

黃鼎云

操演瘋狂

Huang Ding-Yun

Performing Insanity

演出時間 | 2022.5.27 (FRI.)—5.29 (SUN.) 16:30、20:00

2022.5.28 (SAT.) —5.29 (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 THEATER & CONCERT HALL

演出單位 |  CO - COISM 明日和合製作所

◎ 節目全長80分鐘，無中場休息，遲到觀眾無法入場。

◎ 中文發音，少部份臺、日、英語，無字幕。

◎ 演出部分含裸露、炫光、持續性濃煙、暴力、血腥與成人議題。

◎ 錄影場次 | 2022.5.28 (SAT.) 16:30, 2022.5.29 (SUN.) 14:00、16:30。

◎ 建議18歲以上觀眾觀賞。

◎ Approx. 80 minutes without intermission. Latecomer will not be admitted.

◎ Performed in Mandarin with Taiwanese, Japanese & English without surtitles

◎ This production contains nudity, strobe lighting, haze smoke effects, bloody violence and adult content.

◎ Age guidance 18+.

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

前言

「新點子實驗場」作為兩廳院孵育創作者的展演平臺，專注於培育「原生種」。2019 年兩廳院啟動第一屆「新點子實驗場 R&D」計畫，透過公開徵選、創作陪伴、階段性呈現到最終完整製作的過程，期許以持續系統化的研發機制成為創作者強力後盾，讓創作以自由實驗的精神反覆辯證，開拓作品的思考維度。

2022「新點子實驗場」以「好野」代表純粹的靈魂與冒險態度，跟著創作者從創作核心出發，深入創作研發方法，期待透過明確的研究目標，一起挑戰演出新形式，喚醒心中最初、最野性的熱情。

今年節目共四檔，包括第二屆「新點子實驗場 R&D」的三組入選作品：結合線上互動與參與式演出兩種形式，黃鼎云邀請觀眾透過不同角度，論證何為「瘋狂」的《操演瘋狂》；陳履歡以創作者自身運動競技背景出發，窺探生命如同一場賽事的《困獸》；以及洪于雯從「鬼門開」的概念延伸，藉由物件、樂器、裝置的多聲道交疊，建構聲音奇想旅程的《聲妖錄》。另特邀一檔音樂節目《催化效應一融·共感》，由「三個人」以笛、阮、箏與弦樂四重奏，探索音樂、舞蹈與影像的催化效應，再創跨域藝術的融合共感。

新點子，不只是靈光乍現，更是勇敢提問世界、尋找方法面對的大無畏實驗精神。

創作者的話

黃鼎云

＊如果可以，請您參與演出後再讀節目單＊

{ 刑法第 19 條 }

1. 行為時因精神障礙或其他心智缺陷，致不能辨識其行為違法或欠缺依其辨識而行為之能力者，不罰。
2. 行為時因前項之原因，致其辨識行為違法或依其辨識而行為之能力，顯著減低者，得減輕其刑。
3. 前二項規定，於因故意或過失自行招致者，不適用之。

當高度受注目的刑事案件，被告聲請精神鑑定時，你第一個念頭多半會是什麼？社會上總會興起一波「詐病」與「畏罪」的輿論，「他看起來『很正常』，肯定是演的！」類似批評也不曾消失。好奇是什麼樣的集體心理現象，讓我們既失信於司法系統也否定了現代精神醫學，深信這「看上去」未必瘋狂的被告其實另有目的，理應受到更嚴厲的懲罰。

創作路上對表演總是愛恨交雜。一不謹慎就容易誤用、強化出對他者的刻板印象，矛盾的是表演本質上似乎正是運用觀者對他者的慣性認知去創作的藝術形式。例如：演病患「看上去」就像病患，而演瘋子「看上去」常常也毫無意外。畢竟總得「像」，才有機會「信」。但若不透過表演，未被顯影的各形各色生命狀態亦難以被關照、被理解。表演作為一門藝術形式，當一個生命模

