

演出 & 展覽

《拾憶》暨《記憶劇場》

Performance & Exhibition

Recall & Memory Theatre

演出時間 Performance Time | 2022.3.8 (TUE.) — 3.10 (THU.)

中文場 19:00、19:30、20:00、20:30、21:00、21:30
英文場 20:30、21:00

2022.3.11 (FRI.)

中文場 19:30、20:00、20:30、21:30、22:00、22:30
英文場 19:30、20:00、21:30、22:00、22:30

2022.3.12 (SAT.)

中文場 18:30、19:00、20:00、20:30、21:00、22:00、22:30
英文場 19:00、19:30、20:00、21:30、22:00、22:30

2022.3.13 (SUN.)

中文場 18:00、18:30、19:00、19:30、20:00、20:30、21:00、21:30、22:00
英文場 18:30、19:00、19:30、21:00、21:30、22:00

共91場，In total 91 shows

演出地點 Performance Space | 線上演出 Online Performance

展覽時間 Exhibition Time | 2022.3.22 (TUE.) — 4.5 (TUE.), 3.28 (MON.) 休館 Day off

周間 Weekdays 14:00—20:00

周末及例假日 Weekends & National Holidays 12:00—20:00

展覽地點 Exhibition Space | 國家兩廳院地下室停車場愛國東路側廢車道 The old ramp over Ai Guo
East Road side inside of the parking lot under NTCH plaza.

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

節目全長約15分鐘，無中場休息。

Duration: 15 minutes without intermission.

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

TIFA，我們所看向的未來

全球疫情持續發燙，看來短時間內並沒有要真正的退場，大家「回到正常」的期盼，暫時無望。然而，就在這個令人沮喪的暗黑時刻，我們看到了些許新芽，原本為了生存掙扎而端出的 PLAN B 與創意，都成了另一種養分，讓我們找到開創新局的力量。

當觀看的方式不只一種，當觀眾不再只是單純的旁觀者，當過去說故事的方法，現在已行不通，我們在未知之中，需要迎向挑戰並找到定義自己的勇氣。這是我們規劃 2022 年 TIFA 時，給自己的功課。

第 14 屆 TIFA 各類的國內外節目、藝術計畫與活動，試圖帶來一些可能性與回應，不僅僅有新科技帶來的新想像、新企圖，還有許多我們一直喜愛著的藝術家們，用新的姿態、新的語彙，講著同樣感人的故事。

誰都無法預測疫情完結的時間點，唯一能確定的是生態的轉變無法停止；疫情共存、生態永續、數位轉型不會再只是放入作品中的議題，更需要在表演藝術領域裡行動與實踐。TIFA 嘗試在新的發展中找到表演藝術的當下性，意味著人的溫度、能量，如何透過不同媒介不停發生、不停傳遞。

是的，這正是我們看到的未來。

關於《拾憶》與《記憶劇場》

在 2020 年初，新冠肺炎 (COVID-19) 迅速爆發並擴及到全球，國界封鎖，幾乎全世界都進入封城的狀態，講求現場感與即時性的表演藝術受到嚴重衝擊，劇院的大幕拉

上了，演出紛紛取消，留下空蕩的觀眾席。此時，每年夏天在英國伯明罕舉辦的藝術節 BE FESTIVAL 很即時地將藝術節轉為線上，《拾憶》在這個情況下誕生。在嚴峻的封城狀態下，藝術家弗蘭塞斯克·薩雷維拉把自己的家轉變為劇場，以手邊平常累積的道具素材創作了《拾憶》，並於 2020 年 5 月 8 日首演，成為最早回應疫情的作品之一。這個一對一的線上演出，開啟我們可能很少與他人進行的親密對話，以及幫助觀眾重新面對不可預知的未來，它也巧妙地帶出網路科技可以打破疆界與時空的特性，連結每個隔離在家的個人。我們不需要最炫目的技術，仍然能夠感到人與人之間的溫暖。

在原來 2020 年 BE FESTIVAL 的宣傳裡，即提及演出進行時的互動，會成為 2021 年 BE FESTIVAL 的展覽。當時人們還樂觀地相信疫情很快就會過去，我們可以在來年回望那一段特別的時刻。然而疫情沒有過去，疫情成為了我們的日常，因此那個樂觀的想像始終沒有發生。在向弗蘭塞斯克詢問將《拾憶》這個節目轉換成臺灣版時，提到了這個展覽，我們開始想像讓這個展覽在臺灣發生的可能性——對於臺灣的觀眾來說，即使在 2021 年夏天的三級警戒時期，都不比歐美封城來的肅清，當我們囿於臺灣這個相對安全的環境中，對於這個世界其他地方的人們正在經歷什麼樣的生活，多數是來自第二、第三手的訊息轉發，有沒有可能藉由這個展覽，幫助我們對於世界彼端的人有更直接的理解？弗蘭塞斯克選擇 2020 年第一批參與 BE FESTIVAL 的 30 位觀眾的自白，紀錄在疫

