

ADAM

Asia Discovers Asia Meeting for Contemporary Performance

亞當計畫9

亞洲當代表演網絡集會

Thu. 15 Oct. - Sun. 18 Oct. 2026 in Taipei

場地資訊

TPAC Map

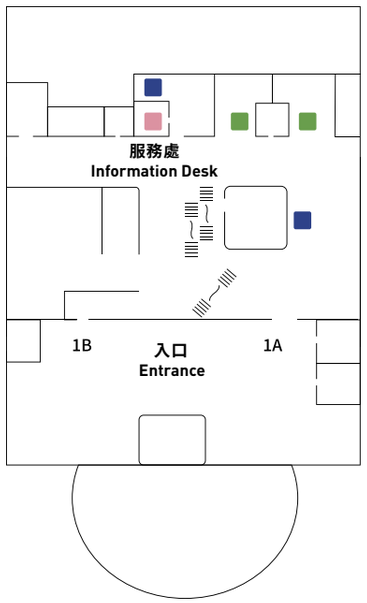


臺北表演藝術中心
Taipei Performing Arts Center

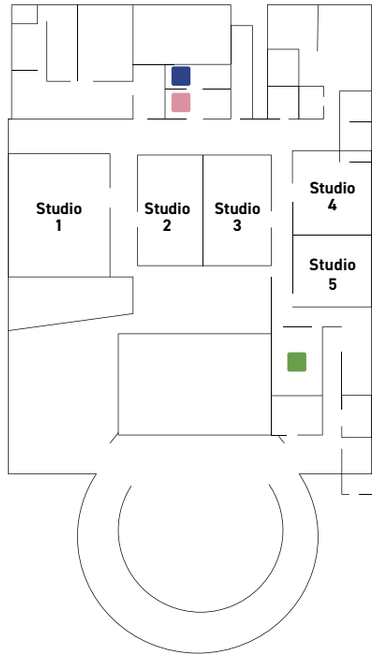
臺北市士林區劍潭路 1 號
No. 1 Jiantan Road, Shilin Dist., Taipei City, 111081, Taiwan

ADAM Info. Desk Opening Hours
Thu. 15 Oct. - Sun. 18 Oct.
12:00-18:00

1F 報到處 Information Desk



11F 活動空間 ADAM Venues



電梯 lift

廁所 toilet

樓梯 stairs

臺北表演藝術中心
TAIPEI PERFORMING ARTS CENTER

活動日程 Schedule

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亞當計畫官網

ADAM website

THU. 15 OCT

14:00-14:40

藝術家實驗室：策展小組分享
@11 樓排練場 1（報名制）

Artist Lab - Curatorial Team Sharing
@11F Studio 1 (Registration Required)

15:00-16:00

藝術家實驗室：駐地研究分享 I
@11 樓排練場 1（報名制）

Artist Lab - Sharing #1
@11F Studio 1 (Registration Required)

16:30-17:30

新作探索《先知（微劇透版）》
@11 樓排練場 2（報名制）

Kitchen "Destiny (the small view)"
@11F Studio 2 (Registration Required)

18:00-18:50

開幕演出《拉什慶龐克 II：檳榔綠》
@ 太陽廳（自由參加）

Opening Performance "La XXX Punk II: Betel Nut Green"
@Sun Hall (Free Admission)

19:00-20:30

開幕酒會
@11 樓排練場 1（邀請制）

Opening Reception
@11F Studio 1 (By Invitation)

FRI. 16 OCT

13:00-14:00

交流與論壇：與策展人有約
@11 樓排練場 3（報名制）

Assembly - Slow Dating
@11F Studio 3 (Registration Required)

14:30-15:30

藝術家實驗室：駐地研究分享 II
@11 樓排練場 1（報名制）

Artist Lab - Sharing #2
@11F Studio 1 (Registration Required)

16:00-17:00

新作探索《按摩，然後結婚》
@11 樓排練場 2（報名制）

Kitchen "Massaging into Marriage"
@11F Studio 2 (Registration Required)

17:30-18:30

藝術家實驗室：駐地研究分享 III
@11 樓排練場 1（報名制）

Artist Lab - Sharing #3
@11F Studio 1 (Registration Required)

19:30-21:30

臺北藝術節《太陽》
@ 球劇場（售票演出）

TAF "The Sun"
@Globe Playhouse (Ticket Required)

SAT. 17 OCT

13:00-14:00

新作探索《日常對話場景》
@11 樓排練場 3（報名制）

Kitchen "Scenes of Conversation"
@11F Studio 3 (Registration Required)

14:30-17:15

交流與論壇：策動交遇：身體、故事與關係的展演
流程：
14:30-15:45 〈匯聚場域：交遇與尚待確認的關係〉
15:45-16:00 休息
16:00-17:15 〈身體作為媒介：敘事與身份的流動展演〉
@11 樓排練場 1（報名制）

Assembly - Curating Encounters: Bodies, Stories, and Performative Relations
Schedule:
14:30-15:45 Convening a Field: Encounters and Situationships
15:45-16:00 Break
16:00-17:15 Mediating Bodies: Storytelling and Identities in Flux
@11F Studio 1 (Registration Required)

17:45-18:45

新作探索《First Son》
@11 樓排練場 2（報名制）

Kitchen "First Son"
@11F Studio 2 (Registration Required)

19:30-20:40

臺北藝術節《最後的錄音》
@ 藍盒子（售票演出）

TAF "Epilogues"
@Blue Box (Ticket Required)

SUN. 18 OCT

13:00-14:15

交流與論壇：詭譎世界，不安身體
@11 樓排練場 2（報名制）

Assembly : Uncanny Worlds, Uneasy Bodies
@11F Studio 2 (Registration Required)

14:45-15:45

新作探索《曲解莎劇》及《卡啦 OK》
@11 樓排練場 3（報名制）

Kitchen "History Play" & "Karaoke"
@11F Studio 3 (Registration Required)

15:45-17:00

閉幕酒會
@11 樓排練場 1（邀請制）

Closing Party
@11F Studio 1 (By Invitation)

ADAM

開幕演出
Opening Performance

藝術家實驗室
Artist Lab

新作探索
Kitchen

交流與論壇
Assembly

臺北藝術節推薦節目
Taipei Arts Festival (TAF) Program

▲亞當服務台
@ 一樓大廳

開放時間：
10/15(四)12:00-18:00
10/16(五)12:00-18:00
10/17(六)12:00-18:00
10/18(日)12:00-16:00

臺北表演藝術中心的話

Preface

亞洲當代表演網絡集會（Asia Discovers Asia Meeting for Contemporary Performance, ADAM），簡稱「亞當計畫」，由臺北表演藝術中心於 2017 年創辦，林人中擔任策展人。有別於節目展會與市集，亞當計畫以藝術家的創作發展為核心，透過交流、協作與跨文化對話，持續建立亞洲當代表演藝術的連結與網絡，從對話中尋找創作的可能性。

2026 年，邁入第九屆的亞當計畫將延續藝術家主導的精神，聚焦於以「藝術家實驗室」、「新作探索」及「交流與論壇」三大單元，邀請來自亞洲不同地區的藝術家、策展人與表演藝術工作者來到臺北，在不同形式的相遇中展開創作、研究與對話。

今年「藝術家實驗室」由菲律賓藝術家奈絲・蘿柯與臺灣藝術家李銘宸共同擔任客席策展，邀請七位亞太藝術家於馬尼拉與臺北雙城駐地研究，在移動與相伴間，進入彼此的文化脈絡，並進一步打開城市作為相遇及對話的可能性；「新作探索」聚焦於發展中的創作計畫，讓藝術家呈現跨文化交流過程中的階段性成果；「交流與論壇」則製造藝術家與策展人交流的場域，讓藝術實踐與知識生產驅動網絡關係。

亞當計畫不只是一次年度性的國際聚會，更是一個讓藝術家彼此遇見、讓創作持續發展的開放平台。期待今年再次與來自各地的夥伴相聚，一起在臺北觀看、思考，開啟新的合作契機。

Asia Discovers Asia Meeting for Contemporary Performance (ADAM) was launched by Taipei Performing Arts Center (TPAC) in 2017 with River Lin serving as curator. Unlike other platforms that focus on program selection and market, ADAM centers upon artists' creative development; through exchange, collaboration, and cross-cultural dialogue, we carry on building connections and a network of Asian contemporary performing arts, searching for possibilities for artistic creation from dialogues.

Entering its ninth year in 2026, ADAM continues its artist-led approach and focuses on the three main sections, including the ADAM Artist Lab, ADAM Kitchen, and ADAM Assembly. Artists, curators, and performing artists from across Asia are invited to Taipei, where they meet each other in different forms as they create, research, and initiate dialogues.

This year, the ADAM Artist Lab is co-curated by the Filipino artist Ness Roque and the Taiwanese artist Lee Ming-Chen. Seven artists from different Asian countries are invited to participate in a two-city residency in Manila and Taipei. In migration and each other's company, they learn about the cultural context of where the others come from and open up the possibility for encounters and dialogues between cities. The ADAM Kitchen focuses on the works-in-progress, allowing the artists to showcase the interim results of cross-cultural exchanges. The ADAM Assembly provides artists and curators with a platform on which they meet and share their experiences, creating a network of art practice and knowledge production.

