



臺北
表演
藝術
中心

TAIPEI
PERFORMING ARTS CENTER

— 2025 北藝巖選 —

《自由大教堂》

Tanztheater Wuppertal Pina Bausch + Terrain

Liberté Cathédrale

碧娜·鮑許烏帕塔舞蹈劇場
+ 陣地



免費加入會員
送 200 元折扣

演出日期 / 時間
Date / Time

2025.3.21 Fri. 19:30 * 演後座談 Post-show Talk
2025.3.22 Sat. 19:30

演出場地
Venue

臺北表演藝術中心 大劇院
Grand Theatre,
Taipei Performing Arts Center

演出注意事項
Notice

- ◎ 演出全長 105 分鐘，無中場休息。
 - ◎ 遲到、中途離席的觀眾，請依循現場工作人員引導等候入場。
 - ◎ 演出部分含裸露及巨大聲響，請留意並斟酌入場。
 - ◎ 演出中，舞者可能與觀眾互動，敬請留意。
 - ◎ 演出觀眾席非原場地觀眾席，將於大劇院舞台上另外搭建。
 - ◎ 建議觀賞年齡 15 歲以上。
 - ◎ 演前導聆：每場演前 40 分鐘，於北藝中心 2 樓太陽廳東南角舉行。
 - ◎ 演後座談：3/21 (五) 演後於大劇院觀眾席舉行，以法文進行、中文逐步口譯。
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- ◎ **Duration is 105 minutes without intermission.**
 - ◎ **Latecomers or the audiences who leave during the performance, please follow the staffs' instructions.**
 - ◎ **It may contain nudity and loud sound. Audience discretion is advised.**
 - ◎ **One of the parts contains passages of the dancers in the audience, with the possibility of interaction.**
 - ◎ **This show features a special stage set-up. The orchestra seats are replaced by bleachers all around the stage.**
 - ◎ **Suitable for ages 15 and up.**
 - ◎ **The pre-show talks are held 40 minutes before each performance at 2F Sun Hall.**
 - ◎ **The post-show talk is held on March 21. The talk is conducted in French with consecutive interpretation in Mandarin.**

關於作品

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此刻正在發生甚麼事情？在碧娜·鮑許烏帕塔舞蹈劇場的舞者和我本人之間、在內維格斯（Neviges）粗獷主義建築風格的聖瑪莉大教堂和我們之間、在最飽滿的管風琴音色與我們的身體之間，一切的重點都在於凝聚。我們正在探索想像的自由，但若非經由「身體」的相互衝撞，這些都不會存在：碧娜·鮑許烏帕塔舞蹈劇場的舞者和其他我合作過的舞者相互衝撞、衝撞著彼此對自由與教堂的想法，而這些全部的感受也衝撞著我們共同設計的舞蹈。此時此刻，我腦中浮現出一面畫布。舞者們投身進入畫布之中，使它變得更加廣闊、鮮活，逐漸「成形」。我有一種感覺，你們必須真正成為「這些人」，帶著各自的感受凝聚在一起，這部作品才會誕生。

我沒有寫下任何東西，我只是讓我們的聲音、鐘聲、寂靜，彼此共鳴。寂靜。寂靜其實並不在原本的計畫之中。然而...這將無數人吸引至教堂與聖殿的大片寂靜；我們在閱讀戀童癖神父受害者的證詞時不禁屏息的寂靜；還有，所有靜默時分的寂靜.....我們仍在嘗試編舞出它們的片段。有時候，我們進入教堂是否只為了逃避？是為了逃避，還是為了尋找自己？這裡沙沙作響的寂靜，使每一個動作都化為編舞的一部分。我記得曾經看過《大寧靜》（Die grosse Stille），一部關於法國大沙特勒斯山修道院修士的德國電影。在那片寂靜之中，他們的動作轉化成奇異的舞蹈。整整一週，這些修士未發一語，但我們看到他們身穿修道袍，在雪地裡笑著滑雪橇。《自由大教堂》裡的一點點寂靜...還有大量的音樂、刺耳的聲響。鐘聲、管風琴聲，甚至是聖歌的吟唱，在教堂的建築中迴盪，穿透我們的身軀與空氣。連周遭的城鎮也震了起來：彩繪玻璃窗、高聳的石造建築，還有教堂頂端的大鐘。有時候，你必須堅信直覺：鐘聲紊亂的鳴響，本身就是一首偉大的舞曲；這也是一種當代的組合，可以編排管風琴彈奏出非常強的樂音；或許，自由與大教堂確實可以比肩並行。

