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*Asia Discovers Asia Meeting for Contemporary Performance*

# 亞當計畫 8

亞洲當代表演網絡集會

Fri. 23 Aug. - Sun. 1 Sep. 2024 in Taipei

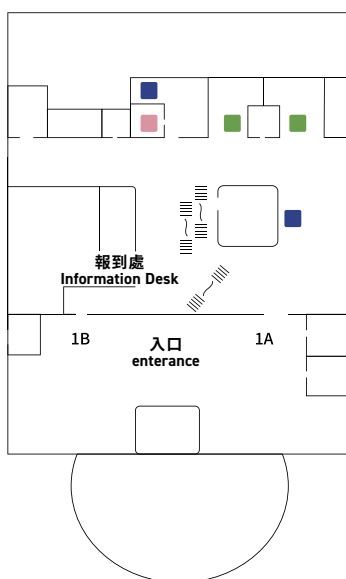


## 臺北表演藝術中心 Taipei Performing Arts Center

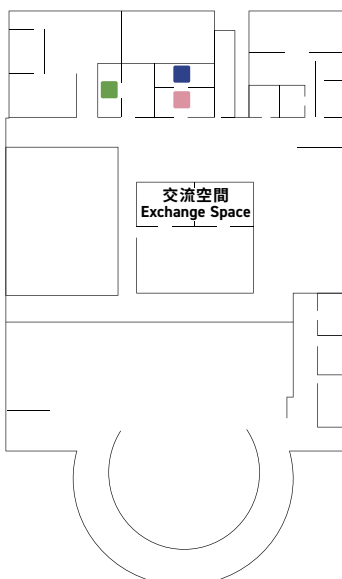
臺北市市士林區劍潭路 1 號  
No. 1 Jiantan Road, Shilin Dist., Taipei City, 111081, Taiwan

ADAM Info. Desk Opening Hours  
Wed. 28 Aug. - Sun. 1 Sep.  
12:00-18:00

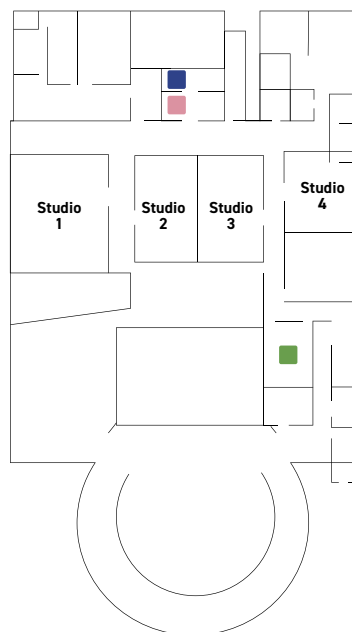
### 1F 報到處 Information Desk



### 10F 交流空間 Interaction Space



### 11F 活動空間 ADAM Venues



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亞當計畫官網



ADAM website

Fri. 23 Aug.

Sun. 25 Aug.

Curatoké：表演策展人學院  
Curatoké：Performance Curators Academy

ADAM

藝術家實驗室  
ADAM Artist Lab

Curatoké：表演策展人學院  
Curatoké: Performance Curators Academy

新作探索  
ADAM Kitchen

交流與論壇  
ADAM Assembly

臺北藝術節推薦行程：  
Taipei Arts Festival (TAF) Program

表演節目 & 講座  
Selected Show & Talk

流行群島：駐節研究計畫  
Cruising: Curator-in-Residence

14:30-16:00

臺北藝術節《曼谷公寓》  
@ 水源劇場 (售票演出)

TAF 'Baan Cult, Muang Cult'  
@Wellspring Theater (Ticket Required)

16:00-17:30

Curatoké：表演策展人學院  
公開講座「策展進行式：持續變動的日常與藝術生態 1」  
@11 樓排練場 1 (報名制)

Curatoké: Performance Curators Academy  
Public Talk 'Curating (for) Art Ecosystems in Flux #1'  
@11F Studio 1  
(Registration Required)

18:00-19:20

開幕酒會  
@11 樓排練場 1 (邀請制)

Opening Reception  
@ 11F Studio 1 (By Invitation)

19:30-20:30

臺北藝術節《一路到底》  
@ 球劇場 (售票演出)

TAF 'One Song'  
@Globe Playhouse (Ticket Required)

18:00-19:30

Curatoké：表演策展人學院  
公開講座「策展進行式：持續變動的日常與藝術生態 2」  
@11 樓排練場 1 (報名制)

Curatoké: Performance Curators Academy  
Public Talk 'Curating (for) Art Ecosystems in Flux #2'  
@11F Studio 1  
(Registration Required)

Wed. 28 Aug.

Thu. 29 Aug.

Fri. 23 Aug. - Sun. 1 Sep.

**14:00-15:00**

交流茶會

@11 樓 (報名制)

Networking Tea Time

@11F (Registration Required)

**14:00-14:40**

藝術家實驗室 - 駐地分享 2

@11 樓排練場 1 (報名制)

ADAM Artist Lab Sharing #2

@11F Studio 1 (Registration Required)

**15:00-15:40**

藝術家實驗室 - 策展小組分享

@11 樓排練場 1 (報名制)

ADAM Artist Lab - Curatorial Team Sharing

@11F Studio 1 (Registration Required)

**15:00-15:40**

藝術家實驗室 - 駐地分享 3

@11 樓排練場 1 (報名制)

ADAM Artist Lab Sharing #3

@11F Studio 1 (Registration Required)

**16:00-16:40**

藝術家實驗室 - 駐地分享 1

@11 樓排練場 1 (報名制)

ADAM Artist Lab Sharing #1

@11F Studio 1 (Registration Required)

**16:00-17:30**

交流與論壇

「劇場的历史：菲律賓、泰國與臺灣的軌跡與對話」

@11 樓排練場 3 (報名制)

ADAM Assembly 'Histories of Theatre: Keywords in The Philippines, Thailand and Taiwan'

@11F Studio 3 (Registration Required)

**17:00-18:00**

新作探索《黏著的手、縫合的山體》

@11 樓排練場 3 (報名制)

ADAM Kitchen 'Sticky Hands, Stitched Mountains'

@11F Studio 3 (Registration Required)

**19:30-21:00**

臺北藝術節 - 北藝人物

「我舞故我在：瑪蒂德·莫尼葉的編舞哲學」

@2 樓太陽廳

TAF - Profile 'I Move Therefore I Am: The Choreographic Thinking of Mathilde Monnier'

@2F The Sun Hall

Fri. 30 Aug.

Sat. 31 Aug.

Curatoké : 表演策展人學院  
Curatoké : Performance Curators Academy

14:00-15:10

交流與論壇

「編舞政治：各種他她它者的身體」

@11樓排練場 3 (報名制)

ADAM Assembly

'Choreographing Politics with & for Many Other Bodies'

@11F Studio 3 (Registration Required)

15:30-16:10

藝術家實驗室 - 駐地分享 4

@11F 排練場 1 (報名制)

ADAM Artist Lab Sharing #4

@11F Studio 1 (Registration Required)

16:30-17:10

新作探索《焚燒野獸》

@11樓排練場 3 (報名制)

ADAM Kitchen 'Bury the Beast'

@11F Studio 3 (Registration Required)

17:30-18:20

新作探索《U>N>I>T>E>D》

@11樓排練場 1 (報名制)

ADAM Kitchen 'U>N>I>T>E>D'

@11F Studio 1 (Registration Required)

19:30-21:00

臺北藝術節 - 臺灣表演藝術櫥窗：  
《回家》與《道成》選粹

@藍盒子 (售票演出)

TAF - Showcase: Highlights of  
'The Way Back' & 'Persist'

@Blue Box (Ticket Required)

13:30-14:20

新作探索《衝啊寶貝！》

@11樓排練場 3 (報名制)

ADAM Kitchen 'Run Baby!'

@11F Studio 3 (Registration Required)

14:30-15:30

臺北藝術節《剩女經濟》

@7樓大型排練場 (售票演出)

TAF 'Leftover Market'

@7F XL Studio (Ticket Required)

14:30-15:30

臺北藝術節《黑暗之光》

@大劇院 (售票演出)

TAF 'Black Lights'

@Grand Theatre (Ticket Required)

16:30-17:20

新作探索《搭橋》

@11樓排練場 3 (報名制)

ADAM Kitchen 'Building a Bridge'

@11F Studio 3 (Registration Required)

17:30-18:20

臺北藝術節 - 流行群島「內之海」第二階段呈現

@11樓排練場 4 (報名制)

TAF - Cruising 'The Sea Within' Work-in-Progress

@11F Studio 4 (Registration Required)

19:30-21:00

臺北藝術節 - 臺灣表演藝術櫥窗：《英雄武松》與《苔痕》選粹

@球劇場 (售票演出)

TAF - Showcase: Highlights of 'Wu Song - The Tiger Warrior' & 'Moss'

@Globe Playhouse (Ticket Required)

Fri. 23 Aug. – Sun. 1 Sep.

## 13:00-14:20

臺北藝術節 - 流行群島「味之旅」駐地研究分享會

@11 樓排練場 1 (報名制)

TAF - Cruising 'Traveling Tongues' Research Sharing

@11F Studio 1 (Registration Required)

## 14:30-16:00

臺北藝術節 - 臺灣表演藝術櫥窗：  
《關於生之重力的間奏式》與《三生萬物》  
選粹

@藍盒子 (售票演出)

TAF - Showcase: Highlights of  
'Intermezzo' & 'Three Produces  
Everything'

@Blue Box (Ticket Required)

## 14:30-15:30

臺北藝術節《剩女經濟》

@7 樓大型排練場 (售票演出)

TAF 'Leftover Market'

@7F XL Studio (Ticket Required)

## 14:30-15:30

臺北藝術節《黑暗之光》

@大劇院 (售票演出)

TAF 'Black Lights'

@Grand Theatre (Ticket Required)

## 16:30-18:00

臺北藝術節 - 臺灣表演藝術櫥窗：

《吃史》與《行過洛津》選粹

@球劇場 (售票演出)

TAF - Showcase: Highlights of  
'History of Snack' & 'Passage to  
Lo-Jin'

@Globe Playhouse (Ticket Required)

## 16:30-18:00

臺北藝術節 - 臺灣表演藝術櫥窗：

《自私的巨人》與《消失 - 神木下的夢》選粹

@藍盒子 (售票演出)

TAF - Showcase: Highlights of  
'The Selfish Giant' & 'La Disparition —  
Rêverie Sous L'arbre de Mille Ans'

@Blue Box (Ticket Required)

## 18:30-20:30

臺北藝術節《蝙蝠祭》

@11 樓排練場 2 (邀請制)

TAF 'Bat Night Market'

@11F Studio 2 (By Invitation)

## 18:30-20:30

閉幕酒會

@11 樓排練場 3 (邀請制)

Closing Party

@11F Studio 3 (By Invitation)

「亞當計畫」全名為「亞洲當代表演網絡集會」(Asia Discovers Asia Meeting for Contemporary Performance, ADAM)，是由臺北表演藝術中心於2017年創辦，林人中擔任策展人，有別於其他著重於節目挑選性質的展會，亞當計畫強調以藝術家主導，邀請亞洲各國藝術家一起發想創作，從互動網絡中爬梳創作脈絡，從不同的對話裡尋找創作的更多可能性。

以藝術家為主導平臺的「亞當計畫」邁入第八年，今年主題為「舞動時態」(Choreographing Theirstories)，包含「藝術家實驗室」、「新作探索」、「交流與論壇」三大單元，今年更在國家文化藝術基金會支持下，聯手推出「Curatoké: 表演策展人學院」，以培育下一代策展人為目標，規劃密集實務課程提供年輕策展人與導師學習、與同儕交流的機會，從中發展策展理念，拓展橫跨表演及視覺藝術領域的文化視野。年會預計接待200位藝術家、策展人來臺；期間北藝中心也規劃「臺灣表演藝術櫥窗計畫>Showcase)」，計有10組臺灣優質表演團隊，帶來演出的精華呈現，展現創作多元樣貌，希望能將更多臺灣特色團隊推向國際。

北藝中心期許成為亞洲共製中心，持續推動國際連結與人才培育，為表演藝術圈注入新的活水。「亞當計畫」將於8月23日起跑，並於8月28日至9月1日在臺北表演藝術中心進行5天年會，歡迎各界夥伴一同參與。

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/ International Performing Arts Meetings that focus primarily on program selection, ADAM emphasizes artist-led which inviting artists from across the Asia-Pacific region to collaboratively develop creative ideas, exploring creative contexts through interactive networks and seeking new possibilities through diverse dialogues.

