



臺北
表演
藝術
中心

TAIPEI
PERFORMING ARTS CENTER

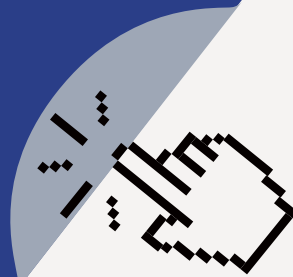
— 2025 北藝嚴選 —

《共和國》

Łukasz Twarkowski

Respublika

盧卡斯·塔沃柯夫斯基



免費加入會員
送 200 元折扣

演出日期 / 時間
Date / Time

2025.6.4 Wed. 19:00

2025.6.6 Fri. 19:00

2025.6.7 Sat. 18:00

《共和國》x Pawnshop 銳舞派對 Respublika x Pawnshop Rave Party

2025.6.7 Sat. 23:50

演出場地
Venue

臺北表演藝術中心 超級大劇院
Super Theatre,
Taipei Performing Arts Center

演出注意事項
Notice

- ◎ 演出全長：
2025/6/4 (三)–2025/6/7 (六) 節目全長約 6 小時。
2025/6/7 (六) 23:50 《共和國》x Pawnshop 銳舞派對約 3 小時。
- ◎ 本場為長時間遊走式演出，期間可自由進出，如需暫時離場，請隨身攜帶票券以供查驗，屆時請依工作人員引導等候入場。
- ◎ 於現場購買酒精飲品時請出示年齡證件供現場人員驗證並理性飲酒。
- ◎ 本演出不開放外食，場內用餐僅限於場內可購買之餐飲，購買請自備現金。
- ◎ 演出結束時間為深夜，參與節目之觀眾請事先安排交通。提醒您飲酒後請勿自行駕駛交通工具。
- ◎ **Duration:**
June 4, 2025 (Wed) - June 7, 2025 (Sat): Duration is approximately 6 hours.
June 8, 2025 (Sun) 01:00: "Respublika" x Pawnshop Rave Party: Duration is approximately 3 hours.
- ◎ **This is a long-duration, immersive performance where attendees are free to move around and enter or exit as needed. If you need to leave temporarily, please carry your ticket with you for verification upon re-entry. Follow the guidance of staff when waiting to re-enter the venue.**
- ◎ **Please present valid ID when purchasing alcoholic beverages on-site and drink responsibly.**
- ◎ **Outside food and drinks are not allowed. Dining is restricted to food and beverages available for purchase on-site. Please prepare cash for purchases.**

節目介紹

《共和國》是一場騷動。一次政變。一把利刃。

森林的細語和電子樂的海嘯。製片廠拆到一半的布景。

劇院的自旋。憑空造鎮的野心。流亡的國度。一架反照觀眾內心渴望的本我機器。

北藝中心將打通「大劇院」與「藍盒子」兩個劇院空間，成為一座偌大的「超級大劇院」迎接盧卡斯·塔沃柯夫斯基（Łukasz Twarkowski）的獨立建國。他將率領一幫藝術家，動員超過百人，在此成立一座柏拉圖致力將之驅逐的《共和國》。這個概念源自 18 世紀末的保拉瓦共和國（The Pavlov Republic）。它由一位神父創建，他與 800 位農民擁有自己的軍隊、金錢、劇院、學校，以及某種形式的醫療保健系統。最終，烏托邦並未實現，但這仍是一個可敬的構想。



當人類面對大疫襲來，保證取消，權威退駕，生活變得越來越可疑，一個母體般的影像世界轟然環繞，越追求自由，越感到痛苦。曾幾何時，我們活在一個已然發生的未來？

盧卡斯繼續探問：如果我們可以完全忘記工作一年，會發生什麼？



主創者介紹

導演 | 盧卡斯·塔沃柯夫斯基 (Łukasz Twarkowski) / 波蘭

1983 年出生於波蘭，是一位結合劇場與視覺藝術的多媒體表演創作者。2011 年，塔沃柯夫斯基以導演身份，執導了由 Anka Herbut 編劇、Bartosz Porczyk 主演的《Farnielli》，正式踏入劇場界。他深受猶太作家扎爾曼·格拉多夫斯基 (Zalman Gradowski) 及波蘭電影導演克里斯多夫·奇士勞斯基 (Krzysztof Kieślowski) 影響。然而，他卻不以純粹的文字或影像作為媒材，而是貪婪地運用多媒體表演試圖捕捉當代雜駁的生活經驗與訊息亂流，如擴增實境般，拓展真實的邊界。



其作品《Rohtko》受哲學家韓炳哲著作《山寨：中國式解構》啟發，質疑西方藝術對原真性的迷戀；《The Employees》以前衛科幻美學，藉一艘太空船上的人類和仿生人，托出關於工作、存在、情感與人機關係的反思；《洛基斯》(LOKIS) 疊合一篇小說和兩個真實事件，針對「恐懼」和「不可控性」進行微觀的研究；《Black Sun》轉譯克里斯蒂娃 (Julia Kristeva) 的同名著作，在難以創造的絕對深暗中，將觀眾引入靜謐憂鬱的冥河。這段體驗他稱之為「成為你自己的螢幕」。考慮到當代的影像氾濫與過曝，或許也是「成為你自己的墳墓」。

