



臺北
表演
藝術
中心

TAIPEI
PERFORMING ARTS CENTER

— 2025 北藝嚴選 —

《每件發生了， 還要發生的事》

Heiner Goebbels

Everything that Happened and Would Happen

海恩納·郭貝爾



免費加入會員
送 200 元折扣

演出日期 / 時間
Date / Time

2025.3.8 Sat. 14:30 * 演後座談 Post-show Talk
2025.3.9 Sun. 14:30

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 100 分鐘、無中場休息。
- ◎ 遲到、中途離席觀眾請依循現場工作人員指示入場。
- ◎ 英語、法文、西班牙文發音，中文、英文字幕。
- ◎ 建議觀賞年齡 6 歲以上。
- ◎ 演出部分含炫光、煙霧效果、巨大聲響，請留意並斟酌入場。
- ◎ 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：3.8 (Sat.) 演出於觀眾席舉辦。

- ◎ **Duration is 100 minutes without intermission.**
- ◎ **Latecomers or the audiences who leave during the performance, please follow the staffs' instructions.**
- ◎ **The program is presented in English, Spanish and French with Chinese and English subtitles.**
- ◎ **Age guidance is above 6.**
- ◎ **It may contain glare, smoke and loud sounds. Audience discretion is advised.**
- ◎ **Pre-show talks are held 40 minutes before each performance at 2F Sun Hall.**
- ◎ **The post-show talk is held on March 8.**

節目介紹

燈光絕對令人驚豔，將整個空間轉變為一幅似乎在我們眼前移動的畫面 這是一部集音樂會、裝置藝術和編舞於一身的作品，讓人著迷且深具經驗感。

——英國《The Stage》2024

以擅長將隨機元素融入作品並鼓勵觀眾多種解讀的郭貝爾來說，《每件發生了，還要發生的事》依然對觀眾保留同樣的期待。這部以第一次世界大戰為起點，跨越百年歐洲史的作品，最先引人注意的，就是他在此次長達50公尺深的舞台中，創造的各種視覺奇觀。

12名表演者操控著超過身形的大型道具，如建築的立柱、從斜坡上滾落（假）巨石、不受控制的水管、大量的布料、破碎的地圖，在冷峻的燈光下，緩緩揭開了歐洲歷史的序幕。

演出的音樂有時像空襲警報，有時像恐怖電影配樂，有時像施工噪音，介於創作和即興之間。由四位音樂家分別負責不同樂器，分別為由四位音樂家分別負責鼓、鑼等打擊樂器、吉他、薩克斯風與電子琴等，整體的音樂聽起來更像是一連串的聲音，是獨立的存在。

舞台上的獨白節錄自派屈克·奧雷尼克（Patrik Ouředník）的《20世紀極簡歐洲史》，不時投影在地圖上的新聞畫面，則取自歐洲電視台（Euronews）的節目《沒有評論》（No Comment）。當歷史不再被人們區分瑣事或要事，人們才能真正感受到所謂的「歷史洪流」。歷史故事遠比舞台上所有細節的加總更為巨大。這也是為何，紐約公園大道軍械庫（the Park Avenue Armory）的藝術總監皮埃爾·奧迪（Pierre Audi），表示：「這是一件隨著時間推移，你必須屈服的作品。」

出身社會學的郭貝爾，作品常探討人文、自然與環境議題，但他不說教，而是提供思考起點，讓觀眾自行發展詮釋。《每件發生了，還要發生的事》並非回顧歷史尋求答案，而是著眼於理解現在與未來，他依然保留觀眾的主體性與想像力，讓作品被所有人各自解釋。

主創者線上訪談

海恩納·郭貝爾 X 馬提亞斯·摩爾：淺談作品《每件發生了，還要發生的事》

線上訪談完整版請點



Q. 這個作品首演 120 分鐘的版本，這次在臺灣演出的版本是 100 分鐘的版本。想要了解你們在創作上是怎麼樣做調整，這是否是很困難的挑戰？在這之中你們做了什麼樣的決定？

海恩納：我們一直很關注用心，作品的體驗與觀眾的互動，所以我們想要稍微調整一下節奏。此外，我們也想要反映出這個作品當中的權利關係，這個場景是由眾人建構的嗎？還是僅僅是一幅影像，這些都是相關的問題，最後判斷最佳的演出時間長度是一個半小時或是 100 分鐘。因為對觀眾來說這個要求其實也不容易，因為他們會看到一些超出預期的事物，所以我們邀請觀眾思考，邀請觀眾體驗，邀請觀眾自己決定，所以我認為現在的這個時間長度非常完美。

