訂做的委託創作，是臺灣少見的創造型打擊樂團。擅長改造、自製樂器的自由擊，經常利用日常生活中的物品，加工重製為音響效果有趣特別的樂器。

Synopsis

After receiving the Taishin Arts Award with *Dear John* in 2013, LIN Kuei-ju, one of the core artists in M.O.V.E. Theatre, collaborates again with sound installation artist WANG Chung-kun. This time, they also invite Freedom Beat, an innovative percussion ensemble with rich experience of creating cross-boundary arts, as well as choreographer TUNG I-fen and dramaturgist Fangas Nayaw, who are known for their exploration of social issues with body movements, to jointly create the brand-new work *Resonance: Into the Maze* with original music, interactive exploration and sound installation.

The creation of *Resonance: Into the Maze* focuses on the “vibration” and “resonance” of sounds and develops along with the themes of “space” and “audience’s participation.” Through mechanic installation, lighting, percussion music and body movement, the production builds a large-scale resonance box in the Experimental Theater shaped by three aspects—audio, visual and actor-audience relationship—and leads the audiences to perceive the colors of music and feel the flow of sound waves.

This is an exciting dialogue between contemporary music and theater, turning the space into a resonance agent and leading us to explore various possible paths for perception. Let’s travel with the sounds together to explore the experiences in the sounds!

Main Creation Group

M.O.V.E. Theatre, Production

M.O.V.E. Theatre endeavors to explore the aesthetics of total theatre. The explorations are done through movement, observation, visioning, and experimenting. Core artists of M.O.V.E. Theatre are from various backgrounds, including theatre, music, and dance. These artists have brought many works into life covering a wide range of materials from literature, myth, history, society, and etc. M.O.V.E. Theatre features a poetic theatrical vocabulary to reveal the spiritual landscape of modern humanity. Its works utilize verbal and visual elements beyond speakable words to forge physical expressions that tell stories in both surreal and realistic ways. M.O.V.E. has delivered some 30 daring interdisciplinary creations internationally since established in 2006.

LIN Kuei-ju, Composer

LIN holds a Bachelor degree in Composition from the Taipei National University of the Arts and a Ph.D. in Composition from the University of California, San Diego. She is currently the music director of the M.O.V.E. Theater and an assistant professor in music at the Shih-Chien University. As a composer, LIN Kuei-ju enjoys working with acoustic and electroacoustic instruments, sound installations and interdisciplinary collaborations in both theater and dance. Her music has been performed in concerts and music festivals in Taiwan, Japan, Korea, Israel, Australia, France, Poland, Canada and across the USA. She is also an improviser on piano. Her debut album “Classy Bluster—Improvised Music by Kuei-ju and Friends” is released in December 2010. Her collaborative project *Dear John* received the Taishin Arts Awards’ best five artworks of 2013.

WANG Chung-kun, Sound Installation Design

Born in 1982, Taipei-based artist WANG Chung-Kun works across media art in the development of sound, sculpture, video, kinetic art, and installation. He has created various forms of machinery that have consistently maintained an intriguing purity and peculiar sense of beauty. As viewers approach the work, these machines operate on their own—making sound, switching on and off, exhaling, spinning or twinkling—and each creation is imbued with its own variation of rhythm and multiple actions. The sound-art work of WANG Chung-Kun's possesses a musicality, consciously liberating the abstract nature of sound and converting it into a more concrete form of music. For the artist, sound serves as a means to convey concepts; one must start by comprehending its meaning and implications. And the emotive expression of music is able to incorporate real scenarios, which we are able to feel. Viewed at a psychological level, through the interflow between sound and music, the listener grasps the sound rationally and logically yet also feels the music viscerally and experientially. Thus, an experiential perception exists within the work. Yet this is nothing other than the implication that sound cannot be translated into language, but can only become the thing it intrinsically is. The work causes visitors to sense the presence of shapeless sounds within a space, and the sounds express the materiality of the space, which has a shape. When visitors move around in the vicinity of the work, they can feel with their own bodies an aural space, which in fact comprises a dynamic sound image.

TUNG I-fen, Choreography

Receiving her Master's degree from the Graduate Institute of Dance at Taipei National University of the Art and the BA degree from the Queensland University of Technology, TUNG I-fen is a freelance dance artist and principal artist of M.O.V.E. Theatre. Having been a guest choreographer of Anarchy Dance Theatre and teaching in several art schools in Taiwan, she was also an artist-in-residence at Cite Internationale des Arts in Paris, Colorado College and George Washington University in the USA. Her signature physical performance often integrates multiple elements from theatre, film, dance, and contemporary art. As a choreographer, dancer, performer, and movement director, she collaborates with artists both from Taiwan and overseas and has actively participated in various international exchange workshops and art festivals in Britain, France, Spain, USA, Greece, South Korea, Hong Kong, Philippines, India, and Singapore.