ADAM is not only an annual international gathering but an open platform that allows artists to meet each other and their artistic creation to continue developing. This year, we look forward to seeing our partners from all over the world again in Taipei and together, we watch, think, and initiate new collaboration opportunities.

藝術家的話

Preface

2018 年參與藝術家實驗室時，策展人邀請藝術家們各自帶領工作坊。當時，「如果幫大家洗頭會怎麼樣？」的想法突然在腦中出現，於是決定用這個我不熟悉，卻覺得有意思的方式來與大家互動。這個嘗試在同一期藝術家的回饋下，逐漸發展成將日常行為作為田野實踐，我也得以與不同的社群互動，並在不同的國家、平台上分享「洗頭計劃」在各個階段的各種樣貌。

對我來說，亞當計畫是歡迎藝術家做（不一樣的）自己的地方，這裡接住了或許在現階段還不純熟的創作概念，但正是如此的包容與彈性，才讓當代表演藝術變得有趣。

When I participated in the ADAM Artists Lab in 2018, the curator invited each artist to lead a workshop. Just then, I suddenly wondered, "What would happen if I shampooed everyone's hair?" So I decided to interact with the group through this unfamiliar yet intriguing approach.

With feedback from the other artists in the same cohort, this experiment gradually developed into a form of fieldwork based on everyday actions. It also gave me opportunities to engage with different communities and to share the different forms that *Field Research: Shampoo Is Telling A Story* took at various stages, across different countries and platforms.

To me, ADAM is a place where artists are encouraged to be their (different) selves. It gives space to ideas that may still be taking shape, and I think it is this openness and flexibility that make contemporary performing arts so interesting.

張剛華
Budi Kang-Hua Chang

Holding Situationships 關係待確，藝術未滿

自 2017 年以來「亞當計畫」持續追問的，不只是藝術家能否在短期駐地中共同創作，而是：機構可以創造什麼條件，讓來自不同文化與創作脈絡的藝術家相遇，並使尚未成形的想法獲得時間？經歷一段暫停與重新思考，2026 年「亞當計畫」回到這個問題，進一步鬆動由機構預先設定方向、方法與成果的慣性。

這也是 Holding Situationships 的起點。在這裡，situationship 不是等待被正式化的未定關係，而是由特定時間、場域與相遇所促成，保持開放並得以轉化的關係狀態。Holding 並非掌控，而是承接：讓關係可以停留、轉向、離開，也可能在另一個時刻、城市或角色中返回。

2024–25 年，臺北藝術節與 Kyoto Experiment 共同召集藝術家，展開《旅行的舌頭》。從餐桌到排練場，食物、烹飪、語言、歷史與身份認同的交會，讓共同生活成為認識彼此的方法。延續這段合作，我邀請菲律賓藝術家奈絲・蘿柯（Ness Roque）與臺灣劇場導演李銘宸，共同策劃與引導 2026 亞當藝術家實驗室。

由藝術家策劃實驗室，是一項「藝術家策展」（artist-curating）的實驗：藝術家的創作方法、感知與關係實踐，如何成為組構相遇、研究與公共分享的策展方法？亞當也藉此將「亞洲」既視為可以被測試的地理想像，也視為必須反覆提出的問題。

兩人提出「洗衣日」（Laundry Days），將分類、浸泡、洗滌、晾曬與折疊轉化為共同工作的態度。洗滌不是回到純淨或抹去污漬；痕跡反而記錄了身體曾經抵達的地方，以及與他人和環境之間無法完全洗去的關係。計畫在馬尼拉與臺北分階段展開：在一座城市遇見的問題與關係，將被帶往另一座城市，在移動、等待與再次相聚之間持續變化。

與藝術家實驗室並行，「新作探索」繼續支持尚在成形中的作品。參與 2024「曼谷—臺北」藝術家實驗室的阿姆麗塔・赫皮（Amrita Hepi），今年帶著從雙城駐地研究發展而來的《先知（微劇透版）》（Destiny (the small view)）回到亞當。她的返回說明，一次公開分享不是合作的終點；較早形成的相遇，可以在藝術家提出新問題時，再次被機構接住。

今年，亞當也匯集來自亞洲、非洲與歐洲的策展人，讓不同地域與機構脈絡中的策展文化及實踐在臺北對話。其中，現任靜岡縣舞台藝術中心 2026 年度節目藝術總監的劇作家與導演石神夏希，她曾於 2018 年以藝術家身分參與亞當藝術家實驗室，又於 2019 年回來擔任客席策展人；如今以機構藝術節藝術總監的身分回到臺北。她的返回讓我們得以回望亞當的成長，也看見一段關係如何在時間中轉換角色、產生新的方向。

在路上的關係以不同節奏與角色再次聚集，2026「亞當計畫」關注的不只是藝術如何開始，也包括相遇之後對話如何延續。這些公開分享不是最終成果，而是印尼語的「titik-titik perhentian」（暫時的停靠點），使創作被看見，也讓新的問題與關係得以進入。也許「Asia Discovers Asia」從來不是對既定地理區域的發現，而是在一次次相遇與返回中，重新看見彼此攜帶的痕跡，以及我們願意如何共同承接它們。

Holding Situationships

Since 2017, ADAM has continued to ask not only whether artists can create together within a short-term residency, but also what conditions an institution can create for artists from different cultural and creative contexts to meet, work together, and give time to ideas that have yet to take form. Following a period of pause and reflection, ADAM returns to this question in 2026, further loosening the institutional tendency to predetermine artistic directions, methods, and outcomes.

This is the point of departure for Holding Situationships. Here, a situationship is not an undefined relationship waiting to be formalised. It is a relation produced through particular times, places, and encounters, and kept open so that it can continue to transform. Holding is not an act of control, but one of carrying and sustaining: allowing a relation to pause, change direction, depart, and perhaps return in another moment, city, or role.

Across 2024 and 2025, Taipei Arts Festival and Kyoto Experiment convened artists for *Cruising: Traveling Tongues*. Moving between the dining table and the rehearsal room, food, cooking, language, history, and identity turned everyday life together into a way of learning about one another. Extending this collaboration, I invited Filipino artist Ness Roque and Taiwanese theatre director Lee Ming-Chen to co-curate and facilitate the 2026 ADAM Artist Lab.

Placing the Lab in the hands of artists is an experiment in artist-curating. How might artists' creative methods, ways of sensing, and relational practices become curatorial means of assembling encounters, research, and public sharing? Through this experiment, ADAM approaches "Asia" both as a geographical imagination to be tested and as a question that must continually be reopened.

Roque and Lee propose "Laundry Days", transforming the acts of sorting, soaking, washing, drying, hanging, and folding into a shared way of working. Washing does not mean restoring something to purity or erasing its stains. The traces left on clothes instead register where bodies have been, and the relationships with others and their environments that cannot be completely washed away. The Lab unfolds in phases across Manila and Taipei: questions and relationships encountered in one city carry over to the other, continuing to change through movement, waiting, and coming together again.

Alongside the Artist Lab, ADAM Kitchen continues to support works that are still taking shape. Amrita Hepi, who participated in the 2024 Bangkok–Taipei Artist Lab, returns to ADAM with *Destiny (the small view)*, developed from research undertaken during that two-city residency. Her return shows that a public sharing does not have to mark the end of a collaboration. An earlier encounter can be revisited when an artist arrives at a new question and needs new conditions to pursue it.

This year, ADAM also brings together curators from Asia, Africa, and Europe, creating a space in Taipei where curatorial cultures and practices from different geographical and institutional contexts can enter into dialogue. Among them is playwright and director Natsuki Ishigami, Artistic Director for the Shizuoka Performing Arts Center's 2026 Season. She participated in the ADAM Artist Lab as an artist in 2018 and returned as its guest curator in 2019. Now returning to Taipei in her role at SPAC, she enables us to look back at ADAM's development and to recognise how a relationship can shift roles and take on new directions over time.

Relationships already in motion come together again, at different rhythms and through changing roles. ADAM 2026 is concerned not only with how artistic processes begin, but also with how dialogue continues after an encounter. These public sharings are not final outcomes but what Indonesian dance curator Nia Agustina calls "titik-titik perhentian"—temporary stopping points that make artistic processes visible while making room for further questions and relationships to enter.

Perhaps "Asia Discovers Asia" has never meant the discovery of an already defined geographical region. It takes place through repeated encounters and returns—through recognising the traces we carry from one another and considering how we might continue to hold them together.