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當馬提亞斯（Matthias）剛剛拿《史迪夫特的事物》來比較，儘管這些作品非常不同，但特別有一點可以比較。《史迪夫特的事物》有次演出後，有觀眾告訴我們，他說：「臺上終於沒有教我怎麼思考了。」這是對我初衷的讚美。當我們創作《每件發生了，還要發生的事》，我一直記得這句讚美，並希望創作即使有演員在舞台上，也不會告訴觀眾該如何思考的作品。所以觀眾有極大的自由可以自己解讀、投射自己的偏好、投射自己的經驗，你的觀點可能跟美國或是歐洲的觀眾會不一樣，那這就是為什麼觀眾的角色對我們而言如此重要，因此我們特意調整製作的規模。

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主創者線上訪談

Q. 在這個作品中，郭貝爾從派屈克·奧雷尼克（Patrik Ouředník）《20世紀極簡歐洲史》獲得靈感，這本書裡面有講到許多第一次世界大戰的細節。那在創作過程當中，你對於哪一段歷史特別印象特別深刻，或你覺得特別可以反映當代社會的呢？

海恩納：實際上是作家的敘事方式。他深受美國作家葛楚·史坦影響，他的書每個章節都從第一次世界大戰開始，但他很快就跳轉到 20 世紀的其他現象，轉換極快，甚至非常激進。所以這晚的演出，並不只是關於第一次世界大戰，他會提到第一次世界大戰，但更重要的是奧雷尼克故事裡的荒誕，可以比擬北韓士兵現身烏克蘭，或川普試圖收購格陵蘭，都是很非常奧雷尼克的故事，或符合他的幽默感，反映了許多國家社會的殘酷。所以我沒有要特別凸顯特定故事，更重要的是他所提供的視角，讓我們能夠根據當下聽到的內容自由解讀，也因此，我們可將這場演出中可能出現的歷史情境，與當前正在發生的時事進行比較。

海恩納：希望觀眾評論，而不是演出來評論。這部作品的創作擁有極大自由度，是所有參與者的共同創作，包含音樂家、包含舞者，然後我們收集概念放入作品，搭建出結構，這是第一重自由。第二重自由是每晚彼此的演出皆是再創。

馬提亞斯：呼應海恩納，我想作品的美妙在於觀眾可以自行挖掘臺上演出的關係、臺上演出者之間的關係、演出者與舞台元素互動的關係，至於你要問是否有即興成分，演出者在其中一直是帶著意識去覺察互動對象：如何從大盒子中取出物件掛起，或是挪動，還有旁邊的人動作慢了一些，或是比之前快了一點……就必須有所呼應調整。這部作品也有這種協力的特點，如何合作？如何關注同時存在的多重節奏？如何與彼此一起流動，並在同一空間中共存的差異中找到樂趣，這是這部作品讓人愉快的一點，我希望各位也有這樣的體驗。

海恩納：我要澄清一點，我的創作不是在講述某個主題。如果有人來問我你的作品主題是什麼，我會覺得很煩，因為我創作的藝術屬於許多不同的領域及媒材，它們不是關於某件事的，它們本身就是某種存在。這也是要給觀眾的建議，不要時時刻刻都在思考主題為何，只要思考聽到什麼、思考你喜歡什麼，或不喜歡什麼。這就是這晚演出結束要帶給大家的豐富感。

主創者介紹

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海恩納·郭貝爾 (Heiner Goebbels) / 德國

海恩納·郭貝爾 1952 年出生於德國，是一位德國作曲家、導演及劇場創作者。他曾學習社會學與音樂，並為合奏團與管弦樂團創作音樂，以融合音樂、劇場、舞蹈與視覺藝術的跨界作品聞名。

