



臺北  
表演  
藝術  
中心

TAIPEI  
PERFORMING ARTS CENTER

— 2024 臺北藝術節 —

# 《黃金雨》

Akaji Maro X François Chaignaud

Gold Shower

磨赤兒 × 馮莎 · 夏紐



免費加入會員  
送 200 元折扣

演出日期 / 時間  
Date / Time

**2024.8.17 Sat. 19:30** \*錄影場 Video Recording  
**2024.8.18 Sun. 14:30** \*錄影場 Video Recording

演出場地  
Venue

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

演出注意事項  
Notice

- ◎ 演出全長約 70 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 6 歲以上觀眾欣賞。
- ◎ 演出部分含成人議題，請留意並斟酌入場。
  
- ◎ **Duration is 70 minutes without intermission.**
- ◎ **Latecomers or the audiences who leave during the performance, please follow the staffs' instructions.**
- ◎ **Age guidance is above 6.**
- ◎ **It may contain adult content. Audience discretion is advised.**

## 節目介紹

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「這是一場以身體作為賭注的成人之舞，凝視人性的未來，並質疑此間生存的方式。」

——大駱駝艦藝術總監磨赤兒

★ 磨赤兒 X 馮莎·夏紐，當日本舞蹈傳奇遇上歐洲當紅跨域新星

★ 一場超越國籍、文化與傳統的身體交流

希臘神話中，宙斯降下神跡般的黃金雨，讓被禁錮的公主誕下子嗣，驗證了神諭。而在舞作《黃金雨》中，兩名舞者分別以太陽神和愛神的形象出現，開啟各種相遇、試探與互動，時而建立誘惑關係，時而交換主從遊戲；他們交換聲音與體液，推開正統與理性，從肉體、性別到歷史，透過無止盡的探索與遊戲，用各種荒誕的方式認識彼此。

日本舞蹈大師磨赤兒 (Akaji Maro) 與法國當代跨域表演者馮莎·夏紐 (François Chaignaud)，從年齡、文化、傳統到舞蹈身體，都各自分據光譜的兩端，唯一的共通點，是兩人都有著將舞蹈作為轉化身體無限潛能的使命。當 81 歲的日本舞蹈傳奇與歐洲當代炙手可熱的跨域表演新星，交換彼此文化中「扮裝」的表演詮釋與發展可能，《黃金雨》倏地變成一場跨時代、跨世代與跨文化的瘋狂嘉年華。獵奇、超乎預期，卻滿含生命力的節奏，既是舞蹈，也像是一場探索人類身體的神聖儀式。

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## 藝術家宣言

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我，磨赤兒，在馮莎·夏紐身上看到的是永恆中的瞬間、邪惡與不朽的系譜、逆流之血所帶來的色情。

他的肉體平靜地隱藏著這一切，最終，會是什麼來為之加冕？

由於人們難以想像這些加冕的價值，磨赤兒將為此擔任祭司。最後，這也會是一場賭上我們身體的成年禮之舞，在其中凝視著人類的未來、質問著人類的生活方式。

磨赤兒

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## 序文

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### 異色身體的跨文化調情

撰文 | 耿一偉 (衛武營國家藝術文化中心戲劇顧問)

馮莎·夏紐畢業自巴黎國立舞蹈學院，他的創作一直與情色相關，法國知名舞評家羅西塔·巴梭曾說：「夏紐的演出包含舞蹈與吟唱，為的是滿足情色文學中實踐情慾身體的需求。」

看來《黃金雨》也是處在這個脈絡底下，2020年這部作品在巴黎秋天藝術節首演，一開場的時候，當時高齡已經77歲的磨赤兒先在舞台上現身，我們可以看見他用典型的舞蹈身體，在暗黑的舞台上緩緩扭曲前進。磨赤兒消失後，舞台出現了一個黃金色的浴池，夏紐緩緩浮了出來，像是一座耀眼的希臘雕塑，雌雄同體的他，則露出曖昧的狂喜笑容。當演出來到最後時，我們可以聽到夏紐的歌唱，像是在詠贊著愛的高潮。

