



臺北
表演
藝術
中心

TAIPEI
PERFORMING ARTS CENTER

— 2025 臺北藝術節 —

《黏著的手、 縫合的山體》

Nanako Matsumoto X Anchi Lin (Ciwas Tahos)

Sticky Hands, Stitched Mountains

松本奈奈子 ×
林安琪 (Ciwas Tahos)



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

2025.9.14 Sun. 14:30

演出場地
Venue

臺北表演藝術中心 11 樓排練場 1
11F Studio 1,
Taipei Performing Arts Center

演出注意事項
Notice

- ◎ 演出全長 80 分鐘、無中場休息。
 - ◎ 英語、日文、中文及泰雅語發音，中文、泰雅語及英文字幕。
 - ◎ 建議觀賞年齡 12 歲以上。
 - ◎ 演出內容含煙霧，請留意並斟酌入場。
 - ◎ 遲到、中途離席觀眾請依循現場工作人員指示入場。
 - ◎ 演前導聆：每場演出前 30 分鐘於 11 樓排練場 2。
 - ◎ 演後座談：每場演出結束後於排練場內進行，現場安排中日口譯。
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- ◎ **Duration is 80 minutes without intermission.**
 - ◎ **In English, Japanese, Mandarin and Atayal with Mandarin, Atayal and English subtitles.**
 - ◎ **Age guidance is above 12.**
 - ◎ **It may contain smoke. Audience discretion is advised.**
 - ◎ **Latecomers or the audiences who leave during the performance, please follow the staff's instructions.**
 - ◎ **The pre-show talk will be held 30 minutes before each performance at Studio 2, 11th floor.**
 - ◎ **The post-show talk will be held after each performance, with Japanese-Mandarin interpretation provided.**

節目介紹

在「2023 亞當計畫—藝術家實驗室」駐地創作交流中，來自日本的松本奈奈子 (Nanako Matsumoto) 與臺灣的林安琪 (Ciwah Tahos) 兩人對深山的追尋，促使了《黏著的手、縫合的山體》的誕生，兩人各自有一段與山有關的口述故事，關於山深處中的未知領域：林安琪 (Ciwah Tahos) 渴望尋找的是泰雅族傳說中的女性聚落「迭瑪哈霍伊」(Temahahoi)，亦是屬於酷兒女性的烏托邦；松本奈奈子則是以失去生育能力的高齡女性被遺棄的民間故事為起始，進而尋找傳說隱居山間的妖怪「山姥」(Yamamba)，雖是分隔兩地的傳說，但兩人卻開始思考另一種可能性，也許，兩人所尋找的對象是有辦法相遇的呢？

為了這個可能性，兩人展開跨海兩地的田野調查，在演出中，松本奈奈子受到能劇作品《山姥》裡一位模仿「山姥」而得名年輕的舞者故事啟發，編創出新的肢體動作與文本，並透過她稱之為「妖怪身體」(Yokai Body) 的編舞方法摸索深山，林安琪 (Ciwah Tahos) 則是以深山中的「迭瑪哈霍伊」為想像的基礎，在場上製造出山的極簡場域。兩人精準的掌握與使用意象，藉由肢體與行為，帶領觀眾一同進行一場尋覓之旅，並將舞台共創成既魔幻又真實的山域，並在過程中重新為女性與酷兒進行除魅與賦權。

Photo by Haruka Oka. Courtesy of Kyoto Experiment.