當代人類已不能豁免於影像的侵擾，可是對塔沃柯夫斯基而言，「動態影像只是運動的幻覺。」即便以高幀數來拍攝，在第 23 幀和第 24 幀之間發生的斷裂，仍然神秘而漆黑。這些黑洞創造出連續性的幻覺，給予藝術家巨大的空間。如果說作家是在字詞的空白處寫作，那麼影像創作者則是身處黑暗之中創造。帶著強烈的反思，《共和國》是他重大的轉折，一場真切的夢境，如霧如真，他說：「如果我們都做著同一個夢，它就成了現實。」

演出製作團隊

導演 | Łukasz TWARKOWSKI

編劇 | Joanna BEDNARCZYK

舞台設計 | Fabien LÉDÉ

影像設計 | Karol RAKOWSKI, Adomas GUSTAINIS

編舞 | Paweł SAKOWICZ

作曲 | Bogumił MISALA

服裝設計 | Svenja GASSEN

燈光設計 | Julius KURŠYS, Dainius URBONIS

舞台技術人員 | Karolis JUKNYS

導演助理 | Eglė ŠVEDKAUSKAITĖ

編劇助理 | Simona JURKUVĖNAITĖ

舞台設計助理 | Rokas VALIAUGA

攝影顧問 | Simonas GLINSKIS

音效設計 | Karolis DRĖMA, Adomas KORENIUKAS

燈光技術人員 | Edvardas OSINSKIS, Dainius URBONIS

影像操作人員 | Adomas GUSTAINIS

攝影師 | Šarūnas Liudas PRIŠMONTAS, Naglis Kristijonas ZAKARAS, Rička ŽIGIS

剪輯師 | Vytenis KRIŠČIŪNAS

製作人 | Vidas BIZUNEVIČIUS, Lukrecija GUŽAUSKAITĖ

演員陣容 |

Nelė SAVIČENKO, Airida GINTAUTAITĖ, Rasa SAMUOLYTĖ, Jan DRAVNEL, Rytis SALADŽIUS, Valentinas NOVOPOLSKIS, Vainius SODEIKA, Augustė POČIŪTĖ, Gediminas RIMEIKA, Ula LIAGAITĖ, Martynas NEDZINSKAS, Diana ANEVIČIŪTĖ, Algirdas DAINAVIČIUS, Komi TOGBONOU

製作單位 | Lithuania National Drama Theatre

共製單位 | Münchner Kammerspiele

專文一

一場限時限地的沉浸體驗 打開你對自由的想像 ——專訪《共和國》導演盧卡斯·塔沃柯夫斯基

文 | Stella Tsai

朝九晚五的工作義務，與你付出獲得的基本收入，帶給你想要的自由了嗎？

來自波蘭的劇場導演盧卡斯·塔沃柯夫斯基（Łukasz Twarkowski），擅於結合劇場與多媒體藝術，更甚者，他熱愛打破劇場的邊界與溝通媒介、破壞既定規則，質疑當代習以為常的「正常」。藉劇場擾動觀眾的思考，帶出大量的對話與碰撞。盧卡斯不僅在原有的創作體系中開發出全新的劇場語言——如同他不斷藉著創作挑戰的常規；更不只模糊舞台與觀眾、劇場與真實的界線，在全世界還著迷用科技開發更廣闊的沉浸世界之際，他試圖用劇場重新定義「沉浸」的最高邊界。

2019 年開啟創作的《共和國》（RESPUBLIKA），他讓觀眾不再只是成為劇場的一份子，更透過長達 6 小時的驅動與參與，挑戰打開參與者的腦袋、心胸，重新定義每個人對自由的想像。而在開啟潘朵拉的盒子之前，他給予觀眾的第一把鑰匙，就是參與和離去的絕對自由。

是生活，也是實驗；是排練，也是重建

以表演製作來說，《共和國》的起點並不容易。盧卡斯從 18 世紀波蘭神父 Paweł Ksawery Brzostowski 將一群農夫組成的微型社會「Republic of Paulava」作為思考起點，將討論延伸到自由的界線，以及我們所處的當代社會中，自由的可能性。身為資深的銳舞族（Raver）（*註 1），盧卡斯很快就聯想到美國作家 Hakim Bey 所提出的「臨時自治區」概念（*註 2），並決定結合兩者，開啟一場以「一群人在森林裡共同生活一年」為概念的創作計畫。

「我們面試了超過百人，才找到 15 名演員加入創始團隊，他們就像拼盤，代表著社會各類型與樣貌的人類組成。」盧卡斯強調，這個計畫必須自然且有機的發展，因此除了演員，整個團隊包括作曲家、DJ、場景、服裝設計、戲劇構作等工作人員，都要加入這場實驗，全員一起與世隔絕地生活在森林裡，建立一個真正的獨立「社會（Community）」。

專文一

模糊的不再只是排練與生活、工作與私人的邊界，更因為整個社會最大的宗旨就是「不讓任何工作成為任何人的義務」，因此基本如煮飯、打掃等生活義務，意外成為計畫中困難的部分；而在當代社會中較困難的，如無私地分享資源、技術與交換想法等，反倒成為這個社會裡最理所當然的舉動。

盧卡斯為這場大型社會實驗設計了一套脈絡，引導成員朝特定方向發展，像是銳舞(Rave) 的文化分享、電影欣賞、工作坊，以及 DJ 課程。他將排練分成幾個階段，人們在樹林裡來來去去，直到全體成員變成專業的銳舞團體，直到他終於可以開啟計畫最初的提問——工作義務與基本收入對當代社會的意義是什麼？當人類每天思辯討論、夜夜銳舞長達一年，回到真實社會會發生什麼事？