《黃金雨》將各種不同的身體現象並置在一起，年輕 v.s. 年邁的身體，東方 v.s. 西方的身體技術。夏紐的扮裝來自他過往的創作風格，他非常喜歡扮裝，在不同作品會有不同扮相，比如《含羞》((M)imosa, 2011) 中他穿了丁字褲與羽毛服，在《不確定的羅曼史，另一個歐蘭多》(Romances inciertos, un autre Orlando, 2017) 中則扮演天使。磨赤兒在《黃金雨》頂著一頭金黃色超級爆炸頭，令人思念起他在大駱駝艦的演出中，比如《罪與罰》(2018)、《灰之人》(2011) 或是《海印之馬》(2004) 等，經常出現那一頭張狂的招牌頭髮。

至少，我們可以說，服裝在這部作品中扮演了重要的角色，除了身體動作外，服裝不僅呈現了角色個性，也是透過服裝，我們才意識到背後所代表的文化與傳統。《黃金雨》整部作品表現的，就是一個異色身體的跨文化調情，磨赤兒追逐著夏紐，試圖馴服這頭年輕的野馬。但是過程中，我們可以看見服裝的變化，甚至到了最後，兩人的服裝都有了明顯的創造性表現，象徵了另一種拋棄了東西方的原始身分認同，因為愛而創造了一種新境界，不但抹平了文化差異，也消除了年齡所帶來的身體差異。

既然是一種調情，一切都具有遊戲的成分，一切都是暫時的允諾，處於流變的狀態。一開始，夏紐經常出現踮腳轉或併跳等芭蕾舞步的成分，可是到了最後，他的身體脫離西方古典的束縛（從造型到動作都是如此），用更加庶民的歌舞秀表演，展現了情慾身體的自由。整個舞台也經常處在流變狀態，有著出人意表的各種變化。特別是台上有一個類似身體下半身的黑色雕塑，讓人浮想連連，彷彿是一個慾望的黑洞，卻也在過程中出現了令人意料的轉變。而這個關鍵性的變化（在此先不劇透），讓人不經聯想到精神分析方面的解讀，似乎象徵著台上這兩人在愛的旅程中，所必須克服的阻礙。

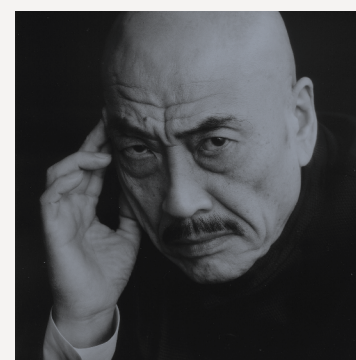
高齡81歲的磨赤兒，是一輩子都奉獻給舞台的藝術家，今年暑假將會在臺北藝術節的舞台上現身。我相信觀眾若在現場看到他的表演，就會理解為何他會說《黃金雨》「這齣舞蹈是在展望人類未來，我們要如何生活的一堂課。」

## 主創者介紹

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### 磨赤兒 / 日本

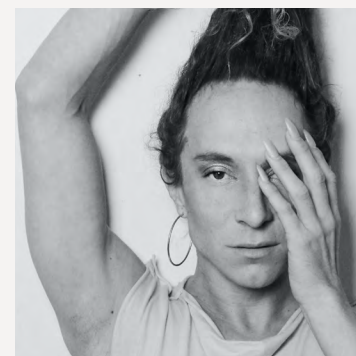
1943 年出生於日本奈良，師事日本舞蹈先驅土方巽，在其強烈影響下，1965 年與知名劇作家唐十郎共創「狀況劇場」（Jōkyō Gekijō）。在他們的作品中，磨赤兒被公認為最能以自身卓越的表演方法，展現唐十郎「特權的肉體」理論的演員，在六、七〇年代啟發了眾多表演藝術家。1972 年，磨赤兒創辦大駱駝艦劇團，將其精彩的表演技巧融入舞蹈演出，以「暗黑」的表演形式名揚國際。本著「ichinin ippa」（每個人都能表達 / 創造自己的動作語彙）的信念，磨赤兒培養了許多新興舞者，並促成許多著名舞蹈團隊的成立，如天兒牛大（Ushio Amagatsu）的山海塾、卡洛塔·池田（Carlotta Ikeda）的全女性舞蹈團 Ariadone、室伏鴻（Ko Murobushi）等。除了身兼導演、編舞與舞者外，他也不斷挑戰不同藝術形式之間的界線，參與多部影視作品的演出，如《菊次郎的夏天》、《部屋》、《追殺比爾》等。



