



MIND THE GAP LEAD THE PATH
CONFERENCE GUIDE

小心間隙 挺進前行

AAPPAC 2024 Annual Global Meeting at the Taipei Performing Arts Center

2024亞太表演藝術中心協會年會

September 4-6

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臺北表演藝術中心的話

WORDS FROM TAIPEI PERFORMING ARTS CENTER

臺北表演藝術中心是一個充滿各種可能性的藝文空間，讓人們認識藝術、愛上藝術的當代劇場。我們打開可能，力求各種形式的創新，挑起觀眾對藝術的好奇心，將表演帶到意想不到的地方。北藝中心提供各種藝術參與活動、舉辦臺北藝術三節與國際交流活動，除了延續原有的節慶功能之外，亦成為當代藝術的培育平台，將之推向國際舞台。

亞太表演藝術中心協會 (AAPPAC) 年會在睽違十二年後重返臺灣，由臺北表演藝術中心接棒主辦。2024 年會主題為「Mind The Gap, Lead The Path」(小心間隙，挺進前行)，聚焦思考如何面對當今表演藝術的挑戰，並同時擁有足夠知識與能量向未來持續挺進。

此次年會鎖定四大議題進行交流，包含「藝術的持續創新：傳統藝術的保存與保鮮」、「鄰里生活：文化場館正與社區共舞」、「恆長永續：天長地久是一個動詞」、「演算劇場：AI 技術的劇場旅程」。每一場論壇都將為劇場決策者與領導人，帶來補腦新思維與行動新方案——而任何文化間隙將在我們共同努力之下被消弭，藝術文化長河也將持續一路向前。

The Taipei Performing Arts Center (TPAC) is an art space brimming with various possibilities, designed for people to discover and appreciate arts in a contemporary theater setting. We open up possibilities, striving for innovation in various forms, sparking the audience's curiosity about art, and bringing performances to unexpected places. TPAC offers a variety of arts participation activities, hosts the Taipei Children's Arts Festival, Taipei Arts Festival, Taipei Fringe Festival, and conducts international exchange events. In addition to continuing its original festivals and events, TPAC also serves as a platform for nurturing contemporary art, pushing it onto the international stage.

After a twelve-year gap, the annual conference of the Association of Asia Pacific Performing Arts Centers (AAPPAC) is returning to Taiwan, hosted by the Taipei Performing Arts Center. The theme of this year's conference is "Mind the Gap, Lead the Path", with the focus on four major challenges that performing arts venues around the world are facing: continuous innovation, local connections, constant sustainability, and AI technology. Each forum session has been designed to inspire new thinking and action plans by theater decision makers and leaders. Working together, cultural gaps can be eliminated, ensuring that arts and culture continue to move forward.



更多資訊



More Information

關於 AAPPAC

ABOUT AAPPAC

亞太表演藝術中心協會 (Association of Asia Pacific Performing Arts Centres, AAPPAC) 於 1996 年成立，目的在促進亞太區人民彼此間的聯繫與瞭解、鼓勵各表演藝術中心進行藝術節目交流，期使亞太區發展為國際表演藝術產業主導者。

協會內專業人員，提供會員各藝術中心交換資訊的緊密聯繫網絡，並協助各藝術中心的技術、行政與管理的技能及知識，持續地成長與發展。

亞太表演藝術中心協會 (AAPPAC) 的 82 名會員遍佈逾 20 個國家，包括亞太區 46 個主要表演藝術中心為正規會員。另有 AAPPAC 頂尖商業圈 (Peak Business Circle) 以及商業圈代表 (Business Circle Representatives)，其組成為另外 36 個國際著名表演藝術場館、產業協會、企業組織機構等。

會員與代表們之間所進行的對話，有助於表演節目、培訓計畫、行銷與管理手法及劇場技術的資訊交流。會員也有機會與亞太區主要表演中心的關鍵決策者直接進行洽談，除了跟進藝術圈內的最新動向，也有機會相互建立聯繫與進行合作。

The Association of Asia Pacific Performing Arts Centres (AAPPAC) has a network of 82 members from over 20 countries, comprising 46 prominent performing arts centres in the Asia-Pacific region as its full members, and 36 internationally reputable arts venues and organisations as well as related businesses and arts industry associations as our Peak Business Circle and Business Circle Representatives.

The dialogue between members and representatives facilitates exchanges in information on programmes, training opportunities, marketing and management initiatives, as well as technical issues. Having access to key decision makers of major performing arts centres in the Asia-Pacific, members are in touch with the latest developments in the arts scene and are presented with numerous opportunities for networking and discourse.



更多資訊
More Information

日程表

SCHEDULE

2024.09.03 (星期二 Tuesday)

暖身酒會 Warm-up Reception [AAPPAC 會員專屬活動 Members only]

18:30-19:00 藍盒子入口處 Blue Box Entrance	報到 Registration
19:00-20:30 藍盒子前廳 Blue Box Foyer	暖身酒會 Warm-up Reception

2024.09.04 (星期三 Wednesday)

09:00-09:30 1樓 服務中心 (1B 門) 1F Service Counter	報到 Registration		
09:30-10:00 球劇場 Globe Playhouse	AAPPAC 主席開幕致詞及歡迎新會員 AAPPAC Chairman Opening Address & Welcome to New Members		
10:00-10:15 球劇場 Globe Playhouse	主辦方致歡迎詞及大合照 1 TPAC Welcome Address & Group Photos 1		
10:15-10:30 球劇場 Globe Playhouse	開幕演出 Opening Performance 《桑布伊 X 布拉瑞揚舞團》 Sangpuy X Bulareyaung Dance Company		
10:30-11:00 球劇場 Globe Playhouse	<table border="0" style="width: 100%;"> <tr> <td style="vertical-align: top;"> 專題演講 Keynote Speech 《後疫情時代劇場的數位轉向： 臺灣線上劇場的初探與個案研究》 The Digital Turn of the Post Pandemic Theatre: A Primal Investigation and Case Studies of Online Theatre in Taiwan </td> <td style="vertical-align: top;"> 講者 Keynote Speaker 周慧玲 (臺北 Taipei) Katherine Hui-ling Chou 國立中央大學英文系特聘教授 Distinguished Professor of English Dept. at National Central University </td> </tr> </table>	專題演講 Keynote Speech 《後疫情時代劇場的數位轉向： 臺灣線上劇場的初探與個案研究》 The Digital Turn of the Post Pandemic Theatre: A Primal Investigation and Case Studies of Online Theatre in Taiwan	講者 Keynote Speaker 周慧玲 (臺北 Taipei) Katherine Hui-ling Chou 國立中央大學英文系特聘教授 Distinguished Professor of English Dept. at National Central University
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2024.09.04 (星期三 Wednesday)

<p>11:00-11:20</p> <p>2樓 太陽廳 2F Sun Hall</p>	<p>休息及交流 Break & Networking</p>
<p>11:20-12:30</p> <p>球劇場 Globe Playhouse</p>	<p>對談 1 Session 1 Gap Between Tradition and Modernity</p> <p>《藝術的持續創新： 傳統藝術的保存與保鮮》 Continuous Innovation in the Arts: Keeping Tradition Fresh</p> <p>主持人 Moderator</p> <p>汪俊彥 Chun-Yen Wang (臺北 Taipei) 劇評人、 國立臺灣大學華語教學碩士學位學程副教授 Theater Critic and Associate Professor of National Taiwan University</p> <p>與談人 Panelists</p> <p>布拉瑞揚 Bulareyaung Pagarlava (臺東 Taitung) 布拉瑞揚舞團創辦者及原住民編舞家 Founder of Bulareyaung Dance Company, indigenous choreographer</p> <p>郭踐紅 Jian-Hong Kuo (新加坡 Singapore) 實踐劇場藝術總監、導演、設計及獨立製片人 Artistic Director of The Theatre Practice, theatre director, designer, and filmmaker</p>
<p>12:30-14:00</p> <p>11樓 排練場 1-3 11F Studio 1-3</p>	<p>午餐 Lunch</p>
<p>14:00-15:30</p> <p>球劇場 Globe Playhouse</p>	<p>對談 2 Session 2 Gap Between Theater and Community</p> <p>《鄰里生活：文化場館正與社區共舞》 Neighborhood Life: The Choreography of Cultural Venues and Communities</p> <p>主持人 Moderator</p> <p>Douglas Gautier AM (阿德雷德 Adelaide) 阿德雷德藝術中心執行長兼藝術總監 CEO and Artistic Director of the Adelaide Festival Centre</p> <p>與談人 Panelists</p> <p>Gregorio Lucena Scarpella (拉羅謝爾 La Rochelle) 全球文化區網絡總監 Director of Global Cultural Districts Network (GCDN)</p> <p>Yvonne Tham (新加坡 Singapore) 濱海藝術中心總裁 CEO of The Esplanade Co Ltd</p> <p>Jean-Louis Bleau (奇利瓦克 Chilliwack) 奇利瓦克文化中心執行長 Executive Director of Chilliwack Cultural Centre</p>

2024.09.04 (星期三 Wednesday)

<p>15:30-16:00</p> <p>球劇場 Globe Playhouse</p>	<p>大合照 2 及休息 Group Photos 2 & Break</p>
<p>16:00-17:30</p>	<p>臺北表演藝術中心導覽 TPAC Venue Tour</p>
<p>17:30</p>	<p>上車 On board *AAPPAC 會員專屬活動 Members only</p>
<p>17:30-19:30</p>	<p>出發前往新北投，參訪新北投車站、北投溫泉博物館等 Depart for XinBeiTou (XBT), Visit to XBT Station, Beitou Hot Spring Museum etc. *AAPPAC 會員專屬活動 Members only</p>
<p>19:30-21:30</p> <p>南豐天玥泉會館 Beitou Hot Spring Resort</p>	<p>歡迎晚宴 Welcome Dinner *AAPPAC 會員專屬活動 Members only</p>
<p>21:30</p>	<p>回臺北表演藝術中心 Return to TPAC *AAPPAC 會員專屬活動 Members only</p>

2024.09.05 (星期四 Thursday)

09:30-10:00 1樓 服務中心 (1B門) 1F Service Counter	報到 Registration
10:00-12:00 球劇場 Globe Playhouse	新作探索 Connecting Series 主持人 Host 耿一偉 Yi-Wei Keng (臺北 Taipei) 衛武營國家藝術文化中心戲劇顧問、臺北藝術大學戲劇系兼任助理教授 Dramaturg of National Kaohsiung Center for the Arts (Weiwuying) and Visiting Assistant Professor of Theatre Arts at National Taipei University of Arts
12:00-13:30 11樓 排練場 1-3 11F Studio 1-3	午餐 Lunch
13:30-14:30	前往臺北流行音樂中心 Depart for Taipei Music Center (TMC)
14:30-15:30	臺北流行音樂中心導覽 TMC Tour
15:30-16:00 臺北流行音樂中心文化館 1樓 TMC Cultural Cube 1F	臺北流行音樂中心致歡迎詞 & 交流 TMC Welcome Address & Networking
16:00-17:30 臺北流行音樂中心文化館 1樓 TMC Cultural Cube 1F	對談 3 Session 3 Gap Between Concept and Reality of Sustainability (圓桌討論 Roundtable Discussion) 《恆長永續：天長地久是一個動詞》 Constant Sustainability: Forever Is a Verb

2024.09.05 (星期四 Thursday)

Option 1	Option 2
<p>17:30-19:00</p> <p>臺北流行音樂中心常設展參觀及歡迎會 TMC Exhibition & Reception</p>	<p>17:30-18:30</p> <p>回臺北表演藝術中心 Return to TPAC</p> <hr/> <p>18:30-19:00</p> <p>休息及交流 Break & Networking</p>
<p>19:00-20:00</p> <p>回臺北表演藝術中心 Return to TPAC</p>	<p>19:00-19:30</p> <p>特別演出 Featured Performance : 舞蹈空間舞團 X 島崎徹 《碎月》* <i>Shattered Moon*</i></p> <p>球劇場 Globe Playhouse</p>
<p>20:00-20:30</p> <p>自由時間 Free Time</p>	<p>19:30-20:30</p> <p>自由時間 Free Time</p>
<p>20:30-22:00</p> <p>臺灣表演藝術櫥窗： 《斷橋》與《得時の夢》選粹* Showcase: Highlights of <i>Eschar & Dream of Becoming*</i></p> <p>7 樓 大型排練場 7F Studio XL</p>	<p>20:30-22:00</p> <p>臺灣表演藝術櫥窗： 《斷橋》與《得時の夢》選粹* Showcase: Highlights of <i>Eschar & Dream of Becoming*</i></p> <p>7 樓 大型排練場 7F Studio XL</p>

* 報名費用包含演出票券
The ticket is included in the registration fee.

2024.09.06 (星期五 Friday)

<p>09:30-11:00</p> <p>球劇場 Globe Playhouse</p>	<p>對談 4 Session 4 Gap Between Data and Choreography</p> <p>《演算劇場：AI 技術的劇場旅程》 Algorithm Theater: AI's Creative Journey</p> <p>主持人 Moderator</p> <p>Ariel Yonzon (馬尼拉 Manila) 菲律賓文化中心製作與展覽部副藝術總監 Associate Artistic Director of Production & Exhibition Department at the Cultural Center of the Philippines (CCP)</p>	<p>與談人 Panelists</p> <p>洪凱西 Kathy Hong (臺北 Taipei) 雲門文化藝術基金會執行總監 Executive Director of The Cloud Gate Culture and Arts Foundation</p> <p>Pierre Caessa (巴黎 Paris) Google 藝術與文化專案經理 Program Manager of Google Arts & Culture *Pre-Recorded 預錄參與</p> <p>梅田宏明 Hiroaki Umeda (東京 Tokyo) 編舞家 Choreographer</p> <p>謝杰樺 Chieh-hua Hsieh (臺北 Taipei) 安娜琪舞蹈劇場藝術總監 Artistic Director of Anarchy Dance Theatre</p>
<p>11:00-11:30</p> <p>2樓 太陽廳 2F Sun Hall</p>	<p>休息及交流 Break & Networking</p>	
<p>11:30-12:30</p> <p>臺灣表演藝術櫥窗： 《白蛇?! 小丑們的終局之戰》與《生命之光》選粹* Showcase: Highlights of <i>The White Snake?! The Final Struggle of The Clowns & Light of Life*</i></p> <p>球劇場 Globe Playhouse</p>	<p>11:30-12:30</p> <p>臺灣表演藝術櫥窗： 《THE 浮浪貢 OF 龍興 46》與《而且或者...》選粹* Showcase: Highlights of <i>The Desperado of LongSing Street & ...and, or....*</i></p> <p>11樓 排練場 4 11F Studio 4</p>	
<p>12:30-14:00</p> <p>11樓 排練場 1-2 11F Studio 1-2</p>	<p>午餐 Lunch</p>	
<p>14:00-15:00</p> <p>臺灣表演藝術櫥窗： 《夢迴春閨》與《勸世三姊妹》選粹* Showcase: Highlights of <i>Falling into Dreams & Don't Cry, Dancing Girls the Musical Concert*</i></p> <p>球劇場 Globe Playhouse</p>	<p>14:00-15:30</p> <p>臺灣表演藝術櫥窗： 《自由步 一盞燈的景身》與 《地平線上的新笙景：雙城記》選粹* Showcase: Highlights of <i>FreeSteps NiNi & Landscape on the New Horizon of Sheng: A Tale of Two Cities*</i></p> <p>11樓 排練場 4 11F Studio 4</p>	

* 報名費用包含演出票券 The ticket is included in the registration fee.

