



臺北
表演藝術
中心

TAIPEI
PERFORMING ARTS CENTER

— 2026 北藝巖選 —

《遊林驚夢： 巧遇 Hagay》

Shu Lea Cheang x Dondon Hounwn

Hagay Dreaming

鄭淑麗 X 東冬 · 侯溫



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演出日期 / 時間
Date / Time

2026.5.22 Fri. 19:30

2026.5.23 Sat. 19:30

2026.5.24 Sun. 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

- ◎ 演出全長約 100 分鐘，無中場休息。
- ◎ 中文、太魯閣族語、賽德克族語、泰雅族語、排灣族語。
- ◎ 遲到、中途離席觀眾請依循現場工作人員指示入場。
- ◎ 本演出含眩光及雷射光。

- ◎ **100 mins, no intermission.**
- ◎ **In Mandarin, Truku, Seediq, Atayal, Paiwan, no surtitles.**
- ◎ **Latecomers and re-entry subject to discretion.**
- ◎ **Contains flashing and laser lights.**

《遊林驚夢》官網

HAGAY DREAMING Website

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節目介紹

- ★太魯閣族儀式傳承者暨藝術家東冬·侯溫與新媒體藝術先鋒鄭淑麗攜手創作
- ★以科技導航的劇場作品，開啟科技與藝術的對話

傳說在很久以前，有一個獵人獨自上山打獵，突然遇到了大雨，獵人在森林走著看見了一棵大樹洞，於是他就跑到裡面躲雨，等著等著就睡著了，不知道睡了多久，獵人聽到了蟲鳴鳥叫，雨也停了，他從樹洞中走出來，發現這裡是一處很美的森林，處處閃閃發光。

獵人在四周走了一陣，突然發現有一群人，沒有穿衣服的人，他們相擁、交疊，獵人仔細一看，發現他們都是男性，優雅而美麗，他好奇的問：「你們是誰？」眾人回：「我們是 Hagay」（在太魯閣族中意指擁有女性特質的男性為 Hagay）。」，獵人開始對他們產生好奇，彼此展開交流……。

由太魯閣族儀式傳承者暨藝術家東冬·侯溫與新媒體藝術先鋒鄭淑麗攜手創作，《遊林驚夢：巧遇 Hagay》融合數位、影像、雷射藝術、自我敘述、神話歌謠與原民樂舞，以東冬·侯溫臆造的獵人與 Hagay 靈群傳說為起點，融合 Gaya 宇宙法則與 Technoshamanism（科技薩滿主義）理念，鄭淑麗則將舞台設計揉引科技化為「編織」與「儀式」的延伸，牽引觀眾進入古老智慧與當代社會的交錯境地。

在《遊林驚夢：巧遇 Hagay》中，科技不再是理性的冰冷工具，它是藝術家開展儀式的媒介。導演鄭淑麗以東冬·侯溫的原劇本出發，加入後殖民思考、部落變遷與科技幻想，使舞台設計擺脫實體裝置，轉化為森林移動、蝴蝶飛舞的沉浸式幻境，並巧心運用雷射光束開展 Hagay 族群與獵人傳遞編織和狩獵知識畫面，而雙人舞蹈採用動作捕捉與軟體即時編碼再詮釋性別多元流動。最終以靈橋匯聚所有表演者進入 Gaya 靈界，也引領觀眾一同走出山林迷走夢境，迎接重生。

東冬·侯溫進一步宣稱科技不是工具，而是現代巫具，「《遊林驚夢：巧遇 Hagay》連結神話與科技、傳統與未來、土地與數位的中間地帶。對世界而言，作品的價值是多重的，它的內涵不接合西方的未來想像，它提出不同於主流科技敘事的觀點，來自原住民世界觀的未來論。而同時作品也為非典型的性別身體發聲，它打開神話中的身體靈性視野，回應當代酷兒與性別議題，讓文化的多元性在身體中被實踐。」

節目介紹

以科技導航的劇場作品，開啟科技與藝術的對話

《遊林驚夢：巧遇 Hagay》在 2022 年的創作發展中，藝術家張方禹依循著太魯閣族神話文本，運用科技光束建造「靈界光橋」，讓表演者在顏色和能量流動的橋路之間，並以祖靈紋路的菱格圖騰為主體，開發出實體且具規模的反光介質，作為演出段落中的光結構裝置，菱格圖騰散發出的光束，不僅演繹了太魯閣族 Gaya 的宇宙法則，也象徵祖靈看顧芸芸眾生。

