



TIFA

**TAIWAN INTERNATIONAL
FESTIVAL OF ARTS**

因受嚴重特殊傳染性肺炎 (COVID-19) 疫情影響，部分節目與活動取消。最新資訊敬請以兩廳院官網與 OPENTIX 兩廳院文化生活資訊為主。

To Inspire. For All.

To Inspire. For All. 給所有人的備忘錄

兩年半前，我接下了兩廳院藝術總監這個職務，要負責兩廳院的經營與發展。兩廳院之於我並不算陌生，各種事務也稱得上熟悉，因為多年前就曾在這座沈穩而華麗的劇場工作過，所以我知道端出各種優秀好節目，是兩廳院最熟悉最擅長的業務。

然而，一位劇場經營顧問的話，多年來總在我心中盤旋不去：「一座偉大的劇場必須思考，如何讓人們覺得『不可或缺』！」

「不可或缺」不是指節目辦得特別多，不是指行銷推廣活動分外熱鬧，而是彷彿血脈一般，在每個人的身心流動，不會停止，無法抽離。兩廳院要如何「不可或缺」，是我時時想著的功課。

2019年的TIFA，我們邀了法國編舞家克里斯汀·赫佐(Christian Rizzo)帶來新作，演出後與大師聊天時，他提到對於年輕編舞家的訓練。他說舞團常設哲學家，負責對藝術家提問：「你到底想透過作品問什麼？這個問題大家都問過了，你有什麼不同？這題目的價值在哪裏？」

同一年現身TIFA的，還有比利時導演米洛·勞(Milo Rau)的作品《重述：街角兇殺案》。這位在歐洲極受爭議與讚譽的導演，不只作品力度重擊人心，他在接下根特劇場藝術總監一職後，發表了「根特宣言」。他說，希望劇場所做的，不是只是描繪這個世界，而是要改變它。

然後，我在劇場裡看《長路》，聽著黃翊親自編寫的口述影像內容，看著演後座談的逐字聽打人員飛快的打字，然後聽到有人說，雖然看不見，但終於可以進劇場「欣賞」舞蹈了……。

我好像找到了自己功課的一點點答案。這是TIFA給我的啟發：劇場應是所有人直面艱難問題，也要交換答案的所在。只有真的做到這件事，兩廳院才有機會「不可或缺」。

To Inspire. For All. 這是TIFA的精神，也是我們想要給你們、給自己的備忘錄。

劉怡汝

國家表演藝術中心 國家兩廳院
藝術總監

To Inspire. For All. A memorandum for everyone.

Two and a half years ago, I assumed the position as the General and Artistic Director of National Theater and Concert Hall, in charge of the operation and development of these two venues. I am not a stranger to the National Theater and Concert Hall- rather, I am quite familiar with all kinds of related affairs since I used to work in this solemn and glamorous theater many years ago. So I know that presenting quality programs is what the National Theater and Concert Hall do best.

However, I have been haunted by words of a theater operation consultant for many years: "A great theater must be 'inevitable'." Being "inevitable" does not mean to present tremendous amount of programs, nor a fanfare of promotional or marketing campaigns. Rather, it's about becoming something that runs with one's blood, throughout one's body, unstoppable and inseparable. How to make the theater and concert hall "inevitable," is something that's always on my mind.

In TIFA 2019, we invited French choreographer Christian Rizzo to stage his new piece. After the show, we chatted with the master, who talked about the training of young choreographers. He said that his dancing troupe has a position for a philosopher who is responsible to ask artists, "What exactly is the question that you try to ask through your work? This question has been asked time and again, so why is yours different? What is the value in this topic?"

In the same year, Belgium director Milo Rau brought his *The Repetition Histoire(s) du théâtre (I)* to TIFA. A highly controversial and yet highly applauded director in Europe, Milo attempted to do more than striking awe into audience's heart with his theatrical works. After assuming the position of Artistic Director at NTGent, he released Ghent Manifesto, asserting that what a theater should is not just depicting the world but changing the world. Then, I sat in the theater and watched *A Million Miles Away*, listening to the audio description written by Huang Yi himself, and seeing fingers of transcribers flying swiftly on the keyboard at the aftershow seminar. And then I heard someone said, he could finally get into the theater to "watch" a dance performance although he's visually impaired.

I seemed to get a glimpse of the answer that I have been searching for. This is the inspiration that TIFA sparked in me. Theater is the venue where we all face tough questions squarely and exchange answers. The National Theater and Concert Hall could only have a chance to be "inevitable" if we could truly achieve that.

To inspire. For all. This the spirit of TIFA, and a memo that we want to leave to you, and to ourselves.

Limbyi-Rau

General & Artistic Director, National Theater and Concert Hall
National Performing Arts Center

如果一個善意的捏造可以平靜你此生的恐懼，你是否願意抽換你的過往？



An old man living in the nursery one day discovered that his past was refilled with memories fabricated by a girl. Seaman drifting on the sea, politician getting whatever he wants, superstar known in every corner of the world.... He wondered among all the fascinating personas, lingering in his memory, in those adventures that he had never experienced. The withering life of the old man started to radiate, until the girl awaked the old man's secret.... If a well-intentioned lie could calm down the fear of your life, would you be willing to replace your past?

This is an original play composed by Fan Chung-chi, artist of long-term residency at National Theater and Concert Hall. Through the idea of "implanting fabricated memory," the play focuses on how our memory shaped the "us" in the present and future, exploring whether moments of the fabricated memory were sufficient for us to depict/ re-shape our characteristics.

《幸福老人樂園》

Old Man Wonderland

Fan Chung-chi

樊宗錡

一名住在安養院的老人，某天發現他的過往被女孩虛構的記憶重新填滿：漂流大海的水手、呼風喚雨的政治家，世界知名的大明星……。

他徜徉在每一種精彩的身份，流連每次回憶裡那些未曾經歷的冒險。老人衰老的生命逐漸散發光芒，直到女孩喚醒了老人的秘密。如果一個善意的捏造可以就此平靜你的恐懼，你是否願意抽換你的過往？

兩廳院駐館藝術家樊宗錡原創劇本。透過植入虛構記憶的構想概念，聚焦於記憶如何形塑此刻、未來的自己，探討人們是否能透過虛構的記憶片段刻畫、重組性格。

INFO /

3.2 (TUE.) 19:30

3.3 (WED.) 19:30

3.4 (THU.) 19:30

3.5 (FRI.) 19:30

3.6 (SAT.) 14:30 19:30

3.7 (SUN.) 14:30

國家兩廳院實驗劇場
NTCH Experimental Theater

800 (3.2 — 3.4)

1000 (3.5 — 3.7)

NOTICE /

- 節目全長約100分鐘，無中場休息。
- 中文發音，無字幕。
- 建議12歲以上觀眾欣賞。
- 演後座談：3.5 (FRI.)、3.6 (SAT.) 晚場演後於實驗劇場。

· Duration: approx. 100 minutes, without intermission.

· Performed in Chinese without surtitles.

· The age guidance of this production is 12+.

· Post-show talk: Evening show on 3.5 (FRI.), 3.6 (SAT.) at the NTCH Experimental Theater.

If a well-intentioned lie could calm down the fear of your life, would you be willing to replace your past?

《易卜生之屋》

Ibsen house



Internationaal Theater Amsterdam

阿姆斯特丹劇團

INFO /

3.12 (FRI.) 19:00
 3.13 (SAT.) 14:00
 3.14 (SUN.) 14:00

國家戲劇院
 National Theater

600 / 900 / 1200 / 1600 / 2000
 2500 / 3000



擅長影像語言也著迷與經典對話的西蒙·史東，是改寫現代戲之父易卜生作品的知名好手，此次乾脆完整消化其畢生劇作骨肉皮，覆寫一個「無處不是易卜生」的家庭悲劇。這次率阿姆斯特丹劇團11位精銳表演者，在1:1實景打造的旋轉玻璃渡假屋裡，一家三代極力遮掩長達半世紀的祕密，並以跳躍時空的形式呈現，讓觀眾參與記憶拼圖之餘，也可實境品評。

這齣以Netflix技法覆寫易卜生精神，冷冽震盪現代戲劇之父留在我們體內的文化迷因，劇評抨擊為「把劇場變成HBO劇集」般壯觀震撼，利用360度無死角呈現創傷遍布的血緣傳奇。



歡迎光臨現代戲劇之父的家庭迷因培養皿！

Welcome to the Petri dish of family meme by the father of modern theater!

A veteran in visual language and big fan of classic dialogues, Simon Stone is known for adapting works of Henrik Ibsen, father of modern theater. This time, he digested the flesh and bone of Ibsen's entire theatrical repertoire and reproduced a family tragedy with Ibsen's fingerprints all over it. In the revolving glass vacation villa built based on 1:1 ratio of a real villa, 11 elite performers of Internationaal Theater Amsterdam present how three generations of a family strive to cover a secret that has remained confidential for half a century. The story, shifting among different time periods and geographical locations, invites the audience to this puzzle of memory and observe the scenes, live.

The play re-interprets Ibsen's spirit by adopting Netflix-like techniques, shaking, the cultural memes that the father of modern theater left in us. Denounced by reviews as "turning the playhouse into a HBO series," the play, as magnificent and stunning as a HBO series, presents this legend of consanguinity filled with affliction and misery through a 360-degree panorama viewpoint.

NOTICE /

- 節目全長約215分鐘，含中場休息20分鐘。
- 荷蘭語發音，中文字幕。
- 演出部分含裸露、煙霧效果、抽菸、暴力、巨大聲響，請留意並斟酌入場。
- 建議12歲以上觀眾欣賞。
- 演前導聆：每場演出前30分鐘於國家戲劇院大廳。
- 演後座談：3.13 (SAT.) 演後於國家戲劇院大廳。
- Duration: approx. 215 minutes with a 20-minute intermission.
- Performed in Dutch with Chinese sur-titles.
- This production contains nudity and smoking scenes and such special effects as smoke and extremely loud sounds. Audience discretion is advised.
- The age guidance of this production is 12+.
- Pre-show talk: 30 minutes before every performance at the lobby of the National Theater.
- Post-show talk: 3.13 (SAT.) at the lobby of the National Theater.

《銘記在心》

By Heart



Tiago Rodrigues &
Teatro Nacional D. Maria II
提亞戈·羅提吉斯×里斯本國立劇院

Regarding memory,
this is the most beautiful experience.

關於記憶，這是一場最美的體驗



©Magda Bizarro

3.18 (THU.) 19:30
3.20 (SAT.) 14:30
3.21 (SUN.) 14:30

國家兩廳院實驗劇場
NTCH Experimental Theater

800

INFO /

NOTICE /

- 全長約90至120分鐘，無中場休息。
- 英文發音，中文字幕。
- 建議12歲以上觀眾欣賞。
- 演後座談：3.18 (THU.) 演後於實驗劇場。

- Duration: approx. 90 to 120 minutes, without intermission.
- Performed in English with Chinese surtitles.
- The age guidance of this production is 12+.
- Post-show talk: 3.18 (THU.) at the NTCH Experimental Theater.

在《銘記在心》中，集編、導、演才華於一身的里斯本國立劇院藝術總監提亞戈·羅提吉斯要教十個人背一首詩；這十個人從未看過演出，也完全不知道要默記哪一首。在教詩的過程中，他將說起即將失明的祖母，以及幾本書的作者與書中人物的故事。這些書多少都跟他和祖母有所牽連，而背誦的詩與這一切的秘密，也將慢慢揭開。

《銘記在心》講的是關於傳承，唯有你將某個文本銘記在心，才可能讓文字和理念在不知不覺中傳遞下去；這齣戲讓劇場化身為傳遞的場域，傳承那些無法以尺度、金錢和數據位元來衡量的東西。誠如喬治·史坦納在「美麗與慰藉」節目中所說：「一旦十個人都背熟了一首詩，這首詩就會流傳下去，連KGB、中情局或蓋世太保也不能阻攔。」

In *By Heart*, Portuguese playwright and actor Tiago Rodrigues teaches a poem to 10 people. These 10 people never saw the performance and they have no idea which text they will be learning by heart in front of the audience. While teaching them, Rodrigues unfolds a mix of stories of his soon-to-be-blind grandmother and stories of writers and characters from books that are, somehow, connected both to the old lady and himself. Meanwhile the mystery behind the choice of this poem is also slowly solved.

By Heart is a piece about the importance of transmission, of the invisible smuggling of words and ideas that only keeping a text in your memory can provide. It's about a theatre that recognizes itself as that place of transmission of what you can't measure in meters, euros or bytes. As George Steiner himself said in an interview of TV program *Beauty and Consolation*, "Once 10 people know a poem by heart, there's nothing the KGB, the CIA or the Gestapo can do about it. It will survive".



©Magda Bizarro



©Christophe Raynaud de Lage

Standing on a desolated stage with a notebook in hand, Cristina, an actual person, appears as a figure from a novel by Hrabal. She has been working at Teatro Nacional D. Maria II for 39 years as a prompter, a role that almost does not exist in the theaters today. A prompter is responsible for reading scripts and prompting actors, invisibly, during a performance. Once she retired from the playhouse,

prompters will become an endangered species in the world of theater.

Therefore, theater director Tiago Rodrigues invited Cristina to reveal herself on the stage, to prompt actors and actresses, who then act according to her cues whispering into their ears, so that the performance shifts alternately between classic plays and life backstage. She is the puppeteer

of actors and actresses on stage, the guardian of the memory of the theater, and, above all, a lasting breath lingered in the THEATRE for 2000 years. Tiago Rodrigues presents the prompter who devotes herself to this lifelong calling as an everlasting love letter, conveying the belief, to all theater lovers, that theater shall remain in life even in hard times.

《最後的提詞人》

Sopro



有一天，
當劇場成為社會的「瀕危空間」

Tiago Rodrigues &
Teatro Nacional D. Maria II

提亞戈·羅提吉斯×里斯本國立劇院

INFO /
3.19 (FRI.) 19:30
3.20 (SAT.) 19:30
3.21 (SUN.) 14:30

國家戲劇院
National Theater

500 / 700 / 900 / 1200 / 1600 /
2000 / 2500

抱著一本筆記佇立荒煙蔓草舞臺上，這位宛若赫拉巴爾小說走出的角色，是真實人物克里斯蒂納。她在里斯本國立劇院工作了39年，擔任現今幾不存於劇場的「提詞人」，負責在演出中隱身唸詞、提示演員。

一旦她自劇院退休，提詞人便將成為劇場的滅絕物種。

NOTICE /

- 全長約105分鐘，無中場休息。
- 葡萄牙文發音，中文字幕。
- 建議12歲以上觀眾欣賞。
- 演前導聆：每場演出前30分鐘於國家戲劇院大廳。
- 演後座談：3.21 (SUN.) 演後於國家戲劇院大廳。
- Duration: approx. 105 minutes, without intermission.
- Performed in Portuguese with Chinese surtitles.
- The age guidance of this production is 12+.
- Pre-show talk: 30 minutes before every performance at the lobby of the National Theater.
- Post-show talk: 3.21 (SUN.) at the lobby of the National Theater.

