



臺北
表演
藝術
中心

TAIPEI
PERFORMING ARTS CENTER

— 2025 臺北藝術節 —

《安琪拉拉拉 (無限循環中)》

Susanne Kennedy x Markus Selg

ANGELA (a strange loop)

蘇珊娜·甘迺迪
X 馬庫斯·塞爾格



百場演出優惠

演出日期 / 時間
Date / Time

2025.9.12 Fri. 19:30
2025.9.13 Sat. 14:30

演出場地
Venue

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

演出注意事項
Notice

- ◎ 演出全長 100 分鐘、無中場休息。
- ◎ 英語發音，中文字幕。
- ◎ 建議觀賞年齡 12 歲以上。
- ◎ 演前導聆：每場演出前 40 分鐘於 1 樓地球大廳。
- ◎ 演後座談：9/12（五）演後於球劇場觀眾席舉行，以英文進行、中文口譯。
- ◎ **Duration is 100 minutes without intermission.**
- ◎ **Age guidance is above 12.**
- ◎ **In English with Mandarin subtitles.**
- ◎ **The pre-show talk will be held 40 minutes before each performance at 1F Earth Hall.**
- ◎ **The post-show talk will be held on September 12. The talk is conducted in English with interpretation in Mandarin.**

節目介紹

3

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，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。

《安琪拉啦啦（無限循環中）》為德國導演蘇珊娜·甘迺迪與視覺藝術家馬庫斯·塞爾格聯手打造劇場革新之作，透過面具與唇形同步（Lip-synching）的表演手法，將台詞預先錄製，讓演員僅是在舞台上準確對上口型。這種刻意的「身聲分離」，直接瓦解了我們習慣的、那個內外統一、情感真實的「角色」；在這裡，角色更像是一個被媒介操控的介面、一個失去內在聲音的軀殼。

作品的舞台並不是一個提供背景的「佈景」，隨著劇情的推進，安琪拉隨著空間的不斷轉換，她混亂、失序、找不到真實的自我，觀眾很難用傳統的方式去「理解」或「同情」安琪拉，反而更像是被邀請進入她那個有點迷幻、甚至令人不安的感官世界。

專文一

7

網紅到底是一種什麼樣的生命型態

撰文 / 王柏偉（現任 數位藝術基金會藝術總監）

「網紅」是千禧年全球資訊網（WWW）全面深入大眾生活之後，人們周遭出現的新角色。在西元 2000 年之前，由電影電視這些大眾媒體所打造的「偶像」或電視電影「明星」與當今我們所謂的「網紅」並不盡然相同。偶像與明星透過他們在螢光幕前所扮演的「角色」被大家認識，也以這種方式被觀眾們所慾望著，但是在日常生活中他們可能具有全然不同於螢光幕上的人格與生活，再加上在沒有網路的年代，我們與偶像的距離，不管是空間上還是時間上都十分遙遠，所以八卦新聞與小報就出現了，文化研究學者告訴我們，這些被稱為狗仔隊扒糞夫的八卦新聞記者的出現，恰恰是為了拉近我們與偶像之間的距離，滿足電影電視時期人們窺探明星私生活的欲求。

不管是偶像與觀眾的距離，還是偶像以劇中或節目「角色」身影深植人心的狀態，都與「網紅」不盡相同。兩千年之後出現的「網紅」，除了前述大眾媒體時代就已站穩腳跟，並在網路時期努力經營自身網路聲量的偶像或明星之外，還包括了兩千年前後以文字提供各類深度資訊的「部落客」，以及平台出現之後的意見領袖（KOL，Key Opinion Leader）與具群眾影響力的人（Influencer），他們之所以得以興起，主要得力於網路成為我們日常生活中工作與休閒的主要界面。

