

# TAIPEI ARTS FESTIVAL

臺北藝術節

2025



超限動  
REELING  
HYPERREALITY



**2025**

**9.11 - 9.28**



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## 局長的話

城市的文化氣質，來自不斷的對話與想像，而每一次的表演與策展，都是臺北這座城市與世界進行的一場對話。劇場不只是觀賞藝術的場域，更是感知與現實的交會。

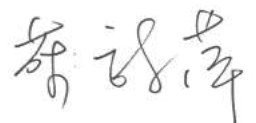
今年臺北藝術節以「超限動 Reeling Hyper-reality」為主題，探討在資訊爆炸、複製與擬仿超越真實的「超真實」時代，劇場如何作為獨特的場域，帶領我們重新感受「當下」。當我們的生活被無限循環的串流、疾速的訊息與可編輯的圖像所佔據，習慣即時互動的我們，也逐漸失去對節奏與暫停的感知。但透過創作者以劇場語言提問，我們將能感受劇場在資訊洪流中，以其無法取代的真實性，重新校準對世界的感知。

本屆藝術節集結來自日本、印尼、美國、德國、菲律賓等國際藝術家，以及臺灣具代表性的跨領域創作者，八檔展演橫跨劇場、影像、舞蹈、裝置與實驗展演，帶領觀眾穿梭在真實與虛構、身體與機械、記憶與感官之間；「北藝人物」和「北藝筆記」系列講座，則邀請觀眾與創作者展開對話。「超限動」像是對世界狀態的回應，也是一場關於未來劇場觀演關係的探索，而劇場觸及的真實，也為這座城市寫下共同的記憶與未來想像。

感謝所有參與的藝術家與觀眾，在這虛實交錯的時代，持續在臺北這座城市發聲與開啟對話，劇場發生在我們共同投入的每一次創作與觀看的當下。誠摯邀請市民朋友暫時離開螢幕與訊息，走入劇場，在這些無法截圖、刪除，也無法重來的演出中，重新感受藝術的重量與城市的溫度。

臺北市政府文化局 局長

蔡詩萍





## Message from the Commissioner

A city's cultural atmosphere is born from an ongoing conversation, from our imagination. Each performance or curation of a cultural event is a conversation between Taipei and the arts. Theatre is a field, the arts are seen and perception and reality converge.

The theme of this year's Taipei Arts Festival is "*Reeling Hyperreality*". It explores how theater could serve as a unique venue where we would relearn the present in a hyperreal age overloaded with information, where copies and simulacra become more real than reality.

Now that our lives are occupied by endlessly streaming instant messages and editable images, we have become so used to instant interaction that we have gradually lost our perception of rhythm and pause. However, the artist's questioning in the language of theater enables us to feel the irreplaceable authenticity of theater in this deluge of information and regauge our perception of the world.

In this year's edition, a group of internationally renowned artists from Japan, Indonesia, USA, Germany, and the Philippines and some of the most representative Taiwanese cross-disciplinary artists present eight performances and exhibitions in theatre, image arts, dance, installation, and experimental arts, leading audiences on a walk between real and fictional, between body and mechanics, between memory and senses.

With the "Profile" and "Process" series of lectures, audiences are invited to have a conversation with the artists. "*Reeling Hyperreality*" is like a response to the current state of the world and an exploration of the

future relationship between theater and audiences. The reality that theater explores will document the collective memories of the city and the imagination of the future.

We thank all the artists and audiences who take part in the festival for continuing to speak up and have conversations in Taipei in an era when reality is entwined with virtuality, and theater materializes when we create or go to a play together.

We invite the people of Taipei to forego the screens and messages of their digital devices for a short time and to go to the theater instead. In performances cannot be screenshot, deleted, or replayed, and through them once again we feel the weight of the arts and the warmth of the city.

Taipei City Government  
Department of Cultural Affairs

Tsai Shi-Ping



## 策展人的話

你我在各式串流平台上聽音樂追劇，滑移於社群媒體之間點讚發限動貼文轉發收藏 @ 打卡不懂就問脆 tGPT，表情符號貼圖迷因國際語言化，點餐叫車集點對帳鬧鈴工作排程導航每日走了幾萬步隨時隨地隨身同步—— #GRWM，當 #世界 變成了無限循環播放可任意瀏覽截圖、可演算可直播可濾鏡可刪除或備份可共享或加密，還可放在口袋裡的東西時，現實是不僅我們未曾下線，更早已活在 #布希亞 說的「超真實」。

複製不斷複製其所複製，仿真擬仿仿真比所擬仿更真，在這個超真實無限擴真的年代，我們只剩下虛構。#POV：劇場展演作為一種虛構，卻越來越真實且更具魅力。這項老派的媒介、技術與藝術，作為人類集體觀看共振情感的社會儀式、古技術與人機關係的實驗場及表演作為類比的 #虛擬現實，還有什麼比走入劇場重新感受一路到底無可演算與回放的 #限時動態 更加真實。

今年臺北藝術節邀請你在蘇珊娜·甘迺迪與馬庫斯·塞爾格 #安琪拉拉拉（無限循環中）見證一名網紅的生與死，而鏡框式劇場如何變成後網路時代的超真實空間；讓蘇文琪以 VR #暗宇之感 編舞你的身體與腦袋，與宇宙中不可見的黑暗物質相遇；剛左小組與 yang02 #演算混亂ㄣ一く一`ㄣㄣ` 展開生成式 AI 與接觸即興演算人機鬥陣俱樂部；洪千涵、洪唯堯與曾睿琄 #FAMILY TRIANGLE：二生三，三生萬物 透過進行中的女同家庭三角關係生育計畫，催生藝術與生命實踐如何虛實合一；李銘宸、張碁、奈絲·蘿柯與溫又柔掌廚 #旅行的舌頭，如日本國民美食壽司來自東南亞，他們將在食物與語言之間萬里尋親——掰惹位本場表演真的可以吃；林安琪 (Ciwas Tahos) 與松本奈奈子 #黏著的手、縫合的山體 縫補被遺

忘的大和及泰雅族傳說，重新想像女性慾望的虛構；或跟著麥拉蒂·蘇若道默一起 #斷片，逃離令人倦怠的功績社會；在這趟超越超真實的旅程尾聲，請來到瑪麗亞·哈薩比 #此時此地，暫離你手機裡疾速碎裂的各種限動，看人的身體圖像如何一幀幀時延緩步在每一瞬當下的劇場行動。

劇場的策展作為集體協作的社群實踐，臺北藝術節亦成為面向國際當代表演網絡的製作型藝術節。今年多部國內外亞洲或臺灣首演作品皆來自與京都藝術節、日本國際交流基金會、墨爾本亞太表演藝術三年展、新加坡濱海藝術中心、香港西九文化區、烏特勒支春天藝術節、巴黎秋天藝術節、布魯塞爾藝術節、曼特斯特國際藝術節等夥伴長期對話下，共同支持藝術家研發、委託創作及國際共製的成果。

好了今天的影片就到這邊，#linkinbio，喜歡的話記得登入 #超限動、轉發分享加訂閱，我們劇場見。

策展人 林人中





## Curatorial Statement

Have you been Spotifying, Netflixing, or Instagramming today? Posting, reposting, commenting, liking, tagging, @ing, memeing, and emojiing have become ways they, you, and we communicate with each other. At the same time, our smartphones have been our second body, which collects, preserves, documents, schedules, and consumes everything. #GRWM, when the #world in our pockets and palms goes live or backed up, and has become streamable, shufflable, screenshotted, photoshopped, and algorithmized – they, you, and we not only have never been off-line, but more essentially also living in what Jean Baudrillard called #hyperreality.

What's reproduced reproduces what it has reproduced, and simulacrum continues to simulate what simulation has simulated – living in the era of expanded hyperreality, what you and I have left is fiction. #POV: Theatre is a form, medium, technology, and art of living fictionalisation. Theatre has been the social ritual of collective spectatorship, the experimentation between technology and humans, and is an embodiment of 'virtual reality.' With its one-off setting, ephemerality, liveness, and immersion, performing arts offer experiences directing how you and I spend, experience, and understand time, space, and things. It's more real than real, than reel(s), and beyond falling down the rabbit hole.

This edition's Taipei Arts Festival invites them, you, and us to experience and celebrate live arts through the speculative journey of living with/ negotiating with/ resisting the hyperreality with artists coming from various realities. Welcome to the world of *ANGELA (a strange loop)* forged and streamed by Susanne Kennedy and Markus Selg, screenshooting the life and death of a YouTube influencer, and reeling how a proscenium theatre becomes hyperrealistic spaces of the post-internet era. Dive into the inner and outer space of a black hole or an underground cavern, allowing

Su Wen-Chi to choreograph your mind and brain through the VR experience *Sensing Dark Matter*. Moving their body with an AI robot, in *jactynogg zontaanaco*, contact Gonzo and yang02 go clubbing between improvisation and algorithm.

Blending ongoing practices of their life and work, in *FAMILY TRIANGLE*, lesbian couple Hung Chien-Han and Ray Tseng "work" with Hung Wei-Yao, the brother (-in-law), to realise the living (and art) project of having children. We promise, everything you see "played" on stage is for real. Fabulating their-story of food and how to "cuisiner", *foødtubers* Lee Ming-Chen, Jang-Chi, Ness Roque, and Wen Yu-Ju's *Cruising: Traveling Tongues* offers you savory snacks based on Japanese, Korean, Filipino, and Taiwanese tastes, languages, and memories. Meanwhile, in *Sticky Hands, Stitched Mountains*, Anchi Lin (Ciwas Tahos) and Nanako Matsumoto reveal untold her-story of mythical women of Atayal and Yamato People with camphor trees and yams.

While this hyperfast and hyperrealistic society has reeled us in, come digest with Melati Suryodarmo through her *LAPSE*, a proposal reflecting on exhaustion and how we have spent time and been spent by time. To close the festival journey, you're invited to slow down everything with Maria Hassabi *On Stage*, feeling the artist's body living in between still and moving images, and reclaiming the reality of theatre that assembles you and me.