「事實證明，如此獨特的體驗，讓每個人（至少我自己）在此後開始會在日常中反思自己在社會裡的位置（Position），以及是否能有意識地離開、或自動不去做某些事情。」盧卡斯發現，計畫參與者離開後，都更有意識地審視每個決定，將「思考」從選擇變成習慣，再從日常變成心之所向。

他記得計畫的最初，團隊至少有一半的人不熟悉銳舞文化，甚至有一群人討厭 Techno。森林中設置了一間全天候拍攝的「告解室」，每個參與者都能進去暢談自己的感受和體驗，全體則會定期地觀看與討論，藉此確認參與者的狀態。「我印象最深刻的是，某個最初痛恨電子樂的人，某天在告解室終於說出『可惡，我開始喜歡電子樂了！』」直到那一刻，盧卡斯才真正覺得事情開始發酵。至此，他終能開始架構《共和國》的故事線，開啟這趟獨一無二的創作之旅。

六小時的沉浸，讓時間帶你慢慢成為一份子

盧卡斯以經典銳舞主題紀錄片《Storming Sarajevo》為例，來自格拉斯哥的銳舞先鋒 Keith Robinson 費盡萬難將音響設備帶至剛停火的南斯拉夫戰爭現場，在烽火蹂躪過的街道上架起音響、播放電子樂，邀請戰爭倖存者享受音樂、縱舞狂歡，感受自由。「銳舞的本質是帶有政治意涵與潛力的，這也是令我深深著迷的原因。」盧卡斯認為，所有獨裁者最大的夢想就是扼殺快樂，而音樂和跳舞所帶來的快樂因子，會支撐一切革命、行動的動力，並帶動人們的意念與堅持繼續前進。

專文一

卸下一個人的心防不容易，銳舞本身就是架構在長時間為前提的體驗，對抗時間、體制、系統，也務求參與者從身體到心靈都徹底投入。因此《共和國》創造的不只是一場活動、一次沉浸式體驗，更要讓所有參與者理解，在這個獨立出來的時間與空間裡，沒有人有義務要做到任何事情，「你可以加入沉浸也可以退後觀察，可以跳舞也可以拒絕狂歡，你甚至可以自由來去、自行組織這 6 小時裡專屬於你的時間與動向。」絕對的自由，是盧卡斯賦予觀眾的第一個權力。

而在《共和國》展演中，除了復刻森林裡的微型社會，也將製造各式場景供觀眾自由選擇與加入。包括廚房、酒吧、桑拿房、太空船、看台，以及配備 DJ 台與舞池的主舞台，2020 年在立陶宛的首演就選在首都的大型電影片廠中，爾後的歐陸巡演更陸續發生在不同的室內外空間。在雅典 Onassis 藝文中心的巡演更是聚集了近 7 千人的加入。而在故事線的安排下，《共和國》將由三個不同的部分組成。第一部分像是展覽，第二部分為現場表演的錄像裝置，最後第三部分，則是一場音樂與舞蹈主宰的全體狂歡體驗。

第一次亞洲，第一次走進體制內的劇場

如此需要長時間與大空間的作品設定，巡演多年，才終於在 2025 年第一次跨出歐洲大陸，展開第一趟亞洲巡演，首站正是亞洲自由國度代表臺灣，以及即將打開兩個表演廳、以「超級劇院」的巨型規模接下這次挑戰的臺北表演藝術中心。

盧卡斯特地提前半年快閃臺北場勘，坦言空間超乎他想像的合適。如同走出亞洲是他對這檔創作的夢想，臺北表演藝術中心也將成為《共和國》首度「走進」劇院裡的演出。不只是空間上的挑戰，更呼應了從體制外走進廳院內的獨特意味，意義重大。

他腦中的藍圖已將超級劇院切分好區塊，除了配有 DJ 的主舞台，廚房、酒吧、桑拿房與展演空間一應俱全，位於高處的看台也將允許觀眾在上帝視角旁觀這一切。「每件事都會在同一個時間發生，你不可能看到全部，但你可以選擇加入或走開，又或是一天旁觀、一天沉浸。在這過程中，你會不斷地接收大量的訊息，也能自由選擇你想接受的訊息。」

專文一

我能感受到自由嗎？

「自由確實是一件每個人都在追求的事情。」聊起自由，盧卡斯謹慎地說：「我只能試著找到某種體驗、瞬間，創造某種經驗，讓你盡可能地感受到自由，但這不會是答案。」他認真說道，談自由不可能避談代價，一群人得以開誠佈公地建立連結，看似自然，卻也與行動的壓迫、思考的壓抑僅有一線之隔。

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而這也是他選擇以臨時自治區為進行方式的原因，在有限的時間與空間裡切斷觀眾與世界的連結，感受（或認識）自由，在變調之前結束這場夢境。人們可以在這封閉且分離的時空裡，模糊自己與他人、世界和知識的邊界、敞開心胸去認識未知。儘管有限，但有了這一次經驗，人們會對已知的自由有更開闊的認識，進而有機會在往後的人生中，更靠近自由。

「加入我們吧，創造屬於你自己的旅程！」盧卡斯微笑說道，讓每個人在《共和國》裡成為群體的一份子，享受當下，是他所能想像到最自由的一件事。

註 1：銳舞族（Raver）

Rave 又稱銳舞，廣義來說就是一場是 DJ 播放電子音樂（Techno），眾人自由狂歡起舞的派對。Rave 追求和平、愛、團結與尊重；在過往的歷史中，也多與反抗、無政府主義等有所連結。