擬著另一個生命，彷彿天生就帶著這樣的雙面宿命。

犯案當下行為人究竟夠「瘋狂」與否，事實上法官、醫生都無法輕易斷言，追根結柢只有本人知道（甚至本人不應知道、無能知悉，才屬「瘋狂」）。今日精神醫學與心理知識的極限，對於特定個體、特定時間下的精神狀態的判斷，我們仍只能盡可能地回溯、重構佐以生物醫學證據，去推估其機率。同時法律上的「瘋狂」其實著重行為人的「自由意識」，並聚焦在行為當下「能否辨別行為違法」與「能否負起責任」的心智能力判斷上，但上述「能力」是極為複雜的心智運作，它與「疾病與否」彼此之間不僅難以劃上等號，甚至自判斷目標上便有差異。

「有罪／無罪」、「有病／無病」在各自領域中定義著不同的瘋狂，無奈我們還是得找出成因、試著理解、制定典範、作出判決，設法找到共同生活的方式。此次我想透過一虛構的刑事案件，邀請觀眾先在線上互動遊戲上扮演被告，再進到劇場中演練、協商扮演被告並試圖拼湊事件的樣貌。透過反覆操演、勾勒出各式「瘋狂」正是為了服膺其他價值（正義、正常、理性、現代）而生，成了在文明與進步歷史中亟欲被排除的過程。

最後，獻給所有正承受精神之苦的生命。終將無能成為他者的我們，卑微地學習著、練習著……。

創作者介紹

概念、創作 | 黃鼎云

劇場編導、戲劇構作。「明日和合製作所」共同創作。作品形式多樣，共同創作、空間回應與跨領域實踐，並專注調度觀眾與表演者間的觀演關係。近年關注意識、心智狀態與其延伸議題，開展《神的棲所》、《操演瘋狂》等創作計畫。

明日和合製作所

2016年年初創立的「明日和合製作所」，其核心成員洪千涵、張剛華、黃鼎云皆為近年在表演藝術領域持續創作的新銳編導，決定以團體形式尋找創作上的可能。有別於常見的團體組成中以專業、技術、功能為導向的分類激盪模式，將三人同時置放於「作者」的位置，以水平式生產進行藝術創作。

現階段作為發展主軸的核心觀念：「現場展／演」（Live Exhibition）、「回應式創作」（Responding Creation）、「沉浸式計畫」（Immersive Project）。在表現形式上並不侷限特定媒材／媒體，反而更重視生產過程與社會、環境、科技、歷史等其他領域之折衝。三人亦同時發表個人劇場作品。

製作群介紹

空間設計 | 林凱裕

深夜放電所所長，畢業於國立臺北藝術大學劇場設計碩士班（MFA）主修舞臺設計。從事舞臺設計、展覽空間設計與藝術創作。作品擅長以簡約的線條呈現出多層次的場景與空間調度。本身不局限於劇場創作，近期跳脫不同形式的藝術創作，尋找表演藝術更開放的觀點。

燈光設計 | 簡芳瑜

畢業於臺北藝術大學劇場設計系碩士，現為劇場自由工作者、創作工作室「深夜放電所」一員。入圍 2022 WSD 世界劇場設計競賽一新銳燈光設計。常接觸演出類型為現代舞蹈、戲劇、沉浸式演出。

音樂設計 | 鄭兆恩

宜蘭出生。高雄樹德科技大學表演藝術系畢業。脈絡音樂工作室核心成員，主要從事編曲、音樂設計、聲響設計。作品以電子音樂、實驗聲響為主。

互動網站（遊戲）設計 | 蔡奇宏

1986 年生，從資訊背景跨入新媒體藝術領域，畢業於國立臺北藝術大學新媒體藝術研究所，現為 C-LAB 未來視覺實驗室 Future Vision Lab 技術總監，擅長互動程式、軟硬體系統整合、燈光控制等，透過結合各種技術形式來探索不同媒材之間的可能性。