Entering its eighth year, the ADAM this year is themed "Choreographing Theirstories". The event features three main parts: "Artist Lab", "Kitchen", and "Assembly". Additionally, with the support of National Culture and Arts Foundation, ADAM is launching "Curatoké: Performance Curators Academy". This new program aims to cultivate curators and cultural directorship for the next generation by invites emerging curators to join the program, learning from peers and mentors, developing curatorial ideas, and broadening curatorial and cultural horizons.

The 2024 ADAM is expected to welcome around 200 artists and curators to Taipei. During ADAM Gathering, the Taipei Performing Arts Center will also present the "Showcase", featuring 10 top Taiwanese performing groups. This showcase will highlight the diversity of Taiwan's creative landscape and aim to promote Taiwanese talent on the international stage.

TPAC strives to bring together local and international curators, producers and venues, and welcomes cross-national productions. This year's ADAM Gathering in Taipei is scheduled from 28 August to 1 September, with related events start on 23 August. We look forward to meeting you in Taipei.





## 舞動時態

亞當計畫為放眼亞太地區機構場域，致力藝術家交流、研究和發展的計畫，今年相關活動於8月23日起跑，8月28日至9月1日於臺北表演藝術中心進行五天年會。

本屆亞當計畫以「舞動時態」(Choreographing Theirstories)為策畫概念，探討多義複雜的歷史如何重塑對於當今時代的理解，以及藝術家們如何透過身體運動、行動和流動性，將身體、場域和歷史間的關係相互思辨與交織。

亞當計畫的焦點單元「藝術家實驗室」首次走出臺灣，與曼谷國際表演藝術集會(BIPAM, Bangkok International Performing Arts Meeting)合作，由其藝術總監莎莎賓·希芮旺吉(Sasapin Siriwanij)擔任客席策展人，與臺灣藝術家黃鼎云一起帶領「藝術家實驗室」於曼谷和臺北兩地進行。本屆匯集了來自越南、泰國、印尼、日本、澳洲、德國和臺灣的表演和視覺藝術家，透過非二元文化敘事的視角，深入探討城市、地方和社群的文化，個人和集體的他的故事(history)、她的故事(herstory)和他們的故事(theirstories)。

北藝中心今年也首度與國家文化藝術基金會合作，共同推出「Curatoké: 表演策展人學院」，由丹尼爾·布蘭加·古貝(Daniel Blanga Gubbay) (比利時布魯塞爾藝術節聯合藝術總監)、傑夫·可汗(Jeff Khan) (澳洲墨爾本亞太表演藝術三年展創意總監)、奈塞·洛佩茲(Nayse López) (巴西Panorama藝術節藝術總監)、劉祺豐(Low Kee Hong) (英國曼特斯特國際工房創意總監)、魯瑟拉·西塔(Rucera Seethal) (南非藝術節藝術總監)、Faith Tan (新加坡濱海藝術中心節目策畫總監)組成的國際導師群，為培育下一代策展人開闢了一條新途徑。而亞當年會將作為一群來自臺灣、香港、印尼、澳洲和愛沙尼亞的年輕策展人與導師及同儕間對話、研究和學習的空間。

以呈現新計畫的發展過程為核心的「新作探索」單元，今年與各國際夥伴合作，邀請澳洲塊動舞團(Chunky Move)、澳洲表演藝術家艾瑪·梅·吉布森(Emma Maye Gibson)，以及現居葡萄牙波多的巴西裔藝術家加雅·德·梅德羅斯

(Gaya de Medeiros)參與。同時，去年「亞當藝術家實驗室」的臺灣原民藝術家林安琪(Ciwas Tahos)和日本編舞家松本奈奈子(Nanako Matsumoto)延續了當時的相遇、交流和對話，合作開展的新作也將在「新作探索」單元中進行階段性呈現，並於今年十月在京都藝術節首演。亞當年會適逢臺北藝術節期間，當周精選節目包含蘇品文的《剩女經濟》、顧廣毅與羅伯特·強森的《蝙蝠祭》，以及瑪蒂德·莫尼葉(Mathilde Monnier)的《黑暗之光》(Black Lights)，將與身體表現和編舞中的她的故事及他們的故事交織並產生共鳴。

此外，臺北藝術節自去年(2023)啟動的駐節策展研究計畫「流行群島」(Cruising)也將持續在亞太島嶼之間巡航。印尼舞蹈策展人海莉·米納提(Helly Minarti)的計畫《內之海》(The Sea Within)，將延續去年的研究內容進行下一階段的呈現，同時，京都藝術節的三位聯合藝術總監暨策展人將開展名為《味之旅》(Traveling Tongues)的研究計畫，與來自日本、菲律賓和臺灣的藝術家透過食物、飲食習慣和文化身份認同，共同探討過去和現在洲際之間的遷徙與流動。除此之外，臺灣表演藝術櫥窗計畫>Showcase)中呈現的一系列舞蹈和戲劇節目亦將提供國際策展人及專業人士另一個窺探臺灣表演藝術生態的管道。

歡迎來到第八屆的亞當年會，邀請你從藝術家對於未知與開創性的探索中受到啟發，看各種歷史與現在的時態如何舞動，編織成一段屬於我們與他們的時代之旅。

## Choreographing Theirstories

As one of the few projects in the Asia Pacific Region's institutional realm dedicated to artistic exchanges, research, and development, this edition's ADAM Gathering in Taipei is scheduled from 28 August to 1 September, and the related events start on 23 August.

With the notion of *Choreographing Theirstories*, this edition of ADAM Gathering explores how theirstories can reshape the understanding of contemporary times, and how artists have intertwined and speculated the relational between bodies, places, and stories through movements, actions, and mobility.

For the first time, the critical program ADAM Artist Lab ventures beyond Taiwan. In partnership with BIPAM (Bangkok International Performing Arts Meeting), Sasapin Siriwanij joins as Guest Curator, leading the Lab in Bangkok and Taipei with the Taiwanese artist Huang Ding-Yun. Bringing together performing and visual artists from Vietnam, Thailand, Indonesia, Japan, Australia, Germany, and Taiwan, the ADAM Artist Lab dives into cultural, personal, and collective histories, herstories and theirstories of cities, places, and communities through a non-heteronormative lens.

In collaboration with the National Cultural and Arts Foundation of Taiwan, the launch of 'Curatoké: Performance Curator Academy' marks a new avenue for cultivating emerging curatorial practitioners with international mentorship composed by Daniel Blanga Gubbay (Artistic Co-director, Kunstenfestivaldesarts), Jeff Khan (Creative Director, Asia TOPA), Nayse López (Artistic Director, Panorama Festival), Low Kee Hong (Creative Director, Factory International), Rucera Seethal (Artistic Director, National Arts Festival South Africa), and Faith Tan (Director, Programming, Esplanade - Theatres on the Bay, Singapore). Young curators from Taiwan, Hong Kong, Indonesia, Australia, and Estonia will take ADAM Gathering as a dialogic, research, and learning space as part of the training program.

To perform various creative processes of new projects, the ADAM Kitchen program with international partners features Chunky Move dance company, Gaya de Medeiros, and Emma Maye Gibson among others. Emerging from the 2023 ADAM Artist Lab,

Taiwanese First-Nation artist Ciwas Tahos (Anchi Lin) and Japanese choreographer Nanako Matsumoto have extended their encounters and dialogues to collaborate for a new project. Before its premiere in the 2024 Kyoto Experiment, they will present a work-in-progress preview during the ADAM Gathering.

Selected programs of the Taipei Arts Festival during ADAM Gathering such as Su PinWen's *Leftover Market*, Ku Kuang-Yi & Robert Johnson's *Bat Night Market*, and Mathilde Monnier's *Black Lights* will resonate with the intertextuality of the embodiment and choreography of herstories and theirstories.

The festival's curatorial research in residence project *Cruising* continues to cruise between islands of the Asia Pacific. While Helly Minarti's project *The Sea Within* will present the next phase of the work, the curatorial trio of Kyoto Experiment begins the research named *Traveling Tongues* with artists from Japan, The Philippines, and Taiwan to investigate migration and mobility in the past and now through cuisine, food customs, and cultural identities. Additionally, a series of dance and theatre showcases will offer international professionals a window into what's on the Taiwanese performing arts horizon.

Come and be inspired by artists through their fascination with the unknown and questioning. The 8th edition of ADAM Gathering with the selected program of the Taipei Arts Festival celebrates the vivid tapestry of voices that contribute to the vibrant cultural mosaic of our region and beyond, choreographing us in a shared journey of theirstories.

亞當計畫 策展人

Curator  
Asia Discovers Asia Meeting for  
Contemporary Performance, ADAM



## 林人中 River Lin

策展人  
Curator



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臺北藝術節策展人、旅法藝術家，亦於北藝中心策劃亞當計畫及 Camping Asia，為印尼舞蹈節共同策展人、2025 年里昂舞蹈雙年展客座策展人、2024 年歐洲 OnCurating 策展學期刊客座主編、北藝中心及國藝會共同主辦之「Curatoké 表演策展人學院」計畫主持人，並擔任芬蘭 ANTI 當代藝術節及多項國際藝術交流計畫顧問。主編《身體網絡：當代表演的文化與生態》一書，文章散見於 Art Basel、ARTouch、PAR 表演藝術雜誌等。

Working with Live Art, dance, and queer culture, Paris-based Taiwanese artist River Lin is Curator of the Taipei Arts Festival, ADAM, Camping Asia and Curatoké: Performance Curator Academy at the Taipei Performing Arts Center. He is also Co-Curator of the Indonesian Dance Festival, Guest-Curator of the 2025 Biennale de la Danse de Lyon, and Guest Co-Editor for the OnCurating's Special Issue. His artistic work has been presented internationally by Centre Pompidou, Centre National de la Danse, Live Art Prize, M+ Museum, and Taipei Fine Arts Museum among others.

## 莎莎賓·希芮旺吉 Sasapin Siriwaniij

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



Photo courtesy of the artist

莎莎賓·希芮旺吉在泰國朱拉隆功大學藝術學院取得英語學士和碩士學位，是 B-Floor 劇場的重要成員，擔任劇團的演員、導演、製作人。十年豐富的藝術工作經驗，使她專精於以動作為基礎的表演實踐，對社會批判及個人與社會賦權等議題相當感興趣。莎莎賓自 2018 年起擔任曼谷國際表演藝術集會 (BIPAM, Bangkok International Performing Arts Meeting) 的藝術總監，並且為泰國表演藝術製作人網絡 (POTPAN, Producers of Thai Performing Arts Network) 的共同創辦人，同時，她也是獨立劇場藝術家和國際巡演製作人。

With Bachelor's and Master's degrees in English from the Faculty of Arts, Chulalongkorn University, Sasapin Siriwaniij is a core member of B-Floor Theatre as a performer, director, and producer, a decade-long career which has rendered her well-versed in movement-based performance practices with interests in social critique and personal and social empowerment. Sasapin has taken the role of Artistic Director of Bangkok International Performing Arts Meeting (BIPAM) since 2018, and has co-founded Producers of Thai Performing Arts Network (POTPAN), alongside being an independent theater artist and international touring producer.

