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WEIWUYING

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2020

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National Kaohsiung
CENTER for the ARTS

WEI WUYING

衛武營 國家藝術文化中心
國家表演藝術中心 National Performing Arts Center

節目指南

PROGRAM GUIDE

藝術將我們凝聚在一起
Art unites the world.

MAY → JUNE

5-6



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 05期 → 成人♥漫畫 長大了,還是想要...
 04期 → 台灣 美學尋找我們的視覺語彙

13期 → HONG KONG WHY 點解香港我哋應該一齊補嘅呢一堂課
 08期 → 大家說母語
 15期 → 總統大選那一天 The Day We Vote

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A magazine for culture addicts

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開館時間 Opening Hours
11:00-21:00

服務中心時間 (售票) Service Center (Box Office)
11:00-21:00

快快搜尋, 活動訊息不漏接!
For more information

- 🔍 衛武營國家藝術文化中心
- 📘 衛武營國家藝術文化中心
- 📷 weiwuying_centerforthearts
- 📞 @weiwuying
- 🐦 @weiwuying_tw

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民眾進場館請配合

Please follow the policies below before entering the venue



請全程配戴口罩
Wear face masks



使用酒精消毒液
清潔雙手
Use alcohol-based
hand sanitizer



量測額溫
Take forehead
temperature (> 37.5°C)



進場觀眾
請留聯絡資料
Fill in personal information
upon entering the venue



觀賞節目前請提早出門
並配合間隔座位安排
Please arrive early and
cooperate with the seat
arrangement

衛武營與眾人同心協力，防範疫情擴散，共同打造舒適安心的場館空間。
相關防疫措施依主管機關最新指示，進行滾動式調整。

Weiwuying will work together with the public in preventing the spread of the epidemic and building a comfortable and safe venue. Adjustments following preventive measures announced by competent authorities will be carried out.

另有嚴重特殊傳染性肺炎 (COVID-19) 疫情詳情請參考衛生福利部疾病管制署網站，或撥打疾管署防疫專線 1922。
For information on the coronavirus (COVID-19), please see the official website of Taiwan Centers for Disease Control, or dial hotline 1922.

給表演藝術夥伴們的疫情期間特別方案懶人包

A Special Plan for Performers

- 演出前 60 日內取消演出，場租全退。以該檔期製作研發、技術測試及排練等免租金。
Performers can get a full refund for the rent if cancel the show 60 days before the scheduled date. Technical tests and rehearsals require no fee.
- 以下情形租金以原定價 50%。
Rents are 50% off in the following situations:
 - ① 原場地採間隔座演出
 - ② 原場次改為直播 / 錄影
 - ③ 新申請場地進行直播 / 錄影
 - ④ 新申請場地製作研發、技術測試及排練
- 小型場地移往大型場地，維持原收費。若合於風險評估，更換場地繼續售票得專案處理。
If you change the auditorium reservation from the original one into a larger one, the prices remain unchanged. Please contact us for the following ticketing matters.
- 因疫情取消演出，場館安排下半年、明年上半年檔期將列入考量，並以國內團隊優先。
For the shows cancelled with a purpose of pandemic prevention, domestic performance teams have the priority to schedule the time in the second half of 2020 and the first half of 2021.
- 本方案實施期間、內容及範圍，依中央疫情指揮中心發布事項，做滾動式因應調整。
Weiwuying will keep updating this special plan according to National Health Command Center policies.

更多防疫措施，請詳官網
For more information



5月活動總覽 May Program Calendar

6 Wed	【武營來跳舞】即興舞蹈—余彥芳 【365+ Dance】Impromptu Dances – YU Yen-fang	● 榕樹廣場 Banyan Plaza 19:30	📺 056
12 Thu	2020 戴俐文大提琴獨奏會 - 《夏·悸》 - 風華俄羅斯 DAI Lee-Wen Cello Recital Summer Storm	● 表演廳 Recital Hall 19:30	030
20 Wed	【閱讀窩玩繪本 花露露說故事】《圖書館不安靜》 【At the Reading Corner: Picture Books with Hualulu】 <i>The Not So Quiet Library</i>	● 閱讀窩 Reading Corner 15:00	📺 054
23 Sat	【武營逗陣來】綠手指計畫 Weiwuying Green Thumb Tour	● 衛武營營運辦公室入口 Weiwuying Operation Office 9:00-11:00	📺 046
1 Fri 31 Sun	Eureka! 2.0 發現衛武營 <i>EUREKA! 2.0: Rediscovering Weiwuying</i>	● 榕樹廣場及衛武營公共空間 Banyan Plaza and Public Space at Weiwuying	📺 044

6月活動總覽 June Program Calendar

3 Wed	【武營來跳舞】全民共舞—蘇威嘉 【365+ Dance】Dances for All – SU Wei-jia	● 榕樹廣場 Banyan Plaza 19:30	📺 056
5 Fri	初夏樂舞 - 師大附中 698 班音樂會 Dance in Summer	● 表演廳 Recital Hall 19:30	030
6 Sat	故事工廠《再見歌廳秀》 STORY WORKS <i>Goodbye to Music Halls</i>	● 歌劇院 Opera House 19:30	032
	詩樂絃彈 Poetic Extravaganza <i>Grand Music of Tang</i> for Guitar Solo	● 表演廳 Recital Hall 14:30	032
7 Sun	對位室內樂系列《幻想之夜~葉明和單簧管獨奏會》 <i>A Night of Fantasies</i> – YEH Min-ho Clarinet Recital	● 表演廳 Recital Hall 19:30	034
13 Sat	鄧麗君 25 周年全息 3D 紀念演唱會 Teresa Teng 25th Anniversary Memorial Hologram Concert	● 歌劇院 Opera House 19:00	034
	【衛武營樹洞】全民來跳舞 【Weiwuying Wonderland】Everybody Dance	● 榕樹廣場 Banyan Plaza 16:30	📺 052
17 Wed	【閱讀窩玩繪本 花露露說故事】《小小的我》 【At the Reading Corner: Picture Books with Hualulu】 <i>The Little Me</i>	● 閱讀窩 Reading Corner 15:00	📺 054

19 Fri	純真~ GENUINE W. A. MOZART 歌唱之夜 女高音黃莉錦 2020 聲樂獨唱會 Soprano HUANG Li-chin 2020 Vocal Recital	● 表演廳 Recital Hall 19:30	036
20 Sat	表演工作坊《這一夜，誰來說相聲》 <i>Look, Who's Cross-Talking</i>	● 戲劇院 Playhouse 19:30	036
	黃金傳說 Gold Battle	● 表演廳 Recital Hall 19:30	038
21 Sun	表演工作坊《這一夜，誰來說相聲》 <i>Look, Who's Cross-Talking</i>	● 戲劇院 Playhouse 14:30	036
22 Mon	音心·心音—擬音真藝 2020 Tone+Soul=Audiation Meaning Cyber True Music 2020	● 表演廳 Recital Hall 19:30	038
23 Tue	Departure 杜芮慈鋼琴獨奏會 Departure Christina DUH Piano Recital	● 表演廳 Recital Hall 19:30	040
25 Thu	對位室內樂系列—《D 調昇華》林佳霖小提琴獨奏會 Bonnie LIN Violin Recital Sublimation in D	● 表演廳 Recital Hall 19:30	040
27 Sat	2020 K.I.C.P.F. 高雄國際現代擊樂節 2020 Kaohsiung International Contemporary Percussion Festival	● 表演廳 Recital Hall 19:30	042
28 Sun	2020 K.I.C.P.F. 高雄國際現代擊樂節 2020 Kaohsiung International Contemporary Percussion Festival	● 表演廳 Recital Hall 19:30	042
	國立臺灣交響樂團《命運的巨槌》 2020 NTSO Series Concert	● 音樂廳 Concert Hall 14:30	042
29 Mon	2020 K.I.C.P.F. 高雄國際現代擊樂節 2020 Kaohsiung International Contemporary Percussion Festival	● 表演廳 Recital Hall 19:30	042

● 歌劇院 Opera House ● 音樂廳 Concert Hall ● 戲劇院 Playhouse ● 表演廳 Recital Hall

● 演講廳 Lecture Hall ● 閱讀窩 Reading Corner ● 榕樹廣場 Banyan Plaza

● 衛武營營運辦公室入口 Weiwuying Operation Office

📺 衛武營主辦  家庭系列  演前導聆  座談

參與節目導聆觀眾可憑票券於開演前 40 分鐘入場，除表演廳為演出前 30 分鐘。
Performance attendees may enter 40 minutes before the start of each performance, except that entry to Recital Hall is 30 minutes before the performance starts.

疫情蔓延，齊心共建

文 《戰爭安魂曲》導演丹尼爾·克萊默

「演戲的目的，從古到今，一直都好比是舉起鏡子反映自然；顯示出美德的真貌、卑賤的原形，讓當代的人看到自己的百態。」— 莎士比亞《哈姆雷》（彭鏡禧譯）



Netflix、夢工廠、迪士尼、米高梅、英國廣播公司、碧昂斯、貝琳達·卡萊爾、貓王、易卜生、卡洛·邱契爾、孔子、魯米、多蘿西·帕克、碧娜·鮑許、阿喀朗·汗、芙烈達·卡洛、法蘿·羅丹、艾未未、安尼施·卡普爾、沃夫岡·提爾曼斯、莫扎特、孟德爾頌、米西·馬佐利。人類因藝術而凝聚，我們藉由藝術觀照自我、抽離現實、消化情緒、頌揚美感、成長為更好的個體以及群體。無論是遠古或當代的形式，藝術的誕生呼應群體的需求，它既是一種服務也是一種養分。藝術家用創作來回應群體的需求，使我們更強韌、歡樂、知足。遭遇變故時，藝術也提供我們慰藉。因此，就如我們現在支持醫

護人員、超市員工、旅運業者，我們也應該支持我們的藝術家。感謝他們照顧我們的病體，感謝他們供給我們糧食，感謝他們提供的文學、電視、電影、音樂、戲劇、歌劇、舞蹈和視覺藝術，使我們更深入地了解自身以及我們共通人性。謝謝他們帶來的歡笑、感動與寄託。

今年二月，為了指導衛武營旗艦製作《戰爭安魂曲》，我來到臺灣。當時新型冠狀病毒正席捲中國，而世界各國如坐針氈。待在臺灣的一個多月裡，我發覺自己時常想接觸自然。待在臺北的三個禮拜，我曾乘坐捷運和纜車到貓空踏青、品茗、瞭望宛若

一隻巨龍依偎著山丘沈睡的城市、感受野生熱帶植物的枝葉、體驗我未曾聽聞過的鳥鳴聲。我曾參觀故宮博物院，館內展示的一千到四千年前手工製作的珠寶和陶器令人驚艷。到了高雄，我曾多次拜訪旗津踩黑沙、聆聽海浪拍打碼頭、望著有如明鏡映照藍天的大海、端詳著綿延攤商展售的各式鹹魚、觀察為我茂密落腮鬍而雀躍驚呼的孩子們。此外，我也曾坐在衛武營的戶外劇場裡看著形形色色的路人經過：沈浸兩人世界的戀人、熱絡談話的長者們、三頭六臂的媽媽們（她們左手牽小孩，右手牽著狗，還用不知從哪生出來的第三隻手滑手機，看到這個景象我不禁發笑）。在這個神聖的戶外劇場裡的所見所聞，正是我人生中最大的啟發：人性（Human Nature）。

人類是種美麗的生物，即使滑稽犯蠢也表露著美。人類的想望和美，即便已被眾多作品捕捉和頌揚，卻依舊能打動我。有時候，人類也醜陋至極。我們的貪婪和對大地之母的不敬，令人心碎。因此，我認為現代藝術的意義，在於鼓舞大地之母及其兒女，並且為之尋找解答：如何替大地之母（輾轉幫助人類）續命？如何遏止環境和生命的無謂耗損？大地之母即是人性，她見證了我們的過去與現在，我們消逝之後，她依舊存在。她不需要我們；但我們需要她。可惜的是，我們正揮霍她的恩情、我們追求的財富不再是她蘊藏的寶藏、我們毒害她的氣息，又焚毀她的血肉。地球著火了；而我們的肉身也遭受波及。好比對自己一手造成的污染物，起了過敏反應，我們的碳排放逼得地球快要窒息，我們的肺也因為冠狀病毒而快要缺氧。聽見這個警訊，我們會醒來嗎？還是我們會為了貪睡而忽視它？我們是否會改變我們製造的產品、產量以及目的？還是我們只想著睡回籠覺？試問「父權金融體系」，我們能否承擔重蹈覆轍的代價？莫非我們要等到下一次全球疫情爆發，才願意清醒嗎？