情爆發當下，最初的感受與回饋，在兩廳院地下停車場一個被塵封已久的廢車道裡，《記憶劇場》就此誕生。

主創人員介紹

創作者、英文場表演者、展覽概念及燈光設計 | 弗蘭塞斯克·薩雷維拉

西班牙籍的劇場美術師及建築師，目前以英國做為主要創作基地，作品常出現在現場演出、表演，及沉浸式裝置等類型中，他經常探討表演的空間瓦解與重建，弗蘭塞斯克質疑穩定的架構，並遵循波蘭社會學家齊格蒙·鮑曼 (Z. Bauman) 對於「液態的現代性」的概念，希望提供其他方法將固有的結構視為可流動性，並且有改變這個世界認知的可能。現場、暫時和轉變是他長期追求的藝術實踐目標，並希望藉此增強表演者和觀眾的實際體驗。

中文場表演者 | 于明珠

接觸即興推廣老師、偶戲表演者。參與過飛人集社劇團《房間》、《逐鹿》、超親密小戲節《磨菇記事》、《一睡一醒之間三部曲》、《小宇宙跳舞》、《天堂動物園》、《黑色微光》等演出。古舞團 Ku & Dancers 團員，參與即興舞蹈研究與演出。曾受邀參與 i-Dance Japan-International Contact Improvisation Festival、韓國首爾 Asian Improvisation Art Exchange、馬來西亞吉隆坡第三屆國際接觸即興舞蹈節、馬達加斯加 i'Trôtra – 8ème Festival International de Danse Contemporaine。

中文場表演者 | 譚天

1984 年生，臺灣臺北人。賈克樂寇國際戲劇學校畢業 (L'École Internationale Théâtre de Jacques Lecoq)。現職國立臺灣藝術大學戲劇學系與黎明技術學院戲劇系講師。2016 年創立【我劇場】，教授樂寇方法，專注於與肢體、當代默劇、馬戲、面具與小丑等形式創作與教學。2020 入選國立臺灣藝術大學駐村藝術家，以表演者角度探索非劇場空間的展演形式。也將樂寇方法、默劇、面具和小丑的教學內容，延伸至不同領域如：舞者、劇場演員等肢體類型表演訓練。

展場現場設計執行及燈光設計 | 吳峽寧

畢業於國立臺北藝術大學，現為僻室 House Peace 團員。

2017 年獲得世界劇場設計展競賽，燈光設計新銳組銅獎，近期燈光設計作品包含：身體氣象館 X 窮劇場《母親·李爾王》、身體氣象館 X 人力飛行劇團《王子·哈姆雷特》，人力飛行劇團《感傷旅行》、《M, 1987》，僻室 House Peace《有關當局》、《熒惑蟲計畫—火星》，蘇匯宇《The White Water》現場表演，狼劇場《城市之臉 遠距版》，本事劇團《崔氏》、《碰老戲—四郎》，以及跨領域創作，包含吳峽寧 X 邱俊霖《風景》(月津港燈節)、臺中歌劇院新藝計畫《包在我身上》等。

TIFA, This Is Our Version of the Future

The global pandemic continued to surge and did not seem to retreat in the near future at all. Our hope of “back to normal” also seems dashed - for the time being at least. At this disheartening moment of darkness, however, we saw new sprouts. The Plan B that we put forward only for survival, on the other hand, seemed to provide different nutrition for us to find the strength to break new grounds.

If there are more than one way of watching, if audiences are no longer simply spectators, and if the old way of storytelling is working no more, we need to discover the courage to face up to the challenges and redefine ourselves in the known. This is the homework that we assign to ourselves while planning the 2022 TIFA.

The various programs, art projects and events in the 14th TIFA try to explore some possibilities and responses. In addition to the new imagination and ambition brought forth by new science and technology, many beloved artists also continue to narrate moving stories with new attitudes and new vocabularies.

Nobody is able to predict when the pandemic will end. The only thing for sure is that the ecological change will never stop. Coexistence with the pandemic, ecological sustainability, and digital transformation are not only issues discussed or explored in the works but some things that require actions and practice in the field of performing arts. TIFA tries to find “the moment of now” in the new development and explore how human warmth and energy can take place and pass on ceaselessly by means of different media.

And yes, this is our version of the future.

About *Recall* and Memory Theatre

In the beginning of 2020, COVID-19 spread every corner of the world. National borders were closed. Most cities went through lockdowns. Performing arts were seriously affected. The physical presence became impossible. All the performances and major festivals were cancelled. BE FESTIVAL, a festival that happens in summer in Birmingham, UK, moved the festival online, and the first version of *Recall* was born.

Under the condition of stern lockdown, the artist Francesc Serra Vila transformed his home into a “theater house”, and used all the materials he could find from home to create *Recall*. It premiered on May 8th in 2020 and became one of the first online performances in response to the pandemic. In this one-to-one live performance, it opens up the intimate conversation we may not share with others very often, and it helps the audience to reimagine the unpredictable future. It demonstrates how internet can break the boundary of space and time, yet connect the individuals who were separately staying at home. It doesn't rely on the most advanced technology, but it provides the warmth of human touch from afar.