我們正在創作五個段落——有點像是建築的構件，彼此獨立。

關於作品

樂曲

我們齊聲哼唱貝多芬 C 小調第 32 號鋼琴奏鳴曲（作品編號 111）的第二樂章，沒有伴奏。我們不隨音樂起舞，而是融入其中，使之讓人難以辨識。我們隨著鋼琴聲起伏，但真正讓我們歌唱的，是奏鳴曲的記憶。音樂本身是無法被唱出來的...！在這場歌舞的高潮，在呼吸拉長至極限之處，動作緊緊依附著聲音，只要肺中尚有氣息，舞蹈就會展開。這是一種存在主義的舞蹈：即使在呼氣，我們也在跳舞；即使身體發出聲音，我們依然彼此舞動。

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鐘聲

在融合多座城市的鐘聲之間，我們進行了一場不曾停歇的搖頭舞，陷入一種永不減速的恍惚狀態。鐘聲同時作為音樂與訊息，既是震耳欲聾的噪音，又是充滿激情的聲音——哀悼的激情、讚美愛情的激情、混沌的激情，這些在我心中，都呈現於鐘聲之中。當所有鐘聲同時響起，所創造的喧囂彷彿是一場讓人渴望起舞的雜音。這部分是真正的「爆發」，在某種意義上，鐘聲在無法停歇的瘋狂中爆發出動作，並且，如字面所示，將我們炸開：無窮無盡地，我們撞向鐘聲！我們嘗試以最精準的舞步跟隨鐘聲那複雜且無情的節奏：混沌與精準相互結合，讓我們始終保持警覺。

寧靜

我們從閱讀教會受害者的證詞開始。內心的震驚讓我們的身體進入專注傾聽的狀態，並嘗試著不發出任何的聲響。作為提醒、作為記憶、作為一種與我們不知傾聽的聲音之溝通交流。

喪鐘為誰而鳴

從約翰·多恩的詩《沒有人是一座孤島》（沒有人是一座孤島 / 可以自全...）開始——我們在尋找親密感，那種幾乎是字詞在耳邊低語的親密。面對這些詩句，舞者能做些什麼呢？我們也在尋找其它世俗的來源，也許是某首流行歌曲的回憶，像派切絲的《把痛苦幹掉》，這或許是其中的一部分，就像波希的聖安東尼畫作或羅馬式柱頭上的怪物一樣，它們都是藝術史和宗教史的一部分.....

關於作品

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觸碰

在菲爾·尼布洛克的管風琴音樂洪流之中，我們在尋找一個接觸點，在那裡若沒有觸碰，將沒有任何事情會發生。是因為 COVID 疫情期間讓接觸有罪化，從而使身體保持距離？還是抹大拉的馬利亞的「不要觸摸我」？還是這個洗腳儀式？或是某些教會接納愛滋病患者？還是，僅僅只是體驗身體滲透性的樂趣？觸碰的感受自遠古便存在，就像這部作品的許多元素一樣：我觸碰你，我們便開始動作。

這部作品會帶著我們遠離常行之道。我們構築在彼此聚合的動作之上。《自由大教堂》誕生在烏帕塔附近，不過，我們從排練的聖母大教堂中帶走了一些東西，並隨即將它們轉變成另外一種形式，不論地點是在工業區還是歌劇院...我們甚至夢想有一天，這部作品能夠在露天場所演出，一個「沒有教堂的教堂」！在那裡，我們會更自由？還是更不自由？

《自由大教堂》。兩年多來，我一直在工作這件作品，也一直試著回答這個問題：作品的名稱究竟意味著什麼？最近，我開始隱約看見一個答案，對我來說，這是個陌生的答案。我想我做這部作品是出於愛；愛，作為一種絕對的開放性、一種能夠穿越身體與生命的象徵性場域。