註 2：臨時自治區（Temporary Autonomous Zone a.k.a. T.A.Z.）

美國作家 Hakim Bey 提出，一個關於土地、時間與想像的暫時性完全解放空間。你可以在這裡支持某件事，保留對特定理念的開放式討論，保有起義的熱情、創意與活力，但毋需製造暴力、與政府正面衝突，或等待長時間醞釀的革命時刻。如此的行動與聚集的人群是限時的，在引發衝突之前即解散，等待未來的某一刻再重新聚集。



專文二

六小時的出神和瘋魔體驗，在《共和國》：體制和時間被顛覆，人們終將團聚 文 | pupulin

現實有沒有可能變得更加讓人難以忍受？2025 年仍值得人類生活、做夢或者打拚嗎？一切都在前進的時時刻刻，狂歡和悲傷儼然變成孿生子，有多解放，沮喪的後座力就有多強烈；那麼棄絕當前的身分與生活呢？在盡可能擺脫物質、人際和積習之外，有沒有一處，時間被抽真空，階級不等於快樂，金錢成為過季文宣，人類終於能喘息好多口，慾望被赦免，人與人之間，共合共融共生，世界大同？

波蘭多媒體藝術新銳導演——盧卡斯·塔沃柯夫斯基（Łukasz Twarkowski），是直面世界的藝術家也是自成一格的鬼才，他思考不懈，但膽大前行：世界的動盪，藝術家有沒有方法可以跟上甚至破解？如果我們仍心中有愛，就不該覺得世界是挑釁的綜合體——人類不該認為世界獨尊苦痛，而也沒有一個人真正有罪。

從森林到紀錄片，在人心也在劇場

如果狂歡可行、銳舞可行或是如果，自由可行呢？盧卡斯·塔沃柯夫斯基（Łukasz Twarkowski）在其作品《共和國》嘗試彌平差異，宣示信仰就是人們眼前看見、體會的東西、靈啟就出現在每一次搖擺身體的韻律裡，不公平不正義，因為各行其是，如果人們同在一起，就能熬煮出和平的滋味，像一碗甜菜根湯，溫柔且暖和，人人都能享用；塔沃柯夫斯基找來世界各地的藝術家，他們把過去 18 世紀末一個曾經存在的共和體制——保拉瓦共和國（The Pavlov Republic），當作一份重要線索，閱讀它、拆解它，甚至活成它——保拉瓦共和國由波蘭神父所創立，擁有自己的軍隊、貨幣、劇院、學校甚至是醫療保健系統，一個不絕對完美的社會主義國家，但曾經人們呼吸過趨近於百分百無害的透明空氣。

沿著這一條引線，塔沃柯夫斯基和藝術家們進入森林，這些藝術家由公開甄選而來，來自世界各地，流動性別，年邁青嫩，或知名或非主流，但抱持共同的勇氣和希望，因此願意投身在正式演出前，塔沃柯夫斯基口中的「一起度過一年的故事」的社會實驗；他們置身於一個獲得基本收入保障、沒有網路，在建立典型社經結構之外的社群的同時，他們也必須意識到自己正在創作，他們獨自的、共同的所經歷與拍攝的一切，都將成為素材，他們是體驗者也是創作者，最後也會變成舞臺的表演者。

專文二

身處於立陶宛維爾紐斯附近 50 公里森林中的他們，都在做些什麼？他們幾乎每天舉辦狂歡派對，他們把電子樂當糧食，讀同一本書當做演員功課、學習如何 DJ、舞蹈成為告解的必要、破壞背景與年紀，一天一天在真實裡累積虛構，塔沃柯夫斯基認為狂歡本身是一種極具力量的體驗，需要耗時準備，而惟有經過這等規模的動員與準備，才能真正將它轉化為一場演出，一場人們可以深入悠遊、探索，甚至迷路的體驗，而觀眾也終將成為行動的一部份。

在劇場尋求可套用的解答

塔沃柯夫斯基過去曾宣告，他對於「劇場」已經到了無法忍受的地步，那並非是居高臨下的傲慢，反而更像來自於創作者素樸的期盼，當觀眾已經不能再被傳統、已知的東西所滿足，那麼劇場該往哪裡去？

沒有選擇迴避，塔沃柯夫斯基仍在劇場打磨他心目中的戲劇作品，他選擇運用多媒體和數位技術作為他創作的得力助手，讓劇場同時出現影像、表演、視覺藝術和音樂。而 Techno 在《共和國》所扮演的角色尤為吃重，Techno 於 1980 年代中晚期於美國密西根州底特律催生，作為反抗體制和政治的化身，廢墟和坍塌的見證者，即使聽感迷幻冰涼，但它的本質是熾熱的、充滿感染力。

它會讓本來不愛的人，相繼淪陷。「大部分的演員從來沒自己跳舞跳好幾小時，但現在跳舞成了指定任務。他們於是終於感受到這種滋味，驚訝自己竟然可以跳這麼久，而且還一點都不難。此外，DJ 課也打開大家眼界，讓大家逐漸對電子樂產生興趣。大家甚至在 DJ 台前排隊，因為我們只有一組 DJ 台，但大家都想親自嘗試。」塔沃柯夫斯基認為電子樂有著昇華人性的作用，它單只運用節奏就讓人群團圓，分享類似的悲愴與喜悅，「有時候藥物迷幻體驗也是電子樂演出的一部分，但就算不靠這些，光是長時間跟著節奏跳舞就會產生某種奇怪的感受，彷彿失去區隔你我、性別與年齡的界線。你會感受到全然的自由。」