Throughout the 2023-2025 editions of the Taipei Arts Festival titled *Dancing Ecosystems, Embodying Theirstories*, and *Reeling Hyperreality*, the series of curation has performed festival-making as a dialogic, collective, and collaborative practice while repositioning a festival as a curatorial and producing body to work with artists more closely. Thanks to many partners from across the Asia Pacific region and beyond for making all the projects possible.

Alors, #linkinbio, don't forget to like and share if you like us. Subscribe and stay *reeled*. See you at the theatre!

Curator River Lin



7.22 TUE	<p>【北藝筆記 / 安琪拉拉拉 (無限循環中)、演算混亂ㄣーくー`ㄣㄣ'】</p> <p>來自 AI 時代的身心靈訊息 Insights for Our Mind, Body, and Spirit in the AI Era</p>	<p>19:00-20:30 —臺北表演藝術中心 2F 太陽廳</p> <p>—</p> <p>講者   王柏偉 (數位藝術基金會藝術總監)</p>
7.30 WED	<p>【北藝人物 / 蘇文琪】</p> <p>感知無形：從科學到虛擬世界的創作之旅 Sensing the Invisible: A Creative Journey from Science to Virtual Worlds</p>	<p>19:00-20:30 —臺北表演藝術中心 2F 太陽廳</p> <p>—</p> <p>講者   蘇文琪</p> <p>對談 / 主持   林人中 (臺北藝術節策展人)</p>
7.31 THU	<p>【北藝筆記 / FAMILY TRIANGLE：二生三，三生萬物】</p> <p>孩子，你的父母是誰？談同婚、代孕與血緣的延續 Who Are the Parents? Focusing on Same-sex Marriage, Gestational Surrogacy and Continuing the Bloodline</p>	<p>19:00-20:30 —臺北表演藝術中心 2F 太陽廳</p> <p>—</p> <p>講者   洪千涵、洪唯堯、曾睿琬</p> <p>—</p> <p>與談   林昀嫻 (國立清華大學科技法律研究所副教授)</p>
8.06 WED	<p>【北藝筆記 / 黏著的手、縫合的山體】</p> <p>酷兒山體、植物莖葉與生態女性主義的感官縫合 A Sensory Suture of Queer Terrains, Vegetal Becomings, and Ecofeminist Imaginaries</p>	<p>19:00-20:30 —臺北表演藝術中心 2F 太陽廳</p> <p>—</p> <p>講者   鄭芳婷 (國立臺灣大學臺灣文學研究所副教授)</p>
8.13 WED	<p>【北藝筆記 / 旅行的舌頭】</p> <p>殖民、移民與食物記憶 Colonial Histories, Migrant Journeys, and Food Memories</p>	<p>19:00-20:30 —臺北表演藝術中心 2F 太陽廳</p> <p>—</p> <p>講者   陳玉箴 (國立臺灣師範大學臺灣語文學系教授)</p>
9.03 WED	<p>【北藝人物 / 李銘宸、林安琪 (Ciwat Tahos)】</p> <p>文化如何展演：跨國合創二三事 Performing Cultural Intersections: Between Collaboration and Negotiation</p>	<p>19:00-20:30 —臺北表演藝術中心 2F 太陽廳</p> <p>—</p> <p>講者   李銘宸、林安琪 (Ciwat Tahos)</p> <p>—</p> <p>對談 / 主持   林人中 (臺北藝術節策展人)</p>
9.10 WED	<p>【北藝人物 / 塚原悠也、yang02】</p> <p>人累與 AI 解說猿的大對決 Who Is the Winning Narrator: Human or Machine?</p>	<p>19:00-20:30 —臺北表演藝術中心 2F 太陽廳</p> <p>—</p> <p>講者   塚原悠也、yang02</p> <p>—</p> <p>對談 / 主持   謝豐巖 (新北市美術館資深策展人)</p>
9.11 THU	<p>蘇文琪 X YILAB 一當代舞團 《暗宇之感》 Sensing Dark Matter</p>	<p>15:00, 16:00, 18:00, 19:00, 20:00 國立臺灣科學教育館 B1 小黑盒沉浸式劇場 NTSEC B1 – The Black Box</p>

蘇文琪 X YILAB 一當代舞團 《暗宇之感》 Sensing Dark Matter	15:00, 16:00, 18:00, 19:00, 20:00, 21:00 國立臺灣科學教育館 B1 小黑盒沉浸式劇場 NTSEC B1 – The Black Box
蘇珊娜·甘迺迪 X 馬庫斯·塞爾格 《安琪拉拉拉（無限循環中）》 ANGELA (a strange loop)	19:30 臺北表演藝術中心 球劇場 TPAC Globe Playhouse
松本奈奈子 X 林安琪 (Ciwas Tahos) 《黏著的手、縫合的山體》 Sticky Hands, Stitched Mountains	19:30 臺北表演藝術中心 11F 排練場 1 TPAC Studio 1
李銘宸 X 張碁 X 奈絲·蘿柯 X 溫又柔 《旅行的舌頭》 Cruising: Traveling Tongues	19:30 國立臺灣大學遊心劇場 NTU–University Players Theatre
洪千涵 X 洪唯堯 X 曾睿琯 《FAMILY TRIANGLE：二生三，三生萬物》 FAMILY TRIANGLE	19:30 臺北表演藝術中心 藍盒子 TPAC Blue Box

<p>蘇文琪 X YILAB 一當代舞團</p> <p>《暗宇之感》</p> <p>Sensing Dark Matter</p>	<p>13:00, 14:00, 15:00, 16:00, 19:00, 21:00</p> <p>國立臺灣科學教育館 B1 小黑盒沉浸式劇場</p> <p>NTSEC B1 – The Black Box</p>
<p>蘇珊娜・甘迺迪 X 馬庫斯・塞爾格</p> <p>《安琪拉拉拉（無限循環中）》</p> <p>ANGELA (a strange loop)</p>	<p>14:30</p> <p>臺北表演藝術中心 球劇場</p> <p>TPAC Globe Playhouse</p>
<p>松本奈奈子 X 林安琪 (Ciwas Tahos)</p> <p>《黏著的手、縫合的山體》</p> <p>Sticky Hands, Stitched Mountains</p>	<p>14:30</p> <p>臺北表演藝術中心 11F 排練場 1</p> <p>TPAC Studio 1</p>
<p>剛左小組 X yang02</p> <p>《演算混亂リークー、ロク》</p> <p>jactynogg zontaanaco ジャ ku ティー乃愚・存 ta ア ko コ</p>	<p>17:00</p> <p>國立臺灣科學教育館 B1 多功能室 M01</p> <p>NTSEC B1 – Room M01</p>
<p>李銘宸 X 張蓁 X 奈絲・蘿柯 X 溫又柔</p> <p>《旅行的舌頭》</p> <p>Cruising: Traveling Tongues</p>	<p>19:30</p> <p>國立臺灣大學遊心劇場</p> <p>NTU–University Players Theatre</p>
<p>洪千涵 X 洪唯堯 X 曾睿琨</p> <p>《FAMILY TRIANGLE：二生三，三生萬物》</p> <p>FAMILY TRIANGLE</p>	<p>19:30</p> <p>臺北表演藝術中心 藍盒子</p> <p>TPAC Blue Box</p>

9.14  
SUN

蘇文琪 X YILAB 一當代舞團  
《暗宇之感》  
Sensing Dark Matter

11:00, 13:00, 14:00, 15:00, 16:00, 18:00,  
19:00, 20:00  
國立臺灣科學教育館 B1 小黑盒沉浸式劇場  
NTSEC B1 – The Black Box

松本奈奈子 X 林安琪 (Ciwah Tahos)  
《黏著的手、縫合的山體》  
Sticky Hands, Stitched Mountains

14:30  
臺北表演藝術中心 11F 排練場 1  
TPAC Studio 1

洪千涵 X 洪唯堯 X 曾睿琬  
《FAMILY TRIANGLE：二生三，三生萬物》  
FAMILY TRIANGLE

14:30  
臺北表演藝術中心 藍盒子  
TPAC Blue Box

李銘宸 X 張碁 X 奈絲·蘿柯 X 溫又柔  
《旅行的舌頭》  
Cruising: Traveling Tongues

17:00  
國立臺灣大學遊心劇場  
NTU-University Players Theatre

剛左小組 X yang02  
《演算混亂 ㄐーくー` ㄅㄆ`》  
jactynogg zontaanaco ジャ ku ティー乃愚・存 ta ア ko コ

17:00  
國立臺灣科學教育館 B1 多功能室 M01  
NTSEC B1 – Room M01

9.15  
MON

蘇文琪 X YILAB 一當代舞團  
《暗宇之感》  
Sensing Dark Matter

16:00, 18:00, 19:00, 20:00  
國立臺灣科學教育館 B1 小黑盒沉浸式劇場  
NTSEC B1 – The Black Box

9.16  
TUE

蘇文琪 X YILAB 一當代舞團  
《暗宇之感》  
Sensing Dark Matter

16:00, 18:00, 19:00, 20:00, 21:00  
國立臺灣科學教育館 B1 小黑盒沉浸式劇場  
NTSEC B1 – The Black Box

9.17  
WED

蘇文琪 X YILAB 一當代舞團  
《暗宇之感》  
Sensing Dark Matter

16:00, 18:00, 19:00, 20:00, 21:00  
國立臺灣科學教育館 B1 小黑盒沉浸式劇場  
NTSEC B1 – The Black Box

9.18  
THU

蘇文琪 X YILAB 一當代舞團  
《暗宇之感》  
Sensing Dark Matter

16:00, 18:00, 19:00, 20:00, 21:00  
國立臺灣科學教育館 B1 小黑盒沉浸式劇場  
NTSEC B1 – The Black Box

9.19  
FRI

蘇文琪 X YILAB 一當代舞團  
《暗宇之感》  
Sensing Dark Matter

15:00, 16:00, 18:00, 19:00, 20:00, 21:00  
國立臺灣科學教育館 B1 小黑盒沉浸式劇場  
NTSEC B1 – The Black Box

