

自由步

一盞燈的景身

FreeSteps

NiNi

演出時間 | 2019/3/29 (Fri.) 6:00PM、兩廳院藝文廣場
地點 | 2019/3/30 (Sat.) 6:00PM、中正紀念堂捷運站5號出口廣場
2019/4/5 (Fri.) 6:00PM、國家音樂廳生活廣場
2019/4/6 (Sat.) 6:00PM、森林遊樂場 (近國家音樂廳)

主辦單位 |  國家兩廳院
National Theater & Concert Hall



主要贊助 |  財團法人
中華開發文教基金會
CHINA DEVELOPMENT FOUNDATION

演出團體 | 

節目全長約40分鐘，無中場休息 Approx. 40 minutes without intermission

演前導聆：3/29 (Fri.)、3/30 (Sat.) 演出前30分鐘於國家戲劇院六號門迴廊、
五號森林區 (近捷運中正紀念堂站)

演後座談：4/5 (Fri.)、4/6 (Sat.) 演出後於當日演出現場

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

關於FreeSteps自由步

《自由步》是羈舞劇場編舞者蘇威嘉自2013年發起的「十年編舞計畫」，以誠實面對身體與開發舞步為限制，挑戰自我在創作上的極限，讓每一刻的動與靜、光與影，每一次奮力又貪婪的呼與吸，每一下身體伸展的掙扎與燃燒，成為線索，帶領觀眾的想像力一探隱藏於深處的癢。

《自由步》也是一種對於當代舞蹈與編舞形式的思考，蘇威嘉持續與不同的舞者及其身體質地為素材，以如同雕塑的創作方式，細密刻畫每位舞者的形體，開挖他/她未曾展現的姿態，以如此古典而純粹的創作方式，透過長時間性的凝結與蒸餾，讓一幅幅的當代身體風景畫顯影而立。

「將台灣舞蹈的根基透過這個編舞作品的純度，使我們的想像力奔瀉於充滿未知或僅有蛛絲馬跡的國度中，這是一個將美感耕耘至極致的演出。」

—— 法國亞維儂報 AVI NEWS

「身體跳到神話裡，蘇威嘉用動態雕塑的方式琢磨他們的身體與動作，最後把兩個舞者煉成了神話裡的人。」

—— 評論人 鄒欣寧

「《自由步》的基調是幾個意象的片段組成的詩篇，幾乎每個片段都有它的精采之處，值得玩味深嗜。如果《自由步》是本詩人的手札，我會願意把它帶回家。」

—— 評論人 陳品秀

「在這些可見的物質性『影』、『跡』之外，還有另一個感性度量時間之重要媒介——舞者的身體。隨著時間的流逝、體力的消耗（變化），舞者的眼神、表情、體態自身成為度量時間的載體。此載體不但感性且極具穿透力與感染力，能讓觀者為之感動。」

—— 評論人 徐瑋瑩

關於自由步——一盞燈的景身

一盞燈下，與《自由步》自在地相遇

「相信自己所看到的，
一切會變得很簡單」

—— 蘇威嘉

《自由步——一盞燈的景身》是蘇威嘉十年編舞計畫邁入第六年的作品。從劇場內出走，進入你與我的生活周遭。意味著，你將在城市的某盞燈下與舞者相遇，當時的溫度、光線、地景、圍繞在四周的我們……都是舞者創作的材料。或伸展或蜷縮或歡快淋漓或苦痛窒礙的舞著，身體質地變幻莫測、舞步線條流線轉動，光在身上留下的陰影，成就一場身體雕塑進行式。

《自由步》系列追求最純粹的本質，因它將帶來最暢快的自由。無關乎目的、概念、寓意，亦無需期待過度精密巧妙的安排，拋開固著的想像、期待、假設，這是一場舞步與身體間的奮戰。請攜帶讓想像力馳騁的勇氣前來，期待你會在靈光乍現處，遇見專屬於你，最純粹的感動。

作品年份	作品名稱	作品首演地點
2015	自由步——蘇威嘉最色的想像	國家兩廳院 新點子舞展
2017	自由步——身體的眾生相	國家兩廳院 TIFA 台灣國際藝術節
2017	自由步——沉浸式曲線	台中國家歌劇院 微劇場系列
2017	自由步——聽身變位	台灣藝術大學 空氣草當代藝術展
2018	自由步——日光、軌跡、身影	弔詭畫廊 委託製作
2019	自由步——一盞燈的景身	國家兩廳院 TIFA 台灣國際藝術節

