



臺北
表演
藝術
中心

TAIPEI
PERFORMING ARTS CENTER

— 2024 臺北藝術節 —

《剩女經濟》

Su PinWen

Leftover Market

蘇品文



免費加入會員
送 200 元折扣

演出日期 / 時間
Date / Time

2024.8.30 Fri. **19:30** * 演後座談 Post-show Talk
2024.8.31 Sat. **14:30** * 錄影場 Video Recording
2024.9.01 Sun. **14:30**

演出場地
Venue

**臺北表演藝術中心 7 樓大型排練場
XL Studio,
Taipei Performing Arts Center**

演出注意事項
Notice

- ◎ 節目全長約 45 分鐘，無中場休息。
- ◎ 遲到及中途離席的觀眾無法入場，亦無法退換票，請您特別留意。
- ◎ 演出內容包含成人議題與裸露。
- ◎ 演出中會有攝錄影之需求，購票欣賞演出即代表同意個人肖像權可作為主辦單位拍攝、修飾、使用、公開展示，並用於存檔與相關活動宣傳。
- ◎ **Duration is 45 minutes without intermission.**
- ◎ **Latecomers or audiences who leave during the performance are not admitted to entry.**
- ◎ **It may contain adult content. Audience discretion is advised.**
- ◎ **Due to the format of the performance, the audience may be photographed or filmed. The ticket purchasers legally agree to have their portraits photographed, retouched, used, and publicly displayed by the production team, as well as to be used for archival and promotion for future events.**

節目介紹

★剩女？剩食？厭女社會踩線團已上線

★女性主義藝術家蘇品文 繼《少女須知》三部曲系列後最新力作

★前期研究、委託與共同製作：臺北表演藝術中心、葡萄牙波多 DDD 舞蹈節、法國國家舞蹈中心、澳洲雪梨表演空間

剩女，大齡單身女性，或過了適婚年齡依舊未婚的女子。剩食，未經食用就被丟棄的食物，快過期或包裝瑕疵，還能吃卻失去經濟價值。如同剩食導向折扣與食材再利用的新商機，剩女有機會帶動經濟市場一片消費新藍海（？）

打開 Google 輸入「剩女」，滿坑滿谷的溫情喊話如教條，一派著重脫單手段，約會、交友，永不放棄；另一派高喊幸福獨活的祕訣，金錢、美貌，自由萬歲！剩女現象催生了當代獨有的「剩女經濟」，從內在增值到外在補強，生怕剩女們不夠貌美、不夠努力、不夠格獲取世俗認定的幸福美滿……然而當同樣的現象換個性別，又會是什麼光景？

臺灣女性主義藝術家蘇品文 (he/him/they)，過去曾以 1984 年出版的《少女須知》書籍為靈感，發表同名舞作《少女須知》三部曲，從不同流派的女性主義挑戰父權凝視與性別觀念，用自己的女體承載身體性別的政治。歷經三年計畫的洗禮，邁向四十歲的他將焦點面向「剩女」，用身體演繹「剩」的意義，掰開觀眾腦洞，剩在一起！

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序文

關於裸 / 身的前先祖性

撰文 | 于念平 (劇評、影評人)

前先祖性為事物當中獨立於人類的主體認知而存在的那些性質，換句話說也就是在「人類之前」、不為主體存在的事物性質。去想像任何事物的前先祖性，尤其在那些攜帶著顯而易見的、累積了幾世紀之文化符碼的事物，是極度困難的。

例如香蕉。

↳

某人將一根香蕉以銀色大力膠帶貼上牆，並命名為「喜劇演員」¹；另一個人餓了，於是把香蕉從牆上摘下，吃了²。接著下一個人在香蕉缺席的牆上寫下一句標語³並被告上法院；同年底，邁阿密的清潔工們將香蕉黏在自己身上，走上街頭抗議⁴。