## 黃鼎云 Huang Ding-Yun

## 協作者 (藝術家實驗室) Facilitator (Artist Lab)



Photo courtesy of the artist

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

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

# 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，透過公開甄選或邀請國內外藝術家於臺北進行為期一個月的駐地研究，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 the artists to be guest curators for further realizing the 'artist-led' concept and practice of ADAM. It brings together international artists, through open call or invitation process, to convene in Taiwan and take part in a monthly 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

Wednesday, 28 August, 15:00-15:40

### 藝術家實驗室 駐地分享會

Artist Lab Sharing

Session 1: Wednesday, 28 August, 16:00-16:40

Session 2: Thursday, 29 August, 14:00-14:40

Session 3: Thursday, 29 August, 15:00-15:40

Session 4: Friday, 30 August, 15:30-16:10

場地：臺北表演藝術中心 11 樓排練場 1

語言：英文

Venue: 11F Studio 1, Taipei Performing Arts Center

Language: in English

## 漂向她方

今年亞當計畫與曼谷國際表演藝術集會 (BIPAM, Bangkok International Performing Arts Meeting) 合作，讓「亞當計畫—藝術家實驗室」首次從臺灣出航，串起曼谷與臺北兩座城市的對話。我們以酷兒作為動詞與行動提案，引航翻攪生活、社會和文化範式的非二元方法論，企圖與一群來自各地的藝術家於雙城場域及跨越城市內部與外部疆界的移動過程裡，從最外層的觀光表面到被忽視的在地深處進行探索與田調。這些尚待挖掘的他的、她的與他們的故事，不僅殊異、觸動且迷人，也同時根植於它們被抹去的過往、安靜的聲音和疏遠的存在。亞當藝術家們將透過在地藝術家與日常專家的引導及帶領，與不同社群的另類敘事進行對話，探索群體及個人的衰落與崛起，並在這個過程中，進而形塑自己的藝術社群，反思雙城在跨國與亞際情境裡，具有多重能動性的地方與社會樣態。

## Unsung Silhouettes

Championing queering as an un-methodology to navigate life, society, and paradigms, the cities of Bangkok and Taipei are explored from the outermost surface to the overlooked depths, where histories, herstories and theirstories strive to thrive under the cities' thicker, flashier skins. Stories in these cities not only brush around their glamorous, advertised attributes, but also root in and emerge from their erased past, hushed voices, and alienated beings. Artists of the 2024 ADAM Artist Lab will be in dialogue with alternative narratives of diverse communities through the locale-specific guidance of guest local artists, navigate how each falls and/or rises, and in the process form their own artistic community to reflect upon their findings.





# Research

## 駐地研究

2024 年「藝術家實驗室」與曼谷國際表演藝術集會 (BIPAM) 合作，由其藝術總監 莎莎賓·希芮旺吉 (Sasapin Siriwanij) 擔任客席策展人，與臺灣藝術家黃鼎云一起帶領 7 位來自越南、泰國、印尼、日本、澳洲、德國和臺灣的表演和視覺藝術家，於曼谷和臺北兩地進行駐地研究。透過非二元文化敘事的視角，深入探討城市、地方和社群的文化、個人和集體的他的故事 (history)、她的故事 (herstory) 和他們的故事 (theirstories)。

- 第一階段駐地研究 (曼谷)：2024 年 6 月 18 日至 6 月 29 日
- 第二階段駐地研究 (臺北)：2024 年 8 月 19 日至 9 月 1 日

2024 ADAM Artist Lab is in partnership with BIPAM. Sasapin Siriwanij, its Artistic Director, joins as Guest Curator, leading the Lab in Bangkok and Taipei with the Taiwanese artist Huang Ding-Yun. Bringing together 7 performing and visual artists from Vietnam, Thailand, Indonesia, Japan, Australia, Germany, and Taiwan, the ADAM Artist Lab dives into cultural, personal, and collective histories, herstories and theirstories of cities, places, and communities through a non-heteronormative lens.

- Phase 1 in Bangkok: 18 June -29 June 2024
- Phase 2 in Taipei: 19 August -1 September 2024

合作夥伴  
In collaboration with

**BIPAM**

## 陳煜典 Chen Yu-Dien

臺灣 / 臺北  
Taiwan / Taipei



© 林軒朗 Lin Hsuan-Lang

陳煜典是一名以「劇場」作為主要展演形式之創作者。

其編導作品主題多元，含括：實驗戲劇、魔術、南管等。強調不可言說之感知經驗，以豐富錯綜的結構揭露隱而未顯的感性張力。作品消融「表演」與「觀賞」的界線並透過場面調度、參與互動或禁止，令觀演關係不停進退，創造必須直視且與現實世界息息相關的「無鏡框」演出。

Chen Yu-Dien lives and works in Taipei as a director and a performance maker working across theatre. His directorial works have diverse themes, including traditional Chinese opera, magic, exhibition, live art, and interdisciplinary performances.

His works emphasize sensual feelings and perceptions beyond speech within the intricate structure. Through mise-en-scène, interaction and prohibition, the relationship between the audience and the performer constantly shifts, creating a "frameless" performance that should be focused directly and closely, which can be related to the real world.

Yu-Dien's works have been presented in the Festival OFF Avignon, Melbourne Fringe, Taipei Arts Festival and Taipei Children's Arts Festival.

## 段青全 Đoàn Thanh Toàn

越南 / 胡志明市  
Vietnam / Ho Chi Minh City



© Kuba Tom

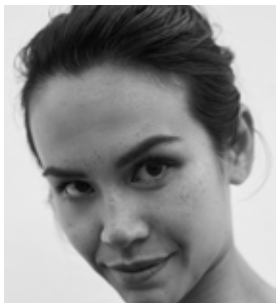
段青全是一名居住並生活於胡志明市的酷兒編舞家和舞者，其作品以酷兒議題及越南社會政治景觀的批判為研究基礎。他們以獨舞及合創作品探索多元的表演模式。作品曾在越南的 MORUA、MoT+++、San Art、A. Farm、Time Between 和 Undecided Productions 等地展出，也參與多項國際計畫包括：瑞士文化基金會 (Pro Helvetia) 支持的 Kaserne Basel 駐村計畫 (瑞士)、TPW 展覽《劇變之前、風暴之後》(Before the Cataclysm, After the Storm) (加拿大)、《像舞蹈一樣思考》(Thinking Like Dance) 駐村計畫 (日本)、《看不見的舞蹈：摩擦中的身體》(Invisible Dance: The Bodies in Friction) (印度) 和參與「UrFear」線上藝術節 (印尼)。

Based in Saigon, Đoàn Thanh Toàn's choreographic experiments explore queer relations and Vietnam's socio-political landscapes. Through solo and collaborative works, Toàn navigates diverse performance-making approaches. Their pieces grace stages at MORUA, MoT+++, San Art, A. Farm, Time Between, and Undecided Productions in Vietnam. Internationally, Toàn's works have been showcased at Pro Helvetia residency (Kaserne Basel, Switzerland), *Before the Cataclysm, After the Storm* (exhibition at TPW Gallery, Canada), *Thinking Like Dance* (residency in Japan), *Invisible Dance: The Bodies in Friction* (India), and digitally in *UrFear* (by Teater Garasi, Indonesia).



## 阿姆麗塔·赫皮 Amrita Hepi

## 澳洲 / 墨爾本 & 曼谷 Australia / Naarm (Melbourne) & Bangkok



© Amelia J Dowd

阿姆麗塔·赫皮(邦加隆族／納普西族)是一名跨領域藝術家和編舞家，居住及工作於墨爾本與曼谷。

做為一名藝術家，她感興趣的是「檔案化」；特別是與身體有關的，以及身體如何被祖先／人物／事件／環境所組織編排，將事實和虛構、回憶錄和人種誌、在地與他者，融合在她的表演／藝術作品中。

阿姆麗塔曾在澳洲原住民舞蹈發展學院 (NAISDA Dance College) 及紐約艾文·艾利美國舞蹈劇院 (Alvin Ailey NYC) 接受舞蹈訓練，是一位廣受好評的藝術家：兩次獲得澳洲凱爾編舞獎 (Keir Choreographic Award) 的最佳人氣獎、入選富比士亞洲青年傑出榜 (Forbes 30 under 30)、受邀於澳洲與世界各地創作與演出。

阿姆麗塔是表演團隊 APHIDS 的創作核心成員、RISING 藝術節的董事、STRUT 舞蹈中心的藝術顧問成員。她對藝術合作與族人的承諾是其藝術實踐的主要原則。

Amrita Hepi (Bundjulong/Ngapuhi Territories) is an artist & choreographer based in Naarm (Melbourne) and Bangkok.

Her interest as an artist is in the idea of archive; particularly in relation to the body and how it is organized by ancestry/people/events and environment, by coalescing fact and fiction, memoir and ethnography, the local and the singular into the performance/art work she makes.

Amrita trained at NAISDA & Alvin Ailey NYC. A critically acclaimed artist, she has twice been the winner of the people's choice award from the Keir Choreographic Award, was a Forbes 30 under 30 for artist, and has shown and been commissioned nationally and internationally.

## 納魯貝·賈蘇蘇萬 Naruebet Jaksusuwan

## 泰國 / 曼谷 Thailand / Bangkok



Photo courtesy of the artist

納魯貝·賈蘇蘇萬工作並生活於曼谷，2021年自泰國朱拉隆功大學畢業，主修表演藝術、副修劇場藝術。目前是藝文空間的主理人，並兼職參與短片演出和劇場製作。他擅長創造沉浸式體驗，在演出中探索自身所面臨的挑戰、社會常規以及與觀眾間的情感連結。過去兩年參與曼谷劇場藝術節 (Bangkok Theatre Festival)，獨具的創意讓他的表演獲得廣大迴響與支持。他最新的創作探索自身面對嚴重色盲的生命旅程，讓觀眾看見他人人生經驗中特別的面向。

Based in Bangkok, Naruebet Jaksusuwan is a Chulalongkorn University graduate with a major in Performing Arts. He works as a gallerist and part-time actor in short films and theatrical productions. Naruebet is known for his immersive performances, exploring themes of personal challenges, societal norms, and emotional connections with his audience. His involvement in the Bangkok Theatre Festival over two years has garnered him acclaim and funding for his inventive endeavors. His latest piece delves into his personal journey grappling with severe color deficiency, providing audiences with a distinctive outlook on his life experiences.

## 延·娜塔莉·米克 Yon Natalie Mik

德國 / 柏林·首爾  
Germany / Berlin & Seoul



© Rina Nakano

延·娜塔莉·米克是一位跨領域藝術家和舞者，作品關注於表演與詩的交匯之處。她從不服從與邊緣化的身體知識中汲取靈感，將其擴延編舞定錨於脆弱的顛覆性力量。她的實踐常常體現在動態思維的深入研究之中，範圍從個體姿態到更大的社會動作。她近期的計畫在於展現受健全主義、種族主義、階級主義所形塑的亞洲移民生活中的身體政治。她認為自己的藝術實踐是將被忽視或壓迫的身體知識形式檔案化的一種編舞方法。

Yon Natalie Mik is a multidisciplinary artist and dancer who is working at the intersection of performance and poetry. Drawing from the knowledge of disobedient and marginalized bodies, Mik's expanded choreographies are anchored on the subversive power of fragility. Her practice often manifests in in-depth studies of kinetic thinking that range from individual gestures to larger social movements. Some of her latest projects exposed the body politics in the lives of Asian migrants shaped by ableism, racism, and classism. She considers her practice as a choreographic approach to archiving overlooked or oppressed forms of bodily knowledge.