1980 年代，他以前衛的製作和實驗性的聲音景觀對德國劇場產生了重大影響。他創作了多部國際間備受讚譽且屢獲殊榮的作品。他曾於 2012 年至 2014 年擔任德國魯爾藝術節 (Ruhrtriennale – Festival of the Arts) 的藝術總監。

2018 年，他獲聘為吉森大學首位「格奧爾格·畢希納教授」席位 (Georg Büchner Professorship)。他的著作《缺席的美學》(Aesthetics of Absence) 於 2012 年出版，並被翻譯成多種語言。郭貝爾曾獲多項國際大獎，包括歐洲戲劇獎 (European Theatre Prize) 與國際易卜生獎 (International Ibsen Prize)，並被公認為當代音樂劇場與表演藝術的領軍人物之一。

海恩納·郭貝爾個人網站：

<https://www.heinergoebbels.com/>



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演出製作團隊

概念與導演 | 海恩納·郭貝爾 (Heiner Goebbels)

燈光設計 | 約翰·布朗 (John Brown) 、海恩納·郭貝爾

音效設計 | 威利·博普 (Willi Bopp)

影像設計 | 雷內·利伯特 (René Liebert)

戲劇構作 | 馬提亞斯·摩爾 (Matthias Mohr)

表演者 | 胡安·費利佩·阿馬亞·岡薩雷斯 (Juan Felipe Amaya González) 、

桑迪亞·戴姆根 (Sandhya Daemgen) 、

安托萬·艾弗羅伊 (Antoine Effroy) 、

伊斯梅妮·埃斯佩赫爾 (Ismeni Espejel) 、

蒙塞拉特·加多·卡斯蒂略 (Montserrat Gardó Castillo) 、

弗雷迪·洪德金多 (Freddy Houndekindo) 、黎川 (Tuan Ly) 、

阮成 (Thành Nguyễn Duy) 、約翰·羅利 (John Rowley) 、

安妮格雷特·沙克 (Annegret Schalke) 、伊爾迪科·托特 (Ildikó Tóth) 、

泰拉·維格 (Tyra Wigg)

現場音樂 | 卡米爾·艾梅耶 (Camille Emaile) 、賈尼·傑比亞 (Gianni Gebbia) 、

塞西爾·拉提戈 (Cécile Lartigau) 、尼古拉斯·佩林 (Nicolas Perrin)

技術指導 | 喬治·布吉爾 (Georg Bugiel)

舞台技術 | 丹尼·霍內斯 (Danny Hones) 、馬丁·齊默曼 (Martin Zimmermann) 、

揚·霍夫曼 (Jan Hoffmann)

舞台管理 | 西奧·阿努夫 (Théo Arnulf)

製作與巡演管理、國際發行 | Plan B 表演藝術創意代理 —

卡門·梅赫內特 (Carmen Mehnert) 與

安妮·施密特 (Anne Schmidt)

中文錄音 | 陳元棠

字幕執行 | 賈翊君

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特別感謝 | 中文字幕特別感謝大是文化有限公司協力

特別感謝 | 歌德學院 (台北) 德國文化中心



延伸閱讀

有一種藝術家，無法被定義在任何一個藝術領域裡，德國作曲家郭貝爾（Heiner Goebbels）即是如此，他的才華跨越演奏、作曲、聲響藝術、裝置藝術、導演、指揮、甚至藝術構作的藩籬，創作出一齣齣令人驚艷又引人深思的作品，且無論在藝術概念或是創作技法上，經過多年依舊令人讚嘆。

無法歸類、永不過時的藝術家 | 海恩納·郭貝爾

文 / 林芳宜

完整文章請點



如何以藝術說歷史？不同於史料記載，藝術成為一面鏡，更容易在語言之外，超越表象，映照歷史的內在，在媒體訊息爆發的此刻，郭貝爾以「風景」的思考，於劇場中進行堆疊 / 坍塌的反覆進程，展現歷史。