劇院導演提亞戈索性力邀克里斯蒂納親自登臺，在眾演員耳畔來回提詞，所唸所演，流動於經典劇作與後臺人生之間。她是演員唸詞的操偶師，也是劇場記憶的守護者，更是兩千年來縷縷不絕於「劇場」的一股悠長氣息……。提亞戈將一生懸命提詞人寫成一部雋永情書，贈給艱困時代中所有「不信劇場喚不回」的同好。

One of these days, when theater turns into an "endangered space".

迪米特里·帕派約安努 新作

Dimitris Papaioannou new work

取消
CANCELLED

魔獸，隔離中：
劇場視覺幻象之王的最新神話

Magic Beast, in Quarantine: latest mythology conceived
by the King of theatrical visual illusion.

當代劇場的「視覺幻象之王」迪米特里·帕派約安努首度來台的作品《偉大馴服者》(2017)，以其深厚滋養的畫家之眼和得天獨厚的希臘文化加持，在舞台上從容繪製一幅幅流動畫作，悠然出入於西方繪畫史、希臘神話、當代藝術與夢境疊映而成的奇觀場面，一時技驚四座、圈粉無數。

睽違四年再度來訪的帕派約安努，此次將迎出被隔離在克里特島迷宮、人氣歷久不衰的神話魔獸——牛頭怪米諾陶。在飽受疫情震盪的一年後，他和這隻集背棄誓約、反常情慾、噬人暴力於一身的牛頭人身怪物，將訴說一則荒誕卻充滿各種可能性的島嶼神話，伴隨浮現的還有一座名為「現代性」的迷宮。

INFO /

3.25 (THU.) 19:30
3.26 (FRI.) 19:30
3.27 (SAT.) 19:30
3.28 (SUN.) 14:30

國家戲劇院
National Theater

800 / 1000 / 1200 / 1600 / 2000
2500 / 2800

NOTICE /

- 節目全長約80分鐘，無中場休息。
- 演出內容含裸露畫面、巨大聲響，請留意並斟酌入場。
- 建議18歲以上觀眾觀賞。
- 演前導聆：每場演出前30分鐘於國家戲劇院大廳。
- 演後座談：3.28 (SUN.) 演後於國家戲劇院大廳。
- Duration: approx. 80 minutes, without intermission.
- This production contains nudity and extremely loud sounds. Audience discretion is advised.
- The age guidance of this production is 18+.
- Pre-show talk: 30 minutes before every performance at the lobby of the National Theater.
- Post-show talk: 3.28 (SUN.) at the lobby of the National Theater.

Dimitris Papaioannou, king of visual mirage of contemporary theater, brought *The Great Tamer* (2017) when he first set foot in Taiwan. Born and nurtured deeply in Greek culture and with a seasoned eye of a painter, Papaioannou gracefully casts one flowing frame of painting after another, leading audience to voyage through spectacles composed of elements extracted from Western art history, Greek mythology, contemporary arts and dreams. The play was an instant hit and wildly acclaimed.

After four years, Papaioannou now ushers in *Minotaur*, the timeless and all-time popular magic beast born from mythology and quarantined in the labyrinth on Crete. After a year shaken by pandemic, the director and the monster, with the head of a bull and body of a man, who broke vows, who has abnormal sexual desires, and who is cannibal and violent, tell an absurd island myth full of possibilities. And what emerges along will be a labyrinth called "modernity"....

A production of ONASSIS STEGI
First performed at ONASSIS STEGI, Athens, 2020

Co-Produced by Festival d'Avignon, Biennale de la danse de Lyon 2020, Dance Umbrella / Sadler's Wells Theatre, Fondazione Campania dei Festival - Napoli Teatro Festival Italia, Grec Festival de Barcelona, Holland Festival, Luminato (Toronto) / TO Live, New Vision Arts Festival (Hong Kong), Ruhrfestspiele Recklinghausen, Saitama Arts Theatre / ROHM Theatre Kyoto, Stanford Live / Stanford University, Teatro Municipal do Porto, Théâtre de la Ville - Paris / Théâtre du Châtelet, UCLA's Center for the Art of Performance



©Julian Mommert



INFO /

3.25 (THU.) 20:00
 3.26 (FRI.) 20:00
 3.27 (SAT.) 20:00
 3.28 (SUN.) 15:00

雲門劇場
 Cloud Gate Theater

600 / 1000 / 1400 (3.25 — 3.26)
 800 / 1200 / 1600 (3.27 — 3.28)

NOTICE /

- 節目全長約60分鐘，無中場休息。
- 建議12歲以上觀眾欣賞。
- Duration: approx. 60 minutes, without intermission.
- The age guidance of this production is 12+.

聽過克蘭姆地畫嗎？在南印度，婦女們清早以米粉在地上畫圖，任風吹雨淋自然消失後，隔天再畫如新。創造與消亡在時間中循環生滅，多像舞蹈？掌管毀滅與重生的濕婆神，恰恰也是舞蹈之神。

當擅長把玩空間的劇場藝術家奧雷利安·博瑞，與自幼習南印傳統舞庫契普堤的尚塔拉相遇，一幅女舞者的肖像便從踩在灰燼上的古老舞步緩緩成形。曾與彼得·布魯克、碧娜·鮑許、西迪·拉比等名家合作的尚塔拉，在博瑞以灰燼鋪陳的世界，一步一留痕，訴說亙古神性如何存於肉身的瞬息舞動；也低語一位流轉異國的舞者，如何安頓自我於永恆的變動中。

註——
 2008年博瑞受歐洲女舞者精神感動，開始「女舞者肖像三部曲」計畫，2018年完成的此作為計畫最終第三部曲。

Know what *Kolam* is? In South India, women paint with rice powder on the ground in the morning. The pattern disappears naturally due to wind and rain. And the women will paint it again, anew, the next day. Creation and perishment are born and vanish in the cycle of time - doesn't dancing just like that? Shiva, the god that governs perishment and resurrection, happens to be god of dance as well.

When theater artist Aurélien Bory who is well-versed in manipulating spaces, meets dancer Shantala Shivalingappa who started to learn Southern Indian dance Kunchipudi since childhood, a portrait of a female dancer (note) stamping her ancient dance steps on ashes slowly takes form. Collaborated with dance masters such as Peter Brook, Pina Bausch, and Sidi Larbi Cherkaoui, Shantala leaves traces in Bory's world layered with ash - one step, one trace. She unfolds how the timeless divinity exists in instant moves of flesh, and murmurs how a dancer wandering around foreign countries settles herself in eternal vicissitudes.

Note: In 2008, Bory was moved by the spirit of European female dancers and started his trilogy of portraits of female dancers. *aSH*, completed in 2018, was the final opus of this project.



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在世界開始的地方
 遇見終將消失的美

Meet the beauty that eventually will vanish
 at where the world begins.

《江／雲·之／間》

River / Cloud

Performance Workshop

表演工作坊

INFO /

4.2 (FRI.) 19:30
 4.3 (SAT.) 14:30 19:30
 4.4 (SUN.) 14:30 19:30

國家戲劇院
 National Theater

800 / 1000 / 1500 / 2000 / 2500
 3000 / 3600

NOTICE /

- 全長約190分鐘，含中場休息20分鐘。
- 中文發音，無字幕。
- 建議7歲以上觀眾欣賞。
- 演前導聆：4.2 (FRI.) 演出前30分鐘於國家戲劇院大廳。
- Duration: approx. 190 minutes with a 20-minute intermission.
- Performed in Chinese without surtitles.
- The age guidance of this production is 7+.
- Pre-show talk: 4.2 (FRI.) 30 minutes before the performance at the lobby of the National Theater.

《江／雲·之／間》是一部劇場詩歌，向臺灣劇場，也是向世界華人劇場最著名的一對錯置的戀人致敬。江濱柳與雲之凡，這兩位《暗戀桃花源》裡〈暗戀〉的主角，1948年的上海認識、戀愛、分手，四十年後在臺北的病房裡重逢，已都是白髮老人。

編導賴聲川邀請曾經參與《暗戀桃花源》演出的林青霞與丁乃箏提供這對情人在這段分離的日子寫給彼此的信。

著名歌手胡德夫在劇中出現，不經交代的同時在舞臺上進行演唱會，向原著《暗戀桃花源》的複式結構致敬。

張震及蕭艾將飾演年輕到老的江、雲。信中勾勒出台灣一個特殊的時代，豐富的景象也將由十二位演員完成。

River / Cloud is a theatrical poem that pays homage to the most famous pair of misplaced lovers in Taiwanese theater and on the Chinese-speaking stage. The two protagonists— Jiang (“river”) Binliu and Yun (“cloud”) Zhifan of *Secret Love in Peach Blossom Land*—met, fell in love, and separated in Shanghai in 1948. They reunited in a hospital ward in Taipei after forty years. Both gray-haired.

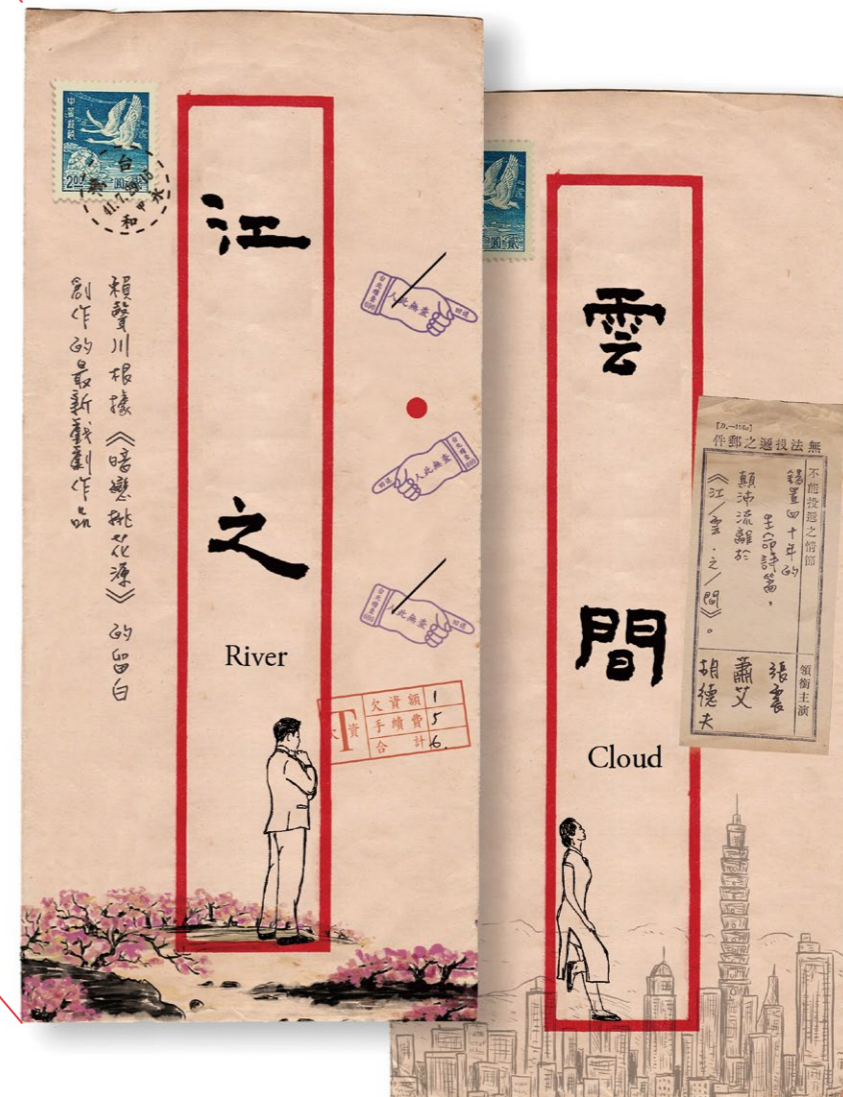
For his 40th original play, playwright/director Stan Lai invites Lin Chinghsia, and Ismene Ting to provide letters for the two lovers.

The famous singer Parangalan makes his appearance and conducts on stage without explicit explanation, paying tribute to the compound structure of the original play *Secret Love in Peach Blossom Land*.

Chang Chen and Hsiao Ai play Jiang and Yun, young and old. The rich scenes from the letters and a special time in Taiwan history are completed by twelve actors.

「這些年，你有沒有想過我？」
 錯置四十年的生命詩篇，顛沛流離於江雲之間

"Have you ever thought of me over these years?"
 Displaced poetry of four decades;
 forced to wander, between river and cloud.



《千年舞臺，我卻沒怎麼活過》

A Thousand Stages, Yet I Have Never Quite Lived.

Ong Keng sen & Wei Hai-min &
Chen Chieh-jen & Chang Chao-tang

王景生×魏海敏×陳界仁×張照堂

亞洲名導王景生跨域邀請三位大師
在 2021 將當代臺灣如詩般推向國際

4.9 (FRI.) 19:30
4.10 (SAT.) 14:30 19:30
4.11 (SUN.) 14:30
國家戲劇院
National Theater
600 / 900 / 1200 / 1800 / 2500
3000

巡演場次
4.17 (SAT.) 19:30 **Taiwan week**
新竹縣文化局演藝廳
2021 台積心築藝術季 開幕演出
《千年舞臺，我卻沒怎麼活過》

時間是一條巨流河，帶來的是未知，帶走的幾乎如詩。當導演王景生將視角望向臺灣，島國清楚給他三個名字—魏海敏、陳界仁、張照堂—都是時代中涉水獨行的人。在這齣獨角戲中，影像藝術家陳界仁開出一條坑道，讓時間的水流穿舞臺，帶魏海敏再現她表演生涯中六個經典角色，也回溯臺灣過去六十年，從國民黨撤退臺灣到解嚴與民主，來路上所有大悲大喜與未盡之意，全都收在大師張照堂的底片裡。

《千年舞臺，我卻沒怎麼活過》有國家社會、有時代政治的波瀾壯闊，有個人族親、有古老劇種的輾轉更迭，在小歷史裡呈現大時代，讓大時代刻劃小歷史，敘事詩般的將當代臺灣端上舞臺。

值此同時，特別感謝國立傳統藝術中心、國立台灣戲曲學院、國光劇團、國家交響樂團、當代傳奇劇場的協力支持。

NOTICE

- 節目全長約90分鐘，無中場休息，遲到觀眾無法入場。
- 建議6歲以上觀眾欣賞。
- 演出將有大量煙霧，請留意並斟酌入場。
- 中文發音，英文字幕，部分段落有中文字幕。
- 演後座談：4.9 (FRI.) 演後於國家戲劇院觀眾席。
- 錄影場：4.11 (SUN.) 14:30。
- Duration: approx. 90 minutes, without intermission. Latecomers will not be admitted.
- The age guidance of this production is 6+.
- This production contain special effect of smoke. Audience discretion is advised.
- Performed in Chinese with English surtitles. Chinese surtitles for some paragraphs.
- Post-show talk: 4.9 (FRI.) Evening at the auditorium of National Theater.
- Recording Date: 4.11 (SUN.) 14:30

Time is like a gushing river. What it brings in, is yet unknown; what it takes away, is almost poetry. When director Ong Keng sen cast his gaze towards Taiwan, the island presented him with 3 names distinctly: Wei Hai-min, Chen Chieh-jen, and Chang Chao-tang. All of them are pathfinders of their time, braving frontiers and pushing ahead against the tides of the epoch.