2024.09.06 (星期五 Friday)

15:00-16:00 2樓 太陽廳 2F Sun Hall	休息及交流 Break & Networking	
16:00-17:00 會員大會／場館會員 Annual General Meeting (AGM) for Full Members 球劇場 Globe Playhouse *AAPPAC 會員專屬活動 Members only	16:00-17:00 商業圈會員會議 Business Circle Meeting 11樓排練場 3 11F Studio 3 *AAPPAC 會員專屬活動 Members only	
17:00-17:30 球劇場 Globe Playhouse	AAPPAC 對話及閉幕致詞 AAPPAC Dialogue & Closing Speech *AAPPAC 會員專屬活動 Members only	
17:30-17:45 球劇場 Globe Playhouse	2025 主辦國簡報 2025 Host Country Presentation *AAPPAC 會員專屬活動 Members only	
17:45-18:00	自由時間 Free Time	
18:00-19:30 11樓 天臺及排練場 1 11F Sky Lounge & Studio 1	閉幕酒會 Closing Reception	
19:30-21:30 閉幕演出 Closing Performance 臺北藝術節《父親母親》同黨劇團 TAF <i>Father Mother</i> by The Party Theatre Group 藍盒子 Blue Box ※ 節目票券將於報到時提供給 AAPPAC 會員； 非 AAPPAC 會員及其他觀眾，歡迎購票觀賞。 Reserved tickets for AAPPAC members. Non-AAPPAC member or non-participants are welcome to purchase tickets	19:30-21:00 臺灣表演藝術櫥窗： 《母親·李爾王》與《走光的身體》選粹* Showcase: Highlights of <i>A Mother, King Lear & Sym-Body</i> * 7樓 大型排練場 7F Studio XL * 報名費用包含演出票券 The ticket is included in the registration fee.	

2024.09.07 (星期六 Saturday)

A. 雲門劇場

Cloud Gate Dance Theater, New Taipei City



更多資訊



More Information

導覽內容：
雲門與雲門劇場園區環境介紹

導覽時間：
10:00 -11:00
臺北表演藝術中心三號門集合，
搭巴士前往雲門劇場

11:00 - 12:30
雲門劇場介紹及導覽

12:30 - 13:30
巴士返回臺北表演藝術中心

Place:
Inside and outside the Theater

Duration:
10:00-11:00
Meet at TPAC (Gate 3), bus to the
Cloud Gate Theater

11:00-12:30
Introduction and venue tour

12:30-13:30
Back to TPAC

B. 優人神鼓

U-Theatre, Taipei City



更多資訊



More Information

14:30-15:00
行政接待上山

15:05-15:15
奉茶 / 歇息

15:15-15:30
創辦人 / 藝術總監致詞

15:30-15:45
優人神鼓演出

15:45-16:15
心得交流

16:15-16:20
合照 / 賦歸

14:30-15:00
Walk to the U-Theatre
Mountain Theatre

15:05-15:15
Take a break

15:15-15:30
Welcome & Opening

15:30-15:45
U-Theatre Performance

15:45-16:15
Exchange of views

16:15-16:20
Group photo & farewell

C. 當代傳奇劇場

Contemporary Legend Theatre, New Taipei City



更多資訊



More Information

13:30-14:00
參觀園區

14:00-14:30
欣賞台北木偶劇團《三仙台》演出

14:30-14:50
交流

14:50-15:00
合照 / 賦歸

13:30-14:00
Guided Tour

14:00-14:30
Performance by
Taipei Puppet Theater

14:30-14:50
Exchange of views

14:50-15:00
Group photo & farewell

D. 臺中國家歌劇院

National Taichung Theater, Taichung City



更多資訊



More Information

09:30-10:20

臺北高鐵站前往臺中高鐵站

10:20-10:40

搭乘計程車前往臺中國家歌劇院

10:40-12:00

臺中國家歌劇院建築及劇場導覽

12:00-14:00

午餐自由時間

14:00-14:30

1 樓服務台集合

14:30-16:30

「2024 夏日放 / FUN 時光 —
2023-2024 歌劇院駐館藝術家
葉廷皓《幻象的殘響》」演出
@5 樓凸凸廳

16:30-16:40

1 樓服務台集合

16:40-17:00

搭乘計程車前往臺中高鐵站

17:00-18:00

臺中高鐵站前往臺北高鐵站

09:30-10:20

Taipei Main Station → HSR
Taichung Station

10:20-10:40

HSR Taichung Station → NTT (Taxi)

10:40-12:00

Guided Tour

12:00-14:00

Lunch time

14:00-14:30

1F Information Counter

14:30-16:30

Performance: 2023-2024 NTT
Artist-in-Residence YEH Ting-hao
Reverberation of Illusions
@5F Tutu Gallery

16:30-16:40

1F Information Counter

16:40-17:00

NTT → HSR Taichung Station (Taxi)

17:00-18:00

HSR Taichung Station →
Taipei Main Station

E. 衛武營國家藝術文化中心

National Kaohsiung Center for the Arts (Weiwuying),
Kaohsiung City



更多資訊



More Information

07:20-10:00

交通時間：臺北前往高雄（高鐵
臺北至左營，乘坐巴士至衛武營）

10:00-11:30

廳院導覽（英文導覽）

11:30-14:00

藝術家呈現、午餐與交流

14:30-17:15

歌劇院欣賞《瑪儂·雷斯考》

17:30-20:30

交通時間：高雄至臺北（巴士衛武
營至高鐵左營站，高鐵左營至臺北）

07:20-10:00

Taipei → HSR Zuoying Station →
Weiwuying (Bus)

10:00-11:30

Venue Tour (English-guided tour)

11:30-14:00

Artists' presentation,
Lunch and networking

14:30-17:15

Performance: Puccini's *Manon
Lescaut* at the Opera House

17:30-20:30

Weiwuying (Bus) → HSR Zuoying
Station → Taipei Main Station

A series of vertical stripes in white and teal colors, located on the left side of the page.

DAY

1

開幕演出

09.04 (Wed)

10:15-10:30

球劇場

* 本演出節目僅供 2024 AAPPAC 與會者觀賞

《桑布伊 X 布拉瑞揚舞團》

原民當代舞蹈 X 原民古調新聲 視聽雙重饗宴

布拉瑞揚舞團 X 桑布伊共演

布拉瑞揚舞團將長期走進臺灣山海部落深入踏查，與耆老學習古調吟唱，轉化為從傳統中創新的原民當代舞蹈。舞者們充滿力與美的身體美學、傳達出對原鄉土地的熱愛，與部落文化的崇敬，用心感動當代觀眾，更驚艷國際藝壇；來自臺東卑南古老部落歌者桑布伊，帶有傳統古調靈魂的音韻，注入當代旋律之中，發自內心嘹亮有力的歌聲，更感動無數人心。

布拉瑞揚舞團簡介

由臺灣原住民編舞家布拉瑞揚·帕格勒法 2015 年在臺東成立。舞團的創作與團員的訓練是走進山裡勞動與田野踏查，不斷挖掘自身蘊含的傳統與文化，發展獨具的身體動作與語彙。成團至今發表《拉歌》，《阿棲咪》，《漂亮漂亮》，《無，或就以沉醉為名》，《路吶》，《# 是否》，《沒有害怕太陽和下雨》，《己力渡路》，《我·我們》第一部曲。《無，或就以沉醉為名》獲第 16 屆台新藝術獎表演藝術獎，隔年《路吶》再度拿下年度大獎，是臺灣第一個連續獲獎團隊。受邀至加拿大，新加坡，日本，馬來西亞，澳洲，北京，香港等巡演。

欲瞭解更多資訊，請瀏覽官網

<https://www.bdc.tw/zh-tw>



Opening Performance

09.04 (Wed)

10:15-10:30

Globe Playhouse

※ This performance is exclusively for participants of the AAPPAC 2024 Conference.

Sangpuy x Bulareyaung Dance Company

Indigenous contemporary dance x new sounds based on traditional indigenous songs, a feast for the eyes and ears.

Joint performance by Sangpuy x Bulareyaung Dance Company

Members of the Bulareyaung Dance Company have long explored Taiwan's indigenous communities in the mountains and along the coast and studied traditional songs with elders, transforming what they have observed and learned into contemporary choreography that is innovated from tradition. The dancers' powerful and beautiful physical aesthetics convey their love for their land and reverence for their culture, moving contemporary audiences and stunning the international art world. Sangpuy, a singer from an ancient community of the indigenous Pinuyumayan tribe in Taitung County, brings out the melodies that are the soul of traditional songs, while injecting them with contemporary rhythms. He sings from the heart, with the emotion and power of his voice having been felt by countless audiences.

About Bulareyaung Dance Company

Bulareyaung Dance Company was founded in 2015 in Taitung by Bulareyaung Pagarlava, an indigenous choreographer from Taiwan. Creation of dance pieces and dancer training are accomplished by working in the mountains and singing old chants by the riverside. Dancers develop unique body movements and vocabulary by delving into their indigenous heritage and culture through regular field trips. Since its founding, the company has presented several productions, including *La Song*, *Qaciljay*, *Stay That Way*, *Luna*, *#Yes or No*, *Not Afraid of the Sun and Rain*, *Rustling*, *Whirring*, and *Tiaen Tiamen Episode 1*. *Stay That Way* won the Taishin Performing Arts Award in 2017, and *Luna* further won the coveted Taishin Arts Award Annual Grand Prize in 2018. It is the first performing troupe to be awarded in two consecutive years. The Company has been invited to various performances, and has also toured to Canada, Singapore, Japan, Malaysia, Australia, Beijing, and Hong Kong.

More information: <https://www.bdc.tw/zh-tw>

專題演講

09.04 (Wed)

10:30-11:00

球劇場

《後疫情時代劇場的數位轉向：臺灣線上劇場的初探與個案研究》

線上劇場與數位展演只不過是 Covid-19 疫情危機期間的曇花一現？抑或預示著以實體劇場為主要展演場域的表演藝術產業，正在開啟嶄新營運模式的方向？

自 Covid-19 爆發以來，講者透過問卷收集及藝術家的深度訪談來觀察歐洲、亞洲和美洲等 11 個國家逾 80 多個線上戲劇節目進行相關研究，如何以雲端為基礎的數位表演模式，論證劇場藝術核心精神的「現場性」和「共存性」。講者也分享曾於 2021 年《雲劇場臺灣》線上展演的國際戲劇節目，且以《如果兒童劇團》廣受好評一系列互動線上戲劇節目為個案研究，探討疫情後的線上展演模式，是如何重新定義「現場性」，開創表演藝術產業的新模式，從而推動戲劇史和歷史學的另一次數位轉向。

講者 Keynote Speaker

周慧玲 Katherine Hui-ling Chou (臺北 Taipei)

國立中央大學英文系特聘教授

Distinguished Professor of English Dept. at
National Central University



周慧玲，國立中央大學英文系特聘教授、台灣現代戲劇暨表演資料庫主持人。1997 年取得美國紐約大學表演研究所博士後，聯手創建台北創作社劇團至今二十餘年。她左手創作，右手論述，是少數兼具劇場編導和學術研究的劇場藝術創作者。她的學術研究範疇廣泛而前沿，從性別表演到文化政策研究乃至於數位藝術；她的戲劇創作以深邃的歷史風貌以及多樣的形式見長，她的導演手法尤其細膩而能優游於先鋒和通俗之間。其原創戲劇作品獲德、英、中文學術論文專文討論，收錄於各地學術專書與期刊中。

她自 2014 年起發起並策劃主辦雙語徵件的《全球泛華青年劇本競賽》，至今已邁入第七屆；她又於 2022 年發起並成立臺灣戲劇暨表演產業研究學會，兼任第一屆理事長。

Katherine Hui-ling Chou, distinguished professor of the English Department, National Central University (Taiwan); founder of ETI, a digital archive collecting over 700 visual recordings of Taiwan's modern theater since 1985; playwright and/or director of over twenty theater works since 1998. She is the author of numerous refereed journal articles and chapters of books by MIT (USA), Harvard U. Press (USA), Palgrave (UK), Routledge (Canada), etc. Her theater works have been discussed and collected in academic publications in German, English, and Chinese. Chou has also served as the director general of the Taiwan Association for Theatre and Performance Industry Studies (TATPIS) since 2022.

Keynote Speech

09.04 (Wed)

10:30-11:00

Globe Playhouse

The Digital Turn of the Post Pandemic Theatre: A Primal Investigation and Case Studies of Online Theatre in Taiwan

Was the online theatre and digital performance just a fleeting phenomenon during the crisis? Or does it indicate that the performing arts industry, with theater venue as its primary production domain, is embarking on a new operational model?

The speaker has researched over 80 online theatrical performances from 11 countries in Europe, Asia, and America since the outbreak of COVID-19, how theatre practitioner strives to create a "virtual theater space that allows isolated audiences to gather virtually" and "allows the re-experience and re-recognition of the 'liveness' and 'co-presence' in theater" through cloud-based performance models.

The speaker will also share insights from two case studies on digitally mediated performances in Taiwan. They are the online performance platform "Cloud Theatre Taiwan," that facilitates participatory digital theatre in 2021, and a series of interactive online performances by "the If Children's Theatre Troupe". Through these two case studies, how the post-pandemic online experimentation might have redefined the sense of "liveness," developed a new mode of theatrical industry, and thereby pushing forward another digital turn in theatre history and historiography will be examined.

More information:

<https://www.bdc.tw/zh-tw>

對談 1

09.04 (Wed)

11:20-12:30

球劇場

《藝術的持續創新：傳統藝術的保存與保鮮》

藝術如何持續地從傳統中創新？

本單元特別邀請臺灣排灣族編舞家布拉瑞揚·帕格勒法，分享他回鄉溯源的動人故事。為何在為美國紐約瑪莎·葛蘭姆舞團編舞備受矚目之際，卻毅然返回臺東家鄉。他在尋找什麼？在向部落耆老學習吟唱古調歌謠與傳統舞蹈之後，他為何相信：「放掉所有我自認為厲害的基礎，歸零，跟族人一起從零長出新的東西。」讓我們回到「布拉瑞揚舞團」的故事起點，部落裡喜愛跳舞的孩子，可以如何藉由聲音與身體動作關係的發展，展現自己的文化特色，創新當代舞蹈的身體表述與語彙。

此外，也特別邀請新加坡實踐劇場總監郭踐紅，分享在傳統中不斷創新的歷程。郭總監領導的實踐劇場雖有 50 餘年歷史，卻不斷跨域嘗試突破藝術創新和科技的界限。如其 2023 年與新加坡國家美術館合作《解密美術館：遺失的百合》，以國家古蹟為背景，結合電影、劇場和遊戲虛實整合，帶來嶄新劇場體驗；其導演的《四馬路》是新加坡最具規模的流動式劇場作品。觀眾走進新加坡最古老也最繁榮的滑鐵盧街（Waterloo Street，因為是多條主幹道中的第四條道路，中文俗稱為四馬路），由不同引路人帶領在 2 棟百年建築室內室外的多個場景裡，體驗新加坡從百年前到近代的多元種族融合及宗教和諧的多個動人歷史故事。2018 首演即轟動，2023 重新搬演仍廣受好評。

Session 1

09.04 (Wed)

11:20-12:30

Globe Playhouse

Continuous Innovation in the Arts: Keeping Tradition Fresh

How can innovation that is steeped in tradition continue in the arts?