亞當計畫 策展人
Curator, ADAM

林人中
River Lin

策展人
Curator



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My Body is a Para Site **(2026), commissioned by Para Site Hong Kong as part of Elsewhere in Me.**

橫跨現場藝術、舞蹈、當代表演、酷兒文化場域，以藝術家、策展人及劇場構作活躍於國際藝壇。曾任 2023-2025 臺北藝術節策展人，並持續與北藝中心策劃亞當計畫及 Camping Asia。其表演作品受邀於國際藝術機構展出，包括香港 Para Site 與 M+；北美館及台中國美館；巴黎龐畢度中心、東京宮、拉法葉前瞻基金會、法國國家舞蹈中心等。現任薩爾茲堡大學「表演藝術策展」碩士課程策劃委員，亦持續與印尼舞蹈節及里昂舞蹈雙年展合作策展，2026 年起往返巴黎與東京，於東京藝術大學全球藝術研究所攻讀「藝術研究及策展實踐」博士。

Working in Live Art, dance, and queer culture, River Lin is an artist, curator, and dramaturg based in Paris, Tokyo, and Taipei. He served as curator at the 2023-2025 Taipei Arts Festival. Collaborating with the Taipei Performing Arts Center, he has been curating ADAM and Camping Asia since 2017. His performance work has been presented at Para Site and M+ in Hong Kong, Taipei Fine Arts Museum, Live Art Prize in Finland, Centre Pompidou, Palais de Tokyo, Lafayette Anticipation, Centre National de la Danse in France and others. He is also a co-curator of the Indonesian Dance Festival and a guest-curator of the 2025 Biennale de la Danse de Lyon. Currently, Lin is pursuing a PhD in Art Studies and Curatorial Practices at the Graduate School of Global Arts, Tokyo University of the Arts.

李銘宸
Lee Ming-Chen

客席策展 (藝術家實驗室)
Guest Curator (Artist Lab)



© 陳藝堂 Etang Chen

從事劇場編導、創作、演出、文本、視覺設計、典禮統籌等。2009 年起以風格涉（社）名創作與發表演出，同時以個人編導受邀客座、共同創作、顧問、構作／協作等，觸角領域多元，涵括當代表演藝術、視覺藝術、聲音音像藝術與影視製作等。以劇場藝術作為媒介與創作方法，李銘宸的創作透過高度意識的即興與沈積，取材生活景況與現下日常，著眼事物的多義性與其聯覺系統，在臺灣當代的認同感知與人類世的混融現實／處境中，層疊描摹、寫意、回應。

Working in theater production, performance, and graphic art. Since 2009, Lee has created and published performances under the name "FONG KO SHE"（風格涉）, while active as a guest director, consultant, and collaborator. Utilizing theater as both medium and methodology, Lee's work evolves through conscious improvisation and sedimentation. Drawing from everyday life, the creations focus on the polysemy of things and their synesthetic systems. Amid Taiwan's contemporary perceptions of identity and the blended realities of the Anthropocene, intricately layering, sketching, and responding.

奈絲・蘿柯
Ness Roque

客席策展 (藝術家實驗室)
Guest Curator (Artist Lab)



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奈絲・蘿柯出生於菲律賓安吉利斯市，是演員、戲劇構作與教育工作者。她的創作多從去殖民與女性主義觀點出發，探索國際合作的可能性。近期演出包括菲律賓語版《YEMAYA》—— 為 Quiara Alegría Hudes《Yemaya's Belly》菲律賓語翻譯版本（9Works Theatrical；馬尼拉，2026），以及岡田利規《Window of the Spaceship 'In-Between' 》（chelfitsch 劇團；東京、京都、烏鎮、布魯塞爾、首爾、巴黎，2023-2025）。

她曾擔任《Sari-Sali Portal Cafe》戲劇構作（菲律賓教育劇場協會 PETA 與 BRDG；城崎、馬尼拉，2023-2024），也是 Salikhin Kolektib 共同創辦人。重要電影演出包括賈恩卡洛・亞伯拉罕執導《Mag-iina》（Cinemalaya，2026），以及拉亞・馬丁執導《Now Showing》（坎城影展，2008）。

Born in Angeles City, Philippines, Ness Roque is an actor and dramaturg. Her works often explore decolonial and feminist perspectives and international collaboration.

Her recent performances include *YEMAYA*, a Filipino translation of Quiara Alegría Hudes' *Yemaya's Belly* (9Works Theatrical; Manila, 2026) and Toshiki Okada's *Window of the Spaceship 'In-Between'* (chelfitsch; Tokyo, Kyoto, Wuzhen, Brussels, Seoul, Paris; 2023–2025).

She was the dramaturg for *Sari-Sali Portal Cafe* (Philippine Educational Theater Association – PETA and BRDG; Kinosaki and Manila, 2023–2024) and is a co-founder of Salikhin Kolektib. Her notable film performances include Giancarlo Abrahan's *Mag-iina* (Cinemalaya, 2026) and Raya Martin's *Now Showing* (Cannes, 2008).

Opening Performance

開幕演出

《拉什麼龐克 II：檳榔綠》
La XXX Punk II: Betel Nut Green

Thursday, 15 October, 18:00-18:50

地點：臺北表演藝術中心 2 樓 太陽廳
Meeting Point: 2F Sun Hall, Taipei Performing Arts Center

藏起來的，正在平靜地消失。

大地是山的綠，樹的綠，公園裡的綠，綠幕的綠。

面對留不住的傳統文化，我們還能如何重新建構？阿美族藝術家陳彥斌 Fangas Nayaw 在《拉什麼龐克 II：檳榔綠》中，以「原住民龐克」為起點，假想臺灣原住民族文化消逝的近未來。第一部曲，從一部虛構的習慣法開始建築；第二部曲，將從傳統舞蹈動作中發現的動能轉為宣示，以音樂、舞蹈與身體，共同編織一段尚未發生的歷史。

《La XXX Punk》系列的作品，皆以一份宣言作為起點。目的在於探索原民舞蹈未來可以是什麼模樣。我們已厭倦主流刻板想像中的原民舞蹈，或是那些篩選出來、一再重複的畫面。以下是這次的十條宣言：

1. 非自然是生活的一部分。
2. 高潮是一種幻覺。
3. 傳統是個人的。
4. 不費力是一種誤導。
5. 約束的肌肉是一種釋放。
6. 變老中的身體承載經驗。
7. 同質是一種神話。
8. 文化在於日常。
9. 消失是靜悄悄的。
10. 故障（glitch）是一份禮物。

本作於 2025 年里昂舞蹈雙年展首演，在回望阿美族過往傳統與共同生活形態的同時，也試著從正在消逝的痕跡中，發展出關於未來的想像。

The vivid underneath is quietly disappearing.
The land is hill green, tree green.
The green seen in the park or on the green screen.

Can we build on vanishing ground?

In *La XXX Punk II: Betel Nut Green*, Amis artist Fangas Nayaw takes "Indigenous Punk" to speculate on a near future where Taiwan's Indigenous cultures have vanished. Part I begins from a fictional customary law. Part II translates the kinetic energy of traditional dance into a manifesto—weaving, through music, dance, and body, a history yet to come.

Every part starts with a manifesto. This is our search for how indigenous dance can be in the future. It must be different. We are fed up with a popular imagination limited to selected highlights and images.

So here we go.

MANIFESTO

1. The non-natural is part of life.
2. Climax is illusionary.
3. Tradition is individual.
4. Effortlessness is misleading.
5. Bound flow movement releases the body.
6. An aging body holds experience.
7. Homogeneity is a myth.
8. Culture lies in daily life.
9. Disappearance happens quietly.
10. Glitch is a gift.

Premiered at the 2025 Biennale de la Danse de Lyon, the work looks back at Amis traditions and communal life, while striving to imagine a future from the traces quietly disappearing.



軟硬倍事 製作 Fist & Cake Production

軟硬倍事
Fist & Cake Production

兩位藝術家，編舞家董怡芬與導演陳彥斌 Fangas Nayaw 共同創立。

著迷於「人」在「社會」與「自然」中的趨性、動向，不斷地向自然界探索，讓人性於社會中的奇想得以發聲。作品皆建構於表演藝術的根基與底蘊中，探討當代表演藝術流轉的多樣性，跨界於戲劇、舞蹈、展覽、裝置、聲響、多媒體、電影及文本中，共陳於多種媒材的混種後合體，軟硬倍事出品誕生。

製作人 | 林人中　**導演暨編舞 |** 陳彥斌 Fangas Nayaw（阿美族）　**戲劇構作 |** 陳佾均　**製作經理 |** 吳可雲
表演者 | 何晏妤 Naceku（卑南族）、羅媛 maya'a taboeh hayawan（賽夏族）　**音樂設計 |** 林育德
服裝設計 | 范玉霖　**舞台美術 |** 廖音喬　**主視覺設計 |** 蕭羊希　**主視覺拍攝 |** 陳藝堂　**製作 |** 軟硬倍事
贊助 | 國藝會「表演藝術追求卓越專案」

Fist & Cake Production was founded by the choreographer I-Fen Tung and the stage director Fangas Nayaw. Fascinated by the taxis and movement of "people" in "society" and "nature", the group continues to explore the natural world, aiding humans in society to voice their whims out loud. Fist & Cake Production was founded to extract the inner foundations of performing arts and to explore the diversity of the ever-growing, ever-moving contemporary arts. Their spectrum of work includes but is not limited to: theater, dance, exhibition, installations, sounds, multimedia, film, and text while presentations are displayed by using mixed diverse materials.