In this one-woman show, visual artist Chen Chieh-jen carves a passage through time for its tides to flow onto the stage. Riding the tide is Wei Hai-min, who would bring to life, again, the iconic roles that she has embodied on stage over the course of her acting career, transversing the centuries from the Tang dynasty to the era of the Republic of China. These waves would also take us on a retrospective journey over the past 6

decades of Taiwan's history, during which we would visit Xiao Haiguang in Zuoying, Kaohsiung, the end of Taiwan's martial law period, and the present democratic society. All the tears, the joys, and the unfulfilled matters along this sojourn are captured across time by the photographs of master Chang Chao-tang.

In *A Thousand Stages, Yet I Have Never Quite Lived*, one would find narratives of the nation, the history of the age and its politics; one would find the twists of personal stories of families, and the individual as well as the surprises inherent in archaic dramatic genres. The micro-narrative perspective grants us a glimpse of the overarching historical backdrop; the macro-narrative perspective leaves its mark on unique individual lives.

Ong Keng sen, renowned director in Asia, invited 3 masters of diverse fields to propel the poetics of contemporary Taiwan onto the international stage in 2021.



©陳又維

《十殿》

Palaces

Our Theatre

阮劇團

INFO /

4.16 (FRI.) 19:30 奈何橋 Palaces: Outside In

4.17 (SAT.) 14:30 奈何橋 Palaces: Outside In

4.17 (SAT.) 19:30 輪迴道 Palaces: Inside Out

4.18 (SUN.) 14:30 輪迴道 Palaces: Inside Out

國家戲劇院 taiwan
National Theater weSK

600 / 900 / 1200 / 1600 / 2000

NOTICE /

- 節目分為兩部：奈何橋、輪迴道，每部全長約165分鐘，含中場休息15分鐘。
- 演出部分含裸露、抽菸、暴力、巨大聲響，請留意並斟酌的入場。
- 臺語發音為主，4.16 (FRI.)、4.18 (SUN.) 備華英字幕、4.17 (SAT.) 備臺英字幕。
- 建議13歲以上觀眾觀賞。
- 演前導聆：每場演出前30分鐘於國家戲劇院大廳。
- 演後座談：4.18 (SUN.) 演後於國家戲劇院大廳。
- 錄影場：4.17 (SAT.) 14:30、4.18 (SUN.) 14:30。
- Duration: each episode is 165 minutes long, with a 15-minute intermission.
- This production contains scenes of nudity, smoking, violence and extremely loud sounds. Audience discretion is advised.
- The performance is presented mostly in Taiwanese, with Chinese and English surtitles on Friday and Sunday, and Taiwanese and English surtitles on Saturday.
- The age guidance of this production is 13+.
- Pre-show talk: 30 minutes before every performance at the lobby of the National Theater.
- Post-talk: 4.18 (SUN.) at the lobby of the National Theater. Surtitles for the hearing-impaired audiences are provided.
- Recording date: 4.17 (SAT.) 14:30, 4.18 (SUN.) 14:30



不顧天堂反對

Hell with Heaven.

每個城市都會有一座因為各種理由，終於荒蕪在精華地段的住商混合大樓。《十殿》就是以這樣一棟大樓為劇情背景，加上「臺灣五大奇案」元素發展交織的十段故事。

從90年的絕代風華開始，浮沉起落，流轉在其中生活的人們的愛恨嗔癡。《十殿》二部曲跨距三十年，兩集互有關聯又可獨自成篇：〈奈何橋〉是可疑的工安事故地點、是投資失敗的商人懸樑之處、是外遇的初始與結束、是拖不動的長照習題、是不停止的敲門聲；〈輪迴道〉是把仇人變盟友的魔法、是媽祖面前的隨機殺人、是來自未來的一通詐騙電話、是一顆石頭造成的骨牌效應、是你有愛過我嗎？

For all kinds of reasons, every city has a mixed-use building that left deserted in the city. Against the backdrop of such a building, *Palaces: Outside In*, and *Inside Out* are 10 stories developed from and intertwined with elements of the five great Taiwanese legends of mysterious cases.

Emerged from the glamour of the 90s, figures in the stories loved, hated, infuriated, and obsessed as they were pushed by tides of time. *Palaces*, spanning 30 years, composed of *Outside In*, and *Inside Out* two standalone yet related episodes. *Outside In* unfolds from where a suspicious construction accident occurred, where a failed merchant hung himself, where an affair began and ended, where the plight of long-term care was long overdue, and where door knocks never stopped. *Inside Out* unrolls the magic of enemies working together, indiscriminate homicide in front of Sea Goddess *Matsu*, a scam phone call from the future, a domino effect caused by a stone, and “have you ever loved me?”

《Ita》、《Ari-Ari》

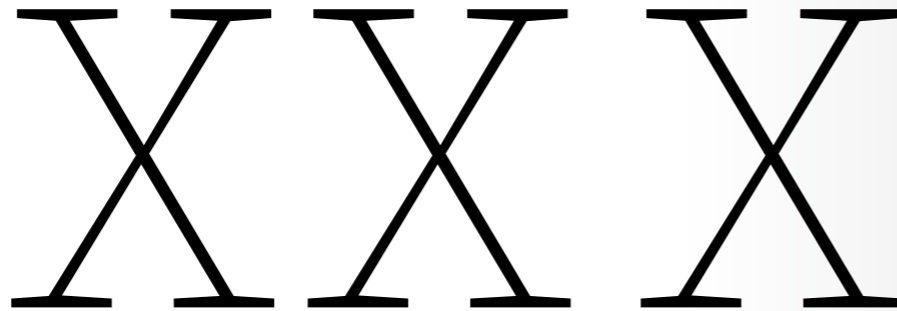
取消
CANCELLED

臺灣TAI身體劇場



印尼艾可舞團

When diaspora becomes
a way for us to unite.



TAI Body Theatre (Taiwan) &
EkosDance
Company (Indonesia)

INFO /

4.16 (FRI.) 19:30
4.17 (SAT.) 14:30 19:30
4.18 (SUN.) 14:30

國家兩廳院
實驗劇場
NTCH Experimental
Theater
800

**TAIWAN
WEEK**

太魯閣族編舞家瓦旦·督喜與印尼編舞家艾可·蘇布利陽托，本次將交換舞者分別創作，透過彼此舞者的文化身體交流，詮釋當代的疏離與牽絆。

瓦旦·督喜《Ita》靈感來自印尼草根音樂「噹啞樂」，從區域間遷移的勞動經驗出發，折射出臺灣原住民「林班歌謠」的印記，探索臺灣與印尼舞者在記憶與疏離間、寄託於音符的情感所擺盪出的身體經驗。

第二齣舞作《Ari-Ari》原意為「胎盤」，在爪哇哲學中，是胎兒與母親最為緊密的連結，更隱喻為胎兒一生的「陪伴者」。艾可·蘇布利陽托與臺灣原民舞者合作，關注人類在相互看照中無形的精神連結，以及其中的真摯情感。

Contemporary choreographers Watan Tusi (Taiwan) and Eko Supriyanto (Indonesia) exchanged dancers, creating new performance for the other's dance company.

Inspired by Indonesian pop music of dangdut, Watan Tusi questions the multifaceted challenges of physical labor. Indonesian dangdut music is a cultural phenomenon very popular with working classes. Its vibrantly seductive and sensual beats, resonating with turbulent love and passionate nostalgia, are the starting point of Watan Tusi's "Ita".

Eko Supriyanto's performance draws on Javanese tradition of "ari-ari", translating as "placenta". "Ari-ari" describes the profound bond between a newborn baby and its energetic twin. With two indigenous Taiwanese dancers, Eko Supriyanto uses this metaphor to explore our understanding of taking care and protecting each other— an important element in the Javanese philosophy surrounding birth and new life.

當離散，
成為我們相聚的一種方式

NOTICE /

- 節目全長約100分鐘，含中場休息20分鐘。
- 演後座談：4.18 (SUN.) 演後於實驗劇場。
- Duration: approx. 100 minutes, with a 20-minute intermission.
- Post-show talk: 4.18 (SUN.) at the NTCH Experimental Theater.



©Ken Wang

《我庄三部曲》演唱會

i-village Trilogy

Sheng Xiang & Band

生祥樂隊

我庄，是人對故鄉的呼喚
呼喚傳統，呼喚真實，更呼喚
土地的自由

INFO /

4.16 (FRI.) 19:30

國家音樂廳 **Taiwan**
Natioanl Concert Hall **weSK**

600 / 900 / 1200 / 1600 /
2000 / 2500

NOTICE /

- 節目全長約90分鐘，無中場休息。
- 客語發音，部分中文字幕。
- 建議7歲以上觀眾欣賞。
- 演前導聆：4.16 (FRI.) 演出前30分鐘於國家音樂廳大廳。
- Duration: approx. 90 minutes, without intermission.
- Performed in Hakka. Chinese surtitles for some paragraphs.
- The age guidance of this production is 7+.
- Pre-show talk: 4.16 (FRI.) 30 minutes before the Performance at the lobby of Natioanl Concert Hall.

客庄的孩子，唱自己的歌。生祥樂隊長期關注農工、環境議題，以臺灣傳統音樂元素為基底，讓既熟悉又新鮮的家鄉音融合西方搖滾，消化傳統與現代，成為臺灣獨樹一格的新民謠暨搖滾樂種。

本次集結《我庄》、《圍庄》、《野蓮出庄》三張專輯歌曲與概念，以微觀的視角，細細觀察一座樸實的農村在現代化過程下的變與不變。這次更與音樂家張弦合作，以西方管弦樂配器來支持原有編曲，將數歌併為一曲，或於不同地方重複出現，讓新的元素與原歌曲交雜、穿插與對話。生祥樂隊希望從音樂發芽、扎根，理想的種子將喚醒更多年輕人，隨著他們上路，與他們動身。

i-Village, is how people call their hometown.
It's a call of tradition, of truth, and most of all, a call of freedom of land.



©劉振祥

Children in a hakka village are singing their own songs. Sheng Xiang & Band has always focused on topics related to farmers, labors and environmental issues. Rooted from traditional Taiwanese music elements, the band incorporates the familiar yet fresh sounds of homeland with western rock music, blending tradition and modernity into a unique style of new Taiwanese folk song/rock 'n' roll.

The concert assembles songs and ideas of three albums: *i-Village*, *Village Besieged*, and *Water Snowflake Goes to Market*, and observes, through a microscopic lens, the changed and the unchanged of a plain farming village in the process of modernization. In addition, the concert features the collaboration of the band with musician Chang Shiuan, introducing Western wind and string instruments to support the original music arrangement. Either combining several songs into one or emerging repeatedly in different sections, new

elements are intertwined, inserted, and interacting with the original songs. Through the sprouting and rooting of music, Sheng Xiang & Band wants to see the awakening of more young people along with the germination of the seeds of ideal, and hits the road and embarks on a journey with these youth.

In her critically-acclaimed album *Pendulum*, Chung Yufeng carved out a new creative space for the pipa, a four-stringed lute commonly associated with classical Han Chinese culture. She approaches her instrument with two questions in mind: how much of the Han influence has carried over into pipa music from a Taiwanese perspective? How does this traditional instrument harness its full strengths in a contemporary setting?

For this performance, Chung will be joined by a multinational cast of musicians, many of whom participated on the album. Their repertoire draws from diverse musical cultures and vocabularies, and highlights a full range of creative possibilities for the pipa that extend beyond the rigid, conventional settings for the instrument, whether it's traditional Chinese music ensembles that adopt the Western orchestra format or Chinese and Taiwanese pop. Participating artists include German pianist Matthias Frey, Indian percussionist Ramesh Shotham, Hungarian violinist Zoltán Lantos, Indonesian flautist Rheka Triana, Indonesian percussionist Endang Rahma and Taiwanese jazz guitarist Chen Ying-da. Also featured is special guest Taiwanese Atayal singer Inka Mbing, rounding out a production that both connects and transcends musical and cultural boundaries.



©Trees Music & Art

Reimagining the pipa,
unleashed and wandering free.

取消
CANCELLED

INFO /

4.16 (FRI.) 19:30

4.17 (SAT.) 19:30

國家兩廳院演奏廳 **Taiwan Week**
NTCH Recital Hall

800 / 1000

NOTICE /

- 全長約90分鐘，無中場休息。
- 錄影場：4.17 (SAT.) 19:30。
- Duration: approx. 90 minutes, without intermission.
- Recording Date: 4.17 (SAT.) 19:30

一把自臺灣發出聲響的琵琶，承襲多少漢文化的人文古典？作為傳統樂器，又如何在當代展現琵琶在歷史中積蘊的能量？

《擺度之外》是鍾玉鳳的主創計畫，將呈現不同於國樂交響化、唱片工業刻板的抒情樣貌，以原創作曲與國際樂人共同激盪，串結不同文化的音樂語彙，展現琵琶混血體質的創造性。

音樂會將由德國鋼琴家馬蒂亞斯·弗雷、印度打擊樂手拉美許·修旦、匈牙利小提琴手佐譚·藍多許、印尼笛手雷卡·皮杜瓦·什布、印尼打擊樂手恩宿·巒丹、爵士吉他手陳穎達共同呈現，並邀請臺灣泰雅族音樂家雲力思為特別來賓，共譜混血與自由的聲響。

《擺度之外》

Pendulum

Chung Yufeng

鍾玉鳳

一場述說琵琶如何結黨逃脫、禁閉逍遙的故事

《小螞蟻與機器人：遊牧咖啡館》

Little Ant & Robot: A Nomad Café

HUANG YI STUDIO +

黃翊工作室 +

INFO /

4.23 (FRI.) 19:30
4.24 (SAT.) 19:30
4.25 (SUN.) 14:30 親子場 Family

國家戲劇院 taiwan week
National Theater

500 / 700 / 900 / 1200 / 1500 / 1800

NOTICE /

- 節目全長約75分鐘，無中場休息。
- 中文發音，無字幕。
- 建議6歲以上觀眾欣賞。
- 一般場：演出部分含裸露、炫光、煙霧效果、抽煙、巨大聲響，請留意並斟酌入場。
- 親子場：演出部分含炫光及煙霧效果，請留意並斟酌入場，建議家長陪同觀賞。
- 演前導聆：每場演出前30分鐘於國家戲劇院大廳。
- 演後座談：4.24 (SAT.)、4.25 (SUN.)演後於國家戲劇院觀眾席。
- Duration: approx. 75 minutes, without intermission.
- Performed in Chinese without surtitles.
- The age guidance of this production is 6+.
- The performance on 4.23 (FRI.) and 4.24 (SAT.) contain nudity, flash lights, smoke effects, smoking scenes, and loud sounds. Viewers' discretion is advised.
- The performance on 4.25 (SUN.) contains flash lights and smoke effects. The company of parents is advised.
- Pre-show talk: 30 minutes before every performance at the lobby of the National Theater.
- Post-show talk: 4.24 (SAT), 4.25 (SUN.) at the auditorium of National Theater.