Choreographer Bulareyaung Pagarlava, from Taiwan's indigenous Paiwan tribe, shares the touching story of his return to his community and the tracing of his roots. Why, at a time when his choreography for the Martha Graham Dance Company in New York was attracting so much attention, did he decide to return to his community in Taiwan's Taitung County? What was he looking for? After learning traditional songs and dances from the elders of his community, he says, "by letting go of the foundation that I thought was so great and starting over, I grew something new from scratch with the people of my tribe." Let's go back to the start of the Bulareyaung Dance Company's story, a child living in an indigenous community who loved to dance. He presents his culture's characteristics through the development of the relationship between sound and physical movement, while innovating the physical expression and vocabulary of contemporary dance.

Jian-Hong Kuo, artistic director of Singapore's The Theatre Practice, has been invited to talk about the process by which she innovates from tradition. Although The Theatre Practice has a history of more than 50 years, it continuously attempts interdisciplinary breakthroughs in the boundaries between art creation and technology. For example, in 2023, it collaborated with the National Gallery Singapore on *Gallery of Secrets: The Lost Lily*. A national historic monument served as the background for a new type of theater experience, with virtual and real integration of film, theater, and games. *Four Horse Road* was Singapore's largest mobile theater production. Audiences walked along Waterloo Street (known as Four Horse Road in Chinese, as it is the fourth of many thoroughfares), Singapore's oldest and most prosperous street. Led by guides, they observed scenes inside and outside two century-old buildings, experiencing moving stories of multi-ethnic integration and religious harmony from 100 years ago to modern times. Its premiere in 2018 was a sensation and its 2023 revival was also very well received.

主持人 Moderator

汪俊彥 Chun-Yen Wang (臺北 Taipei)

劇評人、國立臺灣大學華語教學碩士學位學程副教授
Theater Critic and Associate Professor of
National Taiwan University



康乃爾大學劇場研究與批判理論博士，目前任教於國立臺灣大學，研究與教學領域為文化翻譯、臺灣當代劇場與跨領域人文。曾獲世安美學論文獎、菁英留學計畫獎學金、傅爾布萊特留學獎學金等。長期擔任臺灣表演藝術評論台駐站評論人，並曾擔任國家兩廳院「平行劇場——軌跡與重影的廳院 35」策展人、2022-23 國立傳統藝術中心「戲曲夢工場」策展人、2021-22 台新藝術獎提名觀察人、決審委員。

Chun-Yen Wang holds a BA in Chinese Literature and an MA in Drama and Theatre from National Taiwan University, and received his PhD in Theatre Arts from Cornell University. Wang teaches various courses, including Cultural Studies, Interdisciplinary Humanities and Contemporary Taiwan, and Transnational Chinese Theater and Cultural Criticism. He is the recipient of the S-AN Aesthetics Award, Taiwan Merits Scholarships, Fulbright Scholarship. Wang's research interest lies in contemporary Taiwanese theater and cultural translation, and has long focused on the relationship between epistemology and aesthetics. In recent years, he concentrates on the interdisciplinary performance of global Chinese.

與談人 Panelists

布拉瑞揚 Bulareyaung Pagarlava (臺東 Taitung)

布拉瑞揚舞團創辦者及原住民編舞家
Founder of Bulareyaung Dance Company,
indigenous choreographer



© 拉風影像工作室 Lafun Photography

臺灣排灣族編舞家布拉瑞揚·帕格勒法 12 歲立志成為舞者，臺北藝術大學舞蹈系畢業後加入雲門舞集。多次受邀為國內外舞團編舞，包括美國瑪莎·葛蘭姆舞團、雲門舞集、雲門 2 等。2012 年榮獲十大傑出青年，2022 獲贈國家文藝獎。2015 年返鄉於臺東成立布拉瑞揚舞團，期許在臺灣東岸種下一顆舞蹈的種子，牽起自己舞者的手與世界分享作品。

Bulareyaung Pagarlava is from the Paiwan tribe of Taiwan. He aspired to become a dancer when he was twelve. After he graduated from the Dance Department, Taipei National University of the Arts, Bulareyaung joined the Cloud Gate Dance Theatre. He was awarded a fellowship by the Asian Cultural Council to study in New York in 1998, and has created dance works for the Cloud Gate Dance Theatre, Cloud Gate 2, and the Martha Graham Dance Company. His works are highly contagious, pure, and unique, and have received world recognition. Bulareyaung was selected as one of the Ten Outstanding Young Persons of Taiwan in 2012 and National Award of Arts presented by the National Culture and Arts Foundation in 2022. He went back to his hometown Taitung and founded the Bulareyaung Dance Company in 2015.

與談人 Panelists

郭踐紅 Jian-Hong Kuo (新加坡 Singapore)

實踐劇場藝術總監、導演、設計及獨立製片人
Artistic Director of The Theatre Practice,
Theatre Director, Designer, and Filmmaker



© Courtesy of The Theatre Practice

在其三十多年的藝術生涯，主導超過 200 個劇場作品。不拘泥於單一主題或形式，致力於推廣原創華語音樂劇和青少年劇場。在疫情期間，率先開啟數位劇場的探索，創作如：《她門的秘密》、《解密美術館：遺失的百合》等作品，並推動即時串流操作系統「XIMI 戲擬」的研發設計，展現當代藝術與數位科技的結合，激發新加坡藝術創新的能量。

Artistic Director of The Theatre Practice, theatre director, designer, and filmmaker, Jian-Hong Kuo has always taken on multi-faceted roles. She has led more than 200 theatre projects in a career spanning three decades. Transcending themes, genres, and forms, Jian Hong's vision encompasses Practice's broad spectrum of works. She is a leading proponent of the Chinese Language Original Musical Theatre genre. As an advocate for Theatre for Young Audiences, her works include the beloved *The Wee Question Mark* series and *The Nursery Rhymes Project*. She also spearheaded Practice's groundbreaking exploration in Digital Theatre, notably through XIMI and *The Bride Always Knocks Twice—Killer Secrets*. Under her direction, Practice continues to be a vital voice in the Singapore arts scene.

對談 2

09.04 (Wed)

14:00-15:30

球劇場

《鄰里生活：文化場館正與社區共舞》

文化場館，如何成為連結國際藝術與在地文化的橋樑？如何與社區鄰里共榮？

本場特別邀請全球文化區網絡協會 (Global Cultural District Network, 以下簡稱 GCDN) 總監格雷里奧·盧西納·斯卡佩拉 (Gregorio Lucena Scarpella), 為主要與談人, 分享全球文化區的核心價值理念, 以及文化區在不同國家或區域的發展實例。

GCDN 致力於打造不同國家與地區會員之間策略合作與知識分享的交流平台, 並開創全球城市藝術文化產業交流的可能性和機會。文化區 (Cultural District) 的理念, 是透過跨國界與跨領域合作, 在不同文化場館進行國際藝術交流, 帶動城市區域的文化創意經濟成長, 並與在地社區居民進行交流。

GCDN 每年舉辦不同主題的國際論壇年會, 進行永續與環保議題推動城市發展的前瞻倡議。第 10 屆 GCDN 年會甫於 2024 年 5 月於希臘雅典舉行, 以「agora-a communal public space – today?」為主題, agora 為希臘古字, 意即多元開放的公眾聚會與生活場域, 藉此探討現今公共議題日益兩極化, 文化區作為促進城市發展重要的角色, 如何保持對公共議題多元思辨的包容性與開放性的重要。AAPPAC 今年首度和 GCDN 策略合作, 邀請雙方會員參與彼此年會, 共同擴大國際藝文交流的版圖, 強化合作的綜效。

本次也特別邀請不同國家或地區的重量級藝術文化領袖, 如新加坡濱海藝術中心總裁 Yvonne Tham 及奇利瓦克文化中心執行長 Jean-Louis Bleau 分享該中心在其所在城市的文化區如何展現獨特的魅力。

Session 2

09.04 (Wed)

14:00-15:30

Globe Playhouse

Neighborhood Life: The Choreography of Cultural Venues and Communities

How can cultural venues become a bridge between international art and local culture? How can they prosper with their surrounding communities and neighborhoods?

For this session, main panelist Gregorio Lucena Scarpella, who is the director of the Global Cultural District Network (GCDN), shares the core value concepts of global cultural districts, in addition to examples of cultural district development in various countries and regions.

GCDN is committed to building a platform for exchanges, by which members from different countries and regions form strategic alliances and share knowledge, creating possibilities and opportunities for global urban art and cultural industry exchanges. The concept of a cultural district involves international art exchanges in different cultural venues through cross-border and interdisciplinary collaborations, driving the growth of the cultural and creative economy in urban areas and exchanges with community residents.

GCDN holds international forums and conferences every year based on different themes to advocate forward-looking initiatives on sustainability and environmental conservation issues that promote urban development. The 10th GCDN conference took place in Athens, Greece in May 2024, with the theme "agora—a communal public space—today?" Agora is an ancient Greek word that refers to a diverse and open public gathering and living space and was used to explore the polarization of public issues. Cultural districts play important roles in promoting the development of cities, such as maintaining inclusiveness and openness to diverse opinions on public issues. This year, AAPPAC formed a strategic alliance with GCDN for the first time, with members from both organizations attending each other's conferences, joint expansion of international art and cultural exchanges, and strengthening of synergistic effects.

In addition, respected art and cultural leaders from different countries and regions have been invited to serve as distinguished panelists. For example, Yvonne Tham, CEO of the Esplanade—Theatres on the Bay in Singapore and Jean-Louis Bleau, Executive Director of Chilliwack Cultural Centre will share how the Esplanade demonstrates the unique charm in its city's cultural district.

主持人 Moderator

Douglas Gautier AM (阿德雷德 Adelaide)

阿德雷德藝術中心執行長兼藝術總監
CEO and Artistic Director of the Adelaide Festival Centre



Douglas Gautier 是阿德雷德藝術中心執行長兼藝術總監。自 2006 年加入後，發起以節目取向的復興計劃，提升觀眾人數並將該中心定位為亞澳文化交流樞紐。他目前擔任亞太表演藝術中心協會主席、弗林德斯大學副校長、聯合國教科文組織阿德雷德音樂之都董事、澳大利亞 - 新加坡藝術團體董事、全球文化區網絡董事，及國家基金會澳中關係諮詢委員會成員。2016 年被授予澳大利亞勳章。

Douglas is the CEO and Artistic Director of Adelaide Festival Centre. Since joining in 2006, he has initiated a major 'program-led' revival which has increased audiences and positioned the Centre as a hub for Asian-Australian cultural engagement. He has international experience in media, tourism and the arts, including as Director of the Hong Kong Arts Festival, Deputy Executive Director of the Hong Kong Tourism Board, Director of Corporate Affairs of STAR TV, Head of Concert Music for ABC and Head of Music and Arts for Radio Television Hong Kong. He was also founding Vice-Chairman of the Asian Arts Festival Association and a Board Member of the Asian Cultural Council (Rockefeller Foundation). Douglas' current Board positions include Chair of Association of Asia Pacific Performing Arts Centres, Deputy Chancellor of Flinders University, and Member of the Adelaide UNESCO City of Music Board, Australia-Singapore Arts Group, Global Cultural Districts Network Board, and National Foundation for Australia-China Relations Advisory Board. In 2016, Douglas was appointed a Member of the Order of Australia for services to the arts and the community.

與談人 Panelists

Yvonne Tham (新加坡 Singapore)

濱海藝術中心總裁
CEO of The Esplanade Co Ltd



Yvonne 是濱海藝術中心的總裁，並為亞太表演藝術中心協會 (AAPPAC) 副主席，並為國際表演藝術協會 (ISPA)，及新加坡多個藝術、教育和電影組織，如新加坡藝術大學、南洋藝術學院及新加坡國際電影節等董事會成員。於十年前加入濱海藝術中心前，Yvonne 曾多次任職於新加坡公共部門，包含國家藝術理事會 (NAC) 副執行長、前新聞通訊藝術部藝術與遺產司司長，及初級學院文學老師。

Yvonne is the CEO of Esplanade, and serves also on the boards of Association of Asia Pacific Performing Arts Centres, International Society of Performing Arts, as well as arts, education and film organisations in Singapore. Prior to joining Esplanade 10 years ago, Yvonne had various stints in Singapore's public sector: as the Deputy CEO at Singapore's National Arts Council, the Director at the then-Ministry of Information, Communications and the Arts, and as a literature teacher in college.

與談人 Panelists

Gregorio Lucena Scarpella (拉羅謝爾 La Rochelle)

全球文化區網絡總監

Director of Global Cultural Districts Network (GCDN)



Gregorio Lucena Scarpella 是全球文化區網絡 (GCDN) 的總監。GCDN 擁有超過 60 個國際文化區會員，透過藝術、文化和創意產業來提升城市生活質量。他負責 GCDN 及其會員管理和發展，制定網絡整體策略並監督其活動的組合。GCDN 年會是旗艦活動，匯聚來自世界各地的會員以及其他市政與文化領袖，為發展新理念和提供獨特的論壇。他擁有倫敦國王學院藝術與文化管理碩士學位及紐沙泰爾大學英語與傳播學學士學位，出生於多元文化家庭，在瑞士長大，能流利使用英語、法語、葡萄牙語和意大利語。

Gregorio Lucena Scarpella is the Director of the Global Cultural Districts Network (GCDN), a membership organization of over 60 international cultural districts with a mission to improve the quality of urban life through the arts, culture and creative industries. As Director, Greg is responsible for the management and development of GCDN and its members. He devises the network's overall strategy and oversees its portfolio of content and activities, including the GCDN Annual Convening—a flagship event which brings together members as well as other civic and cultural leaders from around the world and provides a unique forum for the development of new ideas and collaborations. Greg holds a Master's degree in Arts & Cultural Management at King's College London, and a Bachelor's degree in English and Communications from Université de Neuchâtel. Born into a multicultural family, Greg was raised in Switzerland and is fluent in English, French, Portuguese and Italian.