9.20  
SAT

蘇文琪 X YILAB 一當代舞團  
《暗宇之感》  
Sensing Dark Matter

11:00, 13:00, 14:00, 15:00, 16:00, 18:00,  
19:00, 20:00, 21:00  
國立臺灣科學教育館 B1 小黑盒沉浸式劇場  
NTSEC B1 – The Black Box

麥拉蒂 · 蘇若道默  
《斷片》  
LAPSE

14:30  
臺北表演藝術中心 藍盒子  
TPAC Blue Box

9.21  
SUN

蘇文琪 X YILAB 一當代舞團  
《暗宇之感》  
Sensing Dark Matter

11:00, 13:00, 14:00, 15:00, 16:00, 18:00,  
19:00, 20:00  
國立臺灣科學教育館 B1 小黑盒沉浸式劇場  
NTSEC B1 – The Black Box

麥拉蒂 · 蘇若道默  
《斷片》  
LAPSE

14:30  
臺北表演藝術中心 藍盒子  
TPAC Blue Box

9.27  
SAT

瑪麗亞 · 哈薩比  
《此時此地》  
On Stage

19:30  
臺北表演藝術中心 球劇場  
TPAC Globe Playhouse

9.28  
SUN

瑪麗亞 · 哈薩比  
《此時此地》  
On Stage

14:30  
臺北表演藝術中心 球劇場  
TPAC Globe Playhouse

## 2025 臺北藝術節 超限動 x Readmoo 讀墨電子書主題書展

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舞蹈《此時此地》x《給眼球世代的觀看指南》

當舞臺上的凝視，對應書中對「觀看作為一種表演」的詰問，你會發現這場表演不只發生在舞臺上，也在你的日常生活時刻上演。

舞蹈《演算混亂ㄣーくー`ㄣㄣ´》x《二十一世紀機器人新律》

從舞臺上「人機互動」的協作裡看到科技與人性的拉扯，對應選書《二十一世紀機器人新律》，一個與 AI 共存的理想社會是有可能的嗎？

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✖ 虛構的真實感





局長的話	Message from the Commissioner
策展人的話	Curatorial Statement
藝術節行事曆	Calendar

暗宇之感	Sensing Dark Matter
安琪拉拉拉（無限循環中）	ANGELA (a strange loop)
黏著的手、縫合的山體	Sticky Hands, Stitched Mountains
旅行的舌頭	Cruising: Traveling Tongues
FAMILY TRIANGLE：二生三，三生萬物	FAMILY TRIANGLE
演算混亂リーク－、ローク	jactynogg zontaanaco ジャクティー乃愚・存ねアkoコ
斷片	LAPSE
此時此地	On Stage

活動	Talks and Events
北藝人物	TPAC Profile
北藝筆記	TPAC Process
票務資訊	Ticketing

# 暗宇之感 Sensing Dark Matter

9.11 [THU] 15:00, 16:00, 18:00, 19:00, 20:00 | 9.12 [FRI] 15:00, 16:00, 18:00, 19:00, 20:00, 21:00 |  
9.13 [SAT] 13:00, 14:00, 15:00, 16:00, 19:00, 21:00 | 9.14 [SUN] 11:00, 13:00, 14:00, 15:00, 16:00, 18:00, 19:00, 20:00 |  
9.15 [MON] 16:00, 18:00, 19:00, 20:00 | 9.16 [TUE] 16:00, 18:00, 19:00, 20:00, 21:00 |  
9.17 [WED] 16:00, 18:00, 19:00, 20:00, 21:00 | 9.18 [THU] 16:00, 18:00, 19:00, 20:00, 21:00 |  
9.19 [FRI] 15:00, 16:00, 18:00, 19:00, 20:00, 21:00 | 9.20 [SAT] 11:00, 13:00, 14:00, 15:00, 16:00, 18:00, 19:00, 20:00, 21:00 |  
9.21 [SUN] 11:00, 13:00, 14:00, 15:00, 16:00, 18:00, 19:00, 20:00

國立臺灣科學教育館 B1 小黑盒沉浸式劇場 NTSEC B1 – The Black Box

放下操控，潛入最深沉的黑暗與失重；釋放五感，感受人類的意識依然可以起舞與漂浮，回應那無聲卻深刻的牽引。在幽暗、恆溫恆濕的人工洞穴中，舞者將身體感知的濕度、溫度、味道，具象化為肢體動作。象徵未知的黑色圓球或輕或重，引領觀者開啟這趟關於「感知」與「存在」的奇異旅程。

《暗宇之感》邀請觀眾潛入黑暗，模糊虛擬與現實的界線，沒有劇情導航、更沒有語言指引，只有參與者的自由觀看與視角轉變，「體感」就是這趟旅程的核心。無數光點構成的隧道空間，隨著鏡頭推移，個人的視覺身體感（visual body sense）將逐漸消融，觀者在虛擬空間中的每一次轉頭、移動、呼吸，都會觸發聲音細微的變化，空間中瀰漫的草本香氣，更夾雜細微的水霧，《暗宇之感》是一場身體的深潛練習，感知的緩慢航行。

A VR journey transports participants into a mesmerising universe where the invisible becomes tangible, **Sensing Dark Matter** is an innovative virtual reality experience created by Su Wen-Chi and YILAB.

Allowing users to "sense" the elusive fabric of dark matter and its gravitational effects, this immersive project emerged from an artistic residency in Melbourne. Central to the experience is an investigation of gravity's role in the cosmos, particularly how dark matter influences gravitational forces.

Through VR headsets and spatial audio, viewers navigate an artistically interpreted cosmos where dark matter manifests in unexpected and awe-inspiring ways. This sensory adventure challenges conventional notions of reality and deepens our understanding of the universe's hidden forces.

During the creation process, the artists collaborated closely with physicists at the ARC Centre of Excellence for Particle Physics and explored the Stawell Underground Physics Laboratory, gaining profound insights into dark matter research. These scientific encounters shaped the artistic vision of **Sensing Dark Matter**, resulting in a speculative reality where advanced technology allows the perception of dark matter.

**Sensing Dark Matter** presents a unique, sci-fi-inspired artistic interpretation of our relationship with the unseen elements shaping our universe. By reimagining complex scientific concepts through a creative lens, this project makes abstract ideas accessible to a broader audience, bridging the gap between scientific research and artistic expression.

共製單位 Co-production |



合作單位  
In Collaboration with |



- 票價 600
- 節目全長約 45 分鐘（含配戴 VR 設備及實際體驗），無中場休息

- Price 600
- 45 mins with no intermission, including the time for wearing VR devices and the experience.

「不僅視聽覺呈現華麗動人，更是人類感知能力的深刻寓言。」  
——澳洲《The Age》





© Michael Pham for Asia TOPA, Arts Centre Melbourne 2025



© Michael Pham for Asia TOPA, Arts Centre Melbourne 2025

## 蘇文琪 | 臺灣 Su Wen-Chi | Taiwan

1998 年開始藝術家生涯，曾為臺灣光環舞集舞者，後於歐洲比利時創作與表演多年，曾擔任歐洲核子研究組織 Arts@CERN 科學藝術駐村藝術家，美國實驗媒體和表演藝術中心 EMPAC 駐館藝術家。2023 年以 VR 作品《黑洞博物館 + 身體瀏覽器》入圍法國安錫國際動畫影展；2019 年《從無止境回首》入圍第 17 屆台新藝術獎；2009《迷幻英雄 Heroine》獲台新藝術獎特別評審獎。



© 蘇文琪

Su Wen-Chi is a choreographer and new media artist who founded YILAB in 2005, dedicated to the innovative integration of new media and performing arts. YILAB's unique creative philosophy holds that: works don't have a single central medium, but rather consist of concepts that may appear similar yet impact each other; every artist participating in the creation is an independent entity, free to express their viewpoints and deeply explore the core themes of the work.

Since 2016, Su Wen-Chi has embarked on interdisciplinary creative projects bridging science and art, working with artists and scientists through workshops, seminars, and performances to explore the philosophical implications of quantum physics and astronomy. Her works have received international recognition.

## YILAB 一當代舞團 YILAB

2005 年由藝術家蘇文琪創立，結合新媒體與表演藝術，強調作品中沒有唯一中心媒介，只有看似相同卻互相衝擊的概念，每位參與的藝術家都是獨立個體，自由提出觀點回扣創作核心。作品包括《LOOP ME》、《ReMove Me》、《城市微幅 W.A.V.E.》、《身體輿圖》、《微幅 - 迴返於生存之初》、《從無止境回首》、《全然的愛與真實》等。

YILAB was founded by Su Wen-Chi in 2005, reimagining the possibilities of contemporary performing arts through a unique cross-media perspective. The company embraces a creative philosophy that "no single central medium exists within a work; rather, it is composed of concepts that may appear similar yet collide with one another." Within this creative ecosystem, each artist maintains their individual identity, freely expressing their perspectives while collectively exploring the deeper meanings behind each project's core themes.

The team is dedicated to developing new artistic vocabularies and aesthetic pathways, while providing audiences a unique perspective to contemplate the dynamic balance between technology and humanity, as well as our identity and meaning in an increasingly digitized world.



# 安琪拉拉拉 (無限循環中) ANGELA (a strange loop)

9.12 [FRI] 19:30 | 9.13 [SAT] 14:30

臺北表演藝術中心 球劇場 TPAC Globe Playhouse

安琪拉，一名網紅，看似在鏡頭前完美的生活，從出生到日常瑣事都鉅細靡遺的重複展示。這場無盡的循環，暗示著一種深層的空洞與存在，而當安琪拉罹患一種原因不明的神秘疾病，身體逐漸失控、感官變得模糊，她的世界開始崩解與變形之際，觀眾也將跟隨安琪拉，經歷一場從日常跌入異常，在失序中尋找轉化契機的迷幻旅程。

德國導演蘇珊娜·甘迺迪與視覺藝術家馬庫斯·塞爾格聯手打造的震撼之作，既是一場映照人類數位生存處境的鏡子，也是一趟深入後人類意識核心的感官旅程。它不提供簡單答案，而是以藝術形式與深刻的思考，提供一個反思自身存在處境的獨特視角。

您是否曾感受過，智慧手錶上的數據比身體的感覺更真實？你在社群媒體上精心打造的形象，反過來牽動現實生活的軌跡？在這個數據與身體、虛擬與現實日益交纏的時代，我們要如何定義「自我」？

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für Kultur und Medien

- 票價 1600、1200、800、600、400
- 節目全長約 100 分鐘，無中場休息
- 英文發音，中英文字幕

What does the future hold for humanity in the age of AI and social media? What exactly am “I” when the nature of reality becomes questionable?