## 和田長良 Nagara Wada

日本 / 京都  
Japan / Kyoto



© Yuki Moriya

和田長良自 2011 年 2 月起成立 shitatame 工作室，從事劇場導演工作。在她的創作實踐過程中，她對表演行為產生濃厚的興趣，以一種攝影特寫般的方式去解讀文本與主題，為每一件作品建立一種特定的表演文法。她經常與美術、攝影、音樂、建築和雕塑等其他領域的藝術家合作，並透過舉辦工作坊和其他活動，培育新一代藝術工作者。

Establishing shitatame in February 2011, she started working as a theater director based in Kyoto. In her practice, she has a strong interest in the act of acting, and aims to construct a specific grammar of acting for each work by interpreting texts and motifs as if photographing them close up. She often collaborates with artists from such other fields as fine arts, photography, music, architecture and sculpture. Through workshops and other activities, she is also focusing on nurturing the next generation. She has served as the booking staff member for the multidisciplinary art space UrBANGUILD.

## 列嶼·維杰 Leu Wijee

印尼 / 帕魯·雅加達  
Indonesia / Palu & Jakarta



© Hung Wei-Ling

列嶼·維杰是一名印尼舞者和編舞家，居住在印尼的帕魯和雅加達。他以身體、材料與空間來進行實驗，並利用編舞開啟一切。他傾向極簡與不間斷的動作方式，在編舞家的藝術實踐中，他探索和傳遞著個人與他者的痕跡，並將他個人的想法與好奇心轉化成一種思考及製作出「某物」的方式，他認為：「儘管編舞是我的主要媒介，但我認為任何移動的事物都能與我的實踐產生共鳴」。

Leu Wijee is an Indonesian dancer and choreographer based in both Palu and Jakarta. He experiments with body, materials and spaces, and uses choreography to switch on everything. His movement approach tends to be minimalist and relentless. In his artistic practice as a choreographer, he explores and transmits personal and other traces, as well as his personal ideas and curiosity into a way of thinking and producing 'something'. "Although choreography is my prime medium, I see that anything which is moving, resonates with my practice".



© Nattarika Charoensuk

# Curatoké : 表演策展人學院

跨學科的表演策展知識與實踐在國際藝術機構場域越趨重要之際，推動當代表演的策展研究、方法、實踐及人才育成為當務之急，2024年臺北表演藝術中心與財團法人國家文化藝術基金會聯手推出「Curatoké: 表演策展人學院」，希冀培育下一代的策展人及增強文化領導力，邀請指標性國際機構及藝術節的策展人/總監擔任導師，與來自臺灣、印尼、香港、澳洲和愛沙尼亞的8位學員一同討論對話，探究形塑表演策展文化及藝術生態系統的議題與未知。導師亦將於亞當年會期間，公開分享各自的策展實踐、知識與經驗，探討變動中的藝術生態系統。

In collaboration with the National Cultural and Arts Foundation of Taiwan, the launch of Curatoké: Performance Curator Academy marks a new initiative and professional development program for young curators working with performance in the fields of performing and visual arts.

For its inaugural edition, Curatoké invites the singular curators from international festivals and institutions as mentors to work with 8 emerging curatorial practitioners from Taiwan, Indonesia, Hong Kong, Australia and Estonia, to look together at issues and the unknown that shape the art ecosystems of curatorial culture.

During ADAM Gathering, mentors will be sharing knowledge and experiences of their curatorial practices for and with the art fields.

共同主辦  
Organizer



## 策展進行式：持續變動的日常與藝術樣態 I

### Curating (for) Art Ecosystems in Flux I

Sunday, 25 August 2024, 16:00-17:30

地點：臺北表演藝術中心 11 樓排練場 1

主持人：林人中

講者：丹尼爾·布蘭加·古貝·傑夫·可汗·Faith Tan (依英文姓氏首字母排序)

語言：以英文進行，中文同步口譯。

Venue: 11F Studio 1, Taipei Performing Arts Center

Moderator: River Lin

Speaker: Daniel Blanga Gubbay, Jeff Khan, Faith Tan \*Listed in alphabetical order of the last name

Language: In English with simultaneous interpretation in Mandarin

## 策展進行式：持續變動的日常與藝術生態 II

### Curating (for) Art Ecosystems in Flux II

Sunday, 25 August 2024, 18:00-19:30

地點：臺北表演藝術中心 11 樓排練場 1

主持人：林人中

講者：劉祺豐·魯瑟拉·西塔 (依英文姓氏首字母排序)

語言：以英文進行，中文同步口譯。

Venue: 11F Studio 1, Taipei Performing Arts Center

Moderator: River Lin

Speaker: Low Kee Hong, Rucera Seethal \*Listed in alphabetical order of the last name

Language: In English with simultaneous interpretation in Mandarin

# Curatoké: Performance Curators Academy

丹尼爾·布蘭加·古貝  
Daniel Blanga Gubbay

比利時布魯塞爾藝術節 / 聯合藝術總監  
Artistic Co-director, Kunstenfestivaldesarts



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丹尼爾·布蘭加·古貝是一名表演藝術策展人及作家，自2018年起擔任比利時布魯塞爾藝術節的聯合藝術總監。作為教育家和獨立策展人，他參與過許多演出和公共計畫，包括：2021年的《The Telepathic School》(葉卡捷琳堡，烏拉爾雙年展)、2021年與土耳其藝術家澤內普·奧茲 (Zeynep Öz) 合作的《Yogurt and Other Spaces of Labour》(貝魯特，黎巴嫩藝術家協會)、2020年的線上演出《Four Rooms》、2019年的《Sonic Dawn》(拉脫維亞里加，新人類藝術節)、2018年的《Can Nature Revolt?》(義大利巴勒摩，歐洲宣言展)、2016年的《The School of Exceptions》(義大利聖塔坎傑洛)。

他畢業於威尼斯建築大學，師從喬治·阿岡本 (Giorgio Agamben)，並於巴勒摩和瓦倫西亞大學取得文化研究的博士學位。在2015至2019年間，他曾擔任布魯塞爾皇家美術學院藝術與舞蹈系的系主任，目前仍在該校任教。近期寫作發表包括：希臘雅典的當代藝文雜誌《南方作為一種心靈狀態》(South as a State of Mind, Athens) 的「Talking About the Weather」、藝文平台e-flux的「Where Do Exhibitions Go After Their Death?」、開羅獨立新聞機構《埃及範圍》(Mada Masr) 的「Dance Under Cover of a Fictional Rhythm」、紐約表演藝術期刊 (Performance Journals, New York) 的「The Movement as Living Non-Body」。近期的演講發表包括：《Politics of Co-Imagination》(摩洛哥丹吉爾)、《Knowing the Unknown》(赫爾辛基不可能形式博物館)、《Prophecies Without Content》(貝魯特美國大學)。

Daniel Blanga Gubbay is a performing art curator and writer. Since 2018 he serves as artistic co-director of the Kunstenfestivaldesarts in Brussels. He has worked as educator and independent curator in performances and public programs, among which: *The Telepathic School* (Ural Biennale, Yekaterinburg 2021), *Yogurt and Other Spaces of Labour* (Ashkal Alwan, Beirut 2021, together with Zeynep Öz), *Four Rooms* (online, 2020), *Sonic Dawn* (Homo Novus, Riga 2019), *Can Nature Revolt?* (Manifesta, Palermo 2018), *The School of Exceptions* (Santarcangelo, 2016).

He graduated with Giorgio Agamben at Università Iuav di Venezia and holds a PhD in Cultural Studies from Palermo and Valencia. He was head of the department of Arts and Choreography at the Brussels Royal Academy of Fine Arts between 2015-2019, where he still teaches. Recent writings include *Talking about the Weather* (in *South as a State of Mind Athens*), *Where Do Exhibitions Go After their Death?* (in e-flux), *Dance Under Cover of a Fictional Rhythm* (in *Mada Masr, Cairo*), *The Movement as Living Non-Body* (in *Performance Journal, New York*). Among his latest presentations are *Politics of Co-Imagination* (Tangier), *Knowing the Unknown* (Museum of Impossible Forms, Helsinki) and *Prophecies Without Content* (American University of Beirut).



## 傑夫·可汗

Jeff Khan

## 澳洲墨爾本亞太表演藝術三年展 / 創意總監

Creative Director, Asia TOPA: Asia-Pacific Triennial of Performing Arts



© Liz Ham

傑夫·可汗是一名作家、策展人與藝術領導者，目前居住並工作於澳洲墨爾本(Naarm)，現任澳洲墨爾本亞太表演藝術三年展的創意總監，致力於表演、舞蹈、視覺藝術和聲音藝術等跨領域合作。他於 2011 到 2022 年間擔任雪梨表演空間的藝術總監暨執行長，策劃每年的「Liveworks 藝術節」，以及全年度的藝術家培育、駐村和國際交流計畫。傑夫的策展工作著重於亞太地區，參與該地區具急迫性的重要議題，從酷兒思想、女性主義對話到藝術家對環境、政治和跨文化對話的回應。傑夫曾以客座策展人身分任職於下一波藝術節、Gertrude 當代藝術中心、澳洲當代藝術中心和澳洲當代藝術博物館，並曾擔任臺灣台新藝術獎、澳洲新南威爾士州政府創意局(Create NSW)、澳洲國藝會、澳洲北流域藝術機構等單位的評審小組成員。

Jeff Khan is a writer, curator and arts leader based in Naarm (Melbourne, Australia). Currently the Creative Director of Asia TOPA: Asia-Pacific Triennial of Performing Arts, Jeff works at the intersection of performance, dance, visual art and sound. Previously, Jeff was Artistic Director & CEO at Performance Space, Sydney (2011-2022), where he curated and oversaw the annual Liveworks Festival of Experimental Art, as well as a year-round program of artist development, residencies, and international exchange. Jeff's curatorial work is focused on the Asia Pacific engaged with exigent issues in the region, from queer and feminist conversations to artists' responses to environmental, political, and intercultural conversations. Jeff has previously held positions and Guest Curatorships at the Next Wave Festival, Gertrude Contemporary, the Australian Centre for Contemporary Art, and the Museum of Contemporary Art Australia. He has participated on juries and assessment panels for the Taishin Art Award (Taiwan); Create NSW; the Australia Council for the Arts; Arts Northern Rivers, and many more.

劉祺豐  
Low Kee Hong

英國曼徹斯特國際工房 / 創意總監  
Creative Director, Factory International



Photo courtesy of the mentor

劉祺豐是英國曼徹斯特國際工房 (Factory International) 的創意總監，該機構位於英國曼徹斯特市中心的文化地標 Aviva Studios。他領導曼徹斯特國際工房的策展團隊，並與藝術總監兼執行長約翰·麥格拉 (John McGrath) 共同發展場館本身與曼徹斯特國際藝術節的藝術計畫，他將從 2025 年起領導該藝術節的節目策展。

祺豐在 2022 年初擔任目前職位之前，曾任香港西九文化區管理局戲劇及表演藝術部門的主管，負責表演、戲劇及劇場藝術的方向和策略。更早之前，他曾任新加坡藝術節的藝術總監兼總經理、新加坡雙年展的創始總監兼總經理、新加坡劇藝工坊 (TheatreWorks) 的副藝術總監。

同時他也負責「創意參與」計畫，為來自不同背景、年齡和城市的人提供全年度藝術參與的機會；他同時負責國際交流，與全球各地的場館、藝術節和其他文化機構合作，他們在資金及創意上的投入，促成曼徹斯特國際藝術節和國際工房的各項節目及計畫，得以走向世界、被眾人看見。

Low Kee Hong is Creative Director at Factory International, housed in their new home, the landmark cultural venue Aviva Studios in the heart of Manchester, United Kingdom.