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### 馮莎·夏紐 / 法國

畢業於國立巴黎高等音樂暨舞蹈學院，作品兼擅舞蹈與音樂元素，挑戰多元表演形式，常與不同領域的藝術家合作，如傳奇變裝皇后 Rumi Missabu。風格清晰，充滿驚喜，是當代歐洲舞壇炙手可熱的跨域表演者。2009 年以《Sylphides》獲巴黎評論大獎，與 2014 年韓國光州雙年展青年藝術家獎。演出足跡遍及各大藝術節，如里昂舞蹈雙年展、巴黎秋天藝術節、亞維儂藝術節，以及巴黎龐畢度中心、倫敦沙德勒之井劇院等重量級場館。



© Laurent Poleo Garnier



## 演出製作團隊

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概念設計與演出 | François Chaignaud、Akaji Maro

服裝設計 | Romain Brau, Cédric Debeuf, Kyoko Domoto

能劇面具 | Seitaro Ozu

燈光設計 | Abigail Fowler

布景 | François Chaignaud, Abigail Fowler, Akaji Maro

舞台監督 | François Boulet

聲音監督 | Nicolas Hadot

日文翻譯 | Mohamed Ghanem

磨赤兒助理 | Naomi Muku (大駱駝艦)

藝術協作 (François Chaignaud) | Baudouin Woehl

管理 / 製作 | Chloé Perol, Jeanne Lefèvre, Emma Forster

製作及巡演 | Mandorle productions

國際巡演 | A Propic



特別感謝 | Dominique Laulanné, Aya Soejima, Kei Osawa, Yoko Shinfune and all the team from Dairakudakan

感謝單位 | 法國藝文推廣總署

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## 採訪鷹赤兒 (Akaji Maro)

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**Q. 對於本作與 François Chaignaud 的合作，認為在文化背景及年齡等差異下，受到什麼樣的啟發與刺激？**

A.

François Chaignaud 的身體方法與我非常不同，我與 François 有很多不同的討論，在文化上面當然也有很多不同面向上的切磋交流。François 是以身體為出發的編舞者，而我是從故事出發來進行舞蹈創作。要將兩個截然不同的身體方法論以及文化背景融合成一件作品是相當不容易的，我們也會有互相模仿的部分，例如我學習了 François 從身體出發的編舞方式，而他也嘗試從故事的角度進行創作。我們彼此坦誠相見，最終呈現的演出是一個很好的「化合物」，也就是經過我們的溝通和交流後，產生的一個極佳的化學反應。

初期《黃金雨》準備演出時碰上了疫情，所以當時僅有在法國的幾個鄉鎮演出。疫情結束後，去年我們重新進行公演，我們曾經到法國的巴黎和普瓦捷，以及日本東京和滋賀等地，第二次上演我認為我們在演出的呈現上有進行各方面的升級，而這次來到臺灣，我認為會是一個更升級的版本，希望能有更好的呈現，敬請期待。

∞

**Q. 在黃金雨演出中的扮裝元素，演出中的造型是如何被討論與設計？是否有什麼參考概念或人物形象？**

François 在劇中是比較赤裸的、接近嬰兒的狀態，而我的角色服裝比較華麗一些，還有戴假髮，我認為自己其中一個角色身分是母親，我看見了 François 的美貌，希望把他變成羅馬的皇帝。歷史上的這位羅馬皇帝埃拉加巴盧斯曾經被流放，曾經在敘利亞待過一段時間，敘利亞在當時是羅馬的藩屬國之一，擁有完全不同宗教和文化背景的國家。演出的一開始其實我是以男性的角色形象出現的，黃色在敘利亞象徵的是一個神聖的顏色，我穿著的黃色頭髮以及服飾其實是代表敘利亞的一位神官，以羅馬帝國的角度來看，我是一位異教徒。敘利亞信仰隕石，他們認為隕石具有不可測的神聖力量。