網站美術設計協力 | 貳步柒仔

取自臺灣閩南語諺語，有「兩把刷子」及「本事」的意思。

LUNBOCHILA 是由三位年過三十且皆為劇場出身的藝術創作者所創立的設計團隊。

自 2019 年開始籌劃，猶如草帽海賊團花兩年的時間練功一樣，貳步柒仔在各自的專業領域找到了對創作與生活的再詮釋。

貳步柒仔的願景將是透過完整的設計企劃，擬定策略方向來整合設計專案。沒有任何限制地追求各種「戲劇性」的展現，連結設計與生活的對話，完成與各項專案的適切文本。

共同演出 | 曾士益

表演藝術工作者。

1988 年生。臺灣高雄人。

近年演出及創作領域橫跨影像、戲劇及複合媒材。曾憑藉單人表演《空氣男友》獲台新藝術獎提名，並受邀至泰國曼谷國際表演藝術交流平臺演出。曾獲邀至中國烏鎮戲劇節、澳門城市藝穗節、羅馬尼亞錫比烏國際戲劇節、墨爾本藝術中心亞太表演藝術三年展等地演出。

共同演出 | 廖原慶

屏東英派。

畢業於國立臺北藝術大學劇場藝術創作研究所表演組。

目前在咖啡廳當精靈系外場。

還有在一些學校當沒耐性的老師。

共同演出 | 楊奇殷

國立臺北藝術大學戲劇學系畢業，主修表演。

戲劇作品多與黎煥雄、徐堰鈴、黃鼎云合作；2013 年開始，陸續和當代藝術家王俊傑、周曼農、郭俞平，以及世紀當代舞團、賴翠霜創舞劇場、周書毅、蘇品文等人進行跨領域的合作，開啟了對於表演路徑及形式的多元想像。

舞臺監督 | 王宥琄

1994 年出生於臺灣，2017 年畢業於國立臺灣藝術大學，主修戲劇學系。參與作品涵蓋戲劇、舞蹈、音樂劇、樂團演出及展覽，曾赴加拿大、美國、法國等海外戲劇節演出，入圍 2022 國際劇場設計大展（WSD）燈光設計新銳組。現為劇場演出燈光設計／舞臺監督。

影像技術設計 | 李祐緯

平平凡凡的一個人。

Prologue

As a platform for incubating creators in performing arts, the NTCH IDEAS Lab focuses on cultivating the “indigenous species.” In 2019, we launched the first two-year project of the NTCH IDEAS Lab - R&D, in the hope to become a strong backing for creators with a continuously systematized R&D mechanism through openly soliciting program proposals, mentor instructing, and preliminary presentation to final production. This allows creators to freely and experimentally debate and revise their works to expand the dimensions of thinking.

With the theme of “Ho Yeah” to represent a pure soul and adventurous attitude, the 2022 NTCH IDEAS Lab follows the creators from the creative core to the depth of R&D in creation, aiming to challenge new forms of performance and awake the original and wildest passion for arts by setting a clear objective for research.

The 2022 NTCH IDEAS Lab features four programs, including three works

nominated for the NTCH IDEAS Lab - R&D: Huang Ding-Yun's *Performing Insanity*, which combines online interactions and participating performance to verify what insanity is from various perspectives; Chen Lu-huan's *Exit*, where the creator explores the life as if it were a competition based on her own experience as a competitive athlete; and Hung Yu-wen's *Parallax Archeology*, where Hung constructs a fantasy journey of sounds through multiple layers of objects, music instruments, and installations. In addition, the specially invited music program, *Catalysis: Fusion of Senses* by 3PEOPLEMUSIC, explores the catalysis effect of music, dance and video by Dizi, Ruan, Zheng, and string quartet to build the integrated sense of cross-disciplinary arts.

IDEAS Lab is not only where we look for sparks of eureka but also a platform for us to fearlessly venture into the world and find ways to face it with experimental spirits.

Creator's Words

By Huang Ding-Yun

* If possible, please read the brochure after participating in the performance.*

[Criminal Code of the Republic of China - Article 19]

1. An offense is not punishable if it is committed by a person who is mentally disorder or defects and, as a result, is unable or less able to judge his act or lack the ability to act according to his judgment.
2. The punishment may be reduced for an offense committed for the reasons mentioned in the preceding paragraph or as a result of an obvious reduction in the ability of judgment.
3. Provisions prescribed in the two preceding paragraphs shall not apply to a person who intentionally brings the handicaps or defects.