與談人 Panelists

Jean-Louis Bleau (奇利瓦克 Chilliwack)

奇利瓦克文化中心執行總監

Executive Director of Chilliwack Cultural Centre



Jean-Louis Bleau 是加拿大卑詩省奇利瓦克文化中心執行總監。作為充滿活力的藝術管理者和藝術總監，他帶來了表演藝術領域的豐富經驗，以大膽、創意的理念和協作精神聞名，並擅長促進和培養創造性的表達。除總監角色外，他也是專業指揮家和大學教育者，致力於策略規劃和開發有影響力的藝術項目，不斷尋求創新途徑以提升文化景觀，並推動藝文發展。在 Jean-Louis 的領導下，奇利瓦克文化中心已成為促進在地社區參與和追求卓越藝術的文化樞紐。

Jean-Louis Bleau is the Executive Director of the Chilliwack Cultural Centre in British Columbia, Canada. A dynamic arts administrator and artistic director, Jean-Louis brings extensive experience in the performing arts. Known for his bold, creative ideation and collaborative spirit, he excels in facilitating and nurturing creative expression. In addition to his leadership role, he is a professional conductor and university educator, passionately committed to advancing arts and culture. Under his direction, the Chilliwack Cultural Centre has flourished as a cultural nexus, fostering community engagement and artistic excellence. Jean-Louis is dedicated to strategic planning and the development of impactful arts programs, continuously seeking innovative pathways to enhance the cultural landscape.

臺北表演藝術中心導覽

09.04 (Wed)

16:00-17:30

臺北表演藝術中心採行政法人組織模式營運，監督機關為臺北市政府，以「Open for All」做為場館願景，打造人人想親近的劇院。每年舉辦的臺北藝術節、臺北兒童藝術節、臺北藝穗節三節，是臺北市最大的藝術盛會。北藝中心持續引進國際節目、支持國內團隊創作、促成國內外藝文團隊跨領域創新作品，擴展不同觀眾族群；尤其臺北兒童藝術節的前進社區免費演出及售票演出，完整涵蓋臺北市 12 個行政區，從專業工作坊到親子互動活動，希望讓市民能更輕易地接觸到表演藝術。北藝中心持續提升在地社區參與藝術的動能，以藝術與社區共榮為期許，真正做到「for All」的理想。

2024 年北藝中心進一步把「亞洲共製中心」與「城市藝術劇院」的目標做得更深、更廣，持續推動國際共製，國際連結與人才培育，透過節目策展與全方位的場館服務，以培育人才為使命；透過表演培訓、創作孵育、作品發展等安排，逐步完善音樂劇創作、編導、演出等製作環節。此外，北藝中心今年更首度規劃近廿場的「北藝人物」、「北藝筆記」深度講座，將透過作品播放、講座、論壇、工作坊等，持續深化與觀眾的互動。此外，北藝中心也以永續綠劇場為長期願景，從藝術倡議、低碳營運面向著手，成立永續小組，展開組織碳盤查並將導入能源管理系統，以具體行動方案，持續推動永續共融的當代劇場。

北藝中心建築由普立茲克建築獎得主荷蘭建築師雷姆·庫哈斯 (Rem Koolhaas) 設計，靈感源自臺北人豐富的生活型態。772 席「球劇場」地面層騰空的設計，讓它彷彿是離地飄浮的星球；1460 席的「大劇院」是大小適中的盒形設計；500-800 席的藍盒子，是多元形式實驗性演出場所；最具顛覆性的設計是大劇院和藍盒子可組合成為一座超級大劇院。邀請 AAPPAC 會員實地走訪這座深獲國際媒體好評的「城市藝術劇院」，體驗獨特的建築線條、觀賞台灣劇場作品、體驗創新能量。

TPAC Venue Tour

09.04 (Wed)

16:00-17:30

The Taipei Performing Arts Center (TPAC) operates as an Administrative Corporation overseen by the Taipei City Government. With the vision of "Open for All," it aims to create a theater that everyone wants to approach. Taipei's largest art festivals, including the Taipei Arts Festival, Taipei Children's Arts Festival, and Taipei Fringe Festival, are held annually. TPAC continually presents international programs, supports domestic performing arts groups, and facilitates cross-disciplinary innovative works between local and international art and cultural groups, reaching diverse audiences. The Taipei Children's Arts Festival, in particular, offers free community outreach performances and ticketed events, covering all of the twelve administrative districts of Taipei City. From professional workshops to parent-child interactive activities, it strives to make performing arts more accessible to the public. The center continues to enhance community engagement in the arts, fostering a synergy between art and the community, achieving the ideal of being "for All."

In 2024, TPAC aims to deepen and broaden its goals of becoming an "Asian Co-Production Center" and a "City Art Center," continuing to promote international co-productions, global connections, and talent cultivation. Through program curation and comprehensive venue services, it is committed to nurturing talent. This includes performance training, creative incubation, and work development to improve the creation process of musical theatre, including production, direction, and performance. This year, the center also plans nearly twenty in-depth lectures titled "TPAC Profile" and "TPAC Process", featuring screenings, lectures, forums, and workshops to deepen audience interaction. Furthermore, TPAC is committed to a long-term vision of being a sustainable green theater, focusing on artistic advocacy and low-carbon operations. It has established a sustainability team to conduct carbon inventories and will implement an energy management system, promoting a sustainable and inclusive contemporary theater through concrete actions.

TPAC's architecture, designed by The Pritzker Architecture Prize winner Dutch architect Rem Koolhaas, draws inspiration from Taipei's vibrant lifestyle. The 772-seat Globe Playhouse is designed to appear as a floating sphere elevated above ground level. The modestly-sized 1460-seat Grand Theater is designed in the shape of a box, with a capacity of 500 to 800 seats, serves as a venue for diverse and experimental performances. The most revolutionary design is the combination of the Grand Theater and Blue Box into a super theater. AAPPAC members are invited to explore this "City Art Theater," highly commended by international media, to experience its unique architectural lines, enjoy Taiwanese theater productions, and witness its innovative energy.

新北投參訪及歡迎晚宴

Visit to Xinbeitou & Welcome Dinner

09.04 (Wed)
17:30

*AAPPAC 會員專屬活動
*AAPPAC Members only

熱情邀請 AAPPAC 夥伴們來一趟臺北藝文精粹食旅，走訪新北投車站，感受百年木造結構車站建築的優雅新生，以及臺北市定古蹟的北投溫泉博物館，北投溫泉是全球唯二只有臺灣北投與日本玉川擁有的獨特青磺養生溫泉，享負盛名；及傳統與創新混搭的臺菜文化食尚之旅，更特別安排貴賓用餐時可聆賞月琴的現場演出，重現北投古早酒家菜美食與音樂共饗，賓主盡歡的鬧熱氛圍。

北投是自日治時期就孕育「那卡西」走唱文化的溫泉鄉，有著獨特而美麗的人文風貌。早年北投在地富賈仕紳，每逢重大節慶或家族喜慶，會邀請台菜總鋪師大廚，以深厚料理功力的功夫台菜，宴請親朋好友，並安排樂師與善於歌藝的走唱歌手，以台灣傳統彈撥樂器月琴伴奏，融合唸歌或民謠等經典樂曲，讓在地富紳與文人雅士親友們享受酒酣耳熱的美好時光。北藝中心此次特別邀請 AAPPAC 貴賓，親身感受北投充滿人文韻味的歡聚宴席文化。

了解更多：
新北投車站：<https://www.xbths.taipei/>
北投溫泉博物館：<https://hotspringmuseum.taipei/>

We warmly invite AAPPAC members to embark on a cultural and culinary journey through the essence of Taipei. AAPPAC Members will visit Xinbeitou Historic Station, experience the elegant revival of this century-old wooden structure and explore the Beitou Hot Spring Museum, a designated historic site in Taipei. Beitou Hot Springs are world-renowned, with the unique green sulfur springs being found only in Beitou (Taiwan) and Tamagawa (Japan). The tour also includes a culinary experience of innovative Taiwanese cuisine. Special arrangements will be made for guests to enjoy a live performance of the traditional music instrument Yueqin during the meal, recreating the lively atmosphere of Beitou's historic tavern dining with a fusion of music and food.

Beitou, known for its "Nagashi" traveling music culture since the Japanese colonial period, boasts a unique and beautiful cultural landscape. Historically, wealthy locals would celebrate major festivals and family events by inviting master chefs to prepare Taiwanese dishes for their guests. Musicians and singers, accompanied by the traditional music instrument Yueqin, would perform classic and folk songs, creating an immersive and joyful dining experience for the local elite and intellectuals. TPAC extends a special invitation to AAPPAC members to personally experience the rich cultural heritage and festive dining culture of Beitou.

More information :
Xinbeitou Historic Station : <https://www.xbths.taipei/>
Beitou Hot Spring Museum : <https://hotspringmuseum.taipei/>

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DAY

2

新作探索 Connecting Series

09.05 (Thu)

10:00

球劇場

Globe Playhouse

新作探索 (Connecting Series) 為 AAPPAC 會員們搭建一個尋求國際合作的平台，提供各國藝術家或團隊分享開發中的潛力新作提案。

The Connecting Series is an opportunity for AAPPAC members to share ideas on potential partnerships through the development and presentation of new work. It aims to connect the network through partnerships, providing a platform for commissioning between members, with key outcomes of a greater longevity for work and increased exposure for artists.

主持人 Host

耿一偉 Yi-Wei Keng (臺北 Taipei)

衛武營國家藝術文化中心戲劇顧問、臺北藝術大學戲劇系兼任助理教授
Dramaturg of National Kaohsiung Center for the Arts (Weiwuying) and
Visiting Assistant Professor of Theatre Arts at National Taipei University
of Arts



曾任臺北藝術節藝術總監 (2012-17)，桃園鐵玫瑰藝術節策展人 (2018-22)，並獲頒德台友誼獎章 (2017)、藝術與文學騎士勳章 (2019) 與歌德獎章 (2023)，以表彰其多年來致力於推廣德國戲劇作品，並透過翻譯將許多德國作品帶至台灣。目前他也是 2023-24 台南藝術節的策展人，以「臺南 400」作為策展主軸，打開府城藝術的國際視野。2020 年，他也擔任北美館《藍天之下：我們時代的精神狀況》的聯合策展人。

Yi-Wei Keng was previously the artistic director of Taipei Arts Festival (2012-17) and curator of Taoyuan Iron Rose Festival (2018-22). He has received awards such as the Freundschaftsmedaille (2017), Chevalier dans l'ordre des Arts et des Lettres (2019), and Goethe Medal (2024). Currently he is also the curator of the 2023-24 Tainan Arts Festival and in 2020, he co-curated the exhibition *Between Earth and the Sky: The Spiritual State of Our Times* with Jo Hsiao at the Taipei Fine Arts Museum.

臺北流行音樂中心導覽

TMC Tour

09.05 (Thu)

14:30

臺北流行音樂中心由美國紐約 RUR Architecture DPC 與臺灣宗邁建築師事務所合作設計。建築靈感源自羅馬納沃納廣場 (Piazza Navona)，由三棟外型獨特的音樂場館建築與腹地廣大的戶外音樂展演空間組合而成，為亞洲第一座流行音樂中心。

建築造型採非幾何形式設計，宛如巨型貝殼狀的不規則外觀，取自臺北連綿起伏的山巒特色，鋼造結構包覆灰綠色烤漆屋頂，北基地表演廳約可容納 5,000 位觀眾，提供專業音樂演出的中型場館；「流行音樂文化館」為地上六層的立方體建築，為台灣第一座以流行音樂為主題的展覽館；猶如璀璨寶石的「產業區」則提供流行音樂人才的培育基地。邀請 AAPPAC 會員實地走訪這座以打造「臺灣流行音樂的心臟」為願景的音樂場館建築，感受臺灣多元音樂文化的心跳與躍動。

The Taipei Music Center (TMC) is the first pop music center in Asia. It was designed collaboratively by RUR Architecture DPC from New York and Taiwan's Fei & Cheng Associates. Inspired by Piazza Navona in Rome, it consists of three uniquely shaped music venues and a spacious outdoor music performance area.

The Concert Hall's architecture features non-geometric forms resembling giant, irregular shells, reflecting the undulating mountain ranges of Taipei, and its steel structure is covered with a gray-green painted roof. It can accommodate approximately 5,000 spectators, providing a professional mid-sized venue for music performances. The Cultural Cube, a six-story cubic building, is Taiwan's first exhibition hall dedicated to pop music. The Creative Hub, sparkling like a gem, serves as a nurturing base for pop music talent. AAPPAC members are invited to explore this music venue, envisioned as the "heart of Taiwanese pop music," and experience the vibrant pulse of Taiwan's diverse music culture.

對談 3 圓桌討論

09.05 (Thu)
16:00
臺北流行音樂中心
文化館 1 樓

《恆長永續：天長地久是一個動詞》

永續，如何跨越概念與現實的差距？永續願景如何逐步落實？場館經營如何推動永續？表演藝術團體如何實踐綠色行動？

本次年會邀請 AAPPAC 夥伴們一起進行一場創意的、有機的、腦力激盪的永續圓桌討論；透過跨國界、跨領域、跨角色的經驗分享，從亞太各國藝術文化產業的不同角色來進行交流，包括永續政策倡議者、場館經營者、藝術家、表演藝術團體行政決策者、經紀人、製作人等；也規劃從不同的面向來進行對話，包括國際永續議題倡議者，如何因應不同國家或地區的永續政策推動目標差異、場館經營者如何進行碳盤查與推動綠色展演、表演藝術團體如何具體實踐綠色節目製作、表演藝術節目製作人如何與不同國家或地區的場館合作推動永續綠色行動等。

除了永續價值與願景，也期盼夥伴們分享在不同文化脈絡中，如何實踐日常可及性的劇場綠色行動，在互相觀摩中一起踏實向前，朝向讓世界更美好的永續未來。

圓桌討論主持人（依筆劃順序排列）

Alex Budd (坎培拉劇院中心總監)
Brenna Hobson (雪梨歌劇院節目總監，雪梨)
Damien Boyle (蒙納許大學教授暨表演藝術中心總經理，墨爾本)
Florian Riem (國際音樂比賽世界聯盟祕書長，日內瓦)
Ken Hayashi (愛知藝術中心副總經理，名古屋)
Rachelle Tan (濱海藝術中心助理總裁 (企業)，新加坡)
王孟超 (臺北表演藝術中心董事，臺北)
邱瑗 (臺中歌劇院藝術總監，臺中)
林珣甄 (國家兩廳院總監特助／主責兩廳院永續小組，臺北)
黃國威 (衛武營國家藝術文化中心營運副總監，高雄)

* 本場次為全英文，不提供同步口譯服務

Session 3

Roundtable Discussion

09.05 (Thu)
16:00
TMC Cultural
Cube 1F

Constant Sustainability: Forever Is a Verb

How can the gap between sustainability concepts and reality be bridged? How can a vision for sustainability be implemented? How can sustainability be promoted within venue operations and management? How can performing arts groups take green action?

This year, AAPPAC Conference attendees can engage in a creative, organic, and thought-provoking sustainability roundtable. Participants from different countries in the Asia-Pacific region, working in different roles in the arts and cultural industries, including sustainable policy advocates, venue operators, artists, performing arts group decision-makers, agents, and producers, share their experience and carry out exchanges. Dialogue is initiated from different aspects, for example, how sustainability advocates develop objectives based on differences in sustainability policies across countries and regions, how venue operators review carbon inventories and promote green performances, how performing arts groups implement green production practices, and how performing arts program producers work with venues in different countries and regions to promote sustainable green action.