Fangas Nayaw, Dramaturg

As artist, director, choreographer and performer, Fangas Nayaw's versatile practices probe into the dynamics of audience participation and the possibilities of new technology in the performing arts, while constantly reflecting on his indigenous identity and cultural tradition. Cité Internationale des Arts in France in 2018 on the Artist in Residence Grants from the Ministry of Cultural Affairs. His direction VR film work *A Song within Us* has been nominated by SXSW and KFF XR Dreamland VR competition and the work *masingkiay* has been invited to Cosmopoli#2 in Pompidou Centre, Paris in 2019. His directorial and choreography works *Maataw* and *Mailulay* were nominated by the Taishin Arts Awards, with *Mailulay* making to the top 5 finalists in the fourteenth edition.

Freedom Beat, Percussion Collaborative & Performers

Through Freedom Beat, you will see that sound can be seen.

Freedom Beat is an innovative percussion ensemble founded in 2009. With more than ten years of percussion performance experiences, Freedom Beat presents a new, creative fusion of percussion music styles. In 2012 and 2013, Freedom Beat performed at the Festival d'Avignon Off as one of the representative troupes of Taiwan. In 2018, the OzAsia Festival invited Freedom Beat to perform at the Moon Lantern Parade and Lucky Dumpling Market. All music are either original compositions of Freedom

Beat or rearrangements of other composers.

Freedom Beat expertly fuses contemporary percussion with all types of electronic music, pops, rock 'n' roll and psychedelic, bringing percussion music to a new horizon. It's a true feast for the eyes and ears alike. Currently, Freedom Beat is consisted of 3 members: CHU Chun-ying (Clara), YEH Po-tsen (Xero), and LIU Kuan-ping (Gray).

For more information of the group, please visit:

Official website: <http://freedombeat.wix.com/freedombeat>

FB fanpage: <https://www.facebook.com/freedombeat4u/>

演出製作團隊Credits

製作團隊Production／動見体M.O.V.E. Theatre

作曲Composer／林桂如LIN Kuei-ju

聲音裝置設計Sound Installation Design／王仲堃WANG Chung-kun

肢體編創設計Choreography／董怡芬TUNG I-fen

戲劇構作Dramaturgy／陳彥斌Fangas Nayaw

擊樂共同創作暨演出Percussion Collaborative & Performers／自由擊Freedom Beat

(朱純瑩 CHU Chun-ying (Clara)、
葉柏岑YEH Po-tsen (Xero)、
劉冠萍LIU Kuan-ping (Gray))

裝置設計執行Installation Execution／王量WANG Liang

燈光設計Lighting Design／賴科竹LAI Ke-chu

音響設計Sound Engineer／鐵吹製作Feblow Production

服裝設計Costumes Design／范玉霖 FANN Yu-lin

攝影Photographer／林育全LIN Yu-quan

錄影Videographer／陳冠宇CHEN Kuan-yu

舞台監督Stage Manager／陳正華CHEN Cheng-hua

舞台技術指導Technical Director／陳人碩CHEN Ren-shou

聲音裝置設計助理Sound Installation Design Assistant／許瑋庭SYU Wei-ting

舞台技術人員Stage Crew／詹牧恩Austin CHAN、趙之邦CHAO Chih-pang、

蔡依昫 TSAI I-yun、顏行揚YEN Hsing-yang、呂中LU Chung、
羅宇辰LO Yu-chen、汪勇偉WANG Yung-wei、吳逸茹WU Yi-ju

燈光技術人員Lighting Crew／許邵翔HSU Shao-hsiang、羅宥倫LO You-lun

排練助理Rehearsal Assistants／徐鈺婷 HSU Yu-ting、蔡秉芳 TSAI Ping-fang、

羅宇君LO Yu-chun

製作人Producer／黃雯HUANG Wen

執行製作Production Manager／吳伯山WU Po-shan

自由擊行政聯繫Freedom Beat Admin／林靜蓉Jamie LIN

行銷宣傳Marketing／唐瑄TANG Hsuan

劇團製作人Company Producer／藍浩之Lan Hao-chih

劇團經理、票務Company Manager & Ticketing／張乃惠Chang Nai-hui

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實踐大學Shih Chien University、鄭伊里CHENG I-ly

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