



臺北  
表演  
藝術  
中心

TAIPEI  
PERFORMING ARTS CENTER

— 2024 臺北藝術節 —

# 《一路到底》

Miet Warlop

ONE SONG – Histoire(s) du Théâtre IV

米耶·沃洛普



免費加入會員  
送 200 元折扣

演出日期 / 時間  
Date / Time

**2024.8.23 Fri. 19:30**

**2024.8.24 Sat. 14:30**

**2024.8.25 Sun. 14:30**

演出場地  
Venue

**臺北表演藝術中心 球劇場  
Globe Theatre,  
Taipei Performing Arts Center**

演出注意事項  
Notice

- ◎ 演出全長約 60 分鐘，無中場休息。
- ◎ 遲到或中途離席的觀眾，須依工作人員引導等候入場。
- ◎ 建議 12 歲以上觀眾欣賞。
- ◎ 演出部分含巨大聲響，請留意並斟酌入場。
  
- ◎ **Duration is 60 minutes without intermission.**
- ◎ **In English with Chinese surtitles.**
- ◎ **Age guidance is above 12.**
- ◎ **Latecomers or the audiences who leave during the performance, please follow the staffs' instructions.**
- ◎ **It may contain loud sound. Audience discretion is advised.**

## 節目介紹

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「當一切結束後，瞬間響起的掌聲與全體觀眾起身喝采，是亞維儂難得一見的場面。」  
——《紐約時報》

★ 跑吧！一起狂歌縱舞到生命的盡頭

★ 獲《紐約時報》盛讚 2022 年歐洲最精彩的演出！

運動員，啦啦隊，音樂家，教練，一首歌。《一路到底》以一場激動癡狂的開場揭開序幕，12 位表演者走進競技場，樂手瘋狂演奏，有人跳舞、有人運動，互不相關卻又相互牽連，個體與個體因為一首歌而形成共同體，無限循環也堅持到底。

回應根特劇院 2018 年啟動的「劇場史」系列主題，邀請藝術家回顧自我劇場創作脈絡，雜揉個人生命歷程，回應「劇場是什麼？」的靈魂拷問。擅長在作品中夾雜荒謬與趣味的比利時跨界才女米耶·沃洛普（Miet Warlop），選擇用一首歌的時間，回應劇場創作者的歷史。

當劇場隨時間更迭，成為一個週而復始的圓，生命有限的人類卻總是不顧身體反對，與時間角力、與體能拔河，看似脆弱又悲劇，卻又能在這首聲音、畫面與汗水、氧氣交織的四重奏裡，挑戰極限、狂歌縱舞到生命的盡頭。表演者邀請我們見證這場令人興奮的身體試煉，探討生與死、希望與重生的主題，以及汗水、痛苦和疲憊的身體現實。

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“為了人生盡情奔跑吧！  
直到你死，直到我亡，  
直到我們都來到生命的盡頭。”

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## 序文

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### 《一路到底》，荒謬的運動，歌唱的意志

撰文 | 周伶芝（文字工作者、劇場策展人、藝術評論人、構作顧問）

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劇場的生產是創造還是消耗？當劇場成為劇場自身的歷史場域，我們可以如何提問、如何重新發現？

在節拍器、體育播報員和看臺上加油者的聲響中，節奏、語言與呼喊的歌隊合唱中，既是運動員又是樂手的表演者奮力追逐著一首歌的賽跑，在時間的賽局裡，述說一首安魂曲的悲傷，人生即使荒謬不公也無法輕易離開跑道。這是比利時藝術家米耶·沃洛普的作品《一路到底》。回應根特劇院所開啟的《Histoire(s) du Théâtre》（劇場史）系列，瓦洛回顧了自己過去創作的特色與提問，並再一次地呼喚那面對死亡與消逝的悲傷，在多年過後，又轉變成了什麼創作上的思考。

「劇場史」系列來自導演米洛·勞的發想，他於 2018 年接下根特劇院藝術總監一職後，秉持他向來在創作上的社會政治激進取向，對機構化美學和產製危機進行反省。在當前變化中的城市文化生態和移民社會之間的關係，根特劇院做為城市劇院，該如何同時導入藝術家的獨立性，以及回應歐洲製作巡演各種固化的程序和潛規則，重新思索劇場的生產和意義。例如：「根特宣言」中關於業餘演員的參與、兩種以上語言的思考、規劃在戰亂區演出的可能等等，試圖攪動專業的界線，以及劇場在政治性的省思和改變的渴望。