在與 François 討論的過程中，我們依照故事線的走向，逐漸自然地定調了演出中的各種服裝。我的服裝是日本的設計師 Kyoko Domoto 設計的，而 François 的服裝 Romain Brau，另外一個整體的服裝是由 Cédric Debeuf 設計。



← 想了解更多關於 Maro 的訪談，請點擊 QRcode



## Introduction

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*Two divas full of excess, exuberance and subversion achieve the desired poetic and physical alchemy - SCENEWEB*

*"In the end, this will also be a dance of coming-of-age with our bodies at stake, staring into the future of humanity and questioning the ways to live in it." - Akaji Maro*

*Gold Shower* marks the improbable collaboration between the legendary Butoh artist Akaji Maro and the multitalented French performance artist François Chaignaud after their first encounter 10 years ago. This piece is a bold and unrestrained, yet delicate, rendezvous originating from two ends of various spectrums: age, language, dance form, and culture.

In this shared dance, Maro and Chaignaud reinvent it as a ritual of flesh in subversion by confronting their different sensitivities and aesthetics. The title echoes the golden rain falling on the imprisoned Danaëthe, alludes to the urophilia fetish, and mirrors the kimpun-show, the burlesque cabaret act initiated by Maro.

While bodies attract and surrender to one another, and exchange fluid and artifice, *Gold Shower* transforms seriousness into frivolity and unpacks the epicene complicity in extravagance and outrageousness. Through a sublime and perverse parade, this piece transports both the beings on and off stage to the grotesque and mythological dimension of humanity.

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## Manifesto By Akaji Maro

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フランソワ・シェニョーの存在に、私磨赤兒が見たものは、  
瞬時の中の永遠、悪徳・背徳の系譜、逆流する血のエロティズム  
だ。

それらを静かに秘めたる彼の肉体が最後に戴冠するものは、いかな  
るものか！

磨赤兒はその人智では計り知れない価値の戴冠に、司祭としての位  
置に立つということだ。

その総体はきたるべき人類の未来を見据え、その未来をいかに生き  
るかと言う、身を賭したレッスンのダンスでもある。

磨赤兒

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What I, Akaji Maro, saw in François Chaignaud was eternity in an instant, the  
genealogy of vice and immorality, the eroticism of blood flowing backward.  
His flesh calmly conceals all that. What will finally come and crown it?  
For the crowning of these values unintelligible to man, Akaji Maro will serve as priest.  
In the end, this will also be a dance of coming-of-age with our bodies at stake, staring  
into the future of humanity and questioning the ways to live in it.

Akaji Maro

## Introduction

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### Cross-Cultural Flirting of Exotic Bodies

Text by Keng Yi-Wei, dramaturg of National Kaohsiung Center for the Arts (Weiwuying) François Chaignaud, a graduate from the Conservatoire de Paris, has consistently engaged with erotic themes in his work. According to the renowned French dance critic Rosita Boisseau, "Chaignaud's performances include dance and chanting, aiming to fulfil the needs of the erotic body as practised in erotic literature."

It appears that *Gold Shower* also fits within this context. Premiering at the Paris Autumn Festival in 2020, the performance opens with 77-year-old Akaji Maro on stage. We see him using the typical butoh body, slowly worming and advancing on the dark stage. After Maro disappears, a golden bathtub appears on stage, from which Chaignaud slowly emerges, resembling a dazzling Greek sculpture. As an androgynous figure, he flashes an ambiguous, ecstatic grin. As the performance concludes, we can hear Chaignaud singing, as if praising the climax of love.

*Gold Shower* juxtaposes diverse bodily expressions, contrasting young versus old bodies and Oriental versus Western movement techniques. Chaignaud's costuming draws from his previous creative styles. He has a penchant for dressing up, adopting different looks in various works. For instance, in *(M)imosa* (2011), he wore a thong and feather costume, while in *Romances Inciertos, Un Autre Orlando* (2017), he portrayed an angel. In *Gold Shower*, Maro sports a massive golden afro, reminiscent of his performances with Dairakudakan, such as *Crime and Punishment* (2018), *Ash-man* (2011), or *Ocean Seal of Horse* (2004), where his wild signature hair frequently appeared.