Kee Hong oversees the Curatorial team at Factory International and alongside John McGrath, the organisation's Artistic Director & Chief Executive, works to develop the artistic programme for Factory International and Manchester International Festival (MIF) and will lead on the Festival's programme from 2025 onwards.

Appointed to the role in early 2022, Kee Hong was previously Head of Theatre, Performing Arts at the West Kowloon Cultural District Authority in Hong Kong, responsible for formulating the district's artistic direction and strategies for Contemporary Performance, Dramatic and Theatre Arts. Earlier roles include Artistic Director and General Manager of the Singapore Arts Festival, Founding Director and General Manager of the Singapore Biennale and Associate Artistic Director of TheatreWorks (Singapore).

Kee Hong oversees the work of the Creative Engagement programme, which brings opportunities for people from all backgrounds, ages and from all corners of the city year-round, as well as the international department's collaboration with venues, festivals and other cultural organisations globally, whose financial and creative input helps to make MIF and Factory International projects possible and ensures that work made in Manchester goes on to be seen around the world.

## 魯瑟拉·西塔 Rucera Seethal

## 南非藝術節 / 藝術總監

Artistic Director, National Arts Festival, South Africa



© Fidel Ntone Edjabe

魯瑟拉·西塔自 2020 年起擔任南非藝術節的藝術總監。她曾在瑞士藝術基金會的約翰尼斯堡分部擔任 6 年的節目經理，負責處理南非的表演藝術節目，並與夥伴共同開發和審理瑞士發展與合作署 (SDC) 的區域資助計畫。2004 至 2011 年間，她擔任《Chimurenga》的藝術總監和製作經理，這是一本屢獲殊榮的藝術、文化與政治雜誌，她亦參與過多個國內外評審小組、節目選拔團隊和網絡研討會。目前正在進行的三項計畫包括：「Listening Bodies」，這是一個關於非洲舞蹈和表演藝術家的 Podcast 節目，期望促進大眾對非洲表演作品有更敏銳和深入的理解，並將創意實踐的方向傳遞給非洲當地的藝文工作者；「Charter」，一個以價值觀為基礎的平台體系，具備集體負責性、透明化、高團結度的特質，為南非藝術界的女性和 LGBTIQ+ 族群創造更安全且更有利的條件；「Portals Next」是一個由藝術家獨立主導的機構，針對跨洲際的策展與展演進行開放式的探討。更廣泛地來說，她對未來學、女性主義以及生命科學的真菌觀點都相當感興趣，目前居住在約翰尼斯堡。

Rucera Seethal is artistic director of the multi-disciplinary National Arts Festival, South Africa since 2020. She has been programme manager at the Swiss Arts Council, Pro Helvetia Johannesburg for six years, responsible for the performing arts portfolio across the Southern African region, and for co-developing and co-adjudicating its Swiss Agency for Development and Cooperation regional grant programme. Between 2004 and 2011, she was artistic director and production manager at *Chimurenga*, the award-winning arts, culture and politics magazine. She has sat on several national and international adjudication panels, programme selection teams and webinars. Three current projects include: Listening Bodies, a podcast series on African dance and performance artists, seeking to enable a more sensitive and informed reception to performance productions from Africa and disseminating practice reference to African practitioners; Charter, a values-based framework of collective accountability, transparency and solidarity aimed at creating safer, more enabling conditions for women and LGBTIQ+ people in the South African arts sector; and Portals Next, an open-ended enquiry into transcontinental curation, presentation and making situated in independent artist-led entities. More generally, she is interested in futuring, feminist and funga perspectives, and currently lives in Johannesburg.



## 新加坡濱海藝術中心 / 節目策劃總監

**Faith Tan**

**Director, Programming, Esplanade – Theatres on the Bay, Singapore**



Photo courtesy of the mentor

Faith Tan 在表演藝術領域上擁有 20 多年的相關經驗，從節目策劃到製作、管理和國際網絡。她於 2020 年擔任芬蘭赫爾辛基舞蹈之家的節目發展部經理，並共同發起專為芬蘭舞蹈工作者設計的舞蹈新製作之委託計畫案。她目前是新加坡濱海藝術中心的節目總監，在她的領導下，濱海藝術中心在 da:ns festival 舞蹈節及場館系列節目中，呈現多檔與世界知名藝術家合作的共製節目，也委託製作與推動重要亞洲舞蹈家的新作品，支持舞蹈構作的創作實踐，並且推出大型公共參與計畫以及藝術家實驗室和研究型工作坊。Faith Tan 在濱海藝術中心亦負責策劃 2005 年至 2012 年的馬賽克音樂節 (Mosaic Music Festival)。她也是「亞洲舞蹈網絡」(Asia Network for Dance, AND+) 的創始成員，也擔任新加坡國家藝術委員會的補助項目評審及多項國際舞蹈平台的評審委員會成員。她擁有藝術與文化管理的碩士學位。

Faith Tan has over 20 years of programming, producing, management and international networking experience in the performing arts. She was Head of Programme Development at Dance House Helsinki, Finland in 2020, where she co-initiated a commission programme for new dance productions by Finnish dancemakers. She is currently the Director of Programming in Singapore's national arts centre, Esplanade – Theatres on the Bay. Under her direction, Esplanade's da:ns festival and series in Singapore co-produced productions by world renowned artists, commissioned and championed new work from significant Asian dancemakers, supported the practice of dramaturgs for dance, presented a large public participatory programme, as well as an artist lab and seminar workshops. Tan's work at Esplanade included programming music for the Mosaic Music Festival from 2005 – 2012. She is a founding member of the Asian Network for Dance (AND+) and serves on panels for grants from the National Arts Council in Singapore, as well as on panels and juries for international dance platforms. Tan holds a Master's degree in Arts and Cultural Management.

奈塞·洛佩茲  
Nayse López

巴西 Panorama 藝術節 / 藝術總監  
Artistic Director, Panorama Festival



Photo courtesy of the mentor

奈塞·洛佩茲自 2005 年起擔任巴西 Panorama 藝術節的藝術總監，她曾擔任多項藝術計畫的客席策展，並在文化管理、藝術和媒體等方面擁有豐富的講座分享經驗，參與過數百場國際活動。她在 2020 年為巴西新冠病毒的受害者策劃一場長達 51 小時的 YouTube 直播活動「Panorama Luto」，邀請三百多位藝術家和行動工作者朗讀關於哀悼、藝術和自由的文章。她於 2021 年擔任國際平台 Panorama Raft 的藝術總監，與 17 個國際機構合作，在疫情期間共同製作 15 個線上節目，並在 2022 至 2023 年間，擔任巴西 Panorama 藝術節三十週年的藝術總監。她策劃 2023 及 2024 年巴西 Panorama 藝術節的同時，也擔任線上研究計畫「La Escuela」的客座學者、2025 年里昂舞蹈雙年展的客席策展人。

Since 2005, she is the artistic director of Panorama Festival and has been guest curator in many other projects, has a long career as a speaker on cultural management, art and media, and has participated in hundreds of international events. In 2020, she directed the Panorama Luto, a live tribute for the victims of covid-19 in Brazil that lasted 51 hours live on YouTube and brought together more than 300 artists and activists reading texts about mourning, art and freedom. In 2021, she was the artistic director of the international platform Panorama Raft, and in partnership with 17 international Institutions, coproduced 15 projects to be seen online in pandemic times. In 2022/2023, she was artistic director of Panorama 30 years, a celebration of the three decades of the festival. She curated the 2023/2024 edition of Panorama, and is a guest scholar at the online research project La Escuela and guest curator at Lyon Biennale 2025.

**B.M. 安加納**  
**B.M. Anggana**

印尼 / 日惹  
Indonesia / Yogyakarta



© Aurora Ribero

B.M. 安加納是一名製作人、策展人、戲劇構作和劇場藝術家，他創辦一個關注藝術管理和生態劇場作品的藝術家團體 Komunitas Sakatoya，並在其中擔任導演與劇作家。他在這個團體裡發表的作品已在多個平台呈現。2019 年，他擔任印尼戲劇閱讀節的節目總監，並在 2021 至 2023 年間，在印尼最大的國際藝術展覽會 ARTJOG 擔任表演策展人。同時，他也擔任如里亞·里札迪 (Riar Rizaldi)、娜塔莎·通蒂 (Natasha Tontey) 與菲奧雷蒂·維拉 (Fioretti Vera) 等多位藝術家與影像創作者的製作人。

B.M. Anggana is a producer, curator, dramaturg and theatre artist. Founder, director & playwright of Komunitas Sakatoya, a collective that focuses on arts management and ecological theatrical works. Together with Sakatoya, his works have been performed on various platforms. In 2019, he was appointed as the Program Director at the Indonesia Dramatic Reading Festival and in 2021-2023 he was appointed as the Performance Curator at ARTJOG, the biggest international art exhibition in Indonesia. He also works as a producer of several artists/filmmakers such as Riar Rizaldi, Natasha Tontey and Fioretti Vera.

**張懿文**  
**Chang I-Wen**

臺灣 / 臺北  
Taiwan / Taipei



Photo courtesy of the artist

張懿文，國立臺北藝術大學藝術創意研究國際碩士學位學程副教授，加州大學洛杉磯分校 (UCLA) 表演與文化研究博士，研究興趣為跨文化表演、當代藝術之身體展演，著有《不舞之舞：論當代藝術中的舞蹈》專書 (2022, 書林)。作為獨立策展人，她在空總臺灣當代文化實驗場 (C-LAB) 策劃展覽「數位肉身性」(2021)，並與徐文瑞共同策劃國立臺灣美術館「2022 台灣美術雙年展 - 問世間情不為何物」。

Chang I-Wen, a scholar at Taipei National University of the Arts, earned her Ph.D. in Culture and Performance from the University of California, Los Angeles. Her research delves into interdisciplinary and intercultural performance, indigeneity, and curating performativity. She authored the book *Beyond Dancing: Dance in Contemporary Art* (Taipei: BOOKMAN BOOKS, 2022). As an independent curator, she orchestrated the exhibition *Digital Corporeality* at Taiwan Contemporary Culture Lab (C-LAB) in 2021 and co-curated the *2022 Taiwan Art Biennial—Love and Death of Sentient Beings* with Manray Hsu at the National Taiwan Museum of Fine Arts from 2022 to 2023.

徐若宇  
Joyu Hsu

臺灣 / 臺北  
Taiwan / Taipei



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徐若宇跨界影像導演、策展人、跨學科田野調查主持人，畢業於倫敦大學金匠學院碩士。曾獲臺灣文化部及亞洲文化協會獎助，長期駐地墨西哥、秘魯及蒙古部落進行民族誌田野調查與藝術創作，聚焦薩滿文化、祭儀、神話、藥用植物、宇宙觀、藝術與政治主題。她以泛靈論為脈絡，探討泛靈論的標籤化及殖民戰略，探索全球薩滿文化的活態形式，為當今文化資產和藝術創作提供不同的視野和作為思辨的反抗行動。

Joyu Hsu, a versatile artist and leader in interdisciplinary field research, holds a Master's degree from Goldsmiths, University of London. Supported by Taiwan's Ministry of Culture and the Asian Cultural Council, she has conducted ethnographic research and artistic exploration in indigenous communities in Mexico, Peru, and Mongolia, focusing on shamanic culture, rituals, mythology, medicinal plants, cosmology, art, and politics. Grounded in pantheism, she examines its labeling and colonial strategies, documenting dynamic forms of shamanic cultures worldwide. Her work offers diverse perspectives and serves as resistance through speculative inquiry, enriching contemporary cultural heritage and artistic creation.

