



臺北
表演
藝術
中心

TAIPEI
PERFORMING ARTS CENTER

— 2024 臺北藝術節 —

《黑暗之光》

Mathilde Monnier

Black Lights

瑪蒂德·莫尼葉



免費加入會員
送 200 元折扣

演出日期 / 時間
Date / Time

2024.8.31 Sat. 14:30
2024.9.01 Sun. 14:30

演出場地
Venue

臺北表演藝術中心 大劇院
Grand Theatre,
Taipei Performing Arts Center

演出注意事項
Notice

- ◎ 演出全長約 70 分鐘，無中場休息。
- ◎ 法文發音，中英文字幕。
- ◎ 遲到觀眾無法入場，亦無法退換票。
- ◎ 建議 12 歲以上觀眾欣賞。

- ◎ **Duration is 70 minutes without intermission.**
- ◎ **In French with Mandarin and English surtitles.**
- ◎ **Age guidance is above 12.**
- ◎ **Latecomers or audiences who leave during the performance are not admitted to entry.**

節目介紹

- ★ 改編 Arte 影集《H24》真人真事，那些女性承受騷擾、侵犯與暴力的時時刻刻
- ★ 暴力與創傷後，身體還剩下些什麼？
- ★ 前法國國家舞蹈藝術中心總監瑪蒂德·莫尼葉第三度訪臺最新力作

她被迫穿上 10 公分的高跟鞋上班；她在街上不斷受到男性騷擾；她在更衣室發現老闆偷拍；成為滑冰冠軍的她始終忘不了 11 歲被教練虐待。還是她，從街頭騷擾到性侵，蕩婦羞辱到父權至上，每一天每一刻每一個地方，她們的憤怒無所不在，卻總是被視而不見。改編自德法公視 2022 年出品的影集《H24》，法國編舞家瑪蒂德·莫尼葉（Mathilde Monnier）從 24 部短片中精選 9 個真實故事，反思暴力和創傷之下，這些傷痕累累的身體還剩下什麼？這些女性又是如何克服傷害，與這具身體共存？

她以影集為文本，全女性表演者，將傷害化為凹陷、脫臼、受阻的身體，有著怪異的甩動，彘扭的姿態，透過舞蹈演繹難以言喻的身體壓迫與僵滯的情緒，以及隱藏在日常之下的意識抽搐。藉著舞作深入刻畫女性的無助、恐懼；同時亦釋放憤怒、回應創傷，容許她們重獲行動能力。為這一個個黑暗的故事，點亮一道微不足道卻帶有希望的光。

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© Marc Coudrais



節目介紹

《黑暗之光》靈感來自以下 9 篇故事：

編劇	劇名
愛麗絲·澤尼特 (Alice Zeniter)	離地 10 公分 (10 CM au-dessus du sol)
西里·休斯維特 (Siri Hustvedt)	協奏曲 # 4 (Concerto #4)
莫妮卡·薩博洛 (Monica Sabolo)	鬼魂 (Fantôme)
麗澤·斯畢特 (Lize Spit)	我的騷擾者 (Mon harceleur)
蘿拉·拉芳 (Lola Lafon)	我將成為女王 (Je serai reine)
阿涅斯·德薩爾媿 (Agnès Desarthe)	髮髻 (Le Chignon)
艾爾茜·索提蘿普洛絲 (Ersi Sotiropoulos)	我在燃燒 (Je brûle)
尼維亞琪·珂內柳森 (Niviaq Korneliussen)	掌控之中 (Under Control)
格拉茲娜·普萊班內克 (Grazyna Plebanek)	這就是我的身體 (Ça, c'est mon corps)

離地 10 公分 (10 CM au-dessus du sol)

編劇：愛麗絲·澤尼特 (Alice Zeniter)

她收到新工作的錄取通知時，萬萬沒有想到當一名接待員需要一整天穿著 10 公分高的高跟鞋。

協奏曲 # 4 (Concerto #4)

編劇：西里·休斯維特 (Siri Hustvedt)

年少有為的音樂家遙想起那晚，她的老師請她喝的那杯酒使她難堪不已。

鬼魂 (Fantôme)

編劇：莫妮卡·薩博洛 (Monica Sabolo)

兩位女法官曾公然表示，她過於陽剛又醜陋，不可能被強暴。這位年輕的移民回想起這段不堪的回憶時，仍記憶猶新。

節目介紹

我的騷擾者 (Mon harceleur)

編劇：麗澤·斯畢特 (Lize Spit)