相較於量產商品的庸俗，我更重視手工藝品的精湛技術。如果有機會，我會不惜任何代價去得到一個故宮館藏的四千年手工陶器。自古以來，藝術便存於各民族獨有或共享的文化遺產，然而生活中虛妄的汲汲營營，以使我們與藝術脫節。我的伴侶是位雕刻家，我們因為這次疫情獲得珍貴的閒暇時間。我們親手製作陶器，也在年初的時候開始經營自己的菜園，來因應可能的糧食短缺。待在家裡的同時，除了飼養一些亟需幫助的動物，我也為下一部作品開始閱讀一些新的哲學專書和詩集。這部作品在談論（這個非常時期最需要的）奇蹟，我希望2024年的時候可以將它帶到臺灣。不過，在創作過程中，我意識到自己想像不到四年後的世界會變成什麼樣子？這不確定性令我興奮不已，因為這是我的世代生平首次得以用更睿智、更清醒、更團結的狀態，攜手開創未來的契機。創造根植於人性，因此人類不斷發明、建構、創作。一萬兩千年的藝術史也證明我們得以創造一個我們期望居住的世界，一個與獼猴、茶葉、野鳥、樹木共棲的世界。我們得以建立更好的政府、更完善的健保體系、更健全的環保規範、更豐饒的菜園、更精緻的手工陶器！新世界等著我們去開創。

願這場全球疫情能換取人類近百年來最深刻的覺醒。希望我們都能積極革新，來扭轉地球的命運。更重要的是，希望我們能從日常的改變做起，因為無數細小的改善累積下來，將會為未來的世界帶來深遠的影響。我們這一個選擇，將是人類一萬兩千年以來最偉大的創造。藝術反映自然（莎士比亞如是說），如今這面鏡子將世界的慘狀映照眼前，我們應當比以往更正視她的苦痛，並紀念我們選擇成為藝術家、開創未來的此時此刻。

The Global Pandemic: Creating our New World

By Daniel KRAMER

"...the purpose of playing, whose end, both at the first and now, was and is, to hold, as 'twere, the mirror up to Nature: to show virtue her feature, scorn her own image, and the very age and body of the time his form and pressure." - William Shakespeare, Hamlet



Netflix, Dreamworks, Disney, MGM, BBC, Beyoncé, Belinda Carlisle, Elvis, Ibsen, Caryl Churchill, Confucius, Rumi, Dorothy Parker, Pina Bausch, Akram Kahn, Frida Kahlo, Remedios Varo, Rodin, Ai Weiwei, Anish Kapoor, Wolfgang Tillmans, Mozart, Mendelssohn, Missy Mazzoli: the arts draw humankind together to see our own reflection, to escape our own stories in the compassionate shoes of Others, to process our painful emotions, to celebrate our shared beauty, to grow into better individuals and communities.

In its most ancient and contemporary manifestation, art is created by community members for the larger community's needs. Art is an act of service and of nourishment. Artists catalyze their community's needs to make us stronger, more resilient, more joyful, more appreciative. Especially in times of trouble, art offers us sustenance and community. As much as we now raise up our health workers, our grocery store staff, our travel industry, we must also hold up our artists - thank you for caring for our sick bodies, thank you for feeding us, thank you for providing us literature, television, film, music, theater, opera, dance and visual arts that take us deeper into ourselves and our shared humanity. Thank you for making us laugh, cry and belong.

During my month in Taiwan to direct Benjamin Britten's *War Requiem* for the National Kaohsiung Center for the Arts, Weiwuying, I found myself constantly wanting to connect with Nature as the coronavirus took hold of China and loomed over the rest of us. My first three weeks in Taipei, I took the train and cable car to Maokong for long walks in nature, to smell and taste the sublime tea leaves, to see the giant city nestle into the hill side like a sleeping dragon, to feel the leaves of wild, tropical plants, to hear the unique birdsongs, many new to my Western ears. I went to the National Palace Museum to marvel at jewelry and pottery hand crafted over 1000 to 4000 years ago. In Kaoshiung, I went to Qijin island multiple times to dig my feet into the sand, to listen to the waves smack the pier; I inhaled the grey mirror of sea reflecting the blue sky. I perused endless stalls of salted fish and children squealing with delight at my copious beard. And above all else, I sat in the Outdoor Theatre in the Kaohsiung Centre for the Arts and watched lovers stroll by, lost in time eternal; I watched elders meander by,



deep in conversation and contemplation; I giggled at mothers, multi-tasking with babies on left arms, dogs on right arms, and mobile phones on super-hero third arms! And indeed, it was here, here in this sacred amphitheater where I heard and saw what inspires me most in life: human nature.

We are beautiful creatures, even in our comic follies. Our hope and our beauty, that so much art celebrates, moves me to stillness often. We are also horribly ugly creatures, at times: our greed and disrespect for our home, the Earth, breaks my heart too often. I believe that is the point of modern art: to raise up Mother Earth, and all of her children, and to solve the question: How we can prolong Mother Earth and therefore human kind? How do we stop the senseless loss of habitat and human life? Mother Earth IS human nature. She wins. Before us. During us. After us. SHE will reign queen. She does not need us. We need her. We are pillaging her gifts; we covet MONEY which is no longer connected to her gold. We are intoxicating her air. We are burning her flesh. Our earth is on fire; our bodies are on fire; our earth is suffocating with carbon emissions; our lungs are suffocating with coronavirus like an allergic reaction to our own pollutions. Will we awaken to this alarm? Or will we press snooze again? Will we change **what** we produce, **how much** we produce, **WHY** we produce? Or will we simply try to go back to sleep again? Can we **afford** to go back to before, Mister Patriarchal Financial System? Until what, the next pandemic?

I would do anything to own one of those 4000-year-old homemade pots in the National Palace Museum. My partner is a sculptor; I value the craftsmanship of things made by hand over mass-

produced kitsch. All of this false busy-ness has disconnected so many of us from the fine arts which populate the history of our individual and shared cultural heritage. So, we are making pots in our new, heavenly spare time. In the face of potential food shortages, we have also planted our home garden early this year. I'm trying to foster a few animals in need, while quarantined in our home. I am reading some intensive new philosophy and poetry for another show that I hope to bring to Taiwan in 2024 – a show about miracles which we need now more than ever. But what I am mainly thinking, with great excitement, is this: I don't know the world I will be in 2024!!! For the first time in my generation's lifetime, the future of life is ours to CREATE anew – together! – as a wiser, woken, united global community. Because this is the essence of human nature: TO CREATE. We invent. We build. We create. This is what 12,000 years of art history offers us all: WE get to create the new world we wish to inhabit with the monkeys, with the tea leaves, with the birds, with the jungle plants. We get to create better government, better health care, better environmental rules, better gardens, better home-made pots over mass-produced junk! The new world is ours to create.

May this pandemic be the deepest awakening that our human nature has in a hundred years, and may we all be an active part of creating the changes necessary to change the fate of our Mother, the Earth. And above all else, may we all practice the essential new hundred tiny changes in our day to day lives that will make a massive difference to the globe we want to inhabit. The changes we make now will be our greatest creation of the last 12,000 years. Art is here to reflect Nature, Yes, Shakespeare! The Mirror is reflecting a very painful picture of Nature to us. Let us see Her, more clearly than ever, and celebrate this moment when we all finally get to become Artists and create our tomorrow.

破壞我們的病毒，是最微小、看不見、 卻有強大感染力；但凝聚我們的， 也是最微小、看不見，同樣有著強大感染力…

文 臺灣豫劇團藝術總監 王海玲



專欄
FEATURE

2020年才剛開春，猝不及防的，肺炎疫情竟快速蔓延全球。在表演藝術界的我們，眼看著演出一個個取消、許多規劃也都面臨各種不確定而停擺…。有人說，世界被按下了暫停鍵。對我來說，身為一個演員，在紅毯上搬演的人生百態，一呼一吸之間，亦是來自自我跟世界的連結與共鳴。能放、也要懂得收，舞台上是如此，面對人生思考也需如此。

這次疫情，讓我們的生活與工作被迫停了下來，甚至不敢外出。但也是這樣的暫停，讓我們沉靜下來，對比之前是如何迷失在一波又一波的忙碌裡。

也是這樣的暫停，讓我們把所有事情都放到一邊，才能看清楚，什麼才是最重要；是這樣的暫停，讓我們重新擁抱家人、重新認識這個世界；是這樣的暫停，讓我們感恩，原來，健康、富足、自由…這些都不是理所當然，是多少人共同的努力。

從小我就有個「王大膽」的綽號，唱、唸、做、打，再怎麼艱難的挑戰，我總是充滿戰勝它的鬥志。我很幸運，也很努力。舞台生涯將近六十年，藝術對我生命的最重要的啟發，是讓我深信沒有所謂的不勞而獲，每個人都應該為達成自己想要的目標而專注、堅持、不斷努力。面對疫情，我們也需要一起



專欄
FEATURE

努力。臺灣的民眾都很自律，配合度很高，警覺性也很高。這一切都是從上到下的努力，缺一不可，當然，也要繼續堅持下去。

在全球疫情的衝擊下，我也看到了表演藝術並沒有停止，它正在用不同的形式展現。雖然我們不一定在劇場相聚，但是在網路上、在螢幕前、在耳機裡、在看過一部精彩好片、在聽過一段動人的音樂後，我們仍然接受著藝術所帶給我們的震動而感動落淚、或歡笑、或得以療癒的平靜。

破壞我們的病毒，是最微小、看不見、卻有強大感

染力的；而凝聚我們的，也可以是一個最微小看不見，卻有強大感染力的東西。散佈在我們的身邊，深藏在我們的心裡。表演藝術對「美」的追求，以及它所帶給人們的「愛」，正是能對抗破壞，並凝聚我們的最大能量。它能將我們連結在一起，讓我們頻率相應，讓我們貼近彼此的心，讓我們因為擁有共同的感受而緊緊相繫。

這個挑戰還沒過去，讓我們共體時艱、一起努力，願天佑臺灣，也為世界祈福！

The virus is tiny, invisible but hyper-contagious, whereas what binds us together share similar traits: it is also tiny, invisible but hyper-contagious.

By WANG Hai-ling

When spring 2020 was just about to set in, the rapid circulation of the coronavirus caught the globe unprepared. Among performers, we watch one show gets cancelled after another and multiple plannings have to come to a halt under siege from all kinds of uncertainties.

Some say the world's pause button has been pressed. As an actor, every moment I inhale and exhale to represent the kaleidoscopic aspects of life on stage distills from my connection with the world and what I find resonating therein. While on stage, I need to be able to release as well as restrain, and it is also the case for what you make of life.

Our life and work are forced to hit the brakes because of the pandemic, which even makes going out an intimidating task to undertake. And yet, it is precisely this kind of respite that makes us slow down, look back, and realize with hindsight how lost we have been when days and weeks slipped by in those packed schedules. Taking a break also helps us see what the most important thing is by leaving everything aside. We regain time and space to stay close to our family and loved ones and to see the world in a new light. We come to be grateful because it is now clear that health, a good livelihood, and freedom are hardly things taken for granted. These are the fruit of many people's contribution. Ever since my childhood I have kept "Wang the Bold" as an epithet. Techniques as demanding as all the singing, speaking, acting, and acrobatic fighting in Peking opera always fill me with so much motivation to overcome and master them. Being lucky, I work hard too. With a career reaching its sixth decade, I view art as the most important inspiration for my life. It convinced me that the adage of "no pain, no



gain" is true. Everyone should stay focused and committed to their goal and keep working on it.

To tackle with the coronavirus, we should work together. Taiwanese people are showing a high degree of self-discipline, responsiveness, and vigilance. This is made possible by everyone's effort and as we are all playing an indispensable part, we should move onward and upward.

With the global impact of Covid-19, I don't see that performing arts stop in its tracks. It is operating through other channels. Although we are not necessarily finding each other in the theater, the arts are still moving us into tears, laughter, or providing therapeutical placidity with a good film or two or a compelling melody. The show still goes on, be it online, before the screen, or in the earphone.

To our detriment, the virus is tiny, invisible but hyper-contagious, whereas what binds us together share similar traits: it is also tiny, invisible but hyper-contagious. It scatters around us and lies deep in our heart; it is the pursuit of beauty that performing arts strive for, and it is the love we feel therefrom. Beauty and love are two of our greatest powers to fight this battle together. We are brought together on the same page feeling close to each other, because we are connected through what we share in common.

The trial is not over yet - let us bear the brunt and work together. My very best wishes for Taiwan and the world.

藝術啟發我對世界的關懷， 並讓我回應自我、回應世界

Art extends my continuous care about the world, and it is a practice where by I respond to myself and the world.