我將此作品獻給貝爾·胡克斯和她的著作《關於愛的一切》。在我前往與舞者排練的路上，請讓我引用艾蜜莉·狄金生的這首詩：

「無法知道曙光何時會來，我打開每一扇門。」

波赫士·夏瑪茲——寫於這部作品的創作過程中

節目介紹

自由的大教堂裡，為何會有喪鐘響起？

碧娜·鮑許的「烏帕塔舞蹈劇場」（Tanztheater Wuppertal Pina Bausch）最新作品《自由大教堂》，由 2022 年接任的藝術總監——法國著名編舞家波赫士·夏瑪茲（Boris Charmatz）結合「烏帕塔舞蹈劇場」與「陣地」（Terrain）共同鉅獻。在喧囂的寂靜中矗立，宛如新信仰的建築藍圖，一座抵抗現實陳規的精神違建。

本作首演於德國野獸派風格的聖瑪麗大教堂（Mariendom of Neviges），環形觀眾席圍繞著宗教意味濃厚的長形十字空間，積澱了數世紀的光塵被舞者闖入。從教堂中心輻散出去的結界，進逼、並緊捏著觀眾的心臟，在聖殿獨有的音場中，鐘聲和管風琴恢弘交替，無伴奏合唱與 26 名舞者，交織創造出一場既宏大又細膩的舞蹈風暴。

今年，臺北表演藝術中心大劇院的舞台上，完整重現具十字架意象的環形觀眾席，舞者將遊走奔馳其中，任何一面的觀眾都將貼身感受舞者襲來的衝擊與爆發力。

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夏瑪茲運用大規模的群舞，形成人體圍牆的奇觀，將人類肉身的相互攀附，嫁接成一幅立體的中世紀宗教壁畫。舞者挨肩疊背，搬運彼此、互相擁抱，高舉失神癱瘓的肉體，共同哀悼，展現出大疫之後我們對親密的需要、對觸碰的吸引，以及連結的渴望。

二十多位舞者各自用迥異而簡約的姿態，展演「帶有歷史記憶的身體」，以貝多芬第 32 號鋼琴奏鳴曲哼唱共鳴。這奇異的、不完全遵循樂曲節奏的呼吸，迴盪在空闊的大教堂天頂下，牽引肢體，又支離破碎，直到鐘聲與寂靜先後到來。

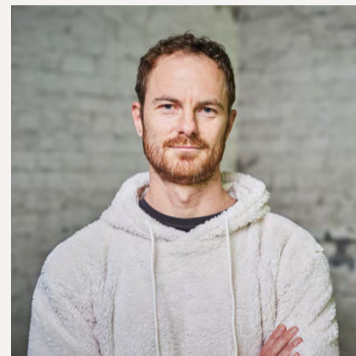
教堂鐘聲響起，提示人們出生、結婚、死亡不同階段的儀式時刻。象徵生命的鐘聲，從不知來源的地方，次第敲響。舞者突然仰望高處，瞠目結舌，如鯁在喉，一陣巨大的寂靜降臨，拓寬了鐘聲的迴響，以一種無聲壓抑的尖叫挾持了觀眾，捕捉直達身體內部的空洞。這樣的靜默，是信徒內心苦苦尋覓的平靜，也是受害者帶著隱痛的沉默和壓抑。舞者潛入觀眾席，呢喃，傾訴，咒罵，禱告，激昂的管風琴重新將表演拉回教堂內部，人性與神性彷彿突然間融合。

夏瑪茲的選擇因而耐人尋味：於承載信仰使命和世俗誠命的教堂，重現歷史人文豐厚的層次，引發一系列關於「信仰」、「自由」以及「人性」的反思辯證。這是紀念，也是悼念，是望向碧娜·鮑許「舞蹈劇場」（Tanztheater）的遺產，也是注目教會性侵醜聞倖存者的碑柱。身體成為歷史片羽閃爍的載體，其美麗繁複的疊合，開啟了一項記憶的工程，碧娜的洞見與意志因而得以延續，甚至蛻變——所謂「自由」，因此既不在教堂，也不在劇院，而在於純粹的人性擁抱。詩人說：「沒有人是一座孤島」，因為在那之下，我們其實是緊緊相連的陸塊。