序文

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如果山消失了——從交換故事開啟的造山行動《黏著的手、縫合的山體》

訪談 / 林安琪 (Ciwastahos) 、松本奈奈子；撰文 / Stella Tsai

一次部落之旅，酷兒藝術家林安琪 (Ciwastahos) 在路過的雜貨店，聽部落老人提及「迭瑪哈霍伊」 (Temahahoi) 的故事，關於一群住在深山裡的女人部落神話。她深入研究這個故事，得知迭瑪哈霍伊不但是一群住在山裡的女性族群，還能與蜜蜂溝通，以風受孕。在安琪看來，這個傳說的構成極具酷兒視角，也因此找到了自己與迭瑪哈霍伊的連結，開啟一系列的創作研究。2023 年安琪在「2023 亞當計畫—藝術家實驗室」認識了舞蹈藝術家松本奈奈子，展開共創計畫。

初次聽到迭瑪哈霍伊，奈奈子想到的是日本童書經常出現的「山姥」 (Yamamba)，一個具有超能力的老年女子，形象模糊，有時候會幫助迷途的山友、有時又會追逐吃掉旅人，是許多女性主義文學研究者感興趣的角色。而當安琪提到，沒有山、就沒有迭瑪哈霍伊生存的空間，這個與環境連結的傳說就會消失時，奈奈子也意識到，如果山消失了，山姥也不會存在。

至此，創作動機油然而生，兩人交換了故事，也開啟一系列深入且批判的討論。重新用不同視角想像這兩個族群，注入當代生態與酷兒議題，重新建立各自與迭瑪哈霍伊和山姥的關係。她們決定打造一座山，模糊地理上的邊界，讓兩個族群的女性能在這座山上相遇，也讓兩個傳說透過她們的當代視角，寫下故事的新篇，找到連結的方式。

序文

身體的轉譯，聲音的轉述

發跡自東京的舞蹈藝術家松本奈奈子，與「Team Chiipro」舞團的夥伴西本健吾 (Kengo Nishimoto) 曾發展出名為「妖怪身體」 (Yokai Body) 的概念舞蹈。妖怪在這裡並非指涉超能力，而是某種人們不熟悉的情感或個體，透過口傳或視覺，來傳遞的肢體與形象姿態。當奈奈子開始為山姥尋找原型時，她取用了兩個情境，一個來自日本傳統能劇 (Noh) 的故事，在城市裡跳《山姥》的年輕舞者，在深山的神社遇見真正的山姥並一起跳舞，「拖著的腳步」成為第一個動作原型。另一個則是日本民間故事，偏遠的小鎮裡，年滿 60 歲的母親會被兒子揹去山裡遺棄，母親一路上折斷頭頂的樹枝，兒子不解轉頭詢問，母親才說，怕兒子下山迷路，折樹枝作標記，好讓兒子平安返家。兒子揹負著母親、側耳傾聽的姿態，成為奈奈子取材的第二個動作原型。她以這兩個動作為基礎，發展出轉譯山姥故事的舞蹈身體。

過往創作橫跨表演、動態影像、視覺藝術等新媒體形式的林安琪 (Ciwass Tahos)，這一次則選擇以自己的「聲音口述表演，英語為主，夾雜部分的泰雅語，作為轉譯與傳遞迭瑪哈霍伊傳說的形式，與奈奈子的身體表演做出對比。兩人在看似平行的表演中，加入各自對故事的感受，在舞臺上達成有機的互補，讓觀眾得以在視覺與聽覺的相輔相成中，一起登上這座山，走進山姥與迭瑪哈霍伊的世界。

造一座紙做的山，脆弱如她們

「以風懷孕從人類的角度來看並不合理，但從蜜蜂的視角來看，就跟授粉繁殖一樣自然。如同看似不容於人類世的妖怪身體，從山姥的視角來看，就全然合理了。」林安琪 (Ciwass Tahos) 認為，當她越理解兩個角色，就越能感受到某種連結。而松本奈奈子也發現，不管是山姥或迭瑪哈霍伊，都是來自大自然的產物、非虛構的個體，這項共識為作品定義了關鍵性的視角。

與此同時，她們也從生態與資本主義的視角重新觀看這兩個群體，當山在現代被視為政府或企業的私有財產時，山姥和迭瑪哈霍伊又該如何生存？因此她們決定，「造一座山，一處無人擁有的公有地，讓這兩個群體得以生存在此，遇見彼此。」