而文本中的山林洞穴，則由舞台設計鄭先喻將森林光影環繞在兩面相交的水霧簾幕上，製造出神秘而曖昧的靈界，使得數位訊號與口傳故事匯集，在舞台上開闢一條知覺通道。《遊林驚夢：巧遇 Hagay》同時以其出色音樂、舞蹈、燈光和服裝的設計編排而勾動觀眾心弦，靈界使者由泰雅族的松欣亞 (Piho Tusang) 演出。從小跟隨 Yaki 學習織布，現任文化樂舞教師，承擔著保護、發揚族群文化的責任。作為新一代歌者，她從古調到原民流行音樂，歌聲熱愛傳承，旨在「感動」聽眾，以飽滿的嗓音牽引觀眾進入靈界；來自不同部落與族群的年輕原住民舞者，熱情而富有生命力，他們由兒路帶領學習太魯閣族傳統樂舞與歌謠以及銅門部落傳統樂器，在演出中揉合當代劇場表演與行為藝術，獨特詮釋太魯閣族傳統儀式與樂舞展演，為傳統與當代的原住民的身體影像與語言，注入全新而深刻的觀點。另網羅各領域優秀創作者，如燈光設計何定宗、服裝設計陳劭彥、音樂創作與演奏張幼欣，他們帶著各自的生命經驗與美學技術融入這場夢，使得《遊林驚夢》不是一條筆直的坦途，而是收納進群體潛意識的曲折匯流，穿越地域與時間，神話於是臨在，觀眾得以循著一條分支，在如夢之夢中，找著自己的聲音，持續流動。

「那一夜，燈光如霧，觀眾靜靜地站在我們編織的夢中，那是一場沒有對白，卻充滿聲音的儀式。從部落到泰特，這不是一條線性的旅程，而是一圈圈不斷擴散的漣漪。」 —東冬·侯溫

《遊林驚夢：巧遇 Hagay》自 2020 年底成型於 Lab Kill Lab，歷經花蓮銅門部落與奧地利林茲多瑙河畔的戶外版本演出、2022 臺灣美術雙年展國美館室內試演、2023 年臺北試演場劇場版第一階段呈現、2024 年夏末瑞士與丹麥三地的「Living Gaya Dreaming Hagay」演出交流，在劇作開始萌芽的五年後，《遊林驚夢：巧遇 Hagay》邁向完成大型劇場完整版本的最後一哩路，完整劇作於 2025 年三月於倫敦泰德現代藝術館的舞蹈藝術節舉行世界首演。走遍世界，2026 年終於回到臺灣臺北表演藝術中心展開在地首演。

這是一場修復文化與重建精神的儀式，觀眾不需要完全看懂《遊林驚夢：巧遇 Hagay》，但你能感受心與土地團聚的渴望，也不急著在此處釐清或定義什麼，但你的在場感受，就是一條線索，關於如何找著自己的路徑、自己的聲音。

主創者介紹

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總策劃暨導演 | 鄭淑麗

藝術家及電影導演，創作媒材多元，如底片、錄像、裝置藝術、網路空間等，多探討族裔刻板印象、性政治、流行媒介、建制化權力，以及數位資訊時代下的人類生活。

作品〈布蘭登〉(BRANDON, 1998–99) 為美國紐約古根漢美術館首件委託創作及收藏之網路藝術作品。2019年，她以複合媒材裝置作品〈3x3x6〉代表台灣參與第58屆威尼斯雙年展。2020年，她獲得了美國古根漢獎學金製作病毒另類實境科幻的電影《UKI》，並於2023年六月底在Filmfest München世界首映，接著進行國際巡迴放映。2024年她獲LG古根漢獎，肯定她對新興技術及其更廣泛的社會影響的先見之明。從2020年策劃《LAB KILL LAB》發起《遊林驚夢：巧遇Hagay》創作，並擔綱劇場版導演。

藝術總監 | 東冬·侯溫 Dondon Hounwn

「我還是在打獵，只是獵的是人的靈魂，用創作而不是獵刀。」

銅門部落太魯閣族，靈界與人間、部落與藝術、當代與傳統之間的橋樑，是口簧琴、歌謠及儀式的傳統傳承者，同時也是行為表演、影像藝術、環境劇場的跨界藝術創作者，作為兒路創作藝術工寮創辦人，帶領各族群年輕人以創新的方式傳遞原民文化。近年擔任2025《Gaya：當代轉生術》策展人、2022《Msqun 聚人計畫：轉生時刻》策展人、2021「mapaluktnbarah 路折枝」Pulima藝術節同盟關係成果展總策展人。自2020年開啟《遊林驚夢：巧遇Hagay》創作。

劇本大綱

序幕－迎神

虔敬之心 遙喚根源之靈
化煙為路 降臨此地
讓此處充滿祢來處的光

第一幕－紅線

此刻我與過去的自己相遇。
試圖觸摸 試圖安慰
在時間的河流裏，我只能以神聖的吟唱祝福與等待他破繭而出。

第二幕－飛蝴蝶

蝴蝶是生死交錯的符號
飄搖的似乎快沒有重量
但祖先一直說去面對
去突破那前方崩落的土地，
因為越過去後我們才能新生...