高達的《電影史》，透過剪接歐洲經典電影片段，思考電影概念及其與二十世紀政治的關係，影像的引用形成觀看構句的散文詩。「劇場史」的靈感即源自於此，邀請創作者思考劇場這一藝術形式和其個人的歷史。過去曾有福斯坦·林耶庫拉回顧 1970 年代剛果國家芭蕾舞團，安荷莉卡·李戴爾在舞台上探問自身和悲劇的關係，沃洛普則接下了第四號作品的挑戰。

## 序文

創作形式多變的沃洛普，往往透過裝置、行為等材質物件和身體雕塑，傳達出一股喧鬧怪誕、瘋狂不合理的破壞性趣味，以此瓦解預設的表述，產生一種美麗的嬉鬧以及混亂、邪典般的魅力。而《一路到底》亦是在這種意志和脆弱性的張力之間，探討一首歌如何能賦予社會意義，在相異中尋找共同的連結。在這齣作品裡，我們可以看到沃洛普過去創作中不斷出現的主題和元素，呢喃著自白的樂手、運動員的物件挑戰、時間與悲傷的凝視對話，以及兄長死亡所持續刺激的生命思考和慰藉。通過歌唱文本、淋漓汗水、激狂身體的極限探勘，催動出人的存在狀態。身著啦啦隊服的表演者，排列著「如果」的白色字板，在劇場裡「如果」的設定，為我們帶來虛構中的真實，並一同創造和參與這場告別與希望的魅惑儀式。

《一路到底》便是以此儀式來再考察個人的創作美學、劇場定義。甚至是關於共同創作、演出者的生命歷程的再回顧，而能在劇場演繹運動身體裡的時間和記憶。這場音樂運動會的儀式性，提示出現場時間性的框架，反覆不停歇的過程，觸碰了身體和物件的勞動，製造出物質的聲響語彙和循環，試圖攤開悲傷的沈重呼吸和離心力量。劇場作品總是長久的發展，又於演完的一夜之間，全歸於寂靜與空無，雖然劇場總是有這一徒勞且悲傷的特質，然而創作的意志又讓我們有機會彼此聯繫。那麼在觀眾的注視下，猶如觀看體育競賽的連結和見證，形成關於真實與消耗的情感和辯證。

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## 主創者介紹

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### 米耶·沃洛普 (Miet Warlop) / 比利時

比利時視覺藝術家，1978年生，於比利時皇家藝術學院取得視覺藝術碩士。其2004年的畢業創作《Huilend Hert, Aangeschoten Wild》頗受好評，並獲得獎項肯定。2012年作品《Mystery Magnet》於柏林藝術節 (Berliner Festspiele) 獲劇本市集 (Theatertreffen Stückemarkt) 獎。2014年創立「Miet Warlop / Irene Wool」團隊，2016年首次推出大型舞臺作品《勞動果實》 (Fruits of Labor) 於布魯塞爾國際藝術節 (Kunstenfestivaldesarts) 首演，以「深夜一場加上舞蹈編排的演唱會」作為給這世界的止痛藥，作品並巡演至今。

除了在劇院的演出外，米耶·沃洛普也持續創作並輪番發表視覺藝術展演、介入行動 (interventions) 與活體裝置 (live installations) 等作品。Covid-19 疫情封城期間，米耶·沃洛普開啟一系列線上作品《Slamming Doors》，以情境喜劇形式為藝術家的創作實踐、合作、資源提供與開放對話提供一個趣味性質的平台。2022年於根特市劇院創作《一路到底》 (ONE SONG : Histoire(s) du Théâtre IV)，成為第四名接下劇院委製的導演，同年七月於亞維儂藝術節首演。



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## 演出製作團隊

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表演者 | Simon Beeckaert, Rint Dens †, Elisabeth Klinck, Marius Lefever,  
Willem Lenaerts, Milan Schudel, Melvin Slabbinck, Joppe Tanghe,  
Karin Tanghe, Wietse Tanghe, 王甯, 莊秉衡, 喻敏婷