編舞者的話

概念口述／蘇威嘉 文字整理／鄭皓

我服務的不是題目，而是身體。

當我們敞開雙臂，它是什麼？把自己蜷曲收縮到最小，它是什麼？扭轉中的手臂，它是什麼？相互纏繞至打結的雙腿，它是什麼？

這些身體的「樣子」，我以「形狀」稱之。我覺得形狀是所有的根源，舞蹈的開始。形狀包含線條、肌肉、骨骼、姿勢、姿態等，我們存在的樣子，就是形狀。而透過一個個形狀的堆疊，產生了動作。

一個簡單的動作，比如踏出一步、舉起一隻手，中間還蘊藏著無限多的形狀。有如影片由每秒30格的照片連續播放，每張照片都仍然是一個形狀。而每兩張照片之間，又可以再切分出更多的照片。表演者能探索覺察得越仔細深入，玩味如何從這個形狀運行到下一個形狀，就能把一個個短短的瞬間延展開來，產生更豐沛的細節。

最令我著迷而滿足的，通常是這些「燃燒中的」形狀。在這樣的形狀運行裡，舞者要去跟他的身體，作出強烈的對抗。這些對抗包含人體結構的限制、肌肉、骨骼、關節、體能、地心引力，挑戰往艱難的地方遊走。在那些抗衡裡面，他們努力的去達陣、燃燒，在極限邊緣堅持，而最終無法遮掩的喘息與汗水，透露出人最真實，再無餘力隱藏的存在樣貌。

有些形狀在生活中常見而熟悉，好像有了約定俗成的定義；有些則無。好比揮手，固然有很多種可能的意義，但配合前後文，容易辨識。而高舉一條腿，或擰轉身軀如扭毛巾，因為不常見，就陌生的多。這些難以定義的形狀該如何閱讀？

在我們熟悉而已知的情況裡，也許更快感覺到的是表演者的人性、喜怒哀樂、七情六慾。在尚不熟悉而未知的情況裡，或許感覺到的是更抽象的線條、顏色、大自然各種

存在、質地的幻化。這兩者是可以同時並行並存、相互補充的。

一個敞開雙臂的形狀，也許是個歡欣的人，也或許同時是株生長中的樹。一個蜷曲的姿態，也許是個孤獨而憂傷的人，也或許同時是顆任時間流淌而亙古不變的石頭。

在《自由步》裡，這個形狀的定義，是交給大家的。只需要勇氣擁抱自己的感受，一如品嚐一道菜好吃與否同樣自然。我認為每個人的生活經驗不同，看見同一個形狀時，會觸發的開關和反應也不同。形狀本身已足以是意義，《自由步》裡沒有符號、沒有象徵，有的是這些形狀的存在和變形，和等待被觸發、被品嚐的不同況味。

藝術家簡介

演出者／方好婷

高雄人，畢業於國立台灣藝術大學舞蹈系。畢業後隨即加入雲門舞集，演出《家族合唱》、《如果沒有你》及《九歌》。2015年加入羈舞劇場擔任舞者與排練指導至今，現為蘇威嘉《自由步》系列主要舞者，演出作品有《自由步——蘇威嘉最色的想像》、《自由步——沉浸式曲線》、《自由步——聽身變位》、《自由步——日光、軌跡、身影》。2017年參與「國家戲劇院30奏新章」開幕，演出周書毅編導作品《Retime》、新點子舞展陳武康作品《One Dance, One Dances, One Danced》；同年演出TIFA台灣國際藝術節比利時尼德劇團作品《兩個錯誤間的時光》。近年，擔任國家兩廳院Outreach推廣項目《原來現代舞好有趣》工作坊教師，並於2018年擔任碧娜鮑許《The NELKEN-Line》拍攝計畫動作指導。

編舞者／蘇威嘉

蘇威嘉，1981年出生於台灣高雄，畢業於國立台灣藝術專科學校，受吳素芬教授啟發，畢業後於2004年成立羈舞劇場，長期為舞團編創新作與演出，2007年集體創作作品

《速度》獲得第6屆台新藝術表演藝術類大獎，2012年與陳武康合作的自傳式作品《兩男關係》隔年於德國獲科特尤斯編舞大賽金獎與最佳觀眾票選獎，2009至2013年在美國芭蕾舞大師艾略特·費爾德邀請下，加入Ballet Tech舞團，擔任客席舞者，2013年蘇威嘉開始進行以《自由步》為題的十年編舞計畫，加深探索線條、舞步、造型、律動與音樂及光線的關聯，追求舞蹈身體的細緻、極限，進而引領觀眾賦予表演者各種想像與情感的連結。2016年蘇威嘉於國家兩廳院擔任駐館藝術家。近年除了持續跳舞、創作，也開始關注作為舞蹈工作者的社會責任並四處分享跳舞的喜悅於各地。