Florence Lam

香港  
Hong Kong



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1992 年生於加拿大溫哥華，Florence Lam 是一位居住在香港的表演藝術家和策展人。她於 2021 年共同創辦香港獨立現場藝術平台 Per.Platform。2014 年自英國中央聖馬丁藝術學院取得藝術學士學位，2017 年自冰島藝術學院取得藝術碩士學位。她在亞洲和歐洲各地表演，包括：M+ 博物館（香港，2023 年）、大館當代美術館（香港，2022 年）、Para Site 藝術空間（香港，2021 年）、Kling & Bang（冰島雷克雅維克，2018 年）、第 11 屆歐洲宣言展（瑞士蘇黎世，2016 年）等地。參與過的表演藝術節有黑市國際（德國法蘭克福，2021 年）、ZABIH 行為藝術節（烏克蘭利維夫，2019 年）、雷克雅維克藝術節（冰島雷克雅維克，2019 年）、盧布林行為藝術平台（波蘭盧布林，2017 年）等。

Florence Lam (b.1992 Vancouver, Canada) is a performance artist and curator from Hong Kong. She co-founded Per.Platform, Hong Kong-based live art platform in 2021. She studied MA Fine Art from Iceland Academy of the Arts (2017) and BA Fine Art from Central Saint Martins (2014). Lam has performed around Asia and Europe, including M+ (HK 2023), Tai Kwun (HK 2022), Para Site (HK 2021), Kling & Bang (Iceland 2018), Manifesta 11 (Switzerland 2016) etc. Performance festivals include Black Market International - Exploring (Germany 2021), ZABIH Performance Festival (Ukraine 2019), Reykjavik Arts Festival (Iceland 2019), Performance Platform Lublin (Poland 2017) etc.

## 赫妮利斯·諾頓 Heneliis Notton

愛沙尼亞 / 塔林·柏林  
Estonia / Tallinn & Berlin



© Lucy Crimmens

赫妮利斯·諾頓，生於 2001 年，來自愛沙尼亞，是一名自由撰稿人和策展人，目前正在倫敦羅斯布魯福德學院攻讀酷兒表演的碩士學位。她自 2023 年起加入愛沙尼亞塔林 SAAL Biennaal 國際表演藝術節的策展團隊。2021 至 2023 年間，她擔任 Kanuti Gildi SAAL 表演藝術中心的戲劇構作，並與烏克蘭藝術家博達納·科羅荷德(Bohdana Korohod) 及 elektron 平台共同策劃了一項名為《Kausaal》展演計畫，呈現表演書店和系列活動。她的文章發表於多項國際雜誌及刊物。2023 年開始擔任塔圖大學維爾揚迪文化學院的客座講師。

Heneliis Notton (b. 2001) is a freelance writer and curator from Estonia. She's currently doing her master's degree in Queer Performance at Rose Bruford College in London. Since 2023, she's in the curatorial team of an international performing arts festival SAAL Biennaal in Tallinn, Estonia. In 2021-2023, they worked as a dramaturg in a performing arts centre Kanuti Gildi SAAL, where together with Bohdana Korohod and electron, they curated a performative bookshop and event series called Kausaal. Her texts have been published in various international magazines and publications. Since 2023, they are a guest lecturer at UT Viljandi Culture Academy.

## 施雅恬 Shih Ya-Tien

臺灣 / 臺北  
Taiwan / Taipei



© Gwen Wong

施雅恬是一位現居臺北的獨立策展人與藝文編輯。她的策展研究著重於現地創作的概念，把外在環境與展示空間的交互關係帶進實踐中。她也擅長透過集合藝術家和公眾，進行多方的對話與共同創作，旨在實驗策展如何成為一個機制、一個介詞、一個平台，帶進更多藝術、文化與自然環境議題的討論。她畢業於倫敦大學金匠學院策展研究所以及國立清華大學中國文學系，工作流動在藝文機構、媒體與藝術家之間，策展計畫常以展覽 / 工作坊 / 網站 / 出版 / 廣播等實驗性的媒體形式發表。

Shih Ya-Tien is an independent curator, writer, and editor based in Taipei. She is interested in exploring the interconnected relationship between the external environment and exhibition space within her curatorial practice. Through facilitating round-table discussions with artists or the public, she aims to examine how curating, as a mechanism, proposition, or platform, can contribute to discourse across the fields of culture, art, and the environment issues. She holds a MFA degree in Curating from Goldsmiths, University of London and has been working in/between art institutions, artist studios, journalism companies, and presenting projects in various mediums internationally since 2018.

## 安娜朵·瓦許 Anador Walsh

澳洲 / 墨爾本  
Australia / Naarm (Melbourne)



© Arini Byng

安娜朵·瓦許是策展人、作家以及「表演評論平台」(Performance Review, 2021年成立的表演藝術評論與展演平台)的創辦人,目前定居於澳洲墨爾本(Naarm)。2020年,瓦許加入「Gertrude 新銳作家計畫」,2019年獲選為「BLINDSIDE 新晉策展人培訓計畫」的一員。

瓦許是Gertrude藝術中心的聯合表演策展人,負責策畫Gertrude與「表演評論平台」合作的三年期(2022-2024)展演計畫「Contact High」;2022年,她策劃安琪拉·戈歐(Angela Goh)的作品《Body Loss》,於維多利亞國立美術館澳洲館:伊恩·波特中心首演。她也曾為《Art Guide》、《Runway Journal》、ACCA、珀斯當代藝術中心(PICA)和臺北表演藝術中心撰稿。

Anador Walsh is a Naarm-based curator, writer and the founding director of Performance Review. Performance Review (established 2021) is a parasitic performance art criticism and presentation platform. In 2020, Walsh took part in the Gertrude Emerging Writers Program and was the 2019 recipient of the BLINDSIDE Emerging Curator Mentorship. Walsh is Gertrude's Associate Performance Curator, the Curator of *Contact High*, Gertrude and Performance Review's 2022-2024 performance program; and in 2022 curated the Naarm premiere of Angela Goh's *Body Loss* at the Ian Potter Centre: NGV Australia. Walsh has written for *Art Guide*, *Runway Journal*, ACCA, PICA and Taipei Performing Arts Center.

## 余岱融 Yu Tai-Jung

臺灣 / 桃園、臺北  
Taiwan / Taoyuan & Taipei



© Yellow

余岱融,表演藝術構作、翻譯及文字工作者。荷蘭烏特勒支大學當代劇場、舞蹈與構作碩士。曾任臺灣戲曲藝術節策展助理、福爾摩沙馬戲團國際事務經理暨駐團創作顧問、《讀馬戲》總編輯,及國際劇評人協會臺灣分會副理事長。以構作角色合作過的藝術家包括:王嘉明、李宗軒、李銘宸等。譯有《火箭發射:24位當代馬戲大師的創作方程式》。

Yu Tai-Jung is an independent dramaturg, translator and author in the performing arts field. Before graduating from the MA program in Contemporary Theatre, Dance and Dramaturgy at Utrecht University in 2023, he was the curatorial assistant of the Taiwan Traditional Theatre Festival and the international affairs manager and resident dramaturg of Formosa Circus Art. Yu (co-)curated some of the most crucial circus forums in Taiwan and served as the Deputy Director of the IATC Taiwan branch from 2020 to 2024. He has stepped into various dramaturgical positions, including workshop facilitator and festival consultant, in projects of diverse forms and scopes.

# 新作探索

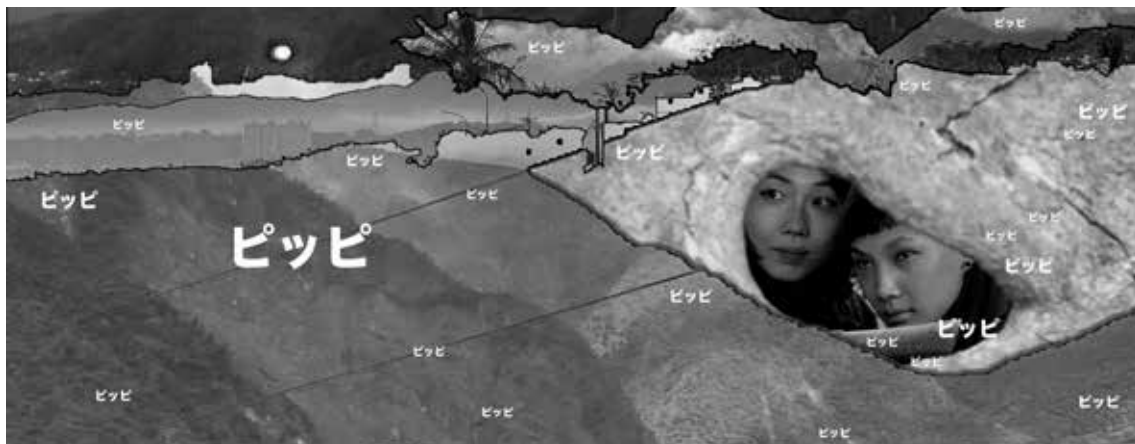
# Kitchen

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，「新作探索」作為跨域、跨文化新作品的階段性呈現舞台。

The 'ADAM's Kitchen' showcases the work-in-progress presentations; it encourages and supports the creative process of artists' research, development and try-out, particularly those involving cross-cultural exchanges.



## 黏著的手、縫合的山體 *Sticky Hands, Stitched Mountains*



Wednesday, 28 August 17:00-18:00

地點：臺北表演藝術中心 11 樓排練場 3

語言：英文

QA 回應人：茱麗葉·納普 (京都藝術節 / 聯合總監)

Venue: 11F Studio 3, Taipei Performing Arts Center

Language: In English

QA Moderator: Juliet Knapp (Co-director, Kyoto Experiment)

「大山深處」的感覺常常被描述為邊緣化和未知生物居住的地方。在日本民間傳說中，「山姥 (Yamamba)」是一位住在深山的老婦人幽靈；而在臺灣原住民泰雅族口述民間故事中「迭瑪哈霍伊 (Temahahoi)」是有著一群酷兒女性居住在某處深山裡，一個不為人知的地方。如果說山姥與迭瑪哈霍伊的相遇其實是山脈超越國界的相連呢？

《黏著的手、縫合的山體》是日本舞蹈藝術家同時為 chiipro 團隊成員的松本奈奈子 (Nanako Matsumoto) 與臺灣視覺藝術家林安琪 Ciwas Tahos 的合作展演計畫，他們延續「2023 亞當計畫—藝術家實驗室」駐地創作交流，今年於京都、臺北兩地展開田調，林安琪 Ciwas Tahos 透過酷兒視角作為方法，探索她的文化與性別認同並以行為表演與錄像裝置創作，而松本奈奈子以「妖怪身體」的研究方法論作為基礎，建構文本及編舞創作。兩位藝術家以深度研究作為方法之一，在劇場空間創造一座沒有地標的跨越國族山體，究竟她們的身體會用什麼語言說話呢？

本次於亞當年會的呈現，由松本奈奈子進行現場演出，結合林安琪的影像創作，作品預計在 2024 年 10 月 12 至 14 日於京都藝術節 (Kyoto Experiment) 首演。

The perception of 'Deep in the mountains' has often been depicted as places inhabited by marginalized and unknown beings. In Japanese folklore, 'Yamamba' is a specter in the form of an old woman living in the mountains. In the Taiwanese Indigenous Atayal oral story, a community of queer women live in the deep mountain place called 'Temahahoi'. What if these mountains were connected across and beyond the border, where 'Yamamba' and 'Temahahoi' people met?