受訪者 Interviewee

《彩虹的盡頭》編舞家 林宜瑾 Choreographer of *The End of the Rainbow* | LIN I-Chin

文字整理 Interviewer

許沁渝 HSU Ching-Yu

Q: 藝術對您生命產生最重要的啟發是什麼？

關懷。對於人、環境、世界，甚至對於還未知的面相的關懷。我的創作初始動機通常是從自身出發，不斷地挖掘自己好奇的、未知的面向，但當創作有意識成為作品後，作品的目的就不僅僅是自己了；我希望透過創作者的思維提供一個嶄新的視角，並以轉化、淬鍊過的創作形式手法、舞蹈身體風格來讓眾人看見，讓創作者和觀賞者共同與作品相互撞擊、思辨。

因此，藝術除了開啟我對於世界持續的關懷，藝術同時也是我回應自我、回應世界的實踐過程：如何將自己所見的世界與眾人產生對話連結？如何召喚眾人所遺忘的內容，抑或提出新的思維與眾人討論？如何不只是「推陳出新」進行創作，而是對於我所關懷的議題（即便陳舊、習以為常）持續深入探討，將其翻轉、重新定義、再次詮釋？

Q: 您如何詮釋疫情衝擊下的人性？

這真的很複雜……我始終相信人的本質是「分享」與「互助」，但因為環境、風俗、文化、信仰等差異，每個國家與人民都有自己面對疫情的處理方式，我認為如何以具同理心與人權作為優先的基本認知，來面對不同價值觀的人們，是非常重要的。

Q: What is the most significant inspiration that art gives you?

I'd say it's care, the care about people, the environment, the world and even what remains unknown. My work often starts from my subject position and goes on to probe into aspects about which I'm curious but know so little as yet. However, when something is in the process of becoming a work of art, you can no longer keep it at the realm of your own subjectivity. I want to put forward a new perspective as an artist and create forms and choreographic styles that have undergone changes and refinement to make people see things afresh. My work is to be an instance in which the artist and the audience come together to dialogue and debate with the work itself.

And so, art on the one hand extends my continuous care about the world, and on the other hand it is a practice whereby I respond to myself and the world. How to bring the world as you see it into the conversation thread involving the other? How to broach something that people has forgotten, or bring something new to the table? How can a work of art not be just "innovative" inasmuch as the old gets abandoned but to go deeper into what I care about (no matter how

印象深刻的是，今年臺灣在防疫的同時遇到媽祖繞境的大型民間活動（三月瘋媽祖），如果以科學醫療的角度來看，如此多人的群聚潛在的危險性非常高，但以信仰的角度，或許有人會堅持一定要舉辦，因為媽祖會保佑大家。

run-of-the-mill or taken for granted it appears to be)? How can I turn the subject around, redefine and re-interpret it?



在這個例子底下，我思考的是傳統文化的「可變」與「不可變」，如果媽祖繞境可以被取消，那麼信仰是什麼？如果媽祖繞境不能被取消，代表的又是什麼？這不是二分科學與信仰的孰好孰壞，而是回頭辯證自己對於信仰的真正理解（有些繞境活動暫停是因為廟方擲筊，媽祖指示延期）又或者再次檢視信仰中「人為」的成分造成信仰的「純度」。

Q: 面對全球疫情的衝擊，您認為藝術活動扮演著怎樣的角色？

表演是非常「當下」的一種藝術形式，觀眾的參與讓演出的能量得以完整流動。但疫情衝擊的此刻，表演藝術在這個「當下」顯得措手不及，也因為大部分的表演活動暫停或延期，讓我更明確的感受到

Q: What do you make of human character in face of the impact of Covid-19?

This is very complicated... My belief is that it is out of human nature to help and share things with each other, whereas the difference of environment, customs, culture, religion and so on influences the way in which every nation and its people deal with the pandemic. For me, it is very important to treat people abiding by different values respecting the premise of empathy and human rights.

I can recall vividly earlier this year that the efforts to counteract the coronavirus coincided with massive processions in celebration of Mazu, as March of the lunar calendar is held as the month in worship of the sea goddess. From the point

藝術在人們心中的重要性：它是一種抒情、傳遞、交流、對美的層次的渴求；在疫情所造成的恐懼、猜疑、不安之中，藝術活動絕對是可以緩衝情緒的一種行動。

我們可以看到歐洲國家在居家避疫的時候人們在陽台上歡樂歌唱、合奏的場景，也有中國護理師在醫院穿著防護衣跳著自己民族的舞蹈。我不禁想著，在這無法群聚的時期，我們可以用藝術來做些什麼？

Q: 2018 年的衛武營臺灣舞蹈平台，您帶來《彩虹的盡頭》，想透過這個演出傳達什麼概念，以凝聚眾人呢？

《彩虹的盡頭》這個作品取材自臺灣喪葬儀式中特有的牽亡歌陣，主要內容在帶領亡魂過三十六路關、十殿審判，最終通往西方極樂世界的過程。但深入研究牽亡歌陣後才意會到，這項儀式的對象並不單單是亡者，更重要是在世的人。牽亡歌的歌詞內容中傳遞給生者對於生命的珍惜與豁達，慰藉的是在世的人，讓他們放下對逝去親人的悲傷、消除對於死亡未知的恐懼——牽亡歌陣的最終目的其實就是如此。

《彩虹的盡頭》透過劇場的手法，轉化牽亡歌陣的舞蹈身體語彙與形式，帶領觀眾一同進入那層人類因為未知而感到恐懼的面向，這份未知的終極意義，似乎就是給臺灣、給臺灣人專屬的「臺式溫柔」。

of view of science and medicine, having throngs of people coming together is running massive potential risks. And yet, believers may insist that the procession go ahead because Mazu will bless people, according to their faith.

With this example in view, I'm thinking about what can be changed and what cannot in traditional culture. If the Mazu procession is something that can be cancelled, then what remains of belief? If the procession stays untouchable, what does it mean? The answer does not come down to the binary of science and religion and the implication of value judgments. This incident puts what I know as belief back into dialectics, not to mention the complexities inherent in decision making. Since there are temples that attribute the event's cancellation to Mazu's will obtained through divination, it is hence interesting to muse on the "purity," as it were, of religious belief and the role played by "artificial" intervention.

Q: What kind of role do you think performing arts play in the outbreak of pandemic?

Performing is an art form of the here and now par excellence. The participation of the audience is vitally complementary to the dynamics of the show. The impact of Covid-19 makes the here and now insufferable for performing arts. We are caught unprepared, and with most of the programs suspended or postponed, how much the arts matter to people becomes more



acutely felt. Art speaks to the need for expression, transmission, communication, and the pursuit of the beautiful. In the midst of fear, suspicion, and anxiety caused by the pandemic, artistic activity no doubt provides relief for the mental strain.

We can see people singing and playing music together from their balcony throughout European cities in lockdown and there are also nurses and care takers have a go of their folk dance in protective clothing in a hospital in China. can't help thinking what we can do with the arts in times when gatherings are banned.

Q: In Weiwuying's 2018 Taiwan Dance Platform you performed *The End of the Rainbow*. What do you want to say through the show? How does it bring people together?

The End of the Rainbow draws on the Taiwanese folk ritual of khan-bông-tîn, a funeral procession to guide the dead through singing. It runs through a journey across 36 passes (understood also as "challenge" or "obstacle") and 10 courts of Hell for the final trial leading up to the entrance of Western Paradise.

As I carried out more research I realized that this ritual does not simply address the dead, but perhaps more importantly the living as well. The lyrics mostly convey the appreciation of life and how you can let go of it to its listeners, bringing solace to the living such that they can release the grief for their loved ones and erase from mind the

uncertainty and fear of death. That's actually the ultimate purpose of this procession.

The End of the Rainbow deploys the theater to transform the dance vocabulary and form of the funeral procession into something that guides the audience to explore the human fear for the unknown. And what the unknown can possibly mean here, I think, comes down to terms specific in the Taiwanese culture, and I would like to call it "Taiwanese tenderness."

當我觀察一個動物，我會想牠與空間存在怎麼樣的互動？我可以如何去捕捉牠的影像？這樣細微的感受讓生命更有變化性

Art is like a butterfly emerging from its cocoon as it absorbs what is most essential and refined to achieve transformation.

受訪者 Interviewee

【大耳朵場館友善計畫】聾導覽員 洪文廣 Eyes and Ears Project Sign language tour guide | HONG Wen-guang

文字整理 Interviewer

許沁渝 HSU Ching-Yu



Q: 藝術對您生命產生最重要的啟發是什麼？

藝術像破繭而出的蝴蝶，吸收最精華、萃煉的東西，並從中產生蛻變。它就像一個媒介，藉由不同的文化、人物和曾接觸過的一切去讓生命更繽紛，感受世界的開闊。我從初中就接觸攝影，四十幾年過去，一直以來都很喜歡攝影。攝影，是留下生命最美好的部分，去蕪存菁；攝影讓我更敏銳去觀察生活，抓住日常中有溫度的人事物。若是我觀察到一個動物，我會去想像牠接下來要做甚麼？牠與空間存在怎麼樣的關係、互動？我可以如何去捕捉牠的影像？這樣細微的感受讓生命更有變化性。

Q: 您如何詮釋疫情衝擊下的人性？

疫情的發展就像電影《屍速列車》一樣，一個接著一個，不斷延伸。生活變得很緊張，人性變得很極端、明顯，一面是盡責做好工作的醫護人員和真誠關心他人的人們，另一面則是完全顯露人性自私的一面，或是對病毒不以為意的也有。生活的秩序被打亂，人與人之間的情感也可能會出現破裂。反之，疫情的來襲或許是個契機，帶來生活上的沉澱，平常常參加聚會的人都必須要緩下來。

Q: What is the most significant inspiration that art gives you?

Art is like a butterfly emerging from its cocoon as it absorbs what is most essential and refined to achieve transformation. Art is a medium that makes life more colorful through different culture, people, and what the viewer has had as lived experience inasmuch as you get to feel how wide the world is. Since middle school photography has become my hobby and remained much so for the following four decades. Photography seeks to glean from life what strikes the photographer as the most beautiful aspect and leave out the insignificant part.

Photography gives me a keen eye to observe life so that I can capture subject matter that reverberates with my inner feelings. If I'm looking at an animal, then I'd go on and think what its next move would be and what kind of relationship it has with its surroundings. I'd also think about how I'm going to present its image, and this series of questioning and answering has enhanced my sensibilities to perceive how volatile life is.

Q: What do you make of human character in face of the impact of Covid-19?

The pandemic resembles the plague in Train to Busan by hunting down one victim after another and going on and on. Life becomes tense in such a way that the extremities of human character get revealed easily. There are medical workers strongly committed to their duty and people who care about others from the bottom of their heart, whereas there are also individuals carrying blatant self-interest and people who remain indifferent. Life gets ruffled and interpersonal relationship may break up because of the mental strain. And yet, if there is such a thing as the opportunity brought about by the pandemic, it'd be the hiatus that people must now settle into. The partygoers, for example, have to slow down and live differently now.



Q: 面對全球疫情的衝擊，您認為藝術活動扮演著怎樣的角色？

表演藝術最能吸引我的，是舞台和舞者、表演者的肢體展現。印象最深刻的是去年觀賞《天才蠢蛋》的馬戲表演，舞者在台上的表演張力刺激了我們的視覺體驗，他們熟捻的技巧使人印象深刻。我們聾人無法接收到聽覺的細緻，因此視覺饗宴的享受格外重要。

在疫情衝擊的非常時期下，表演藝術能夠傳達歡樂，若有更多影視作品可以觸及他人，情緒低落的人將獲得一些慰藉，藉此降低自己的焦慮。藝術也能夠鼓勵社會，讓大家保有希望。衝突減少，人們團結起來，並互相扶持、合作。像是俄羅斯莫斯科大劇院在三四月有六場歌劇和芭蕾舞的演出將在 Youtube 上直播，24 小時內都可以觀賞影片，這樣的方式能讓無法到場的人能夠共襄盛舉。而臺灣最近有不少藝文活動取消，雖然可惜，也衝擊到藝文產業，卻也凝聚了一種團結的氣勢，展現出大家共體時艱，一起努力想要撐過這次的疫情的毅力。

Q: What kind of role do you think performing arts play in the outbreak of pandemic?

What appeals me the most in performing arts is the physical expression of dancers and performers on stage. I was very much taken away when I went to All Genius All Idiot last year. The theatrical tension deeply stimulated our visual experience and their technique was just impressive. My deafness impedes me from appreciating the audible content of the show and that's why the visual occupies such a central place for me.