2012年《黃翊與庫卡》首度共舞。至今一起巡演了十六個國家，三十二個城市，累積演出七十八場。

2021年，黃翊決定和庫卡在舞臺上，開一間咖啡館，在這裡，沒有藝術、科技與生活的分界。將舞蹈牽在手心裡，將音樂倒進杯子裡，將科技放進心裡。將自己捏回小時候的模樣，放進烤箱加熱，讓劇場充滿童年甜甜的香氣。將彼此握在手心，抱在懷裡，變成風景。將對未來世界的期待，放進這個世界裡；也將美好的時刻，留存在這個世界裡。

這是一個可以讓您放心邀請，覺得看不懂藝術的朋友們一起進入的世界。這是一間，下午擁抱親子同樂，晚上陪伴大人們疲憊靈魂的咖啡小酒館。

《小螞蟻與機器人：遊牧咖啡館》邀請您入座。

人類和小庫卡機器人，在舞臺上開了一間遊牧咖啡館
黃翊工作室 + 醞釀十年溫暖新作

In 2012, Huang Yi & KUKA danced together for the first time. They toured 32 cities in 16 countries, and staged a total of 78 performances.

In 2021, Huang Yi opens a café with KUKA on stage, intertwining art, technology and daily life. Performers dance with food and drinks on stage and pour music into cups, blending technology into an invisible presence. With the air filled with sweet smell of memory from our childhood, we share and cherish the beautiful moments that are present. At this café, we bake our way back into the kids we used to be, holding and embracing one another with a dose of imagination of the future.

Feel free to invite friends who fear that they "don't understand art". This is a café where families enjoy quality time together in the afternoon, and where adults relax and rejuvenate in the evening.

Little Ant & Robot: A Nomad Café extends a warm invitation to you.



Little Ant and Robot: A Nomad Café, a café on stage run by human being and a little KUKA robot. A heart-warming production presented by HUANG YI STUDIO +.

《薇若妮卡·吉歐耶娃與NSO》

Veronica Dzhioeva & NSO

NSO 美聲系列



「豐潤的音色。」—《舊金山古典之聲》2018

“Lush Playing.” –San Francisco Classical Voice, 2018.

西元十九世紀的歐洲樂壇，「浪漫主義」掛帥，其中最多元的表現媒介，就是「歌劇」，從視覺到聽覺、包括演唱和演奏，觀眾在劇院裡，極盡享受聲光效果之能事。如果以阿爾卑斯山為界，山南山北的歌劇發展，各有擅場，以當今市場受歡迎程度來看，義大利歌劇更堪稱佼佼者。俄國女高音薇若妮卡·吉歐耶娃，在本場音樂會將以眾多歌劇名家之經典選粹，展現她細膩、優雅的美聲絕活，從貝利尼、阿弗列多卡他拉尼，到威爾第、浦契尼及德沃札克，十九世紀歌劇大師的經典之作，盡在美聲之夜！

Russian conductor Mikhail Agrest and Russian soprano Veronika Dzhioeva come to Taipei bringing a veritable cornucopia of treasures from nineteenth-century Italian opera (and two from Dvořák). Veronika Dzhioeva sings six well-known arias including the sumptuously beautiful “Casta Diva” from Bellini’s *Norma*, the lustrous “Tacea la notte” from Verdi’s *Trovatore*, and the touchingly sincere “O mio babbino caro” from Puccini’s *Gianni Schicchi*. As a sort of prelude to each of the six vocal gems – all centerpieces of a soprano’s repertory – the NSO offers a short orchestral excerpt either drawn from the opera whose aria will follow, or another appropriate number. Connoisseurs will delight in rarely-heard orchestral music by Catalani (a warmly sentimental piece by a composer remembered only for his opera *La Wally*), Puccini (his first published composition), and Dvořák (a short symphonic poem).

INFO / 4.23 (FRI.) 19:30

國家音樂廳

Natioanl Concert Hall

500 / 700 / 1000 / 1600 / 2000 /
2500 / 3000

NOTICE /

- 節目全長約120分鐘，含中場休息20分鐘。
- Duration: approx. 120 minutes, with a 20-minute intermission.

曲目 /

貝利尼：序曲、〈聖潔女神〉，選自歌劇《諾瑪》

Vincenzo Bellini: Overture, 'Casta Diva' from *Norma*

阿弗列多卡他拉尼：《沉思》

Alfredo Catalani: *Contemplazione*

威爾第：〈一個寧靜的夜晚〉，選自歌劇《遊唱詩人》

Giuseppe Verdi: 'Tacea la notte placida' from *Il Trovatore*

威爾第：序曲、〈謝謝朋友們〉，選自歌劇《西西里晚禱》

Giuseppe Verdi: Overture, 'Merce dilette amici' from *I vespri Siciliani*

威爾第：序曲、〈神啊！請賜我和平〉，選自歌劇《命運之力》

Giuseppe Verdi: Overture, 'Pace, pace mio dio' from *La Forza del Destino*

德沃札克：《在大自然中》

Antonin Dvořák: *In the Nature's Realm*, Op.91

德沃札克：〈月亮頌〉，選自歌劇《魯莎卡》

Antonin Dvořák: 'Song to the moon' from *Rusalka*

浦契尼：交響前奏曲

Giacomo Puccini: *Preludio Sinfonico*, Op.19

浦契尼：〈噢，我親愛的爸爸呀〉，選自歌劇《強尼·史基基》

Giacomo Puccini: 'O mio babbino caro' from *Gianni Schicchi*



女高音：薇若妮卡·吉歐耶娃
Veronica Dzhioeva, soprano



指揮：米哈伊爾·阿格列斯特
Mikhail Agrest, conductor

《阿忠與我》

The Center

Chou Shu-yi & Cheng Chih-chung

周書毅×鄭志忠
林璟如×李智偉×王榆鈞 聯手創作

他是周書毅。他是鄭志忠。

這是一部關於對等與不對等的討論，當兩個善用身體表述思想的人碰在一起，沒有終點的討論從此展開。一段舞、一束光、一次聲響，都是兩人綿長的對話過程，現代舞蹈工作者周書毅邀請從1988年開始，就參與劇場表演工作的鄭志忠，用身體暢聊生命、家庭、社會。

這兩個不同身體條件的表演者，從人權的角度拋出無休的對話，企圖把整個社會都拉進來參與，以單個舞蹈作品作為開端，賣命翻出更多關於人我、關於壓抑、關於平等的辯證，渴望帶起社會公眾的討論，讓多元的身體經驗一起關注：「平等是什麼？自由在哪裡？」

這是一部獻給「每一個人」都可以觀看的作品，從創作到製作都擁有多元。每一個場次均是共融場、讓每一個人都能自在的參與。

以一支舞作帶起一場社會公共討論
——《阿忠與我》對平等與自由的追求

A dance that triggers public discussion about social issues
The Center, a pursuit of equality and freedom.

INFO /

4.23 (FRI.) 19:30

4.24 (SAT.) 14:30 19:30

4.25 (SUN.) 14:30

國家兩廳院
實驗劇場
NTCH Experimental
Theater

800 「各場次皆有輪椅席及陪同席」

NOTICE /

- 節目全長約60分鐘，無中場休息。
- 演後座談：4.23 (FRI.) 晚場及 4.24 (SAT.) 午場演後於實驗劇場。
- 錄影場：4.24 (SAT.) 19:30。

· Duration: approx. 60 minutes, without intermission.

· This production contains flash light. Audience discretion is advised.

· Post-show talk: Evening show on 4.23 (FRI.) and matinee on 4.24 (SAT.) at the NTCH Experimental Theater.

· Recording Date: 4.24 (SAT.) 19:30

He is Chou Shu-yi. He is Cheng Chih-chung.

This is a discussion about equivalence and in-equivalence. When two people who are good at expressing themselves with their bodies meet, an endless conversation unfolds. A dance, a light, a sound- they are all parts of the incessant process of dialoguing. Modern dancer Chou Shu-yi invited Cheng Chih-chung, who has been involved in theater performances since 1988, to engage in a chat, with their bodies, about life, family, and society.

These two performers, of distinct physical conditions, convey discourses

about human rights that never stop, attempting to drag the whole society into this dialogue. Starting with a single dance piece, the performers tumble, not just their bodies but their arguments, about oneself and others, about oppression, and about equality. The diverse bodily experience is meant to raise the public's awareness on questions like, "what is equality?", "where is freedom?"

This work embracing diversity and equality from creation to production is for everyone. All sessions are inclusive art. We hope everyone participates freely.



©陳長志

《沒有害怕太陽和下雨》

Not Afraid of the Sun and Rain

Bulareyaung Dance Company

布拉瑞揚舞團



尚未完成的，讓我們繼續走，睽違一年新製作，讓太平洋的海湧進劇場！



This new production of Bulareyaung Dance Company (BDC), originally scheduled to be launched last year, has been pushed to 2021 because of the worldwide pandemic.

Although life is affected by the disease, the BDC, originated from Taitung, is still living by dancing. The production and BDC dancers, as if guided by ancestor spirits, were granted one more year to mature, one more year to be refined by the mountains and the sea. The Amis song that was missed because there was not enough time, now is offered by Bulareyaung and dancers to the audience.

From one generation of minors in the tribe to the next, the lyric “ka katalaw ko cidal, aka katalaw ko ‘orad” has been passing on. When the singing of “not afraid of the sun and rain” reaches not only ears but also hearts, can these youngsters, who have been studying and participating in tribe events wholeheartedly, find a way home deep down in their heart from the tune?

To those who seek strength in the process of growing up, the dance is dedicated to you. Don't be afraid of sun and rain, as we are sided with bravery, now and always.

Let's carry on with the unfinished. After one year of anticipation, this much-expected new production invites the Pacific Ocean to surge into the theater.

INFO /
4.23 (FRI.) 20:00
4.24 (SAT.) 14:30 20:00
4.25 (SUN.) 14:30

雲門劇場 **Taiwan week**
Cloud Gate Theater

1000 / 1500 / 2500

NOTICE /
• 節目全長約75分鐘，無中場休息。
• 建議12歲以上觀眾觀賞。
• 演後座談：4.25 (SUN.) 演後於雲門劇場。
• Duration: approx. 75 minutes, without intermission.
• The age guidance of this production is 12+.
• Post-show talk: 4.25 (SUN.) at the Cloud Gate Theater.

本應在去年推出這檔新製作的布拉瑞揚舞團，卻因世界疫情而延期到2021年，儘管疫情讓生活受到影響，扎根於臺東的布拉瑞揚舞團依然在生活在跳舞，上山下海的訓練，彷彿祖靈指引，給了作品多一年的醞釀。

布拉瑞揚和舞者們，將上回來不及告訴你的那句阿美族歌謠「aka katalaw ko cidal, aka katalaw ko ‘orad」一代代教給未成年的族人傳唱，當「沒有害怕太陽，沒有害怕下雨」從舌間唱進心裡，努力學習和參與部落的青年們，能否在歌謠中找到一條通往內心深處的回家之路？

本作品獻給成長過程需要力量的人，沒有害怕太陽和下雨，讓我們一起勇敢。



《浮光流影》音樂會

Luminous Shadow

Wang Pei-yao

王佩瑤

受吳明益暢銷小說《單車失竊記》啟發，鋼琴家王佩瑤將生命軸線中盤根錯節的「記憶」化成音符，尋覓文學與音樂的全新面貌。

王佩瑤、小提琴家魏靖儀、大提琴家高炳坤，聯手演奏東歐作曲家楊納傑克、李蓋梯、艾內斯科、高大宜等人的作品。部份作品靈感來自於這些作曲家蒐集到的鄉間民謠，據以創作出他們自己的曲子。這個過程類似讀者體驗小說中不同語言的發音，音樂反映出小說中的精心設計，觸動深藏在聽眾內心的情感。馬來西亞攝影藝術家林猷進也共襄盛舉，將音樂轉化成回憶的影像，讓故事繼續活在記憶中。

Memory can be luminous so as to cast shadow in time. Certain memories in life are so profound that they need to be slowly brewed and carefully tasted, similar to the process how literature is penned, music is composed, or photography is developed.

Inspired by the bestselling novel *The Stolen Bicycle* written by Wu Ming-yi, pianist Wang Pei-yao seeks to explore a new dimension of literature and music through the complexity of life itself. Musicians Wang Pei-yao, William Wei, laureate of the Queen Elisabeth International Violin Competition, and Victor Coo, the Filipino-Chinese cellist, perform pieces by the Eastern European composers Janáček, Ligeti, Enescu, and Kodály. Some of the pieces were based on rural folksongs collected by the composers, which then inspired them to produce compositions of their own. This process is akin to the way readers experience different languages phonically throughout the novel. The music reflects the elaborate setup of the novel to evoke the audience's deep hidden emotions. Jeffrey Lim, the Malaysian photographer, joins force with the musical troupe in performance. He will transfigure the music into images for recollection, thereby allowing the stories to live on in the memory.

Memories Flowing
from the Novel, Turning
Time into A Sonata.