她受夠了經常在街上被男人性騷擾，這一次，她決定利用自拍來反擊回去！

我將成為女王 (Je serai reine)

編劇：蘿拉·拉芳 (Lola Lafon)

花式溜冰冠軍回憶起，在她十一歲時遭到教練毒手的經歷。

髮髻 (Le Chignon)

編劇：阿涅斯·德薩爾媿 (Agnès Desarthe)

在一次與老師的重要辯論中，她因為一個意外的讚美而忐忑不安。

我在燃燒 (Je brûle)

編劇：艾爾茜·索提蘿普洛絲 (Ersi Sotiropoulos)

她對他的狂怒和妒火刻骨銘心。現在，她正在燃燒。

掌控之中 (Under Control)

編劇：尼維亞琪·珂內柳森 (Niviaq Korneliusen)

她的僱主偷拍她在更衣室裡的影像，卻被她發現了。

這就是我的身體 (Ça, c'est mon corps)

編劇：格拉茲娜·普萊班內克 (By Grazyna Plebanek)

在公車站，一名男子試圖猥褻她，但最終自食其果。

序文

發生的之前與之後

撰文 | 鄧九雲 (作家、演員)

創作中只有「真」是不夠的，眼見為憑其實是一件難度極高的事。經驗是加入時間的發酵物，其中包含記憶剪輯、感受變化以及重新述說。只要我們一口氣尚存，經驗的發酵作用便永不停止。

因此經驗永遠是動態並持續的。《黑暗之光》是一部三度轉化的作品，從真實到文字，文本到影像，再將影像與文本揉合成的劇場表演。媒介屬性會影響創作者的聚焦方式—文字可以更著重心理描繪，影像可以用特寫鏡頭詮釋凝視與被凝視，而劇場則是重拾獨特的即刻性，讓表演與觀看近乎共時。每當欣賞這樣概念鮮明的舞作時，我更傾向去關注他們「為什麼動」，而非「怎麼動」。

怎麼動是技術方法，為什麼動才是「經驗核心」。當我們談論女性與暴力的關係，身體往往是第一標靶—無論肢體，抑或言語的侵犯。我們被攻擊，然後呢？我們反應、反擊（動），抑或是退縮、不反應（不動）？當我們進入這樣的議題，往往是在仔細檢視女性能動性的光譜，如同在《編舞筆記》中布洛斯寫下的：「編舞在於做選擇，包括不做選擇的選擇」。動作之前的思索，像是詩人如何揀選那最終的精準詞彙。於是「詩意」成了舞作的形容詞。

《黑暗之光》裡 8 位表演者並非都是舞蹈專業，有演員有歌手。我好奇哪些文字被揀選後說出，為什麼是這些文字而不是其它？被聽見和被看見有什麼不同？為什麼在這時她們選擇動作，為什麼她們坐在後面觀看？為什麼在此刻一起移動？當我們不斷用各種方式處理女性經驗時（包含 #metoo 運動浪潮的發聲），其中總是有個讓我坐立難安的地方，便是如何同時在保有主體能動性的情況，卻不讓「結構」免責開脫？

我曾透過出版社向日本社會學家上野千鶴子提出這個問題。當時她給了一個我覺得很困難的答案—建立起女性虛構的集體類別 (fictional collective Category)，就能跨越種族、階級、年齡、國籍等，讓女性團結成為可能。我知道她所謂「虛構」的意義，是指在消融性別的二元性，紓緩近年那種「女人的高聲吶喊最終變成男人生活的白噪音」的絕望感受。不過我心裡默默把這樣的願景，當成一種遙不可及。

或許《黑暗之光》編舞家瑪蒂德所謂結合文本與肢體的舞蹈魔法，便是用不同感知去建築那所謂的虛構集體類別。對我來說，相較於女性被什麼東西壓倒，我更渴望去探求我們，女性—這個真實的集體類別—被什麼塑造而成，而這條路徑必然需要回歸到經驗的發酵，從精準留下來的眼見為憑再轉化。寫到這裡，我想或許創作的本質，便是聚合虛構集體類別的終極方法。

主創者介紹

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瑪蒂德·莫尼葉 (Mathilde Monnier) / 法國