At the very least, we can say that costumes play a crucial role in this production. Beyond the physical movements, the costumes not only reflect the characters' personalities but also make us aware of the cultural and traditional representations they signify. The entire work of *Gold Shower* embodies cross-cultural flirting of exotic bodies, with Maro chasing Chaignaud, trying to tame the young wild horse. However, throughout the process, we see changes in costumes, and by the end, both characters exhibit significant creative expressions in their attire, symbolising the abandonment of their original Oriental and Western identities. Love carves out a new territory, flattening cultural differences and eliminating age-related physical disparities.

As a form of flirting, everything carries a playful element and offers ephemeral promises, existing in a state of flux. Initially, Chaignaud frequently incorporates ballet steps like turns en pointe or entrechat quatre, but by the end, his body frees itself from Western classical constraints (both in style and movement), adopting a more



## Introduction

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folk dance show performance, showcasing the freedom of the erotic body. The entire stage often exists in a state of flux, with unexpected changes. Particularly notable is a black sculpture resembling the lower half of a body on stage, evoking associations of a black hole of desire, yet it also undergoes surprising transformations during the process. This crucial change (not to spoil it here) evokes interpretations related to psychoanalysis, seemingly symbolising the obstacles the two characters must overcome on their journey of love.

At 81 years old, Akaji Maro, a lifelong devotee to stage art, will appear on the stage of the Taipei Arts Festival this summer. I believe that when the audience witnesses his performance live, they will understand why he says that *Gold Shower* is "a dance looking to the future of humanity, a lesson on how we should live."



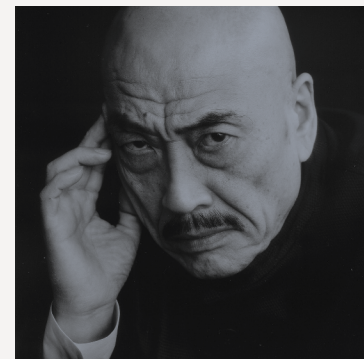
## Artist

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### Akaji Maro, Japan

Akaji Maro was born in Nara prefecture, Japan in 1943. In 1965, under the strong influence of BUTOH pioneer Tatsumi Hijikata, he co-founded the theater company Jōkyō Gekijō with renowned Japanese actor and director Jurō Kara. In their productions, Maro was acknowledged as an actor who embodied Kara's "privileged physical theory" with his own spectacular acting approach, and inspired many performing artists during the 1960's and 70's. In 1966, he studied under Tatsumi Hijikata. In 1972, Maro founded his own company Dairakudakan, where he brought his spectacular performing technique into BUTOH dance pieces. One of his basic teachings, Tempu-Tenshiki, became controversial not only in Japan but also in other countries after his company's shocking debut at numerous dance festivals in France and the U.S. in 1982. Since then, BUTOH has held a strong influence on the international dance scene. With the belief Ichinin-Ippa ("one dancer, one school"- the idea that each individual should be able to express/create her/his own movement vocabulary), Maro has fostered emerging dancers, and has produced famous BUTOH groups such as Ushio Amagatsu (Sankai Juku), Carlotta Ikeda (Ariadone) and Ko Murobushi, among others.

As an actor, dancer and director/choreographer, Maro has been constantly challenged to cross the borders of different art forms. He has also starred in such films as *Kikujiro* (directed by Takeshi Kitano), *Room* (directed by Shion Sono) and *Kill Bill* (directed by Quentin Tarantino).