*Sticky Hands, Stitched Mountains* is the first collaborative project by Nanako Matsumoto, a Tokyo-based dance artist and a member of team chiipro, and a Taipei & Naarm-based Visual artist Anchi Lin (Atayal name: Ciwas Tahos), who creates performative video installation work. Continuing the encounter at the 2023 ADAM Artist Lab, they have started the collaboration from the research field trips in Kyoto and Taipei this year. Nanako's 'Yokai Body' methodology constructs texts and choreographies based on research, and Ciwas explores her cultural and gender identity through her queer lens. Both artists conduct in-depth research to create a transnational mountain in a theater. In what words will their bodies speak out?

This work-in-progress presentation at the 2024 ADAM Gathering will be performed by Nanako Matsumoto on-site, integrated with video created by Anchi Lin (Ciwas Tahos). The world premiere will be on 12 to 14 October at the Kyoto Experiment 2024.

共同製作  
Co-production



KYOTO EXPERIMENT

JAPAN FOUNDATION





松本奈奈子  
Nanako Matsumoto

© Shingo Kanagawa

松本奈奈子，於 1992 年出生於大阪，是一名以表演和語言作為創作媒介的舞蹈藝術家。她的興趣在於將舞蹈作為一種對身體的批判，她的跨領域實踐包括書寫和公共行動。她在表演團隊 team chiipro 進行舞蹈創作，並曾在 2021 及 2022 年的京都藝術節 (Kyoto Experiment) 呈現作品，該團隊的作品特色之一是在細緻研究的基礎下使用文本。近期，她研究探索「妖怪身體」，透過在身體上疊加重複影像而實踐的一種轉變狀態。

Born in 1992 in Osaka, Nanako Matsumoto is a dance artist who works with performance and language—separately and in various combinations. She is interested in dance as a critique of the body. Her interdisciplinary practice also includes writings and public action. She has been focused on the creation of dance works as co-leader of performance unit team chiipro and has presented two works at Kyoto Experiment 2021 Autumn and Kyoto Experiment 2022. In recent years, she seeks for 'Yokai Body', a state of transformation achieved by layering multiple images onto the body.

林安琪  
Anchi Lin (Ciwias Tahos)

© Julia Lin Kingham

林安琪 Ciwas Tahos，視覺藝術創作者，以身體為中心的創作方式實踐一個自我決定的酷兒空間，同時透過行為、動態圖像、網絡空間，Ciwias 運用身體作為媒介找尋文化和性別認同，透過創作作為個人解殖的方式，近期在探索如何建構跨國界的酷兒山脈，Ciwias 畢業於國立臺北藝術大學新媒體藝術碩士和加拿大西門菲莎大學視覺藝術學士。

Anchi Lin (Atayal name: Ciwas Tahos), based between Taipei Taiwan, and Naarm (Melbourne) Australia, is a new media and performance artist of Atayal/ Itarat and Taiwanese Hō-ló descent. Ciwas's body centered practice weaves the Indigenous Atayal worldview through performance, moving images, cyberspace, ceramics, and kinetic installation to claim a self-determined queer space. Her work is an exploration of cultural and gender identity, using her body as a medium to trace linguistic and cultural experiences of displacement to seek out new forms of understanding. Ciwas's most notable art project is *mgluw tuqiy na Temahahoi (Finding Pathways to Temahahoi)*.



## 焚燒野獸 *Bury The Beast*

**Friday, 30 August 16:30-17:10**

地點：臺北表演藝術中心 11 樓排練場 3

語言：英文

QA 回應人：凱特·布里頓 (澳洲雪梨表演空間 / 藝術總監)

Venue: 11F Studio 3, Taipei Performing Arts Center

Language: In English

QA Moderator: Kate Britton (Artistic Director, Performance Space)



© Joseph Mayers

《焚燒野獸》將喚起我的危機體驗，這是我對深層的悲傷和文化沉默所做出的反應。以動作、詩歌和歌曲的方式，我將分享如何透過祖先的力量和恩賜，幫助我康復並服務他人。

《焚燒野獸》是關於火的。它是關於學習如何照料火，火既能撕裂、照亮道路、創造生命，又可能因處置不當或受冒犯而內爆、燃燒殆盡或怒不可遏。這個作品持續存在著一種希望，那就是建立一種生態性愛關係，能夠減緩壓倒性、偏執和癱瘓的尖銳邊緣。

《焚燒野獸》是一種持續進行、追求對肉體、力量和生殖的生態戀者的願望。

*Bury The Beast* will call upon my experiences of crisis as a reaction to compounded grief and cultural silence. Through movement, poetry and song I will share the ways in which accessing ancestral power and gifts has aided in my recovery and ability to be of service.

*Bury The Beast* is about fire. It is about learning how to tend to a fire that can crack open, light the way and create life, but also how mismanaged or insulted can implode, burn out or rage uncontrollably. This work is an ongoing wish toward an ecosexual relationship that can soften the sharp edges of overwhelm, paranoia and paralysis.

*Bury The Beast* is an ongoing ecosexual wish towards flesh, force and the fecund.

由澳洲雪梨表演空間支持。

With the support of Performance Space



## 艾瑪·梅·吉布森 Emma Maye Gibson

澳洲  
Australia



Photo courtesy of the artist

艾瑪·梅·吉布森(又名 Betty Grumble)是一位居住並工作於雪梨的行為表演藝術家。她主要透過 Grumble 這個化身 / 戰爭面具 / 情書 / 小動物讓自己的身體成為一個情感宣洩和愉悅的希望和治癒的場所。目前正在進行「感謝身體」(Thank You Body) 有氧心靈愛能量舞蹈課程。

Emma Maye Gibson (AKA Betty Grumble) is a Warrane/Sydney based performance artist. Largely through the avatar/war mask/love letter/critter of Grumble she engages her body as a hopeful and medicinal site for catharsis and pleasure. She is working with the mantric wish 'Thank You Body'.

## U>N>I>T>E>D



**Friday, 30 August 17:30-18:20**

地點：臺北表演藝術中心 11 樓排練場 1

語言：英文

QA 回應人：傑夫·可汗 (澳洲墨爾本亞太表演藝術三年展 / 創意總監)

Venue: 11F Studio 1, Taipei Performing Arts Center

Language: In English

QA Moderator: Jeff Khan (Creative Director, Asia TOPA: Asia-Pacific Triennial of Performing Arts)

《U>N>I>T>E>D》是塊動舞團藝術總監安東尼·漢密爾頓在「推測未來」(Speculative Future) 表演系列中的全新舞蹈作品。這個作品是與印尼峇里島實驗電子樂團GMO (Gabber Modus Operandi)、峇里島街頭服飾品牌馬詹工作室 (Macan Studio)、紐西蘭舞者賈赫拉·瓦薩薩拉 (Jahra Wasasala)、烏頌 (Ooschon)、墨爾本舞者大衛·普拉卡什 (David Prakash)、梅麗莎·範 (Melissa Pham)、薩瑪克西·西杜 (Samakshi Sidhu) 和傑登·沃爾 (Jayden Wall)，以及墨爾本全球首屈一指的動畫設計公司Creature Technology Company的合作成果。

《U>N>I>T>E>D》探討「機器神秘主義」(Machine Mysticism) 以及在後工業數位時代下靈性的持續存在。以跨領域方法整合各種藝術媒介，團隊創造出一場引人入勝、極具吸引力的表演：以機械裝置操縱的舞蹈，同時交織著受到爪哇嘉錫蘭迷幻舞蹈 (Javanese Jathilan trance) 影響的GMO樂團音樂，這個作品既崇敬古老和當代的技術，亦彰顯內在與集體的文化。

本次於亞當年會的呈現，將由藝術總監安東尼指導及編舞，兩位舞者演出；《U>N>I>T>E>D》將於2025年初在墨爾本首演。

*U>N>I>T>E>D* is an exhilarating new dance work in the canon of Artistic Director Antony Hamilton's 'speculative future' performances. A collaboration with prodigal sons of Balinese experimental techno, Gabber Modus Operandi (GMO), Bali-based streetwear label Macan Studio, Aotearoa/NZ-based dancers, Jahra Wasasala and Ooschon, Naarm/Melbourne-based dancers David Prakash, Melissa Pham, Samakshi Sidhu and Jayden Wall, and Melbourne-based global leaders in animatronic design, Creature Technology Company, *U>N>I>T>E>D* explores 'machine mysticism' and the persistence of spirituality in a post-industrial digital age. Working with an interdisciplinary approach to integrate multiple artistic mediums, the team will generate a fascinating and highly engaging performance: dance manipulated by mechanical apparatus weaving with Gabber Modus Operandi's influence of Javanese Jathilan trance, in a work that honours technologies both ancient and contemporary; both inner and collective.

A work-in-progress presentation of *U>N>I>T>E>D*, choreographed and directed by Antony Hamilton and performed by two dancers, will be shown at the 2024 ADAM Gathering. *U>N>I>T>E>D* will premiere in early 2025 in Narrm/Melbourne.

*U>N>I>T>E>D* is created by Chunky Move, commissioned by Asia TOPA and Arts Centre Melbourne, and supported by Creative Victoria, Creative Australia, and the Playking Foundation via a Playking Foundation Travel Grant.

## 安東尼·漢密爾頓 Antony Hamilton

澳洲  
Australia



© Nick Robertson

安東尼·漢密爾頓是一名獲獎無數的編舞家，現為塊動舞團的藝術總監兼聯合執行長。他的編舞作品探討身體的基礎與原始特性，並結合探索過去、現在和未來的交錯敘事。他經常以細緻的肢體動作、聲音和視覺設計相互交織，想像出一個完整的世界，並發展新的編舞語言。近期作品包括：《Token Armies》(2019)、《Universal Estate》(2019)、《Yung Lung》(2022)、《Rewards for the Tribe》(2022)、《AB\_TA\_Response》(2022)、《4/4》(2023)和《You, Beauty》(2024)。

Antony Hamilton is an award-winning choreographer and current Artistic Director and co-CEO of Chunky Move. His works examine the elemental and primordial nature of the body, set against intersecting narratives that explore past, present and future. Antony often employs a sophisticated melding of movement, sound and visual design to collaboratively imagine complete worlds, and develops new choreographic languages to occupy them. Recent works include *Token Armies* (2019), *Universal Estate* (2019), *Yung Lung* (2022), *Rewards for the Tribe* (2022), *AB\_TA\_Response* (2022), *4/4* (2023) and *You, Beauty* (2024).

## 塊動舞團 CHUNKY MOVE

澳洲  
Australia

塊動舞團位於澳洲墨爾本(Naarm)，透過密切合作和無畏的實驗精神，持續創作出大膽、超越類型的舞蹈作品。屢獲殊榮的舞團以創作宏大且極具原創性的舞蹈作品聞名於國際舞台，並在全球當代舞蹈界中保持著領先地位的聲譽。自 1997 年以來，塊動舞團在全球 138 個城市的 150 個藝術節中演出，吸引超過 376 位藝術家和獨立創作者，超過 60 萬的觀眾人次。

Based in Naarm/Melbourne, Australia, Chunky Move creates bold, genre-defying dance through rigorous collaboration and fearless experimentation. Internationally renowned for creating ambitious and highly original dance works, the award-winning company maintains a reputation for being at the forefront of contemporary dance globally. Since 1997 Chunky Move has performed in 138 cities in 150 festivals worldwide, engaged over 376 artists and independent creatives, and captivated over 600K+ audiences.