主創者介紹

波赫士·夏瑪茲 (Boris Charmatz) / 法國

1973 年出生於法國尚貝里，是法國舞者、編舞家、實驗性舞蹈組織「陣地」(Terrain) 創辦人與烏帕塔舞蹈劇場藝術總監。夏瑪茲以其大膽前衛的美學風格、不吝激進提問的作法備受歐陸矚目，成為延續 90 年代法國「不跳舞」(non-danse) 和「新舞蹈」(Nouvelle danse française) 的實驗先鋒。2009 年，他入主法國雷恩國家舞蹈中心 (Centre chorégraphique national de Rennes et de Bretagne)，提出「舞蹈博物館」的概念，親身介入公共空間，將國家展演機構向大眾敞開，走入人群，打通了跨界實驗、檔案典藏與民間推廣等不同編舞實踐的領域。夏瑪茲邀請觀眾成為參與者，透過不斷提問的方式，試探藝術的本質和觀演關係的邊界。2022 年，他承接碧娜·鮑許 (Pina Bausch) 的未竟之業，出任她所創立的烏帕塔舞蹈劇場 (Tanztheater Wuppertal) 的藝術總監。



當他剛上任之際，他認識到烏帕塔舞蹈劇場「經歷一種未解決的哀悼狀態已經有 14 年了」。他深知舞團有一個深刻需求，就是希望碧娜的作品能夠延續，同時也有所創新，因此，他表示：「我們嘗試每年至少跳五十次碧娜的作品。」

《自由大教堂》是夏瑪茲為烏帕塔舞蹈劇場創作的第一支作品，也是向碧娜·鮑許致意的新作。他曾在臺北表演藝術中心憑藉《半醒》(SOMNOLE)，召喚童年吹口哨的經驗，引誘觀眾越過夢的邊境；也在大型舞碼《一萬種姿態》(10000 gestes) 中，探索如何用全不重複的動作編織萬花筒般的舞蹈。這兩部作品都讓觀眾不僅感受到夏瑪茲在空間與聲音的極致運用，更看到他對肢體的想像沒有極限，紛紛驚呼「瘋狂荒誕、出乎意料！」、是「充滿能量的藝術作品」，開啟了臺灣觀眾對舞蹈作品的另一種觀賞視角。

夏瑪茲的編舞風格，並未停留於碧娜的「新表現主義」美學——即強調舞者情感表達與內心世界的揭示——反而將目光移到觀眾身上。他深信「人的身體就是人的歷史」，鼓勵舞者與觀眾共舞，佔領公共空間，重新調度場際的範圍。一旦劇場的界域擴張到觀眾席，個人對自由的呼求也將沸騰至燃點。受到挑釁的社會，勢必要做出改變，而「自由」它渺茫的身影，也才能逐漸現身。

演出團隊介紹

碧娜·鮑許烏帕塔舞蹈劇場 (Tanztheater Wuppertal Pina Bausch)

碧娜·鮑許創造了舞蹈史上的傳奇。她不僅在烏帕塔創建了享譽世界的舞團，還創造了舞蹈劇場 (Tanztheater) 流派，成為無數藝術家、編舞家及導演的靈感來源。即便在她創作的數十年後以及逝世超過十年，她的作品依然深深打動著全球各地的觀眾。

2022 年 8 月，法國舞者兼編舞家波赫士·夏瑪茲正式接任碧娜·鮑許烏帕塔舞蹈劇場的藝術總監。他將與舞團一同創作新作品，並保留碧娜·鮑許的經典劇目。夏瑪茲特別重視的一個計畫是德法雙邊合作，這一合作將由烏帕塔舞蹈劇場與他在法國的舞蹈組織「陣地」(Terrain) 共同實現。「陣地」以創作公共空間中的作品聞名，表演場地涵蓋博物館、火車站、荒地，以及受歐洲採礦業影響的後工業空間。