交換田調的期間，奈奈子來到南投親愛部落，參與了部落工作坊，看到年輕人製作模擬山的立體 3D 模型，與老人家溝通，將傳統的山中地名從老人的記憶中問出來，記錄下來。而安琪也想起，埔里的水質純淨，適合造紙，日治時期政府曾試圖在這裡打造和紙工廠。「紙做的山」成為造山的起點，紙既是紀錄故事的媒介，兩個女人群體在故事中的處境也如紙一般脆弱。一座模糊國界與邊界的紙山，成為兩人為舞臺打造的故事載體。

序文

用當代的視野，為傳說寫下新篇

無獨有偶，林安琪 (Ciwass Tahos) 與松本奈奈子作為共創的藝術家，不約而同選擇以第三人稱的「自己」，以擅長的身體與聲音來講述故事，而非以演員的第一人稱狀態去詮釋。奈奈子認為，與角色保持距離，能讓她們在講述故事時更為安心流暢，也讓觀眾獲得更多的想像與詮釋的空間。

而對安琪來說，不管是山姥或迭瑪哈霍伊，都不只是一個女人，而是一整個女人的群體，沒有誰能一次代表全部的女人，旁觀與述說，是她們透過創作與這群女人建立關係的方式。她尋思，「我們處在同一個全球化的父權資本主義結構下，要如何透過創作，以藝術的方式對這個處境做出反抗？」

《黏著的手、縫合的山體》成為這樣一個獨特的作品，在「2024 亞當計畫—新作探索」中發表階段性呈現，同年 10 月日本京都藝術節 (Kyoto Experiment) 首演。分隔臺、日兩地的安琪與奈奈子，以第二語言溝通，交換兩地的古老傳說，用當代的視角切入，融入當前全球化的議題，藉著劇場轉譯成觀眾得以體感的敘事。這也是一個無法被定義的作品，唯有當你走進來，記下每一個引起你注意的細節，找到背後的意義，才能順著創作者沿途折下的樹枝，爬上山，看見故事的全貌。

Photo by Haruka Oka. Courtesy of Kyoto Experiment.



Nanako 的參考筆記

ㄟ

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主創者介紹

松本奈奈子 (Nanako Matumoto) / 日本

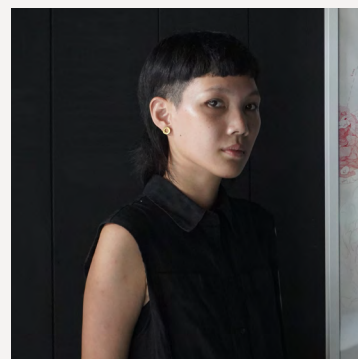
1992 年生於大阪，現與西本健吾 (Kengo Nishimoto) 組成雙人團隊「Team Chiipro」，活躍於日本表演藝術界，並以舞蹈肢體作為主要演出方式，並將其運用於對身體思考與批判，同時也是文字書寫者。「Team Chiipro」向來以細緻的田野調查、文本研究做為創作的基礎，松本奈奈子亦運用自我身體的感受和經驗，結合歷史、地理、人類學等等的身體社會學，近期主力探索「妖怪身體」，也是此次與林安琪 (Ciwas Tahos) 合作的重要契機。「Team Chiipro」的重要作品有疫情期間推出《Kyoto Imaginary Waltz》一作，探討身體接觸的本質問題。近年新作《Menstruation Sumo Dance》則更針對月經神秘化的主題進行探討，並以相撲的肢體語言進行一場帶有荒謬性的儀式演出，藉此促成反思。