專文二

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真的是一無所獲嗎？

《共和國》的準備期不可思議的長，這樣的形式，放在任何一個藝術領域或項目中都顯得太瘋狂和背離常態，甚至塔沃柯夫斯基要求任何加入的演員，都先不預設最終結果，「這個時代太多人都害怕自己一無所獲」，但，這是真的嗎？人們手中的度量衡，真的能丈量這一整個花花世界？因此《共和國》是一個宣言，「我值得、我需要這一切，其他都不重要。」

《共和國》沒有明確舞臺、沒有「鏡框」，演出時，螢幕、舞臺都是「鏡框」的一部分，演員會帶著各自情緒、身分與任務，出現在有如電影片廠的劇場空間，協力重現彼時他們在森林生活的生活和每一個房間，那個累積多重、破碎、不安的集何體將在舞臺中——剝落。

而進入到《共和國》宇宙的觀眾，也建議先不預設任何想像和立場，它遠離傳統敘事、但更貼近我們所屬於的環境，只管沉浸。如同塔沃柯夫斯基所言，人們可以認同《共和國》是一齣沉浸式戲劇作品，也是一個巨型裝置。觀眾被歡迎自由移動，進入所有的房間，細細挑揀一個最順眼的座位，觀看現場與螢幕，直到眼前的一切融為一個整體。

2020年，《共和國》面對到一批觀眾，他們在觀賞過後紛紛給出各式評價，其中有人評論，「有些作品是你想談論的，有些作品是你想經歷的，而《共和國》正是後者。」也有人分享，「這過程同時讓觀眾回望自身。如果你能坦承面對自我，你會更有興趣檢視演出所觸發的經驗、感受與理解，而非只是演出本身——這就是《共和國》所營造的氛圍。」

專文二

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刻劃在基因中的

在全球疫情發展水深火熱之時，塔沃柯夫斯基接受了一場媒體訪問，回應一則關於疫情、劇場和人們之間的關係變化，塔沃柯夫斯基當時的答覆，或許也可以成為，觀眾進入到《共和國》的關鍵原因，即使在 AI 逐漸滲透生活景觀，都無法被輕易撼動的——人與人之間的連結。

塔沃柯夫斯基是這麼說的，「真正重要的是要出門去、和人有接觸、形成群眾、創造彼此在一起的感受。我們都忘記了這件事。過去，人們會說劇場快要走到盡頭了，要被 Netflix 之類的新形式取代。才沒這種事！我們受夠待在家裡、受夠看 Netflix 了！我們需要出門去電影院、去劇院、去聽音樂會。某方面而言，我相信就算形式有所改變，想要共同經歷某件事情的渴望是不會變的。這都寫在我們基因裡了。」

《共和國》歡迎不安於室的人們、憤怒和狂喜交雜的人們，甚至歡迎一陣狂風闖入，它會發生六小時，沒有一刻是一模一樣的六小時，可以狂舞、可以流淚、可以迷路，當然，人們也可以選擇靜靜坐著，遠遠看著演前的一切發生與不發生。而那，都會帶來前所未有的體驗與夢想——我們值得創造並享受一個更好的世界。

線上文章請點



Introduction

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Respublika is a new theatrical experience in space and time, directed by Łukasz Twarkowski, the creator of *Lokis*, which has won four "Golden Stage Crosses" – national Lithuanian theatre awards. The creative team is a truly international team, some of the members having previously worked on the *Lokis* show. *Respublika* is co-produced with The Munich Kammerspiele theatre.

The creators invite viewers to a large open space, where everyone will be able to feel part of the community. The loose structure of the theatrical event will provide an opportunity to stay in a closed community, where stories, food and even a sauna can be shared. The level of involvement will depend on the audience themselves – they will have the freedom to take an active part in the events or simply observe the performance. It is an immersive durational theatre experience that will last for 6 hours.

In *Respublika* artists test the idea of basic income. What happens if we redefine the concept of work? Is work defined only as the activity that aims to increase GDP and is rewarded by salary? Or is there more to it?

Participants of the project had their basic income guaranteed and were required to create a kind of commune that functions off the grid – outside of our regular social and economic structures. They explored work opportunities that do not conform to the common understanding of a 40-hour-per-week labour. It soon became apparent that what occupied and united the participants, was dance and music. Does making music and dancing outside the framework set by the entertainment industry have a wider, existential meaning?

Artist

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Director: Łukasz Twarkowski, Poland

Łukasz Twarkowski (b. 1983) is a creator of multimedia performances combining theatre and visual arts. He places his projects in the context of extending reality through multimedia.

A crucial element of Twarkowski's creative work is investigating the ability and limitations of theatre as a medium and tool of communication. By permanent deconstruction of narratives, questioning the fixed habits of the audience and by meaningful usage of new media, Twarkowski creates a new, original language of stage performance based on multimedia and, more widely, digital technologies. In using these, Twarkowski analyses and observes increasingly complex relations between the Real, the Symbolic and the Imagined. His projects are being programmed at the most important festivals and stages of Europe, among others: Holland Festival, Odéon - Théâtre de l'Europe, Ruhrtriennale, Festival de Otoño de Madrid, Münchner Kammerspiele.