用藝術說歷史，你該如何看？

文 / 陳元棠

完整文章請點



影音檔案

Heiner Goebbels,
Everything that happened and would happen 紀錄影像

完整影像請點



Introduction

Vielmehr schwebe ihm ein "Raum für Imagination und Reflexion" vor, "in dem die Konstruktion von Sinn jedem selbst überlassen bleibt"

- 2024, Sonja Harter, Salzburger Nachrichten

Everything That Happened and Would Happen spans a hundred years of European history: its giddy contradictions, false promises and consuming crises. Taking the First World War as a starting point, the performance proposes a landscape of fragmented incident without differentiating the trivial and the supposedly meaningful. Together with 16 musicians, dancers and performers, Heiner Goebbels leads us to a storage depot filled with the props of the past, the burden of the present and the key to possible futures. Part-performance, part construction site, *Everything That Happened and Would Happen* is an invitation to imagine an alternative history of the 20th century through the poetry of collaboration and chance. The work is inspired by source materials that document society from the First World War to present day: Goebbels draws from Patrik Ouředník's book "Europeana, a brief history of the twentieth century" that deconstructs dominant historical narratives; John Cage's anti-opera "Europas 1&2"; and the European Euronews channel "No Comment", which depicts events around the world without editing or commentary. Goebbels combines these sources—along with his fascination with literature, politics, and anthropology—for rich visual compositions accompanied by a score of classical, jazz, and contemporary music. *Everything That Happened and Would Happen* is an open invitation to reflect on what constitutes European identity, where it has its origins and what its future might look like; to imagine different versions of our past, present and future.

Online Interview

Everything That Happened and Would Happen | Heiner Goebbels x Matthias Mohr

Please click here for the full online interview 

Q.

The performance length has been reduced from 120 minutes to 100 minutes. How did you adapt it into the process, and was it difficult and challenging? What was the decision behind adapting this version?

Heiner: Having many experiences with the piece and with its audience, we are very aware and attentive, and we wanted to change the rhythm a little bit. I also wanted to reflect the power relations in the piece. Is it a scene being built by everybody? or is it just created by an image? It has to do with all these questions, and we finally decided that the best timing would be 1.5 hours or 100 minutes. Because I think it is quite demanding for an audience, to see something that you don't expect. This piece is an invitation to think. It is an invitation to experience. It is an invitation to make up your mind. I think for this now the timing is perfect.

Matthias compared it with *Stifters Dinge*, and there is especially one point, with which you can compare these two very different pieces. Once a member of the audience told us after the show of *Stifters Dinge*. She said: "Finally nobody on stage to tell me what to think." That was a big compliment for my intentions. When we created *Everything That Happened and Would Happen*, I kept this compliment in my mind and I wanted to create a piece which doesn't tell you what to think, even when there are people on stage. So there is this enormous freedom to make up your mind yourself with your own preferences, perceptions and your own experiences. You will have a different view in Taipei than the American audience or European audience. I think that's why the role of the audience is so important for us. That's why we also accustomed the size of the production in this way.

Online Interview

Q.

In the show, Heiner has some inspirations from the book that talks about the First World War. During the process, did you find anything in those historical passages that fascinated you or still reflects the current situation we live in ?

Heiner: Actually, it's a way of storytelling of the author— he was very influenced by the American author Gertrude Stein. He starts with the First World War in every chapter of his book, but he very easily, very quickly, and very radically moves away to other phenomena of the 20th century. So don't expect that this will be an evening about the First World War. It will be mentioned, also in the absurdity of the stories which Ouředník tells. You can compare it with North Koreans now fighting in Ukraine or Donald Trump trying to buy Greenland. These are stories for Patrik Ouředník, for his humor also, and for the cruelty of the society in many many countries. So there's not a specific story I would now highlight. It's more the perspective which he has, which gives us a freedom to make our own mind from what we hear right now. So we can compare even the historical situations which might occur in this performance. We can easily compare it with what's happening now.

Heiner: We want the audience to comment on the work, rather than making a statement from the stage. The performers had an incredible freedom in the creation of the piece. The piece was created by everybody—true for the musicians, true for the dancers. Then we collected these ideas and made it into a piece, turned it into a structure. That was the moment of the first freedom. The second freedom is now to reinvent it every night when you perform with each other.