概念、導演及舞台設計 | Miet Warlop

文本內容 | Miet Warlop (由 Jeroen Olyslaegers 提供協助)

音樂 | Maarten Van Cauwenberghe 與所有人一起

服裝設計 | Carol Piron 及 "Filles à Papa"

燈光設計 | Dennis Diels

劇場 | Giacomo Bisordi

助理劇場 | Kaatje De Geest

製作管理 | Greet Prové

技術製作和舞台經理 | Oliver Houttekiet、Patrick Vanderhaegen

巡迴經理 | Carla Beeckmans

技術 | Flup Beys, Dietrich Lerooij, Gilles Roosen, Bart Van Hoydonck, Raf Willems,  
Laurent Ysebaert, Pieter Kinoli, Bart Vincent, John Hellinx, Jurgen Techel,  
Laura Vayssier

道具與服裝製作 | Ateliers NTGent Thanks to Kris Auman, Imran Alam,  
Barbara Vackier, Jasper Houttekiet, de familie Warlop,  
Rossana Miele, Lotte Van Craeynest, Christel Simons,  
Patrick Vanderhaegen, Diana Campbell Betancourt

製作 | NTGent, Miet Warlop / Irene Wool vzw

共同製作 | Festival d'Avignon, DE SINGEL (Antwerp),  
Tandem Scène Nationale (Arras-Douai),  
Théâtre Dijon Bourgogne Centre dramatique national,  
HAU Hebbel am Ufer Berlin,  
La Comédie de Valence – Centre dramatique national Drôme – Ardèche,  
Teatre Lliure (Barcelona)

特別感謝 | Flemish Government, Stad Gent,  
Tax Shelter of the Belgian Federal Government 支持

## 臺灣特規版特別感謝

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臺中國家歌劇院  
新北市三重區厚德國民小學  
四把椅子劇團製作總監蘇志鵬  
伍壹文化有限公司

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## 歌詞

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奮力活著  
直到你死去  
直到我死去  
直到我們都死去

叩叩叩！是誰在敲門？  
是昔日的悲傷  
怎麼可能  
時間啊時間

畢竟  
悲傷就像是石塊  
卡在你腦中  
堅硬粗糙  
就這樣一直卡著

它是鹹的  
我嘗到它一滴一滴  
順著我的鼻咽流下

悲傷一塊塞在那  
卡在你腦袋瓜  
自那時起  
我加熱它  
我打磨它  
我移動它  
我嘗到它一滴一滴  
順著我的鼻咽流下  
悲傷一塊塞在那  
卡在你腦袋瓜  
堅硬

## 歌詞

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粗糙  
形狀變化  
產生甜味  
悲傷變成一顆葡萄

就在這個時刻  
當其他一切安靜無聲  
葡萄就要爆炸了  
但悲傷依然結實在那

我們只不過需要  
它找到自己的方向  
順著牆壁流下  
悲傷就此不退

我們只不過需要  
它找到自己的方向  
劈哩啪啦，砸了拆了，摺痕波浪  
悲傷就此不退

我們只不過需要  
它找到自己的方向  
悲傷像液體般流動  
就此不去它方

我們只不過需要  
它找到自己的方向  
在你腳下的土地  
日復一日又一日再一日...

(哦你還以為你在泡泡裡，寂靜無聲  
但周遭的人都聞到了你的不妙)

## Introduction

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*Loud, preposterous and extremely entertaining* - THE NEW YORK TIMES

*A frenetic tableau ... Eliciting a massive ovation at Festival d'Avignon* – THE GUARDIAN

“Run for your life, ‘till you die”

A concert, a competition, a celebration. A mesmerizing ritual about farewell, life and death, hope and resurrection.

After Milo Rau, Faustin Linyekula, and Angélica Liddell, Belgian artist Miet Warlop confronted the question: “What is your story/history as a theatrical maker?” Formulating her answer with 12 performers, composed of a group of athletes and audience members, along with a commentator and a cheerleader, Warlop joined the series of *Histoire(s) du théâtre* initiated by Rau, which invites reexaminations of realities from theatrical perspectives. Singing, rapping, playing, and matching, they run for their life, sweating, and exhaust themselves with(in) one song, until every molecule of oxygen burns out.