專文一

如果「網紅」是數位網路時代才出現的特殊角色，那他們的身心靈狀態為何？
而「活成一個網紅」又意味著什麼樣的生命樣態呢？

導演蘇珊娜·甘迺迪（Susanne Kennedy）與藝術家馬庫斯·塞爾格（Markus Selg）共同創作的《安琪拉啦啦（無限循環中）》（ANGELA (a strange loop)），希望為我們探問的正是這樣的問題。我認為，數位網路時代在觀眾及互動角色的變化、作為溝通中介的演算法與虛實整合的世界三個層面上的變化與共構，可以協助我們更好地切入這個作品。

兩千年之後的數位網路與之前電視電影等大眾傳播媒介最大的不同，就在於「觀眾」角色的變化。在大眾媒體時代，相對於中央播放系統製作播放的各式節目，觀眾多處於被動觀賞的角色，然而在西元兩千年之後，由於數位網路的影響，一般人不僅是網路資訊的消費者，還是網路資訊的生產者。由於工作與休閒大量地透過網路進行甚至就在網路空間中發生，所以不管是行為的軌跡還是行動的產物，都能夠快速且即時地同步收到回饋，在網路上，資訊的發送者與接收者之間的時空距離大幅縮短，換句話說，數位網路時代的大量且多元的「即時互動」取代了大眾媒體時代的「單向傳播」與「被動接受」。然而，我們真的知道我們在網路上跟誰在互動嗎？這個「誰」不只有許多是演算法機器人，還有許許多多以非社會、非道德甚至是非人狀態出現的他／她／牠／它，就像《安琪拉啦啦（無限循環中）》中出現的怪異人物們與玩具狗一樣。

如果我們與他人的互動方式改變，
那麼在數位網路時代人們身心靈狀態，是否會與之前的時代有所不同？

對於這個問題的回答，演算法扮演了前所未有的重要角色。大眾媒體時代，在資訊接受之外的多數互動還是以實體的方式在物理空間中進行，所以我們多數時刻面對到的還是活生生的個體，在互動過程中感受並回應當下的情緒與氣場，以利溝通順利地進行下去。

然而，數位網路時代的互動並非面對面的互動，而是透過演算法的中介而產生的溝通。（縱使我們先行忽略機器人而只考慮與真人的互動）在數位技術中介的狀況下，我們與互動者間是「遠端共同在場」，因而無法真正地感受到互動者的表情、情緒、氣場或背後的動機，這種情況對於網紅來說尤為明顯，彷彿活在一個被「自戀」支撐起來的巨大泡泡當中。回聲室、過濾泡泡、同溫層都是這個巨大自戀泡泡另外的名字。網紅們一方面渴望從粉絲的回應中汲取能量，卻又因為演算法的中介與即時反饋的需求而造成回收的能量越來越短效，慾望的投入卻必須越來越強力的弔詭，這個弔詭整體地扭曲了虛實整合的力場，讓網紅的世界彷彿一場虛擬實境的遊戲，而這，就是兩位創作者在《安琪拉啦啦（無限循環中）》所建構的世界。

專文二

是誰創造了安琪拉？

英國約克大學 University of York 心理學博士 黃揚名 / 撰文

如果有一天你生病了，你會選擇每天錄下自己的心情，然後放上網路與大家分享嗎？我想大多數人不會這麼做。然而，在舞台劇《ANGELA (a strange loop)》中，主角安琪拉卻是個例外。即使身患重病，她依然堅持記錄生活點滴，並與粉絲分享。

為什麼她要這麼做？原因其實很直接——因為有流量。有了流量，就有機會帶來實質的好處。這樣的行為乍聽之下或許令人匪夷所思，但在這個「流量至上」的年代，幾乎任何事都有可能被包裝成可販售的內容。假裝生病以換取關注與商機的例子早已屢見不鮮。澳洲的健康網紅貝爾·吉布森（Belle Gibson）就是其中之一，她曾謊稱自己罹患癌症並透過自然療法痊癒，進而販售書籍與療法，最終被揭穿，掀起譁然。