這還只是冰山一角，展現了二十一世紀特有的，文化語境反噬物 / 身的雙面刃。自從香蕉被培育成黃色的；自從安迪·沃荷，我們已無法「unsee」眼前所見。

又例如裸體。

乍看之下，去想像人類身體的前先祖性是一個不可能的任務，這要求著跨世界、跨時空、跳脫文化性的一種視野移動。不過當我們放下既有的主體框架，以「如何」去面對這個任務時，新的可能誕生了：我們有一種精神資源，在文化與記憶插入雙眼以前，先抵達「無人之境」。

這項工作極其可貴，特別是在女性主義的領域。

讓我們正視一個現象：即使「女性主義」一詞被納入牛津字典已過了一百多年，它有時依然像顆充滿不確定的小石頭，滾動在說話者的舌尖，難以順利發音。而關於女性主義如何在社會 / 個人實踐中發生與演化，除了思辨以外，另一種更有效的策略或許是激發想像力與體驗。

序文

於是我們所需要的正是引發「穿越」的創作。回到一個簡單的問題，即「女性主義藝術家在幹嘛？」時，我們發現作品似乎有潛力使人暫時放下思辨、謝絕語言，然後試著練習移動到另一個前先祖性的世界，在裸體、性別不被定義的情況下，展開對其的探索。

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女性主義藝術家蘇品文在《少女須知》中，透過「裸 / 身」展演一個臺灣或華語文化中的女性日常經驗；而近年他的創作策略與技術已更進一步轉化為：以觀念藝術作品去提議「性別政治如何在跨語境、跨文化的性別交錯中作用」。裸體在此將有不同的作用。

「裸」為「裸的觀念」，「身」為一種舞蹈身體，這樣的裸體在缺乏「眾情相悅」的環境中，扮演了感知刺點或「試紙」的角色，其提問是：關於性別，關於裸體，我們能走到哪裡？

「經濟」是此作品的另一個策略，提示了我們無法逃避在生產與消費的基本結構中去談論性別政治。

看到香蕉，人們通常想到什麼？看見「剩女」，腦中浮現的又是什麼呢？

PEEL SLOWLY AND SEE.⁵

註 1：義大利視覺藝術家毛里齊奧·卡特蘭（Maurizio Cattelan）於 2019 年在邁阿密巴塞爾藝術展（Art Basel Miami Beach）首次展出的作品。

註 2：本作品曾在不同展場被食用，例：喬治亞裔美國籍藝術家大衛·達圖納（David Datuna）在紐約貝浩登藝廊（Perrotin New York）食用《喜劇演員》，並將此行為藝術命名為《飢餓的藝術家》（Hungry Artist）。

註 3：美國創作者羅德里克·韋伯（Roderick Webber）在香蕉缺席的展牆上寫下「Epstein Didn't Kill Himself」。

註 4：The "platanito protest."

註 5：安迪·沃荷製作的第一版《The Velvet Underground and Nico》黑膠唱片的封面右上角正印著這句話。

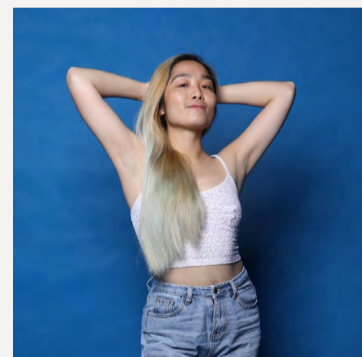
主創者介紹

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蘇品文 / 臺灣

性別稱謂：你 / 他

蘇品文 (he/him/they) ，女性主義藝術家；同時擔任看嚙舞蹈劇場藝術總監，駐館於嘉義縣表演藝術中心。畢業於國立臺北藝術大學舞蹈創作碩士、南華大學哲學學士。作品挑戰異性戀規範下的性別、女性主義和裸體概念；2013 年起研究觸覺並以此為實踐，這將舞蹈引向超脫美學的觀念藝術。個人作品曾展演於英國倫敦 Dance Umbrella 國際舞蹈節、西班牙馬德里編舞平台、加拿大多倫多 SummerWorks 表演藝術節、兩廳院舞蹈秋天、臺灣舞蹈平台、臺北藝術節、臺北白晝之夜、跳島舞蹈節、潮間帶舞蹈節、舞蹈南方、臺北藝穗節...等。