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*ONE SONG* shows Warlop’s signature features of combining forms of movement and music, summoning rhythm, energy, affect, and sensation through the efforts of human bodies. From *Fruits of Labor* (2016) to *Ghost Writer and the Broken Hand Break* (2018), Warlop transformed physical spaces into places of spirit. Borrowing the stage from her early work *Sportband / afgetrainde klanken* (2005), a requiem for her late brother, *ONE SONG* is a continuous quest for the meaning of life and togetherness, of unity in diversity, of particularity and universality. While pushing to the extreme, this work delves into the profound need of human beings: how to transcend our living bodies.

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## Introduction

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### ***ONE SONG: An Race of Absurdity and the Will to Sing***

Text by Chow Ling-Chih, writer, theatre curator, art critic and dramaturge

Can sorrow transform into strength? Can the endless repetition of a song propel us to distant places? Is theatre production an act of creation or exhaustion? When theatre becomes a historical domain of its own, how can we question and rediscover?

Against a backdrop that includes a metronome, sports commentary, and spectator cheers, amid the rhythm, language, and shouting choir, performers who are both athletes and musicians fervently race of a song. In the competition against time, they convey a requiem's sorrow, suggesting that even in life's absurdity and injustice, one cannot easily leave the track. This is the work *ONE SONG* by Belgian artist Miet Warlop. In response to Opera Ghent's *Histoire(s) du Théâtre* series, Warlop revisits the features and questions in her past creations, once again invoking sorrow in the face of death and loss and ponders what kind of creative thinking emerges from that sorrow has after many years.

*Histoire(s) du Théâtre* series originated from the vision of director Milo Rau. After becoming the artistic director of Opera Ghent in 2018, Rau, adhering to his socially and politically radical approach, reflects on institutional aesthetics and production crises. In the dynamic urban cultural ecology and immigration society, as a city theatre, how could Opera Ghent incorporate the independence of artists while addressing various entrenched procedures and unwritten rules of European production tours, rethinking the production and meaning of theatre? For instance, in the Ghent Manifesto, discussions about amateur actors' participation, multilingual thinking, and planning performances in conflicted areas aim to blur professional boundaries and the theatre's aspiration for political reflection and change.

## Introduction

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Jean-Luc Godard's *Histoire(s) du cinéma*, through a montage of classic European film clips, ponders the concept of cinema and its interplay with 20th-century politics, crafting a prose poem through these references like visual clauses. This inspired *Histoire(s) du Théâtre*, inviting creators to reflect on the art form of theatre and their personal history. Past works include Faustin Linyekula's reflection on the 1970s Congolese National Ballet, Angélica Liddell's exploration of her relationship with tragedy on stage, and Warlop's fourth work, *ONE SONG*.

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Warlop's diverse creative styles often deploy installations, performances, and body sculptures to convey a boisterous, absurd, and destructive sense of humour, therefore dismantling preconceived expressions, leading a beautiful carnival-like and chaotic, cult-like charm. *ONE SONG* explores how a song can imbue social significance, seeking for common connections amid differences, under the tension between will and vulnerability. In this production, we observe recurring themes and elements from Warlop's past works, whispering musicians, athletes' object challenges, gazing dialogues between time and sorrow, and life reflections and consolation arising from an elder brother's death. Through singing texts, profuse perspiration, and extreme body explorations, the state of human existence is highlighted. Performers in cheerleader outfits, holding white boards with "ifs," create a fictional reality in the theatre, crafting and participating in this mesmerising ritual of farewell and hope.

*ONE SONG* re-examines personal creative aesthetics and the definition of theatre through this ritual. It also reflects on collective creation and the performers' life journeys, allowing the theatre to portray the time and memory within the athletic body. The ceremonial nature of this musical sport event indicates the temporal framework on the spot, the incessant process, touching the labour of bodies and objects, creating material sonic vocabularies and cycles, attempting to unfold the heavy breath of sorrow and centrifugal force. Theatre productions often involve lengthy development periods, yet may conclude in silence and emptiness after just a single performance. Despite theatre's futile and sorrowful nature, the will to create allows opportunities for connection. Under the audience's gaze, like watching a sports event, it forms an emotional and dialectical connection to reality and consumption.