合作夥伴  
Partner

**ASIATOPA**

本次呈現獲 Creative Australia 經費支持。

This project has been assisted by the Australian Government through Creative Australia, its principal arts investment and advisory body.



## 衝啊寶貝！ *Run Baby!*

**Saturday, 31 August 13:30-14:20**

地點：臺北表演藝術中心 11 樓排練場 3  
語言：英文

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

這次的駐地研究以我們對世界末日的電影情懷為基礎，更著重探討關於養育子女的問題以及重新思考家庭的新型態，目標是透過兩位跨性別者之間的關係，拓展建立情感連結以及對未來其他觀點的可能性。

The research is based on our cinematic fetish with the end of the world, but focuses on questions about parenting and new ways of thinking about the word family. The aim is to expand the possibilities of creating affective bonds and other perspectives for the future through the relationship of two trans people.

合作夥伴  
Partner



DDD  
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DIAS DA DANÇA





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## 加雅·德·梅德羅斯 Gaya de Medeiros

巴西  
Brazil



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加雅·德·梅德羅斯，33歲，來自巴西。她曾就讀於巴西米納斯吉拉斯聯邦大學（Federal University of Minas Gerais in Brazil）的動畫電影課程。她學習古典芭蕾舞、現代舞蹈、戲劇和表演。她曾在巴西的藝術宮殿舞團（Cia de Dança do Palácio das Artes）擔任舞者長達9年。在葡萄牙，她與許多編舞家和導演合作。她的3件作品《晚餐爸爸》（Dad for dinner）、《BAQUE》和《Atlas da Boca》曾在歐洲16個國家演出。她創立BRABA.plataforma組織，支持、促進和資助關注於跨性別社群的倡議和活動。

Gaya de Medeiros is 33 years old and originally from Brazil. She attended the Animation Cinema course at the Federal University of Minas Gerais in Brazil, and studied classical ballet, contemporary dance, theatre and drama. For 9 years, she was a dancer at Cia de Dança do Palácio das Artes, in Brazil. In Portugal, she collaborated with a lot of choreographers and directors. She has staged 3 shows, *Dad for dinner*, *BAQUE* and *Atlas da Boca*. Her shows have been presented in 16 countries around Europe. She founded BRABA. plataforma, which aims to support, enable and finance initiatives that focus on / target the Trans community.



## 搭橋 *Building a Bridge*

Saturday, 31 August 16:30-17:20

地點：臺北表演藝術中心 11 樓排練場 3  
語言：英文

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

兩個對武術和特技有著共同興趣和背景的全男班肢體劇場及表演團體—鐵仕製作TS Crew (香港)和contact Gonzo (日本)，將分享最新共同創作的研發過程，作品以「搭橋」為切入點，從社會、政治、經濟、技術等多方面探討其語境和意義，以及在時間和空間的層面上，人類對世界所帶來的干預及影響。

作品由西九文化區 (香港) 委託創作，將於今年11月在西九「自由舞」舞蹈節進行第一階段展演，完整作品將於2025年首演。

The two all-male physical theatre and performance collectives TS Crew (Hong Kong) and contact Gonzo (Japan), which have a common interest and background in martial arts and stunt work, will share the research and development process of their new co-creation and how they tackle the theme of 'building a bridge' to explore its multifaceted context — social, political, economic, technological — in relation to the spatial and temporal dimensions of human interference in the world.

Commissioned by WestK (Hong Kong), the first stage development of the work will be presented at Freespace Dance 2024 in November and the final full-length work will be premiered in 2025.

由香港西九文化區支持。  
With the support of WestK, Hong Kong

**westK**  
西九文化區

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## 鐵仕製作 TS Crew

香港  
Hong Kong

全男班專業表演者，香港藝術發展局三年資助藝團，表演藝術平台「香港·魂」的推動者。以戲曲武生及傳統獅藝作為基礎，融匯極限武術、跑酷、巴西戰舞、功夫及馬戲等不同表演技巧，研創出獨特的表演體系和美學風格，TS Crew活躍於多個國際舞台，如美國紐約時代廣場除夕倒數 2023 的開幕演出、釜山國際舞蹈節、布達佩斯島節等。作品《冇龍冇獅》於 2022 年及 2023 年愛丁堡國際藝穗節的演出更分別獲 Asian Art Fund Scotland 頒發的 Asian Arts Award for Best Show 及 DarkChat Award 最佳舞蹈、最佳演出兩項提名。

TS Crew, a professional performing arts group with members from film, drama, xiqu, dance, martial arts and stunting backgrounds, and motivator of Hong Kong's international dance platform "Hong Kong Soul", is a three-year grantee of the Hong Kong Arts Development Council. TS Crew is active in the international art scene and various platforms. *No Dragon No Lion* received the Asian Arts Award for Best Show from Asian Art Fund Scotland at Edinburgh Festival Fringe (EFF) 2022, and nominations for Best Dance and Best Show in the DarkChat Award at the EFF 2023.

## contact Gonzo

日本  
Japan

contact Gonzo於2006年由垣尾優 (Masaru Kakio) 及塚原悠也 (Yuya Tsukahara) 成立，以大阪為基地。目前成員包括塚原悠也、三ヶ尻敬悟 (Keigo Mikajiri)、松見拓也 (Takuya Matsumi) 及NAZE。團體名稱「contact Gonzo」取自「Gonzo journalism」，是一種在70年代發明的新聞寫作手法，以強調個人寫作風格為人所知。contact Gonzo的演出大多強調表演者之間的即興互動，往往帶有打鬥或武術色彩，模糊了暴力與信任的邊界。contact Gonzo曾於亞洲、歐洲、南美洲等各地演出。

Osaka-based performance art collective contact Gonzo was founded in 2006 by Masaru Kakio and Yuya Tsukahara. Its current members include Yuya Tsukahara, Keigo Mikajiri, Takuya Matsumi and NAZE. Taking its name from "Gonzo journalism" – a highly personal style of reporting from the 1970s – contact Gonzo emphasises improvisational interaction among performers. Their performances are often likened to fighting and the practice of martial arts, blurring the boundaries between violence and trust. contact Gonzo has performed across Japan, Singapore, New York, Moscow, Rio, Reykjavik, Zurich, Budapest and Ljubljana.

IG: contact\_gonzo

# Assembly

## 交流與論壇

### 劇場的歷史：菲律賓、泰國與臺灣的軌跡與對話 Histories of Theatre: Keywords in The Philippines, Thailand and Taiwan

Thursday, 29 August 2024, 16:00-17:30

地點：臺北表演藝術中心 11 樓排練場 3

主持人：林人中

講者：奈斯·羅克、莎莎賓·希芮旺吉、汪俊彥 (依英文姓氏首字母排序)

語言：以英文進行，中文同步口譯。

Venue: 11F Studio 3, Taipei Performing Arts Center

Moderator: River Lin

Artist/Speaker: Ness Roque, Sasapin Siriwanij, Wang Chun-Yen \*Listed in alphabetical order of the last name

Language: In English with simultaneous interpretation in Mandarin

東亞各地有著豐富的當代劇場歷史，本場座談邀請奈斯·羅克、莎莎賓·希芮旺吉、汪俊彥帶領我們一同窺探菲律賓、泰國和臺灣的劇場歷史——他/她/他們的故事。透過幾個關鍵字作為座談討論的切入點，我們將重新思考：劇場的歷史觀如何被形塑；所謂的現代或當代劇場創作如何被包容、接納與轉譯；以及各地的劇場實踐如何在社會上與該地區以外的地方盤根交錯。

There are histories of contemporary theatre in various countries and places in East Asia and we need to talk about them. This discussion invites Ness Roque, Sasapin Siriwanij, and Wang Chun-Yen to introduce histories/herstories/theirstories in The Philippines, Thailand and Taiwan. Through a few keywords as entry points, we will be rethinking how the notion of theatre history has been formed; how the so-called modern or contemporary theatre making has been taken and translated; and how theatre practices in a specific place would intersect with other places in this region socially.

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's 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.

奈斯·羅克 菲律賓  
Ness Roque The Philippines



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莎莎賓·希芮旺吉 泰國  
Sasapin Siriwanij Thailand



© Photo courtesy of the artist

汪俊彥 臺灣  
Wang Chun-Yen Taiwan



© Photo courtesy of the artist

林人中 臺灣  
River Lin Taiwan



© Taipei Performing Arts Center

# Assembly

## 交流與論壇

### 編舞政治：各種他她它者的身體 Choreographing Politics with & for Many Other Bodies

Friday, 30 August 2024, 14:00-15:10

地點：臺北表演藝術中心 11 樓排練場 3

主持人：黃鼎云

講者：段青全、阿姆麗塔·赫皮、蘇品文、延·娜塔莉·米克 (依英文姓氏首字母排序)

語言：以英文進行，中文同步口譯。

Venue: 11F Studio 3, Taipei Performing Arts Center

Moderator: Huang Ding-Yun

Artist/Speaker: Đoàn Thanh Toàn, Amrita Hepi, Su PinWen, Yon Natalie Mik \*Listed in alphabetical order of the last name

Language: In English with simultaneous interpretation in Mandarin

藝術家身體與其政治經常是一種盤根錯節並交纏的概念。透過本場論壇，藝術家段青全、阿姆麗塔·赫皮、蘇品文及延·娜塔莉·米克將為我們剖析他們如何在各自特定的社會與文化情境裡與身體的政治與歷史對話與創作，而這些來自於各地的藝術實踐又如何串連，並建立起我們對於全球政治氣候的理解，帶領我們深入生命政治、集體性的身體、認同與差異等各種思辨。

Politics and the artist's body are ongoingly intertwined and entangled. This discussion brings together artists and dance makers Đoàn Thanh Toàn (Vietnam), Amrita Hepi (Australia), Su PinWen (Taiwan), Yon Natalie Mik (Germany) featured in the 2024 ADAM Artist Lab and Taipei Arts Festival, introducing local and global social and political climate and the queerness that they have been respectively working with and for. The artists will elaborate and celebrate an internet of bodies and their artistic practices, remapping ways of thinking biopolitics, a collective body, and body politics.

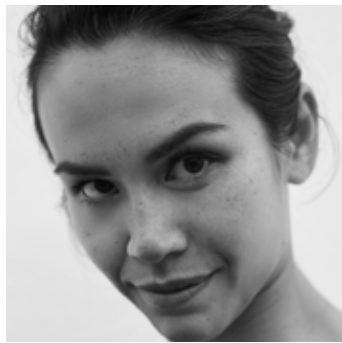


段青全 越南  
Đoàn Thanh Toàn Vietnam



© Kuba Tom

阿姆麗塔·赫皮 澳洲  
Amrita Hepi Australia



© Amelia J Dowd

蘇品文 臺灣  
Su PinWen Taiwan



© Photo courtesy of the artist

延·娜塔莉·米克 德國  
Yon Natalie Mik Germany



© Rina Nakano

黃鼎云 臺灣  
Huang Ding-Yun Taiwan



© Photo courtesy of the artist

# 國際藍圖從理想到實踐

## Performing Arts Abroad

### 表演藝術 國際發展專案

- 申請資格 \* 立案團體  
補助向度 \* 作品跨國推廣、  
國際共製、國際連結拓展、  
突破跨境移動限制的國際展  
演研發計畫

收件日期 \* **2024**年**10**月**1**日+**10**月**15**日



## Overseas Arts Travel 海外藝遊專案

- 申請資格 \* 未滿40歲之個人藝術工作者  
補助向度 \* 申請者自行規劃地點行程與內容，  
至少30天。計畫內容需聚焦於與  
藝術相關之人、事、物。

收件日期 \* **2024**年**9**月**15**日+**9**月**30**日

主辦單位  
Organizer

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合作夥伴  
Collaborative and Supportive Institutions

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