INFO /

4.23 (FRI.) 19:30

4.24 (SAT.) 19:30

國家兩廳院演奏廳 **Taiwan Week**
NTCH Recital Hall

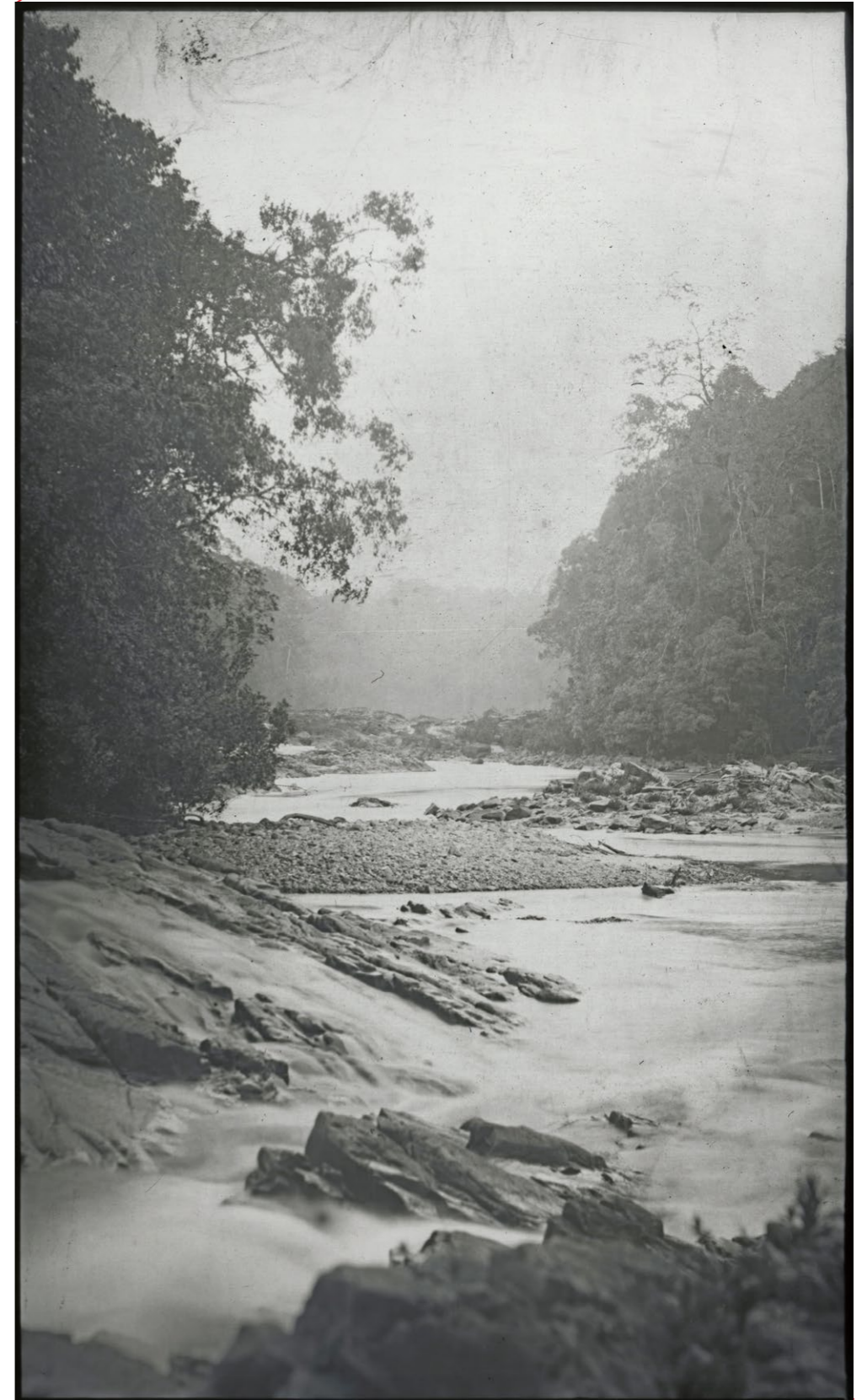
800 / 1000

NOTICE /

- 節目全長約70分鐘，無中場休息。
- 錄影場：4.24 (SAT.) 19:30。
- Duration: approx. 70 minutes, without intermission.
- Recording date: 4.24 (SAT.)

曲目 /

- 楊納傑克：《在迷霧中》，第一樂章：行版
Leoš Janáček: *In the Mists*, I. Andante
- 普羅科菲夫：F小調第一號小提琴奏鳴曲，作品80，第一樂章：相當的行版
Sergei Prokofiev: *Violin Sonata No.1 in F Minor, Op. 80, I. Andante assai*
- 高大宜：無伴奏大提琴奏鳴曲，作品8，第二樂章：極富表情的慢板
Zoltán Kodály: *Sonata for Solo Cello, Op. 8, II. Adagio con gran espressione*
- 李蓋梯：華沙的秋天，選自第一冊，第六號鋼琴練習曲
György Ligeti: *Automne à Varsovie*, from *Piano Etudes*, Book 1 No.6
- 艾內斯科：第三號小提琴奏鳴曲，第二樂章：持續神秘的行版
George Enescu: *Violin Sonata No.3, II. Andante sostenuto e misterioso*
- 齊馬諾夫斯基：〈羅莎之歌〉，改編給小提琴與鋼琴，選自歌劇《羅傑國王》，作品46
Karol Szymanowski: "Chant de Roxane", Transcription for Violin and Piano, from *King Roger*, Op.46
- 巴巴扎年：升F小調鋼琴三重奏，第一樂章：有表情的快板 & 第二樂章：行版
Arno Babadjanian: *Piano Trio in F-Sharp Minor, I. Largo- allegro espressivo & II. Andante*
- 蒙波：如天使般，選自《沉默的音樂》
Federico Mompou: *Angelico*, from *Musica Callada*



記憶自小說流出，把時間走成一首樂曲



©Glyn Smith Flyker

At the Secretariat of Climate Change Conference in Copenhagen, a troupe of white-collar workers are at their wits' ends, running around to address the general public's indifference or doubts about climate change. However, what is tipping is not just the world within them, but the world outside as well. They are swirled into the air in an instant, helplessly floating in floods, hurricanes and other natural disasters caused by abnormal environmental changes, struggling for survival with silent climate change victims.

As the World Tipped, which has played over 50 times to audiences across the world, showcases a spectacular and astonishing combination of extreme sports and elements of dance and theater, translating outdoor climbing and bungee jumping into a startling yet thought-provoking new form of physical theater of our time. After your training sessions in the gym or outdoor, don't take your sneakers off—come all to the Liberty Square to fly over this aerial crisis, to find the life line that saves yourself and others!

當世界傾斜時
帶著你的體能絕技，一起面對這場空中危機！

As the World Tipped
Face this aerial challenge with your physical stunts!



©Mark McNulty

INFO /

4.23 (FRI.) 20:00

4.24 (SAT.) 20:00

國家兩廳院藝文廣場
NTCH Main Plaza

免費 FREE

NOTICE /

- 全長約50分鐘，無中場休息。
- 英語發音，無字幕。

- Duration: approx. 50 minutes, without intermission.

- Performed in English, without subtitles.



《當世界傾斜時》

As The World Tipped

Wired Aerial Theatre

高空彈跳劇團

哥本哈根氣候變遷大會祕書處，一群白領男女焦頭爛額、忙碌奔走，因應人們對氣候變遷的漠視或質疑，不料，失衡已不只是他們內心世界的形容，而是不折不扣的現實危機：他們在頃刻間捲入半空，無助浮沉於環境異變造成的洪水、颶風等災難，與沉默的災民一同面對死生關頭……。

「高空彈跳劇團」以全球巡演不斷的《當世界傾斜時》，展現如何將戶外攀登、高空彈跳等極限體能運動，與舞蹈、戲劇等元素揉合為令人目瞪口呆卻又極具當代省思的新型態肢體劇場。結束健身房或戶外運動後，繼續穿著你的運動鞋，一起到自由廣場飛躍這場空中危機，尋找自救救人的一線生機吧！



©Mark McNulty

《我為你押韻——情歌 Revival》

Love Song: Rhyme for you (Revival)

Yang's Ensemble

楊景翔演劇團

情人和情歌能替換
為你押韻的心永不換

Lovers and love songs are replaceable,
but my heart to rhyme for you will never be replaced!

INFO /

4.30 (FRI.) 19:30
5.1 (SAT.) 14:30 19:30
5.2 (SUN.) 14:30

國家戲劇院
National Theater

800 / 1000 / 1200 / 1600 / 2000 /
2500 / 3200

NOTICE /

- 節目全長約120分鐘，無中場休息。
- 中文發音，無字幕。
- 演後座談：5.2 (SUN.) 演後於國家戲劇院大廳。
- 錄影場：5.1 (SAT.) 19:30。
- Duration: approx. 120 minutes, without intermission.
- Performed in Chinese without subtitles.
- Post-show talk: 5.2 (SUN.) at the lobby of National Theater.
- Recording Date: 5.1 (SAT.) 19:30



©秦大悲

不夠芭樂的，怎麼叫愛情啊！

兩岸巡演超過百場，情場浪人的第一千零一首主打歌，這次，誰為你押韻，誰又是你的 K 歌之王？你說你押的不是韻，而是地老天荒，海枯石爛的證明；我說永恆的不是愛情而是經典傳唱，上 KTV 必點的情歌金曲。

鬼才編劇馮勃棣，近百首情歌串起小情小愛的轟轟烈烈與雲淡風輕，2011年首演至今，創下海內外巡演佳績。孫可芳飾演女角依舊神祕，還有原班人馬帥氣男角王宏元與林家麒，楊景翔的導演才氣更是不得不提！浪漫火花與絕佳默契，機巧台詞幽默犀利，隨著日京江羽人現場樂音，淚中帶笑唱出都會男女剪不斷理還亂的芭樂愛情習題。

這次別再獨角戲，場景再荒謬也要走下去，情歌再俗爛也要癡迷。就算被 2020 卡歌，也要唱進你心。2021，讓我重新為你押韻、為你療癒。

How can love be love if it's not gaudy enough!

You said you're not rhyming but simply proving your forever lover. I said what is immortal is not love but classic love songs, which everyone must sing along with Karaoke. Have you ever been in love of the kind in which a melody always strikes you upon the moment of confusion and disturbance? Suddenly, the thunder storm and lightning descend from the sky as if you were playing a melodrama? The popular songs in the 1990s are never out of fashion, but rather become nutrition to nourish the sensational genes on the island.

Talented playwright Birdy Fong incorporates nearly one hundred love songs to portray the love affairs of ordinary people, whether they are spectacular or plain and bland. The leading female character play by Sun Ke-fong is still mysterious, and the leading male characters play by Wang Hong-yuan and Lin Chiachi as in the original cast remain as handsome as usual, not to mention the outstanding theatrical techniques of Director

Yang Ching-hsiang! Romantic sparkles and witty languages along with live music played by Birdman C..., the gaudy love between urban males and females is sung out loud with tears and laughter!

Although the show was cancelled in 2020. Will you let me rhyme for you again in 2021, and heal your wounds?

Audio Description

口述影像



將舞臺上的視覺訊息，如空間佈景、人物表情、動作、服裝等，透過語言描述，讓視障觀眾用聽的方式體驗表演藝術。口述員的聲音會透過耳機傳遞給視障觀眾，類似「實況轉播」的概念，也就是把「看表演」變成「聽表演」。

黃翊工作室 +
《小螞蟻與機器人：遊牧咖啡館》
4.23 (FRI.) — 4.25 (SUN.)

周書毅 × 鄭志忠
《阿忠與我》
4.23 (FRI.) — 4.25 (SUN.)

楊景翔演劇團
《我為你押韻——情歌 Revival》
5.2 (SUN.)

Chinese Captioning

中文字幕／輔助字幕



演前導聆或演後座談時，以聽打員打字方式，或是透過「雅婷逐字稿」人工智慧語音系統同步將講者的語音訊息轉換成文字呈現在螢幕上，以及演出過程中以字幕呈現臺詞和情境聲響等。

· 演前導聆（雅婷逐字稿）

3.12 (FRI.) — 3.14 (SUN.) 阿姆斯特丹劇團《易卜生之屋》
3.19 (FRI.) — 3.21 (SUN.) 提亞戈·羅提吉斯×里斯本國立劇院《最後的提詞人》
3.25 (THU.) — 3.28 (SUN.) 迪米特里·帕派約安努 新作
4.2 (FRI.) 表演工作坊《江／雲·之／間》
4.16 (FRI.) — 4.18 (SUN.) 阮劇團《十殿》
4.16 (FRI.) 生祥樂隊《我庄三部曲》演唱會
4.23 (FRI.) — 4.25 (SUN.) 黃翊工作室 + 《小螞蟻與機器人：遊牧咖啡館》

· 演後座談（即時聽打）

3.5 (FRI.) 樊宗錡《幸福老人樂園》
3.13 (SAT.) 阿姆斯特丹劇團《易卜生之屋》
3.18 (THU.) 提亞戈·羅提吉斯×里斯本國立劇院《銘記在心》
3.21 (SUN.) 提亞戈·羅提吉斯×里斯本國立劇院《最後的提詞人》
3.28 (SUN.) 迪米特里·帕派約安努 新作
4.9 (FRI.) 王景生×魏海敏×陳界仁×張照堂《千年舞臺，我卻沒怎麼活過》
4.18 (SUN.) 阮劇團《十殿》
台灣 TAI 身體劇場×印尼艾可舞團《Ita》、《Ari-Ari》
4.23 (FRI.) 晚場 周書毅×鄭志忠《阿忠與我》
4.24 (SAT.) 午場 周書毅×鄭志忠《阿忠與我》
黃翊工作室 + 《小螞蟻與機器人：遊牧咖啡館》
4.25 (SUN.) 黃翊工作室 + 《小螞蟻與機器人：遊牧咖啡館》
5.2 (SUN.) 楊景翔演劇團《我為你押韻——情歌 Revival》

· 情境字幕

4.23 (FRI.) — 4.25 (SUN.) 周書毅×鄭志忠《阿忠與我》

灰色字體為取消場次

Childcare Service

托育服務



為了體恤爸媽們所設置的專屬托育站，由專業師資陪孩子做律動、玩遊戲，讓父母可以放心看演出。凡購買戲劇院、音樂廳主辦節目票券1張，可於該場次托育1名4至8歲的孩子，收費標準350元／人。

· 活動專線(02)3393-9842蔣小姐
· 詳情請見兩廳院官網

Induction Loop System

助聽感應線圈



使用助聽器者進入室內預先鋪設助聽感應線圈的範圍內，將助聽器的「T功能」打開，通過電磁感應原理，即可接收較為清晰的聲音。音樂廳及戲劇院服務臺備有助聽感應線圈。

Wheelchair Accessible

無障礙空間



無障礙空間除了服務一般認知的身心障礙族群，也同時友善樂齡、親子等有不同需求的群體。無障礙設施包含自動門、電梯、斜坡道、無障礙停車位、輪椅使用者可及的洗手間、哺乳室等。

Guide Dogs Welcome

歡迎導盲犬



導盲犬是視障者們的好夥伴，前來觀賞演出的視障觀眾，歡迎帶著導盲犬一同進到兩廳院。

· 捷運站接送服務：購票視障觀眾可提出預約捷運站引導接送服務。

Sign Language Interpretation

手語翻譯



由專業手語翻譯員將聲音或文字以手語呈現，讓聾人或聽障者理解講述內容。

Easy Read

易讀服務



易讀服務是指將複雜的資訊及文字轉換為容易閱讀及理解的內容，讓心智障礙者也能夠知道表演和活動的資訊。

Relaxed Performance

輕鬆自在場



向所有人開放的表演藝術體驗，演出內容及周遭環境適切微調，座位區保持些微光線，欣賞表演時不必介意不自主發出聲響、無法久坐進出觀眾席也不需要擔心影響他人，適合親子、感官敏感、想要放鬆、無拘束看表演的觀眾。

Touch Tour

觸覺導覽



導覽的內容包括以語言描述，帶領觀眾認識場館空間及相關服務，以及實際觸摸劇場或演出相關物品，讓觀眾對於劇場及演出的理解更為立體、具象化。

5.2 (SUN.)