What is your first thought when a defendant of a high-profile criminal case applies for a psychiatric assessment? There are always public opinions about "malingering" or "trying to escape the punishment," saying that "he must be pretending as he looks 'very normal!'" Similar comments never stop. I'm curious about what kind of collective psychological phenomenon makes us distrust the judicial system and negate modern psychiatry so much that we truly believe that defendants with "seeming" sanity must have an axe to grind and should be punished more severely.

During the process of art creation, I always feel ambivalent about acting. On the one hand, I am afraid of misusing it to reinforce the stereotype of others but on the other hand, it seems that acting

itself is exactly using viewers' stereotypical impression of others to create in the form of art. That's where the paradox lies. For example, you have to "look" like a patient while playing the role of a patient and likewise, "look" like a lunatic while playing the role of a lunatic. After all, you have to "look like" before you have the chance to "convince" audiences. Without acting, it would be difficult for various states of life, which have not been revealed enough, to be cared for and understood. Acting, as a form of art where a person simulates another life, seems to have the predestined duality.

As a matter of fact, neither judges nor doctors are able to determine the sanity of offenders at the moment when they commit the crimes. After all, only offenders themselves know it. (It would be true "insanity", only if offenders themselves do not or are unable to know it.) Based on the psychiatry and psychological knowledge today, we can only estimate the probability by tracing back and reconstructing scenes as much as possible with biological and medical evidence while judging the mental state of a specific individual at a specific moment. At the same time, the "insanity" in law focuses on the offender's "free will" and mental capability of "whether he/she is able to judge his/her act" and "whether he/she is able to take the responsibility." However, the aforementioned "capability" involves extremely complicated mental exercises and is not equal to "being ill or not." Intrinsically, they are different in their goals of judgment.

We all define different insanity in various fields to decide whether the offender is "guilty or not guilty" and "ill or not ill."

However, we still have to find the cause, try to understand, formulate models, and render verdicts in an attempt to find a way to live together. In this production, through a fictional criminal case, we invite audiences to play the role of the defendant in an online interactive game prior to the performance and then play the defendant via performance and negotiations in the theater, trying to puzzle out the whole scenario of the incident. Through repeated practices, we portray various “insanities” that are born to comply with other values (justice, normality, sensibility, modernity), which become the processes to be excluded from the history of civilization and progress.

Last, this is dedicated to all those that are suffering from mental disorders.

Being unable to become others, we are humbly learning and practicing

About Creator

Conception & Creation | Huang Ding-Yun

Huang Ding-Yun is one of the co-founders of Taipei-based multi-creator collective, Co-coism. Co-coism aims at work-in-collective, site-responding, and interdisciplinary practices. They focus on creating a flexible relationship between the audience and the performers. Recently, Ding-Yun initiated a series of projects on *Mind and Consciousness* such as *God in Residence*, *Performing Insanity*.

About Co-coism

Co-coism is a multi-creator collective. The company was founded in 2016 by three emerging theater directors,

Hung Chien-han, Chang Kang-hua, and Huang Ding-Yun. We not only make theater performances individually, but also collectively. We prefer to work in a cooperative/devised way than perusing for horizontal deliberation results.

Recent years, we aim at Live Exhibition, Responding Creation, Activism Project and Immersive Project. We are also willing to collaborate with different artists who have different backgrounds to see more possibilities of art and culture.

About Production Team

Stage Design | Lin Kai-yu

Lin Kai-yu, head of the Tempt At The Night, holds an MFA in stage design from the Department of Theatrical Design and Technology of Taipei National University of the Arts and is now actively engaged in stage design, exhibition space design, and artistic creation. He is known for the skills of using simple lines to present multi-layer scenes and space. He is not limited within theatrical creations but instead tries different forms of arts to look for more possibilities in performing arts.