但我們不能簡化地認為，網紅現象只是出自某些人自戀的表現。事實上，是我們這個社會「需要」網紅。我們需要意見領袖來引導我們，需要某些人讓我們短暫忘卻自己的無力與平凡。在集體主義較強的社會中，這種需求更為明顯。當人們對自己的選擇缺乏信心時，就更渴望出現一個可以模仿的對象。

然而，這其中存在一個矛盾——到底是網紅引領了風潮，還是風潮造就了網紅？是因為大眾喜歡觀看他人分享病痛與脆弱的生活，所以才有了「安琪拉」；還是，因為有了安琪拉，才讓我們學會喜歡、甚至渴望那樣的內容？

無論答案是哪一種，其實都讓人不安。若是前者，網紅為了迎合觀眾的嗜好，只會不斷推升自己的極限——甚至不惜以自虐、獵奇等方式來獲得關注。在《黑鏡》第七季中就有一集描繪了這樣的情節：為了賺取斗內，網紅不惜當場喝尿、甚至拔掉自己的牙齒。而現實中，這些荒誕的行為其實也早已不是虛構。

至於後者，其實更常見。從政治到社會議題，網紅憑藉影響力帶風向的現象，幾乎無所不在。在臺灣，相信大家對網紅涉入公共討論的情況早已不陌生。

專文二

7

我們，是不是每個人心中都有個安琪拉？

或許你不是網紅，但你真的活得「自主」嗎？我們的選擇與行動，真的是出於自由意志？還是其實只是依循著社會為我們設定的劇本？在《ANGELA (a strange loop)》中，導演安排所有角色都以對嘴方式演出，彷彿在說——只要這個「表演者」看起來能說話，劇（人生）就能繼續演下去。

劇中還有一個橋段耐人尋味：一開始，Brad 想吃桌上的蘋果，安琪拉提醒他那是假的；但在劇末，Brad 卻大口咬下那顆「假」蘋果。這個前後呼應不只是一個劇情的反轉，更拋出一個核心的提問：什麼是真實？什麼又是虛假？

在人工智慧日益成熟的今日，我們該問的，也許是：那個「真實的我」，還剩下多少？又有多少部分，已經被演算法、網路輿論、甚至 AI 工具所塑造？當你存在的價值只剩下「給出指令」時，到底是你活著，還是代表你的 AI 代理人在活著？

我們都渴望自己是真實地活著，但什麼才是活著的印記？什麼樣的存在，才算是屬於「自己」的？或許，《ANGELA (a strange loop)》這齣劇中，藏著你能找到的某些答案。

當你找到了，也許你會更清楚知道，自己是否也想——或不想——成為下一個安琪拉。

主創者介紹

08

編導 | 蘇珊娜·甘迺迪 (Susanne Kennedy) / 德國

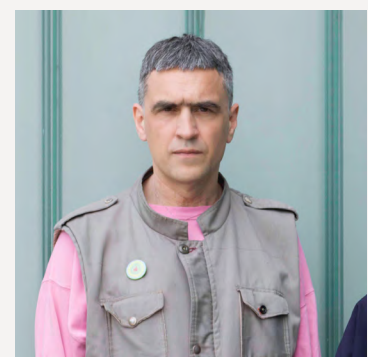
劇場導演，畢業於阿姆斯特丹戲劇學院，是當代歐洲劇場界最具代表性的導演之一，以實驗性劇場風格聞名。作品受古老儀式和哲學思考影響，挑戰傳統戲劇敘事，經常使用面具、預錄聲音和多媒體技術，探索人類與機器之間的界線，戲劇風格帶有強烈的視覺與聲音元素，創造出催眠般的感官體驗，讓觀眾質疑現實的穩定性與藝術家馬庫斯·塞爾格 (Markus Selg) 長期合作。