除了他個人的豐富舞蹈作品外，夏瑪茲還經常創作在公共空間進行的參與式演出的大型實驗性項目及行動藝術。

碧娜·鮑許烏帕塔舞蹈劇場與陣地，在波赫士·夏瑪茲的帶領下，共同開展一項跨越德國與法國的藝術計畫。

∞

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演出製作團隊

編舞 | 波赫士·夏瑪茲 (Boris Charmatz)

編舞助理 | Magali Caillet Gajan

燈光設計 | Yves Godin

服裝設計 | Florence Samain

聲音指導 | Dalila Khatir

管風琴 | Jean-Baptiste Monnot

舞臺監督 | Fabrice Le Fur

音樂素材 | Ludwig Van Beethoven, Olivier Renouf, Peaches, Phill Niblock, organ improvisation, epilog inspired by Johann Sebastian Bach and Antonio Vivaldi

詩篇素材 | Emily Dickinson, John Donne

世界首演 | 2023.9.8 德國費爾貝特聖瑪麗大教堂



演出人員 | Edd Arnold, Laura Bachman*, Régis Badel*, Dean Biosca, Naomi Brito, Emily Castelli, Ashley Chen*, Samuel Famechon, Maria Giovanna Delle Donne, Taylor Drury, Çağdaş Ermiş, Julien Ferranti*, Tatiana Julien*, Luciény Kaabral, Simon Le Borgne, Reginald Lefebvre, Johanna Elisa Lemke*, Alexander López Guerra, Nicholas Losada, Julian Stierle, Michael Strecker, Christopher Tandy, 田采薇, Solène Wachter*, Frank Willens (* 客席舞者)

製作單位 | 碧娜·鮑許烏帕塔舞蹈劇場 + 陣地 波赫士·夏瑪茲

Tanztheater Wuppertal Pina Bausch and Terrain develop together an artistic project between Germany and France under the direction of Boris Charmatz. Tanztheater Wuppertal Pina Bausch is supported by the Wuppertal Stadt and Nordrhein-Westfalen Land. Terrain is supported by the Ministère de la Culture – DRAC Hauts-de-France and Région Hauts-de-France.

共製單位 | Théâtre de la Ville, Paris; Maison de la Danse, Lyon/ Pôle européen de création as support to the Biennale de la danse 2023, théâtre.s de la Ville de Luxembourg

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Introduction

What's happening at the moment—between the Tanztheater Wuppertal dancers and myself; between the Brutalist Mariendom church in Neviges and us; between the pipe organ, played at its fullest tone, and our bodies—is all about coming together. We are working on the freedom to imagine things that would not have existed if all these “bodies” had not rushed at one another: Tanztheater Wuppertal dancers rushing at other dancers I have already worked with, rushing at each other's idea of freedom and the cathedral, and all these individual sensations rushing at a choreography we are designing together. For the moment, there is a kind of canvas in my head. The dancers throw themselves onto it, and it becomes bigger, more alive. It “takes shape.” I have the feeling that you really must be “all these people”, with all these sensibilities coming together, for the piece to happen.

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I'm not writing anything down, I just let our voices, the bells, and the silences resonate. The silences. Silence was not really part of the original plan. Yet... this plentiful silence that pulls so many people into churches and temples, the silence that grips us when we read the testimonies of victims of pedophile priests, the silence of all the minutes of silence, we are still trying to figure out how to choreograph snippets of it. Do we sometimes enter churches just to escape? To escape or to find ourselves? The rustling silence of the place transforms every action into choreography. I remember going to see *Die grosse Stille [Into Great Silence]*, a German film about the monks of La Grande Chartreuse, a French mountain monastery. Their actions, carried out in silence, turn into a strange choreography. The monks spend a week without uttering a word, but then we see them laughing and sledding in their cassocks.

A bit of silence in *Liberté Cathédrale*... and a lot of music, piercing sounds. Bells, organs, and even vocal chants echoing through the architecture of churches penetrate our bodies and the air. Even the surrounding towns vibrate: the stained-glass windows, the soaring stonework, and the bells “rise above” the church. Sometimes you need to cling to the instinctive idea that the chaos of a pealing bell is a great piece of music to dance to; that there is a kind of contemporary assembly that may be choreographed to an organ played fortissimo; that freedom and cathedral might go hand in hand.