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## Artist

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### Miet Warlop, Belgium

Miet Warlop is a Belgian visual artist born in 1978 and holds a master's degree in Visual Arts from KASK, Ghent. She gained acclaim for her graduation project *Huilend Hert, Aangeschoten Wild*, winning awards in 2004. Notable performances include *Mystery Magnet*, which won the Stückemarkt Theatertreffen Prize at the Berliner Festspiele in 2012. In 2014, she founded Miet Warlop / Irene Wool and premiered *Dragging the Bone*. Her work, like *Fruits of Labor* (2016) and *Ghost Writer and the Broken Hand Break* (2018), blends visual art and performance. During the Covid lockdown, she launched *Slamming Doors*, an online series. Warlop's performances have toured Europe and beyond, exploring the tension between static images and live action, often incorporating props and time. Musicians and actors interchange roles, as seen in her award-winning performance *One Song*, which has toured globally since 2022.



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## Production Team

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With Simon Beeckaert, Rint Dens †, Elisabeth Klinck, Marius Lefever, Willem Lenaerts, Milan Schudel, Melvin Slabbinck, Joppe Tanghe, Karin Tanghe, Wietse Tanghe, Chuang Ping-Heng, Yu Min-Ting, Wang Ning

Conception, direction & scenography: Miet Warlop

Text Miet Warlop assisted by Jeroen Olyslaegers

Music: Maarten Van Cauwenberghe together with everyone

Costume design: Carol Piron & Filles à Papa

Light design: Dennis Diels

Dramaturgy: Giacomo Bisordi

Assistent dramaturgy: Kaatje De Geest

Production management: Greet Prové

Technical production & stage manager: Oliver Houttekiet, Patrick Vanderhaegen

Tour manager: Dana Tucker

Technical team: Flup Beys, Dietrich Lerooij, Gilles Roosen, Bart Van Hoydonck,  
Raf Willems, Laurent Ysebaert, Pieter Kinoli, Bart Vincent,  
John Hellinx, Jurgen Techel, Laura Vayssier

Realisation, props & costumes: Ateliers NTGent Thanks to Kris Auman, Imran Alam,  
Barbara Vackier, Jasper Houttekiet,  
de familie Warlop, Rossana Miele,  
Lotte Van Craeynest, Christel Simons,  
Patrick Vanderhaegen, Diana Campbell Betancourt

Production: NTGent, Miet Warlop / Irene Wool vzw

Co-production: Festival d'Avignon, DE SINGEL (Antwerp),  
Tandem Scène Nationale (Arras-Douai),  
Théâtre Dijon Bourgogne Centre dramatique national,  
HAU Hebbel am Ufer Berlin, La Comédie de Valence -  
Centre dramatique national Drôme - Ardèche,  
Teatre Lliure (Barcelona)

With the support of the Flemish Government, Stad Gent, Tax Shelter of the Belgian  
Federal Government

Contact and bookings Frans Brood Productions



## Lyrics

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Run for your life  
'till you die  
'till i die  
'till we all die

Knock knock  
Who's there?  
It's your grief from the past  
Not possible  
For all time sake  
Cause  
Grief is like a rock  
In your head  
It's hard it's rough  
It's just always there

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It's salty  
I can taste it on the drop  
Rolling down my nose  
Grief is like a block  
In your head  
All since then  
I heat the rock  
I sand the rock  
I move the block  
I can taste it on the drop  
Rolling down my nose  
Grief is like a block  
In your head  
It's hard  
It's rough

Shifting shape  
Turning sweet  
Grief becomes a grape

## Lyrics

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At this very moment  
When others are on mute  
The grape will burst  
Yet grief remains a fruit.

All we need is  
That it finds its way  
Streaming down the walls  
Grief is here to stay.

All we need is  
That it finds its way  
Snap, break, crack, folds, ripples  
Grief is here to stay.

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All we need is  
That it finds its way  
Grief is like a liquid  
And it never goes away

All we need is  
That it finds its way  
The earth beneath your feet  
Day after day after day after day ...

(oh you think you are silent, and in a bubble  
But everyone around you smells your trouble)

主辦單位  
Organizer



承辦單位  
Implementer



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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.

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[www.tpac-taipei.org](http://www.tpac-taipei.org)

2024.07.02-09.08

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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