© Bea Borgers

概念與舞台設計 | 馬庫斯·塞爾格 (Markus Selg) / 德國

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

演出製作團隊



編導 | Susanne Kennedy

概念與舞台設計 | Markus Selg

演出者 | Emma Petzet、Ixchel Mendoza Hernández、Marie Groothof、
Tarren Johnson、Dominic Santia

配音 | Diamanda La Berge Dramm、Cathal Sheerin、Kate Strong、
Rita Kahn Chen、Rubina Schuth、Tarren Johnson、Susanne Kennedy、
Ethan Braun、Dominic Santia、Ixchel Mendoza Hernández、
Marie Schleef、Ruth Rosenfeld

音效設計與剪輯 | Richard Alexander

音樂創作 | Richard Alexander、Diamanda La Berge Dramm

影像設計 | Rodrik Biersteker、Markus Selg

服裝設計 | Andra Dumitrascu

戲劇構作 | Helena Eckert

燈光設計 | Rainer Casper

音效技術 | Max Heesen

影像技術 | Stefan Korsinsky

燈光技術 | Lea Schneidermann

藝術合作與巡演統籌 | Friederike Kötter

舞台助理 | Lili Süper

演出製作團隊

藝術服裝助理 | Anastasia Pilepchuk、Anna Jannicke

製作單位 | ULTRAWORLD PRODUCTIONS

巡演經紀 | Something Great

製作管理 | Philip Decker

技術統籌 | Sven Nichterlein

舞台製作 | Stefan Pilger

國際巡演事務 | Rui Silveira – Something Great

巡演經理 | Niki Fischer – Something Great

共製單位 | Wiener Festwochen, Festival d'Automne à Paris & Odéon – Théâtre de l'Europe, Festival d'Avignon, Holland Festival, Kunstenfestivaldesarts, National Theatre Drama / Prague Crossroads Festival, Romaeuropa Festival, Teatro Nacional de São João and Volksbühne am Rosa-Luxemburg-Platz

支持單位 | 荷蘭阿莫多基金會 (Stichting Ammodo) 、
德國聯邦文化基金會 (German Federal Cultural Foundation) 、
德國聯邦政府文化及媒體委員會 (German Federal Government Commissioner for Culture and the Media)

特別感謝 | 歌德學院（台北）德國文化中心
德國在台協會



Introduction

“What makes ANGELA, ANGELA?” Director Susanne Kennedy and multimedia artist Markus Selg want to know. Using the collective experience of individual vulnerability from the last several years as a backdrop, they zoom in on ANGELA's life in search of possible answers, following her from birth to death and beyond.

“ANGELA (a strange loop)” is a case study in what it means to be human today: What marks do history, personal bonds and society leave on us? It is a close-up of a woman's life, a meditation on illness and belonging. The journey accompanies ANGELA through everyday situations: waking and sleeping, being born and giving birth, aging and death. And finally, we see her fall ill.

Are ANGELA's mysterious symptoms transforming her, or are they simply changing the way she looks at her life so far? ANGELA is made up of millions of experiences, some of which were told to her by others. Ultimately, she might be nothing but a strange loop, an endless sequence. What becomes visible as we zoom further and further in on ANGELA's life? All social states and digital worlds are connected by her perception. Everything she dreams, hears and thinks, everything unfinished, unspoken, and unprocessed manifests itself in space and becomes a reflection of her inner turmoil, like a state of constant inflammation. Just as the world appears to be in endless turmoil, with open burning wounds and nonstop agitation, reigniting itself on its own feedback loops.

Hyperinflammation becomes an all-encompassing condition. ANGELA's head and body are the setting, the landscape, the stage. As her dreams take shape, she is forced to face them. In their artistic practice, Susanne Kennedy and Markus Selg explore the potential that exists between bodies, technology, art and rituals. Pursuing a post-humanist aesthetic and taking a multimedia approach, *“ANGELA (a strange loop)”* takes us on a deep dive into the fundamental questions of existence, identity, consciousness and the nature of reality. It is a poetic, social analysis through the lens of the diseased rather than the healthy. How can a community deal with the individual's experience of illness. How do we live and how do we die together? How do we care for each other, when life comes to an end?