1959 年出生於法國。曾任法國蒙彼利埃國家舞蹈中心 (Centre Chorégraphique National Montpellier – Occitanie) 藝術總監 20 年，2014 年成為法國國家舞蹈中心 (Centre National de la Danse) 總監。本身為思考型編舞家，多次跨界與不同藝術形式開放對話，橫跨音樂家、作家、電影製作人等，創作豐碩，曾與現任亞維儂藝術總監提亞戈·羅提吉斯 (Tiago Rodrigues) 及西班牙編舞家 La Ribot 共同合作《Please, Please, Please》，亦曾與時尚策展人奧利維耶·薩亞合作《Défilé pour 27 Chaussures》。



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演出製作團隊



瑪蒂德·莫尼葉與奧托製作

根據 Valérie Urrea 和 Nathalie Masduraud 所創作的系列《H24》由 Les Batelières Productions 和 Arte France 製作

製作單位 | 奧托製作

在 Hermès 企業基金會的支持下與以下單位共同製作 |

Cie MM, Festival Montpellier Danse 2023, Le Quartz – Scène nationale de Brest,
Le Parvis – Scène nationale Tarbes Pyrénées,

Théâtre Garonne, scène européenne,

TPR–Centre neuchâtelois des arts vivants & ADN–Danse Neuchâtel,

LaChaux–de–Fonds

在蒙彼利埃舞蹈節的駐場計劃中 | 由 BNP Paribas Foundation 支持



編舞與導演 | Mathilde Monnier

演員 | Mathilde Monnier、Aïda Ben Hassine、Kaïsha Essiane、Lucia García Pulles、Mai–Júli Machado Nhapulo、Carolina Passos Sousa、Jone San Martin Astigarraga、Ophélie Ségala

劇本構作 | Stéphane Bouquet

舞台設計 | Annie Tolleter 與 Martine Andrée 和 Paul Dubois 工作室

燈光設計 | Éric Wurtz

音效設計 | Olivier Renouf & Nicolas Houssin

服裝設計 | Laurence Alquier

技術與燈光總監 | Emmanuel Fornès

音效管理 | Nicolas Houssin

製作經理 | Nicolas Roux / Margot Blondeau

感謝單位 | 法國藝文推廣總署



Introduction

"*Black Lights* echoes a world and its traps". - LES ECHOS

9 "Mathilde Monnier and her accomplices have brilliantly succeeded in dispelling the literal imagery of aggression to show us movements under tension". - LE MONDE

"Nothing is more brutal than the trivialisation of gestures, words and aggressions against women". - Mathilde Monnier

Inspired by the TV series *H24 - 24 hours in a woman's life* (Arte, 2021) by directors Valérie Urrea and Nathalie Masduraud, which portrays everyday violence against women and its enduring mental and physical impact, choreographer Mathilde Monnier composes nine true stories from the films into another form of testimony. Borrowing the texts written by female authors worldwide, eight female dancers and actresses from different countries and generations come together to interpret the stories using their voices, bodies, and presence. This work carries on her inquiries into movement and writing, connecting the commonplace and their relationship to music and memory.

Having worked with Urrea, Monnier takes the directors' advice from the introduction of the films: "Don't hesitate to take hold of these words, they are strong, they are yours". This piece thus transforms the once personal, traumatic and catastrophic encounters into an incisive, powerful and collective experience of togetherness. By orchestrating the materials with polyphonic movements and words, the former director of the Centre chorégraphique de Montpellier and the Centre national de la danse launches an appeal to, once again, hear and see what is invisible, forgotten and neglected by our society every day.

Introduction

Black Light is based on 9 texts:

Writers	Stories
Alice Zeniter	10 CM au-dessus du sol
Siri Hustvedt	Concerto #4
Monica Sabolo	Fantôme
Lize Spit	Mon harceleur
Lola Lafon	Je serai reine
Agnès Desarthe	Le Chignon
Ersi Sotiropoulos	Je brûle
Niviaq Korneliussen	Under Control
Grazyna Plebanek	Ça, c'est mon corps

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10 CM au-dessus du sol

By Alice Zeniter

When she accepts a post as receptionist, she had no idea she needed to wear 10cm high heels all day.

Concerto #4

By Siri Hustvedt

A young musician reminisces on the drink she accepted one evening from her teacher and her embarrassed refusals.

Fantôme

By Monica Sabolo

A young migrant thinks back on the two women judges who declared that she was too masculine and ugly to be raped.

Introduction

Mon harceleur
By Lize Spit

Fed up with being constantly harassed by men in the street, one woman turns the tables with a selfie.

Je serai reine
By Lola Lafon

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A champion ice skater remembers how she was abused by her trainer at the age of eleven.

Le Chignon
By Agnès Desarthe

In an important debate with a teacher, a woman is destabilized by an unexpected compliment.