© Naoyuki Sakai
Courtesy of BAL,
WWFes2025

林安琪 (Ciwas Tahos) / 臺灣

林安琪，泰雅族名字為 Ciwas Tahos，視覺藝術創作者，主要運用行為表演、動態影像、網路空間、陶藝與動力裝置創作。Ciwas 曾以藝術家與客座策展人身份參與臺北表演藝術中心的亞當計畫—藝術家實驗室。她擁有臺北藝術大學新媒體藝術碩士學位（臺灣）以及加拿大西門菲莎大學視覺藝術學士學位。她最具代表性的藝術計畫為《mgluw tuqiy na Temahahoi》（找尋迭瑪哈霍伊的路徑），其中的《Pswagi Temahahoi》作為此計畫的一部分，曾與《瓦集瓦籍》藝術計畫合作，展出於第 15 屆德國卡塞爾文件展。



© Julia Lin Kingham

Ciwas 榮獲 2024—2025 年度美國紐約 Leslie-Lohman 美術館藝術家獎助和於 2023 年獲得臺灣原住民當代藝術 Pulima 藝術獎之雙年獎。近期展覽包括第 16 屆沙迦雙年展《to carry》（阿拉伯聯合大公國沙迦）、夏威夷三年展 2025《ALOHA NŌ》（美國夏威夷）、以及澳洲 Arts House 舉辦的 2024 BLEED。

演出製作團隊

概念與演出：松本奈奈子 & 林安琪 (Ciwass Tahos)

編舞：松本奈奈子 (Nanako Matsumoto)

影像概念與設計：林安琪 (Ciwass Tahos)

影像軟體設計與技術支援：汪碧茹 (Wang Bih-Ru)

字幕設計與技術支援：安倍大智 (Daichi Abe)

泰雅語顧問：Apang Bway (劉芝芳)

編舞協力：西本健吾 (Kengo Nishimoto)

音效設計與執行：林実菜 (Mina Hayashi)

聲音顧問與設計：林子寧 (Lin Tzu-Ning)

燈光設計與操作：王宥琄 (You Jyun Wang)

原創燈光設計：渡辺佳奈 (Kana Watanabe)

戲劇構作：和田ながら (Nagara Wada)

舞台監督：北方こだち (Kodachi Kitagata)

製作統籌：黒田裕子 (Yuko Kuroda)

地陪：林明德

研究協力：里山里海工作室、Alak Akatung (段洪坤)、河野隼也 (Junya Kouno)、

株式会社小林造園 (Kobayashi Zoen Co., Ltd.)、

下村作次郎 (Sakujiro Shimomura)、田中圭 (Keita Tanaka)、

何敬堯 (He Jing-Yao)、余越保子 (Yasuko Yokoshi)、Temu Nokan

字幕提供：日本國際交流基金會

翻譯：新田幸生 (合同会社妥当解釈)

共製單位：臺北表演藝術中心、日本京都藝術節、日本國際交流基金會

支持單位：The Saison Foundation、Arts Council Tokyo (Creation Grant)



THE SAISON FOUNDATION



協力單位：日本京都藝術節

共同主辦：臺北市政府、臺北表演藝術中心

Introduction

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

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

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

Photo by Haruka Oka. Courtesy of Kyoto Experiment.



Intro

**If the Mountains Disappear—*Sticky Hands, Stitched Mountains*:
Building a Mountain through Shared Stories**
An Interview with Nanako Matsumoto & Anchi Lin (Ciwass Tahos) by Stella Tsai

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During a trip to an Indigenous village, queer artist Anchi Lin (Ciwass Tahos) stopped by a local grocery store, where she overheard an elder speaking about the legend of Temahahoi—a mythical tribe of women dwelling deep in the mountains. Intrigued, she delved deeper into the tale, discovering that these mountain women could communicate with bees and even become pregnant by the wind. To Anchi, the very fabric of this legend pulsed with a profoundly queer perspective. This sparked a sense of connection and led her to launch a series of creative research projects. In 2023, Anchi met dance artist Nanako Matsumoto through the 2023 ADAM Artist Lab. This encounter blossomed into a collaborative project.