Intro

What Kind of Life Form Is an Internet Celebrity?

Text by Wang Po-Wei (Artistic Director, Digital Art Foundation)

12

“Internet celebrity” refers to a new type of figure that emerged this millennium following the establishment of the World Wide Web (WWW) and is now deeply rooted in our daily lives. Before the year 2000, there were “idols” or television and movie “stars” created by mass media. These are not entirely the same as today’s Internet celebrities. Known for their on-screen “roles,” idols and stars became objects of adoration. However, their off-screen personalities and lifestyles were often completely different from their on-screen personas. Added to that, in the pre-Internet era, the distance between us and those we idolized was great both in terms of time and space. This gave way to celebrity news and tabloids. Cultural studies scholars have noted that the rise of the paparazzi in the film and television era was due to the public’s desire to bridge the gap between themselves and those they idolized. These “gossip” reporters enabled the public to peek into the private lives of celebrities.

No matter the distance from their audiences or the way that idols and stars became deeply ingrained in our minds and hearts through their on-screen “roles,” they are distinct from Internet celebrities. Internet celebrities that emerged after the year 2000 included the previously mentioned idols and stars who were well established in the mass media era and worked hard to cultivate their online presence in the Internet era, as well as bloggers who around the year 2000 provided in-depth information through written articles and key opinion leaders (KOLs) and influencers who emerged with the advent of platforms. They became popular as the Internet became the primary interface for work and leisure.

Intro

If Internet celebrities are unique figures that emerged in the digital and Internet era, what are their physical, mental, and spiritual states?

What does living like an Internet celebrity look like?

13

In *ANGELA (a strange loop)*, a collaboration between director Susanne Kennedy and artist Markus Selg, these questions are explored. I believe that in terms of the changing roles of audiences and interactions in the digital and Internet age, algorithms that mediate communication and three-dimensional changes and constructs in a world in which there is integration of the virtual and the real can help us to better understand this work.

The most significant difference between the digital and Internet era that began in the year 2000 and the previous mass media era of film and television is the role of audiences. In the mass media era, audiences were largely passive spectators of programs produced and broadcast by central broadcasting systems. After the year 2000, owing to the influence of the Internet, the average person not only became a consumer, but also a producer, of online content. Because work and recreation are now largely conducted online, and even take place in cyberspace, no matter if tracking behaviors or the products of actions, feedback is rapid and immediate. Online, distances, both in terms of time and space, between information senders and receivers have been greatly reduced. In other words, in this digital and Internet era, big data and diverse “real-time interactions” have replaced the one-way communication and passive reception of the mass media era. However, do we truly know who we are interacting with online? This “who” not only refers to algorithmic robots, but also to countless asocial, amoral, and even non-human forms, such as the strange characters and toy dogs in *ANGELA (a strange loop)*.

Intro

14

If the ways in which we interact are changing, do people's physical, mental, and spiritual states differ between the digital and Internet era and previous eras?

Algorithms are playing unprecedented roles in the answer to this question. In the mass media era, most interactions beyond information consumption took place in physical spaces and with real entities so that we were mainly interacting with living people. In addition, we were able to perceive and respond to emotions and cues, which helped to facilitate smooth communication.

In this digital and Internet age, interactions tend not to be face-to-face. Instead, communication is mediated and generated by algorithms. (Even if we ignore robots and only consider interactions with real people) with the intervention of digital technologies, interactions mainly take place remotely, with the result that we are unable to truly perceive the expressions, emotions, cues, or underlying motivations of those with whom we are interacting. This is particularly evident for Internet celebrities who seem to live in a giant bubble that is propped up by narcissism. Echo chamber, filter bubble, and stratosphere are alternative descriptions of this. On the one hand, Internet celebrities desire the energy of fan responses. On the other hand, due to the mediation of algorithms and the need for real-time feedback, this energy becomes increasingly short-lived, while the desire for it becomes increasingly powerful. This paradox distorts the force field separating the virtual from the real, making the world of Internet celebrities seem like a virtual reality game. This is the world of *ANGELA (a strange loop)* that was constructed by its creators.