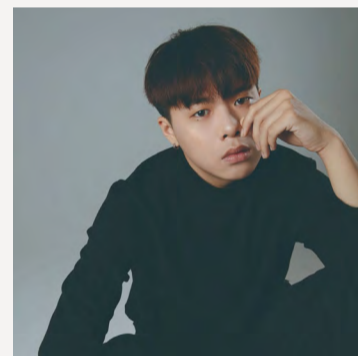
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主創者介紹

製作人 | 明廷恩

性別稱謂：你 / 他

畢業於國立臺北藝術大學戲劇學系 表演主修，現職為劇場製作人。為劇團「山喊商行」主創成員及負責人，近年來積極探索著臺灣 Z 世代眼睛裡的「此時，此地，此刻」。除了表演藝術行政工作外，同時也致力於變裝皇后 (Drag Queen) 的表演，將流行樂以及情歌融合進作品中，透過「Coco」的角色展現著酷兒藝術獨有的衝突美學。



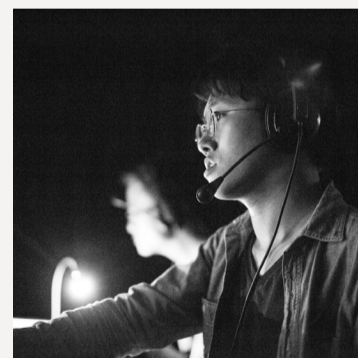
© 張以馨

舞台監督、燈光設計 | 林秉昕

性別稱謂：你 / 他

臺南人，自由藝術工作者、劇場設計師、舞臺經理、製作經理，現為混將有限公司負責人與牯嶺街小劇場技術統籌。常以燈光與空間做為主要創作媒介，參與作品類型涵括戲劇、舞蹈劇場、傳統戲曲、音樂劇、環境劇場、音樂跨界、展覽、裝置藝術等多種不同形式，除了在劇場裡也著迷於非典型空間的現場演出並現地創作，專注在現場性與當下的總體氛圍感受，希望透過光影和空間的建構，打開能量的對談與交流。

燈光設計作品《Phèdre》與《Self-Accusation》雙項入選並受邀參與 WSD2022 世界劇場設計展（此參展計畫獲國藝會國際文化交流補助），並以《Phèdre》獲 WSD2022 世界劇場設計競賽新銳組燈光設計三獎。



© Jiji

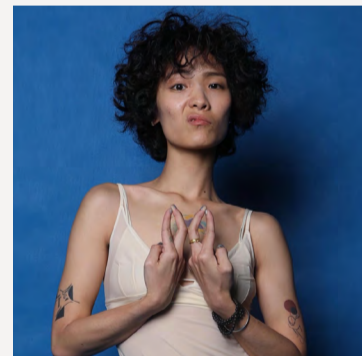
主創者介紹

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製作助理 | 陳龔葳

性別稱謂：你 / 他

陳龔葳（你 / 他 /WIN/they/them）女同志藝術家、劇場 / 影像演員、女性主義者、酷兒、異鄉人、Vegan...關注性 / 別、女性主義、女同志文化，致力於身體與行為的探索，以生活實踐作為嚮導。