第三幕－石頭覺醒

以石為契，以身作則。
在體悟 Gaya 的奧義之後。我與世界和解...
回到起源神話中的那個世界。

第四幕－獵者之夢

雨中入靈境 巧遇森中 Hagay 眾靈群
習得技藝如印記
世代交織成神話

第五幕－交換

我似男似女 我是我自己
我從神話現身 也在當代獻身

第六幕－光影中的路徑

我們看見光出現了，也聽見樂音與歌，
順著那路徑...我們回到那至美之地

敘述和歌曲

第一幕

《來自雪霸的聲音》（泰雅語）

wagi ye~
ku blaq qu riyax sasiyoni
ye~ro
ku sansaramat lelubuw su qu laqi su

歌詞意境：我們衷心喜悅今天的相聚，讚美今天的太陽，離去時不要忘記我們從同一條路來。

第二幕

《蠅生如蝶》（太魯閣族語）

rnaaw ka sapah mu
山野 是居所 我

yayung nii ka knudus mu
溪流 這是生存 我

dxgal nii ka dara mu
大地 這是血液 我

kika ngalan phngak mu
這是 所依靠 生命 我

敘述和歌曲

我走在泥石土水掩埋的路上
聽見人們驚慌失措的聲音
我看見蝴蝶飛璇斑斕的光影
帶來生死交疊的訊息

山搖地動風雨肆虐
蘭花在溪水中飄盪
崩落與裂痕的山徑
岩石裡閃爍著金光

在幽暗中看見祖靈的光
祂叫我不害怕
不要拒絕考驗
我親愛的孩子啊

∞

來自祖先大地的巨木啊
祢象徵著神話的起源
誰肆意將祢放在競價中
忘了原本我們只是祢的一點點

我們鳴槍捍衛山林
圍著篝火聆聽故事
彷彿回到古老部落
睜眼時耆老已逝去

每個生命交織的圖紋裡
祂不曾閉眼
一直看顧著
在世間子孫們

《迎神曲》（太魯閣族語）
mqaras nawi misu mnan
paah kana o
rudan su
kana mnswayi su wa
o ~

歌詞意境：我誠心的邀請祢的靈魂來到這裡，也歡迎祢親族們的靈魂，來成為我們的聖靈。

敘述和歌曲

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第三幕

畫外音 父親訓斥 (太魯閣族語)

東冬，你在做什麼？你在化妝？你是女生嗎？

畫外音 東冬 (漢語)

男孩在國中的時候，驕傲地戴起耳環，他的耳洞是小時候祖父幫他打的，他的父親訓斥了他。

父親拿起了母親的口紅，粗魯地畫在他的臉上。

你想當女生，那你就去穿女裝，畫上跟女生一樣的妝。

這個孩子，是 Hagay 喔。

小時候奶奶帶著我到河邊洗衣服，奶奶跟其他的婦女們說：這個孩子，是 Hagay 喔。

畫外音 部落長者 (太魯閣族語)

天地開闢之初，有三位神靈從靈界之石走出，一位神靈看著這個世界，覺得非常的無聊，於是便走回靈界了。剩下的兩位神靈看這個世界甚好，便留在人間，他們分別帶來了植物與動物，後來他們嘗試著各種方法，如何繁衍後代，在不知所措時，飛來了一隻蒼蠅，分別停留在了他們的生殖器，於是兩位神靈便知道該如何繁衍後代 時間與世界不斷地在改變

敘述和歌曲

第四幕

獵人之聲（排灣族語）

ari ari a mapuljat , e...e...e...e...
uri sema...

語意：大家一起走，我們走....