Online Interview

Matthias: In regards to what Heiner just said, I think the beauty of the piece—this is perhaps something also you can discover as an audience—is the relation between the performers on stage, between the performers on stage with each other, but also with the elements that they are engaging with. If you ask if there is improvisation, there is always a bit awareness for each other for the objects that are dealt with— how they are put out of big cases and hung somewhere or shift around—but also how my neighbor is doing something, perhaps a bit slower or a bit faster than the last time. So as a performer I have to resonate with that and adapt. The piece also has this element of collaboration. How do we collaborate? How do we also be aware for the multiple rhythms which exist at the same time? How do we get into a flow with each other and find a joy in the difference that we inhabit in one space at the same time? This is a very joyful thing that is happening in this piece. I hope you will experience it that way.

Heiner: Maybe I should make it clear that I'm not making pieces about something. When somebody comes and says, "what is your piece about?" I'm already annoyed. Because I make pieces of art of different registers and media. They are not about something. They are something.

This is also a recommendation for an audience : It is not to think all the time what it is about. No. Simply think about what you hear. Think about what you enjoy, and what you dislike. This is the richness we intend to convey by the end of the performance.

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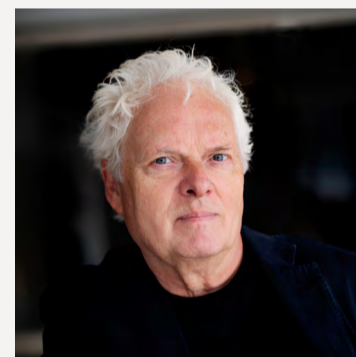


Artist

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Heiner Goebbels, Germany

Heiner Goebbels, born in Neustadt an der Weinstraße in 1952, is a German composer, director and theatre maker. He studied sociology and music and has composed for many ensembles and highly acclaimed orchestras (like the Berlin Philharmony a.o.). He is known for his interdisciplinary works that combine music, theatre, dance and visual arts. From the middle of the 1980s, he had a major impact on German theatre with his avant-garde productions and experimental soundscapes. He created numerous internationally acclaimed and award winning works. From 1999, he became professor for theatre studies for 20 years and in 2018, he received the first appointment to the newly established Georg Büchner Professorship at the University of Giessen. From 2012 to 2014, he was artistic director of the Ruhrtriennale. In 2012, his book *Aesthetics of Absence* was published and translated into many languages. Goebbels has received several international awards, including the European Theatre Prize and the International Ibsen Prize, and is considered one of the leading figures as a composer, in contemporary music theatre and performative art.



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Official website: <https://www.heinergoebbels.com/>

Artistic team

Stage manager: Théo Arnulf

Théo Arnulf is stage manager and part of the artistic team of *Everything that Happened and Would Happen*. He is also writing a dissertation on new technological practices in contemporary theater at the University of Paris VIII. He works as a lighting designer and dramaturge for object theater and dance.



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Video Design: René Liebert

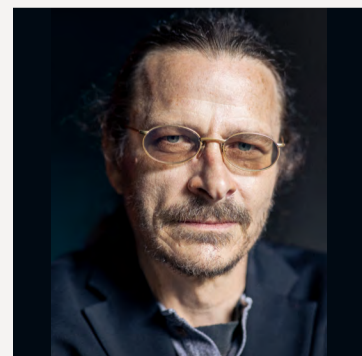
René Liebert is a video artist for audiovisual installations, concert performances, theater, opera, and dance. He created the 900m long panorama installation *Digital Wall - Neue Ufer* (together with wittmann/zeitblom). He has a diploma in applied theater studies and a master's degree in documentary film. He works regularly with Heiner Goebbels, with whom he realizes audiovisual installations internationally.

He is co-founder of the STUDIO06 collective in Berlin.



Sound Design: Willi Bopp

Willi Bopp, born in Frankfurt am Main in 1964, began working as a sound engineer at Künstlerhaus Mousonturm in 1989. As head of the sound department at the TAT Theater am Turm, he was responsible for productions by Michael Simon, the Wooster Group and Reza Abdoh, among others. He has worked with numerous artists, including Charlotte Engelkes, Saburo Teshigawara and Diamanda Galás.