Production Team

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Director: Łukasz TWARKOWSKI
Playwright: Joanna BEDNARCZYK
Set Designer: Fabien LÉDÉ
Video Designers: Karol RAKOWSKI, Adomas GUSTAINIS
Choreographer: Paweł SAKOWICZ
Composer: Bogumił MISALA
Costume Designer: Svenja GASSEN
Light Designers: Julius KURŠYS, Dainius URBONIS
Stage Operator: Karolis JUKNYS
Director's Assistant: Eglė ŠVEDKAUSKAITĖ
Playwright's Assistant: Simona JURKUVĖNAITĖ
Set Designer's Assistant: Rokas VALIAUGA
Consultant in Cinematography: Simonas GLINSKIS
Sound Designers: Karolis DRĖMA, Adomas KORENIUKAS
Light Operators: Edvardas OSINSKIS, Dainius URBONIS
Video Operator: Adomas GUSTAINIS
Camera Operators: Šarūnas Liudas PRIŠMONTAS, Naglis Kristijonas ZAKARAS, Rička ŽIGIS
Editing Operator: Vytenis KRIŠČIŪNAS
Producers: Vidas BIZUNEVIČIUS, Lukrecija GUŽAUSKAITĖ

Cast: Nelė SAVIČENKO, Airida GINTAUTAITĖ, Rasa SAMUOLYTĖ, Jan DRAVNEL, Rytis SALADŽIUS, Valentinas NOVOPOLSKIS, Vainius SODEIKA, Augustė POČIŪTĖ, Gediminas RIMEIKA, Ula LIAGAITĖ, Martynas NEDZINSKAS, Diana ANEVIČIŪTĖ, Algirdas DAINAVIČIUS, Komi TOGBONOU

Produced by Lithuania National Drama Theatre.
Co-produced by Münchner Kammerspiele.

Further Reading

A Timed Immersive Experience to Unleash Your Imagination of Freedom An Interview with Łukasz Twarkowski, Director of *Respublika*

Text by Stella Tsai

Translated by Hsuan Chen

How much freedom does the nine-to-five grind and the paycheck it brings actually offer you?

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Polish theater director Łukasz Twarkowski is renowned for blending theater with multimedia art, consistently pushing the boundaries of conventional performance. His works dismantle established norms and challenge the “normalcy” of contemporary life. Through theater, he provokes thought, spurs conversations, and generates collisions of ideas. Twarkowski has crafted a unique theatrical language, blurring the lines between stage and audience, theater and reality. In an era where immersive worlds are typically defined by technology, Twarkowski redefines immersion through live theater, establishing new benchmarks for the concept.

Launched in 2019, *Respublika* transforms the audience into active participants. Over the course of six hours, the production challenges them to rethink their understanding of freedom. Yet, before unlocking Pandora’s box, Twarkowski offers his audience the ultimate key: the absolute freedom to join or withdraw at any moment.

Life as Experimentation: Rehearsal as Reconstruction

The creation of *Respublika* was no simple task. Twarkowski took inspiration from the 18th-century micro-society Republic of Paulava, founded by Polish priest Paweł Ksawery Brzostowski, which extended the discussion to the boundaries of freedom in modern societies. As a seasoned raver (note 1), Twarkowski connected this concept with American writer Hakim Bey’s “Temporary Autonomous Zone” (note 2), merging the two into a year-long living experiment.

Further Reading

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"We interviewed over a hundred people before assembling a founding team of 15 performers," Twarkowski shared. These participants represented a microcosm of society, a natural and organic community that extended beyond actors to include composers, DJs, set designers, costume creators, and dramaturgs. All participants lived together in isolation, creating a genuine independent society.

This process blurred the lines between rehearsal and daily life, work and personal boundaries. With no obligations enforced, tasks like cooking and cleaning became surprisingly challenging, while more abstract ideals like resource sharing and idea exchange flowed naturally.

Twarkowski fostered this experimental community through structured activities, including workshops, rave culture explorations, film screenings, and DJ training. As rehearsals progressed, the group evolved into a professional rave ensemble, culminating in a pivotal question: What is the meaning of work and income in modern society? After a year of philosophical discussion and nightly raves, how would participants reintegrate into reality?

"It turned out that such a unique experience made everyone (at least myself) begin to reflect on their position in society in daily life, and whether they could consciously step away from or automatically refrain from doing certain things." Lucas discovered that after leaving the project, participants became more mindful of each decision, turning 'thinking' from a deliberate choice into a habit, and eventually into an intrinsic part of their daily lives.

Further Reading

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Through *Respublika*, Twarkowski invites audiences to step into a temporary autonomous zone, severing ties with the outside world to discover freedom's nuances. Timed yet deeply impactful, this experience enriches participants' understanding of freedom, encouraging them to seek it beyond the boundaries of the performance. He recalled that when the project began, at least half the team was unfamiliar with rave culture, and some even openly disliked electronic music. In the forest, a 'confessional room' was set up for 24/7 filming, where each participant could share their feelings and experiences freely. The entire group would regularly review and discuss these recordings to better understand the participants' experiences. "What stood out most to me was when one person, who had initially hated electronic music, finally said in the confessional room one day, 'Damn it, I'm starting to like electronic music!'" It was at that moment that Lucas truly felt things were beginning to unfold. From then on, he was finally able to start structuring the storyline for *The Republic* and embark on this unique creative journey.

Six Hours of Immersion: The Journey to Oneness

Twarkowski cites the classic rave documentary *Storming Sarajevo* as an example, in which Glasgow's pioneering rave artist Keith Robinson overcame numerous obstacles to bring sound equipment to the streets of post-war Yugoslavia, recently affected by a ceasefire. He set up the speakers, played electronic music, and invited war survivors to join in the music and dance freely, embracing a sense of liberation. "What fascinates me deeply is the political implications and potential embedded in the essence of rave," Twarkowski explained. He believes that the ultimate goal of any dictator is to suppress joy, and the happiness that music and dancing bring is what fuels revolutions, movements, and gives people the strength to continue fighting for their cause.