畫外音 女獵人（漢語）

我的名字是 Heydi Mijung，我生長在深山裡面。我從小看我爸爸做獵具，我就覺得好神奇。小小的年紀，偷偷地跟在他後面，去山上放獵具。後來我結婚了，結完婚之後，我就跟我的先生說，我要入山林，我好嚮往山林，他說：「你能嗎？」我說：「我能！」於是我一個人入山去了，我放了獵具，捎了一個好大的獵物下來。那時老人家看我一個女人揹著獵物下來之後，他說：「你這個女人，可以了。」

畫外音 東冬（漢語）

獵人，在雨天的時候，到樹洞裡面躲雨，他睡著了，他夢到一群漂亮的人，獵人問他們 manu ka namu 你們是什麼？

他們說，我們是 Hagay。部落的人說，Hagay 是一個人名，是 Truku 第一個勇敢的說，自己是可以像女性的男性。Hagay 教獵人關於狩獵、編織、Gaya 等重要智慧，獵人再將這樣的智慧分享給族人。

畫外音 Pilaw （泰雅語 / 漢語）

我的名字是 Pilaw，我喜歡織布。在織布機的經緯交錯中，我看見了族群的意象，我的身體在做我過去族人在做的事，在線與線的纏繞裡，我可以梳理我對於自身的性別認同，我可以溫柔地承接住我自己，看著布匹上的紋路，我試圖證明，我一直都在，我在創造我來到這世上的印記。

敘述和歌曲

《我是真正的女人》（賽德克族語）

wa uwa ku Saqoyaw wa
enkey saw ku wasil pada wa
em wa uwa ku wa na limuy wa
uka ku wa makeylan wa
wa uwa ku wa Nabuun wa
em balay ku saw ma ima wa

歌詞意境：

我是來自 Saqoyaw 的女人
仍然像捕捉山羌的繩索一樣堅韌有力
我是個美麗的女人
我無法克制自己不跳舞
我來自一個古老的部落
誰能夠有這樣的能耐呢



第六幕

《舞山靈》（太魯閣族語）

kana ta risaw
kana ta uwa
supu ta mqaras
supu ta mgrig
kana ta payi
kana ta baki
lmglug qaqay su oh
laqi brax oh
oh nay oh nay oh nay oh nay

歌詞意境：

所有的男子
所有的女子
所有的男性與女性的長輩
我們很開心地一起跳舞
抬起我們的腳
努力地跳

延伸閱讀

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一起作夢，該有多美？他們在《遊林驚夢》裡搭建一座人人都可遊走與感悟的夢中之林

請點擊看完整版



科技作為 Gaya 的化身：自《遊林驚夢：巧遇 Hagay》反思未來主義

請點擊看完整版



Introduction

Stepping out of the mountains into a dream, drifting light and shadow, forest mist enveloping your body. Let go of prejudice, forget definitions, the first command of *Hagay Dreaming* will be executed.

This is a ritual that can only happen here and now, a ritual that exists only with your participation.

Carrying Your Dreams, Entering the Forest

Long ago, legend tells of a hunter who ventured alone into the mountains. Caught in a sudden storm, he took shelter inside a hollow tree and fell into deep sleep. When he awoke, the rain had ceased. Birds and insects sang. Emerging from the cave, he found himself in a beautiful forest shimmering with light. As he wandered, he encountered a group of unclothed beings, embracing and intertwining. They appeared male, yet their presence was graceful and luminous. Curious, the hunter asked, “Who are you?” They replied, “We are Hagay.”

(In Truku culture, “Hagay” refers to men who embody feminine qualities.)

Thus began an exchange—of knowledge, ritual, and wisdom.

A collaboration between Truku ritual bearer, artist Dondon Hounwn and pioneering new media artist Shu Lea Cheang, *Hagay Dreaming* fuses digital media, moving images, laser art, personal narrative, mythic chants, and Indigenous music and dance.

Rooted in Hounwn’s imagined myth of the hunter and the Hagay spirits, the work integrates the Truku cosmic law of Gaya with the philosophy of Technoshamanism—Shu Lea Cheang integrates technology into the stage design, transforming it into an extension of weaving and ritual, and guiding the audience into a space where ancient wisdom and contemporary society intersect

Introduction

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A Queer Habitat Where Ancestors and Algorithms Coexist

Cheang reimagines the stage as a living, shifting environment: forests in motion, butterflies in flight, laser beams forming luminous bridges through which Hagay transmit knowledge of weaving and hunting. Motion capture and real-time coding transform duet choreography into a fluid re-articulation of gender multiplicity. The performance culminates in a spiritual light bridge that gathers performers and audiences alike into the realm of Gaya, guiding them out of the forest-dream toward renewal.

As Hounwn states, technology here is not a tool but a modern shamanic device—an intermediary that links myth and code, land and data, tradition and futurity. The work proposes an indigenous vision of the future that resists dominant Western techno-narratives, while simultaneously offering a spiritual and embodied space for non-normative gendered bodies and queer lived experience.

A Theatre Navigated by Technology

Laser artist Aka Chang, drawing from Truku mythological texts, constructs the Spirit Light Bridge, using beams and reflective diamond-shaped ancestral patterns to visualize the flow of Gaya and the guardianship of ancestral spirits.