In addition to sustainability values and vision, participants learn how accessible theater green action is implemented in different cultural contexts. Through mutual observation, there can be progress toward a sustainable future and making the world a better place.

Roundtable Discussion Moderators (shown in alphabetic order)

Alex Budd (Director, Canberra Theatre Centre)

Austin Wang (Board Member, Taipei Performing Arts Center, Taipei)

Brenna Hobson (Director of Programming, Sydney Opera House, Sydney)

Damien Boyle (Professor, Monash University and General Manager of Monash Performing Arts Centres, Melbourne)

Florian Riem (Secretary General, The World Federation of International Music Competitions, Geneva)

Janette Lin (Executive Assistant, General & Artistic Director Office / Head of Sustainability Team, National Theater & Concert Hall, Taipei)

Joyce Chiou (General & Artistic Director, National Taichung Theater, Taichung)

Ken Hayashi (Deputy of General Manager, Aichi Arts Center, Nagoya)

Rachelle Tan (Assistant Chief Executive Officer (Enterprise), Esplanade-Theatres on the Bay, Singapore)

Raymond Wong (Deputy General Director, National Kaohsiung Center for the Arts (Weiwuying), Kaohsiung)

* This session will be entirely in English, with no simultaneous interpretation services provided.

特別演出

舞蹈空間舞團 X 島崎徹《碎月》

09.05 (Thu)

19:00

球劇場

※ 節目票券將於報到時提供 2024 AAPPAC 年會與會者；未報名者，歡迎購票觀賞。

有別於以往不特別敘事，聚焦於舞蹈意向流動為主題的編舞方向，這三年新冠疫情對普世的重大影響，也深深攪動島崎徹的創作。他陸續發展出相關創作，將疫情與天災帶來的焦慮，轉化為深具情感的強勁回應。

《碎月》(Shattered Moon) 描述在月亮崩解後的荒蕪間，彼此扶持的力量被觸動、被激發、且深深連結，以充滿激勵人心的正向力量，讓普羅大眾透過極具感染力的舞蹈，一起釋放情緒的壓力找回新生的力量。

舞蹈空間舞團自 2007 年起展開與日本編舞家島崎徹的長期合作，高度結合音樂與極致開展肢體的創作風格，被英國 Roehampton 大學舞蹈人類學趙綺芳教授稱為「具有編舞教科書價值的大師級創作」；John Mead 在 Seeing Dance 評論提及島崎的編舞，「充份展現舞者的魅力」；台北時報舞評 Diane Baker 則認為「多次合作呈現出舞者的優秀程度，有時甚至超越編舞的極限」。

舞蹈空間舞蹈團

臺灣當代舞蹈創新指標團隊，由第三屆國家文藝獎舞蹈類得主平珩於 1989 年創立，至今已與 58 位編舞家、186 位音樂、服裝、燈光及舞臺藝術家，共同創作 91 個作品，並至臺灣各地及深入歐亞美加 40 個城市巡演，全球展演近千場。2008 年起著重國際共製合創，與荷蘭、瑞典、西班牙等地舞團及劇場聯合共製，深獲亞洲及歐美舞蹈界專業肯定及讚許。2019 年以「關照表演藝術深度與廣度的全面視角，已創造出獨特且不可或缺的文化價值」獲臺北文化獎肯定。

編舞家 | 島崎徹 (日本)

1986 年進入奧地利 Tirol Landestheatre 擔任獨舞者，展開職業舞者生涯。1990 年受邀至加拿大 Sitter School of Dance 擔任芭蕾舞系主任，同年開始舞蹈創作工作。島崎徹曾與世界多個知名舞蹈團體合作演出，包括波蘭舞蹈劇場、日內瓦大劇院芭蕾舞團、東京新國家劇院、科羅拉多芭蕾舞團、芝加哥 Hubbard Street 舞團等，現為日本神戶女子大學音樂學院院長及音樂系舞蹈科首席教授。

了解更多：<https://www.danceforum.com.tw/>



Featured Performance

Shattered Moon by Dance Forum

Taipei X Toru Shimazaki

09.05 (Thu)

19:00

Globe Playhouse

※ Participants of AAPPAC 2024 Conference will receive their tickets when they check-in at the conference. Non-participants are welcome to purchase tickets to enjoy the performances.

Dance Forum Taipei moves with choreographer Toru Shimazaki in their fifth collaboration. Highly contagious and powerful, this is the Japanese choreographer's response to the state of long-term isolation and anxiety during the Covid pandemic.

Shattered Moon enacts the power of community, as the bodies on stage revive a sense of connection with each other in the barren landscape after the disintegration of the moon.

The professor of University of Roehampton and dance anthropologist Dr. Chi-fang Chao said that Shimazaki's creation "with the value of a choreography textbook". According to John Mead, in *Seeing Dance*, Shimazaki's program is "full of interesting choreography and that really showed the dancers off to the full." For Diane Baker, from Taipei Times, the frequent collaboration between DFT and Shimazaki "showed just how good the company's dancers are, at times surpassing the limits of the choreography."

Dance Forum Taipei

Dance Forum Taipei (DFT) is the foremost representative of contemporary dance in Taiwan. Through engaging different choreographers, the Company acts as an open forum for these artists to come together to present and to study their ideas first hand. Led by Ping Heng as Founder and Artistic Director, the Company presents performances of commissioned and re-constructed choreographies from different artist of diverse styles, ranging from inventive abstract vignettes to fantastical full-length dance theatre works.

DFT has presented 91 productions collaborating with 58 choreographers and 186 designers since its inception in 1989. Starting in 2008, the Company develops co-production with international companies and production houses, including NDT, Skånes Dansteater, Korzo Theater and Mercat de les Flors. It has toured close to 1,000 performances, throughout the island of Taiwan as well as 40 major cities in Asia, Europe and North America.

DFT received Taipei Culture Award for its "comprehensive perspective that cares about the depth and breadth of performing arts has created unique and indispensable cultural value."

Choreographer | Toru Shimazaki, Japan

In 1986 he moved to Austria and danced as a soloist at the Tirol Landestheatre in Innsbruck. The Sitter School of Dance in Canada invited him to be the director of the Ballet department in 1990, launching his career as a choreographer. Shimazaki has created works for Hubbard Street Dance Chicago, Polish Dance Theatre, Colorado Ballet, Grand Theatre de Geneve, Introdans and many other companies through the world. He is now casting partner for Cirque du Soleil, Dean of School of Music and chief professor of the dance department at the Kobe College.

More information: <https://www.danceforum.com.tw/>

臺灣表演藝術櫥窗： 《斷橋》與《得時の夢》選粹

09.05 (Thu)

20:30

7樓大型排練場



僻室 House Peace 《斷橋》

《斷橋》由清朝方成培編撰之《雷峰塔》作為靈感參考，從白娘子在水門之後，負傷於西湖斷橋感嘆的情境出發，將人妖之間的爭鬥，延伸至當代青年生活中所歷經的各種反抗及掙扎。在抗爭之後，生命的傷口，在多重戲中戲交織之下成像。《斷橋》嘗試透過不同劇種，刻畫劇中角色回憶。那些日復一日習以為常的日子，在某些時刻回想起來，都是充滿魔幻與奇想的記憶。

了解更多：<https://www.house-peace.com/>



臺北木偶劇團《得時の夢》

生存於民間的布袋戲總是站在時代大眾娛樂的現場，不但要面對不同時代人民對於藝術審美的轉變，也要在政權轉變下堅韌地存活下來。在日治末期，面對當時日本文樂、現代偶劇的環伺，黃得時始終堅定相信本土布袋戲藝術的獨特性與價值。臺北木偶劇團為臺灣具代表性的傳統偶戲團隊，跳脫以往傳統家族戲班的組成與包袱，以保存臺灣傳統藝術為主軸，並藉由實際的考察、田調與老藝師們共同建構出不同時期的作品。在世替交換的洪流下開始與現代導演及不同領域的藝術家共同合作，將傳統布袋戲重新柔和呈現出屬於這時代的新布袋戲作品。《得時の夢》不僅是黃得時先生對於傳統布袋戲的想像，更是現代職業劇團藉此思考如何「順應天時」的藝術之夢！

了解更多：<https://www.taipei-puppet.com/>

Showcase :

Highlights of *Eschar* & *Dream of Becoming*

09.05 (Thu)
20:30
7F Studio XL

House Peace: *Eschar*

Eschar was inspired by the play *Leifeng Pagoda* written by Fang Chengpei during the Qing dynasty. It starts with Bai Niangzi's lamentation on the broken bridge of West Lake after her battle in the water, then extends to the struggles and conflicts between humans and supernatural beings and the difficulties and challenges experienced by young people nowadays.

After each conflict, the wounds of life take shape amidst the interweaving of stories. *Eschar* presents the memories of the characters through different theatrical genres. Memories of seemingly ordinary and routine days, when recalled at certain moments, become filled with magic and imagination.

More information: <https://www.house-peace.com/>

Taipei Puppet Theater: *Dream of Becoming*

Living within the folk community, Taiwanese puppetry has always occupied a place in the arena of popular entertainment, having to not only face the changing aesthetic tastes of people in different eras but also to resiliently survive under changes in political regimes. In the final years of Japanese colonial rule, amidst the influence of Japanese traditional puppet theatre, Bunraku (文樂), and modern puppetry, Huang Deshi remained steadfast in his belief in the uniqueness and value of indigenous puppetry art.

The Taipei Puppet Theater is a representative traditional puppetry troupe in Taiwan.

Breaking away from the traditional family-based puppetry troupes and their constraints, it focuses on preserving Taiwanese traditional arts. Through practical research, fieldwork, and collaboration with master puppeteers, the theatre constructs works representing different periods. Amidst the tide of generational exchange, the theatre began collaborating with modern directors and artists from various fields, reinterpreting traditional Taiwanese puppetry to create new puppetry works that resonate with the contemporary era. "Dream of Becoming (得時の夢)" not only represents Mr Huang Deshi's imagination of traditional puppetry but also embodies the modern professional theatre troupe's contemplation on how to adapt to the times—a dream of art conforming to the zeitgeist!

More information: <https://www.taipei-puppet.com/>

A series of vertical stripes in white and teal colors, located on the left side of the page.

DAY

3

對談 4

《演算劇場：AI 技術的劇場旅程》

09.06 (Fri)

09:30

球劇場

AI 將為創作帶來什麼新可能？又將為製作帶來什麼新挑戰？透過 AI 編舞將如何開啟舞者身體的新想像？AI 將如何改變編舞家的決策？將呈現給觀眾什麼樣全新的當代舞蹈風景？

本單元有兩組不同的案例分享，首先是臺灣雲門文化藝術基金會執行總監洪凱西以 2023 年雲門 50 週年，首度嘗試透過 AI 運算編舞的新作《波》為例，分享幕後創作歷程，和與會者一同探索 AI 新技術與創作的種種可能。

《波》是鄭宗龍和與日本新媒體藝術家真鍋大度 (Daito Manabe) 合作，連結舞蹈與科技的本質，與雲門舞者進行的全新創作嘗試。在技術上，將舞者身體、肌肉與神經傳遞的電波化為數據，作為 AI 數據的基礎，讓舞者的身體、聲音與神經波動，藉 AI 程式運算生成影像再與舞者在舞台上對話，透過舞作將能量傳達給觀眾。

同時亦特別邀請 Google 藝術與文化專案經理 Pierre Caessa 分享與英國編舞家 Wayne McGregor 共同合作開發出舞作《LIVING ARCHIVE》的創作歷程。透過編舞家數百小時的編舞紀錄影片及舞團成員的獨舞影片素材，訓練出一套 AI 編舞系統。AI 從過往舞作學習個別肢體動作，並藉舞團成員的原創舞步再回應出新的動作語彙，藉快速即時的「人與 AI」對話，釋放潛藏在先前舞作的創新性動作的可能潛力，並擴大編舞決策的可能性，也為當代舞者建立與舞者前輩的連結與接觸其過去的軌跡。

我們也邀請日本頂尖的前衛藝術家梅田宏明，他不僅是開創高科技舞蹈風格的先驅，同時亦以作曲家、燈光設計師、舞台設計師和視覺藝術家的多重身份聞名。2000 年成立 S20 舞團，作品具有強烈數位元素與高度全面性的藝術方法，蘊含肢體、視覺、感官及時空等多種元素，獨特的舞蹈美學，引領觀眾至前所未有的觀舞體驗。此外，擅以空間概念結合科技元素的跨界舞蹈創作者，臺灣安娜琪舞蹈劇場藝術總監謝杰樺也將分享如何利用新媒體融入身體創作，開啟舞者肢體的新想像，呈現當代舞蹈風景。

Session 4

Algorithm Theater: AI's Creative Journey

09.06 (Fri)

09:30

Globe Playhouse

What new possibilities does AI bring to creation? What challenges does it bring to production? How does AI choreography initiate new imaginations of dancers' bodies? How does AI change the decision-making of choreographers? What kinds of new contemporary dance landscapes are presented to audiences?

Two case studies of AI applications are shared. The first is presented by Kathy Hong, Executive Director of The Cloud Gate Culture and Arts Foundation. In 2023, to mark Cloud Gate's 50th anniversary, Artistic Director Tsung-lung Cheng attempted to use AI to choreograph a new work for the first time. She shares the behind-the-scenes creative process for that work, entitled *Waves*, and explores the possibilities for integrating AI and creation with attendees. *Waves* is a collaboration between Cheng and Japanese new media artist Daito Manabe that connects dance and technology. It is also an all-new attempt at creation for Cloud Gate's dancers. Wave energy from dancers' bodies, muscles, and nerves was converted into fundamental AI data. Dancers' physical, sound, and nerve wave data were input into an AI program to generate images that interacted with them on stage, so that energy was conveyed to the audience through dance.

In parallel, Pierre Caessa, the Program Manager from Google's Arts and Culture will share the creative process behind the collaborative dance production *LIVING ARCHIVE*, that developed in collaboration with British choreographer Wayne McGregor. An AI choreography support system was trained using hundreds of hours of choreography documentary recordings and solo dance videos of members of his studio. This system learned individual body movements from past dance productions and used original dance moves by studio members to respond to new movement vocabulary. Through fast real-time human-AI dialogue, innovative movements "hidden" within previous dance productions were revealed, creating new potential and expanding the possibilities for choreographic decision-making. This also served to establish connections and contact between contemporary dancers and their predecessors.

We also invite one of Japan's leading avant-garde artists, Hiroaki Umeda, who is not only a pioneering hi-tech choreographer but also famous for his multiple identities as a composer, lighting designer, stage designer, and visual artist. In 2000, he founded the S20 Dance Company, known for its strong digital elements and highly comprehensive artistic approach, which encompasses such varied aspects as the physical, visual, sensory, and temporal. It thus offers a unique aesthetics that leads audiences to an unprecedented dance viewing experience. Additionally, Chieh-hua Hsieh, Artistic Director of Anarchy Dance Theatre in Taiwan and known for his interdisciplinary dance works that integrate spatial concepts with technological elements, will share how he utilizes new media to merge with body creation. This opens new realms of imagination for dancers' bodies and presenting a contemporary dance landscape.