Producer | River Lin　**Director & Choreographer |** Fangas Nayaw　**Dramaturg |** Betty Yi-Chun Chen
Production Manager | Ann Wu　**Performer |** Naceku, maya'a taboeh hayawan　**Music Design |** Yude Lin
Costume Design | Yulin Fann　**Set Design |** Yin-Chiao Liao　**Main Visual Design |** Yang-Hsi Hsiao
Main Visual Photography | Etang Chen　**Production |** Fist & Cake Production
Funded by The National Culture and Arts Foundation's Performing Arts Abroad program

Artist Lab
藝術家實驗室

體現以藝術家為核心、主導的精神，「藝術家實驗室」邀請藝術家擔任客席策展，根據對全球當代藝術發展趨勢的體察，以主題策略做為規劃特色，透過公開甄選國內外藝術家進行駐地研究，藉此激發創意實驗，誘發新的跨域合作計畫，並於亞當年會期間進行駐地分享會。

The "ADAM Artist Lab" invites artists to be the guest curators to further realize the 'artist-led' concept and the practice of ADAM. Through open call, it brings together international artists to take part in a collective research residency targeting different themes. Their interim findings are shared through presentations during ADAM Gathering.

藝術家實驗室　策展小組分享
ADAM Artist Lab - Curatorial Team Sharing

Thursday, 15 October, 14:00-14:40

藝術家實驗室　駐地研究分享
ADAM Artist Lab Sharing

Session 1: Thursday, 15 October, 15:00-16:00
Session 2: Friday, 16 October, 14:30-15:30
Session 3: Friday, 16 October, 17:30-18:30

場地：臺北表演藝術中心 11 樓排練場 1
語言：英語

Venue: 11F Studio 1, Taipei Performing Arts Center
Language: English

Research
駐地研究

2026「藝術家實驗室」邀請菲律賓藝術家奈絲・蘿柯（Ness Roque）與臺灣藝術家李銘宸共同擔任客席策展，帶領 7 位來自印尼、越南、香港、菲律賓、臺灣、日本的表演與跨領域藝術家，於馬尼拉和臺北兩地進行駐地研究。為藝術家們提供一個相遇、交流、跨文化對話、探索與研究思考的創作環境。

- 第一階段駐地研究（馬尼拉）：2026 年 8 月 19 日至 8 月 30 日
- 第二階段駐地研究（臺北）：2026 年 10 月 5 日至 10 月 18 日

The 2026 ADAM Artist Lab is co-curated and facilitated by artists Ness Roque (the Philippines) and Lee Ming-Chen (Taiwan), who lead seven performing and interdisciplinary artists from Indonesia, Vietnam, Hong Kong, the Philippines, Taiwan, and Japan in a two-city residency in Manila and Taipei. The Lab provides the artists with a creative environment, in which they meet each other, exchange their experiences, engage in cross-cultural dialogues, explore, and research their works.

- Phase 1 in Manila: 19 August - 30 August, 2026
- Phase 2 in Taipei: 5 October - 18 October, 2026

洗衣日

今年「藝術家實驗室」以「洗衣日」為主題，邀請藝術家重探與回應，藝術不僅在「創造新事物」，也是一個分類、檢查、浸泡、洗滌、乾燥與摺疊的日常實踐。從眾人聚集的河畔洗滌，到自助洗衣店裡旋轉的衣物與他人的生活籃筐。本屆「藝術家實驗室」邀請參與藝術家從污漬到天氣，從水溝到口袋，在相伴下認識、經驗馬尼拉、臺北，與彼此的藝術。

Laundry Days

Entitled "Laundry Days", the program invites artists to reimagine ways of connecting with things, people, and social landscapes in the context of arts not merely as the creation of something new but also as sorting, inspecting, soaking, washing, removing dirt, drying, hanging, and folding. Perhaps one brings their laundry to a river where people gather, or to a self-service laundry to watch clothes spin and observe other baskets. This Lab proposes how a collective process could transform temporary residency and gathering and what "laundry" as an attitude or methodology would feel like. The lab is an invitation for artists to be fully present with one another—seeing, listening, feeling, and doing laundry together—while they get to know Manila, Taipei, and beyond.

特別感謝
Special thanks to PARA SA SINING

阿里・安卡薩
Ari Angkasa

印尼／墨爾本
Indonesia / Naarm (Melbourne)



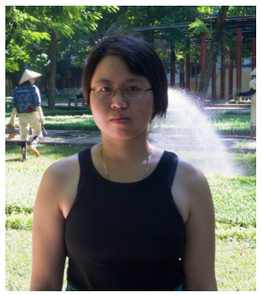
© Thomas McCammon

阿里・安卡薩是居住於 Naarm（墨爾本）的印尼藝術家。阿里的創作將跨性別自主權的思考，與對魚類及航空工程的特殊興趣相互連結。她近期的作品曾於 Institute of Modern Art、Bangkok Kunsthalle、Queer East Film Festival、Dance Base Yokohama 及 Rare Sea 等地展出。安卡薩目前擔任 Miscellania 的表演策展人，並為 PSEUDO Studio 的駐村藝術家；她也正與 APHIDS 共同發展首部全長舞蹈劇場作品《You can't swim at the airport》。

Ari Angkasa is an Indonesian artist based in Naarm-Melbourne. Angkasa's practice links transsexual sovereignty with a peculiar interest in fish and aviation engineering. Her work has recently exhibited with the Institution of Modern Art, Bangkok Kunsthalle, Queer East Film Festival, Dance Base Yokohama, and Rare Sea. She is the performance curator at Miscellania, an artist resident with Pseudo Studio, and is developing her first full length dance-theatre work *You can't swim at the airport* with APHIDS.

高越娥
Cao Việt Nga

越南／河內
Vietnam / Hanoi



© Lê Anh Thư

高越娥於 2002 年出生於越南，身兼藝術家及製作人，現為 ba-bau collective 成員（2021 年至今），並於 2022 年共同創立 Hoa Quỳnh Cinema。她的創作橫跨動態影像與表演，關注身體、節奏，以及日常生活中隱而未顯的緊張關係。自 2025 年起，她發展一系列以「麵團」為主題的表演作品，包括於胡志明市 Project Đẩy Sàn 發表《日常持續展開》（an unfolding everydayness），以及於河內 Tổ Lô Puppet Theater「Puppet Slam 2025」呈現的《我的身體成為麵團》（my body becomes dough）。

Cao Việt Nga (b.2002, Vietnam) is an artist and producer. She is a member of ba-bau collective (2021–) and co-founder of Hoa Quỳnh Cinema (2022–). Working across moving images and performance, her practice centers on the body, rhythm, and the subtle tensions embedded in everyday life. Since 2025, she has developed a series of dough-related performances, including *an unfolding everydayness* at Project Đẩy Sàn, Ho Chi Minh City and *my body becomes dough* at Puppet Slam 2025, Tổ Lô Puppet Theater, Hanoi.

陳偉洛
Chan Wai Lok

香港
Hong Kong



Photo courtesy of the artist

生於香港，創作人及表演者，香港中文大學建築系畢業。其後就讀 SEAD（奧地利），並畢業於 P.A.R.T.S.（比利時）。運用概念性和跨域的方法，陳偉洛的作品充滿幽默感和戲謔性，挑戰舞蹈和表演的固有觀念。他通過編創去塑造探索媒介界限的體驗。他的作品鼓勵觀眾積極參與和自由詮釋，同時展現出他對表演性和編舞的獨特視角。
www.wailokcwl.com

Hong Kong choreographer and performer Chan Wai Lok completed his studies in P.A.R.T.S. (Belgium) and SEAD (Austria) after graduating from the Architecture program at the Chinese University of Hong Kong. Bringing a conceptual, interdisciplinary approach, his work is characterized by a witty, playful sensibility that challenges conventional notions of dance and performance. Through his choreographic pieces, Chan crafts experiences that probe the boundaries of the medium. His work encourages active audience engagement and democratic interpretation while unfolding his perspectives in performativity and choreography.
www.wailokcwl.com

亞柏特・加西
Albert Garcia

菲律賓／臺北
The Philippines / Taipei



© 林育全

跨領域藝術家，擁有菲律賓血統，在澳門出生長大。身為一位移民與表演創作者，使用身體與多媒體作為質疑與展現身份的載體，反映一種無土地、混合多元的身份狀態，其藝術實踐根植於表演，作為一種導航身份、移動與歸屬感的方式。

他作為出生並成長於澳門、但沒有正式居留權的菲律賓勞工移民子女，長期以來一直在探索流動性與文化混血的複雜性。透過跨領域的表演、影像與研究，其作品時常探討個人與集體歷史如何被銘刻於身體之上，並質疑可見性、勞動與生存的政治。

Born and raised in Macao with Filipino migrant roots, Albert Garcia is a multidisciplinary artist currently based in Taipei. As an immigrant and performance artist, he uses the body and multimedia to explore hybrid identity and survival. His work reflects on themes of citizenship, labor, and resilience in an ever-changing world. Garcia studied Media Studies (BA, 2012) in Macao and later pursued an MFA in Dance Performance (2017) in Taipei. His practice is driven by movement, storytelling, and a deep curiosity about the intersections of personal and collective history. Through his performances and installations, he seeks to create spaces for dialogue and reflection on migration, heritage, and the human condition.