We're working on five parts: sort of building blocks which are left disconnected.

Introduction

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Opus

We sing in unison, a capella, the entire second movement of Beethoven's Opus 111. We don't dance to the music, we incorporate it, making it unrecognizable. The piano sweeps us along, but it is only the memory of the sonata that makes us sing. It's unsingable...! In the main moments of this song-and-dance, where the breath is stretched to the maximum, the movement cleaves to the voice, and the dance unfolds as long as there is breath left in our lungs. It is existential: dancing even as we exhale, dancing even as our bodies are still emitting sound, together.

Bells

We launch into a sort of headbanging to the ringing of the bells which blends the sounds of several cities. It is a trance that never lets up. The sound of the bells straddles music and message, deafening noise and passion—the passion of mourning, the passion of a celebrated love, the passion of chaos, which, to my mind, is expressed in the bellringing, when all the bells resound at the same time, creating a cacophony that always wanted to choreograph. This part is a real "outburst," in the sense that the ringing of the bells, in its unstoppable madness, bursts into movements, and, quite literally, blasts us apart: we burst against the bells, ad infinitum! We try to dance with the utmost precision to the complex, merciless rhythms of the bells: chaos is coupled with a precision that keeps us on our toes.

Silence

We started by reading testimonies from victims of abuse in the church. And the shock led our bodies to states hanging onto our lips. Trying to make no noise. As a reminder, a memory, a communion with the voices we do not know to listen to.

Introduction

For Whom the Bell Tolls

Starting from a poem by John Donne “No man is an island / entire of itself...” — we are looking for intimacy, the proximity of a text almost whispered in one’s ear. What can each dancer do with these lines? We are also looking for other, secular sources, perhaps the memory of a popular song, such as Peaches’ *Fuck The Pain Away*, which would be part of the path, just as Bosch’s paintings of Saint Anthony or the monsters on the capitals of Romanesque columns are part of artistic and religious history...

Touching

In the deluge of organ music orchestrated by Phill Niblock, we are looking for a point of contact, where nothing happens without touching. Is it because of the Covid period, which criminalized contact and kept bodies apart; or Madeleine’s “noli me tangere”; or the washing of feet; or the welcoming of AIDS patients in certain churches...; or simply the pleasure of experiencing the permeability of bodies? The sensation of touch is archaic, like a lot of things in this piece: I touch you, and we are set in motion.

This piece will take us off the beaten path. Our architecture rests on our coming-together in motion. *Liberté Cathédrale* comes into being in a church near Wuppertal, but we take something away from the Mariendom, where the rehearsals are taking place, only to immediately become something else, whether at an industrial site or an opera house... We even dream of an open-air site where the piece might unfold one day, a “church with no church”! There, will we be more free, or less free ?

Liberté Cathédrale. For more than two years, I have been working on this project and trying to answer this question: what does this title mean? Recently, I have started to glimpse an answer, a strange one for me. I think I have done this project for love. Love as an absolute opening, as the symbolic place to go through bodies and lives.

I dedicate this piece to bell hooks and her book *All about love*. And on my way to rehearsing with the dancers, let me suggest these lines by Emily Dickinson:

“Not knowing when the Dawn will come, I open every door”

Boris Charmatz – text written during the creation of the piece

Artist

Boris Charmatz, France

Dancer, choreographer and creator of experimental projects Boris Charmatz finds dance in unusual places. Concerned to link his questions with the state of contemporary bodies, he conceives performances and hybrid formats for very different sites and spaces and that relate to repertoire and creation, theory and transmission. From 2009 to 2018 Boris Charmatz is the director of the Musée de la danse, Centre chorégraphique national de Rennes et de Bretagne. In January 2019 he launches Terrain, his new structure based in the Region Hauts-de-France, a project for choreographic experimentation without walls and roof, imbedded in the city and the public space.