Artistic team

Light Design: John Brown

John Brown is a lighting designer for numerous shows and artists in London. He designed Anoushka Shankar's Land of Gold tour and has travelled the world with this show in recent years. He first worked with Heiner Goebbels in 2012 and has since been responsible for the lighting on several of his projects.



Technical Direction: Georg Bugiel

Georg Bugiel started out as a lighting technician in Hamburg, studied lighting design at the New York Theater Institute and worked for many years with the Wooster Group. He worked as technical director at the Berliner Festspiele, the Ruhrtriennale and at the Volksbühne Berlin as well as on numerous theater productions. He was also the technical director for various productions by Heiner Goebbels.



Stage Technicians: Danny Hones

Danny Hones is a theater technician with over 40 years experience. After formative years in the UK at the Arts Theatre, Cambridge, the National Theatre and Glyndebourne Opera, he began working as a freelance technician and has since worked for theater, dance, and opera companies in 42 countries on six continents. He now lives in New Zealand where he was Technical Operations Manager for the New Zealand Festival and is currently Technical Manager for the Festival of Colour in Wānaka.



PLAN B – Creative Agency for Performing Arts

PLAN B – Creative Agency for Performing Arts is an office for production and distribution of Carmen Mehnert and Anne Schmidt based in Hamburg. They mediate productions of different sizes by internationally renowned artists and create and produce innovative projects worldwide. PLAN B collaborates with artists according to their individual needs, from networking and distribution to the organization and management of tours.

Performing

Performer: Juan Felipe Amaya Gonzalez

Juan Felipe Amaya Gonzalez works mainly collaboratively. He initiated the collective project Kimberly Kaviar, co-founded Scores for Gardens, a group at the intersection of performance and critical theory, was an artistic member of the research project Moving Digits and co-developed Pattern Parade, an attempt to invoke AI through occult and esoteric practices. After studying scenic writing in Barcelona, he completed the BA Dance Context Choreography at the HZT Berlin. He is currently studying at the DAS Graduate School in Amsterdam.



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Performer: Sandhya Daemgen

Sandhya Daemgen is an artist and curator working with movement, voice, and sound. She has a degree in cultural studies and contemporary dance. She organizes the series What's That Noise? with a focus on stories and music by female musicians. She has taught listening workshops at the Berlin University of the Arts and has worked as a curator for the dance festival Ausufer and with Radialsystem Berlin. She has been working with Tino Sehgal since 2011.



Performer: Antoine Effroy

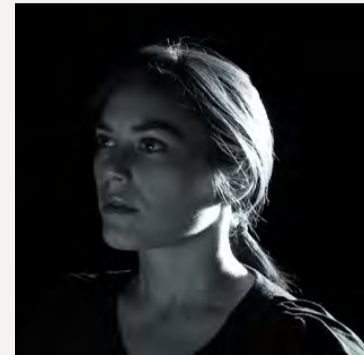
Antoine Effroy is a French dancer and choreographer based in Vienna since 2019. He grew up in Corsica and the south of France and received his dance training from 1983-87 in Monaco, at the Conservatoire d'Avignon and at the C.N.D.C. d'Angers. He has worked in Paris, Berlin and Hamburg and has been collaborating with David Guy Kono in Dortmund since 2018. In 2024, he received the 12-month performance work grant from the City of Vienna (GANG - walking as artistic practice).



Performing

Performer: Ismeni Espejel

Ismeni Espejel works with the body, imagination, spaces, situations, and people to tell stories. She is interested in how we perceive reality and how this creative process can in turn transform us. As a performer, she has worked with Cuqui Jerez and Heiner Goebbels in recent years. She teaches her movement research in workshops such as A Ciegas with blind participants at the Center for Contemporary Art Matadero or Bailar el Barrio and Danzónico with children at CA2M and the Reina Sofia Museum in Madrid.