These inquiries lie at the heart of **ANGELA (a strange loop)**, a bold and thought-provoking experimental theatre piece co-created by theatre-maker Susanne Kennedy and visual artist Markus Selg. Following acclaimed performances at major European arts festivals, it is now making its premiere in Taiwan.

As an internet celebrity, ANGELA's life is constantly on display. She seems to engage with her mother, friend, and romantic partner, yet nothing is quite as it appears. ANGELA undergoes a journey from losing control to seeking balance between substance and soul. Ultimately, she transforms into a vessel of consciousness in an ongoing, infinite cycle. The narrative structure is inspired by the lingering effects of long COVID and the ancient practice of alchemy.

Set within an ever-shifting industrial loft, the performance employs ASMR recordings, projections, and minimal props to evoke a cold, futuristic atmosphere. This non-linear performance defies theatrical conventions, merging AI, virtual reality, and philosophical reflection to blur the boundaries between the real and the virtual, the human and the machine. Through a post-human lens, **ANGELA (a strange loop)** serves as a case study of what it means to be a human being in an increasingly digitised world.

- Price 1600, 1200, 800, 600, 400
- 100 mins with no intermission.
- In English, with Mandarin and English surtitles.



「它是一部激進且充滿遠見的作品，與你所見過的任何東西都不同。」  
——比利時《標準報》(De Standaard)









© Julian Röder

## 蘇珊娜·甘迺迪 | 德國 Susanne Kennedy | Germany

劇場導演，畢業於阿姆斯特丹戲劇學院，是當代歐洲劇場界最具代表性的導演之一，以其實驗性劇場風格聞名。作品受古老儀式和哲學思考影響，挑戰傳統戲劇敘事，經常使用面具、預錄聲音和多媒體技術，探索人類與機器之間的界線，戲劇風格帶有強烈的視覺與聲音元素，創造出催眠般的感官體驗，讓觀眾質疑現實的穩定性。與視覺藝術家馬庫斯·塞爾格長期合作。



© Bea Borgers

German-born Susanne Kennedy is a pioneering multimedia theatre director renowned for her experimental and visually striking works. Collaborating with artist Markus Selg, she explores the fusion of technology and performance, creating hypnotic experiences that challenge perceptions of reality. Their projects include *Orfeo*, *Media Matrix*, *I AM (VR)*, and *Ultraworld*, investigating consciousness and human transformation.

## 馬庫斯·塞爾格 | 德國 Markus Selg | Germany

多媒體藝術家，創作涵蓋舞台設計、雕塑、影像藝術、沉浸式裝置和 VR 虛擬實境。創作結合古老神話與數位技術，探索人類意識在當代社會的變化。2009 年與導演 Werner Herzog、藝術家 Jannis Kounellis 共同策展《太陽的痕跡》（Spuren der Sonne）。藝術作品曾展出於德國現代美術館、慕尼黑戈茲美術館、倫敦薩奇美術館等。



© Bea Borgers

Markus Selg is a German multimedia artist whose work merges mythology and technology through digital paintings, sculptures, immersive installations, theatre, and VR. His creations explore a world turned into data - virtual, illusory, and originless. He frequently collaborates with director Susanne Kennedy, including on *Ultraworld*, for which he won the 2020 Faust Award for stage design.

# 黏著的手、縫合的山體

## Sticky Hands, Stitched Mountains

9.12 [FRI] 19:30 | 9.13 [SAT] 14:30 | 9.14 [SUN] 14:30

臺北表演藝術中心 11F 排練場 1 TPAC Studio 1

在「2023 亞當計畫—藝術家實驗室」駐地創作交流中，來自日本的松本奈奈子與臺灣的林安琪 (Ciwas Tahos) 兩人對深山的追尋，促使了《黏著的手、縫合的山體》的誕生。林安琪 (Ciwas Tahos) 渴望尋找的是泰雅族傳說中的女性聚落「迭瑪哈霍伊」(Temahahoi)，松本奈奈子則是以失去生育能力的高齡女性被遺棄的民間故事為起始，進而尋找傳說隱居山間的妖怪「山姥」(Yamamba)，雖是分隔兩地的傳說，但兩人卻開始思考另一種可能性，也許，兩人所尋找的對象是有辦法相遇的呢？

在演出中，松本奈奈子以妖怪身體 (Yokai Body) 的質地摸索深山，林安琪 (Ciwas Tahos) 則是以「迭瑪哈霍伊」為想像的基礎，在場上製造出山的極簡場域。兩人精準的掌握與使用意象，藉由肢體與行為，帶領觀眾一同進行一場尋覓之旅，並將舞臺共創成既魔幻又真實的山域，在過程中重新為女性與酷兒進行除魅與賦權。

Deep within the densely forested mountains, a chance encounter between Yamamba and Temahahoi.

Since ancient times, deep mountains have often been portrayed as realms inhabited by marginalised and enigmatic beings. In Japanese folklore, Yamamba is a type of yokai (supernatural being or spirit) that manifests as an old woman residing in the mountains. In the oral traditions of the Taiwanese Indigenous Atayal people, a community of women lives deep within the mountains, a place known as Temahahoi. What if these mountains of Japan and Taiwan were interconnected across borders, allowing Yamamba and the Temahahoi people to meet?

Co-produced by Taipei Performing Arts Center, Kyoto Experiment, and The Japan Foundation, *Sticky Hands, Stitched Mountains* is the inaugural collaborative project by Nanako Matsumoto, a Tokyo-based dance artist and member of team chiipro, and Anchi Lin, a contemporary artist from Taiwan, who is also known by her Atayal name, Ciwas Tahos. Their work-in-progress was presented at the 2024 ADAM Kitchen, followed by its world premiere at the Kyoto Experiment the same year. Now, it makes its Taiwan premiere at the 2025 TAF.

Matsumoto's "Yokai Body" methodology, which constructs texts and choreography through meticulous research, merges with Lin's queer approach to exploring culture and gender identity, resulting in a transnational mountain within the theatre. What voices will these women employ to convey their stories?

共製單位 Co-production |



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TAIPEI PERFORMING ARTS CENTER



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- 票價 800
- 節目全長約 80 分鐘，無中場休息
- 英文、日文、中文、泰雅語發音，中英文字幕

- Price 800
- 80 mins with no intermission.
- In English, Japanese, Mandarin and Atayal, with Mandarin and English surtitles.

「有些不曾好好表達過的故事被完整述說了，心中幽微、被壓抑的聲音也被確立和釋放。」——京都首演觀眾回饋









## 林安琪 (Ciwas Tahos) | 臺灣 Anchi Lin (Ciwas Tahos) | Taiwan

林安琪，泰雅族名字為 Ciwas Tahos，視覺藝術創作者，主要運用行為表演、動態影像、網路空間、陶藝與動力裝置創作。Ciwas 曾以藝術家與客席策展人身分參與臺北表演藝術中心亞當計畫藝術家實驗室。她最具代表性的藝術計畫為《mgluw tuqiy na Temahahoi》（找尋迭瑪哈霍伊的路徑）。曾榮獲 2024-2025 年度美國紐約 Leslie-Lohman 美術館藝術家獎助，與 2023 年臺灣原住民當代藝術 Pulima 藝術獎之雙年獎。



© Julia Lin Kingham

awarded the Biannual Prize of the Pulima Art Award (Taiwan's Indigenous Contemporary Art Award) in 2023.

Anchi Lin (Ciwas Tahos) is a visual artist working across performance, moving images, cyberspace, ceramics, and kinetic installation. Ciwas was part of the Taipei Performing Arts Center: ADAM Artist Lab as an artist and a guest curator. Ciwas's most notable art project is *mgluw tuqiy na Temahahoi (Finding Pathways to Temahahoi)*. Ciwas received the 2024-2025 Artist Fellowship from Leslie-Lohman Museum of Art (New York, USA) and was

## 松本奈奈子 | 日本 Nanako Matsumoto | Japan

1992 年出生大阪，以表演和語言為創作媒介的舞蹈藝術家。將舞蹈作為對身體的批判，跨領域進行書寫與公共行動，與西本健吾組成表演團體「Team Chiipro」。主要作品包括 2022 《Menstruation Sumo Dance》、2021 《Kyoto Imaginary Waltz》、2020 《Imperial Palace Runningman》等。



© Naoyuki Sakai Courtesy of BAL, WWFes2025

a state of transformation achieved by layering multiple images onto the body.

Born in 1992 in Osaka, Nanako Matsumoto is a dance artist who works with performance and language - either separately or in various combinations. She is particularly interested in dance as a critique of the body. Her interdisciplinary practice also includes writings and public action. As co-leader of the performance unit team chiipro, she has been focusing on dance creations and presented two works at Kyoto Experiment: 2021 Autumn and 2022. In recent years, she has examined "Yokai Body",

# 旅行的舌頭

## Cruising: Traveling Tongues

9.12 [FRI] 19:30 | 9.13 [SAT] 19:30 | 9.14 [SUN] 17:00

國立臺灣大學遊心劇場 NTU's University Players Theatre

說到「食物」，每個人腦中浮現的景象都不同，可能是那碗「昨晚不小心泡得太爛的泡麵」、或是差點讓人尖叫的「米其林餐廳主廚親手端來那道爬滿螞蟻的主菜」，食物是建構日常生活的重要元素，怎麼吃？吃什麼？也代表著我們是怎麼樣的人。

《旅行的舌頭》自 2024 臺北藝術節駐節策展研究計畫「流行群島」計畫開始釀造。集結臺灣劇場導演李銘宸、作家溫又柔、日本劇場導演張碁和菲律賓藝術家奈絲·蘿柯，以「食物」為主題開啟這場博大精深的研究與創作，深入思考食物如何乘載國家和地方身分，研究食物在不同文化背景下又如何形成、轉化與交融。最重要的是，隨著年齡增長、身體變化而改變的味覺分佈，更與人的感官記憶緊密相連，在不同人的味蕾上創造新的故事。《旅行的舌頭》既是食物之旅，也是一場關於未知的奇妙旅程！

共製單位 Co-production |



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Kinosaki International Arts Center

日本豐岡市  
Toyooka City

- 票價 1000、800
- 節目全長約 60 分鐘，無中場休息
- 中文、臺語、日文、英文、菲律賓語、邦板牙語發音，中英文字幕

節目

Which sounds tastier: “Aisukurimu” or “ice cream”? What about “Chokoreito”? Cute, perhaps, until you’re stunned by the umami flavor of a chocolate and salted fish risotto. From instant noodles to the ant-scattered entrée at the Noma Tokyo pop-up, food serves as the cornerstone of our daily lives.