李勻
Li Yun

臺灣／臺北
Taiwan / Taipei



Photo courtesy of the artist

李勻，來自臺灣的劇場創作者、導演與聲音創作者，二律悖反協作體（Antinomy Company）負責人。以劇場、聲音、裝置和特定場域展開創作，長期關注亞洲集體記憶、遷徙，以及不同歷史經驗的交會。近年持續發展聲音作為劇場敘事的方法，透過聲音檔案、聲景錄音與即時聲響，建構聲音、身體與空間之間獨特的感知關係，探索歷史與記憶如何持續作用於當下。他以作品《乘上未知漂流去》入圍第 24 屆台新藝術獎，並於 2025 年以作品《逐》獲世界劇場設計展（World Stage Design）專業組聲響設計金獎。

Li Yun is a theatre maker, director, and sound creator from Taiwan and the founder of Antinomy Company. His interdisciplinary practice brings together theatre, live sound, installation, and site-responsive performance to explore Asian collective memory, migration, and layered histories. Working with archival materials, collaborators whose lived experiences shape the work, and specific spatial contexts, he develops performances that reframe how memory and history are perceived. In his practice, sound functions not merely as an auditory element but a material that shapes perception and embodies experience. His work *Embarking on a Drift to the Unknown* has been recognized with a nomination for the Taishin Arts Award, and in 2025, his sound design for *The Going* received the Gold Award in the Professional Sound Design category at World Stage Design.

瑟琳娜・瑪吉利烏
Serena Magiliw

菲律賓／馬尼拉
The Philippines / Manila



© Kirby Vicente

瑟琳娜・瑪吉利烏來自菲律賓馬尼拉，是一位以跨性別女性主義為立場、透過實踐展開反敘事的創作者。她投入戲劇、表演與文化工作，從邊緣群體的生命經驗與身體知識出發，挑戰主流敘事，也讓人們進一步看見對順性別權力結構的抵抗。

瑪吉利烏創立了由菲律賓跨性別與非二元藝術家組成的獨立創意平台 Trans Midya，致力於賦予跨性別者作為一個完整個體的身份認同。她也是 Langgam Performance Troupe 董事會成員、菲律賓跨性別女性協會成員，以及菲律賓關懷藝術家聯盟的會員與聯盟協調員之一。

Serena Magiliw is a transfeminist practice-based counter narrator from Manila, Philippines. Engaged with drama, performance, and cultural work, she challenges dominant narratives through lived experience and embodied knowledge of excluded identities—inviting deeper understanding of resistance against cistems of power. They founded Trans Midya, an independent creative platform for Filipino trans and non-binary artists focused on equipping the trans being of personhood. Magiliw is one of the board of directors of Langgam Performance Troupe, a member of The Society of Trans Women of the Philippines, and one of the Membership and Alliance Coordinators of the Concerned Artists of the Philippines.

太田信吾
Shingo Ota

日本／東京、巴黎
Japan / Tokyo, Paris



© Thessaloniki Film Festival_ Studio Aris Rammos

太田信吾是活躍於東京與巴黎的日本電影導演、表演者及劇場導演。大學期間主修哲學與敘事學。其結合紀錄片與現場表演的作品《最後的藝伎（重現版）》（The Last Geishas (Recreation Version)）於 2024 年巴黎秋季藝術節演出，之後亦前往印尼巡演。

身為演員的他從 2010 年起持續與岡田利規及 chelfitsch 劇團合作，參與包括《三月的五日間》（Five Days in March）在內的多部作品。他的最新紀錄片《再見沼影游泳池》（Numakage Public Pool）曾於釜山、臺北電影節等國際影展放映。

太田信吾的創作橫跨電影、劇場與表演，探討記憶、照護、都市變遷，以及場所消逝背後的政治性。

Shingo Ota is a Japanese filmmaker, performer, and director based in Tokyo and Paris. He studied philosophy and narratology at university. His documentary-performance work, *The Last Geishas (Recreation Version)*, was presented at Festival d'Automne in Paris in 2024 and later toured Indonesia. As an actor, he has collaborated with Toshiki Okada and chelfitsch since 2010, appearing in numerous productions, including *Five Days in March*. His latest documentary, *Numakage Public Pool*, has screened at international film festivals, including Busan and Taipei. Ota's practice moves across cinema, theatre, and performance, exploring memory, care, urban transformation, and the politics of disappearing places.



© Ralph Lumbres, Salikhain Kolektib and Para Sa Sining

新作探索 Kitchen

邀請藝術家以發展中的創作計畫，呈現跨文化交流的發現、研究與特定議題的思索，而「新作探索」則作為跨域、跨文化新作品的階段性呈現舞台。

The “ADAM Kitchen” showcases the work-in-progress presentations, encouraging and supporting the creative process of artists' research, development, and try-out, particularly those involving cross-cultural exchanges.

《先知（微劇透版）》
Destiny (the small view)


Photo courtesy of the artist

Thursday, 15 October, 16:30–17:30

地點：臺北表演藝術中心 11 樓排練場 2
語言：英語

Venue: 11F Studio 2, Taipei Performing Arts Center
Language: English

當有人把一個命運交到你手上，會發生什麼事？

他們帶你去你該去的地方。
告訴你該往哪裡看。
指向地平線之外、某個近在眼前卻尚未抵達的地方。

你望過去。

又或者只是還沒有看見。

也或許，眼前所見並不是重點。

《先知（微劇透版）》（Destiny (the small view)）是阿姆麗塔・赫皮（Amrita Hepi）帶來的全新表演作品，探問命運、權威與可能性，如何被指派、承襲，並透過身體展演。作品不依循固定敘事，而是以一套不斷變動的編舞系統構成，透過現場指令、動作、文字與反覆操作，探索一個命運如何從一個人交到另一個人手中，又如何被接受、承接或抗拒。

在本次的 ADAM 新作探索中，赫皮將分享一個源自曼谷研究、仍在發展中的初步呈現。她在表演者、引導者、編舞者與參與者等角色之間轉換，藉由這次呈現，測試權威如何在身體、地景與不同觀看位置之間流轉。這場公開分享將讓觀眾一窺作品在發展過程中逐步形成的系統、提問與素材，而這些元素也將共同構成日後更大型的群體作品。

*《先知（微劇透版）》獲 Asia TOPA & BIPAM 支持

What happens when somebody hands you a destiny?

They take you to the right place.
They tell you where to look.
They point towards something just beyond the horizon.

You look.

Or maybe you haven't seen it yet.

Maybe the view is not the point.

Destiny (the small view) is a new performance work by Amrita Hepi that examines how ideas of fate, authority, and possibility are assigned, inherited, and performed through the body. Structured as a shifting choreographic system rather than a fixed narrative, the work uses live instruction, movement, text, and repetition to explore how a destiny can be given, received, or resisted from one person to another.

For ADAM Kitchen, Hepi will share an early view/work-in-progress developed through research in Bangkok. Moving between performer, guide, choreographer, and participant, the showing tests how authority circulates between bodies, landscapes, and points of view. This public sharing offers a glimpse into the evolving systems, questions, and materials that will form the larger ensemble work.

* Supported by Asia TOPA & BIPAM.

阿姆麗塔・赫皮
Amrita Hepi

澳洲／墨爾本、曼谷
Australia / Naarm (Melbourne), Bangkok


Photo courtesy of the artist

阿姆麗塔・赫皮是具有 Bundjalung 與 Ngāpuhi 原住民族背景的藝術家、編舞家與表演者，目前往返於澳洲 Naarm（墨爾本）與曼谷生活及創作。她的跨領域實踐涵蓋當代表演、編舞、動態影像、裝置與文字工作。赫皮的創作經常從一段令人好奇的歷史細節、一隻動物，甚至一則傳聞出發，進一步探問故事如何成為歷史、權力如何透過表演被建立，以及身體如何承載跨越文化與世代的知識。她常運用紀實虛構、諷刺、編舞研究與翻譯等方法，回應帝國歷史延續至今的影響，並思考文化交流以及原住民族文化在不同脈絡中的流動與傳播。

赫皮曾就讀 NAISDA 舞蹈學院，並於紐約艾文艾利舞蹈學校接受舞蹈訓練。她的作品曾於亞維儂藝術節（Festival d’Avignon）、雪梨歌劇院（Sydney Opera House）、維多利亞國家美術館（National Gallery of Victoria）、新南威爾斯美術館（Art Gallery of New South Wales）、ACMI、Carriageworks 及雪梨雙年展（Biennale of Sydney）等藝術機構與藝術節展演。

Amrita Hepi is a Bundjalung and Ngāpuhi artist, choreographer, and performer based between Naarm (Melbourne) and Bangkok. Her interdisciplinary practice moves across contemporary performance, choreography, moving image, installation, and text. Often beginning with a curious historical detail, an animal, or a rumor, Hepi creates works that examine how stories become history, how power is performed, and how bodies carry knowledge across cultures and generations. Her practice frequently employs docufiction, satire, choreographic inquiry, and processes of translation to investigate the ongoing effects of empire, cultural exchange, and the circulation of Indigenous cultures.