Performer: Montserrat Gardó Castillo

Montserrat Gardó Castillo is a choreographer, dancer, and performer from Barcelona. She lives in Wuppertal and has a degree in journalism and dance. After an intensive collaboration with the ensemble VA Wölfl/Neuer Tanz, she is currently creating her own works and collaborating with artists such as Gintersdorfer/Klaßen, Alex Giesche, Tino Sehgal and Alexandra Pirici. In her practice, she explores the interfaces between dance, music, performance, and pop culture.



Performer: Freddy Houndekindo

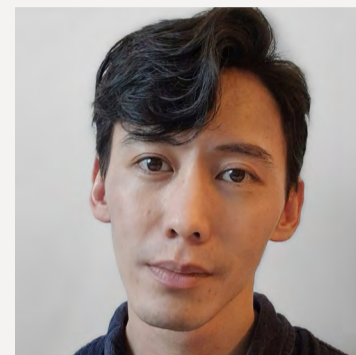
Freddy Houndekindo, born in France, is an interdisciplinary artist who works at the intersection of music, text, dance, and performance. As a choreographer and movement director, and thanks to his expertise and interest in multimedia, he works in diverse contexts for stage, film, and fashion. He has been a member of the Cullberg Ballet in Stockholm since 2018. From 2024 onwards, Freddy will exclusively develop his own projects.



Performing

Performer: Tuan Ly

Tuan Ly has Vietnamese roots and was born and raised in Saarland. He studied at the London Contemporary Dance School and then danced for Maresa Von Stockert in the UK (2014-2018). He has had engagements with J Neve Harrington (UK), Rui Xu (CN), Yotam Peled (IL), Willi Dorner (AT), Theater der Klänge (DE), Staatsoper Hannover (DE) and Bayerische Staatsoper (DE), among others. Since 2020, he is a permanent member of the dance company of the Landesbühnen Sachsen.



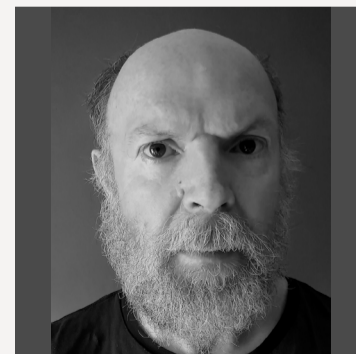
Performer: Thành Nguyễn Duy

Thành Nguyễn Duy started out as a dancer with the hip-hop collectives Halley, SINE and Big Toe in Hanoi, Vietnam in 2002. As a dancer and choreographer, he worked with Tran Ly Ly, Sébastien Ramirez, Tri Minh, Jamie Maxtone-Graham and Arco Renz, among others. In 2020, he founded The Scarab Art Group in Hanoi together with other artists and has been developing his own pieces ever since.



Performer: John Rowley

John Rowley is a performer, theater maker and visual artist. In the 1990s, he was a core member of the experimental performance group Brith Gof in Wales under the direction of Mike Pearson and has worked and toured extensively with Forced Entertainment, National Theatre Wales and most recently Heiner Goebbels. John is artistic co-director of the performance company good cop bad cop. In 2023, he was awarded the Gold Medal for Fine Art in Wales. Since the 23-24 season, he has been part of the NTGent production *How Goes the World - Histoire(s) du Théâtre V* by Tim Etchells.

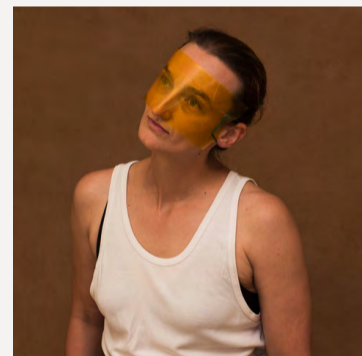


Performing

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Performer: Annegret Schalke

Annegret Schalke lives and works as a dancer and choreographer in Berlin. In 2013, she completed her studies in Dance, Context, Choreography at the HZT Berlin/UdK Berlin. She has worked regularly with choreographers such as Sheena McGrandles, Eva Meyer-Keller, Kat Válastur, Julian Weber and others. She also has a degree in mathematics and works as a lighting designer in the field of dance and performance.