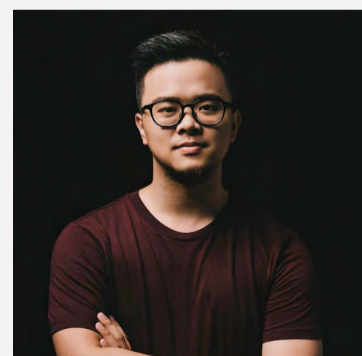


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音效設計 | 許家維

性別稱謂：你 / 他

臺灣配樂師許家維 2018 年創立了配樂工作室「質地有聲製樂所」，擅長以電子音樂作為配樂的基底並揉合古典音樂的元素，參與的作品包括了電影、影集、電子遊戲。近年作品：《愛的噩夢》、《OPUS：龍脈常歌》、《罪夢者》。



© 張嘉輝

看嘸舞蹈劇場

「人人都可以跳舞」意旨於「每個人都可以創作屬於自己舞蹈的方式」— 看嘸舞蹈劇場 2006 年起源嘉義民雄，從非典型展演空間創作起家，自 2011 年起由女性主義藝術家蘇品文擔任藝術總監，2017 年於嘉義縣立案，2020 年起由創始團員楊椀淇擔任財務長，現有技術顧問李鴻志，排練助理何晏妤與團員陳俞臻、陳龔葳，以及建教實習部，為嘉義縣傑出演藝團隊、嘉義縣表演藝術中心駐館團隊；舉辦「舞蹈自由日」駐館回饋工作坊、「廟口晚風」人人都可以跳舞計畫、「舞蹈南方」嘉義駐地國際交流雙週、「舞魂不打烊」現代舞派對、大嘉好舞蹈部落...等，為嘉義地區保留一塊可以跳現代舞、自我實現的自由天地。



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演出製作團隊

主創藝術家 | 蘇品文

製作人 | 明廷恩

舞台監督、燈光設計 | 林秉昕

音效設計 | 許家維

手語指導 | 沃哲妘

主視覺攝影 | 陳奕臻

製作助理 | 陳龔葳

燈光技術指導 | 彭久芳

舞台技術指導 | 盧珮瑄

技術組員 | 王孜文、溫美濤、張韶芸、陳曼芙、方琬婷

* 前期研究、委託與共同製作：臺北表演藝術中心、葡萄牙波多 DDD 舞蹈節、法國國家舞蹈中心、澳洲雪梨表演空間



Introduction

Initially defined by the All-China Women's Federation, "Sheng Nu" (Leftover Women) is used to classify women over twenty-seven who are still single after China's Ministry of Education printed the word into its official report. Nowadays, this idea of women being "expired" is broadly adopted not only in Mandarin-speaking cultures like Taiwan but also worldwide.

Since his/their trilogy *Girl's Notes* (2018-2020) revolving around gender identity, nudity and embodiment, the award-winning feminism artist Su PinWen has been questioning what makes a biologically female individual a girl and how becoming a girl is an enforced lifelong social construction.

In the new piece *Leftover Market*, Su parallels the notion of leftovers in economic systems with how women are evaluated. Structuring a scenographic space with local products and audience interaction, *Leftover Market* scrutinizes how society views matters as favourable or useless, alongside the implementation of resource management, for example, recycling. It combines the notion of "best before" from the foodstuffs market and the dominant logic of heterosexual marriage. As women are, still, constantly validated by their role as housewives and mothers, *Leftover Market* interrogates the misogynist culture and the deeply engraved ideology of sexism in our society.



Introduction

Leftover Market Introduction: On Ancestrality of Nudity/Embodiment

Text by Yu Nien-Ping, theatre and film critic

Ancestrality describes to the qualities of things that exist independently of human subjective perception, in other words, the properties of things that exist "before humanity" and are not dependent on human's subjective perception.

It is exceedingly difficult to imagine the ancestrality of any object, especially those laden with clearly visible cultural codes accumulated over centuries.

Take, for example, a banana.

Someone tapes a banana to a wall with silver duct tape and names it "Comedian"¹ another person gets hungry and takes the banana off the wall and eats it.² Next, someone writes a slogan on the wall where the banana used to be³ and gets taken to court; at the end of the same year, Miami's sanitation workers tape bananas to themselves and march in protest.⁴

This is merely the tip of the iceberg, demonstrating the double-edged sword of cultural context's backlash on objects and bodies unique to the twenty-first century. Since bananas were bred to be yellow and Andy Warhol, we can no longer "unsee" what we see.