楊景翔演劇團

《我為你押韻——情歌 Revival》

※僅提供購買口述影像席觀眾參加

SCHEDULE 節目表

●演前導聆 ●演後座談 ●口述影像

灰色字體為取消場次

	TUE.	WED.	THU.	FRI.	SAT.	SUN.
樊宗錡《幸福老人樂園》 Fan Chung-chi: <i>Old Man Wonderland</i> 國家兩廳院實驗劇場 NTCH Experimental Theater	3.2 19:30	3.3 19:30	3.4 19:30	3.5 19:30 ●	3.6 14:30 19:30 ●	3.7 14:30
阿姆斯特丹劇團《易卜生之屋》 Internationaal Theater Amsterdam: <i>Ibsen house</i> 國家戲劇院 National Theater				3.12 19:00 ●	3.13 14:00 ● ●	3.14 14:00 ●
提亞戈·羅提吉斯×里斯本國立劇院《銘記在心》 Tiago Rodrigues & Teatro Nacional D. Maria II: <i>By Heart</i> 國家兩廳院實驗劇場 NTCH Experimental Theater			3.18 19:30 ●		3.20 14:30	3.21 14:30
提亞戈·羅提吉斯×里斯本國立劇院《最後的提詞人》 Tiago Rodrigues & Teatro Nacional D. Maria II: <i>Sopro</i> 國家戲劇院 National Theater				3.19 19:30 ●	3.20 19:30 ●	3.21 14:30 ●
奧雷利安·博瑞×尚塔拉·詩瑟林加帕《餘燼重生》 Aurélien Bory & Shantala Shivalingappa: <i>aSH</i> 雲門劇場 Cloud Gate Theater		3.25 20:00	3.26 20:00	3.27 20:00	3.28 15:00	
迪米特里·帕派約安努 新作 Dimitris Papaioannou new work 國家戲劇院 National Theater		3.25 19:30 ●	3.26 19:30 ●	3.27 19:30 ●	3.28 14:30 ● ●	
表演工作坊《江／雲·之／間》 Performance Workshop: <i>River / Cloud</i> 國家戲劇院 National Theater				4.2 19:30 ●	4.3 14:30 19:30	4.4 14:30 19:30
王景生×魏海敏×陳界仁×張照堂《千年舞臺，我卻沒怎麼活過》 Ong Keng-sen & Wei Hai-min & Chen Chieh-jen & Chang Chao-tang: <i>A Thousand Stages, Yet I Have Never Quite Lived.</i> 國家戲劇院 National Theater				4.9 19:30 ●	4.10 14:30 19:30	4.11 14:30
臺灣TAI身體劇場×印尼艾可舞團《Ita》、《Ari-Ari》 TAI Body Theatre (Taiwan) & EkosDance Company (Indonesia): <i>Ita & Ari-Ari</i> 國家兩廳院實驗劇場 NTCH Experimental Theater				4.16 19:30	4.17 14:30 19:30	4.18 14:30 ●
鍾玉鳳《擺度之外》 Chung Yufeng: <i>Pendulum</i> 國家兩廳院演奏廳 NTCH Recital Hall			4.16 19:30	4.17 19:30		

FRI.	SAT.	SUN.	
4.16 19:30 奈何橋 Outside in ●	4.17 14:30 奈何橋 Outside in ● 19:30 輪迴道 Inside out ●	4.18 14:30 輪迴道 Inside out ● ●	阮劇團《十殿》 Our Theatre: <i>Palaces</i> 國家戲劇院 National Theater
4.16 19:30 ●			生祥樂隊《我庄三部曲》演唱會 Sheng Xiang & Band: <i>i-village Trilogy</i> 國家音樂廳 National Concert Hall
4.23 20:00	4.24 14:30 20:00	4.25 14:30 ●	布拉瑞揚舞團《沒有害怕太陽和下雨》 Bulareyaung Dance Company: <i>Not Afraid of the Sun and Rain</i> 雲門劇場 Cloud Gate Theater
4.23 19:30			NSO美聲系列《薇若妮卡·吉歐耶娃與NSO》 Dzhioeva & NSO 國家音樂廳 National Concert Hall
4.23 20:00	4.24 20:00		高空彈跳劇場《當世界傾斜時》 Wired Aerial Theatre: <i>As The World Tipped</i> 國家兩廳院藝文廣場 NTCH Main Plaza
4.23 19:30 ● ●	4.24 19:30 ● ● ●	4.25 14:30 (親子場) ● ● ●	黃翊工作室+《小螞蟻與機器人：遊牧咖啡館》 HUANG YI STUDIO +: <i>Little Ant & Robot: A Nomad Café</i> 國家戲劇院 National Theater
4.23 19:30 ● ●	4.24 14:30 19:30 ● ●	4.25 14:30 ●	周書毅×鄭志忠《阿忠與我》 Chou Shu-yi & Cheng Chih-chung: <i>The Center</i> 國家兩廳院實驗劇場 NTCH Experimental Theater
4.23 19:30	4.24 19:30		王佩瑤《浮光流影》音樂會 Wang Pei-yao: <i>Luminous Shadow</i> 國家兩廳院演奏廳 NTCH Recital Hall
4.30 19:30	5.1 14:30 19:30	5.2 14:30 ● ●	楊景翔演劇團《我為你押韻——情歌 Revival》 Yang's Ensemble: <i>Love Song: Rhyme for you (Revival)</i> 國家戲劇院 National Theater

OTHER EVENTS 周邊活動

- 線上報名、詳細活動內容請洽兩廳院官網查詢。
- 所有活動主辦單位保留資格審核權與活動異動權。

2020.12.3 THU.	1.16 SAT.	2.17 WED.	2.19 FRI.	2.21 SUN.
《十殿》地獄微型展 2020.12.3 (THU.) — 2021.1.3 (SUN.)	記憶診療室	愛情診療室 2021.2.17 (WED.) — 2021.2.27 (SAT.)	「過來人 Duet」舞蹈工作坊	小事製作——戰鬥果醬 OUS

3.2 TUE.	3.3 WED.	3.12 FRI.	3.13 SAT.	3.14 SUN.	3.23 TUE.	3.27 SAT.	4.6 TUE.	4.18 SUN.	4.17 SAT.	4.23 FRI.
迪米特里·帕派約安努《內情》影像裝置展 2021.3.2(TUE.)-2021.3.7(SUN.)	阿姆斯特丹劇團《米蒂亞》(劇院同步直播)	往日時光——30年劇場後時導覽 2021.3.12(FRI.)-2021.3.14(SUN.)	阿姆斯特丹劇團《戰爭之王》(線上特映)	提亞戈·羅提吉斯×里斯本國立劇院《最後的提詞人》(劇院特映)	2021.3.23 (TUE.) — 2021.4.4 (SUN.) 《江／雲·之／間》情書展	王佩瑤《浮光流影》音樂會· 王佩瑤×吳明益	2021.4.6 (TUE.) — 2021.4.30 (FRI.) 藝術家的秘密角落	樂儀旗舞藝起來 樂儀旗隊表演	樂儀旗舞藝起來 踩街活動	2021.4.23 (FRI.) — 2021.4.24 (SAT.) 地球診療室

Lecture

講座

王佩瑤《浮光流影》音樂會：王佩瑤×吳明益

日期 2021.3.27 (SAT.)

時間 14:30 — 16:00

地點 國家音樂廳大廳

主講 鋼琴家 王佩瑤、作家 吳明益

語言 中文

報名 免費參加，2021.3.8 (MON.) 開放報名

Guided tour and Event

導覽與活動

往日時光-30年劇場後時導覽

日期 2021.3.14 (SUN.)

時間 19:00 — 20:45

地點 國家戲劇院

語言 中文發音，無字幕。

報名 400、1000元/人，2021.2.5 (FRI.) 線上購票

臺北 X TIFA X 廳院青 -- 樂儀旗舞藝起來

踩街活動：

日期 2021.4.17 (SAT.)

時間 14:00 — 15:30

地點 中正紀念堂周邊道路

費用 免費入場參觀

臺北×TIFA×廳院青--樂儀旗舞藝起來

樂儀旗隊表演：

日期 2021.4.18 (SUN.)

時間 10:30 — 15:30

地點 兩廳院藝文廣場

費用 免費入場參觀

Filmed and Live Stream

特映與劇院直播

阿姆斯特丹劇團《米蒂亞》(劇院同步直播)

日期 2021.3.3 (WED.)

時間 19:30 — 20:50

地點 國家戲劇院

主講 阿姆斯特丹劇團

語言 荷蘭語發音，中文字幕

報名 600元/人，2021.2.5 (FRI.) 線上購票

提亞戈·羅提吉斯×里斯本國立劇院《最後的提詞人》(劇院特映)

日期 2021.3.14 (SUN.)

時間 活動全長約80分鐘

地點 國家戲劇院

主講 提亞戈·羅提吉斯×里斯本國立劇院

語言 葡萄牙文發音，中文字幕。

報名 600元/人，2021.2.5 (FRI.) 線上購票

阿姆斯特丹劇團《戰爭之王》(線上特映)

日期 2021.3.13 (SAT.) — 2021.3.14 (SUN.)

時間 24小時線上觀看

地點 線上觀賞

主講 阿姆斯特丹劇團

語言 荷蘭語發音，中文字幕

報名 400元/人，2021.2.5 (FRI.) 線上購票

Exhibition

展覽

迪米特里·帕派約安努《內情》影像裝置展

日期 2021.3.2 (TUE.) — 2021.3.7 (SUN.)

時間 16:00 — 22:00

地點 國家戲劇院大廳

主講 迪米特里·帕派約安努

語言 全長約6小時，無語言

報名 200元/人，2021.2.5 (FRI.) 線上購票

藝術家的秘密角落

日期 2021.3.2 (TUE.) — 2021.3.28 (SUN.)

2021.4.6 (TUE.) — 2021.4.30 (FRI.)

時間 週一至週五 9:00 — 20:00

週六日 12:00 — 20:00

(國定假日及休館日不開放)

地點 兩廳院表演藝術圖書館(國家戲劇院地下一樓)

費用 免費入館參觀

《江／雲·之／間》情書展

日期 2021.3.23 (TUE.) — 2021.4.4 (SUN.)

時間 12:00 — 20:00

地點 國家戲劇院1號門

費用 免費入館參觀

SPECIAL EVENT
1

2021TIFA LPCP Battle Jam Own Your Style

2021TIFA 小事製作
戰鬥果醬 OUS

「把表演藝術帶往街頭、橋下、戲院大廳！」

從2015年華山新生橋下的《MS 週一學校》開始，小事製作聚集了不同生活背景、階層、族群、但同樣喜歡跳舞的人們於一堂；而一年一度的舞蹈盛典《BJ 戰鬥果醬》，是小事為形形色色、風格迥異的表演者們和喜好藝術的民眾所打造的舞台。

在Hip-hop中，Battle是一種以切磋取代打架、槍戰，減少雙方不必要傷害的形式；而Jazz裡，Jam是一種即興，Jammer必須熟稔「曲式」(Form)與「曲目」(Repertoire)。

今年的戰鬥果醬 (Battle Jam) 從藝術家對於「我，為何表演」的理解和探詢出發，期待透過比舞，讓一群人彼此交會、碰撞，活用藝術看見彼此！

活動資訊

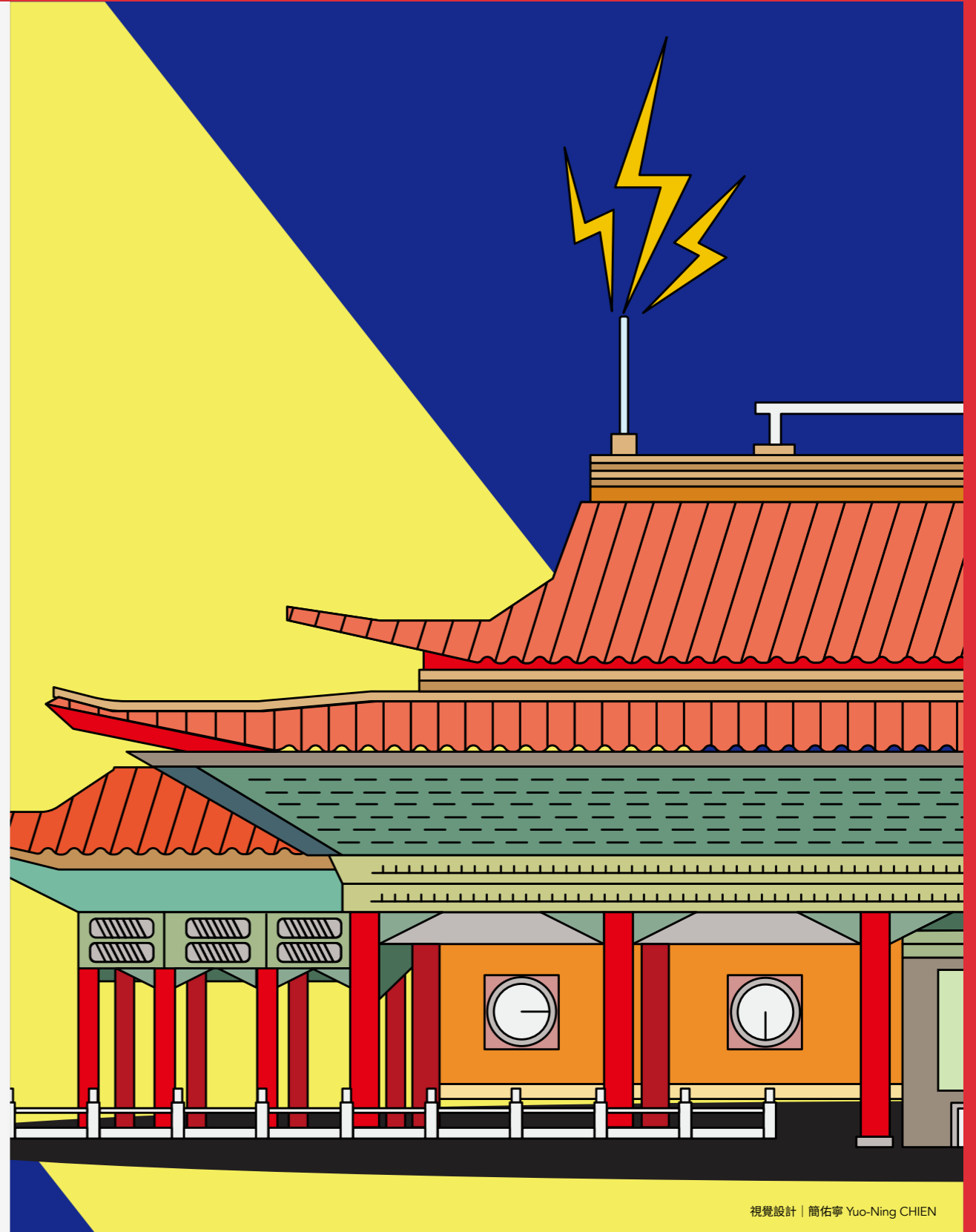
日期 2021.2.21 (SUN.)
時間 13:30—19:00
地點 國家戲劇院大廳
報名 參賽票700元/人，
觀戰票900元/人，
2020.12.8 (TUE.) 起線上購票。