與談人 Panelists

Ariel Yonzon (馬尼拉 Manila)

菲律賓文化中心製作與展覽部副藝術總監
Associate Artistic Director of Production & Exhibition
Department at the Cultural Center of the Philippines (CCP)



Ariel Yonzon 在菲律賓文化中心 (Cultural Center of the Philippines, CCP) 擁有超過 30 年的藝術和文化工作經驗。自 1996 年擔任 CCP 前台 (FOH) 部門主管以來，他進一步專業化了 FOH 劇院管理，至今仍是當地行業在觀眾禮貌、運營效率和劇院安全方面的標杆；並擁有已出版的 FOH 劇院運營手冊的知識產權。2004 年，他接管了 CCP 劇院運營部門 (現為製作與展覽部門)；現在，他還從事劇院和芭蕾舞的燈光設計和技術指導，以及舞台指導工作。

Ariel Yonzon has over 30 years of arts and culture work experience with the Cultural Center of the Philippines (CCP). Upon assuming the CCP Front-of-House (FOH) Division Chief post in 1996, he further professionalized FOH theater management; which, to date, serves as the local industry benchmark for audience courtesy, operations efficiency and theater safety; holding the intellectual rights over the published FOH Theater Operations manual. He took over the CCP Theater Operations in 2004 (now, the Production & Exhibition Department); and renders Technical Direction and Lighting Design for theater, contemporary dance and ballet; as well as Stage Direction.

與談人 Panelists

洪凱西 Kathy Hong (臺北 Taipei)

雲門文化藝術基金會執行總監
Executive Director of The Cloud Gate Culture
and Arts Foundation



洪家琪 (凱西)，現任雲門文化藝術基金會執行總監，是擁有超過 25 年國內外合作經驗的劇場製作人及國際劇場專業工作者。曾任 OISTAT 國際劇場組織執行長、和高雄衛武營國家藝術文化中心行銷經理。2012 年與夥伴協同成立 PANDA 表演藝術網絡發展協會，2019-2021 年任理事長，致力培育新生代專業表演藝術經理人。她也是 AND+ 亞洲舞蹈網絡的核心創始成員，自 2018 年至今與亞太各國夥伴，打造舞蹈跨國交流平台。

Kathy Hong is Executive Director of The Cloud Gate Culture and Arts Foundation of Taiwan. Hong has been a seasoned producer and arts professional for more than 25 years. Her career in the performing arts saw her in challenging roles as Executive Director at the international organization OISTAT and Marketing Director in charge of the opening of National Kaohsiung Center for the Arts (Weiwuying), among others. Actively engaged in nurturing young arts managers, Hong co-established the Performing Arts Network Development Association since 2012. She is also a core founding member of Asia Network for Dance since 2018 with colleagues from Singapore, Hong Kong, Japan, China, Korea, Malaysia, and Australia.

與談人 Panelists

Pierre Caessa (巴黎 Paris)

Google 藝術與文化專案經理
Program Manager of Google Arts & Culture

*Pre-Recorded 預錄參與



Pierre Caessa 於 2013 年加入 Google 藝術與文化，並擔任專案經理至今。他負責領導亞太地區的合作夥伴關係，致力與全球藝術機構與文化場館、藝術家合作，讓每一個人都享有平等接觸藝術的機會，實現 Google 讓文化普及的使命。他畢業於法國里爾政治學院，主修政治學；並於巴黎高等商學院獲得媒體、藝術與創作的理科碩士學位。他曾於巴黎音樂城愛樂廳和法國環球音樂工作。

Pierre Caessa joined Google Arts & Culture in 2013 as Program Manager. He is now leading partnerships in the APAC region to fulfill Google's mission of making culture accessible to everyone. He graduated with a degree in Politics from Sciences Po Lille, and completed a Masters of Science in Media, Art & Creation at HEC Paris. He previously worked at Philharmonie de Paris and Universal Music France.

與談人 Panelists

梅田宏明 Hiroaki Umeda (東京 Tokyo)

編舞家
Choreographer



©Aya Tarumi

自 2002 年起，梅田宏明的舞作受邀至超過 40 個國家、150 個城市巡演，包含至巴黎夏佑宮國家劇院演出，亦曾受瑞典哥德堡歌劇院舞團及洛杉磯舞蹈計劃委託創作。梅田宏明的創作不只舞蹈，亦涉及聲音、影像和燈光設計。近年亦專注於身體感官之裝置創作，曾於日本 21_21 美術館、NTT ICC 藝術中心及國際各大藝術節展出。2022 年起獲聘日本「橫濱紅磚倉庫一號館」首屆駐館編舞家。

Since 2002, Hiroaki Umeda's dance works have been presented in more than 40 countries and 150 cities, including the Chaillot National Theatre in Paris. He has also been commissioned by festivals and companies such as the Gothenburg Opera Dance Company in Sweden and the L.A. Dance Project in the US. His work goes beyond dance and choreography, involving sound, video and lighting design. In recent years, he has also produced installations focusing on physical sensations, presented in 21_21 DESIGN SIGHT, NTT InterCommunication Center [ICC] in Japan, and many other international festivals around the world. Umeda was the first resident choreographer of Yokohama Red Brick Warehouse No.1 in 2022-24.

與談人 Panelists

謝杰樺 Chieh-hua Hsieh (臺北 Taipei)

安娜琪舞蹈劇場藝術總監

Artistic Director of Anarchy Dance Theatre



©Kris Kang

橫跨建築與舞蹈的雙重背景，為作品注入獨特的創作思維，謝杰樺擅以空間概念結合科技元素，融入舞蹈與身體創作，為其跨界舞作帶來獨特的藝術性。知名作品包括科技舞作《第七感官》、《Second Body》、《永恆的直線》及《肉身賽博格》，頗受國際好評。曾受邀於奧地利林茲電子藝術節、荷蘭 Today'sArt 藝術節、馬來西亞喬治城藝術節等國際性指標藝術節演出，亦曾擔任2017 臺北世界大學運動會開幕典禮文化演出導演之一。

Chieh-hua's works have a unique quality, derived from his dual background in architecture and dance. His pieces possess strong structural characteristics and embody creative perspectives regarding time, space and energy in both physical and digital ways, which are deeply embedded within layers of meaning. Chieh-hua's acclaimed works of choreography include *Second Body*, *Seventh Sense*, *The Eternal Straight Line* and *CyborgEros*, which mainly focus on interactive dance performance. Chieh-hua has been invited to several international festivals including Ars Electronica, Today'sArt Festival, and the George Town Festival. Chieh-hua was also one of the directors of the opening ceremony of the 2017 Summer Universiade, Taipei.

臺灣表演藝術櫥窗：

《白蛇?! 小丑們的終局之戰》與《生命之光》
選粹

09.06 (Fri)

11:30

球劇場



沙丁龐客劇團《白蛇?! 小丑們的終局之戰》

這不是京劇，而是一齣小丑劇！

四個天兵的小丑，組成了一個鶯腳劇團，創團至今從未有過成功的作品。在劇團的生死存亡之際，團長決定演出票房保證的戲碼《白蛇傳》！

於是，這群天真的小丑們，便抱著背水一戰的決心，勤苦學戲，想挑戰演出堪稱「表演藝術聖母峰」的京劇，靠《白蛇傳》挽救劇團命運！

到了首演當天，原本預期不會有什麼觀眾的他們，甚至連開演時間都搞錯了！無意間間晃到舞台上來的小丑們，竟看見台下坐了滿滿的觀眾，這讓他們滿是驚喜，同時也亂了方寸！

究竟，他們的冒險嘗試是會一敗塗地？還是會出人意料地優雅落地呢？且讓我們劇場見分曉！

了解更多：<https://theatresardine.com/>



舞鈴劇場《生命之光》

《生命之光》是 2022 年 8 月在英國愛丁堡為期近一個月的演出節目，並在首演後就獲選為藝穗節特別推薦節目，也獲得當地藝評 Seeing Dance 五星評價。在宇宙起始之初，陰陽離子撞擊所誕生的原始生命，即將展開一段穿越水火地風的旅程，找到生命中最亮的那一道光。

除了可以欣賞到舞鈴獨步全球的扯鈴演出型式外，更多不同精彩的演出元素，虛實交錯的舞台幻境，將帶給觀眾一個充滿想像和驚奇的舞鈴世界。

了解更多：<https://www.diabolo.tw/>

Showcase :

Highlights of *The WhiteSnake?! The Final Struggle of The Clowns & Light of Life*

09.06 (Fri)

11:30

Globe Playhouse

Theatre De La Sardine : *The White Snake?! The Final Struggle of The Clowns*

This is a troupe made up of four naive blundering clowns who have never put on a successful production. Now, they are in danger of having to disband. The clowns decide to perform a Peking opera—the Mount Everest of the performing arts - titled *The Legend of the White Snake* to try and save the troupe. The date of the premiere is fast approaching. The clowns, who unwittingly walk onto the stage, see a packed house, which leaves them terrified and totally disoriented! But they must get ready for the show... Will their attempts at a risky endeavor be a disastrous flop, or will they end up being surprisingly graceful? Will the audience finally fall in love with them? Let's find out!

More information: <https://theatresardine.com/>

Diabolo Dance Theatre : *Light of Life*

Light of Life was performed at the Edinburgh Festival in August 2022, earning a special recommendation from the Fringe Festival shortly after its debut. It also received a five-star review from local arts critic at Seeing Dance.

At the dawn of the universe, the collision of positively and negatively charged ions ignites the spark of primitive life, leading it on a journey through the elements—water, fire, earth, and air—in search of life's brightest light.

Featuring the diabolo, this show combines spectacular elements with an interplay of reality and illusion, creating a mesmerizing spectacle that fills the audience with wonder and reveals the diabolo's magic.

More information: <https://www.diabolo.tw/>

臺灣表演藝術櫥窗：

《THE 浮浪貢 OF 龍興 46》與《而且或者 ...》
選粹

09.06 (Fri)

11:30

11 樓 排練場 4



飛人集社劇團《THE 浮浪貢 OF 龍興 46》

— 這次，讓我為你公親變事主 —

演員洪健藏以表演與物件，替父親舉辦一場愛恨交織的債務協商會議。

我記得，在侯孝賢的電影《南國再見南國》，我彷彿瞥見了我老爸。

我記得，他從南方風塵僕僕北上，在工廠裡當起渾身鐵鏽味的黑手。

我記得，他老說有天要發達返鄉，那個他一直想逃的種田老家。

我記得，他開著高級房車，穿著上好的 GUCCI 襯衫，跳著最時行國標舞。

我記得，那個夜裡我們全家搭上小貨車，摸黑跑路。

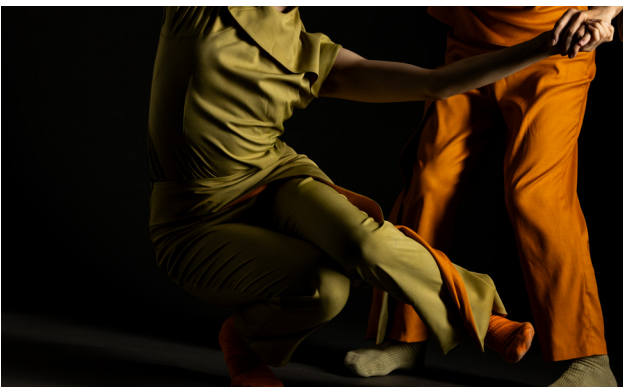
我記得，他每每看著我時，眼裡有藏不住的失望。

二〇二一年末，我老爸從這個世界斷線了。

我像一隻返家的鴿子，開始出發尋找他的故事。

尋找那張，通往我老爸的地圖。

了解更多：<https://www.flying-group.com.tw/about-flying/>



©Terry 林政億

劉奕伶《而且或者 ...》

《而且或者 ...》是一支長約 20 分鐘的雙人舞，劉奕伶從「而且」、「或者」兩個詞延伸思考，編舞以雙人舞展現對於關係的對等性、權力消長、合作模式的辯證，探索關係建立需要的條件以及選擇。無音樂的舞作使舞者間讀取彼此身體的質地，互動與節奏感成為舞作裡自然發生的唯一聲響，也讓觀眾更專注於眼前舞者身體、呼吸和重心等變化，以及隨之而來的關係轉換。

劉奕伶以此作贏得 2022 年橫濱舞蹈大賽評審團大獎，評審表示該作「... 細膩、犀利的動作搭配寧靜的編排與高超的技巧，作品散發超越語言的身體性戲劇張力」。聯絡方式：greenmatchworks@gmail.com

了解更多：https://www.instagram.com/610_lets_talk/

Showcase :

Highlights of *The Desperado of LongSing Street & ...and, or....*

09.06 (Fri)

11:30

11F Studio 4

Flying Group Theatre: *The Desperado of LongSing Street*

Based on Hung Chien-Tsang's life experience, it's a play about disappearance and seeking.

The desperado is Hung's father, who used to have a small factory manufacturing motor cases and then went bankrupt. LongSing Street is where Hung grew up and also where his father ran away due to his debts. Under the pressure of facing the creditors, Hung needs to go out to find him. Through different objects, Hung reassembles the image of his missing father and rebuilds the era he belonged to - an era when Taiwan Economic Miracle started and ended.

In the end, the desperado dies, and Hung can never find him. What the son can retrieve are the objects his father leaves behind - the debris of time.

More information: <https://www.flying-group.com.tw/about-flying/>

LIU, I-Ling: ... and, or...

... and, or... is a 20-minute music-free dance duet. Choreographer Liu I-Ling extends the idea of conditions in logical proposition to other aspects in life, exploring the establishment of relationships. In different contexts, changes in conditions have varying impacts on relationships, so it is with dance. This work showcases the equality of relationships, the shifts in power, and the dialectics of cooperation.