Lighting Design | Chien Fang-yu

Chien Fang-yu holds an MFA in stage design from the Department of Theatrical Design and Technology of Taipei National University of the Arts and is now a freelance theater worker as well as a member of Tempt At The Night. She is frequently engaged in performances of modern dance, drama, and immersive theater and is shortlisted for the emerging exhibition of lighting design in the 2022 World Stage Design.

Music & Sound Design | Cheng Chao-en

Cheng Chao-en, born in Yilan, graduated from the Department of Performing Arts of Shu-Te University and is a core member of Mellow Step Studio, mainly in charge of music arrangement, music design, and sound design. His works focus on electronic music and experimental sounds.

Interactive Website (Game) Design | Tsai Chi-hung

Born in 1986, Tsai Chi-hung stepped into the field of new media arts from the information technology background after obtaining an MA degree from the Department of New Media Arts of Taipei National University of the Arts. He is now the technical director of Future Vision Lab of Taiwan Contemporary Culture Lab (C-LAB). He is known for his expertise in interactive program designing, software/hardware system integration, and lighting control and is also dedicated to exploring any possibility between different media via different kinds of technical formats.

Web Art Design Collaborator | LUNBOCHILA

The name of LUNBOCHILA is adopted from a Taiwanese slang, meaning that we are good at what we're doing and have got talents.

LUNBOCHILA is a design team founded by three artistic creators, who are over 30 years of age and share similar backgrounds in theatre.

From 2019, like members of the Straw Hat Pirates from the Japanese comic show,

One Piece, we spent two years honing our skills, trying to figure out how to connect and reverse our lifestyle toward creativity with our expertise.

Our vision is to help our clients formulate strategies and directions for the integration of design projects through complete design planning so as to pursue all sorts of "dramatic" displays without any limit, connect design and real-life requirements, and accomplish the most appropriate texts for all projects.

Co-performer | Tseng Shih-yi

Born in 1988 at Kaohsiung, Taiwan, Tseng Shih-yi is a performing arts worker. His recent works cover a wide spectrum of forms, including video, theatre and mixed medium. He has been nominated by the Tai-Hsin Arts Awards for his monodrama, Still Air, which has been invited to perform at the Bangkok International Performing Arts Meeting in Thailand. He has also been invited to perform in China's Wuzhen Theatre Festival, Macao City Fringe Festival, Sibiu International Theatre Festival in Romania, and the Asia-Pacific Triennial of Performing Arts in Arts Centre Melbourne, Australia.

Co-performer | Liao Yuan-ching

A Tsai Ing-wen supporter in Pingtung.

Liao Yuan-ching, graduated from the Graduate Institute of Theatre Arts and Playwriting of Taipei National University of the Arts, is currently serving at a café and teaching (quite impatiently) at some schools.

Co-performer | Yang Qi-yin

Yang Qi-yin graduated from the Department of Theatre Arts of Taipei National University of the Arts, majoring in performing.

His theatre works are mainly collaborations with Li Huan-hsiung, Hsu Yen-ling and Huang Ding-Yun. Since 2013, he has started cross-disciplinary cooperation with contemporary artists such as Wang Jun-jieh, Chou Man-nung, and Kuo Yu-ping as well as the Century Contemporary Dance Company, Lais Creative Dance Theater, Chou Shu-yi, and Su Pin-wen to explore diversified imaginations about performing routes and formats.

Stage Manager | Wang You-jyun

Born in 1994, Wang You-jyun graduated from the Department of Drama of National Taiwan University of Arts. Her works cover a wide range of performing arts, including drama, dance, musicals, concerts, and exhibitions, and has participated in overseas art festivals in Canada, the United States, and France. She is shortlisted for the emerging exhibition of lighting design in the 2022 World Stage Design. She is now a lighting designer and stage manager for theater.

Imaging Technical Design | Li You-wei

An ordinary person.