Another example is the nude body.

At first glance, the task of imagining the ancestrality of the human body appears impossible, requiring a cross-world, cross-temporal, cross-space, and cross-cultural perspective shift. However, when we abandon existing subjective frameworks and approach this task with a "how" mindset, new possibilities emerge: we can access a mind resource that reaches a "no man's land" before culture and memory insert themselves in our eyes.

This endeavour is especially valuable in the field of feminism. Today's discussions and practices surrounding this topic are more active than ever, yet feminists often feel as though they exist in a parallel universe to the world around them. The habit of a subject grasping the nature of things seems to often lead to a dichotomy between culture and nature in these exchanges.

Therefore, what we need, then, are creative works that facilitate "crossing." Returning to a simple question, "What do feminist artists do?" we find that their works have the potential to make people temporarily set aside speculation, tune out language, and attempt to practice moving to another world of ancestrality while exploring it without predefined nudity or gender.

In *Girl's Notes*, feminist artist Su PinWen, employs "nudity/embodiment" to depict everyday experiences of women within Taiwanese or Mandarin-speaking cultures. In recent years, his creative strategies and techniques have further evolved into proposing "how gender politics operate in cross-contextual and cross-cultural gender intersections" through conceptual art. Here, the nude body serves a different function. "Nudity" as an "idea of being nude," and "embodiment" as a kind of body of dance, the nude body plays the role of a sensory stimulus or "test paper" in the absence of "a people with consent." It proposes the question: How far can we go concerning gender and the nude body? "Economy" is another strategy deployed in this work, suggesting that we cannot escape discussing gender politics within the basic structures of production and consumption.

What do people usually think of when they see a banana? And what comes to mind when they see a "leftover woman"?

PEEL SLOWLY AND SEE.⁵

¹ A work by Italian visual artist Maurizio Cattelan's first exhibited at Art Basel Miami Beach in 2019.

² This project has been consumed at different venues. For example, Georgian-American artist David Datuna ate *Comedian* at Perrotin New York gallery and named this performance art *Hungry Artist*.

³ American artist Roderick Webber wrote "Epstein Didn't Kill Himself" on the exhibition wall in the absence of the banana.

⁴ For more news coverage, please search the keyword: The "platanito protest."

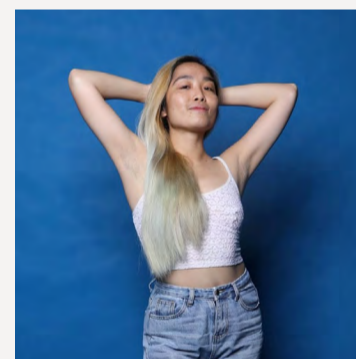
⁵ This quote is printed in the upper right corner of the first edition of the vinyl record *The Velvet Underground and Nico*, produced by Andy Warhol.

Creator

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Su PinWen (He/Him/They), Taiwan

Su PinWen (he/him/they) is a Feminism Artist. Artistic Director of KuaBo Dance Theatre and residency at Chiayi Performing Arts Center. Su holds MFA in Choreography at Taipei National University of the Arts and Bachelor in Philosophy at NanHua University. Su's work challenges the heteronormative revolving around notions of gender, feminism and nudity. Since 2013, Su's researched and practiced tactile culture. They take dance into conceptual art beyond the esthetic genre. Su's works have been performed in Dance Umbrella international dance festival (London, UK), Certamen Coreográfico de Madrid (Madrid, Spain), SummerWorks performance festival (Toronto, Canada), Dancing in Autumn (National Theater & Concert Hall, Taipei), Taiwan Dance Platform (WeiWuYing- National Kaohsiung Center for the Arts), Camping Asia, Taipei Arts Festival, Taipei Nuit Blanche, We Island Dance Festival (Shulin Arts Center), Intertidal Dance Festival (Chiayi Performing Arts Center), Dance South (Kua Bo Dance Theatre) and Taipei Fringe Festival...etc.