©Tabita Hub

Performer: Ildikó Tóth

Ildikó Tóth is a performer and choreographer based in Leipzig. She studied at Codarts University Rotterdam and in 2005 she went to New York City on a DAAD scholarship, where she worked as a freelance dancer in the following years. From 2012-2015, she was a member of the Forsythe Company in Frankfurt. Since then, she has worked in international productions by Thierry de Mey, Fabrice Mazliah, Bill Young, Colleen Thomas and others. She choreographs her own works in collaboration with colleagues from the fields of sound, video, and dance.



©Gyung Moo Kim

Performing

Performer: Tyra Wigg

Tyra Wigg works with choreography, dance, and performance, comes from Stockholm and lives in Basel. In 2023, she graduated with a Master's degree in Expanded Theater from the Bern University of the Arts (HKB). Tyra's work has been shown at venues and festivals such as Les Urbaines, Joint Adventures, Kunsthalle Basel, Kunsthaus Baselland, ROXY Birsfelden, Weld, BONE Performance Art Festival and Shedhalle. Tyra has worked with Gisèle Vienne, Shu Lea Cheang, Ernestyna Orłowska, Marina Abramović, Inga Gerner Nielsen and Alexandra Pirici, among others.



©Fabienne Bieri

Musicians: Camille Emaile

Camille Emaile is a percussionist and has performed as a soloist throughout Europe and the US. She has played with Fred Frith, Fritz Hauser, William Winant, Hans Koch and Lê Quah Ninh, among others. She composes music for theater and dance, e.g., for Die schwarze Spinne at Theater Basel and Les Assaillants by Elodie Sicart. She plays contemporary music with the Ensemble Vertebra and regularly collaborates with clarinetist Xavière Fertin.



©Chloe Azzopardi

Musicians: Gianni Gebbia

Gianni Gebbia is a saxophonist and composer. Originally from Palermo (Sicily), he has worked in New York, Paris, and Tokyo with some of the most important artists in the fields of improvised music, contemporary dance, theater, and film, including Peter Kowald, Pina Bausch and Raúl Ruiz.



Performing

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Musicians: Cécile Lartigau

Cécile Lartigau is one of the few ondes Martenot players of our time who is internationally renowned for her versatile career as a soloist, improviser, and artist in the Performing Arts. She has worked with worldclass conductors and orchestras including E.-P. Salonen, T. Currentzis, S. Young, the Vienna Philharmonic, Filarmonica della Scala, Orchestre symphonique de Montréal and MusicAeterna. In 2023, she created her first transdisciplinary production of Voltaire's *Candide ou l'Optimisme*.



©Emma Kéralèche

Musicians: Nicolas Perrin

Nicolas Perrin first encountered experimental rock as a guitarist in a collaboration with Misty Pole in Paris. His style combines contemporary music with electro sounds; his shows combine electronic and organic soundscapes. He is co-director of the sound collective L'Émoi Sonneur, which explores new worlds of sound and develops innovative forms of live music. A guitar designed by him and equipped with sensors reacts to body movements.







Production Team

Concept and Direction: Heiner Goebbels

Light Design: John Brown, Heiner Goebbels

Sound Design: Willi Bopp

Video Design: René Liebert

Dramaturgy: Matthias Mohr

Performance: Juan Felipe Amaya González, Sandhya Daemgen, Antoine Effroy, Ismeni Espejel, Montserrat Gardó Castillo, Freddy Houndekindo, Tuan Ly, Thành Nguyễn Duy, John Rowley, Annegret Schalke, Ildikó Tóth, Tyra Wigg

Live Music: Camille Emaile, Gianni Gebbia, Cécile Lartigau, Nicolas Perrin

Technical Direction: Georg Bugiel

Stage Technicians: Danny Hones, Martin Zimmermann, Jan Hoffmann

Stage Management: Théo Arnulf

Production and Tourmanagement: International Distribution Plan B Creative Agency for Performing Arts – Carmen Mehnert and Anne Schmidt.

Mandarin audio recording: Chen Yuan-Tang

Subtitle operator: Camille Chia

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主辦單位
Presenter



臺北表演藝術中心
TAIPEI PERFORMING ARTS CENTER

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

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