演出製作群 Production Team

概念、創作 Conception & Creation | 黃鼎云 Huang Ding-Yun

空間設計 Stage Design | 林凱裕 Lin Kai-yu

燈光設計 Lighting Design | 簡芳瑜 Chien Fang-yu

音樂設計 Music & Sound Design | 鄭兆恩 Cheng Chao-en

互動網站（遊戲）設計 Interactive Website (Game) Design | 蔡奇宏 Tsai Chi-hung

網站美術設計協力 Web Art Design Collaborator | 貳步柒仔 LUNBOCHILLA

共同演出 Co-performer | 楊奇殷 Yang Qi-yin (5.27 16:30 ; 5.29 14:00 場次)

廖原慶 Liao Yuan-ching (5.27 20:00 ; 5.28 14:00、16:30、
20:00 場次)

曾士益 Tseng Shih-yi (5.29 16:30、20:00 場次)

舞臺監督 Stage Manager | 王宥琄 Wang You-jyun

舞臺技術指導 Technical Design | 李佳儒 Li Chia-ru

燈光技術指導 Master Electrician | 陳定男 Chen Ting-nan

影像技術指導 Imaging Technical Design | 李祐緯 Lee Yo-wei

音響技術指導 Sound Design | 賴韋佑 Lai Wei-yu

音響技術協同指導 Sound Co-Design | 林奕辰 Lin Yi-chen

舞臺技術 Stage Crew | 吳紫莖 Wu Tzu-ching、安皓澤 An Hao-tse、楊于樂 Yang Yu-le、
范僑芯 Fan Ciao-sin、謝明廷 Xie Ming-ting

燈光技術 Light Crew | 鄭智隆 Zhi Long-jeong、卓駿鵬 Zhuo Jun-peng、
張翕棋 Chang Hsi-chi、唐郁璇 Tang Yu-hsuan、
陳以欣 Chen Yi-hsin

影像技術 Imaging Crew | 黃彥勳 Huang Yen-hsun、丁常恩 Ting Chang-en

音響技術 Sound Engineer | 陳旭華 Chen Syu-hua、黎祐甄 Li You-jhen、
賀開泉 Ho Kai-quan

執行製作 Executive Production | 林裕紘 Lin Yu-hong

前期計畫製作人 R&D Stage Project Producer | 高翊愷 Kao Yi-kai

前期創作顧問 R&D Stage Consultant | 王柏偉 Wang Po-wei

前期行政協力 R&D Stage Project Assistant | 方采萱 Fang Tsai-hsuan、
洪小詠 Hung Hsiao-yung

影像演員 Video Performer | 楊奇殷 Yang Qi-yin、廖原慶 Liao Yuan-ching

影像美術設計 Video Art Design | 林凱裕 Lin Kai-yu

影像美術設計助理 Video Art Design Assistant | 吳紫莖 Wu Tzu-ching

影像燈光設計 Video Lighting Design | 簡芳瑜 Chien Fang-yu

影像拍攝、剪輯 Video Filming & Editing | 邱垂仁 Chiou Chuei-jen

影像剪輯助理 Video Editing Assistant | 曾智偉 Tseng Chih-wei

平面設計、數位美術設計 Graphic Design & Digital Art Design | 林羅伯 Robert Lin

特別感謝 Special Thanks

專業人士訪談 Specialist Interviewee | 簡至鴻 Jian Jhih-hong、王意飛 Wang Yi-fei、
楊添圍 Yang Tian-wei、王偉鋼 Wang Fong-gang、
李俊宏 Li Jyun-hong

文本發展與排練 Content Development and Rehearsal |

王柏偉 Wang Po-wei、王瑞璞 Wang Ruei-pu、蕭宇翔 Siao Yu-siang、
劉雅芝 Liou Ya-jhih、仲瑾嫻 Jhong Jin-sian、許祐綸 Hsu Yu-lun、
洪亮瑜 Hung Liang-yu、劉立軒 Liou Li-Syuan、黃瑜嫻 Huang Yu-sian、
素琴君 Su Cin-jyun、孫以臻 Sun Yi-jhen、陳嘉微 Chen Jia-wei

[持本場館當日節目票觀眾，請至廳內折抵機辦理停車優惠](#)

歡迎掃描 QR Code
線上填寫
「觀眾意見調查表」



感謝您
費心填寫！