As the winner of the Jury Prize at the 2022 Yokohama Dance Collection, Liu received acclaim from the jury: "...whose delicate, sharp movements supported by tranquil choreography and advanced technique exuded a physical drama (drama of the senses) that could not be verbalized." There were more than 20 showings of *... and, or...* during Off Avignon Festival in 2023 and this work continues to be performed.

email: greenmatchworks@gmail.com

More information: https://www.instagram.com/610_lets_talk/

臺灣表演藝術櫥窗： 《夢迴春閨》與《勸世三姊妹》選粹

09.06 (Fri)

14:00

球劇場



捌號會所《夢迴春閨》

將傳統戲曲唱腔、現代音樂演奏、當代劇場空間運用的三合一新樂／劇種。

取材民初京劇《春閨夢》，以一位新婚丈夫被迫參軍打仗的女子，因思君輾轉而夢憶糾纏的故事，佐以《詩經》充滿跌宕節奏、富於想像的文句，打造出聲響豐富、意象飽滿的文本內容；而故事中千古不變的戰火無情、人性明暗，亦高度呼應當前動盪不安的國際局勢。導演王嘉明游刃於傳統和當代之間的劇場敘事、二位京腔演員與四位傳統器樂樂手高度默契的劇演奏奏，在帶有搖滾呼吸的律動下，為你帶來一場時空疊合、迷離繚繞的迴旋幽夢。

了解更多：<https://www.studioacht.com.tw/>



躍演《勸世三姊妹》音樂劇音樂會精巧版

當三姊妹闊別多年重歸故土，原本只是搶拿老家地契的三人，陰錯陽差捲入大伯公的遺產風波。三姊妹臨危受命，披掛上陣，從頭開始學習牽亡技藝想分一杯羹。當她們在小鎮裡尋尋覓覓，意外喚起關於失聯甚久的賭鬼法師父親、首席疍姨母親的回憶，疏遠的親情重回手足心田。風塵味重到可比霧霾 PM2.5 的大姊國珍，不僅要面對超沒自信的胖妞二妹國美、一心只想變性的小弟國豪，還有自己堪比梅花三弄的愛情。然而國珍最大難關，是她竟能親眼目睹母親美玲鬼魂翩然飛回，死生兩隔。被迫早熟獨立的國珍，不禁想問天公伯：踮這無情世界，為啥恁祖媽的人生只有下下籤！

了解更多：<https://facebook.com/VMTheatreTaipei/>

Showcase :

Highlights of *Falling into Dreams* & *Don't Cry, Dancing Girls the Musical Concert*

09.06 (Fri)

14:00

Globe Playhouse

Studio Acht: *Falling into Dreams*

Falling into Dreams brings together the brilliant Chinese opera male Dan singer Chao Hsin and an ensemble of four musicians who move between musical traditions to tell a story of human longing in war across time. Exploring the potentials of a "text score", the piece experiments with new ways of musical narratives while probing the sonic and rhythmic strengths of classical texts.

Based on *A Young Wife's Dream*, a Chinese opera classic written in 1931—reverberating its contemporary war-torn experience while referencing Du Fu's poem *Parting of Newly Weds* from the 8th century—it depicts the story of a newlywed couple separated by war because of conscription. An enduring motif throughout history. As the wife yearns for her husband's return day after day, her fervent hope and sense of despair turn into a dream, in which their brief reunion ends with scenes from the battlefield.

More information: <https://www.studioacht.com.tw/>

VMTheatre Company: *Don't Cry, Dancing Girls the Musical Concert*

When three sisters return after many years to their old family home in Huwei, Yunlin, they find that their uncle, aunt, third great-uncle, and second great-aunt have hardly aged. The passage of time has left its mark only on the derelict house. The sisters initially wanted to waive their right to their inheritance. However, through an unexpected series of events, they find themselves wanting to honor their second great-uncle's dying wish—the Song family member that performs in the soul-guiding song troupe receives the family's five-million-dollar inheritance. With the aim of splitting the inheritance, they start from scratch to train themselves in the art of the soul-guiding song.

As they spend time in this small town, they are confronted with memories of their long-lost father, a gambler and Taoist priest, and their mother, a professional mourner, as well as strained family ties.

More information: <https://facebook.com/VMTheatreTaipei/>

臺灣表演藝術櫥窗： 《自由步 | 一盞燈的景身》與 《地平線上的新笙景：雙城記》選粹

09.06 (Fri)
14:00
11 樓 排練場 4



驪舞劇場《自由步 | 一盞燈的景身》

編舞者蘇威嘉於 2013 年發起以自由步為題的編舞系列，用如同雕塑的創作方式，細密刻畫每位舞者的形體，透過長時間性的凝結與蒸餾，讓一幅幅的當代身體風景畫顯影而立。《自由步 | 一盞燈的景身》特別為傑出舞蹈家方妤婷量身定制，以精簡但不失細節的方式，讓舞台、舞者及當下的風景，都成為了舞作的一部分。在日落時分，一盞燈的存在隨著夕陽西下漸趨明朗，譬如臺北城市的獨特風景與光影的變化，和表演者合而為一，使觀眾的感官擴增至最大，形成了一種空間的凝滯與靜默，帶給舞者和觀眾雙向的肢體對話與刺激，被紐約時報稱作最適合親臨觀賞的三維研究。

了解更多：<https://horse.org.tw/en/contemporary/>



李俐錦《地平線上的新笙景：雙城記》

近年備受國際當代表演藝術圈矚目的臺灣笙演奏家李俐錦，在此次櫥窗計畫 (Showcase) 將帶來新製作：《地平線上的新笙景：雙城記》中的其二篇章。由臺灣作曲家陳珩所譜曲的《聲 II》擷取自然的聲音，在間歇不止的環境聲場中，進行一場詩意的林間漫步。而中國作曲家劉家麟的《懷舊歌曲》則以七座小島展示虛與實之間，以傳統樂器笙詮釋賽博龐克風格，結合燈光的緊密互動，帶領觀眾進入一段當代的電笙迷離之中。

* 此節目由 C-LAB 委託製作發表於 2023 年聲響藝術節

了解更多：<https://www.facebook.com/shenggirl>

Showcase :

**Highlights of *FreeSteps NiNi* &
*Landscape on the New Horizon of Sheng:
A Tale of Two Cities***

09.06 (Fri)

14:00

11F Studio 4

HORSE: *FreeSteps NiNi*

In the *FreeSteps* series, the contours of the dancers' bodies appear almost sculpted. Condensed and distilled over an extended period, *FreeSteps* performances have become refined contemporary body landscapes. *FreeSteps-NiNi* is a choreographic piece tailor-made for an outstanding dancer like Fang Yu-Ting, who brilliantly captures the dance stage, herself, and the changing surroundings in a succinct yet detailed way. At sunset, the light from a lamp grows more obvious as the sun heads below the horizon. Just like Taipei's unique cityscape with its elusive light and shadow, the surroundings merge with the performer. As the audience's senses are heightened, a spatial freeze and a serene silence are formed, creating a two-way bodily dialogue and stimulating the process for the dancer and the audience.

More information: <https://horse.org.tw/en/contemporary/>

Li-chin LI: *Landscape on the New Horizon of Sheng : A Tale of Two Cities*

In recent years, Taiwanese sheng player Li Li-Chin has garnered significant attention in the international contemporary performing arts scene. She brings a new production to this showcase: *Landscape on the New Horizon of Sheng: A Tale of Two Cities*. Its second chapter "Vox II" captures natural sounds, resulting in a poetic forest stroll amidst an incessant environmental soundscape. Meanwhile, "Chants Pour Cyber Nostalgie" is made up of seven fragments and explores the interplay between the virtual and the real. Through the sheng, cyberpunk aesthetics are interpreted and combined tightly integrated lighting interactions, guiding the audience is into a modern, ethereal journey of sheng.

*This performance was commissioned by C-LAB for the Sound Art Festival.

More information: <https://www.facebook.com/shenggirl>

閉幕演出

09.06 (Fri)
19:30
藍盒子

* 節目票券將於報到時提供給 AAPPAC 會員；非 AAPPAC 會員及其他觀眾，歡迎購票觀賞。

臺北藝術節《父親母親》同黨劇團

「布袋戲與真人的演出沒有扞格，而且極美，是關於私人、性、政治暴力的好看故事。」 — 作家林傳凱

- ★ 從尋父到尋母，一場高潮迭起的尋根之旅
- ★ 臺版《霸王別姬》6名實力派演員撐起36個角色的震撼實力

相片跌出衣櫃，泛黃的影像是一對站在布袋戲棚邊的男女；女人抱著嬰兒，男人拿著兩隻布袋戲老虎。年逾半百的阿文，在養父的遺物中找到疑似生父的舊照片，別人的中年危機是諮商轉職子不教，他卻是跳上車，開啟一趟南北走透透的尋父之旅。地毯式的搜索與詢問，橫跨不同時期的臺灣土地故事，也如潘朵拉的盒子層層開啟，揭開深埋50年的祕密……

同黨劇團

資深劇場工作者邱安忱於2001年創立。「同黨」二字既是具共同興趣的藝術家組成的團體，亦為將不同藝術媒介融合，所創造出更風格與意象的藝術形式。作品多融合真人、戲偶、面具、多媒體等不同媒材，並以關懷弱勢、探討個人身分、性別與國族認同為主要探討題材。

臺灣 | 邱安忱

畢業於美國紐約 Actors Studio Drama School at The New School University 表演創作藝術碩士班，因熱愛表演藝術，自1990年參與蘭陵劇坊為期一年的學員訓練後，即開始從事劇場工作，2001年創立同黨劇團，持續為推動台灣現代劇場藝術而努力。數十年表演經驗，參與百餘部作品演出，專長編、導、演及偶戲。

了解更多：<https://portaly.cc/theartytheatre>



© 唐健哲

Closing Performance

09.06 (Fri)
19:30
Blue Box

*Reserved tickets for AAPPAC members. Non-AAPPAC member or non-participants are welcome to purchase tickets.

TAF *Father Mother* by The Party Theatre Group

After finding an old photograph of his biological father among his adoptive father's belongings, fifty-year-old A-Wen embarks on a journey across Taiwan to find the man. Delving into a half-century of history and politics, A-Wen's search not only details the evolution of Taiwan's glove puppet theater, but also depicts his personal evolution as he solves the mystery of his biological father's identity while grappling with his son's sexual orientation. Featuring a talented cast of six actors portraying thirty-six characters and having received enthusiastic reviews last year, *Father Mother* is a surprise hit that cannot be missed this summer!

The Party Theater Group

Founded in 2001, The Party Theater Group stages experimental theater productions of both acclaimed Western and original Taiwanese plays—often with minority themes—that are socially relevant, topical, enlightening, and entertaining. By combining actors, puppets, masks, and multimedia in theatrically innovative, thought-provoking ways and including the talents of artists from around the world, the group's performances aim to deliver novel experiences to theatergoers in Taipei, across Taiwan, and at international theater festivals.

An-Chen Chiu, Taiwan

An-Chen Chiu graduated from Actors Studio Drama School in New York City. Currently, he is the artistic director of The Party Theater Group in Taipei, Taiwan. An-Chen Chiu's career in the theater spans nearly 35 years and includes work as an actor and playwright.

More information: <https://portaly.cc/thepartytheatre>



臺灣表演藝術櫥窗： 《母親·李爾王》與《走光的身體》選粹

09.06 (Fri)

19:30

7 樓大型排練場



©HSU Ping

窮劇場《母親·李爾王》

恐懼是一種習慣；我不害怕
請用你的自由，來促進我們的自由
——翁山蘇姬 Aung San Suu Kyi

《母親·李爾王》試圖從一名缺席者的顯身，莎士比亞原著劇本《李爾王》之中「不曾登場」的王后，在精神分析式的反身下，映照出一幅李爾王的新肖像，以及一個莎劇之「家」的概念現形。此獨角劇的編創，如同在黯黑中梳理糾葛般的權力、身分認同、人倫關係等層面的議題，藉以一步步燭照出人間因棄絕所致、孤獨深重的靈魂深處。

全劇共有「女兒」、「父親」、「母親」、「我」等四章。本次選粹將演出前兩章。

了解更多：<https://www.facebook.com/approachingtheatre/>



TAI 身體劇場《走光的身體》

當「傳統」歌舞搬到「舞台」，「展示」在「統治者」與「觀光客」前面，我們就已經走光了。身體作為當下的通道，連結過去與未來。在時間脈絡承接上，傳統與當代破碎交疊。

現在的觀光用一種反抗的方式來回應現代生活的限制。人們悠閒的尋找沒有受到現代化衝擊太大的傳統生活，渴望那份真實感，藉此短暫擺脫工業時代的疏離感。這種想像的傳統生活，將傳統的標籤貼在特定的人事物，居住於此的居民也是這麼想的嗎？還是他們不認為是生活在傳統生活裡？

了解更多：<https://www.facebook.com/TAIBodyTheatre/>

Showcase :

Highlights of *A Mother, King Lear & Sym-Body*

09.06 (Fri)

19:30

7F Studio XL

approaching theatre: *A Mother, King Lear*

Actress Cheng Yin-chen and Director Wang Mo-lin present a brand new portrait of King Lear—reflected in the visibility of the absent queen, who is never seen in Shakespeare's original. In this solo performance, the dark, forsaken depths of the burdened lonely soul is illuminated bit by bit through her grappling with the entangled struggles of power, identity and ethics.

Cheng Yin-chen has refined into a distinctive character in Wang Mo-lin's theatrical world since their first collaboration—from *Antigone* (2012) to *The Children's Hour* (2019), shortly after which Wang was awarded the National Award for Arts, highest honour in Taiwan's arts & culture society. *A Mother, King Lear* shows what comes out of the duo's further radical conversations on the topic of "ageing and madness".

More information: <https://www.facebook.com/approachingtheatre/>

TAI Body Theatre: *Sym-Body*

Modern tourism is the defiant response to the constraints of modern life. People leisurely search for traditional lifestyles that have not been greatly impacted by modernization, desiring authenticity and a temporary escape from the alienation of the Industrial Age. Imagined traditional lifestyles result in labels being placed on specific people and things. Do residents living in such places agree with those labels? Or, do they not think they are living a traditional lifestyle?

When we start to think about the roots of "tradition," images of fields pop into our minds, as if corresponding to local life, and we throw out any dialogue regarding authenticity and falsehood. Authenticity is confusing, as it carries value judgments. Falsehoods do not exist. What are fields? Who are the reporters in the fields? Or, we are the fields and the reporters. Place and space reflect the qualities of dispersion and mobility. Place is a concrete and identifiable realm and space represents how a place is occupied. Perhaps it is experimental or physical. The creation of place and space changes human activities. Starting with changes in the body, it reveals the inability to adapt and the uncertainty of the body, resulting in sym-body.