「過來人Duet」舞蹈工作坊

日期 2021.2.19 (FRI.)
時間 19:30—22:00
地點 國家戲劇院排練室、6號門迴廊
主講 IP DANCE SKOOL 豐張老師、小事製作
語言 中文
報名 憑此活動票券免費參加，限額50名，
2021.12.8 (TUE.) 起開放報名。

◆ 注意事項

有意願參賽的朋友請在選購時點選「參賽票」，想觀賞賽事朋友請點選「觀戰票」。



視覺設計 | 簡佑寧 Yuo-Ning CHIEN

診斷世間各個心魔心結心房心內話

療癒天下眾生痛心痛苦痛痛飛走了

SPECIAL EVENT
2

Chat Room

TIFA 診療室



記憶診療室

診療師

黃暉筑

戲劇治療師

每個人都擁有記憶。
有了記憶，
我們得以記得許多人、
許多事。
如果有天記憶漸漸模糊，
我們還剩下什麼？

愛情診療室

診療師

兩廳院 lovebot

國家兩廳院 Facebook 粉絲專頁

愛情的種種煩惱，就交給
兩廳院 lovebot 來為你解惑。
以線上 Messenger 對答的形式，
進行愛情診療測驗，
一解觀眾愛情的煩惱。

敏敏診療室

診療師

魏海敏

京劇表演藝術家

「好演員」，沒有形狀？
是魏海敏和蕭惠康對表，
共同的體悟。
嘍嘍排演與魏海敏兩組
完全不同的拼接，
將於線上進行問診與診斷，
產生巨大不要不要的反差。

地球診療室

診療師

陳科廷

採集人共作室

兩廳院周遭的小森林，
你有走進去過嗎？讓我們一起
進到裡頭，成為自然診療師。
尋覓綻放的花朵、
感受飄著清香的草葉，
透過觀察動植物與在地採集，
親近自然，與之共存。

日期 2021.1.16 (SAT.)
時間 10:00—12:30、
14:30—17:00
地點 國家戲劇院排練室一
報名 需購買《幸福老人樂園》任一
場次，50歲以上觀眾優先錄
取。2020.12.8 (TUE.) 開放報
名。

日期 2021.2.17 (WED.)—
2.27 (SAT.)
地點 國家兩廳院
Facebook 粉絲專頁

日期 2021.3.1 (MON.)
時間 20:00
地點 國家兩廳院
Facebook 粉絲專頁

日期 2021.4.23 (FRI.)—
4.24 (SAT.)
時間 10:00—12:00
地點 國家兩廳院
報名 親子套票，限一名家長
及一名4至7歲兒童參
與。2021.3.8 (MON.)
起線上購票。
費用 650元/組



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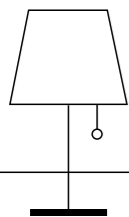
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SPECIAL EVENT
3**取消**
CANCELLED

Sleepover in NTCH Adult's bedtime story

*

*

**夜宿兩廳院
大人的床邊故事**

*

*

台灣	希臘
原住民	印度

睡前還聽故事嗎？

大人的床邊故事分成台灣、原住民、希臘、印度四個主題，
帶領大家遊走夜晚的國家戲劇院各空間聽故事，感受不同主題的奇幻氛圍，
並認識在TIFA裡的相關節目。
聽完故事後，將夜宿在戲劇院大廳中，帶著各自的想像入眠。

日期 2021.3.6 (SAT.) 20:30——
2021.3.7 (SUN.) 8:00
地點 國家戲劇院大廳
報名 1000元/人，限額80名，
2021.2.8 (MON.) 線上購票。

講師 李京擘／真雲林閣掌中劇團團長
蔡昇達、馬詠恩／歐北來團隊共同創辦人
冉安萍／拉克西米印度舞團創辦人
海苔熊／心理作家

◆ 注意事項：參加者需年滿18歲以上。需配合屆時的防疫措施。活動將提供宵夜與早餐。



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TICKETS INFORMATION 購票資訊

● 12月啟售節目

《幸福老人樂園》
《江／雲·之／間》
《千年舞臺，我卻沒怎麼活過》
《十殿》
《小螞蟻與機器人：遊牧咖啡館》
《阿忠與我》
《沒有害怕太陽和下雨》
《我庄三部曲》
《浮光流影》
《我為你押韻——情歌 Revival》

● 兩廳院會員預購優惠
2020.12.1 (TUE.) 12:00 — 12.7 (MON.) 預購全系列節目 8 折
● 全面啟售
2020.12.8 (TUE.) 12:00
● 早鳥優惠
2020.12.8 (TUE.) — 2020.12.22 (TUE.)
凡購買單張 NT\$1,200 (含) 以上票券，享 8 折優惠。

● 2月啟售節目

《易卜生之屋》
《提詞人》
《銘記在心》
《餘燼重生 · aSH》
《歐爾嘉 · 貝芮蒂雅可與 NSO》
迪米特里 · 帕斯捷爾納克 新作

● 兩廳院會員預購優惠
2021.2.1 (MON.) 12:00 — 2.7 (SUN.) 預購全系列節目 8 折
● 全面啟售
2021.2.8 (MON.) 12:00
● 早鳥優惠
2021.2.8 (MON.) — 2021.2.22 (MON.)
凡購買單張 NT\$1,200 (含) 以上票券，享 8 折優惠。

2 月啟售節目將依實際防疫政策進行調整，詳細資訊請見兩廳院官網。

● 日日藝起GO優惠

全面啟售後，日日享優惠，輕鬆藝起 go！

95 折 玉山銀行卡友、光點會員
92 折 誠品會員、台灣大哥大一般客戶 (憑證代碼)
9 折 兩廳院會員*、臺中國家歌劇院會員*、衛武營國家藝術文化中心會員*
75 折 廳院青 ※適用於全面啟售後，每檔演出限購一張。
5 折 65 歲以上長者及身心障礙人士 (憑有效證件購票與入場)

* 兩廳院會員、臺中國家歌劇院會員、衛武營國家藝術文化中心會員使用優惠前 (含預購)，需在 OPENTIX 完成會員綁定，請進入「會員 > 會員綁定」依指示輸入指定資訊即可。

● 1+1套票

2020.12.8 (TUE.) 起，購買以下 A、B 兩區節目票券各一張，享 8 折優惠。

● A 區節目
《沒有害怕太陽和下雨》
《我庄三部曲》演唱會
《十殿》：〈奈何橋〉

● B 區節目
《十殿》：〈輪迴道〉

● 結伴套票

2020.12.8 (TUE.) 起，以下單檔節目，單筆訂單滿四張 (含) 以上，享 75 折優惠。

《千年舞臺，我卻沒怎麼活過》臺北場 《小螞蟻與機器人：遊牧咖啡館》
《千年舞臺，我卻沒怎麼活過》新竹場 《幸福老人樂園》
《十殿》：〈奈何橋〉、〈輪迴道〉

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兌換時間：2021.1.20 (WED.) — 3.20 (SAT.) 止。兌換地點：國家戲劇院地面層服務台；
《千年舞臺，我卻沒怎麼活過》新竹場，兌換時間：2021.4.17 (SAT.)。兌換地點：新竹縣文化局演藝廳。

套票注意事項

- (1) 套票購入須為同一節目組合；若購買不同節目搭配所組成的套票，需另外結帳。
- (2) 各優惠不得與其他優惠重複使用。

● 兩廳院會員專屬會員日

每月 10 號，當日購票獨享 8 折

2021.1.10 (SUN.) 《幸福老人樂園》
2021.2.10 (WED.) 《千年舞臺，我卻沒怎麼活過》
2021.3.10 (WED.) 《十殿》
2021.4.10 (SAT.) 《我為你押韻——情歌 Revival》

- 每位會員限購 1 張。
- 網路購票者，OPENTIX 系統開放時間為會員日當日 09:00 至 23:59。
- 臨櫃購票者，限於兩廳院地面層售票口購票，服務時間為，中午 12:00 至 20:00。(2 月會員日不適用)
- 其他分銷端點請於購票前查詢當日營業時間以免向隅。
- 此活動恕不超商無法購買。

● 購票方式

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※ 主辦單位保留節目異動權及折扣、贈品解釋權



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2021TIFA 於「OPENTIX 兩廳院文化生活」販售，售票全通路 (含網路、超商、服務據點) 均無配合藝FUN券服務。



發現臺灣的創作原力—We ART Together in Taiwan!

國家兩廳院從1987年成立至今，不但是臺灣歷史最悠久的國家級表演藝術場館，更已成為觀眾啟發創意及藝術家孕育創作的重要夥伴。展望未來，我們將更進一步突破疆界，以藝術為橋樑，串聯人際、館際及國際的網絡。除了作品展演，兩廳院努力成為創作者的堅實後盾，打造劇場工作者的家；同時擴大連結國際脈動，以「亞洲創意樞紐」為定位，引領亞洲當代多元觀點。

Taiwan Week 計畫因此孕育而生。2021年啟動，Taiwan Week 與多所大臺北地區場館合作，密集呈現以臺灣文化為基底的本國或亞洲共創節目，形成一個兼具創作網絡與文化櫥窗效應的展演平台，同時逐步推動臺灣藝術家與國際團隊合創及共製，帶動亞洲文化的對話與交流。透過國際策展人邀訪，Taiwan Week 期許成為世界看見臺灣的窗口，以藝術跟世界做朋友。

The National Theater & Concert Hall is proud to present Taiwan Week, a new annual event that showcases the dynamism and innovative drive of Taiwan's contemporary performing arts scene. Featuring more than a dozen performances spanning the fields of dance, drama, and music, Taiwan Week aims to connect Taiwanese culture with the world. We envision this event as not only a stage for exciting work by groundbreaking Taiwanese artists, but also as an international network connecting like-minded artists, producers, and organizations.

Bringing people together through the arts is an essential part of the mission of the National Theater & Concert Hall, Taiwan's longest-running and most respected performance arts venue. Since its founding in 1987, the NTCH has been devoted to hosting world-class performers, and we have expanded our reach with programs that support rising stars who are ready for the international stage. To this end, the NTCH seeks to provide a platform for these performers to engage in dialogue, exchange, and collaboration with other artists from the Asia region and beyond.

With the inaugural launch of Taiwan Week in 2021, we would like to give special thanks to our colleagues and partners in the theater world, our partner venues throughout greater Taipei, and the visiting curators who have traveled from afar to be here. We welcome all to join us as "we ART together in Taiwan."



臺灣TAI身體劇場×印尼艾可舞團《Ita》《Ari-Ari》 TAI Body Theatre (Taiwan) & EkosDance Company (Indonesia) Ita & Ari-Ari

太魯閣族編舞家瓦旦·督喜與印尼編舞家艾可·蘇布利陽攜手，透過彼此舞者間的文化身體交流，闡述當代的離散與牽絆。

Indigenous Taiwan connects with Indonesia in this cross-cultural collaboration by Watan Tusi, a Taiwan Pulima Arts Award winner, and Eko Supriyanto, one of Indonesia's leading contemporary dancers and choreographers. Overseeing a dancers' exchange, Watan and Eko engage in a larger dialogue about displacement and spiritual connection.

4.16 (FRI.) 19:30 4.17 (SAT.) 14:30-19:30 4.18 (SUN.) 14:30

國家兩廳院實驗劇場 NTCH Experimental Theater



鍾玉鳳《擺度之外》 Chung Yufeng Pendulum

看鍾玉鳳如何從古典琵琶出發，藉由原創作曲與德國、印度、匈牙利、印尼的樂人激盪，重新度量音樂的節奏。

Always seeking new possibilities for her instrument beyond traditional Chinese music, player and composer Chung Yufeng worked with a multinational cast of musicians for her award-winning 2018 album *Pendulum*. For this live performance, she gathers collaborators from India, Hungary, Indonesia, and Germany to take their musical explorations further.

4.16 (FRI.) 19:30 4.17 (SAT.) 19:30

國家兩廳院演奏廳 NTCH Recital Hall



生祥樂隊《我庄三部曲》 Sheng-Xiang & Band i-village Trilogy

獲獎無數的生祥樂隊，集結「我庄三部曲」專輯之大成，加入管弦配器與原曲對話，帶領觀眾重溫農村在現代化過程下的變與不變。

The award-winning Sheng-Xiang band brings together the complete i-village trilogy album to the stage in a contemporary classical orchestra orchestrated fashion, re-created and re-orchestrated by the composer Chang Shiu-an. It invites the audience to experience the impermanence (change and unchanged) of rural modernization.