*Cruising: Traveling Tongues* was initially conceived during the 2024 Taipei Arts Festival’s curatorial residency program, *Cruising*, which was launched by the Taipei Arts Festival in 2023. Now entering its second episode, the curatorial team from Kyoto Experiment serves as guest curators.

This project brought together Taiwanese theatre director Lee Ming-Chen, born in Taiwan/ base in Japan writer Wen Yu-Ju, Japanese theatre artist Jang-Chi, and Filipino performer and dramaturg Ness Roque. Together, they embarked on a collaborative exploration centred around food—investigating how it embodies identities, and how culinary traditions are shaped across cultural contexts.

In their research, the artists uncovered remarkable variations in similar ingredients. For example, the textures and memories evoked by cocoa from Japan to the Philippines. And, variations in the distribution of taste receptors across the tongue can lead to different stories, and these distributions are closely linked to our sensory memory.

Here, food frames cuisine as a powerful vessel—one that defies rigid and simplistic notions of identity. The chefs are ready, you are invited to the feast. All aboard the train to Flavortown with *Cruising: Traveling Tongues*!

- Price 1000, 800
- 60 mins with no intermission.
- In Mandarin, Taiwanese, Japanese, English, Filipino and Kapampangan, with Mandarin and English surtitles.

Programme

26

27

「沒想到巧克力和鹹魚加在一起做成的燉飯這麼好吃 “(๑\_๑)”」  
——階段呈現觀眾回饋









KYOTO EXPERIMENT  
京都国際舞台芸術祭

京都藝術節  
Kyoto Experiment

京都藝術節自 2010 年起在京都舉辦，致力於製作和展示來自日本及海外的實驗性表演藝術。藝術節旨在探索並創造社會中的新對話和新價值，展示在戲劇、舞蹈、音樂和美術等不同類型間自由穿梭的實驗性作品。通過這些多元組合的創作、體驗和理念，藝術節希望開啟新的可能性。

Kyoto Experiment is a performing arts festival held in Kyoto since 2010. Dedicated to producing and presenting experimental performing arts - both from Japan and overseas - the festival aims to explore and create new dialogues and values in society. Featuring experimental works that move freely between genres such as theatre, dance, music and fine art, the festival hopes to open up new possibilities through the creations, experiences, and ideas that emerge from such a diverse combination.



日本國際交流基金會  
The Japan Foundation

日本國際交流基金會（Japan Foundation，簡稱JF）是日本唯一一個致力於綜合性國際文化交流的機構。作為其「表演藝術國際共製計畫」的一部分，JF與京都國際表演藝術祭（Kyoto Experiment）及臺北表演藝術中心共同製作《旅行的舌頭》。

The Japan Foundation (JF) is Japan's only Institution dedicated to carrying out comprehensive international cultural exchange programs throughout the world. As part of the program, "International Creations in Performing Arts," JF co-produces "***Cruising: Traveling Tongues***" with Kyoto Experiment and Taipei Performing Arts Center.

## 李銘宸 | 臺灣 Lee Ming-Chen | Taiwan

從事劇場編導、創作、演出、文本、視覺設計、典禮統籌等。2009 年起以風格涉（社）名創作與發表演出，同時以個人編導受邀客座、共同創作、顧問、合作 / 協作等，觸角領域多元，涵括當代表演藝術、視覺藝術、聲音音像藝術與影視製作等。

以劇場藝術作為媒介與創作方法，李銘宸的創作透過高度意識的即興與沈積，取材生活景況與現下日常，著眼事物的多義性與其聯覺系統，在臺灣當代的認同感知與人類世的混融現實 / 處境中，層疊描摹、寫意、回應。



© 陳藝堂

Working in theater production, performance, graphic art. Since 2009, he has created and published performances under the name of 風格涉 / 社 (FONG KO SHE). At the same time, he has been invited to cooperate, co-create, and consult as a personal director. The fields of his cooperation work are diversified, including contemporary theater, performing arts, visual arts, sound and audiovisual arts, etc. His works focus on the cognitive texts and magical performances/narratives of the experience scene, as well as their relationship with people and the interaction of the performance. He actively tries creative approaches in various fields mostly through collective improvisation. He draws materials from life situations and daily life, focusing on the ambiguity and its synesthesia, and using theater art as a medium and creative method. Recently he has more performing arts regarding language produced by art and contemporary techniques, as well as the contemporary Taiwanese identity perception and mixed culture/reality.

## 張碁 | 日本 Jang-Chi | Japan

導演、表演創作者。2009 年創立了藝術團體 OLTA，透過協調視覺、表演藝術與社會學、民俗學的系統，關注社群可見的集體行為和社群內展開的溝通，探索有關創造行為的議題，製作幽默又挑釁的作品，於海內外劇院、場館與藝術節進行發表與展出。為 2022 年東京 Saison 基金會獎助計畫得主。



© Jang-Chi

Since founding the OLTA collective in 2009, director and performance creator Jang-Chi has crafted humorous yet provocative works by integrating visual and performance art with sociological and folkloric frameworks. His practice examines visible collective behaviors and intra-community communications, delving into questions of creative actions related to primordial human desires, sensations, and longings. Using archival sounds, documentary material, folk tales, labor songs, movement vocabularies, and historical events, Jang-Chi addresses the complexities of urban planning, industrial structures, and histories that resist simplistic interpretations based on race or gender.



## 奈絲・蘿柯 | 菲律賓 Ness Roque | The Philippines

1991 年出生於菲律賓，身兼演員、戲劇構作與教育家，進行劇場、當代演表演及教育界等跨領域、女性主義、解殖實務的探究。目前正於東京藝術大學攻讀藝術研究和策展實務，為跨領域創作團隊 Salikhain Kolektib 的成員，整合藝術、研究、教育和社群參與，在亞太地區共創藝術作品並推動合作計畫。



©Ness Roque

An interdisciplinary artist, performance dramaturg, and educator, Ness Roque brings a vital Southeast Asian perspective to *Cruising: Traveling Tongues*, grounded in feminist and decolonial practices. A former core member of Manila's experimental Sipat Lawin Ensemble and currently part of the transdisciplinary Salikhain Kolektib, she is pursuing a Master's in Global Arts at Tokyo University of the Arts under a Japanese MEXT scholarship. Her work explores socially engaged art, transnational collaborations in the Asia-Pacific, and Third World feminism—recently expanding into sonic interventions within urban spaces.

## 溫又柔 Wen Yu-Ju

1980 年出生於臺北，東京長大，臺裔日語小說家。2020《魯肉飯のさえずり》獲織田作之助獎；2016《台湾生まれ日本語育ち》（臺灣版《我住在日語》）獲日本隨筆家俱樂部獎；2009《好去好來歌》獲第 33 屆昂文學獎榮譽獎。小說作品包括《來福之家》、《空港時光》（臺灣版《機場時光》）、《永遠年輕》、《祝宴》等。



© 朝岡英輔

A Taiwanese-born, Japanese-language author, Wen Yuju draws from her translingual life to explore themes of identity, memory, and belonging. Born in Taipei in 1980 and raised in Tokyo, she grew up immersed in Japanese, Mandarin, and Taiwanese. A graduate of Hosei University's Faculty and Graduate School of Intercultural Communication, she writes in Japanese—a language she calls neither native nor foreign. Her novel *Lu Rou Fan no Saezuri* (*The Murmurs of Braised Pork Rice*) reflects her nuanced engagement with Taiwan-Japan histories and food as a vessel of emotion and culture.

# FAMILY TRIANGLE：二生三，三生萬物

## FAMILY TRIANGLE

9.12 [FRI] 19:30 | 9.13 [SAT] 19:30 | 9.14 [SUN] 14:30

臺北表演藝術中心 藍盒子 TPAC Blue Box

「我們有資格創造生命嗎？」

這個問題聽起來遙遠，但試著想像一下，如果有一天，你的姊姊對你說——「能不能借我你的精子，讓我和我太太擁有一個孩子？」你，會怎麼回應？

《FAMILY TRIANGLE：二生三，三生萬物》從這個極為私密又真實的提問開始。三位藝術家洪千涵、洪唯堯、曾睿琬，以彼此的真實關係為起點。姊弟、伴侶、姻親，原本的家庭角色在創作過程中逐漸交錯、模糊。這段看似關於生殖技術的選擇，實際上牽動了情感、倫理與責任的每一條細線。

歷時四年的創作，不只是一場演出，更是一段生活的延伸。三人一同經歷情感的靠近與抽離，也如家庭系統理論裡的三角關係模型——當關係出現張力，從來沒有人能真正置身事外。當他們將身體、情感與生命真實交織進作品中，我們也一同被捲入其中。開始思考：什麼是家？什麼是關係？什麼又是生命的本質？而在這個時代，家的定義早已不再單一。這部作品邀請你走進一個家庭的三角習題，也走進你心裡最柔軟的那個角落。

What constitutes a family?

In contemporary society, family extends far beyond traditional notions of marriage and biology. Yet challenges persist, including gender inequality and legal barriers limiting the reproductive rights of same-sex couples.