Hepi trained at NAISDA Dance College and the Alvin Ailey School in New York. Her work has been presented by institutions and festivals, including Festival d'Avignon, Sydney Opera House, the National Gallery of Victoria, the Art Gallery of New South Wales, ACMI, Carriageworks, and the Biennale of Sydney.

米許・葛里戈
Mish Grigor

澳洲
Australia

澳洲表演創作者與導演，APHIDS 共同藝術總監，創作橫跨當代表演與實驗劇場，擅用幽默與互動探討權力與親密關係。在《先知（微劇透版）》中參與戲劇構作，並共同發展文字與現場指令。

An Australian performance maker and co-director of APHIDS, working across contemporary and experimental theatre. For *Destiny (the small view)*, Grigor contributes to the dramaturgical framework, text, and live instructions.

莎莎賓・希芮旺吉
Sasapin Siriwanij

泰國／曼谷
Thailand / Bangkok

現居曼谷的劇場藝術家與導演，曼谷獨立表演藝術社群核心人物，致力於推動當代劇場與國際交流。在《先知（微劇透版）》中擔任戲劇構作與藝術合作夥伴，提供泰語文化與結構體系的批判觀點。

A Bangkok-based theatre artist, director, and key figure in Bangkok's independent performance community. For *Destiny (the small view)*, Siriwanij serves as dramaturg and artistic collaborator, bringing critical perspectives on Thai language and institutional structures.



《按摩，然後結婚》
Massaging into Marriage

Friday, 16 October, 16:00–17:00

地點：臺北表演藝術中心 11 樓排練場 2
語言：英語

Venue: 11F Studio 2, Taipei Performing Arts Center
Language: English

按摩對你來說是什麼？對張剛華而言，那是愛。在《按摩，然後結婚》中，藝術家將「按摩」與「婚姻」視為相互隱喻：若觸摸與接納不再是短暫的交易，而成為一種恆久的狀態，那是否就是婚姻？

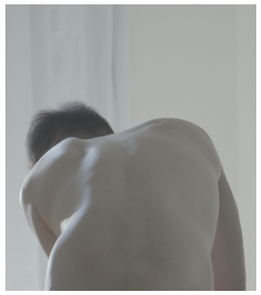
本次呈現為調研初期的講述式展演。這項田野實踐邀請參與者在褪去社會衣裝與身分框架後，以純粹的按摩赤裸相遇。按摩在此不僅是肌肉的放鬆，亦是對內在脆弱與私密慾望的接納，在「給予」與「接受」的流動中，映照出了親密關係裡的權力動態。

What does massage mean to you? For Budi Kang-Hua Chang, it is love. In *Massaging into Marriage*, the artist treats "massage" and "marriage" as metaphors for one another: if touch and acceptance were no longer temporary but something permanent, would that be marriage?

This presentation is a lecture-performance from the early stage of the research. This fieldwork practice invites participants to shed the social roles and identities they wear, and to encounter one another naked through massage alone. Here, massage is not only about relaxing the muscles but also about accepting one's vulnerabilities and unspoken desires. The flow between "giving" and "receiving" reflects the power dynamics within intimate relationships.

張剛華
Budi Kang-Hua Chang

臺灣／臺北
Taiwan / Taipei



© 丘智華 Chiu Chin-Hua

1987 年生於印尼山口洋市，成長於臺灣，現為獨立藝術家、「明日和合製作所」共同創辦人。創作從自身的移民身份出發，將身體與生命經驗視為活檔案，游移於自傳與虛構敘事之間，將遷徙與社會流動的複雜現實，轉化為展演相遇。他對華人離散經驗的探問，體現於對多樣展演媒介的運用；將移民在不同文化、地域間體驗到的斷裂，轉化為藝術實踐，關注認同在群體間的流動與往返，映照出一個永遠處於過境狀態的自我。

Budi Kang-Hua Chang is a performance artist and co-founder of the Taipei-based collective Co-Coism. Born in Singkawang, Indonesia, and educated in Taiwan, Chang deeply roots his trans-disciplinary practice in his family's migration paths across China, Malaysia, Singapore, Indonesia, and Taiwan.

In his practice, Chang positions his own body and lived experience as a living archive. Navigating the ambiguous space between the autobiographical and the autofictional, he translates the complex realities of immigration, physical displacement, and social mobility into tangible theatrical encounters. This approach is realized through intimate, participatory performances, where tactile rituals like shampooing or massaging serve as mediums to unpack inherited memories. Chang's artistic contributions have been recognized with an Honorable Mention at the 2025 Taipei Art Awards, and he is an alumnus of the 2018 ADAM Artist Lab at the Taipei Performing Arts Center.

《日常對話場景》
Scenes of Conversation


Photo courtesy of the artist

Saturday, 17 October, 13:00–14:00

地點：臺北表演藝術中心 11 樓排練場 3
語言：中文、日語

Venue: 11F Studio 3, Taipei Performing Arts Center
Language: Mandarin and Japanese

導演將扮演面談者的角色，跨越國界、歷史與社會的邊界與藝術家展開對話，聊聊那些不在場的人們。

藉由這個計畫首次相遇的導演與藝術家，在前期研究階段分享了各自的人生故事——走過的路、遇過的人，以及各自經歷的生活。

他們從特定的記憶出發，梳理這些缺席的身影，並探索能在舞台上建構出怎樣的風景。最終，這場演出將這些隱形的聲音召喚至劇場空間之中。

臺灣呈現藝術家：王甯、李文皓、林穎

A director acts as an interviewer, entering into a dialogue with artists across national, historical, and social boundaries to talk about people who are not physically present.

Having met for the first time through this project, the director and artists spent their research phase sharing their life stories, the paths they have taken, the people they have encountered, and the lives they have lived.

Drawing on specific memories, they reflect on these absent figures and explore what kind of landscapes can be evoked on stage. The result is a performance that summonses these invisible voices into the theatrical space.

Presenting Artists from Taiwan: Wang Ning, Li Wen-Hao, Lin Ying

村川拓也
Takuya Murakawa

日本／京都
Japan / Kyoto


© Guoqing Jiang

劇場導演、電影創作者。村川拓也運用紀錄與田野調查的方法進行創作，實踐橫跨影像、電影、劇場與視覺藝術等不同領域。作品誕生於虛構與現實的交界，質疑當代藝術既有的表現，進一步追問現實世界中的真實究竟為何。

作品《Zeitgeber》（2011–）將照護者與被照護者之間的關係重新搬上舞台，曾於德國、新加坡等地演出。近年作品包括《Moonlight》（2018）、《Pamilya》（2020）、《Playing Work and working》（2022–）以及《Tennis (stage version)》（2025）。2016 年他以日本文化廳東亞文化交流使者身分造訪上海與北京。近期作品《事件》（The Incident）獲得第 21 屆愛知縣藝術劇場戲劇獎特別獎。

Takuya Murakawa is a theatre director and filmmaker. Employing documentary and fieldwork approaches, Murakawa's practice traverses multiple fields, from video/film to theatre and visual art. Born on the boundary between fiction and reality, his work not only questions the current methods of artistic expression but also inquires into what 'reality' really is in the real world. His work, *Zeitgeber* (2011-), which recreated onstage the relationship between a caregiver and the cared-for, has been performed internationally in Germany and Singapore among other countries. His recent works include *Moonlight* (2018), *Pamilya* (2020), *Playing Work and working* (2022-), and *Tennis (stage version)* (2025). In 2016, he visited Shanghai and Beijing as an East Asian Cultural Exchange Envoy for the Agency for Cultural Affairs. His recent work, *The Incident*, won a special prize at the 21st Aichi Arts Foundation Drama Award.

合作夥伴
Partner
KYOTO EXPERIMENT

本次呈現獲 Japan Creator Support Fund 經費支持
This project is supported by Japan Creator Support Fund.
Japan Creator Support Fund

《First Son》



© Hideto Maezawa

Saturday, 17 October, 17:45–18:45

地點：臺北表演藝術中心 11 樓排練場 2
語言：中文、臺語、英語與非語言溝通

Venue: 11F Studio 2, Taipei Performing Arts Center
Language: Mandarin, Taiwanese, English and non-verbal

《FIRST SON》這件作品跟我如何在家庭場域體現自己的性別身份有關，起點是當我回憶起奶奶蘇梁伸的喪禮。

1985 年出生今年 42 歲的我屬鼠，人生下半場還在探索自己的跨性別狀態。正因為我是家裡唯一的獨子，似乎被容許穿梭二元性別的表現，我想重溫並分享這些溢出性別框架且被默許的時刻。

*《FIRST SON》研究計畫獲 2025 橫濱國際表演藝術會 YPAM Direction 及 2026 雪梨 Performance Space 酷兒發展計畫支持。

The work, *First Son*, is about how I embody my gender identity within my family. It all began when I recalled the funeral of my grandmother, Su Liang-Shen.

I was born in 1985, the Year of the Rat. Now I am 42 and still exploring my transness in the halftime. Since I am the only child in my family, I seem to be allowed to perform between the expressions of the gender binary. I would like to revisit and share these moments that not only transcended gender norms but were acquiesced.

* The research for *First Son* was supported by YPAM Direction 2025 and the Performance Space Queer Development Program in 2026.