In the original promotion text of *Recall*, it mentioned about the testimonies from the participating audience in 2020 would be exhibited in BE FESTIVAL 2021. At that time, the festival team thought the pandemic would just happen for a split second, and we would be able to look back this special moment of the confinement a year after. But pandemic becomes a norm that we have to live with, and the optimistic plan didn't happen. When NTCH invited Francesc to recreate *Recall* into a Taiwanese version, the subject of the

exhibition came up. For most Taiwanese, even during the severest moment in the last two years, there is no comparison from what other people in the world have been through. While personal contact is impossible, we perhaps receive the big pictures of what's going on in the world through news or internet. Is there a possibility that we can comprehend the other's life through this exhibition, in a more individual and intimate manner? Francesc chose the first thirty testimonies from the participants who experienced the performance at BE FESTIVAL 2020. As it recorded the first reaction while the pandemic suddenly exploded. Hence, the exhibition of *Memory Theatre* is born in an abandoned tunnel inside of the parking lot underneath the National Theater & Concert Hall, waiting to be discovered by Taiwanese audiences.

Creator, Performer in English version, and Exhibition Concept & Lighting Designer | Francesc Serra Vila

Francesc Serra Vila (Spain/UK, 1981) is a scenographer and architect working in the intersection between live arts, performance and immersive installations.

His work explores the notion of collapse and (re)construction as a performative act of creation, questioning established structures and offering other ways of seeing a "liquid", evolving and ever-changing world (Z. Bauman). Liveness, temporariness, and transformation are key aspects of an artistic practice that embraces risk, and that wishes to enhance embodied experiences and feelings of self for performers and

participants alike. Since 2013, Francesc has presented work in London (London Festival of Architecture, Glow Winter Lights Festival), Brussels (La Bellone), Cardiff (ArcadeCardiff), Swansea (Volcano Theatre), Girona (Festival Inund'ART 2021), Prague Quadrennial, and Taipei (World Stage Design 2017).

Performer in Mandarin version | Yu Ming-chu

A contact improvisation teacher and puppet performer, who has participated in numerous creations and works of the Flying Group Theater and the Close To You Festival. Yu is involved in the research and performance of improvisation dances as a member of the Ku & Dancers, and has been invited to perform in the i-Dance Japan-International Contact Improvisation Festival, Asian Improvisation Art Exchange in Seoul, and the International Contact Improvisation Dance Festival in Kuala Lumpur.

Performer in Mandarin version | Tien Tan

Born in 1984, a performer from Taipei Taiwan. Graduated from L'École Internationale de Théâtre Jacques Lecoq. Founded M.O.I. PRODUCTION since 2016 and started his own career on performing, directing, and teaching of Lecoq method. Also works on contemporary mime, clown, mask-playing and objects individually. Now, focusing on extending the performing of contemporary mime happen in non-theatre spaces.

Exhibition On-Site Executive Designer & Lighting Designer | Wu Hsia-ning

Graduated from Taipei National University of the Arts, dept. of theatrical design, major in lighting design. He's a member of House Peace, based in Taipei, Taiwan. Works included theatre lighting design, and photography.

In 2017 he won the Emerging Designer

Bronze Award of Lighting Design of World Stage Design. Besides Lighting design, Hsia-ning has also focused on other projects, including 2021 Yuejin Lantern Festival Scenery a live lighting installation with Andy Chiu, NTT Packing Bags video installation, Onfoto photography group exhibition, and C-LAB X House Peace Mars BUG Photography installation.

展演製作團隊 Credits

創作者、英文場表演者、展覽概念及燈光設計 Creator, Performer in English version, and

Exhibition Concept & Lighting Designer | 弗蘭塞斯克·薩雷維拉 Francesc Serra Vila

中文場表演者 Performer in Mandarin version | 于明珠 Yu Ming-chu、譚天 Tan Tien

演出及展場聲音設計 Sound Designer for the Performance & Exhibition |

艾拉斯特·嘉文 Alastair Gavin

展場現場設計執行及燈光設計 Exhibition On-Site Executive Designer & Lighting Designer |

吳峽寧 Wu Hsia-ning

展覽協力 Exhibition Coordination | 僻室 House Peace

製作人 Producer | 穆芹 Mu Chin

執行製作 Executive Producer | 羅尹如 Lo Yin-ru

製作助理 Assistant Producer | 粘馨予 Nian Hsin-yu

現場表演舞監 Stage Manager for the Performance | 鄧湘庭 Grace Hsiang-Ting Teng

展場技術統籌 Exhibition Technical Manager | 陳奕臻 Yvonne Chen

線上前臺統籌 Online Front Desk Manager | 吳許娟 Sunny Wu

行銷宣傳 Marketing | 黃科文 Carol Huang、黃惠榮 Huang Huei-jung、盧德昀 Joey Lu

現場表演及展場連線設備協力 Live Performance & Exhibition Internet Connection Coordinate |

密特拉影像工作室 Mitras Studio

現場表演技術 Live Performance Technician | 賴韋祐 Lai Wei-yu、陳旭華 Chen Syu-hua

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