Je brûle
By Ersi Sotiropoulos

She remembers his fits of rage and his jealousy. And now she's burning.

Under Control
By Niviaq Korneliusen

A woman caught her boss filming her while she was in the locker room.

Ça, c'est mon corps
By Grazyna Plebanek

At a bus stop, a man tries to grope a woman, but he receives a nasty surprise.

Introduction

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Before and After

Text by Joanne Deng, author and actress

In creative works, "truth" alone is not enough; seeing is believing is actually a highly challenging concept. Experience is the product of time's brewing, encompassing edited memories, changes in feelings, and recounting. As long as we are alive, the brewing of experience never stops.

Thus, experience is always dynamic and ongoing process. *Black Lights* is a work that undergoes three transformations: from reality to text, text to image, and finally a fusion of image and text into a theatre performance. The nature of the medium influences the creator's focus—text for emphasising psychological portrayals, close-ups images for interpreting gazing and the gazed, and theatre for recapturing the unique immediacy, offering a near synchronicity between performance and observation. Whenever appreciating such conceptually distinct dance works, I tend to focus on "why they move" rather than "how they move."

How they move is a matter of technique, whereas why they move is the "core of experience." When we discuss the relationship between women and violence, the body often becomes the primary target, be it through physical or verbal assault. When we are attacked, what happens next? Do we react and counterattack (fight), or do we withdraw and not react (froze)? When delving into such topics, we often closely examine the spectrum of female agency, much like Jonathan Burrows writes in *A Choreographer's Handbook*: "Choreography is about making a choice, including the choice to make no choice." The contemplation before movement is akin to a poet selecting the final precise wording. Hence, "poetic" becomes an adjective for the dance work.

Introduction

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In *Black Lights*, the eight performers are not all professional dancers; there are actors and singers. I am curious about which words were chosen to be spoken and why these words and not others? What is the difference between being heard and being seen? Why do they choose to move at this moment, and why do they sit at the back and watch at other times? Why do they move together now? As we continually address women's experiences in various ways (including the outcry of the #MeToo movement), there is always something that unsettles me: how to maintain individual agency while not absolving the "structure" of responsibility?

I once posed this question to the Japanese sociologist Ueno Chizuko through a publisher. She offered a challenging solution: to establish a fictional collective category for women which transcends race, class, age, and nationality, so that female solidarity will become possible. I understood her use of "fictional" intends to dissolve gender binary, alleviating the despair that "women's loud cries eventually turn into the background noise of a man's life." However, I quietly regarded this vision as an almost unreachable goal.

Perhaps to the choreographer of *Black Lights*, Mathilde Monnier, the magic of combining text and body is building this so-called fictional collective category with different perceptions. For me, it is less the focus on what oppresses women, but more the desire to explore what shapes us, women, the real collective category, and this approach inevitably requires returning to the brewing of experience, transforming what is precisely "seeing is believing" into new forms. In writing this, it dawns on me that perhaps the essence of creation is the ultimate method of bringing together a fictional collective category.

Artist

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Mathilde Monnier, France

Mathilde Monnier came to dance late in life after working as a dancer in the companies of Viola Farber and François Verret. She has been interested in choreography since 1984, alternating between group creations and solo or duo creations. From one piece to the next, she thwarts expectations by presenting work that is constantly being renewed. Her artistic questioning is linked to issues of movement writing, in connection with broader questions such as the commonplace, the relationship to music and memory.

Her appointment as director of the Montpellier/Languedoc-Roussillon choreographic centre in 1994 marked the beginning of a period of openness to other artistic fields as well as a reflection on the management of an institutional space and its sharing.

Creations and deconstructions: her shows such as *Pour Antigone*, *Déroutes*, *Les lieux de là*, *Surrogate Cities*, *Soapera*, *Publique*, *La Place du singe*, *2008 Vallée*, *Tempo 76* have been performed on major stages and international festivals. She plays with the deconstruction of choreographic writing and the language of dance.

Collaborations: she alternates the creation of projects that she signs alone with co-signature projects with different personalities from the art world: the musician Louis Sclavis, the singer Katerine, the writer Christine Angot, the composer Heiner Goebbels, the filmmaker Claire Denis, the painter Dominique Figarella, the choreographer La Ribot.



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Territories: Africa (creation of the first contemporary dance festival in Africa in Angola), creation of Pour Antigone, sponsorship of the CDC La Termitière in Ouagadougou.

Constructions and transformations: evolution of the tools CCN of Montpellier and CND, an EXERCE school.