蘇品文
Su Pinwen

臺灣／嘉義
Taiwan / Chiayi



© Huang Jyong-Jhe

蘇品文（你 / 他），女性主義藝術家，出生於 1985 年臺灣，現居臺灣南方；作品挑戰異性戀規範下的性別、女性主義和裸體概念；2013 年起研究觸覺並以此為實踐，這將舞蹈引向超脫美學的觀念藝術。他們將舞蹈帶入超越其形式的社會和政治領域，近期的作品以跨學科的女性主義視角探索身體政治。現為看嘸舞蹈劇場藝術總監，駐館於嘉義縣表演藝術中心，主持出櫃藝術節嘉義舞蹈雙週。畢業於國立臺北藝術大學舞蹈創作碩士、南華大學哲學學士。

Su Pinwen (he/they) is a feminist artist. Born in Taiwan in 1985, he is currently based in the south of Taiwan. Su's work challenges the heteronormative revolving around notions of gender, feminisms, and nudity. Since 2013, he has researched and practiced tactile culture, taking dance into social and political realms beyond its forms while his recent work explores body politics with feminist approaches across disciplines. Currently serving as the artistic director of KUABO DANCE THEATRE, a resident at Chiayi Performing Arts Center, and the curator of COME OUT FEST, Su holds an MFA in Choreography from Taipei National University of the Arts and a Bachelor's in Philosophy from Nanhua University.

看嘸舞蹈劇場
KUABO DANCE THEATRE

「人人都可以跳舞」意旨於「每個人都可以創作屬於自己舞蹈的方式」— 看嘸舞蹈劇場 2006 年起源嘉義民雄，2011 年起由女性主義藝術家蘇品文擔任藝術總監 / 製作人，自 2019 年起駐館於嘉義縣表演藝術中心，2025 年起主辦出櫃藝術節嘉義舞蹈雙週。

"Everyone can be empowered by dancing. Everyone is welcome to create their own movements." KUABO DANCE THEATRE company originated from Minxiong, Chiayi County in 2006 with the feminist artist Su Pinwen (he/they) as its artistic director and producer since 2011. The company has been a resident at the Chiayi Performing Arts Center since 2019 and launched COME OUT FEST in 2025.

《曲解莎劇》及《卡啦 OK》
History Play & Karaoke



© Ivor Houlker

Sunday, 18 October, 14:45–15:45

地點：臺北表演藝術中心 11 樓排練場 3
語言：粵語、英語，中英文字幕

Venue: 11F Studio 3, Taipei Performing Arts Center
Language: Cantonese and English with Chinese and English surtitles

《曲解莎劇》

將莎士比亞最具詩意的歷史劇《理查二世》轉化為一場跨越文化、對權力本質的深刻詰問。觀眾將跟隨年輕的莎士比亞，一位既無大學學歷、被權貴視為「野心家」的詩人，如何在伊莉莎白一世晚年人人自危的氛圍中掙扎求存。

本作融合了伊莉莎白時代的歷史與文學，配以多元音樂元素－從粵劇、牧歌，跳躍至重金屬與饒舌。作品提出了一個值得深思的問題：莎士比亞能寫出經典詩句，是因為他天賦異稟，還是大環境使然？

*《曲解莎劇》榮獲國際演藝評論家協會（香港分會）2026 劇評人獎「年度劇本獎」，並將於 2028 年於香港進行首演。

《卡啦 OK》

香港得獎創作者李婉晶，以歌聲拼貼千禧世代港人成長故事，藉回憶折射香港數十年時代變遷。從 1990 年代卡啦 OK 粵語金曲，到母親口耳相傳的粵劇名曲；從 1997 年香港主權移交儀式上獻唱的兒童合唱團曲目，到英國傳統民謠……

創作者李婉晶以個人真實家庭歷史與父母的羈絆，巧妙呼應港人從英殖香港到回歸中國後的雙重身份及認同。華語金曲是一代華人的生活和情感寄託。當一切「外貌早改變」，只望「情懷未變」。

*《卡啦 OK》為 2026 年西九單人表演藝術節開幕節目。

合作夥伴
Partner
西九演藝 WESTK PERFORMING ARTS

History Play

History Play is a new piece of music theatre from Hong Kong, which reevaluates Shakespeare's *Richard II* as a controversial, intercultural interrogation of power. A young "upstart" poet, Shakespeare, navigates the paranoia of Elizabeth I's final years: a time defined by state censorship, recurring plagues, and the shadow of the gallows.

Paid to stage a play about the downfall of a king, Shakespeare finds his poetic genius entangled in the politics of the time.

* *History Play* was awarded Best Script at the IATC Critics Awards 2026 and received various nominations. The official public premiere will take place in 2028.

Karaoke

Michelle was born in the 1980s, surrounded by rich and eclectic musical influences since childhood. In *Karaoke*, she draws on the true story of her ties with her parents after their divorce to explore the shifting identities of Hong Kong people.

Canton pop classics have served as the emotional and cultural anchor for a generation of ethnically Chinese people. Quoting Karaoke lyrics: "appearances have long since changed," but the hope remains that the "feelings stay the same."

* *Karaoke* premiered at WestK Solo Fest 2026 with a full house and was highly acclaimed.

天台製作（香港）
Rooftop Productions (HK)

天台製作由李婉晶及艾浩家在 2014 年於香港成立，二人獲得第十六屆香港藝術發展獎藝術新秀獎（戲劇）。劇團致力於將劇場創作與大眾文化連結，善於在作品中提煉時代碎片，以藝術回應城市變遷。

Rooftop Productions was established in Hong Kong in 2014 by Li Yuen Jing Michelle and Ivor Houlker, recipients of the 16th Hong Kong Arts Development Awards for Young Artists (Drama). The company is dedicated to connecting theatre with popular culture, making art in response to changes in Hong Kong.

艾浩家
Ivor Houlker

英國／香港
The United Kingdom / Hong Kong



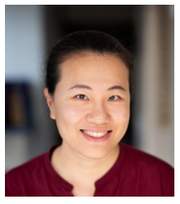
© Ivor Houlker

香港得獎劇團「天台製作」創辦人及聯合藝術總監，憑《曲解莎劇》獲 2025 年國際演藝評論家協會（香港分會）劇評人獎「年度劇本／編劇獎」，擅長以現場音樂、形體、多媒體投影、聲音裝置、互動式表演、手機應用識程式等作為創作及表演元素，作品多次獲得香港各大劇場獎項之「舞台美學獎」。

Ivor Houlker is a founder and co-artistic director of Rooftop Productions (HK). He was awarded Best Playwright of the Year at the 2026 IATC (HK) Critics Awards for *History Play* and the recipient of the 2022 Hong Kong Arts Development Awards - Award for Young Artist (Drama). His work often involves live music, live cameras, and interdisciplinary collaboration, and has won multiple Best Scenography awards in Hong Kong.

李婉晶
Li Yuen Jing Michelle

香港
Hong Kong



© Ivor Houlker

香港得獎劇團「天台製作」創辦人及聯合藝術總監，香港藝術發展局藝術新秀得主，《卡啦 OK》的主創與表演者。除劇場創作外，亦教授不同編作劇場及跨領域創作課程，現兼職任教香港演藝學院（戲劇學院，舞台及製作藝術學院）。

Li Yuen Jing Michelle is a founder and co-artistic director of Rooftop Productions (HK) and the recipient of the 2022 Hong Kong Arts Development Awards - Award for Young Artist (Drama). She is the creator and solo performer of *Karaoke*. She teaches devising and creative process at the Hong Kong Academy for Performing Arts (Drama School and TEA School).

Assembly

交流與論壇

作為展演知識與追蹤時代趨向的平台，「交流與論壇」集結視覺及表演藝術家與策展人，透過一系列講座、工作坊及對談，探討國際當代表演藝術的最新脈動，交流最新產業趨勢。

As a platform for performing the knowledge and producing curatorial and artistic discourses of our times, the "ADAM Assembly" brings visual artists, performing artists, and curators together to think, debate, and respond to current issues and socially diverse voices in the art world through a series of talks, workshops, and dialogues.

與策展人有約
Slow Dating

Friday, 16 October, 13:00–14:00

地點：臺北表演藝術中心 11 樓排練場 3
語言：英語

Venue: 11F Studio 3, Taipei Performing Arts Center
Language: English

由策展人與藝術家一對一面談，每回進行 15 分鐘。

Slow Dating provides one-on-one encounters for artists and presenters/curators. Each meeting runs for 15 minutes.