Educated first at the Ballet School of the Opéra national de Paris and then at CNSMD de danse in Lyon, he co-signs his first piece *À bras-le-corps* with Dimitri Chamblas in 1993. Follow a series of seminal works, among them *Attention* (1996), *enfant* (2011), created for the Avignon Festival's Cour d'Honneur, *10000 gestes* (2017) and *SOMNOLE* (2021). *À bras-le-corps* and *20 dancers for the XX century* (2012) enter the ballet repertoire of Opéra de Paris. Boris Charmatz is the author of several books and is as well a dancer and improviser (among others with Odile Duboc, Anne Teresa De Keersmaecker and Tino Sehgal). His work has been presented all over the world including retrospectives at MoMA (New York), at Festival d'Automne (Paris) and Tate Modern (London).



Artist

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In the framework of the portrait dedicated to Boris Charmatz by Festival d'Automne à Paris he creates *La Ronde* in 2021 in the big Nave of the Grand Palais before the closure for renovation, and *Happening Tempête* for the opening of the Grand Palais Ephémère. That same year he opens the Manchester International Festival with *Sea Change*, a choreographic work for a street in the city with 150 amateur and professional performers.



In August 2022 Boris Charmatz becomes the director of Tanztheater Wuppertal Pina Bausch. Together with Tanztheater Wuppertal and Terrain he builds a new artistic project among Germany and France, dedicated to jointly develop his choreographic work and the repertoire of Pina Bausch.

In September 2023 he created *Liberté Cathédrale*, his first piece with the ensemble, which was declared one of the highlights of the 2023/24 season and named "Production of the Year" in the annual critics' survey of the dance magazine Tanz. In 2024, he was an associate artist of the 78th Avignon Festival and, together with the Tanztheater Wuppertal Pina Bausch and his French structure Terrain, presented *CERCLES* and *Liberté Cathédrale* on Île de la Barthelasse, as well as *Forever (Immersion dans Café Müller de Pina Bausch)* at La FabricA.

Production

Tanztheater Wuppertal Pina Bausch

Pina Bausch made dance history. As well as founding her world-renowned company in Wuppertal, she invented an entire genre, Tanztheater, and was a highly influential figure for other artists, choreographers and directors all over the world, who continue to be inspired by her and her work. Her pieces still hit a nerve with audiences all over the world, decades after they were created and more than ten years after her death.

In August 2022, the French dancer and choreographer Boris Charmatz became the director of the Tanztheater Wuppertal Pina Bausch. Together with the ensemble he will create new pieces and preserve Pina Bausch's repertoire. A project particularly close to his heart is the development of a German-French collaboration, which will be realised by the Tanztheater Wuppertal and Terrain, the team he has been working with in France to create work in public spaces: in museums, railway stations, wasteland and post-industrial spaces shaped by the European mining industry. Alongside his own extensive repertoire of dance pieces, Charmatz has regularly created large-scale experimental projects and happenings, often in public space and with a participatory element.

Tanztheater Wuppertal Pina Bausch and Terrain develop together an artistic project between Germany and France under the direction of Boris Charmatz.

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Creative and Production Team

Choreography | Boris Charmatz

With the Tanztheater Wuppertal Ensemble and guests (*)

Edd Arnold, Laura Bachman*, Régis Badel*, Dean Biosca, Naomi Brito, Emily Castelli, Ashley Chen*, Samuel Famechon, Maria Giovanna Delle Donne, Taylor Drury, Çağdaş Ermiş, Julien Ferranti*, Tatiana Julien*, Luciény Kaabral, Simon Le Borgne, Reginald Lefebvre, Johanna Elisa Lemke*, Alexander López Guerra, Nicholas Losada, Julian Stierle, Michael Strecker, Christopher Tandy, Tsai-Wei Tien, Solène Wachter*, Frank Willens

Choreographic assistant: Magali Caillet Gajan*

Lights: Yves Godin*

Costumes: Florence Samain*

Stage Manager: Fabrice Le Fur*

Sound materials: Ludwig Van Beethoven, Olivier Renouf, Peaches, Phill Niblock, organ improvisation, epilog inspired by Johann Sebastian Bach and Antonio Vivaldi