Intro

15

Who Created ANGELA?

Text by Dr. Yang-Ming Huang, Ph.D. in Psychology, University of York (UK)

If you are ill, would you want to post about your mood on the Internet every day? I think most people would not. In the stage play *ANGELA (a strange loop)*, the protagonist ANGELA is an exception. Even though she is seriously ill, she insists on recording the details of her life and sharing them with her fans.

Why does she do this? The reason is quite straightforward – to increase traffic. With more traffic comes the opportunity for substantial benefits. Such behavior may seem baffling at first. But in this era of “traffic is king,” almost anything can be packaged as content and sold. There are examples of people pretending to be sick in exchange for attention and business opportunities. One such example is Australian health influencer Belle Gibson. She falsely claimed to have had cancer and recovered from it through natural therapies and even sold books and treatments. There was a major uproar when her fraudulent behavior was exposed.

However, we cannot simply think of the phenomenon of Internet celebrity as an expression of narcissism on the part of some people. In actuality, our society “needs” Internet influencers. We need opinion leaders to guide us and people to make us forget about our own powerlessness and ordinariness for a while. Such needs are more obvious in a society in which there is strong collectivism. When people lack confidence in their own choices, they are eager to find someone to imitate.

Intro

16

However, there exists a contradiction. Do influencers set the trends or do the trends create the influencers? Is it because the public likes watching others share their pain and weaknesses that ANGELA came into being? Or, is it because of ANGELA that we learn to like and even desire such content?

Both answers are disturbing. For the former, to cater to their audience's interests, Internet influencers continue to push the limits – even resorting to harming themselves and oddity seeking to gain attention. In the seventh season of *Black Mirror*, there is an episode in which some Internet influencers, desperate to earn money, do not hesitate to drink urine live on camera or even pull out their own teeth. Such behaviors, which once may have seemed absurd, are no longer just found in works of fiction.

The latter is more common. From politics to social issues, the phenomenon of Internet influencers leading the trend is ubiquitous. In Taiwan, I believe no one is a stranger to the involvement of Internet influencers in public forums.

Intro

17

Is there an ANGELA in each of us?

Maybe you are not an Internet influencer, but do you really live “autonomously?” Are our choices and actions really based on free will? Or, are we just following a script written for us by society? In *ANGELA (a strange loop)*, the director arranged for all the characters to lip sync their lines, as if to say as long as the “performer” looks like he or she can speak, the show (life) can go on.

In one interesting scene, Brad wants to eat an apple that is on a table. ANGELA reminds him that the apple is fake. At the end of the play, Brad takes a big bite of the “fake” apple. This not only signals a plot reversal, but also brings up two core questions: What is real? What is fake?

As AI technology matures, perhaps we should be asking: How much of “the real me” remains? How much has been shaped by algorithms, online opinions, and even AI tools?

When all that is left of the value of your existence is “giving instructions,” is it you or your AI substitute that is alive?

We all want to truly live. But, what is the mark of being alive? What kind of existence can be considered “our own?” Perhaps in *ANGELA (a strange loop)* you will find the answers.

If you do, you may be clearer about whether you want or don’t want to be the next ANGELA.

Artist

18

Concept, text and direction: Susanne Kennedy /Germany

Susanne Kennedy (1977) is one of the most distinctive voices in European theatre. Her pieces are a radical invitation to act out the real. She explores the blurry line between actor and machine. In her theatre work, performers wear masks and speak with pre-recorded voices. Through perceptual shifts and the constant blurring of hypnotic images, Kennedy interrogates the stable representation of reality. She pushes the limits of theatre and turns to the medium's archaic ritual roots in order to ask deep and at times confrontational questions: Who are we? What is our reason for existing in this world? How do we relate to our own demons? Kennedy studied theatre studies in Germany and France. In 2005, she completed a directing degree in Amsterdam. Together with visual artist Markus Selg, she designs spaces that resemble virtual corridors in video games or colorful psychedelic hallucinations.