香港 Hong Kong

逸東酒店 Eaton Hotel	文化總監 Cultural Director **陳敬元 Joseph Chen**
M+ 博物館 M+	CHANEL 資深策展人及流動影像部門主管 CHANEL Senior Curator & Head of Moving Image **蘇筱琪 Silke Schmickl**

印尼 Indonesia

印尼舞蹈節 Indonesian Dance Festival (IDF)	總監 Director **拉特里・阿寧迪亞賈蒂 Ratri Anindyajati**

日本 Japan

靜岡縣舞台藝術中心 Shizuoka Performing Arts Center(SPAC)	藝術總監 Artistic Director **石神夏希 Natsuki Ishigami**
港區立港藝術中心 m ～ m Minato Arts Center m~m	節目總監 Program Director **相馬千秋 Chiaki Soma**

馬來西亞 Malaysia

吉隆坡藝術節 KL Festival	藝術總監 Artistic Director **陳豐愛 June Tan**

莫三比克 Mozambique

KINANI 國際當代舞蹈平台 KINANI International Platform for Contemporary Dance	藝術總監 Artistic Director **基多・滕貝 Quito Tembe**

臺灣 Taiwan

臺北表演藝術中心 Taipei Performing Arts Center (TPAC)	節目部經理 Head of Production Department **林采韻 Charlene Lin**
國家兩廳院 National Theater & Concert Hall (NTCH)	節目企劃部經理 Director of Programming & International Development Department **賴依莉 Vera Lai**
臺中國家歌劇院 National Taichung Theater (NTT)	節目企劃部節目專員 Programming Associate of Programming & Planning Department **黃琳惠 Huang Lin-Hui**
衛武營國家藝術文化中心 National Kaohsiung Center for the Arts (Weiwuying)	節目經理 Director of Artistic Planning **王昭驊 Joanna Wang**
桃園鐵玫瑰藝術節 Taoyuan Iron Rose Festival	策展人 Curator **姚立群 Yao Lee-Chun**
2026 臺南藝術節 2026 Tainan Arts Festival	策展人 Curator **溫慧玟 Wen Huei-Wen**
臺灣當代文化實驗場 C-LAB C-LAB	當代藝術平台策展人 Contemporary Art Platform Curator **王惠娟 Cynthia Wang**
臺北市立美術館 Taipei Fine Arts Museum (TFAM)	助理研究員 Curator **馮馨 Feng Hsin**

策動交遇：身體、故事與關係的展演

Curating Encounters: Bodies, Stories, and Performative Relations

策展實踐創造作品、人與機構得以交會的條件；它策動交遇、匯聚場域，也讓關係進入運動。本場論壇分為上下半場：「匯聚場域：交遇與尚待確認的關係」探討策展工作如何促成藝術家彼此之間、藝術家與機構之間、節目與觀眾之間，以及創作過程與製作之間的交遇，讓尚待確認的關係逐漸成形；「身體作為媒介：敘事與身份的流動展演」則聚焦身體如何承載、轉譯與展演故事，以及身分如何在個人歷史、文化語境、藝術形式和與觀眾的接觸之間持續被協商與重塑。透過兩組策展人的對話，論壇將表演藝術策展視為一種關係性的實踐——它在機構與制度的時間性之中開闢空間，讓關係的運動向觀演空間內外延展，並使關係的展演成為策展本身得以發生的條件。

Curatorial practice creates the conditions for works, people, and institutions to meet, activating encounters, convening a field, and setting relations in motion. Structured in two sessions, “Convening a Field: Encounters and Situationships” explores how curatorial work can facilitate encounters among artists, between artists and institutions, between programmes and audiences, and between process and production, allowing relations whose terms remain unsettled to take shape. “Mediating Bodies: Storytelling and Identities in Flux” considers how bodies carry, translate, and perform stories, and how identities are continually negotiated and reshaped across personal histories, cultural contexts, artistic forms, and encounters with audiences. Through dialogue between two groups of curators, the symposium considers curating in the performing arts as a relational practice—one that opens space within institutional temporalities, extends the movement of relations within and beyond spaces of performance and spectatorship, and makes the performance of relations a condition of curating itself.

上半場｜
匯聚場域：交遇與尚待確認的關係
Convening a Field: Encounters and Situationships

Saturday, 17 October, 14:30–15:45

地點：臺北表演藝術中心 11 樓排練場 1
主持人：林人中
與談人：拉特里・阿寧迪亞賈蒂、相馬千秋、陳豐愛
語言：英語

Venue: 11F Studio 1, Taipei Performing Arts Center
Moderator: River Lin
Panelists: Ratri Anindyajati, Chiaki Soma, June Tan
Language: English

臺灣 Taiwan
林人中
River Lin



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印尼 Indonesia
拉特里・阿寧迪亞賈蒂
Ratri Anindyajati



© Yousef Iskandar

日本 Japan
相馬千秋
Chiaki Soma



© NÓI CREW

馬來西亞 Malaysia
陳豐愛
June Tan



© Mesha

下半場｜
身體作為媒介：敘事與身份的流動展演
Mediating Bodies: Storytelling and Identities in Flux

Saturday, 17 October, 16:00–17:15

地點：臺北表演藝術中心 11 樓排練場 1
主持人：林人中
與談人：石神夏希、蘇筱琪、基多・滕貝
語言：英語

Venue: 11F Studio 1, Taipei Performing Arts Center
Moderator: River Lin
Panelists: Natsuki Ishigami, Silke Schmickl, Quito Tembe
Language: English

臺灣 Taiwan
林人中
River Lin



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日本 Japan
石神夏希
Natsuki Ishigami



© Makita Natsumi

德國／香港
Germany/Hong Kong
蘇筱琪
Silke Schmickl



© Dan Leung

莫三比克
Republic of Mozambique
基多・滕貝
Quito Tembe



© Mariano Silva

詭譎世界，不安身體
Uncanny Worlds, Uneasy Bodies

Sunday, 18 October, 13:00–14:15

地點：臺北表演藝術中心 11 樓排練場 2
主持人：陳敬元
藝術家：阿里・安卡薩、陳天灼、瑟琳娜・瑪吉利烏、蘇品文
語言：英語

Venue: 11F Studio 2, Taipei Performing Arts Center
Moderator: Joseph Chen
Artists: Ari Angkasa, Chen Tianzhuo, Serena Magiliw, Su Pinwen
Language: English

當世界日益顯得詭譎難測，身體既是感知動盪的載體，也是回應現實的場域。本場對談邀集陳敬元、阿里・安卡薩（Ari Angkasa）、陳天灼、瑟琳娜・瑪吉利烏（Serena Magiliw）與蘇品文，探問在日常生活、社會與政治持續不安的此刻，藝術實踐如何得以維繫。藝術家如何面對自身社群的迫切問題，又不將藝術簡化為再現現實的工具或問題的解方？藝術實踐又能開啟哪些抵抗、照護、想像與團結的可能？由香港逸東酒店文化總監陳敬元主持，藝術家們將共同思考：身處不安的當下，成為一名藝術家——並繼續以藝術家的身分工作——究竟意味著什麼？

In the worlds that feel increasingly uncanny, the body becomes both a register of unrest and a site of response. Bringing together Joseph Chen, Ari Angkasa, Chen Tianzhuo, Serena Magiliw, and Su Pinwen, this conversation asks what matters in sustaining an artistic practice amid everyday, social, and political instability. How might artists confront the urgencies affecting their communities without reducing art to representation or remedy? What forms of resistance, care, imagination, and solidarity can artistic practice make possible? Moderated by Joseph Chen, the panel reflects on what it means to inhabit an uneasy present—and, ultimately, to continue working as an artist within it.

香港 Hong Kong
陳敬元
Joseph Chen



© Eaton HK

印尼 Indonesia
阿里・安卡薩
Ari Angkasa



© Thomas McCammon

中國 China
陳天灼
Chen Tianzhuo



© Ville Vido

菲律賓 The Philippines
瑟琳娜・瑪吉利烏
Serena Magiliw



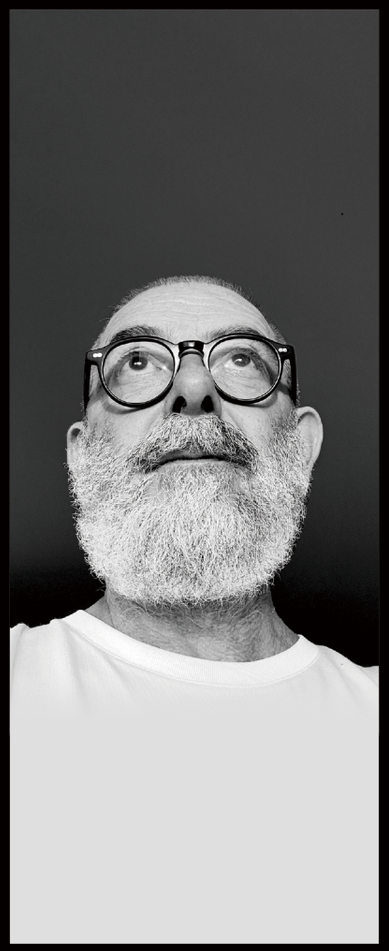
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臺灣 Taiwan
蘇品文
Su Pinwen



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DANCE TALK
STEP INTO A LIFE DEVOTED TO DANCE
BEYOND TRAINING
走進學校之外的舞蹈現場
11.22日
臺北表演藝術中心
排練場1
主辦單位 臺北表演藝術中心 TAIPEI PERFORMING ARTS CENTER 合作夥伴 CHANEL







克里斯汀·赫佐
Christian Rizzo
法國鬼才編舞家

中島那奈子
Nanako Nakajima
日本舞蹈構作先驅

高林白牛口二
Kouji Takabayashi
日本國寶級能樂師

2026 構作與創作 秋季課程

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