Vocal work: Dalila Khatir*

Organist: Jean-Baptiste Monnot*

Poems: Emily Dickinson, John Donne

World Premiere: 2023.9.8 at Mariendom Neviges / Velbert /Germany

Production: Tanztheater Wuppertal Pina Bausch + Terrain

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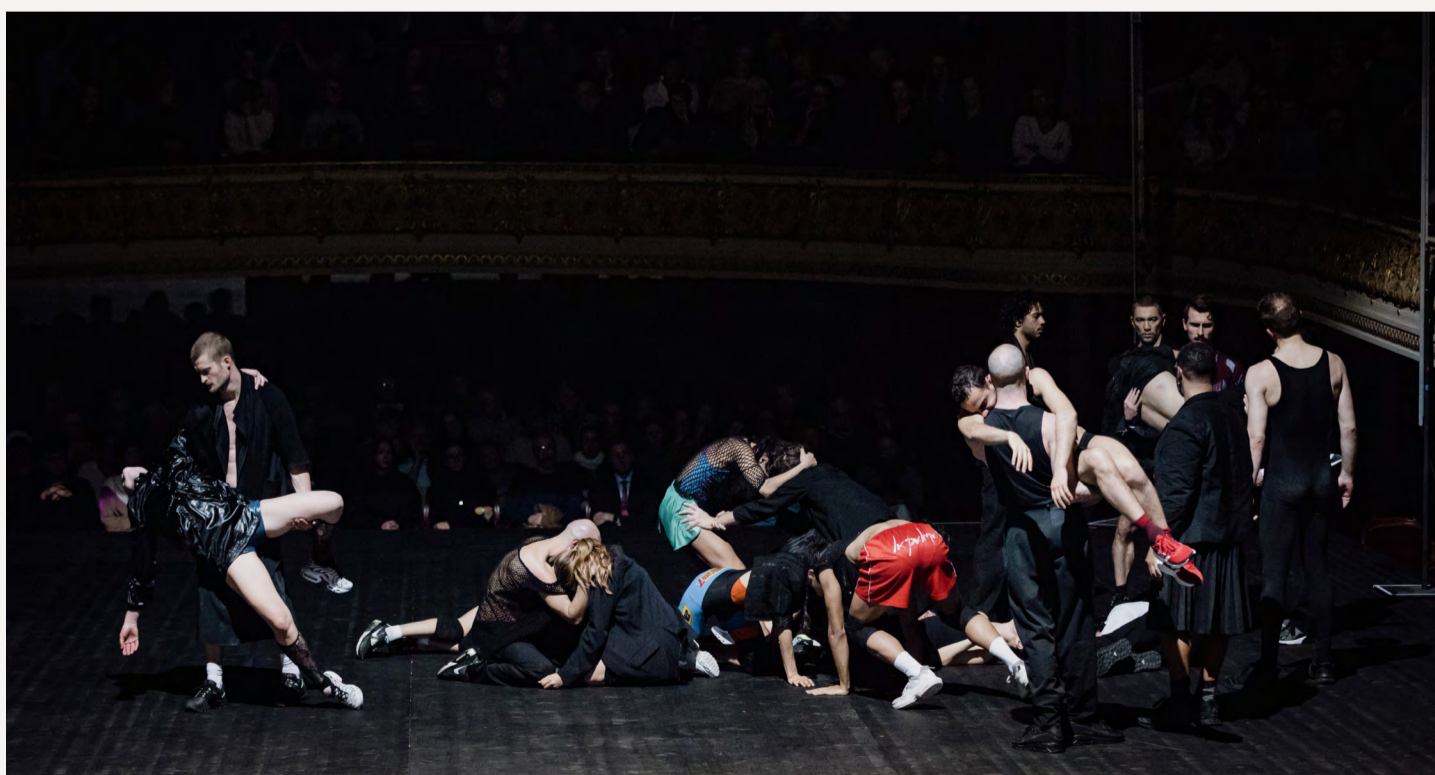
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Creative and Production Team

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Presenter



臺北表演藝術中心
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