© Huang Jyong-Jhe

Creator

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Producer: Ming Ting-En (He/Him)

Graduated from the National Taipei University of the Arts with a major in Theater Performance, Ming is currently working as a freelance theater producer. A founding member and producer of the theater troupe "Echo.Co Studio", Ming is actively exploring the "here and now" through the eyes of Taiwanese Gen Z in recent years. In addition to performing arts administration work, Ming is also dedicated to Drag Queen performances, combining pop music and love songs in Ming's works to showcase the unique aesthetic of conflict in queer art through the character "Coco."



© Chang Yi-Ching

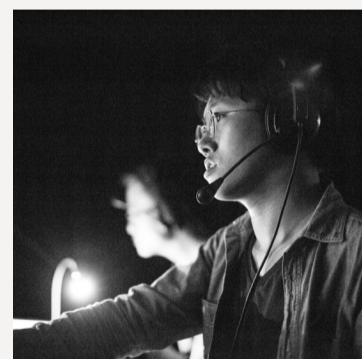
Stage Manager & Lighting Design : Lin Ping-Hsin (He/Him)

Ping-Hsin was born in 1995, Tainan, Taiwan.

Studied at Dept. of Theatrical Design and Technology, Taipei National University of Arts, in 2013.09. - 2019.06.

Now, Ping-Hsin mainly works as a freelance lighting designer, space designer, art creator, production manager, and tries to discover more possibilities. His works mostly focus on dynamic between lights and shadows in the environments. By using non-theatre lamps and lighting equipment to interact with the space in an attempt to enable humans to perceive and communicate with the breathing of surrounding.

In 2022, Ping-Hsin received World Stage Design Emerging Lighting Design the 3rd place for his work *Phèdre*. Also, his lighting design work *Self-Accusation* has also been nominated for World Stage Design in the same year.



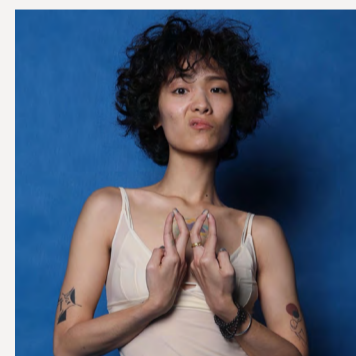
© Jiji

Creator

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Production Assistant : Chen Gong-Wei (They/Them)

Chen Gong-Wei (WIN/they/them) is a lesbian artist, theater/film performer, feminist, queer, stranger, vegan... who believes that the more tags one has, the harder it is to define a person, and the fluidity of multiple identities embody personal politics. They are concerned with gender, feminism, and lesbian culture. Dedicated to the exploration of social behavior as their practice.



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Sound Design : Hsu Chia-Wei (He/Him)

Taiwanese composer Hsu Chia-Wei established the music production studio "Audio Textural" in 2018. He specializes in using electronic music as the foundation for scores, blending in elements of classical music. His works include films, television series, and video games. His recent works include: Movie Soundtrack "Nightmare", Game Soundtrack *OPUS: Echo of Starsong* and television show soundtrack *Nowhere Man*.



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Production Team

Artist: Su PinWen

Producer: Ming Ting-En

Stage Manager & Lighting Design : Lin Ping-Hsin

Sound Design : Hsu Chia-Wei

Taiwan Sign Language Director: Wo Che-Wen

Production Assistant : Chen Gong-Wei

Production Team: Kua Bo Dance Theatre

* Research & Development, Commission and Co-procution: Taipei Performing Arts Center, DDD – Festival Dias da Dança, Centre national de la danse, Performance Space.



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