聲音設計／Yannick Dauby 澎葉生

1974年生於法國。聲音藝術工作者，他的創作和研究從音樂開始，並延展極廣：即興演出，電子原音音樂（electroacoustic）編曲，以及人類音樂學。他持續不斷在大自然，都會和工業環境中進行錄音工作（音景 soundscape，特別在歐洲各地和其它地區，如印度、台灣）。這些聲音成為他編曲和CD出版品的素材，或是其它聲音創作發表的方式；時而與影像創作結合，如音樂會、聲音裝置作品；時而透過網路，如集體創作實驗、線上播放或作品下載。

其創作主軸為對於聽覺經驗的實驗和探索，他的作品經常參與在國際活動。而他的聲音創作也與其學術研究有緊密關連，其研究主題在於聲音風景，以及人與動物在聽覺上所彼此建立出的關係網絡。

近幾年來持續來台發表聲音創作，並至台灣各地進行田野錄音。許多在台灣錄製的音景被轉化成一些個人編曲作品的創作源頭，且至今已有不少台灣音景或特有的動物聲音被收錄在法國等地的出版品中。

（www.yannickdauby.net / www.kalerne.net）

關於蠱舞劇場

在狂喜的歡愉中尋找腳步

「蠱」由書法家張梅駒教授刻印，他建議將原構思的「馬場」命名，改成三匹馬的蠱，展現舞團衝勁與爆發力，也代表對舞蹈的熱情與摯愛，於是便有了蠱舞劇場。

成立於2004年，由陳武康、蘇威嘉等編舞者、表演者共同創立，曾為台灣第一個全男子舞團。以不受拘束無限創意的集體創作、精準到位的舞蹈肢體表現，展現了獨樹一幟的舞蹈劇場風格，並獲得紐約時報「迷人、充滿想像力，來自台灣的全男子舞團」的讚許。2008年以詼諧與深度並具的《速度》，首度入圍並一舉拿下第6屆台新藝術表演藝術類大獎，在2013年以《兩男關係》獲得德國科特尤斯國際編舞大獎首獎及最佳觀眾票選獎（Kurt Jooss Preis），2014年開始加入女性表演者。蠱舞劇場的創作之路轉而深化內省，持續關注於創作形式及語彙的破界與回歸。

近年來，蠱由兩大靈魂人物藝術總監——陳武康及團長——蘇威嘉各自發展出創作路徑，陳武康以多變之風格在傳統與當代間練習與實踐，蘇威嘉則以《自由步》為題的十年編舞計畫，持續思考當代舞蹈與編舞形式的可能。兩人在台灣當代舞蹈中持續邁進第15年的變種時期。

註：蠱字唸作ㄅㄨㄣˋ，說文解字：「蠱，眾馬也。」

About *FreeSteps*

FreeSteps is a ten-years-choreography-project initiated by SU Wei-chia since 2013. The project is aiming to explore the most primitive status of dance and to re-explore the possibilities of dancing. The proposition in *FreeSteps*, is how choreography can be simply and persistently about the body, especially in today's world. The practice of SU Wei-chia, is to peel off various layers of body characteristics and textures within set limitations –very often not repeating previous *FreeSteps*. It takes time, in many cases a long relationship between SU Wei-chia and the dancer, to shape, to massage, and to sculpture the movements and physicality.

About *FreeSteps–NiNi*

Under a street lamp, freely encounter with *FreeSteps*.

SU Wei-chia: “Believing what you see with your own eyes makes everything very simple.”

FreeSteps–NiNi is SU Wei-chia's work at the sixth year in his ten-years-choreography-project, in which he walks out of the theater and comes near you and me. It means that you will encounter dancers under a street lamp in the city, where all of the elements, including the temperature, lighting and landscape at that time as well as people like us in the surroundings, become materials for the dancers' creation. Their physical bodies may be stretching or curling up or dancing in merriment or in pains. The variation of physical quality, the revolving of dancing steps, and shadows on the bodies left by light all contribute to shaping a physical sculpture.

The *FreeSteps* series sets out to look for the purest essence because it brings forth the most delightful freedom. It has neither anything to do with goals, concepts and allusions, nor anything to do with overly precise and delicate arrangements. Let's get rid of fixed imagination, expectation and assumption because it is simply a struggle between dancing steps and physical bodies. Please bring along with you the courage to let imagination run

freely and expect to encounter the pure touching moment that belongs to nobody but you at the minute of inspiration.

Words from the Choreographer

Narrated by SU Wei-chia; Written by CHENG Hao

I serve for bodies but not for topics.