As their final piece of the *Family Triangle* by the brother-sister theatremakers Hung Wei-Yao and Hung Chien-Han, *Family Triangle* takes a natural next step: expanding into a trio. Joining them is Ray Tseng - artist, lighting designer, and the wife of Hung Chien-Han. Together, they examine the layered dynamics between siblings, spouses, and partners, blurring distinctions between legal frameworks and emotional bonds.

It all began with the couple's wish to conceive a child sharing both mothers' DNA through in vitro fertilisation. Ray would provide the egg, Chien-Han would carry the baby, and Wei-Yao would donate the sperm. While it seemed a clear plan, deeper questions arose, especially since such arrangements still face legal obstacles in Taiwan.

Inspired by childhood memories, societal gender stereotypes, and discussion of the newborn's last name, *Family Triangle* blends theatre, performance art, and candid dialogue. Each artist contributes to create a work that is intimate, humorous, and politically charged. This journey - marked by frustration, love, and resilience - is not just about DNA. It invites audiences to question and reconsider the meaning of family, offering a nuanced and emotionally resonant portrait of modern kinship.

※ 本節目為臺北表演藝術中心委託創作作品。  
Commissioned by Taipei Performing Arts Center.

· 票價 800  
· 節目全長約 70 分鐘，無中場休息  
· 中文發音，英文字幕

· Price 800  
· 70 mins with no intermission.  
· In Mandarin with English surtitles.

「我們有資格創造生命嗎？」

Whoever wins will have the child take their surname. Best of seven games.

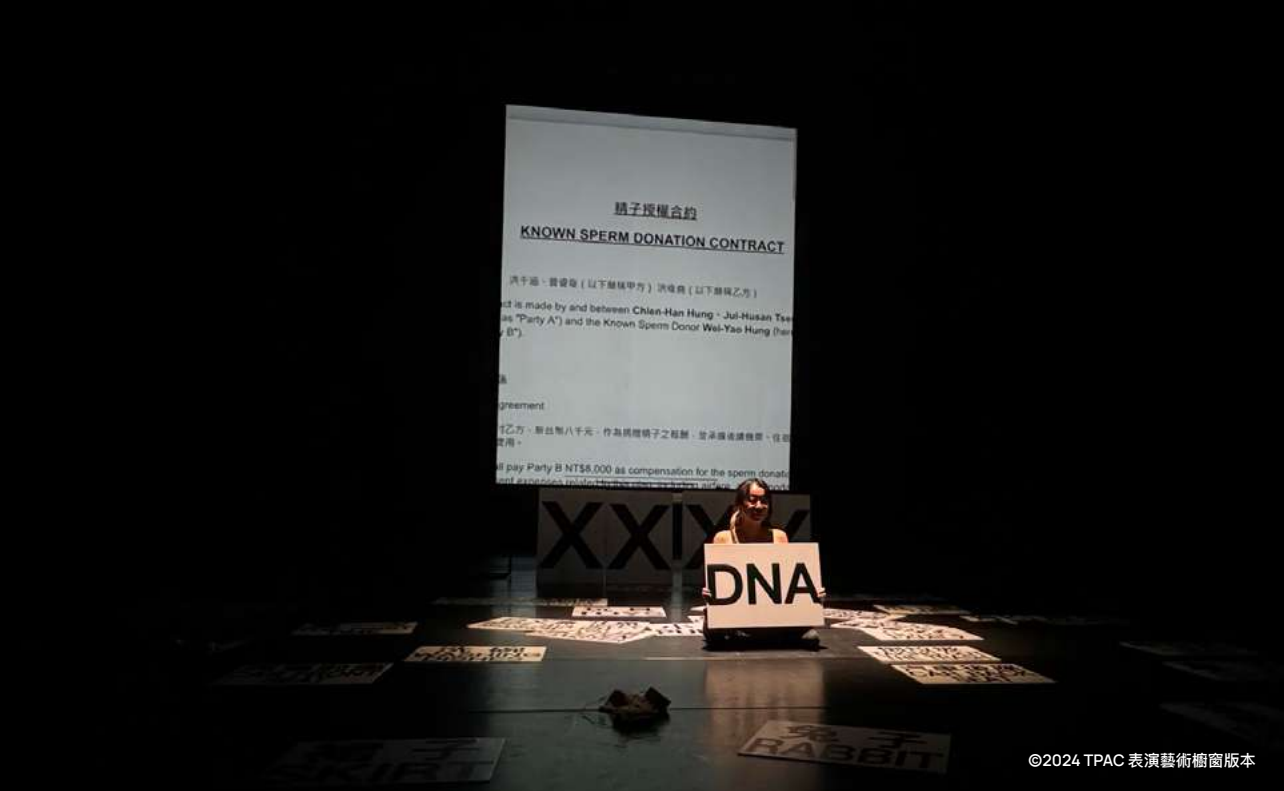
the Mother's Familyname

the Father's Familyname

Familyname

小烏  
GO  
HAR  
TUI  
白鳥  
WHITE BIRD  
SPARK  
大魚  
POTBELLY  
FISH  
兔子  
RABBIT





## 洪千涵 | 臺灣 Hung Chien-Han | Taiwan

劇場導演，現為「明日和合製作所」核心創作者、臺北藝術大學戲劇系兼任講師。作品橫跨親子與當代劇場，如 2025《母親凝視過你》、2020《祖母悖論》、2019《家庭浪漫》、2010-2024《小路決定要去遠方》等。創作關注生活經驗與觀演流動，致力於在劇場中探索「人為何而生」的本質提問。



© 王筑樺

As a Taiwan-based theatre director and independent artist, Hung Chien-Han holds an MA in Advanced Theatre Practice from the Royal Central School of Speech and Drama (UK), and a BFA in Directing from the Department of Theatre Arts at the Taipei National University of the Arts (TNUA). She is a core artist of Co-coism and currently a lecturer in the Department of Theatre Arts at TNUA. Her work explores the restructuring of spectatorship, and she is committed to developing new forms of creation by engaging multiple sensory experiences and spatial narratives, navigating between the “daily experience” and “intentional production.”

## 洪唯堯 | 臺灣 HUNG Wei-Yao | Taiwan

劇場導演、演員，身兼「進港浪製作所」與沉浸式劇場團隊「風狗浪 Rogue Wave」創辦人。擅長以沉浸式手法打破舞台與觀眾的界線，代表作包括 2024《落地前六釐米》、《Sucks in the Middle》、2021《神不在的小鎮》等。擅長使用沉浸式手法，衝撞對空間的想像。創作強調「現場」與跨維度的實驗與挑戰，著重與觀眾的連結與發生。



© 黃煌智

Graduated from the Department of Drama at National Taipei University of the Arts and currently active as a theatre director and performer, Hung Wei-Yao founded the troupe KINGKONG WAVE Production in 2016. In 2023, he established a company called *Rogue Wave*—a collective dedicated to the exploration and research of immersive theatre. His work emphasizes “Live” and consistently challenges conventional performance spaces and spectatorship. Each creation is treated as an experiment—an opportunity to discover new perspectives.

## 曾睿琬 | 臺灣 Ray Tseng (Tseng Jui-Hsuan) | Taiwan

燈光與空間設計師、藝術節技術統籌，為燈光設計工作室「大霧即明設計製作所」創辦人。曾擔任皮歇·克朗淳《NO.60》、古佳妮及十口無團《遷徙》、徐家輝《Yishun is Burning》等國內外演出的燈光設計，亦為 2023 Camping Asia 畢他雅·派方《身為泰國混血兒我真他媽驕傲到不行》演出製作團隊。



© 王竺樺

In 2022, she co-created *Family Triangle* with Hung Chien-Han and Hung Wei-Yao.

# 演算混亂 ㄐーくー`ㄣㄣ´ *jactynogg zontaanaco* ジャクティー乃愚・存ねアココ

9.13 [SAT] 17:00 | 9.14 [SUN] 17:00

國立臺灣科學教育館 B1 多功能室 M01 NTSEC B1 – Room M01

一套搭載 AI 影像辨識系統的「機器夥伴」，在演出現場即時捕捉表演者激烈、混亂甚至充滿風險的身體碰撞，嘗試將其「轉譯」為文字；與此同時，人類主播也正進行即時口語詮釋。從 AI 機器夥伴、人類主播，乃至現場觀眾的多樣且分歧的解讀，哪一方才能正確傳遞身體真正的表述？

日本當代指標性表演團體剛左小組，與知名藝術家 yang02 共同創作的實驗性藝術展演，試圖用極限且即興的身體動能，碰撞 AI 的機器視角與人工智慧轉譯。當機器成為舞台上的另一位參與者、催化劑，與真人表演者共塑這場演出時，過程中的「誤解」與「差異」都將成為難以預料的活力與詩意，甚至反過來影響表演者的即興反應。

《演算混亂 ㄐーくー`ㄣㄣ´》不只是一場衝擊感官的演出，更是思考的啟發，藉由機器夥伴的視角，對人類習以為常的認知提出質疑。挑戰表演的既定邊界，展現獨特的身體智慧。

How well can AI interpret human behaviour and movement—and how should humans respond when AI gets it wrong?

*jactynogg zontaanaco* explores these questions through a fusion of AI, digital technologies, and live performance. Members of the Japanese performing arts group contact Gonzo engage in continuous improvised fight scenes - resembling a gentle fight club. In collaboration with new media artist yang02, image captioning technology is used to allow these machines to "observe" and "explain" the performers' actions. Occasionally, performers introduce props to deliberately disrupt the AI's interpretations while a human announcer joins the machine-generated male and female voices, creating a layered commentary soundscape.

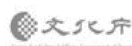
Premiered under precog Inc.'s "TRANSLATION for ALL", which promotes inclusive design, *jactynogg zontaanaco* builds on *untitled session* (2019), a previous collaboration between contact Gonzo and yang02 exploring the expressions of pain and astonishment in impromptu collisions. This new piece deepens the investigation into how AI perceives the human body and how its "misreadings" differ from human understanding.