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Artist

19

Concept and stage design : Markus Selg /Germany

Markus Selg is a multidisciplinary artist. He creates scenographic installations that combine video, sculpture, architecture, and performance, resulting in immersive spaces. These ritualistic stages establish a new dynamic between archaic myths and digital technologies. In 2009, he curated the exhibition "*Spuren der Sonne*" with Werner Herzog and Jannis Kounellis. His feature film "*Das Ewige Antlitz*" premiered in Prague in 2012. In 2015, the Frans Hals Museum in Haarlem showcased his retrospective exhibition "*Primitive Data*." His works are part of collections at the Pinakothek der Moderne in Munich, the Sammlung Goetz in Munich, and the Saatchi Collection in London. Since 2015, he has collaborated closely with theater director Susanne Kennedy, including on projects such as "*Coming Society*" and "*Ultraworld*," which were staged at the Volksbühne Berlin in 2019 and 2020, respectively. For his work on "*Ultraworld*," Selg received the Faust Award in 2020 for best stage design. In 2020, they premiered their joint Virtual Reality Experience "*I AM (VR)*" at the Theater Commons Tokyo, and in 2022, they staged the opera "*Einstein on the Beach*" by Philip Glass at the Theater Basel. In May 2023, they premiered "*ANGELA (a strange loop)* ", a stage production premiered at Kunstenfestivaldesarts in Brussels, and that has been touring around the world since then.



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Production Team

21

Concept, text and direction: Susanne Kennedy

Concept and stage design: Markus Selg

Performance: Emma Petzet, Ixchel Mendoza Hernández, Marie Groothof,
Tarren Johnson, Dominic Santia

Voices: Diamanda La Berge Dramm, Cathal Sheerin, Kate Strong, Rita Kahn Chen,
Rubina Schuth, Tarren Johnson, Susanne Kennedy, Ethan Braun,
Dominic Santia, Ixchel Mendoza Hernández, Marie Schleef, Ruth Rosenfeld

Sound design and montage: Richard Alexander

Soundtrack: Richard Alexander, Diamanda La Berge Dramm

Video design: Rodrik Biersteker, Markus Selg

Costume design: Andra Dumitrascu

Dramaturgy: Helena Eckert

Light design: Rainer

Sound Operator: Max Heesen

Video Operator: Stefan Korsinsky

Light Operator: Lea Schneidermann

Casper Artistic collaboration + Touring direction: Friederike Kötter

Stage assistant: Lili Süper

Artistic costume assistant: Anastasia Pilepchuk, Anna Jannicke

Direction intern: Tobias Klett Many thanks to Nick Drnaso, Rikke Villadsen and
David O'Reilly for inspiration and quotes

Creative and Production Team

22

Production: ULTRAWORLD PRODUCTIONS

Management and Distribution: Something Great

Artistic production management: Philip Decker

Technical production management: Sven Nichterlein

Stage construction: Stefan

Pilger International distribution: Rui Silveira - Something Great,

Tour manager: Niki Fischer (Something Great)

Co-producers: Wiener Festwochen, Festival d'Automne à Paris & Odéon - Théâtre
de l'Europe, Festival d'Avignon, Holland Festival,
Kunstenfestivaldesarts, National Theatre Drama /
Prague Crossroads Festival, Romaeuropa Festival,
Teatro Nacional de São João and Volksbühne am Rosa-Luxemburg-Platz

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German Institute Taipei



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Co-organizer



臺北表演藝術中心
TAIPEI PERFORMING ARTS CENTER

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