In this time made exceptional by the pandemic, performing arts bring happiness to people and if there are more videos accessible, they may comfort those who are depressed. Art can cheer up the society and sustain people's hope. Art may attenuate tensions and bring people together to help and work with each other. I think of the six opera and ballet productions that the Bolshoi Theatre in Moscow is going to stream on Youtube for free through March and April. The shows are accessible in twenty-four hours and those who are unable to get to Moscow can now have a share of the wonderful performances. Even if it's such a pity that many cultural events have been cancelled in Taiwan and the arts industry is suffering a great deal, there is a sense of solidarity emerging from the general imbroglio that we will figure out a way to get through this together with clenched teeth and head held high.

Q: 如何透過藝術作品凝聚人與人之間的情感？

前陣子我參加了中村胡桃舞蹈藝術家的工作坊，參與者們彼此不認識，都很緊張，蠻害羞的。一開始我們躺在地上，看著天花板，空蕩蕩的天花板引發很多想像畫面。正是因為甚麼東西都沒有，所以不會被侷限，這個關鍵讓我放鬆了下來。隨著藝術家的引導，有些人做出定格動作，我們不能觸碰他，只能接近、看看他、聞聞他、感受他的氣息和溫度。即使不觸碰，原本陌生的人們從本來的羞澀都變的比較開放一點，距離拉近了一些。

我看過一些精彩的表演藝術演出，表演結束之後，人們看完就散場了，感動好像只存在於觀眾與表演之間。以前看布袋戲時，大家都住得近，到固定的地方看表演，旁邊的觀眾就是你的鄰居，然而現在大家好像都是遠道而來參與一次性的活動、表演，人的距離越來越遠。最能夠凝聚人與人的，應該就是像以前在榕樹下看布袋戲表演的時候了吧！



Q: How to use the work of art to bring people closer together?

I recently signed up for a dance workshop held by NAKAMURA Kurumi. In the beginning the participants were edgy and timid because we didn't know each other yet. We lied on the floor and looked at the ceiling. The emptiness of the ceiling served as a springboard for many imagined scenes. It was precisely because there was nothing that we encountered no constraints. For me, this was the key to relaxing. In following the artist's instruction, some made still poses. We could not touch the posing participant but could approach, watch, smell or even feel his or her presence, that is, the breath and warmth of being there. Even though there was no direct contact, people who had been unknown and reserved to each other became relieved and more sociable afterward.

In some of the excellent shows I've been to, people left the venue right after the performance, as if the connection only existed between the audience and the piece. In the traditional puppet theater, in contrast, the audience assembled at one recognized spot and you got surrounded by familiar faces because they were all your neighbors. And now, my sense is that people come all the way to the show and that's it—something that holds people together has dissipated in time and seems to be retrievable only in those days when puppet theaters operated under a banyan tree.

只要越放得開，和觀眾的距離就越近

The less reserved I was, the closer I got with the audience.

受訪者 Interviewee

台灣手語翻譯協會理事長 魏如君 President of Taiwanese Association of Sign Language Interpreters | WEI Ju-Chun

文字整理 Interviewer

許沁渝 HSU Ching-Yu

Q: 藝術對您生命產生最重要的啟發是什麼？

小時候家境小康，家庭經濟僅能維持生活基本開銷，藝術被父母認為是有錢人家才會去玩的奢侈品，所以即使嚮往能揮灑彩筆畫畫、穿著白紗蓬裙踮腳跳躍，終究也僅能停留在夢想。

大學時北漂，熱血地參與了表演社團，透過戲劇舞蹈團康，讓自己和周遭許多人產生互動，即使知道和真正練家子比起來，我跳的演的一點也不怎麼樣，可是每每站上舞台都覺得有一股想揮灑的藝術魂，只要越放得開，和觀眾的距離越近。這也讓我在往後無論在職場生涯或是生活安排，都能勇敢的去表達和呈現。

Q: 您如何詮釋疫情衝擊下的人性？

太多的媒體報導，太多雜亂的訊息，讓人陷入無謂外在的盲從和擔憂。如果能夠透過客觀數據和理智判斷，為自己建立提升免疫的防護力，絕對能維持正常的生活作息和學習活動。或許社會已經習慣順著媒體思考，社交群組也有太多訊息轉貼分享，漸漸人類的判斷力就越來越弱了。

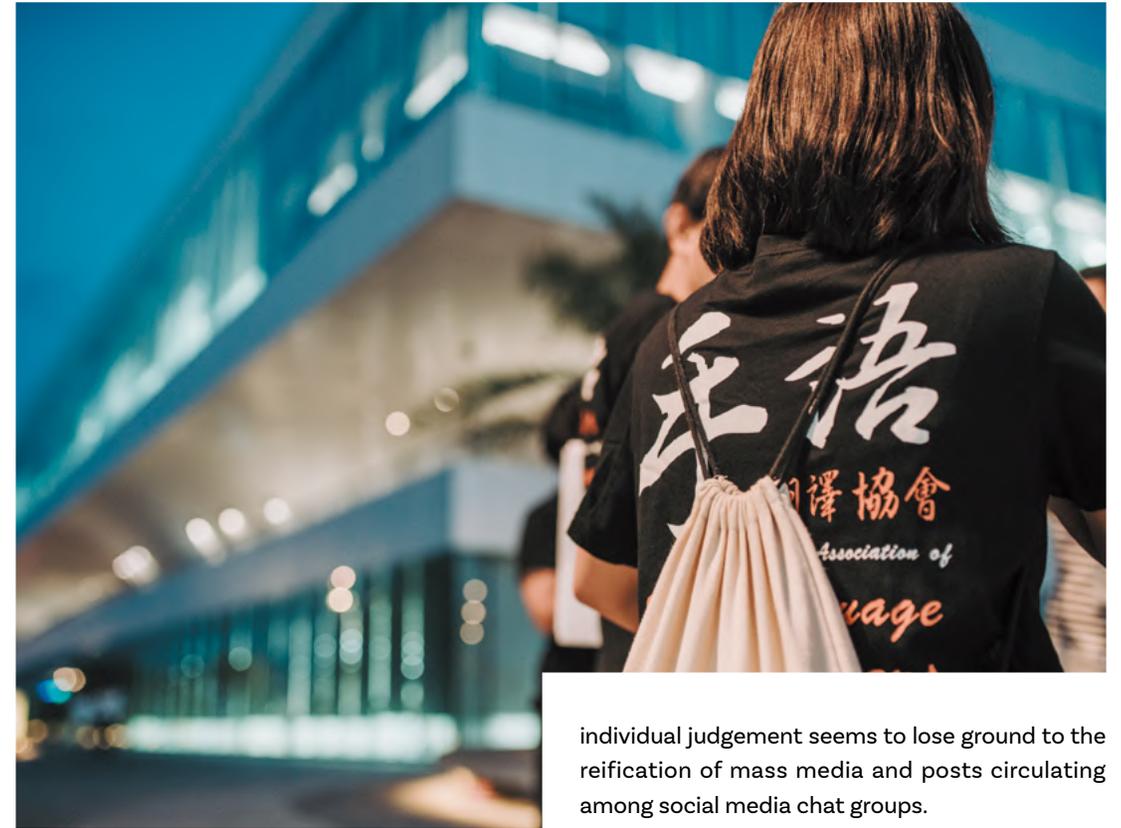
Q: What is the most significant inspiration that art gives you?

I was born to a middle-class family whose modest income was only sufficient for subsistence. The arts, for my parents, are luxury exclusive for the wealthy. So even if I had dreams for drawing and hopping up and down in ballet tutu, dreams were but dreams.

I went up north to attend college and joined a performing club. My enthusiasm was intensified by programs containing drama, dance and other group activities as I got in touch with so many people around me. I knew my technique was nothing in comparison to true professionals, but I could feel the artistic drive to unleash something every time I got on stage. The less reserved I was, the closer I got with the audience. This gave me the courage to be who I am and express myself in the following instances of work or personal life.

Q: What do you make of human character in face of the impact of Covid-19?

Media coverage and heaps of information are just overwhelming and often cause people to follow packaged opinions like sheep or worry too much. If one can maintain good health and immunity through fact-based advice and reasonable judgement, one is in a perfect position to keep up living and learning. My sense is that today



individual judgement seems to lose ground to the reification of mass media and posts circulating among social media chat groups.

Q: What kind of role do you think performing arts play in the outbreak of pandemic?

Across European cities in lockdown, balconies become a place where people come up to sing and form a kind of concert to cheer things up. There are also musicians who play in company with others through online chat group to pull Beethoven's Ode to Joy together. Art brings relief to people in turbulent times such that some of the positive impact can grow into confidence and courage.

Q: How does the Eyes and Ears Project in which you are involved bring people closer together?

Ears are actually things that matter the least in Eyes and Ears Project, because the sign language composed by the tour guide has an architectonic dimension that goes beyond speech. Whether you are hearing-impaired or not, you get to appreciate that immediacy hand-shaped in visual terms.

Q: 面對全球疫情的衝擊，您認為藝術活動扮演著怎樣的角色？

疫情中歐洲許多國家，民眾自發性在陽台合唱，形成別開生命的陽台音樂會；也有許多音樂家在自家演奏，透過平台組成貝多芬的『快樂頌』，在人心惶惶之際，安撫防疫焦慮的心，讓世人心靈獲得慰藉轉化為信心勇氣。

Q: 您所參與的衛武營大耳朵場館導覽，如何凝聚人與人之間情感？

在大耳朵導覽活動中，耳朵其實最不重要，聾導覽妙手飛舞出的無聲語言，雙手堆疊與建築物合而為一的奇特，早已超越語言，無論聽人或聾人，都能盡情享受視覺交會時那份心領神會的奧妙。

戰爭、天災、瘟疫，都不曾阻止表演藝術的傳承，巨大災難裡一定有個巨大的禮物同時等著被展開

When the world gets beset with an apparently invincible crisis, then there must be a big gift awaiting its discovery.

受訪者 Interviewee

【武營來跳舞】舞蹈老師 余彥芳 Weiwuying 365+ Dance teacher | YU Yen-fang

文字整理 Interviewer

許沁渝 HSU Ching-Yu



Q: 藝術對您生命產生最重要的啟發是什麼？

我對表演藝術的興趣源自於對世界的好奇。無論是音樂、舞蹈、戲劇，或是各種表演藝術形式，藝術給我最大的啟發，是人得以透過這些形式，去釋放個人在短暫的生命過程中的所思所感，這些想像很多時候在日常生活中沒有釋放的空間，我們也無從知道其他人的內在世界。透過藝術，我們可以營造一個安全的環境，在藝術的轉化中表達自我；我們也可以穿越古今，去認識世界上、歷史上諸多作品背後那一個人所經歷的人生和他的想像。我們可以透過個人的釋放，去啟發更多人開始想像自己的釋放。在我的感覺裡，這些透過主觀感受折射堆疊出來的歷史和世界，比之史家筆下的歷史，有時還更真實。

Q: 您如何詮釋疫情衝擊下的人性？

沒辦法詮釋，我覺得還不到詮釋的時間，也不覺得在這個曠世巨災的面前，人類已經有回應或詮釋的能力。我最大的直覺是「禍福相依」，當世界出現了一個看似無法克服的巨大災難，那麼這裡面一定有一個巨大的禮物同時等著被展開；又或許是，之前這個世界過度縱情於某些享受而欠下些許債，現在是禍害顯現的時刻。人類在面對疫災都是心存僥倖的，但又對近在眼前的舒適和輕鬆沒有抵抗力，於是歷史總會重演，就像卡繆在『鼠疫』裡描述的：『從一個噩夢到另一個噩夢，過去的都是人。』

Q: 面對全球疫情的衝擊，您認為藝術活動扮演著怎樣的角⾊？

我總覺得表演藝術活動在面對疫災，以立即性的停演作為防疫措施，當然是在突如其來的當下不得已的選擇。但當疫災持續，以表演藝術靈活的本質來說，與其以停演作結，倒不如支持藝術家以不同媒介和形式持續創作。若說角色的話，表演藝術活動最該展現的，是生命即使在最貧瘠而受限的外在條件中，人依舊保有自由想像和遊戲的權力。我不認為表演藝術，或是藝術本身在這場疫災裡應該扮演怎樣特殊的新角色，反而覺得藝術家和場館應該思考藝術一直以來的角色是什麼，並且延續它。歷史

Q: What is the most significant inspiration that art gives you?

My interest in performing arts stems from the curiosity about the world. From music, dance, drama to any other kind of form of performance, what inspires me the most is the way in which these forms enable us to articulate thoughts and feelings given the brevity of our life. In everyday life, the space for this kind of imagining and articulation is sparse and we have little clue about what's going on in others' mind. Through art we are able to fabricate a safe environment allowing for self-expression in artistic terms. Art also empowers us to travel through time to access an individual's lived experience and his or her imaginary realm via this person's work. An individual articulation can instigate more people to explore their own way of self-articulation. My sense is that the history and worldview gleaned from the prism of subjective feelings sometimes contain more truth than the scholarly account of the past.