By inviting both humans and machines to interpret sequences of gestures and movements, *jactynogg zontaanaco* highlights the creative potential of misinterpretation. This raises important questions about perception, accessibility, and the expanding role of AI in interpreting human experience.

製作單位 Production |

**precog**

支持單位 Support |

 國立臺灣大學  
National Taiwan University

- 票價 900
- 節目全長約 60 分鐘，無中場休息
- 中文發音，中英文字幕

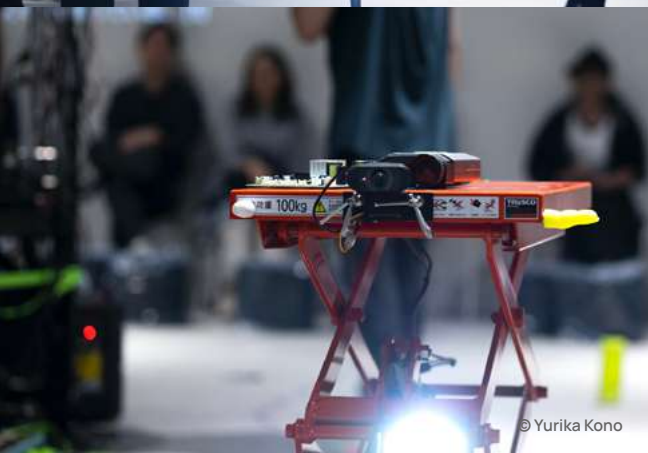
- Price 900
- 60 mins with no intermission.
- In Mandarin with Mandarin and English surtitles.



「《演算混亂リーク一`回々`》揭示了人工智慧在非理想狀態中綻放的魅力，令人期待未來更多這樣的創新試探。」——日本《RealTokyo》









© Yurika Kono

## 剛左小組 | 日本 contact Gonzo | Japan

剛左小組（contact Gonzo）成立於2006年，以即興身體碰撞為創作核心，風格融合衝擊感與遊戲性，從跑酷、滑板與武術中獲得靈感，發展出獨特且附有原始身體動能的表演語彙，更透過與媒體藝術家 yang02 長期跨領域合作，共同拓展身體與藝術的邊界，來展現其對實驗性與即興性的持續追求。



© Anja Beutler

Formed in 2006, contact Gonzo is a performance group creating improvised works based on physical encounters that blend impact and playfulness. Inspired by parkour, skateboarding, and martial arts seen online, they have developed a raw and distinctive style. They've done everything from performance and installations to gaming, also catering. Among their many collaborators is media artist yang02 - very much one of the gang.

## yang02 | 日本 yang02 | Japan

藝術家 yang02 畢業於多摩美術大學。聚焦於科技與藝術的交融，擅長將人工智慧、機器學習等科技融入藝術創作，挑戰傳統藝術形式，引發觀眾的深度思考。代表作包括 2023《jactynogg zontaanaco》、2016《Asemic Languages》。曾入圍日本 2023 Terrada Art Award。



© yang02

Born in Kanagawa, Japan, yang02 studied Media Art at Tama Art University. He intervenes in the established systems of information technology, which have become integral to our daily lives, revealing errors and bugs through the cracks in the systems. This exposes the political, social, and violent issues that are hidden by the spectacle and convenience of technology, and provides an opportunity to think about what we and technology should be. His tech-oriented works question identity and expression, earning him awards and a 2023 ACC New York Fellowship.

# 斷片 LAPSE

9.20 [SAT] 14:30 | 9.21 [SUN] 14:30

臺北表演藝術中心 藍盒子 TPAC Blue Box

瀰漫的煙霧與光影變幻中，來自不同文化背景的舞者，展現從近乎靜止到瞬間爆發的多元身體樣貌，從白色毛怪、人類女性／男性，到錫人，編舞家麥拉蒂·蘇若道默引導舞者挖掘內在記憶，讓他們時而獨立、時而相互模仿，在人與自然、個體與群體間游移，共同經歷一場從疏離到連結的儀式。

斷片，亦即暫時的失誤、時間的間隔，期滿失效。隨著體制崩壞，社會凝聚力減弱，《斷片》製造了一個暫時的避難所，在這段時空的間隔中，引領觀眾關注當代社會秩序走向混亂、連結逐漸消失的狀態；也將混亂與失敗轉化成詩意的能量，讓感官引領眾人經驗一場深刻的擾動與釋放。

「我相信人類狀態不斷變化。我相信宇宙與自然法則。我們都生活在一種暫時性的狀態中。」——麥拉蒂·蘇若道默

Rooted in her Javanese heritage, Melati Suryodarmo explores “vital lapse” as a concept of collective potential emerging from chaos, which is perceived as a space of transition - a moment of instability where new meanings arise. **LAPSE**, her new stage work, delves into colonial histories, spiritual disconnections, and contemporary societal shifts.

In **LAPSE**, Suryodarmo critiques the “Mooi Indie” (Beautiful Indies) style, which is a colonial-era genre of painting that depicted Indonesia as an idyllic and passive paradise and erased prevailing socio-political realities. While the West frames nature as something to be conquered and extracted, Javanese philosophy regards mountains as a territory for pilgrimage and transcendence. This sacred site, once central to cultural and spiritual life, is reframed here within a colonial-capitalist narrative.

**LAPSE** also explores the significance of human-animal hybridity in Javanese mythology, seen in figures such as Garuda and Ganesha, symbols that bridge earthly and spiritual realms. However, colonialism has disrupted the Javanese cosmological beliefs and vernacular practices.

Thus, ambivalence sits at the heart of **LAPSE**, where disorientation creates new possibilities in our contemporary society, which is undergoing rapid urbanisation, digital acceleration, and ecological crises that contribute to a growing sense of alienation. In creating the performance, Suryodarmo transforms “lapse” from an absence into a presence, from chaos into a force of vitalism.

製作單位 Production |



共製單位 Co-production |



ASIA  
TOPA



臺北表演藝術中心  
TAIPEI PERFORMING ARTS CENTER

- 票價 1200、900
- 節目全長約 90 分鐘，無中場休息
- 每場次演出序曲將在 14:30 於臺北表演藝術中心一樓戶外廣場（劍潭捷運站對面）進行，敬請留意觀賞。

- Price 1200, 900
- 90 mins with no intermission.
- The prelude performance begins at 14:30 at the outdoor in front of the Taipei Performing Arts Center (across from Jiantan Station).



「一場靜謐如詩，卻如雷鳴般震撼的旅程。」——澳洲《Dance Informa》











© Michael Pham for Asia TOPA, Arts Centre Melbourne 2025

## 麥拉蒂·蘇若道默 | 印尼 Melati Suryodarmo | Indonesia

印尼國寶級視覺及行為藝術家，以長時間的身體表演（durational performance）和強烈的視覺美學聞名，創作融合舞蹈、行為藝術與裝置藝術，探討身分、記憶、社會結構與心理狀態的變遷。擅長運用簡單卻富有象徵意義的物件製造視覺與感知的衝突，帶動觀眾的同理與自省。重要作品如 2016 《Transaction of Hollows》、2013 《I am a Ghost in My Own House》、2000 《Exergie – Butter Dance》。



©Melati Suryodarmo

Born in 1969 in Solo, Indonesia, Melati Suryodarmo currently resides in Surakarta. Her art, influenced by Butoh, dance, and history, stems from researching body movements and their connections to the self and the world. Photography, choreography, videos, and live performances encapsulate her work. Exhibiting globally, she has earned acclaim at renowned venues and secured the 2021 Bonnefanten Award. In 2012, she founded "Studio Plesungan,"

an experimental performance art hub. She directed the Jakarta Biennale 2017 and has been appointed as the Artistic Director of the Indonesia Bertutur, an Indonesia's mega festival of Arts and Culture for 2022 and 2024, focusing on dance-making.

# 此時此地 On Stage

9.27 [SAT] 19:30 | 9.28 [SUN] 14:30

臺北表演藝術中心 球劇場 TPAC Globe Playhouse

偌大的劇場中，瑪麗亞·哈薩比將 3D 的空間壓縮成平面，獨舞者自黑暗中悠悠浮現，如雕像一般，極其緩慢地以肢體釋放訊息。光線下的肌肉變化凝練了力量本身，表演者透過肢體發出的沈默訊息，讓劇場空間開始變化，觀眾的目光開始聚焦，與獨舞者一同進入這份安靜與專注，《此時此地》不只是一支舞作，更像是一場集體凝視的行為藝術。

「凝望這個世代，以沉默與孤獨反抗眾聲喧嘩。」瑪麗亞·哈薩比的創作風格向來都將空間與身體視為整體，觀眾眼前所見的一切，既是過程，也是結果。當演出者與觀眾的距離拉近，觀眾獲得了選擇觀看角度的權力，雙方就成為平等的思想共創者。在這人人都有話語權的時代，創作者讓身體成為中性的存在，透過暫停與靜止，將所見變成人人皆可存取的訊息。透過這場堅定又溫柔的反抗行動，直面這個世代的眾聲喧嘩。

A solitary figure stands at the edge of the proscenium stage, silently morphing from one pose to another. Iconic and mundane images converge in a dramaturgy that reveals a nuanced embodiment of what it means to sustain a place, a pose, and a representation.

In *On Stage*, Maria Hassabi explores the duality of strength and vulnerability inherent in being exposed before the audience. She frames her signature style, characterised by stillness, slowness, and aesthetic precision, inviting viewers to awaken their associations as a parade of images unfolds.

Undoubtedly, this piece stands as one of Hassabi's most radical and personal works, providing a feminist reflection and a piercing insight into her artistic trajectory. What occurs when the process of an image is revealed? In a contemporary culture fiercely flooded by images, does an image lose its appeal when measured against our expectations?