When we spread and open up our arms, what is it? When we huddle up and coil our bodies, what is it? Twisting arms, what is it? Twined legs, what is it?

I name those “postures” of physical bodies as “shapes.” I think shapes are the origin of everything—the beginning of dance. Shapes incorporate lines, muscles, bones, postures, and gestures. The way of our existence is a shape. By piling shapes on one after another, movements are thus born.

A simple movement—such as taking a step forward or raising an arm—may hold infinite shapes inside. It's like continuously playing 30 frames of pictures per second to form a film. Each of the pictures forms a shape, while more pictures can derive from the space between two pictures. The more in-depth details a performer explores and senses in thinking over how this shape moves to the next shape, the richer details will be achieved by expanding one fleeting moment.

Usually, I am most fascinated and attracted by shapes that are “burning.” In the maneuver of such shapes, a dancer has to fight against his/her body, such as fighting against human physical limits, muscles, bones, joints, physical capacities and gravity, as well as challenging the most difficult movements. In such fighting, they do their best to reach the goal and to burn themselves. Eventually, they can no more hide their heavy breaths and sweats by hanging on the edge of extremity, but have to reveal the most genuine appearance of human beings' existence without any concealing.

Some shapes are common and familiar in our daily lives and they seem to have established definitions, but some don't. For example, waving

a hand can convey various possible meanings but they are easily recognizable by their contexts. However, some uncommon movements, such as raising a leg or twisting the body as if twisting a towel, are much rarer and thus stranger. How are we going to read those shapes that are difficult to define?

In a known and familiar context, it's probably easier for us to feel the performers' human nature, emotions, feelings and desires. In an unknown and unfamiliar context, what we feel may be just abstract lines, colors, various existences in the nature as well as the transformation of textures.

The two of them co-exist and complement each other.

A shape of opening up arms may be a joyful person but may also be a growing tree. A posture of huddling up may be a lonely and sad person but may also be a stone that is unchanging since times immemorial.

In *FreeSteps*, the shape is defined by each of the audiences. You only have to be courage enough to embrace your own feelings as naturally as tasting a dish and deciding whether it is delicious or not. I believe everyone should have their own unique response upon seeing the same shape as it triggers different switches and different feelings based on the life experience of each individual. Therefore the shape itself is self-defined. There are neither signs nor symbols in *FreeSteps*, but only the existence and transformation of those shapes as well as the sentiments that await being triggered and tasted.

Profiles

Dancer / FANG Yu-ting

Born in Kaohsiung and graduated from the Dance Department of National Taiwan University of Arts, FANG Yu-ting joined the Cloud Gate soon after her graduation and participated in such productions as *Portrait Of The Families*, *How Can I Live on Without You* and *Nine Songs*. Since 2015, she has joined HORSE as a dancer and rehearsal director, and is currently one of the main dancers in the productions of SU Wei-

chia's *FreeSteps* series. In 2017, she took part in *Retime* choreographed and directed by CHOU Shu-yi, the opening program for the the reopening of the National Theater in celebration of its 30th anniversary, as well as in CHEN Wu-kang's *One Dance, One Dances, One Danced* in the NTCH Innovation Series of Dance. In the same year, she also joined the production of *The Time Between Two Mistakes* by Belgium's Needcompany in the Taiwan International Festival of Arts. She has acted as an instructor in workshops of the NTCH Outreach program to promote modern dance in recent years and a movement instructor for the filming of the NELKEN-Line project of the Pina Bausch Foundation in 2018.

Choreographer / SU Wei-chia

SU Wei-chia was born in Kaohsiung. He graduated from the National Academy of Arts and was inspired by Prof. WU Su-fen during his studies. He co-founded HORSE with CHEN Wu-kang, YANG Yu-ming, CHOU Shu-yi, CHIEN Hua-bao, and CHENG Tsung-lung in 2004. He has created/co-created/performed in *M_dans*, *Stairs*, *Velocity* (winner of the Performing Award category of the 6th Annual Taishin Arts Awards), *Bones*, *Growing Up*, *M_Dans 2010, I*, *Successor I, II, III*, *2 Men* (winner of the first place of the 2013 Kurt-Joos-Preis), *3 Men on a HORSE*, and *Playdead*. Accepting an invitation from Eliot Feld, the distinguished American choreographer, SU Wei-chia was a part of Feld's troupe from 2009 to 2013. *Zeppo: an Intermission in 3 Acts* was tailor-made for him during this period. He was the Artist-in-Residence of the NTCH in 2016. SU Wei-chia began his choreographic work on the *FreeSteps* series in the last part of 2013. Work on this series is still ongoing. Its performance at Avignon CDC- Les Hivernales was acclaimed with *FreeSteps* being described as "a succession of shocks that drive the imagination into obscure and delicious depths. (*FreeSteps* est une succession de chocs qui entraînent l'imagination dans d'obscures et délicieuses profondeurs.")