Q: What do you make of human character in face of the impact of Covid-19?

I am in no place to "make of" anything yet. I don't think the time is ripe for this and man is far from being able to respond to this epochal disaster and assign meaning to it. My intuition is that "Fortune and misfortune are two buckets in the same well" - when the world gets beset with an apparently invincible crisis, then there must be a big gift awaiting its discovery. Or conversely, if the world has gone too far in hedonism and accumulated some debt, then now is very likely the moment of tribulations to pay what is due. There is always a strain of speculation in how we deal with plagues, while we often yield too easily to the present comfort and lapse into sloth. History repeats itself, just as Camus writes in *The Plague*: "from one bad dream to another, it is men who pass away."

上，戰爭、天災、瘟疫都曾來了又走，但都不曾阻止表演藝術的傳承，只是轉化成了創作的養分。對我來說，愈是龐大的災難，藝術家和場館更應該頑強地持續地創作和思考，持續以柔軟的創造力面對堅硬的疫災。

Q: 您透過舞蹈／武營來跳舞的活動，傳達什麼思想來凝聚眾人？

我沒有想過「凝聚」眾人，甚至覺得在這一波社交疏離裡頭，我們有機會把過熱的腦袋稍微舒緩下來，回歸比較內在的、個人的、生活中的自省，也可能是一件很好的事。隔著 1.5 公尺的距離，也許會看得更清楚也說不定。感謝衛武營的邀約，對於武營來跳舞，我的想法很單純：以一個舞蹈工作者的身份，在臺灣尚有餘裕享受一起在公共的場域空間動一動的幸福的時候，我來帶大家動一動。如果藉此可以舒緩一些鬱悶，給大家一點點壓力的釋放，藉此增加了一點點生活如是繼續的能量，那我會很願意為此設想和努力。

Q: 您有沒有任何想對大眾說的話？

五月還可以一起跳舞，我們會以最高的規格保護大家的安全，如果你覺得動一動會讓你比較開心，武營的話，來跟我們跳跳舞好嗎？

Q: What kind of role do you think performing arts play in the outbreak of pandemic?

Suspending ongoing programs right away as a measure to counteract the coronavirus, of course, is what has to be done at short notice under the circumstances. But as the situation goes on, the solution entails not so much suspension as finding a way to support artists and performers to continue their work through different media and form, given that performing arts are so apt to adapt. If there is a role for performing arts to play, it should first and foremost show that the human freedom to imagine and play will stay on despite the worst external destitution and compromise. I don't think there is a new role for performing arts or art itself to play in this pandemic; on the contrary, artists and curators should figure out

what the role of art has always been and keep making it real. Throughout history, war, disaster, and plague come and go and have never stopped people from passing on the heritage of theater. Instead, the passage of these incidents nourished artistic creation. For me, the greater the disaster is, the more strongly artist and curators should stand their ground by working on their projects to face the brutality of plague with flights of creativity.

Q: Is there an idea of bringing people together in your involvement in Weiwuying 365+ Dance?

I haven't thought about "bringing people together" and there is perhaps something positive in the observance of social distancing, which seems to be a good occasion for us to take a hiatus from the frenetic life-pace and reflect on something interior, personal or more relevant to life. Keeping the 1.5-meter distance probably allows us to see people better in a way. I'm thankful for Weiwuying's invite and coming here to dance is a very simple thing for me as a dancer: I'm here to put people into a bit of exercise when Taiwan still enjoys the freedom to have people hanging out in the public. If this can drive some blues away and reduce pressure to motivate people to carry on, I'm more than happy to work on that.

Q: Do you want to say something to the public?

Likely, we may dance together in May. The strictest measures will be put into place to guarantee your safety. If staying active makes you happier, save the date for the dance, if you will!



DAI Lee-Wen Cello Recital Summer Storm



Dance in Summer



5.12 Tue. 19:30

2020 戴俐文大提琴獨奏會 - 《夏·悸》 - 風華俄羅斯

- 表演廳 Recital Hall
- 票價 Tickets NT\$ 300, 500

年代售票 ERA Ticket

全長 80 分鐘，含中場休息 10 分鐘。| Duration is 80 minutes with a 10-minute intermission.

三位巨擘高超的作曲技法相互輝映，藉由大提琴低沈厚實、溫潤深情、高亢激越的聲響，娓娓傾訴。高師大音樂系主任一深具魅力的大提琴家戴俐文，及最受歡迎的全方位鋼琴家廖皎含，將再度攜手合作，以多年舞台表演豐厚的底蘊，演繹展示深邃的樂思及悸動迷人的琴音。

The unique compositions of the three Russian giants echoed each other. And with the deep, warm, affectionate sound of the cello, they whispered. The charismatic cellist DAI Lee-wen, and the most popular all-round pianist LIAO Chiao-han will present profound and passionate musicianship with charm on stage.

演出曲目 Program

- 尼古拉·米亞斯科夫斯基：a 小調大提琴奏鳴曲，作品 81 ● 德米特里·蕭斯塔高維奇：d 小調大提琴奏鳴曲，作品 40 ● 謝爾蓋·普羅高菲夫：C 大調大提琴奏鳴曲，作品 119 | ● Nikolai MYASKOVSKY: Cello Sonata No.2 in a minor, Op. 81 ● Dmitri SHOSTAKOVICH: Cello Sonata in d minor, Op. 40 ● Sergei PROKOFIEV: Cello Sonata in C Major, Op. 119

主辦：對位室內樂團 | Presenter: Counterpoint Ensemble | 演出者：大提琴／戴俐文；鋼琴／廖皎含 | Performer: Solo Cello/ DAI Lee-wen; Piano/ LIAO Chiao-han

6.5 Fri. 19:30

初夏樂舞—師大附中 698 班音樂會

- 表演廳 Recital Hall
- 票價 Tickets NT\$ 300, 500

兩廳院售票 Arts Ticket | ★ 衛武營會員購票優惠

全長 110 分鐘，含中場休息 15 分鐘。| Duration is 110 minutes with a 15-minute intermission.

每四年，師大附中音樂班 698 班的同班同學，總會於舞台上聚首，攜手舉辦音樂會。698 成員分別於國內外各大專院校及各大樂團任教任職，在音樂舞臺與講臺的第一線上活躍。這群感情極佳的音樂家將再次同台演出，以長久友誼累積的默契，呈現音樂藝術的精髓。初夏樂舞，浪漫起舞。

Every four year, members of class 698, the Affiliated Senior High School of National Taiwan Normal University (HSNU) will gather together and present a chamber music concert together. This year in the 4th 698 concert, members will present music in various combinations, ranging from HANDEL to Gina GILLIE (b. 1981). Join us to Dance in Summer.

演出曲目 Program

- 韓德爾：D 大調三重協奏曲，為小提琴、雙簧管與數字低音，HWV 385 ● 吉列：《致四季》，為法國號、女高音與鋼琴（選曲）● 米堯：組曲，為小提琴、單簧管與鋼琴，Op. 157b ● 普列文：雙簧管、低音管與鋼琴三重奏 ● 舒曼：降 E 大調鋼琴五重奏，Op. 4 | ● HANDEL: Trio Sonata for Violin, Oboe and Basso Continuo in D Major, HWV 385 ● GILLIE: *To the Seasons*, for Horn, soprano and piano (selections) ● MILHAUD: Suite for Violin, Clarinet, and Piano, Op. 157b ● PREVIN: Trio for Oboe, Bassoon and Piano ● SCHUMANN: Piano Quintet in E-flat Major, Op. 44

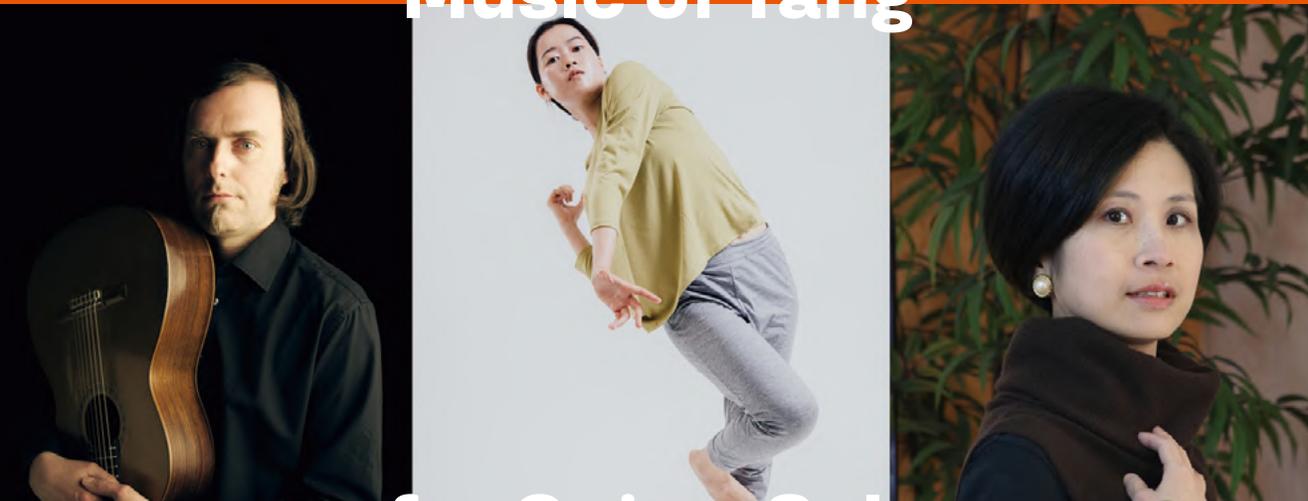
主辦：奇響室內樂團 | Presenter: Amazing Sounds Ensemble | 演出者：師大附中 698 班 | Performer: HSNU Class 698 Concert

STORY WORKS



Goodbye to Music Halls

Poetic Extravaganza Grand Music of Tang



for Guitar Solo

6.6 Sat. 19:30

故事工廠《再見歌廳秀》

- 歌劇院 Opera House
- 票價 Tickets NT\$ 500, 700, 900, 1200, 1500, 1800, 2200, 2500

兩廳院售票 Arts Ticket | ★ 衛武營會員購票優惠
全長 115 分鐘，無中場休息。| Duration is 115 minutes without intermission.

七、八年代紅極一時的歌廳秀，隨著禁忌的消失秀場文化也漸漸凋零，吳哥希望在收山之前撈最後一票，找回了在美國留學的儿子阿揚加入，卻使節目面臨「不臺不西」的定位問題，再加上黑道的攪局以及後台複雜的情愛關係，演出幾乎被迫喊停……，但阿揚仍堅持：The show must go on！這是一場歌廳秀的告別演出！也是臺灣通俗文化轉型的 Déjà vu！

As many bans were lifted, music halls went bust instead. Wu-ge, the boss of a once popular music hall, decides to take his last chance. He recruits his son A-yang to run the new show. With Taiwanese mafia and backstage love affair involved, the show faces a crisis. But A-yang persisted that the show must go on. It's the last show. It is also déjà vu of Taiwan's pop culture.

主辦：故事工廠 | Presenter: STORY WORKS | 演出者：陳慕義、高玉珊、黃豪平、林雨宣、林東緒、林玟圻、郭耀仁、鄭勤琪、錢俞安、蔡松廷、黃巨東、劉嘯榮、黃姿華、曾郁婷；特別演出／洪都拉斯 | Performer: CHEN Mu-yi, GAO Yu-shan, HUANG Hau-ping, Crystal LIN, LIN Tung-hsu, Ctwo LIN, KUO Yao-jen, CHENG Chin-chi, CHIEN Yu-an, TSAI Sung-ting, HUANG Ju-dong, LIU Xiao-rong, HUANG Zi-hua, THENG Yu-ting; Special Appearance/ HONG Sheng-te

6.6 Sat. 14:30

詩樂絃彈

- 表演廳 Recital Hall
- 票價 Tickets NT\$ 300, 500, 800, 1000

兩廳院售票 Arts Ticket | ★ 衛武營會員購票優惠
全長 85 分鐘，含中場休息 15 分鐘。| Duration is 85 minutes with a 15-minute intermission.

名加大提琴合奏團 2020 年特別企劃《吉他獨奏音樂會》，捷克吉他演奏家約瑟夫·梅森博士，將演出臺灣作曲家黃思瑜老師創作的《大唐樂宴》24 首吉他獨奏組曲。當西方絃樂器碰撞到東方唐朝的詩集與樂器的技巧時，將有不同以往的東方音樂之美與馳騁想像的藝術空間。

The concert will be performed by Czech guitarist, Dr. Josef MAZAN. **Grand Music of Tang** represents a ground-breaking exploration of the classical guitar with an Asian genre by the Taiwanese composer HUANG Ssu-yu. Some unique performance techniques of the traditional musical instruments from the East including China and Japan invigorate the creativity.