共同製作 Co-production |



· 票價 1000、800  
· 節目全長約 55 分鐘，無中場休息

· Price 1000, 800  
· 55 mins with no intermission

「當她將雙手置於身前，時間彷彿流經她的指間。總是處於臨界點，爆發前夕。」  
——奧地利《標準報》（Der Standard）







©Benjamin Boar

## 瑪麗亞·哈薩比 | 美國 Maria Hassabi | USA

1973 年出生於塞普勒斯，現居紐約。作品橫跨舞蹈、行為藝術與視覺藝術，活躍於各大重要美術館如紐約現代藝術博物館 MoMA、巴黎龐畢度中心等。以極簡元素為藝術風格，結合肢體與不同媒介，探索動靜之間的雕塑性肢體語言，打破慣常的藝術觀看方式。她以活裝置的形式探問當代表演與視覺藝術邊界，是當代最具代表性的跨域藝術家之一。



© Thomas Poravas

Maria Hassabi (b. Cyprus) is an artist and choreographer working with live performance, installation, sculpture, photography and video. Since the early 2000s, she has carved a unique artistic practice based on the relationship between the live body, the still image, and the sculptural object. Her works reflect on concepts of time and the human figure while employing a variety of media to emphasize the complexity of formal organization. Her solo exhibitions and presentations have spanned institutions across the United States, the Netherlands, Austria, Luxembourg, Germany, France, Italy, and Hong Kong.



局長的話	Message from the Commissioner
策展人的話	Curatorial Statement
藝術節行事曆	Calendar

暗宇之感	Sensing Dark Matter
安琪拉拉拉（無限循環中）	ANGELA (a strange loop)
黏著的手、縫合的山體	Sticky Hands, Stitched Mountains
旅行的舌頭	Cruising: Traveling Tongues
FAMILY TRIANGLE：二生三，三生萬物	FAMILY TRIANGLE
演算混亂リーク－、ローク	jactynogg zontaanaco ジャクティー乃愚・存ねア ko コ
斷片	LAPSE
此時此地	On Stage

北藝人物	TPAC Profile
北藝筆記	TPAC Process
票務資訊	Ticketing

本系列講座以創作者為核心，聚焦於蘇文琪、李銘宸、林安琪 (Ciwah Tahos)、塚原悠也、yang02 等五組傑出藝術家，透過深入的訪談與對談，帶領觀眾探索其創作風格的養成，以及劇場語言的分析。



感知無形：從科學到虛擬世界的創作之旅

Sensing the Invisible: A Creative Journey from Science to Virtual Worlds

7.30 [三] 19:00-20:30

臺北表演藝術中心 2F 太陽廳

講者 | 蘇文琪

對談 / 主持 | 林人中 (臺北藝術節策展人)



文化如何展演：跨國合創二三事

Performing Cultural Intersections: Between Collaboration and Negotiation

9.03 [三] 19:00-20:30

臺北表演藝術中心 2F 太陽廳

講者 | 李銘宸、林安琪 (Ciwis Tahos)

對談 / 主持 | 林人中 (臺北藝術節策展人)



人累與 AI 解說猿的大對決

Who Is the Winning Narrator: Human or Machine?

9.10 [三] 19:00-20:30

臺北表演藝術中心 2F 太陽廳

講者 | 塚原悠也、yang02

對談 / 主持 | 謝豐嶸 (新北市美術館資深策展人)



本系列講座則以作品為標的，將邀請創作者、評論人、學者等專業人士，針對特定作品進行剖析，從素材思維、畫面速度、文本構作等面向，邀請您一起細心閱讀。

來自 AI 時代的身心靈訊息

Insights for Our Mind, Body, and Spirit in the AI Era

7.22 [ 二 ] 19:00-20:30 臺北表演藝術中心 2F 太陽廳

講者 | 王柏偉 (數位藝術基金會藝術總監)

孩子，你的父母是誰？談同婚、代孕與血緣的延續

Who Are the Parents? Focusing on Same-sex Marriage, Gestational Surrogacy and Continuing the Bloodline

7.31 [ 四 ] 19:00-20:30 臺北表演藝術中心 2F 太陽廳

講者 | 洪千涵、洪唯堯、曾睿琬

對談 / 主持 | 林昀嫻 (國立清華大學科技法律研究所副教授)

酷兒山體、植物莖葉與生態女性主義的感官縫合

A Sensory Suture of Queer Terrains, Vegetal Becomings, and Ecofeminist Imaginaries

8.06 [ 三 ] 19:00-20:30 臺北表演藝術中心 2F 太陽廳

講者 | 鄭芳婷 (國立臺灣大學臺灣文學研究所副教授)

殖民、移民與食物記憶

Colonial Histories, Migrant Journeys, and Food Memories

8.13 [ 三 ] 19:00-20:30 臺北表演藝術中心 2F 太陽廳

講者 | 陳玉箴 (國立臺灣師範大學臺灣語文學系教授)

## 票務資訊

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### 付費會員預購

2025.7.07 [一] 12:00 PM—7.14 [一] 11:59 AM

- 北藝中心會員——
1. 成癮玩家 75 折，滿 3 場送 1 張 5 折券
  2. 團隊玩家單張 85 折、單場單筆訂單 4 張（含）以上 8 折、10 張（含）以上 75 折

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### 正式啟售

2025.7.14 [一] 12:00 PM

- 北藝中心會員——
1. 成癮玩家 85 折，滿 3 場送 1 張 5 折券
  2. 團隊玩家單張 85 折、單場單筆訂單 4 張（含）以上 75 折、10 張（含）以上 7 折
  3. 新手玩家 9 折，北藝官網免費註冊享購票優惠

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### 預約註冊 85 折優惠

2025.6.09 [一] 12:00 PM—7.14 [一] 11:59 AM

- 於指定期間內於北藝官網免費註冊「新手玩家」，  
享 2025 臺北藝術節主辦節目啟售期間 85 折優惠券 2 張



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### 早鳥優惠

2025.7.14 [一] 12:00 PM—8.11 [一] 11:59 AM

- 凡購買臺北藝術節 1,000 元（含）以上之任一票券，可享 82 折優惠

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### 異業優惠

2025.7.14 [一] 12:00 PM

- 誠品會員、讀墨會員購票享 92 折優惠  
玉山銀行、台北富邦、台新銀行、永豐銀行卡友購票享 92 折優惠

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### 團票優惠

1. 單場單筆訂單 20 張（含）以上 8 折
2. 單場單筆訂單 50 張（含）以上 75 折
3. 單場單筆訂單 100 張（含）以上 7 折

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### 其他優惠

1. 身心障礙人士及其必要陪同者（限 1 人）享 5 折，入場時應出示身心障礙證明，陪同者與身障者需同時入場。
2. 年滿 65 歲以上長者購票 5 折，入場時請出示有效證件。



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## 會員購票加碼福利

2025.7.07 [一] 12:00 PM—8.11 [一] 11:59 AM

### 獨家體驗

1. 凡完成 OPENTIX 會員綁定之北藝會員（成癮玩家、團隊玩家、新手玩家）於期間內購買任一張 2025 臺北藝術節節目票券，即可報名所購買節目的會員限定活動。
2. 各檔節目獨家體驗將於 8 月 13 日（三）中午 12:00 統一開放登記，額滿將提前關閉表單。每場次限定人數，將依登記順序優先錄取符合資格者。

了解更多北藝會員



# TICKETING

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## MEMBER PRE-SALE

2025.7.07 [MON] 12:00 PM—7.14 [MON] 11:59 AM

Taipei Performing Arts Center member — 1. Devotee Player 25% off, get 150% off coupon for every 3 tickets.  
2. Trooper Player: Single ticket 15% off, 4 or more tickets 20% off, 10 or more tickets 25% off.

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## Official launch of sales

2025.7.14 [MON] 12:00 PM

Taipei Performing Arts Center member — 1. Devotee Player 15% off, get 150% off coupon for every 3 tickets.  
2. Trooper Player Single ticket 15% off, 4 or more tickets 25% off, 10 or more tickets 30% off.  
3. Rookie Player 10% off.

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## REGISTER MEMBERSHIP GET 15% OFF

2025.6.09 [MON] 12:00 PM—7.14 [MON] 11:59 AM

Sign up for free membership via the Taipei Performing Arts Center's official website by Monday, July 14 at 11:59 AM to get two coupons (15% off) for the program of 2025 Taipei Arts Festival.

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## EARLY BIRD DISCOUNT

2025.7.14 [MON] 12:00 PM—8.11 [MON] 11:59 AM

An 18% discount will be applied to any TAF ticket purchase of NT\$1,000 or above.

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## CROSS-INDUSTRY BENEFITS

2025.7.14 [MON] 12:00 PM

1. Eslite Members, Readmoo Members: 8% off ticket purchase.
2. Cardholders of E. Sun Bank, Taipei Fubon Bank, Taishin Bank and Bank SinoPac: 8% off ticket purchase.

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## GROUP TICKET DISCOUNTS

1. 20 or more tickets in a single order: 20% off.
2. 50 or more tickets in a single order: 25% off.
3. 100 or more tickets in a single order: 30% off.

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## OTHER DISCOUNTS

1. A 50% discount is offered to disabled individuals and one necessary companion (please present a disability certificate upon entry).
2. A 50% discount is offered to senior citizens aged 65 and above (please present valid identification upon entry).

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## Exclusive Member Ticketing Bonus

2025.7.07 [MON] 12:00 PM—8.11 [MON] 11:59 AM

### Exclusive Experiences

1. During the above period, all Taipei Performing Arts Center (TPAC) members (Devotee Player, Trooper Player, and Rookie Player) who have linked their OPENTIX membership and purchased any 2025 Taipei Arts Festival program ticket are eligible to register for exclusive member-only events related to their purchased program.
2. Registration for each program's exclusive event will open at 12:00 PM on Wednesday, August 13. The form will close early once capacity is reached. Each activity has limited spots, and eligible registrants will be accepted on a first-come, first-served basis.

More about Taipei Performing  
Arts Center Membership



47場域

178團隊

866場次

八月

08.23

九月

09.07

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# Credit

## 共同主辦 Co-organizer

臺北市政府 Taipei City Government

臺北表演藝術中心 Taipei Performing Arts Center

## 視覺設計 Visual Design

見本生物 Sample Animal

## 節目中文文案、手冊編輯 Editor, Copywriter

蔡瑞伶 Stella Tsai

## 節目英文文案 English Copywriter

余岱融 Tai-Jung Yu

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

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臺北表演藝術中心  
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