Sound Design / Yannick Dauby

Born in 1974 in the Mediterranean Alps, France. Living and working in Taiwan since 2007. His sound practice was initiated around 1996, studying tape music (*musique concrète* in French): discovery of the physicality of the magnetic tape, vertigo-inducing analog synthesis and acousmatic pleasures. However, it's outdoor that things really started. He began working with field recording in 1998, during a travel in a distant country, capturing fragments of environments, urban situations, animal signals and unusual acoustic phenomena, his favorite materials, sometimes published as phonographies, or providing some montage elements for musical compositions or some audio documentaries, those being recently focusing on traditional cultures and local communities.

On stage, improvisation mainly with recorded sounds, found objects, modular synthesizer and computer. Regular collaborations with other sound artists, doing soundtrack for contemporary dance (since 2007 with HORSE) or in association with visual artists (such as the creations about landscape with TSAI Wan-shuen) and doing sound design for film (experimental, documentary) and public space (public art). With sound installation, he is experimenting the perception of acoustic spaces, especially in architecture. His active discography includes personal compositions, documentations of performances, and selected phonographies. His recent works are creating dialogues between animals' sounds (amphibians, bats, birds) and electronics, spreading from electroacoustic compositions to real-time systems.

Fascinated by anthropology, ethnography and natural sciences, notably bioacoustics and ethology, he often wanders into these domains in collaboration with naturalists or during community-based projects in Taiwan in Hakka or aborigine villages, notably in collaboration with TSAI Wan-shuen, or in urban communities of Taipei. Plans for the next years include more exploration sessions of the island through artistic activities and sound documentation as well as

teaching actions (workshops, conferences a bit everywhere in Taiwan and lecturing at National Taiwan University since 2011).

About HORSE

Finding the step in an ecstasy of joy.

The logo of HORSE is a Chinese character made of three horses, indicating the strong motivation, explosive energy. Founded in December 2004, HORSE has established a distinctive profile with delicate physical movements and unrestricted creativities. The unique and collaborative style brings the current generation beyond the standard frame of stage performances.

The artistic policy of HORSE is to provide a platform for the creative expression of Taiwan's dance artists. By regularly staging works of Taiwanese choreographers as well as commissioning international artists to set pieces on the company, HORSE aims to create a fertile ground for mutual stimulation and to establish a repertoire of "changeable", "multi-faceted" and "diverse" styles.

演出製作群 Credits

《自由步——一盞燈的景身》*FreeSteps-NiNi*

世界首演：2019年3月29日於兩廳院藝文廣場

演出者 Dancer / 方妤婷 FANG Yu-ting

編舞者 Choreographer / 蘇威嘉 SU Wei-chia

聲音設計 Sound Design / 澎葉生 Yannick Dauby

技術總監暨燈光設計 Technical Director & Lighting Design / 劉家明 LIU Chia-ming

舞台設計 Stage Design / 劉家明 LIU Chia-ming、蘇威嘉 SU Wei-chia

技術統籌 / 新意設計製作有限公司

燈具製作 / 同欣光電股份有限公司

舞台製作 / 大岳藝術製作有限公司

藝術總監 Artistic Director / 陳武康 CHEN Wu-kang

製作人 Producer / 黃雯 HUANG Wen

執行製作 Production Manager / 簡靖慈 CHIEN Ching-tzu

國際協調 International Coordinator / 葉名樺 YEH Ming-hwa

行政協力 Administrator / 楊蓉 YANG Jung

演出紀實 Video Record / 陳冠宇 CHEN Kuan-yu、陳仕恩 CHEN Shih-en

攝影 Photography / 陳長志 CHEN Chang-chih

演出曲目 / Kali / The Disaster Area / Treasure, Distant Village / Drumlin Fields

特別感謝 /

國立臺北藝術大學、國立臺灣藝術大學、國家兩廳院全體同仁、弔詭畫廊

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林亞婷、林胤璋、林淑燕、林農、林璟如、許彤、陳武康、陳昭郡、陳韋勝、陳珮榕、

陳國顥、曾珮瑜、曾照薰、辜懷群、黃彥霖、黃懷德、楊慶亮、楊曉韻、葉名樺、鄒欣寧、

潘柏伶、蔡宛璇、蔡國威、盧美云、賴思穎、鍾長宏、韓瑛、魏琬容、蘇俊雄

(依姓氏筆畫排序)

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