Further Reading

Breaking down personal defenses is no easy task. Rave, by its very nature, is an experience built on the premise of extended time, designed to challenge time, systems, and institutions, urging participants to fully immerse themselves both physically and mentally. Therefore, *Respublika* is not merely an event or immersive experience; it encourages participants to realize that in this uniquely created space and time, nothing is required of them. "You can choose to immerse yourself or step back and observe, dance or resist the euphoria. You're free to come and go, directing your own time and movements during these six hours." Absolute freedom is the first gift Twarkowski offers his audience.

In the performance of *Respublika*, alongside recreating a micro-society within a forest, various scenes are created for the audience to freely choose and join. Among these are a kitchen, a bar, a sauna, a spaceship, an elevated viewing platform, and the main stage, featuring a DJ booth and dance floor. The 2020 premiere in Lithuania took place in a large film studio in the capital, and subsequent European tours occurred in various indoor and outdoor spaces. The tour in Athens at the Onassis Cultural Centre (Onassis Stegi) even attracted nearly 7,000 participants. Structured around a narrative, the performance is divided into three stages: The first introduces the overarching theme, followed by the second, which provides individual movement experiences. As participants gradually integrate into the collective, the final stage ushers everyone onto the dance floor for an unforgettable rave, where time and reality dissolve, and music and dance take control.

Debuting in Asia: *Respublika* Meets Institutional Theater

Requiring considerable space and time, the piece has toured extensively for years and will venture beyond Europe for the first time in 2025, launching its Asia tour. The journey begins in Taiwan, a symbol of freedom in Asia, and at the Taipei Performing Arts Center, which is set to take on this challenge with its two new performance halls, designed on a monumental scale as a "super-theatre."

Twarkowski made a special visit to Taipei six months ahead of time for a quick location scout, admitting that the space exceeded his expectations in its suitability. Just as

Further Reading

stepping out of Europe was a dream for this creation, the Taipei Performing Arts Center will also mark the first time *Respublika* enters a traditional theater setting. This is not just a challenge of space, but also a significant shift—Shifting from the margins of institutional structures to the heart of the theater, imbued with profound meaning.

The blueprint for the super-theater is already in place. In addition to the main stage with a DJ, there will be a kitchen, bar, sauna, and exhibition spaces. The elevated stands will offer the audience a view from above, almost as if they were gods. "Everything will happen at the same time. You won't be able to see it all, but you can choose to engage or walk away, or simply observe one day and immerse yourself the next. During the experience, you'll receive a wealth of information and be free to choose what to absorb."

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Can I truly feel free?

"Freedom is something everyone seeks," Twarkowski reflected cautiously. "I could only craft experiences that offered a glimpse of its essence, but there were never any definitive answers." He noted that freedom came with a cost—genuine connection required breaking down barriers, often verging on discomfort or oppression.

Through *Respublika*, Twarkowski invites audiences to step into a temporary autonomous zone, severing ties with the outside world to discover freedom's nuances. Timed yet deeply impactful, this experience enriches participants' understanding of freedom, encouraging them to seek it beyond the boundaries of the performance.

"Join us and forge your own path," Twarkowski said with a smile. For him, the essence of freedom was found in the fleeting yet profound act of becoming part of a collective.

Notes:

Raver: A participant in rave culture, characterized by DJ-driven electronic music and a celebration of peace, love, unity, and respect. Historically, raves have also been linked to rebellion and anarchism.
Temporary Autonomous Zone (T.A.Z.): A concept by Hakim Bey, describing a temporarily liberated space that supports open discussions and actions free from societal norms.

View more



主辦單位
Presenter



臺北表演藝術中心
TAIPEI PERFORMING ARTS CENTER

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。

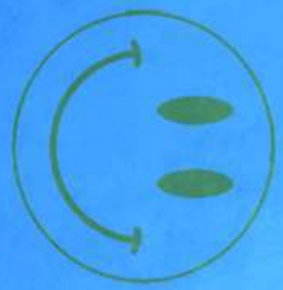
The organizer reserves the right to make changes to the event program. Changes will be announced on the website of Taipei Performing Arts Center. All photos are authorized by the artists.