Upon hearing about Temahahoi for the first time, Nanako was reminded of Yamanba, a figure frequently appearing in Japanese children’s books—a supernatural old woman whose identity hovers between helping lost hikers and devouring travelers. Yamanba has long fascinated feminist literary scholars as a character full of contradictions. When Anchi explained that without mountains, Temahahoi would have no place to exist—and that the very legend would vanish—Nanako realized that the same would hold true for Yamanba: if the mountains disappeared, so too would she.

Thus, the seeds of artistic creation were sown. The two artists exchanged stories and began a deep and critical dialogue. Together, they reimagined these two mythical communities through new perspectives, infusing the narratives with contemporary ecological and queer concerns. They sought to rebuild their personal relationships with Temahahoi and Yamanba. They decided to create a mountain—a space that blurs geographic boundaries—where the women of these two communities might meet. Through their contemporary lens, they aimed to write a new chapter for these legends and discover fresh connections between them.

Intro

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Translating bodies, transmitting voices

Based in Tokyo, dance artist Nanako Matsumoto had previously collaborated with Kengo Nishimoto from “team chiipro” to develop the concept of the “Yokai Body”. Here, “Yokai” doesn’t simply denote supernatural beings but rather embodies unfamiliar emotions or individuals whose essence is transmitted through oral storytelling or visual imagery, manifesting in bodily gestures and shapes. As Nanako searched for the archetype of Yamanba, she drew upon two distinct scenes. One comes from a traditional Noh play in which a young urban dancer performs the role of Yamanba, only to encounter the true mountain witch in a shrine deep in the forest; their dance together begins with the dragging of heavy footsteps—a first movement motif. The second story comes from Japanese folklore: in a remote village, mothers who turned sixty were carried into the mountains by their sons to be abandoned. Along the way, the mother broke branches from trees overhead. When the son turned to ask why, the mother explained that she was leaving a trail so he would not lose his way home. The image of the son carrying his mother, leaning close to hear her voice, became Nanako’s second source of movement inspiration. From these two starting points, she developed a dancing body to translate the story of Yamanba.

Anchi Lin (Ciwass Tahos), whose previous works span performance, dynamic images, and visual art in new media, chose to center her own “voice.” She performs spoken text, primarily in English but interspersed with words in Atayal, using speech as the medium to translate and deliver the Temahahoi legend, in contrast to Nanako’s physical performance. In what at first appears to be parallel performances, the two artists weave in their personal reflections on these stories, achieving an organic complement onstage. Through this synthesis of visual and auditory experiences, audiences climb the mountain alongside them, stepping into the worlds of Yamanba and Temahahoi.

Intro

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Building a mountain of paper—as vulnerable as they are

“From a human perspective, becoming pregnant by the wind seems impossible. But from the perspective of bees, it’s as natural as pollination,” Anchi Lin (Ciwass Tahos) observed. “Just as the body of the yokai seems out of place in the human world, from Yamanba’s point of view, it makes perfect sense.” The deeper Anchi explored these two characters, the more connections she felt between them. Nanako Matsumoto, too, realized that both Yamanba and Temahahoi are products of nature—non-fictional beings. This shared understanding became a key perspective shaping their work. At the same time, they began to examine these two through ecological and capitalist lenses. In today’s world, mountains are often treated as private property owned by governments or corporations. Against this backdrop, they wondered: How could Yamanba and Temahahoi survive? So they decided: “We’ll build a mountain—a piece of communal land belonging to no one—where these two communities can live and meet each other.”

During field research, Nanako visited “Alang sasi” in Nantou, where she joined a workshop. She watched young people craft 3D models of mountains, engaging elders in dialogue to record traditional mountain place names preserved only in memory. Meanwhile, Anchi recalled that Puli’s pure water had once made it an ideal site for paper production. During the Japanese colonial era, the government attempted to establish a washi paper factory there. Thus, a “mountain made of paper” became the starting point of their mountain-building project. Paper, as both a medium for recording stories and a metaphor for fragility, echoed the vulnerability of these women’s communities. Their paper mountain, blurring state borders and boundaries, became the vessel carrying their story onto the stage.