主辦：名加大提琴合奏團 | Presenter: Hotshot Cello Choir | 演出者：作曲／黃思瑜；吉他／約瑟夫·馬森；舞蹈、編舞／蘇微淳 | Performer: Composer/ HUANG Ssu-yu; Guitar/ Josef MAZAN; Dancer/ SU Wei-chun

A Night of Fantasies – YEH Min-ho Clarinet Recital



Teresa Teng 25th Anniversary Memorial Hologram Concert



6.7 Sun. 14:30

對位室內樂系列 《幻想之夜～葉明和單簧管獨奏會》

- 表演廳 Recital Hall
- 票價 Tickets NT\$ 300, 500

年代售票 ERA Ticket | ★ 衛武營會員購票優惠
全長 90 分鐘，含中場休息 10 分鐘。| Duration is 90 minutes with a 10-minute intermission.

本場音樂會以具有幻想曲風的單簧管作品為主軸，包含了三首分別由雷費弗瑞、馬替以及波札為法國巴黎音樂院所創作的經典考試曲、德國作曲家舒曼、德國當代作曲家威德曼、匈牙利作曲家希達斯以及廣受單簧管演奏者歡迎的《弄臣音樂會幻想曲》等。

This concert is based on fantasy styles clarinet works by composers from Germany, Hungary, France, Italy and Spain, including SCHUMANN, MARTY, WIDMANN, LEFEBVRE, HIDAS, BOZZA, and BASSI. These works strongly display the composers' subjective feelings and personalities.

演出曲目 Program

- 舒曼：《三首幻想小品》● 馬替：《第 1 號幻想曲》● 威德曼：《單簧管獨奏幻想曲》● 雷費弗瑞：《幻想曲》● 希達斯：《幻想曲》● 波札：《牧歌》● 巴希：《弄臣音樂會幻想曲》| ● Nikolai MYASKOVSKY: Cello Sonata No.2 in a minor, Op. 81 ● Dmitri SHOSTAKOVICH: Cello Sonata in d minor, Op. 40 ● Sergei PROKOFIEV: Cello Sonata in C Major, Op. 119

主辦：對位室內樂團 | Presenter: Counterpoint Ensemble | 演出者：單簧管／葉明和；鋼琴合作／范珍綾 | Performer: Clarinet/ YEH Min-ho; Piano/ FAN Chen-lin

6.13 Sat. 19:00

鄧麗君 25 周年全息 3D 紀念演唱會

- 歌劇院 Opera House
- 票價 Tickets NT\$ 380, 680, 880

年代售票 ERA Ticket
全長 90 分鐘，無中場休息。| Duration is 90 minutes without intermission.

有華人的地方，就有鄧麗君的歌聲，縱使鄧麗君逝世已 25 年，但至今日她的歌聲依然縈繞在我們的心中。本演出運用最新科技、跨界合作，讓久違的鄧麗君重現在廣大觀眾的眼前，在充滿文化情感的歌聲中懷念她，讓長輩回憶熟悉的音樂故事，讓年輕人體驗科技的成就與音樂文化傳承。演出也邀請熱愛公益的知名華人歌手、葛萊美獎小提琴家共襄盛舉，使節目精彩可期。

Where there are Chinese, there is Teresa Teng's singing. Even though Miss Teresa Teng has been away from us for 25 years, her singing still lingers in our hearts till this day. This is an experience of perfect combination of technology, music and art, also to recall their youth memory along with the power of music.

主辦：鄧麗君文教基金會 | Presenter: Teresa Teng Foundation | 演出者：演出歌手／鄧麗君虛擬人、Jamii Szmazdzinski、張靜云、媛麗 (エンレイ)、陳佳、王靜 | Performer: Teresa TENG (Hologram), Jamii Szmazdzinski, CHANG Chin-yu, en-Ray, CHEN Jia, WANG Jing

Huang-Jin battle – Huang Chun-da v.s. Jin Cheng-zhi

Tone+Soul=Audiation Meaning



Cyber True Music 2020

黃金 ◆ 傳說

▼ 兩岸音樂男神 · 不容錯過的音樂傳說
黃俊達 X 金承志

6.20 Sat. 19:30
黃金傳說

- 表演廳 Recital Hall
- 票價 Tickets NT\$ 600, 800, 1000

兩廳院售票 Arts Ticket | ★ 衛武營會員購票優惠
全長 110 分鐘，含中場休息 15 分鐘。| Duration is 110 minutes with a 15-minute intermission.

黃俊達、金承志一兩位「黃」「金」華人同齡青年作曲家，今年 6 月，將藉由 2020 Taiwan Top 團隊「台中室內合唱團」之歌聲，在高雄衛武營掀起一場音樂之爭。台灣 X 上海，7 大主題，14 首作品，帶您探遊作曲家內心最完整的音樂面貌。世紀擂台，即將展開，不容錯過！

Whether or not they are friends in real life, mercy is the last thing on their mind when fighting on stage. Winning the audience's heart is the only thing that counts! Huang Chun-da and Jin Cheng-zhi, two young Chinese composers of the same age, will start a music battle in Weiwuying in June this year. Taiwan X Shanghai, 7 themes, 14 music works, take you to explore the composer's heart.

主辦：台中室內合唱團 | Presenter: Taichung Chamber Choir | 演出者：黃俊達／金承志／台中室內合唱團 | Performer: HUANG Chun-da/JIN Cheng-zhi/Taichung Chamber Choir

6.22 Fri. 19:30
音心心音—擬音真藝 2020

- 表演廳 Recital Hall
- 票價 Tickets NT\$ 300, 500, 800, 1200

年代售票 ERA Ticket | ★ 衛武營會員購票優惠
全長 100 分鐘，含中場休息 15 分鐘。| Duration is 100 minutes with a 15-minute intermission.

「電子管風琴」以傳統管風琴的外貌配置鍵盤，將真實樂器及自然界的各種音響，錄音取樣數位化，於鍵盤上原音重現。貝多芬及李斯特等偉大的音樂家，盼望在鍵盤上彈出管絃樂聲音的美夢終於成真。郭宗愷教授，組創了電子管風琴管絃樂團，經過二十七年的實驗研發已經成為功能強大的全能樂團。

音樂的本體是心靈。心動、靈動，才有生命意義的表現。「音」底有「心」，即成「意」，音中有意，音樂始現。有「意」的音，「心心音」(audiation)，即成為賦予音樂的生命力之根本。「音心心音」音樂會，將有歌劇選粹、浦朗克雙鋼琴協奏曲、齊馬洛沙雙長笛協奏曲、西貝流士小提琴協奏曲，並由電子管風琴交響樂團協奏演出。

The art of music is based on the soul and thought of human being. The imagination form of tone is audition, with the audiation of musician in their mind, the real music could be produced. The soul and audiation are the most important essence of musicianship, when you listen into the music, the soul and mind of the musician, may touch your soul and mind in the similar way.

主辦：東海大學音樂系 | Presenter: Department of Music, Tunghai University | 演出者：指揮／郭宗愷；男中音／趙方豪；鋼琴／艾嘉蕙、謝采芝；長笛／邱佩珊、林鴻君；小提琴／蔡承翰；樂團／東海大學電子管風琴管絃樂團 | Performer: Conductor/Tzong-Kai KUO; Baritone/Fang-Hao CHAO; Piano/Chia-Hui AI, Amy HSIEH; Flute/Pei-San CHIU, Horng-Jiun LIN; Violin/Chen-Han TSAI; Orchestra/THU Electronic Organ Symphonic Orchestra

Departure - Christina DUH Piano Recital



Bonnie LIN Violin Recital Sublimation in D

6.23 Tue. 19:30

Departure 杜芮慈鋼琴獨奏會

- 表演廳 Recital Hall
- 票價 Tickets NT\$ 200

兩廳院售票 Arts Ticket | ★ 衛武營會員購票優惠
全長 100 分鐘，含中場休息 15 分鐘。| Duration is 100 minutes with a 15-minute intermission.

演奏者杜芮慈，去年底甫以極優異的成績錄取交通大學百川學士學程，主修鋼琴演奏和天文物理。音樂會名為「Departure」象徵即將暫別自己成長的地方，啟航邁向更璀璨的前程。此次曲目涵蓋巴赫、貝多芬、柴可夫斯基、德布西等大師作品，與大家分享夢想及音樂結合的美麗樂章。

Christina DUH was born in Fremont, California. With her brilliant academic achievements and talented piano performances, she has been admitted to Arete Honors program of National Chiao Tung University last year. "Departure" piano recital is the beautiful ending of her high school life.

● 演出曲目 Program
● 巴赫：二重奏 G 大調第三號 BWV804 ● 貝多芬：月光奏鳴曲 ● 柴可夫斯基：《悲歌》 ● 蕭邦：第一號敘事曲 德布西：《月光》 ● 德布西：《快樂島》 | ● J.S. BACH: BWV 804 Duetto No. 3 G Major ● BEETHOVEN: Moonlight Sonata ● TCHAIKOVSKY: Dumka ● Frederic CHOPIN: Ballade No.1 ● DEBUSSY: Clair de Lune ● DEBUSSY: L'isle Joyeuse

主辦：絢季室內樂團 | Presenter: Splendor Chamber Music | 演出者：杜芮慈 | Performer: Christina DUH

6.25 Thu. 19:30

對位室內樂系列—《D 調昇華》林佳霖小提琴獨奏會

- 表演廳 Recital Hall
- 票價 Tickets NT\$ 400, 600

兩廳院售票 Arts Ticket | ★ 衛武營會員購票優惠
全長 90 分鐘，含中場休息 10 分鐘。| Duration is 90 minutes with a 10-minute intermission.

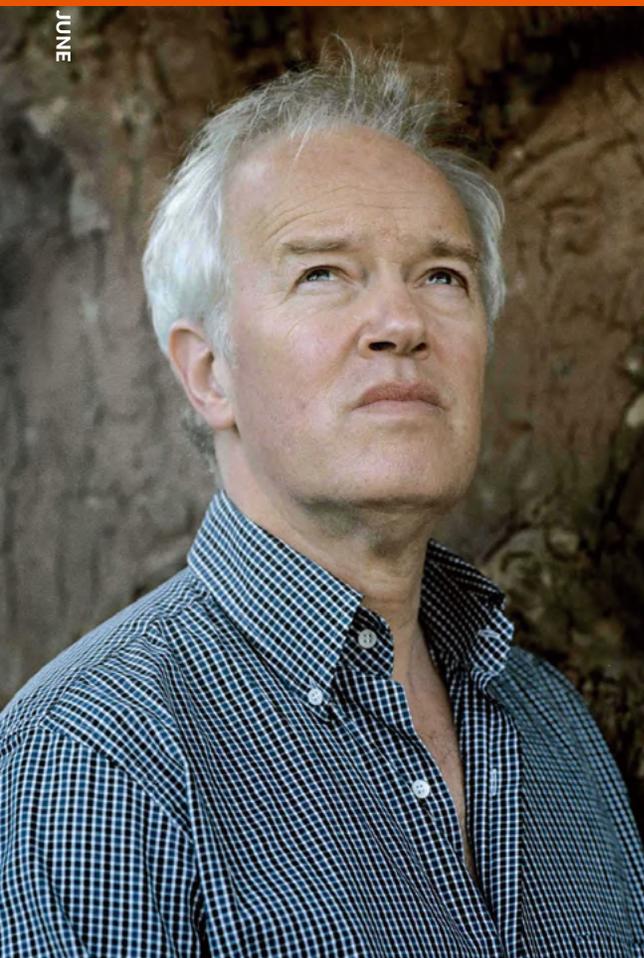
對位室內樂團樂團首席、獲 Hugo Kortschak Chamber Music Award 室內樂獎的林佳霖，此次由伊莉莎白女皇音樂大賽首獎胡乃元指導，與紐約音樂大賽首獎 Grand Prize 大提琴組首獎得主韓筠合作，全場音樂以人為本，感受經典傳承與創新，邀請您一同聆聽歷史堆疊的琴音訴說樂曲情感。

In this debut performance, violinist Bonnie LIN will present J. S. BACH, Isao MATSUSHITA, and Zoltán KODÁLY's music. Recognized as an artist of great lyricism, innate musicality, and stunning virtuosity, she will combine music with dance and lighting design in delivering an experience of visual, aural, and sensuous enjoyment.