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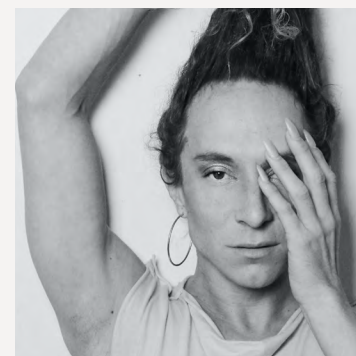
## Artist

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### François Chaignaud, France

After graduating in 2003 from the National Superior Conservatory of Paris for Music and Dance, François Chaignaud has danced for many choreographers, including Alain Buffard, Boris Charmatz, Emmanuelle Huynh, and Gilles Jobin. Since his first piece in 2004, his work is characterized by the articulation of singing and dance (*Думи moi*, 2013) and a profound relationship to history, evinced in his own work as well as in the collaborations he has formed with multiple artists (with Jérôme Marin, Marie Caroline Hominal, or Théo Mercier). Between 2005 and 2016, together with Cecilia Bangolea, he created a series of noteworthy shows that were presented worldwide. In 2021, he founded mandorle productions, whose artistic line is based on the cooperation with other artists such as Nina Laisné, Marie-Pierre Brébant, Akaji Maro, Dominique Brun, and Sasha J. Blondeau. He also creates pieces for large groups of performers: *Soufflette* 2018 for Carte Blanche, the piece *t u m u l u s* with Geoffroy Jourdain (Les Cris de Paris) in 2022. In 2023 he created with the beatboxer Aymeric Hainaux the piece *Mirlitons*. He is an associate artist at Chaillot - Théâtre national de la Danse in Paris as well as the Maison de la danse and the Biennale de la danse de Lyon.



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## Production Team

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Concept and performance: François Chaignaud and Akaji Maro

Costumes: Romain Brau, Cédric Debeuf, Kyoko Domoto

Omote (japanese theater mask): Seitaro Ozu

Lights conception: Abigail Fowler

Setting: François Chaignaud, Abigail Fowler, Akaji Maro

Set Manager: François Boulet

Sound manager: Nicolas Hadot

Japanese interpreter: Mohamed Ghanem

Assistant for Akaji Maro: Naomi Muku (Dairakudakan)

Artistic collaborator for François Chaignaud: Baudouin Woehl

Administration/production: hloé Perol, Jeanne Lefèvre, Emma Forster

Diffusion: Mandorle productions

International: A Propic

Special thanks to Dominique Laulanné, Aya Soejima, Kei Osawa, Yoko Shinfune and all the team from Dairakudakan

Special Thanks to Institut français



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## Interview with Akaji Maro

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**Q. In this collaborative work with François Chaignaud, what kinds of inspiration and stimulation do you think came about due to the differences in cultural backgrounds and ages?**

**A.**

François' physical approach is very different from mine. He and I carried out many discussions. Of course, there were also exchanges on different aspects of culture. François is a choreographer who starts with the body, whereas I create from a story. Bringing two people together with completely different physical methodologies and cultural backgrounds to collaborate on a creative work was not easy. There were times when we imitated each other. For example, I studied François' choreographic method and started with the body and he attempted to create from the perspective of story. We were honest with one another and finally developed a performance that can be described as a wonderful "compound." That is, it is an excellent chemical reaction produced from communication and exchanges.

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The early stages of development of *Gold Shower* took place during the pandemic. So, it was initially performed only in a few towns in France. Following the pandemic, we resumed public performances last year. We have been to Paris and Poitiers in France and to Tokyo and Shiga in Japan. I believe that this performance has been upgraded in all aspects during this second round of showings. This time, coming to Taiwan, I believe that audiences will see an even more upgraded version. I hope it will be something to look forward to, an even better presentation.

## Interview with Akaji Maro

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**Q. How were *Gold Shower's* costumes discussed and designed? Were there any reference concepts or figures?**

**A.**

François is relatively naked during the performance, nearly in an infant-like state, whereas my costume is resplendent and I wear a wig. I believe that one of my roles is a mother. I see François' beauty and hope to make him a Roman emperor. In history, the Roman emperor Heliogabalus was exiled and spent time in Syria. Syria was a Roman province with a completely different religious and cultural background. At the beginning of the performance, I appear as a male character. In Syria, yellow is considered a sacred color. Wearing a yellow wig and yellow clothes, I represent a priest. But, from the perspective of the Roman Empire, I am a pagan. Meteorites appear in Syrian beliefs, considered to have unfathomable divine power.

During discussions with François, we gradually and naturally decided on the costumes for the performance based on the storyline. My costume is by Japanese designer Kyoko Domoto and François' is by Romain Brau. In addition, overall costume design is by Cédric Debeuf.



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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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