Atypical projects: comics with Olislaeger, cinema with Claire Denis and the Larrieu brothers, project with Oliver Saillard on fashion, an edition with Jean-Luc Nancy, philosopher.

At the CCN of Montpellier, she created the first artists' residencies (before the Ministry of Culture set up the system), the EXERCE training, the only (master's level) training for choreography today, and major free public events such as

Potlatch (an invitation to 100 artists), and Skène. In parallel, she also works in a psychiatric hospital with autistic people and in workshops with sick people.

She has received several awards:

- Ministry of Culture prize at the Bagnolet competition in 1983
- Grand Prix SACD in 2002
- Knight of the Legion of Honour in 2013

From January to June 2019, she will direct the CND Centre national de la danse, which has been converted into an art centre for dance, reaffirming that dance is the place of indiscipline par excellence, by appropriating and inventing ever fruitful and new relationships with other artistic fields. In 2019, she created *Please Please Please* with La Ribot and Tiago Rodrigues. Her latest piece, created in 2021, is entitled *RECORDS*.



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Production Team



Mathilde Monnier & Otto Productions

Based on the series H24 by Valérie Urrea and Nathalie Masduraud, produced by Les Batelières Productions and Arte France

A production: Otto Productions

With the support of la Fondation d'entreprise Hermès

In co-production with:

Cie MM, Festival Montpellier Danse 2023, Le Quartz - Scène nationale de Brest, Le Parvis - Scène nationale Tarbes

Pyrénées, Théâtre Garonne, scène européenne, TPR-Centre neuchâtelois des arts vivants & ADN-Danse Neuchâtel, La

Chaux-de-Fonds

Hosted in residency by Montpellier Danse, at the Agora, cité

internationale de la danse, with the support of the BNP Paribas Foundation

Choreography & direction: Mathilde Monnier

With: Mathilde Monnier, Aïda Ben Hassine, Kaïsha Essiane, Lucia García Pulles, Mai-Júli Machado Nhapulo, Carolina Passos Sousa, Jone San Martin Astigarraga, Ophélie Ségala

Dramaturgy: Stéphane Bouquet

Scenography: Annie Tolleter with the atelier Martine Andrée and Paul Dubois

Light designer: Éric Wurtz

Sound designers: Olivier Renouf & Nicolas Houssin

Costume designer: Laurence Alquier

Technical & light director: Emmanuel Fornès

Sound manager: Nicolas Houssin

Production manager: Nicolas Roux / Margot Blondeau

Special Thanks to INSTITUT FRANÇAIS



主辦單位
Organizer



承辦單位
Implementer



主辦單位保留節目內容異動之權利。若有任何異動，將在臺北表演藝術中心網站公告。所有照片均由演出單位授權使用。

The organizer reserves the right to make changes to the event program. Changes will be announced on the website of Taipei Performing Arts Center. All photos are authorized by the artists.

www.tpac-taipei.org

2024.07.02-09.08

BLEU&BOOK COLLECTION

FOR TAIPEI ARTS FESTIVAL

臺北藝術節 系列書展

今年的臺北藝術節，青鳥書店與臺北表演藝術中心合作，為每一檔精彩的節目挑選相關書籍並在青鳥書店內舉辦特別的書展。本次合作旨在通過閱讀與藝術表演的結合，為觀眾提供更加豐富和多元的文化體驗。

藝術節匯聚了來自世界各地的藝術家和創作團隊，呈現出多樣的戲劇、舞蹈、音樂和跨界表演等節目。青鳥書店精心挑選了與這些節目主題相關的書籍，無論是社科理論、歷史研究，還是與演出主題契合的小說和其他延伸閱讀，這些書籍都將在青鳥書店內展示，為觀眾提供進一步探索和理解這些藝術作品的機會。

此外，書展中也包含了演出團隊及創作者親自挑選的書單，這些書單彷彿是藝術家們心靈的映照，為觀眾展開了一幅幅多彩的文化畫卷。青鳥書店希望搭建一座橋樑，將藝術節的表演與文學世界緊密聯繫起來，讓觀眾通過閱讀深入體會藝術作品的精髓與背景。

青鳥書店誠摯地邀請所有觀眾在欣賞完演出後，來到書店細細品讀這些與節目相關的書籍，享受一次文學與藝術的雙重盛宴，共同分享這場文化的饗宴。

參訪資訊：

2樓太陽廳旁

青鳥書店內

週二至週日

12:00-21:00



BLEU & BOOK 青鳥