● 演出曲目 Program
● 巴赫：g 小調第一號小提琴奏鳴曲，作品 BWV 1001 ● 高大宜：《大小提琴二重奏》 ● 松下功：《曼佻羅》小提琴獨奏 ● 許常惠五首前奏曲給無伴奏小提琴 | ● BACH: Violin Sonata No.1 in g minor, BWV 1001 ● KODALY: Duo for Violin and Cello, Op. 7 ● Isao MATSUSHITA: Mantra for Violin Solo Hsu Chang-hui: 5 Preludes

主辦：對位室內樂團 | Presenter: Counterpoint Ensemble | 演出者：小提琴 / 林佳霖、大提琴 / 韓筠 | Performer: Violin Solo/Bonnie LIN, Cello/Yun HAN

2020 Kaohsiung International Contemporary Percussion Festival



2020 NTSO Series Concert

6.27 Sat. 19:30 **6.28** Sun. 19:30 **6.29** Mon. 19:30

2020 K.I.C.P.F. 高雄國際現代擊樂節

- 表演廳 Recital Hall
- 票價 Tickets NT\$ 400, 600

年代售票 ERA Ticket | ★ 衛武營會員購票優惠
全長 120 分鐘，無中場休息。| Duration is 120 minutes without intermission.

延伸活動 前衛電子音樂工作坊 AI and Percussion Interactive Technology Workshop
日期 | 6.28 Sun. 9:00 地點 | ● 繪景工廠 票價 | NT\$ 1200

此次 2020 高雄國際當代擊樂藝術節，共由五個音樂活動所組成，結合來自臺、美、德、日、韓 60 多位作曲家及擊樂演奏家們共同戮力打造，三場擊樂音樂會（歐洲經典擊樂、擊樂新生代、A.I. 擊樂之應和），Gaston SYLVESTER 擊樂大師班課程，A.I. 與擊樂互動科技工作坊。

The 2020 Kaohsiung International Contemporary Percussion Art Festival is composed of five music events. It is a combination of more than 60 composers and percussionists from Taiwan, the United States, Germany, Japan, and Korea. 3 Concerts (European Classical Percussion, New Generation Percussion, AI with interactive Percussion), Gaston SYLVESTER Percussion Master Class, AI and Percussion Interactive Technology Workshop.

主辦：薪傳打擊樂團 | Presenter: Succession Percussion Group | 演出者：薪傳打擊樂團及法德美日韓音樂家 | Performer: Succession Percussion Group and French, German, American, Japanese, Korean Musicians

6.28 Sun. 14:30

國立臺灣交響樂團《命運的巨槌》

- 音樂廳 Concert Hall
- 票價 Tickets NT\$ 300, 500, 800, 1000, 1500, 2000

兩廳院售票 Arts Ticket.
全長 85 鐘，無中場休息。| Duration is 85 minutes without intermission.

1904 年，馬勒完成了這首別名為「悲劇」的第六號交響曲，此時期的馬勒究竟是遭受到什麼樣的創痛，才寫下這些看似悲觀、絕望的作品？而在這首交響曲的終樂章那三次落下的巨槌，對馬勒來說究竟又代表著何種含義？以上這些謎題，正如同馬勒矛盾且悲觀的一生，都只能在音樂中找到答案。

In 1904, Mahler completed his sixth symphony, nicknamed "Tragic". Why did Mahler write "Tragic" during this period? What did the loud sound of the hammer that strikes three times in the final movement mean to Mahler? All these mysteries are just like Mahler's contradictory and pessimistic life - we can only seek answers in his music.

演出曲目 Program
● 馬勒：a 小調第六號交響曲 | ● G. MAHLER: Symphony No. 6 in a minor

主辦：國立臺灣交響樂團 | Presenter: National Taiwan Symphony Orchestra | 演出者：指揮／艾度·迪華特；樂團／國立臺灣交響樂團 | Performer: Conductor/ Edo De WAART; Orchestra/ National Taiwan Symphony Orchestra

全新企劃！衛武營國際夥伴計畫 【EUREKA! 2.0 發現衛武營】

衛武營與全世界唯一以當代劇場設計及劇場建築為主題的世界性展覽「PQ 布拉格劇場設計四年展」共同攜手合作，打造串聯亞洲與歐洲的創意實驗平台。今年 5 月推出《EUREKA! 2.0 發現衛武營》第四階段的跨領域展演合作計畫，以展覽、裝置及現場行為表演的方式，邀請民眾及各路人馬到衛武營一起體驗、創意發想到實踐的過程。本計畫為 2017 年至 2020 年雙方跨域合作的階段性呈現，同時也將重現 2019 年 6 月衛武營 EUREKA! 發現計畫於捷克 PQ 布拉格劇場設計四年展現場的展演作品《Lift Me Up》。此外，衛武營持續舉辦提供給新銳創作者們，彼此探索合作、產生新火花的「創意實驗自造所」。歡迎眾人前來挖掘樂趣，發現超展開的全新跨界體驗，刺激多元創意想法。

Once again, the National Kaohsiung Center for the Arts (Weiwuying) is teaming up with the one and only Prague Quadrennial (PQ) of Performance Design and Space to launch an experimental creative platform connecting Europe and Asia. This is, in fact, the fourth phase of the Weiwuying-PQ collaboration. Titled *EUREKA! 2.0: Rediscovering Weiwuying*, the joint project is set to take place in May 2020 and will feature avant-garde exhibits, installation art, and performances. Artists of all creative stripes as well as interested citizens are invited to join in the project and experience firsthand the process of artistic conception and invention.

展覽

Exhibition

5.1 Fri. - 5.31 Sun. 11:00-21:00

地點：● 3 樓樹冠露台 (西)

Place: ● 3F Crown Terrace (West)

創意實驗自造所

Creative and Experimental Lab

5.4 Mon. - 5.9 Sat.

呈現 Presentation

5.8 Fri. 14:00-16:00

地點：● 1 樓榕樹廣場、● 3 樓樹冠大廳

Place: ● 1F Banyan Plaza, ● 3F Crown Hall

演出《抬轎》

Performance *Lift Me Up*

5.9 Sat. 13:30, 16:00 / 5.10 Sun. 13:30, 16:00

地點：● 1 樓榕樹廣場、● 3 樓樹冠露台 (西)、● 3 樓樹冠大廳東側

Place: ● 1F Banyan Plaza, ● 3F Crown Terrace (West), ● Crown Hall (East side)

合作夥伴 In Partnership With



Co-funded by the
Creative Europe Programme
of the European Union

了解更多



EUREKA! 2.0

發現衛武營 REDISCOVERING WEIWUYING ∞

衛武營 × PQ 布拉格劇場設計四年展

WEIWUYING × PQ (Prague Quadrennial)

一個屬於新銳創作者的創意實驗平台
跨文化 ←→ 跨領域所擦出的火花

武營逗陣來

綠手指計畫



活動
ACTIVITY

WEIWUYING GREEN THUMB TOUR

【武營逗陣來】綠手指計畫

衛武營主辦

● 衛武營營運辦公室入口 Weiwuying Operation Office

衛武營國家藝術文化中心與占地 47 公頃的衛武營都會公園比鄰而居，特別規劃【武營逗陣來】綠手指園區美化計畫，活動將從導覽衛武營環境開始，由導覽員解說衛武營的整體景觀設計及園藝規劃，介紹各區域植栽的特色與種類。邀請參與民眾一起為植栽掛上名牌，強化在地情感連結與認同。

Do you have a green thumb? If you do, come and join Weiwuying Green Thumb Tour to make a difference in environmental greening!

You will have a tour guide to elaborate the landscape design and the horticultural scheme of Weiwuying. During the tour, participants will be invited to hang name tags on plants and trees, reinforcing the bonding between our people and our land.



活動
ACTIVITY

5.23 Sat. 9:00-11:00

活動人數 10 人為 1 組，共 5 組，活動上限 50 人
報名方法 自由參加，採報名制，欲報名者至以下連結填寫線上表單，
全程參與並成功填寫問券者，將可獲得「綠手指專屬小禮物」。

Participants 10 people in one group with a max. of 50 people in total
Registration Process Events are not ticketed. To sign up for the Green Thumb Tour, please fill out the following form.
People with full participation will receive the green thumb exclusive gift.

* 若 5/23 (六) 當日早上遇大雨，則活動將順延一周至 5/30 (六) 同地舉行，
衛武營工作人員將會在當天 8:00 前電話通知，煩請注意手機來電；若當天小雨，活動則照常舉行，將不另行通知。

* 憑活動識別證，當日於駐店廠商消費將享有最高 9 折起優惠。

參與人數已額滿，感謝大家踴躍參與！

了解更多



陳啓川先生

文教基金會



Music

本會重要工作項目

- 學術專題研究及優秀清寒學生之獎助。
- 舉辦及獎勵體育、音樂、舞蹈、戲劇、攝影、繪畫及其他藝術活動。
- 提供市民休閒之場所設施及辦理精緻休閒活動。
- 國際學術、文化教育、藝術、體育交流項目。
- 辦理陳啓川先生紀念館文物展覽與特展。
- 其他文教公益事業。

凍土

over and over again

當自己覺得其實在泥土
才是自己最真實狀態

高雄總圖 B1 小劇場

2020
05/08 19:30
05/09 14:30, 19:30
05/10 14:30

主辦單位 高雄市政府文化局

售票系統

ibon

FamilyMart

戲劇構作 吳政翰 藝術顧問 張雅婷 製作顧問 快樂鳥故事劇場
編劇 陳弘洋 × 導演 張皓瑀

舞台監督 陳俊佑 舞台設計 高健鈞 燈光設計 宋永鴻
服裝設計 黃稚揚 髮妝設計 實踐大學時尚設計學系 楊攸仁
演員 張家禎 張釋分 郝偉凱 趙家榕 楊昇浩 鄭羽辰
音樂設計 莊伯荀 平面設計 楊昇浩
演出錄影 玩美點子影視廣告製作



媳婦的廚房守則

一齣看得到、聽得到、聞得到、吃得到，色香味俱全的精彩好戲，
讓您細細品嚐代代相傳的幸福滋味。

05/22 (五) 19:30 | 05/23 (六) 14:30 19:30 | 05/24 (日) 14:30 | 高雄正港小劇場 (駁二藝術特區蓬萊區B9倉庫)

票價：600元 * 所有場次建議六歲以上觀眾憑票入場 購票及優惠訊息請洽兩劇院售票系統、ibon 或洽 0912-162-411 表演家合作社劇團。

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National Kaohsiung
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Everybody Dance



Weiwuying Wonderland

衛武營樹洞

衛武營主辦

- 榕樹廣場 Banyan Plaza
- 活動方式 Method

非售票活動且不需事先報名，敬請現場直接參與並歡迎野餐。
Events are not ticketed and no registration required. Visitors are also welcome to picnic on the spot.

喚起好奇心、走進樹洞、探索生活趣味，在開闊的榕樹廣場，發現創意的藝術體驗。

午後不如來衛武營榕樹廣場做瑜珈、看電影、打盹、畫畫或聽音樂，與各式各樣的人交朋友吧！

Come for an afternoon of yoga, watching movies, napping, drawing, listening to music, meeting people with different gender identifications, and making friends with people from South East Asia in the Weiwuying Wonderland!



全民來跳舞

6.13 Sat. 16:30-18:00

在榕樹廣場，由編舞家聯手帶領著民眾一起進行美感與創意的釋放體驗。

At Banyan Plaza, choreographers will guide the visitors to experience the exploration of aesthetics and creativity.

了解更多





Learning and Participation



At the Reading Corner: Picture Books with Hualulu

館內學習

衛武營主辦

閱讀窩玩繪本 花露露說故事

來自太空外星球的花露露來到衛武營，要來說說他遊歷各地蒐集的奇異故事給大家聽。小朋友們快帶著爸爸媽媽一起來，花露露在閱讀窩等你們喔！

This reading session is animated by Hualulu, an extraterrestrial character who comes to Weiwuying to tell stories he has heard while traveling across different places. Come bring your parents to the Reading Corner, where Hualulu is waiting for you!



《圖書館不安靜》 The Not So Quiet Library

5.20 Wed. 15:00-16:00

活動地點
活動方式
Place
Method

● 3 樓閱讀窩
非售票活動，敬請現場直接參與。
● Reading Corner
Events are not ticketed. Visitors are welcome to participate.

《小小的我》 The Little Me

6.17 Wed. 15:00-16:00

主辦單位
台灣福興文教基金會

衛武營閱讀窩由台灣福興文教基金會贊助
Weiwuying Reading Corner is supported by Taiwan Fuhsing Culture and Education Foundation.

了解更多



365+ Dance



武營來跳舞

● 榕樹廣場 Banyan Plaza

靠近歌劇院西側票口。
Close to the west-side entrance of the Opera House.

● 活動方式 Method

非售票活動，敬請現場直接參與。
Events are not ticketed. Visitors are welcome to participate.