www.tpac-taipei.org

RESURBILIKA

國

英和



觀賞指南

- 您即將進入的活動空間，是一個由名為「共和國」的團體，在一次研究實驗中搭建的基礎設施的重建版本。這個原始實驗進行了一年，之後團體停止了活動。五年後，他們重新集合，但當年的設施已被拆除。
- 現在，參與者可以在這個空間中看到那些原始設施的重建版本。您可以自由地在空間中移動與參觀。參與者大約有四十五分鐘的時間來探索這個場域，之後，一場新的實驗就會開始。
- 在新的實驗中，「共和國」成員會回顧他們第一次實驗時的記憶、情感與人際關係。他們會重新演出一些看似日常的小場景。這些場景表面上或許看起來微不足道，但其實都具有特別的情感和思考意義。每一個重現的場景，都是經過仔細挑選的。
- 至於您是純粹的觀察者，還是實驗的一份子，沒有標準答案。您可以自己決定。如果您覺得自己是實驗的一部分，那您就是；若不是，那麼您就是個觀眾。
- 活動現場的椅子、沙發、吊床、長凳、啤酒箱，都可以自由使用。我們也邀請您使用桑拿設施。當表演者沒有在演出時，可以向他們索取毛巾。
- 現場會有攝影機跟拍「共和國」的成員，拍攝的畫面會即時投影在兩面大螢幕上。您可以自己決定要用什麼方式來觀看。可以坐在瀑布山上的位置看螢幕，也可以跟著表演者走動，直接觀看他們的演出。
- 活動空間裡有休息區和飲食區。請在飲食區享用餐點與飲料。如果想休息，任何時間都可以利用各處設置的休息座位，我們也鼓勵您在其他區域找到適合自己的放鬆方式。
- 放鬆的姿勢不會影響參與或觀察演出。有時會有多個場景同時上演，螢幕可以幫助掌握情況。但並不是所有的情節都能被拍攝或投影出來，所以每位參與者看到的內容都是片段。請不要急著四處奔走，想要看完所有內容是不可能的。我們建議您專注在自己眼前的部分，也不要太常改變觀看方式。就算錯過一些內容也沒關係，這很正常。
- 您可以與「共和國」成員互動，但請不要在他們演出時打擾他們。如果演員正在重現場景，請主動讓出通道，不要擋住他們的路。這一點同樣適用於跟拍的攝影師，也請您主動讓出走道。
- 演出過程中會使用煙霧、炫光、以及高低頻的巨大聲響。如果您對聲音敏感，請在三樓入口處免費索取耳塞。
- 請注意，整個演出過程會被錄影記錄下來。如果您不希望被拍攝，請告訴現場工作人員。
- 場地內有樓梯、平台以及可能導致絆倒的設施，這些地方都用白黃色、紅白色或黑色膠帶標示了。請小心行走，避免跌倒或發生意外。
- 並非每個區域都設有相同的音響設備，請尋找能清楚聽到聲音的位置。有些場景是靜態或安靜的，請尊重現場的氛圍，避免發出干擾的聲音。
- 如果身體感到不適，請尋求前台人員或者穿著白色制服、標示「Reality」的工作人員協助。如遇緊急狀況，請依照指示前往最近的安全出口。也請注意，並且靠近現場鷹架結構時要小心，請只使用既有的通道與動線。
- 與「Pawnshop 當舖」合作的銳舞派對將於 6 月 7 日星期六午夜舉行。

Instructions

- The event space you are about to enter contains a reconstruction of the infrastructure built by the group called Respublika during a research experiment. The original experiment lasted a year. After this time, the group stopped its activities. After five years, the group reconvened. The infrastructure where the members of Respublika conducted the first experiment had been destroyed.
- Participants can view a reconstruction of the original infrastructure in the event space. We invite them to move freely in the space. Participants have about 45 minutes to explore the space. After that time, a new experiment begins.
- In new experiments, the members of Respublika work on memories, feelings and relationships that occurred during the original experiment. They reenact seemingly everyday situations that occurred at that time. The reenacted situations may seem trivial at first glance, but that does not mean that they are meaningless or unimportant: All the situations that are reconstructed have been carefully selected for their emotional and cognitive content.
- It is not clear whether the participants following the event remain pure observers or - like the members of Respublika - are also part of the experiment being conducted. It is probably up to all participants themselves to determine that and define their own state. If you feel part of the experiment, you are. If not, you remain a spectator.
- You are welcome to use chairs, sofas, hammocks, benches and beer boxes. We also invite you to use the sauna. You can ask the performers for towels when they are not busy reconstructing scenes.
- Cameras will follow the members of Respublika. The images they capture will be projected onto two screens. Participants can choose their own strategy on how best to follow the ongoing actions. They can sit on the waterfall mountain opposite the screens. They can also follow the actors reenacting situations to observe the action directly.
- The event space also includes a rest and catering area. It is advised to use only catering zone to enjoy your meals. Also We encourage you to use resting spots at convenient times during the event. We also encourage you to take up relaxing positions in other parts of the event space.
- Relaxing postures do not prevent active involvement in following actions.
- Some situations are repeated simultaneously. Following the images on the screens gives insight into what is happening. However, it is impossible to project and show everything that happens in the room. Participants will only see part of the Respublika experiment.
- We don't recommend running from room to room to see everything that happens. This is impossible, so it is worth focusing on part of the recreated reality. We also advise participants not to change their tactics for following events too often. There is no need to worry about missing something essential. No participant can see everything that is happening, and that is quite normal.
- Participants are welcome to interact with members of Respublika, but we ask participants not to do so when the performers are reconstructing situations.
- Participants are asked to make room for members of Respublika who are re-enacting scenes at any given time, so that the performers do not have to move through groups of participants. This rule also applies to camera people following Respublika members. We ask you to make space for them.
- During the event, we use fog machines, strobe lights and high- and low- intensity high-frequency sounds. If the loud music bothers you, please use earplugs. These are available free of charge at the entrance on the third floor.
- Keep in mind that the show is being recorded. If you do not want footage of you to be used, let the staff know.
- The area contains stairs, platforms and other tripping hazards. All the places are marked with white, yellow or white - red or black tape. We ask you to observe this to avoid possible falls or accidents.
- Not all parts of the hall are equipped with the same type of sound equipment, so participants should look for places where the sound is sufficiently audible.
- Some of the reenacted scenes are quiet. Participants are asked to respect its ambience and not to disturb the others.
- In the event of feeling unwell, please refer directly to personnel members wearing white uniforms with the sign "Reality."
- In case of emergency, please follow instructions to the nearest exit.
- You are kindly requested to pay attention to safety while using scaffolding structures and use only created passages and pathways.
- And after-show Final rave with Pawnshop will take place on Saturday, June 7, at midnight a.m.