4.16 (FRI.) 19:30

國家音樂廳 National Concert Hall

[M]



阮劇團《十殿》 Our Theatre Palaces

《十殿》以一棟商住混合大樓為劇情背景，加上「五大奇案」元素，演出從九零年代至今，浮沉起落的愛恨嗔癡。

Based on five well-known Taiwanese folk mysteries dating from past centuries, *Palaces* takes place in a typical high-rise building in urban Taiwan today, which contains both businesses and residential homes. The play traces the lives of occupants from the 1990s until the present, revealing stories of love, hatred and revenge.

4.16 (FRI.) 19:30 4.17 (SAT.) 14:30-19:30 4.18 (SUN.) 14:30

國家戲劇院 National Theater

[T]



山宛然布袋戲團×弘宛然布袋戲團×王嘉明《聊齋—聊什麼哉?!》 Shan Puppet Theatre×Hong Puppet Theatre×Wang Chia-ming Inside Out: A Tale of Allure and Enchantment

導演王嘉明與布袋戲團攜手再現奇幻經典《聊齋》，以現代劇場手法打造布袋戲的怪物物語——古今未來人鬼偶的洗衣店密談。

Traditional Taiwanese puppetry meets avant-garde theater in this collaborative endeavor. Teaming up with several renowned troupes, director Wang Chia-ming of the Shakespeare's Wild Sisters Group utilizes modern stage techniques to tell a ghost story connected with a puppet show.

4.16 (FRI.) 19:30 4.17 (SAT.) 14:30 4.18 (SUN.) 14:30

臺灣戲曲中心小表演廳 Taiwan Traditional Theatre Center (Experimental Theatre)

[T]



2021台積心築藝術季《千年舞臺,我卻沒怎麼活過》
TSMC Hsin-Chu Arts Festival
A Thousand Stages, Yet I Have Never Quite Lived

T

新加坡導演王景生爬梳京劇天后魏海敏的傳奇人生,從京劇在臺灣的轉變對照出社會變遷歷程,映照大時代中共同的生命體驗。

Singaporean director Ong Keng Sen draws from major events in the life of Wei Hai-min, the legendary Beijing Opera diva from Taiwan, to show how the singer's art form developed amid social change on this island nation, and how her story ties into the shared human experience of modern times.

4.17 (SAT.) 19:30

新竹縣政府文化局演藝廳 Performance Hall of Cultural Bureau, Hsinchu County



王佩瑤《浮光流影》音樂會
Wang Pei-yao
Luminous Shadow

M

受吳明益小說《單車失竊記》啟發,鋼琴家王佩瑤將盤根錯節的生命軸線中的「記憶」化作音符,尋覓文學與音樂的全新面貌。

With *Luminous Shadow*, pianist Wang Pei-yao offers a music performance inspired by the Wu Ming-yi novel *The Stolen Bicycle*. Also incorporating visual elements provided by photographer Jeffrey Lim, Wang seeks to explore the depth and complexities of human memory.

4.23 (FRI.) 19:30 4.24 (SAT.) 19:30

國家兩廳院演奏廳 NTCH Recital Hall



黃翊工作室 + 《小螞蟻與機器人:遊牧咖啡館》
Huang Yi Studio +
Little Ant & Robot: A Nomad Café

D

《黃翊與庫卡》驚艷全球觀眾之後,黃翊攜手迷你庫卡在舞台上泡咖啡、做甜點,開啟人類與機器人互助共生的新世界。

Huang Yi has dazzled audiences around the world with his groundbreaking work, *Huang Yi & KUKA*, in which he and his dancers perform alongside an industrial robot he programmed. In *Little Ant and Robot*, Huang and his robotic friends will team up to run a café, unveiling a harmonious new world shared by man and robot.

4.23 (FRI.) 19:30 4.24 (SAT.) 19:30 4.25 (SUN.) 14:30 親子場 Family

國家戲劇院 National Theater



國光劇團《狐仙》
GuoGuang Opera Company
Fox Tales

T

奇幻的世界觀與人物跳脫傳統京劇敘述思維,影像式、多線交織的情節語法,攜手新銳數位藝術團隊,共同打造京劇影像劇場,重現山林間人狐真情。

Peking Opera gets a contemporary make-over in this GuoGuang Opera Company production of *Fox Tales*, a story of love between a fox and a human in a mountain forest. GuoGuang adopts modern elements for this classic tale, using multiple plot lines and cutting-edge digital art to create a vivid, fantasy-world setting.

4.23 (FRI.) 19:30 4.24 (SAT.) 14:30 · 19:30 4.25 (SUN.) 14:30 臺灣戲曲中心大表演廳 Taiwan Traditional Theatre Center (The Main Theatre)



周書毅 × 鄭志忠《阿忠與我》
Chou Shu-yi × Cheng Chih-chung
The Center

D

一部關於對等與不對等的身體作品。編舞家周書毅與劇場導演鄭志忠,共同探索受社會環境壓迫的身體與其不自由的處境。

Choreographer Chou Shu-yi and theater director Cheng Chih-chung team up for a performance that examines how equality and inequality manifest in the relationship between the human body and society.

4.23 (FRI.) 19:30 4.24 (SAT.) 14:30 · 19:30 4.25 (SUN.) 14:30

國家兩廳院實驗劇場 NTCH Experimental Theater



布拉瑞揚舞團《沒有害怕太陽和下雨》
Bulareyaung Dance Company
Not Afraid of Sun and Rain

D

從世界舞台回到家鄉創立舞團,布拉瑞揚跟尋部落少年的訓練唱詞,勇敢地走向人生最遙遠路程——自己。

In 2014, one of Taiwan's most acclaimed choreographers, Bulareyaung Pagarlava, returned to his home village on the island's east coast to train aspiring indigenous youth dancers. Drawing from the experience, Bulareyaung conceived this performance to reflect the ultimate journey for any person -- the journey of one's self.

4.23 (FRI.) 20:00 4.24 (SAT.) 14:30 · 20:00 4.25 (SUN.) 14:30

雲門劇場 Cloud Gate Theater

Taiwan Week Event 專場

邀請制,不對外售票。 By Invitation Only



雲門舞集 鄭宗龍《定光》
Cloud Gate Dance Theatre of Taiwan
Sounding Light by Cheng Tsung-lung

D

鄭宗龍以肢體舞動,疊合林強的音場,張弦的身體編曲,陳勁彥的自然元素服裝,共鳴出那個光亮如炬,沒有黑暗的瞬間——「定光」。

Sounding Light, the latest work from Cloud Gate artistic director Cheng Tsung-lung, reflects on the balance between human life and environmental conservation. Dancers adopt insectile movements, almost as if they were extraterrestrial beings, moving on a minimally adorned stage swept by sunlight, and mimicking natural soundscapes along the way.

雲門劇場 Cloud Gate Theater



林陸傑《Role Play》
Lin Lu-chieh
Role Play

T

二十世紀初,傳奇魔術師程連蘇風靡倫敦。百年之後,臺灣魔術師林陸傑追尋其徘徊真假邊緣的生命故事,省思魔術的本質。

Taiwanese magician Lin Lu-chieh looks at the career of magician William Robinson, known in the early 20th Century by his stage name Chung Ling-soo. Robinson, who famously died onstage in London due to a trick involving a misfired gun, inspires this reflection on the nature of illusion and magic.

國家戲劇院排練室B National Theater Studio B



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每週三、五 20:00-21:30

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琴藝空間
PAINO RECITAL

3F 藝術書區
每週六、日 14:00-14:30

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3F Cooking studio
週五、六 15:30-17:00

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誠品生活商場、2F 書店、2F 精品文具館 週日-週四 11:00-22:00，週五-週六 11:00-23:00

聯絡電話 | 02-8789-3388

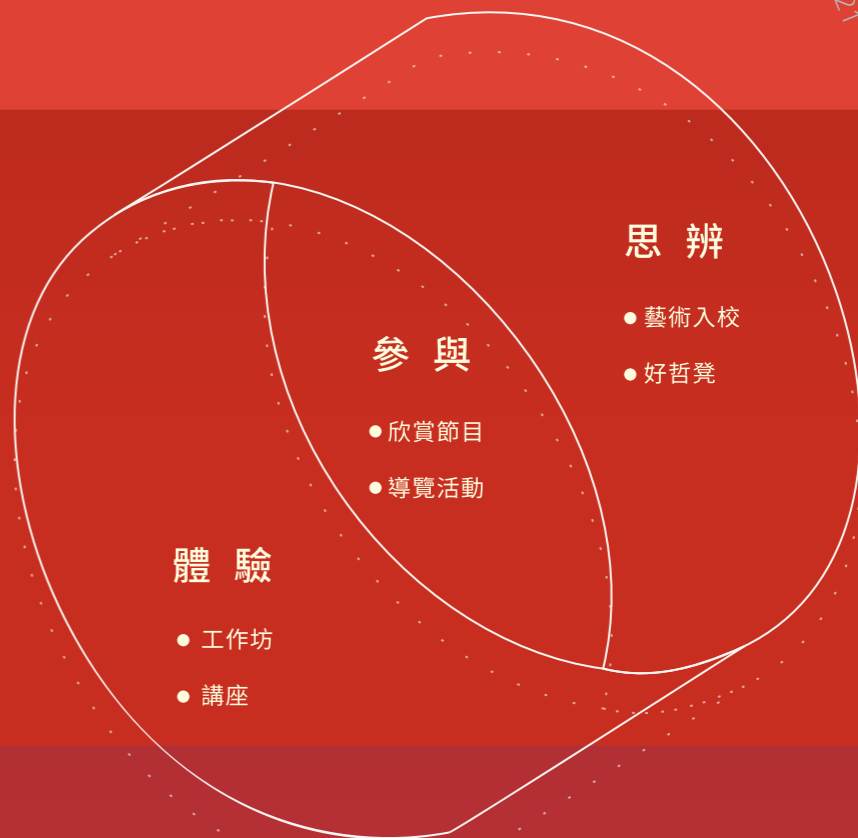
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Participate

2021

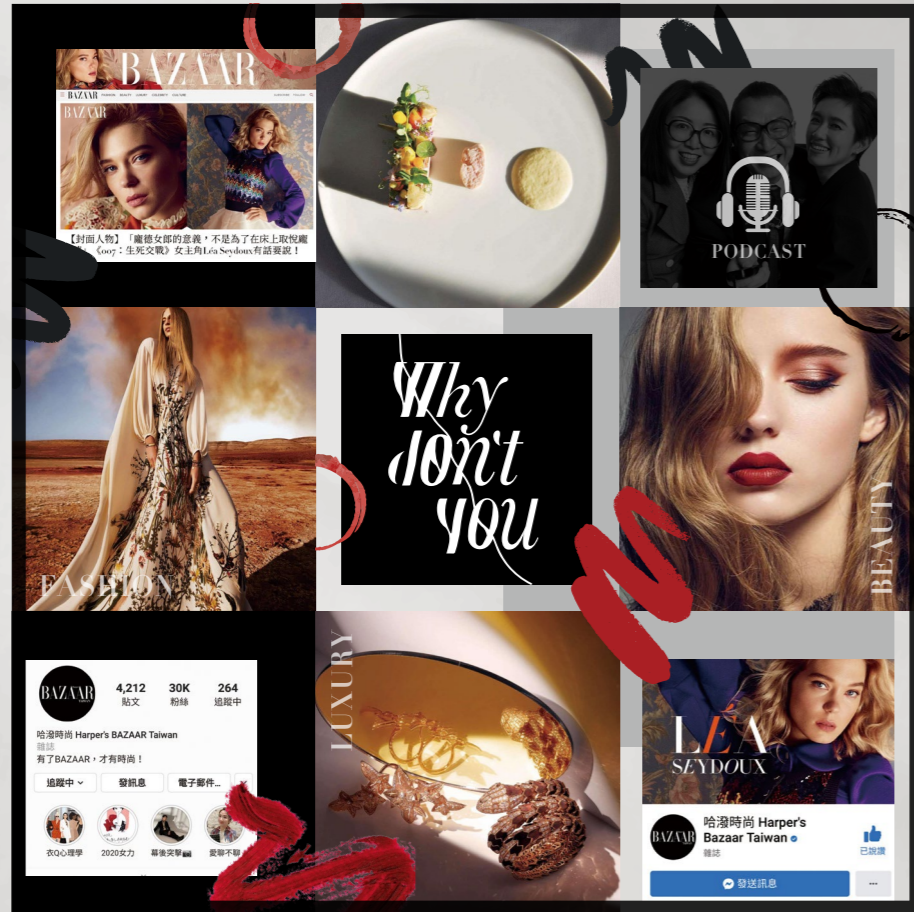
2021

2021

2021

2021

有了 **BAZAAR** Harper's 才有時尚



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TPAM2021

Performing Arts Meeting in Yokohama 2021

2021.2.6 Sat – 2.14 Sun

Pre-events start in late-January

YPAM2021

Yokohama Performing Arts Meeting 2021

2021.12

tpam.or.jp

2021

臺北 x TIFA

x 廳院青

樂儀旗舞 藝起來

4.17 ~ 4.18



4/17 踩街活動

14:00-16:00 中正紀念堂周邊道路

4/18 樂儀旗舞表演

10:30-15:30 兩廳院藝文廣場

合辦



承辦



跟著中壽 遊祕境

發現偏鄉美



前往愛就GO公益平台
一起傳遞希望分享愛



2021

兩廳院。廳院青

Logical thinking and discussion

And blow your mind

To debate

To rethink

好哲凳

Philosophy of Art

藝術思辨坐著聊

主持人：朱家安



你說美感是主觀的；我卻認為美感應該有客觀基礎
你覺得藝術作品是作者說了算；但我卻覺得要能讓觀眾看懂才是真理
對於這些問題，是否有標準答案呢？

好哲凳講堂將與高中生們用哲學方法來思辨藝術與社會議題！
讓我們找張凳子坐下聊，榨乾你的左右腦！

凳你來辯



主辦單位



節目贊助



財團法人
中華開發文教基金會
CHINA DEVELOPMENT FOUNDATION

《小螞蟻與機器人：遊牧咖啡館》節目贊助

共製單位



國家表演藝術中心場館共同製作計畫：阮劇團《十殿》

國家表演藝術中心場館委託創作：黃翊工作室 + 《小螞蟻與機器人：遊牧咖啡館》



周書毅×鄭志忠
《阿忠與我》



財團法人
原住民族文化事業基金會
Indigenous Peoples Cultural Foundation
原住民族電視台 & 原住民族廣播電台
Taiwan Indigenous TV & RADIO / Aban Radio

臺灣TAI身體劇場×印尼艾可舞團
《Ita》、《Ari-Ari》



生祥樂隊
《我庄三部曲》演唱會

合辦單位



奧雷利安·博瑞×尚塔拉·詩碧林加帕《餘燼重生·aSH》
布拉瑞揚舞團《沒有害怕太陽和下雨》

特別感謝



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