茶餘飯後想運動，除了健身房、公園、活動中心，衛武營提供一個新選擇！不論街舞、國際標準舞、即興、當代舞、芭蕾舞、太極等，「武營來跳舞」通通都有！歡迎來到榕樹廣場，共享舞動身體的快樂，一起跳舞做運動！

In addition to gyms, parks, and activity centers, Weiwuying offers a new alternative for exercising after meals. From street and ballroom dancing to free dance, contemporary dance, ballet, and tai chi, 365+ Dance has it all! We welcome everyone to Banyan Plaza and share the joy of dancing and exercising together.



即興舞蹈—余彥芳
Impromptu Dances - YU Yen-fang

5.6 Wed. 19:30-21:00

全民共舞—蘇威嘉
Dances for All - SU Wei-jia

6.3 Wed. 19:30-21:00

了解更多



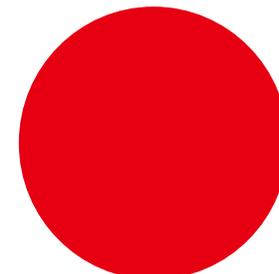
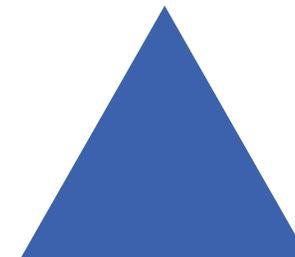
Collaboration between Arts and Other Sectors—



The Overview of Outreach Aesthetic Education Project

藝企學—美感教育計畫

衛武營主辦



衛武營國家藝術文化中心擁有亞洲最大的管風琴，並有美麗的葡萄園式座席設計的音樂廳，為能讓南臺灣學生能有機會進入到如此具有特色的音樂廳，並且透過藝文欣賞的體驗，讓美感教育潛移默化，教育部、文化部、衛武營國家藝術文化中心共同攜手推出【藝企學—南臺灣校園美感教育推廣計畫】，體驗內容包含「欣賞表演體驗」、「劇場禮儀」及「國際廳院介紹」等。

National Kaohsiung Center for the Arts (Weiwuying) has the grandest pipe organ in Asia. The Concert Hall features a unique vineyard style, which will allow students in Southern Taiwan to experience arts performance as well as to appreciate the optimal acoustic and visual effects. It is our hope that the aesthetic education highly promoted at various schools can be well-extended and fully realized at Weiwuying. Each session will include enjoying performances, theatre etiquette, and introduction to international auditoriums.

活動地點

報名對象

時間

報名方式

● 音樂廳

南部六縣市之國小五年級生至高中職生，以學校為單位提出申請

預計 90 分鐘

詳細報名方式請見官網

Place

Participants

Duration

Registration Process

● Concert Hall

Fifth graders to vocational high school/high school students from the six cities/counties in Southern Taiwan.

Applications should be submitted as school.

Approximately 100 minutes.

For more information about registration, please follow the official website.

合作單位



主要贊助 Major Sponsor



協力贊助 Cosponsor



了解更多



Theater Arts and Education Project



劇場藝術體驗教育計畫

衛武營主辦



過去，衛武營是南臺灣的新兵訓練中心，如今是國家的藝術文化中心，從軍事到藝術，不變的是，衛武營持續把培育年輕血脈視為己任。因此，衛武營將透過「劇場藝術體驗教育」計畫，從欣賞表演前的「通識課程」、演出時的「劇場體驗課程」及演後的「交流分享與傳承」，讓學生以不同的方式與不同的角度建立對於藝術的欣賞方式。

In the past, Weiwuying used to be a training center for military recruits in southern Taiwan. Now, it has been revamped as a national center for the arts. What stays unchanged throughout its transformation from a state organ of national defense to an organization for culture and the arts is its commitment to education, to the cultivation of young talents. To fulfill this, the Theater Arts and Education Project at Weiwuying offers the pre-performance "Liberal Arts Course," on-site "Theater Experience," and post-performance "Takeaways" in order to familiarize students with a variety of approaches to the arts.

報名對象 高中職生與講師，以班級為單位由教師提出申請
 時間 每次 3 堂課，總計約 320 分鐘
 報名方式 詳細報名方式請見官網

Participants High school students and instructors. Applications should be submitted as classes.
 Duration 3 classes each time. Total approximately 320 minutes.
 Registration Process For more information about registration, please follow the official website.

主要贊助 Major Sponsor

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玉山文教基金會

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Exploring the Venue Eyes and Ears Project



大眼睛與大耳朵場館友善計畫

衛武營主辦

衛武營致力成為眾人的藝術中心，盼社會上眾多族群在衛武營找到自己安適的方式參與藝術活動。今年春季，衛武營攜手富邦金控，在社團法人臺北市視障者家長協會、臺灣手語翻譯協會的協助下，提出「大眼睛與大耳朵場館友善計畫」，讓視障和聽障朋友在友善的空間，與眾人一同感受衛武營的美好，在促進文化平權上往前邁向一大步。

Weiwuying is collaborating with Fubon Financial, Parents' Association for the Visually Impaired, and Taiwan Association of Sign Language Interpreters to introduce the Eyes and Ears Project, an inclusive program specially curated for the visually and hearing impaired. By establishing various facilities and programs, Weiwuying makes an effort to provide a friendly space for all visitors, taking a step further towards cultural accessibility and equality.

場館導覽 Exploring the Venue

本計畫與臺灣手語翻譯協會 (TASLI) 及臺北市視障者家長協會攜手合作，引領大眼睛大耳朵朋友們走入場館建築與公共空間，並透過手語導覽及輔助設備 (平板電腦、模型、點字本、觸覺圖卡等) 的協助，讓大家深度認識衛武營。

The project leads visual and hearing impairments into building and public spaces, and give them a deep understanding of Weiwuying with sign language guides and auxiliary equipment (IPAD, models, Braille, graphics cards, etc.).

廳院導覽 Exploring the Auditorium

讓大眼睛大耳朵朋友們實際走入廳院，了解廳院內的設計巧思與專業配備，體驗真實的劇場感受。

Weiwuying invites visual and hearing impairments to walk into the venues and experience the professional equipment in theaters.

藝術參與 Joining the Shows

由場館的主辦節目中精選音樂、舞蹈、戲劇等演出，邀請大眼睛大耳朵朋友們親臨體驗，共享表演藝術的美好與悸動。

Weiwuying invites visual and hearing impairments to join the shows, and share the beauty and amazement of performing arts.

* 本活動接受專場預約，也歡迎民眾「共感體驗」加入大眼睛 / 大耳朵導覽，如欲報名請洽 +886-7-2626647 或 +886-262-6654

*Eyes and Ears Project accepts special appointments and public participation.

To sign up for the Eyes and Ears Project, please call +886-7-262-6647 or +886-7-262-6654.

富邦金控 Fubon Financial 大眼睛大耳朵場館友善計畫由富邦金控贊助
Exploring the Venue - Eyes and Ears Project is supported by Fubon Financial Holding Co., Ltd.

了解更多



導覽服務

Tour Service



日間導覽 Day Time Tour

場次	每日 13:00, 13:30, 15:30 各一場
時間	預計 50 分鐘
費用	一般民眾每人 100 元
Schedule	Daily at 13:00, 13:30, 15:30
Duration	Approximately 50 minutes
Fee	NT\$100 per person

夜間導覽 Night Time Tour

場次	每週三 18:30
時間	預計 50 分鐘
費用	一般民眾每人 100 元
Schedule	Every Wednesday at 18:30
Duration	Approximately 50 minutes
Fee	NT\$100 per person

- 四廳院劇場內部空間及觀眾席，未含在本導覽行程中。
- 如需英文導覽服務者，10 人以上 (含) 即可預約，請於預約導覽日前 20 日提出申請，相關規定逕洽客服專線 +886-7-262-6666。
- The theatre and audience seating area is an active working zone for the performance teams so therefore not part of the guided tour.
- A minimum of 10 (inc.) guests is required to reserve a guided tour in English. Please put in a reservation 20 days in advance and contact the customer service for more information +886-7-262-6666.

更多導覽資訊請見衛武營官網

廳院導覽

Aditorium tour

場次	請詳見官網
時間	預計 60 分鐘
費用	一般民眾每人 150 元
Schedule	Please refer to website information
Duration	Approximately 60 minutes
Fee	NT\$150 per person

場地租借服務

Venue Hire

場館租借(廳院及繪景工廠、其他空間)
相關事宜，請於服務時間來電洽詢。
電話 +886-7-262-6612~6616
更多申請資訊請洽衛武營官網



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館內展覽、消費優惠
Discount on Exhibition Admission, Weiwuying Shops and Online Store

官方商品優惠
Discount on Weiwuying's Office Goods

會員專屬優惠
Access to Members-only Events

活動通知
Notifications of Weiwuying's Programs and Activities

支持衛武營繼續為實現眾人夢想的藝術中心發聲
Your Support as a Member Is Vital to Weiwuying and Helps to Fund Projects for Everyone to Enjoy

衛武營會員相關問題，請洽衛武營客服專線。
Please contact the Weiwuying customer service for more questions.
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At least 10% OFF on Weiwuying presented programs

年費 \$300



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年費 \$150

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The membership is valid for one year.

場館交通

Visit Us

自行開車

南下

- 經國道 1 號
國道 1 號高速公路中正交流道下 →
左轉往鳳山方向 → 直行中正一路 →
衛武營國家藝術文化中心
- 經國道 3 號
國道 3 號高速公路轉國道 10 號高速公路 →
接國道 1 號高速公路 → 中正交流道下 →
左轉往鳳山方向 → 直行中正一路 →
衛武營國家藝術文化中心

北上

- 經國道 1 號
國道 1 號高速公路三多交流道下 →
右轉往鳳山方向 → 直行三多一路 →
衛武營國家藝術文化中心
- 經國道 3 號
國道 3 號高速公路轉台 88 快速道路 →
接國道 1 號高速公路 → 三多交流道下 →
右轉往鳳山方向 → 直行三多一路 →
衛武營國家藝術文化中心

搭捷運

橘線「衛武營 (O10)」下車，
自 6 號出口，出口右手邊即為場館。

搭臺鐵

搭臺鐵至「高雄火車站」後轉搭捷運，
轉搭方式請參閱「搭捷運」。

搭高鐵

搭高鐵至「左營站」後轉搭捷運，
轉搭方式請參閱「搭捷運」。

搭飛機

搭飛機至「高雄國際航空站」後轉搭捷運，
轉搭方式請參閱「搭捷運」。

搭公車

可搭乘高雄市公車 52、70 至衛武營國家藝術文化中心站。
或搭乘 50、53A、53B、88、248、橘 7A、橘 7B、橘 8、橘 10、
橘 11、紅 21、8001、黃 2A、黃 2B、黃 2C 至建軍站。

By Car

Southbound

- National Highway No.1
Exit at Zhongzheng Road interchange →
Turn left heading toward Fengshan District
→ Go straight on Zhongzheng 1st Rd →
Arrive at Weiwuying

- National Highway No.3
Change to National Highway No.10 →
Take the National Highway No.1 →
Exit at Zhongzheng Road interchange →
Turn left heading toward Fengshan District
→ Go straight on Zhongzheng 1st Rd →
Arrive at Weiwuying

Northbound

- National Highway No.1
Take the exit at Sanduo Road interchange →
Turn right heading toward Fengshan District
→ Go straight on Sanduo 1st Rd →
Arrive at Weiwuying

- National Highway No.3
Change to Provincial Highway 88 (Taiwan) →
Connect to National Highway No.1 →
Exit at Sanduo Road interchange →
Turn right heading toward Fengshan District
→ Go straight on Sanduo 1st Rd →
Arrive at Weiwuying

By Metro

Take the Orange line to the Weiwuying Station (O10), Exit 6.
The Center is on your right.

By Train

Get to the Kaohsiung Main Station via Taiwan Railways,
and then transfer to the Metro system. Please refer to
"By Metro" for how to transfer and get here.

By High Speed Rail

Take Taiwan High-Speed Rail to the Zuoying Station, and
transfer to Metro system. Please refer to "By Metro" for
how to transfer and get here.

By Flight

Take a flight to the "Kaohsiung International Airport" and
then transfer to the Metro system. Please refer to "By
Metro" for how to transfer and get here.

By Bus

Take a bus and get off at the stop "National Kaohsiung
Center for the Arts (Weiwuying)": Bus lines-52, 70.
Or take a bus that stops at Jianjun Station: Bus lines-
50, 53A, 53B, 88, 248, Orange 7A, Orange 7B, Orange 8,
Orange 10, Orange 11, Red 21, 8001, Yellow 2A, Yellow 2B
Yellow 2C.



衛 武 營

WEIWUYING

2020

節目指南
PROGRAM GUIDE

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國家表演藝術中心衛武營國家藝術文化中心
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