Intro

Writing a new chapter for ancient legends

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By coincidence—or perhaps by shared artistic intuition—both Anchi Lin (Ciwass Tahos) and Nanako Matsumoto chose to tell their stories from the third-person perspective, using their familiar languages of body and voice rather than performing as characters in the first person. Nanako believes that maintaining distance from the character allows for a smoother, more comfortable storytelling process and leaves audiences with more room for imagination and interpretation.

For Anchi, neither Yamanba nor Temahahoi represents a single woman—they embody entire communities of women. No one person can fully speak for all women. Observing and narrating, rather than fully embodying, is how they forge connections through their art with these mythical women. She reflected: “Living under the same globalized patriarchal capitalist structure, how do we resist this condition through artistic creation?”

Sticky Hands, Stitched Mountains emerged as the fruit of this shared inquiry. The work was first presented in the 2024 ADAM Kitchen program and debuted at the Kyoto Experiment in October of the same year. Separated geographically between Taiwan and Japan, Anchi and Nanako communicated in their second languages, sharing ancient legends from their respective cultures. Through a contemporary lens, they wove these myths into global conversations, translating them onstage into narratives that audiences could feel and experience. This is a work impossible to define. Only by entering its world, attending closely to each detail that catches your attention, and seeking the meanings behind them, can you follow the trail of broken branches left by its creators—entering the mountain to see the story in full.

Nanako’s Reference list

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Artist

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Nanako Matsumoto /Japan

Born in 1992 in Osaka, Nanako Matsumoto is a dance artist who works with performance and language; both separately and in various combinations. Driven by an interest in dance as a means to critically engage with the body she creates stage works as well as writing and engaging in volunteer work as a form of public action. In recent years she has created dance works as co-leader of performance unit team chiipro; two of which have been presented at Kyoto Experiment 2021 Autumn and Kyoto Experiment 2022. Matsumoto’s performances are characterized by the use of text based on meticulous research and deal with the intersection between the physical sensations and memories of her own body and various historical, societal, anthropological, and geographical contexts. In recent years, she has been exploring the idea of a "Yokai Body", a term coined by herself and defined as a state of transformation achieved by layering multiple images related to a certain place onto the body. She is The Saison Foundation ‘Saison Fellow I’ from 2023-2024.



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Artist

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Anchi Lin (Ciwah Tahos) /Taiwan

Anchi Lin, Atayal's name is Ciwas Tahos, is a visual artist working across performance, moving images, cyberspace, ceramics, and kinetic installation. Ciwas was part of the Taipei Performing Arts Center: ADAM Artist Lab as an artist and a guest curator. She holds an MFA in New Media Art from Taipei National University of the Arts (Taiwan) and a BFA in Visual Art from Simon Fraser University (Canada). Ciwas’s most notable art project is *mgluw tuqiy na Temahahoi* (Finding Pathways to Temahahoi), *Pswagi Temahahoi*, as part of this project was presented at Documenta 15 in collaboration with Wagiwagi Art Labs.

Ciwas received the 2024-2025 Artist Fellowship from Leslie-Lohman Museum of Art (New York, USA). Recent exhibitions include Sharjah Biennial 16: *to carry* (Sharjah, UAE), Hawai’i Triennial 2025: *ALOHA NŌ* (Hawai’i), and 2024 BLEED at Arts House in Australia. She was awarded the Biannual Prize of the Pulima Art Award (Taiwan's Indigenous Contemporary Art Award) in 2023.



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Choreography: Nanako Matsumoto

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Sound Advice and Support: Lin Tzu-Ning
Lighting Design & Operation: Wang You-Jyun
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