More information: <https://www.facebook.com/TAIBodyTheatre/>

士林在地風景

臺北表演藝術中心以「城市藝術劇院」為目標定位，藉此國際會議盛事，也呼應本次年會「文化區」議題，特別提供士林在地文化景點的地圖，邀請與會嘉賓撥空體驗臺北獨特的城市風景與人文風貌。

士林舊名「八芝蘭林」(Pattsiran)，為平埔族語「溫泉」之義。因有基隆河流經，早期是臺北深具國際經貿能量的聚落，至今留有三腳渡碼頭與龍舟文化的水文地景。清末因科舉人才輩出，改稱「士林」，蘊含「士子如林」之意。清嘉慶元年肇建的（1796 年）慈誠宮與市定古蹟士林公有市場為早期發展核心，士林夜市也圍繞著兩大人文地景發展成繁華商圈，士林官邸與圓山大飯店也是區域內重要人文地景。

北藝中心是在基隆河舊河道沖積的土地上興建而成，在士林商圈中打造出嶄新的國際藝術場域，2022 年金融時報專題報導：「臺北表演藝術中心連接高雅文化與在地社區的橋樑」顯示場館融入士林社區的用心。此外，北藝也與鄰近的臺北戲曲中心、國立臺灣科學教育館、臺北市立天文科學教育館、臺北市兒童新樂園等，串聯為臺北城市重要藝術教育與科學教育的聯結網絡。

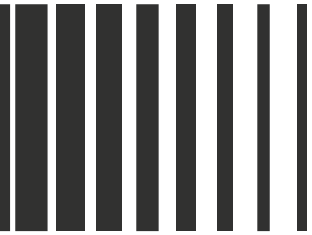
臺灣小吃的興盛與移民社會有關。早年泉、漳閩南與客家等不同移民族群，帶來原本故鄉信仰的神明分靈，在臺灣各地興建宮廟，不只是庶民信仰中心，也是眾人聚會的場所，自然吸引了各種小吃攤商聚集，產生「廟口小吃」。士林夜市的台灣小吃也是圍繞著古蹟慈誠宮發展而成，現今也以豐富繽紛的創意美食與在地小吃，成為國際觀光客熱門打卡景點。

北藝中心誠摯希望 AAPPAC 貴賓們除了充實的會議行程之外，也能走逛體驗士林文化地景與在地豐盛美食小吃，讓臺北這座城市的多元文化風貌，成為您最愛的城市之一。



更多資訊

SHILIN LOCAL SCENERY



As TPAC's aim of being a "City Art Theater," aligns with one of the sessions of this conference on "Cultural Districts", we are providing a map of cultural landmarks in Shilin District and inviting attendees to experience the unique urban landscape and cultural heritage of Taipei.

Shilin, was formerly known as "Pattsiran," which meant "hot spring" in the indigenous Pingpu language. The Keelung River flows through Shilin, which was historically a significant international trade hub in Taipei City. The area's hydrological landscape includes the Sanjiaodu Wharf and the Dragon Boat culture. During the late Qing Dynasty, Shilin produced many successful candidates in the Imperial Examinations, leading to its current name, which implies "a forest of scholars." The Cixian Temple, established in 1796, and the Shilin Public Market, a designated historic site, were the early development centers. The Shilin Night Market grew around these landmarks, forming a bustling commercial district. Chiang Kai-shek Shilin Residence and the Grand Hotel is also key cultural landmark in the area.

TPAC was built on land formed by the old Keelung River, creating a new international arts venue within the Shilin commercial district. In a 2022 feature, the Financial Times highlighted TPAC as "a bridge connecting high culture and the local community," demonstrating its integration into Shilin. TPAC is also connected with nearby institutions like the Taiwan Traditional Theatre Center, National Taiwan Science Education Center, Taipei Astronomical Museum, and Taipei Children's Amusement Park, forming a significant network for arts and science education in Taipei.

The flourishing of Taiwanese street food is closely tied to its immigrant society. Early immigrants from Quanzhou, Zhangzhou, Minnan, and Hakka regions brought their deities' worship and built temples across Taiwan. These temples became centers of folk beliefs and communal gatherings, attracting various food vendors and creating what is known as the "temple food stand." Shilin Night Market's street food scene developed around the historic Cixian Temple and has evolved into a vibrant hub of creative and local delicacies, popular with international tourists.

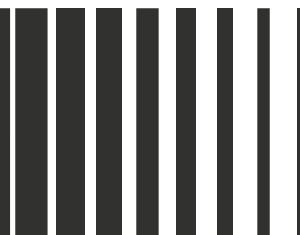
The TPAC sincerely hopes that AAPPAC conference guests can spend some time, outside the conference schedule, exploring the cultural landscape and rich street food offerings of Shilin. Let the diverse scene of Taipei City become one of your favorite cities.



More Information

年會合作飯店

CONFERENCE ACCOMODATION



THE Tango
HOTELS & RESORTS
天閣酒店集團

天閣酒店集團 台北劍潭館 / 士林館 Tango Taipei JianTan/ShiLin

天閣酒店集團台北劍潭館 / 士林館，鄰近劍潭捷運站，透過客房內的大面落地窗，可以充分感受到眼前陡峭山丘的綠景，而另一方客房則眺望景觀泳池。劍潭館設計於多個大方格組合，再木紋格柵更顯質感，圓山自然山景光景互相呼應，加上捷運的搭配，附有露台客房，視野令人著迷忘神。Tango 提供了恰到剛好的服務溫度，從進門的暖心問候，到旅遊秘境的分享，樹影悠閒慢活池畔放鬆，一路到 Lobby Bar 體驗微醺吧。

(步行至臺北表演藝術中心約需 4 分鐘路程)

Taipei JianTan/ShiLin of the Tango, located at downtown near the JianTan MRT station. From the French windows in the guestroom, one can enjoy the green landscapes of steep hills or overlook the swimming pool. Taipei JianTan features a collage design of large multiple squares added with wood grain grilles for a quality texture. Surrounded by YuanShan's natural landscapes and supported by the MRT transport, guestrooms with balconies offer a mesmerizing view and sufficient sunlight during the day. Our hotel carries on with the Tango Group's attitude in delivering perfect services from the moment you step in. Here at Taipei JianTan, you can rely on our travel tips to secret spots, chill by the poolside and get tipsy at the Lobby Bar.

(4 mins. walk from TPAC)

台北晶華酒店 Regent Taipei

台北晶華酒店卓越的服務與設施，在國際獎項中獲獎連連，更連續數年榮登 Condé Nast Traveller 雜誌「世界最佳飯店」金榜。酒店座落在被英國《Time Out》雜誌票選為全球最酷街區、富有活力文化並兼顧娛樂與購物的中山南西商圈，是城市度假旅客的住宿上選。從寬敞奢華的住宿享受、精緻非凡的用餐體驗、到麗晶精品尊貴獨享的購物禮遇，晶華獨幟一格的款待初衷不僅能滿足並超越顧客們的期待，亦是許多世界級政商名流與影視巨星蒞臨台北時的首選下榻飯店。

(距離臺北表演藝術中心約 15 分鐘車程，或可步行 8 分鐘至捷運中山站搭乘四站至劍潭站)

The Regent Taipei has been ranked on Conde Nast Traveller magazine's Gold List of "World's Best Places to Stay" for three consecutive years. Our hotel is located in the vibrant and culturally rich Zhongshan commercial district, which is full of entertainment and shopping options, it is the top choice for urban resort travelers. From spacious and luxurious accommodations and exquisite dining experiences to exclusive shopping privileges at Regent Galleria, our unique hospitality aims to meet and exceed our guests' expectations.

(15 mins. drive from TPAC; 8 mins. walk to Zhongshan MRT station, 4 stops the Jiantan station)

圓山大飯店 The Grand Hotel

圓山大飯店成立於 1952 年，是全台第一家五星級飯店。十四層宮殿式大樓，紅柱金瓦、氣勢輝宏，襯托富麗堂皇的古典氣氛，傳達東方藝術之美，是台北市代表地標之一。圓山至今已接待無數元首、使節、政要、名人。

位處城市制高點的圓山，白天鳥瞰繁華，夜晚可一親寧靜，在時間穿越空間，古典交錯現代的環境裡，給貴賓絕妙享受並提供五星級的優質設施與服務。

(距離臺北表演藝術中心約 8 分鐘車程，飯店提供免費定時專車往返捷運圓山站)

The Grand Hotel established in 1952, is Taiwan's first five-star hotel. The 14-storey palace-like building, with its vermilion columns, gilded tiles and a magnificent, grandiose, regal and classic presence, is an embodiment of eastern aesthetics and one of Taipei's representative landmarks. Our hotel have hosted innumerable foreign dignitaries, including heads of state, diplomats, prominent politicians and renowned personalities.

Located in the city's vantage point, Yuanshan, the Grand Hotel offers a great view of the prosperous city by day and an all-enveloping serenity at night. Over here, while the classic meshes with the contemporary and with supreme 5-star amenities and services, time and space expands and becomes one.

(Around 8 mins. drive from TPAC; Hotel's Shuttle bus to Yuanshan MRT station [as per hotel's schedule], one stop to Jiantan station)

實用資訊

USEFUL INFORMATION

落地交通

往返桃園機場有多元之交通運具可選乘，例如捷運及可往來各地區的客運巴士等。

如想直達目的地，可選擇搭乘計程車。

- ① 客運巴士：第一航廈 B1 樓客運巴士候車區、第二航廈 1 樓客運巴士候車區
- ② 桃園機場捷運：A12 機場一航廈站及 A13 機場二航廈站有直達及普通車兩車種停靠，約 7.5 分鐘開出一班車（普通車、直達車交錯發車）
- ③ 計程車：第一航廈 1 樓接機大廳西側 12 號門、第二航廈 1 樓接機大廳西側 26 號門對面車道

Landing Information

There are various transportation options available to and from the Taoyuan airport, such as the MRT and intercity buses that connect to different regions. If you prefer a direct route to your destination, you can opt to take a taxi.

- ① Bus: Terminal 1: B1 bus area of Arrivals Hall; Terminal 2: Outdoor gallery at East side of 1F Arrivals Hall
- ② Taoyuan Airport MRT: Both A12 Terminal 1 and A13 Terminal 2 have express and commuter trains available at approximately 7.5 minute intervals (commuter and express trains arrive alternately)
- ③ Taxi: Terminal 1 Arrivals Hall 1F East Gate 12, Terminal 2 Arrivals Hall East Gate 26, car lane across the street

前往北藝

建議使用大眾運輸搭乘捷運或公車前來。

- ① 捷運：可於「劍潭站」下車，並經 3 號出口步行約 2 分鐘抵達北藝中心。捷運劍潭站位於淡水信義線（紅線）上，可搭乘捷運至「台北車站」轉乘高鐵、臺鐵、機場捷運及客運。
- ② 公車：可於「捷運劍潭站（北藝中心）」、「捷運劍潭站（中山）」、「捷運劍潭站（圓山皇宮大廈）」、「陽明戲院」下車並步行至北藝中心。
- ③ 北藝中心周遭亦有許多 Youbike 站點，非常歡迎騎乘 Youbike 蒞臨。
- ④ 自行開車：可將車輛停於北藝中心地下停車場（承德路四段）。北藝中心共有汽車停車格 200 格，機車停車格 353 格，若遇滿車可停至鄰近停車場（百齡高中地下停車場、前港公園地下停車場、承德公園地下停車場等）。

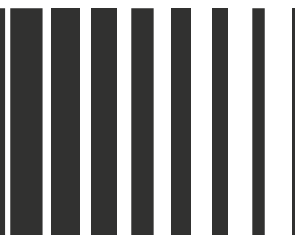
Heading to TPAC

Suggest using public transportation such as MRT/ Bus.

- ① MRT: Take the Tamsui-Xinyi Line (Red Line) to Jiantan Station, exit at Exit 3, and walk about 2 minutes to TPAC.
- ② Bus stops: MRT Jiantan Station (TPAC), MRT Jiantan Station (Zhongshan), MRT Jiantan Station (Yuanshan Royal Building), Yang Ming Theater.
- ③ Also, there are many YouBike stations around TPAC, you are welcome to rent one (if you have Easycard and get registered in app).
- ④ If you're driving, you can park at the TPAC underground parking lot (Chengde Road Section 4). TPAC has 200 car parking spaces and 353 motorcycle parking spaces. If full, nearby parking options include the Bailing Senior High School underground parking, Qiangang Park underground parking, and Chengde Park underground parking.

實用資訊

USEFUL INFORMATION



前往北流

臺北流行音樂中心位於捷運昆陽站及南港車站（捷運、台鐵、高鐵三鐵共構）之間交通便利，鼓勵大家多多使用大眾交通工具。

① 捷運：

捷運昆陽站 - 距離本中心約 600 公尺距離。請從 4 號出口出站，向東步行約 8 分鐘抵達。

捷運南港站 - 距離本中心約 900 公尺。請由 1A 連通道出站，沿指標前行至 CITYLINK B 棟，由一樓走出大門後，沿市民大道向西步行約 11 分鐘抵達。

② 高鐵、台鐵：

南港車站 - 南港車站北出口出站後，沿市民大道向西步行約 11 分鐘抵達。

Heading to TMC

Taipei Music Center is between the MRT Kunyang Station and the Nangang Station. Very convenient to take the MRT, Taiwan Railway, and High Speed Rail here.

① By MRT:

Kunyang Station(BL21) - 600m away. The Taipei Music Center is closest to Exit 4 of the Kunyang Station(BL21) on the Bannan Line. Walk for 8 mins along the pedestrian trail towards east to arrive.

Nangang Station(BL22) - 900m away. Take the MRT Bannan Line to the Nangang Station. Exit from Passage 1A and follow the sign to Citylink Building B. Pass through Citylink Building B and walk along the Civic Blvd towards west for 11mins to arrive.

② High Speed Rail or Train

Nangang Station - 900m away. Exit North, and walk along the Civic Blvd towards west for 11mins to arrive.



特別感謝

SPECIAL THANKS

天閣酒店集團、北投溫泉博物館、台北晶華酒店、台灣月琴民謠協會、淡江大學體育事務處、郭元益食品、逸仙國小、雲門劇場、圓山大飯店、新北投車站、當代傳奇劇場、臺中國家歌劇院、臺北市立圖書館北投分館、臺北流行音樂中心、衛武營國家藝術文化中心、優人神鼓

(依筆劃順序排列)

Beitou Hot Spring Museum, Cloud Gate Dance Theatre, Contemporary Legend Theatre, Kuo Yuan Ye, National Kaohsiung Center for the Arts (Weiwuying), National Taichung Theater, Office of Physical Education of Tamkang University, Regent Taipei, Taipei Municipal YiXian Elementary School, Taipei Music Center, Taipei Public Library Beitou Branch, Taiwan Yueqin Folk Song Association, The Grand Hotel, The Tango Hotels Group, U-Theatre, Xinbeitou Historic Station

(shown in alphabetic order)

◎ 活動期間主辦單位將會進行全程影像之紀錄拍攝（不限於平面或動態），拍攝之素材未來將用於主辦單位及臺北表演藝術中心之相關活動宣傳使用，參與及觀看此演出／活動之民眾與所有參與人員，即為同意無償授權肖像使用權給予主辦單位及臺北表演藝術中心之相關活動宣傳使用。

◎ Throughout the event, the organizer will be recording the entire program (including both photos and videos) for promotional purposes related to the organizer and Taipei Performing Arts Center. By participating in or attending this performance/event, all individuals give their consent for the organizer and Taipei Performing Arts Center to use their image without compensation for promotional purposes.



TRENDY TAIPEI

潮臺北
Music
X
Innovation

TIME TABLE

FESTIVALS

CONFERENCES

9/2
MON.

9/3
TUE.

9/4
WED.

9/5
THU.

9/6
FRI.

9/7
SAT.

9/8
SUN.

DigiAsia Taipei

ContentAsia Summit / Awards

JAM JAM ASIA

Taipei Music Nonstop

Taipei Film Academy

TAIPEI MUSIC EXPO

Taipei Jazz Festival

AAPPAC 2024 Conference

Res Artis Conference 2024 - TAIPEI

TAIPEI MOJO

Taipei CodeFest

StartSphere Taipei

Cultural and Creative Food Market

TRENDY TAIPEI LIVE



更多資訊
More Information