Meanwhile, the mountain forests and caves described in the text are rendered by stage designer Cheng Hsien-Yu, who envelops intersecting water-mist curtains with forest light and shadow. This creates a mysterious, ambiguous spirit realm in which digital signals and oral traditions converge, opening a perceptual passage on stage.

Introduction

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The performance is further animated by music, dance, lighting, and costume design. Vocalist Piho Tusang, whose voice channels song, culture, and life itself, weaves traditional and contemporary soundscapes. Under the guidance of Elug Art Corner, they learn traditional Truku music, dance, and chants, as well as traditional instruments from the Tongmen community. These elements are woven into contemporary theatre performance and performance art, offering a distinctive interpretation of Truku rituals and musical traditions. The work injects fresh and profound perspectives into Indigenous bodily imagery and expressive languages, bridging tradition and contemporaneity.

It also brings together outstanding creators from diverse fields, including lighting designer Ho Ting-Tsung, costume designer Chen Shao-Yen, and composer and performer Sayun Chang. Each contributes their own lived experiences and aesthetic expertise to this dreamscape, allowing *Hagay Dreaming* to unfold not as a straight, linear journey, but as a meandering convergence drawn from the collective unconscious. Crossing geographies and time, myth becomes present. Audiences are invited to follow a branching path—within a dreamlike dream—to discover their own voice and remain in a state of continual becoming.

From Fragmented Narratives to a Global Cultural Journey

In 2025, Dondon Hounwn and Shu Lea Cheang jointly led their team from the Truku community of Dowmung in Taiwan to Tate Modern in London — a sacred temple of modern civilisation and contemporary art. With ancestral spirits invoked in collective prayer, cultures beyond national borders converged here, colliding in a shared ritual space.

“That night, light drifted like mist. The audience stood quietly within the dream we had woven—a ritual without dialogue, yet full of sound. From the village to Tate, this was not a linear journey, but circles of ripples expanding outward.”

— Dondon Hounwn

Introduction

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Hagay Dreaming first took shape in late 2020 at Lab Kill Lab. Over the past five years, the work has evolved through multiple incarnations: outdoor performances in Dowmung community in Hualien and along the Danube River in Linz, Austria; an indoor work-in-progress presentation at the National Taiwan Museum of Fine Arts during the 2022 Taiwan Biennial; the first staged theatre version presented in Taipei in 2023; and the Living Gaya Dreaming Hagay cultural exchange tour across Switzerland and Denmark in late summer 2024.

Five years after its initial conception, the work reached the final stage of completing its full-scale theatre version. The complete production premiered in March 2025 at the Dance Reflection festival of Tate Modern, London. After journeying across continents, the work will finally return home in 2026, marking its Taiwan premiere at Taipei Performing Arts Center.

Premiering its full theatrical version at Tate Modern in March 2025, *Hagay Dreaming: A Forest Encounter* returns in 2026 to Taiwan for its local premiere at Taipei Performing Arts Center. This is a ritual of cultural repair and spiritual reconstruction. Audiences do not need to fully “understand” *Hagay Dreaming*; instead, they may sense a longing for the heart to reunite with the land. There is no urgency to clarify or define meanings here—your embodied presence becomes a clue in itself, pointing toward how one might find their own path, their own voice.

Artist

Chief Planner, Director: Shulea Cheang

Shu Lea Cheang is an artist and filmmaker whose practice spans multiple media, including film, video, installation, and network-based art. Her work critically examines ethnic stereotyping, sexual politics, popular media, institutional power structures, and human life in the age of digital information.

Her landmark work *BRANDON* (1998–99) was the first internet artwork commissioned and collected by the Solomon R. Guggenheim Museum in New York. In 2019, she represented Taiwan at the 58th Venice Biennale with the mixed media installation *3x3x6*. In 2020, she received a Guggenheim Fellowship to produce *UKI*, a viral alternative-reality science fiction film, which premiered at Filmfest München in June 2023 and subsequently toured internationally. In 2024, she was awarded the LG Guggenheim Award in recognition of her visionary engagement with emerging technologies and their broader social impact.

Since 2020, she has initiated the project *Lab Kill Lab* and led the creation of *Hagay Dreaming*, serving as the director of its theatrical version.

Artistic Director: Dondon Hounwn

“I am still hunting — I hunt the human soul, using creativity instead of a hunting knife.”

Dondon Hounwn is a Truku artist from Dowmung Village, serving as a bridge between the spiritual and human worlds, the Indigenous community and contemporary art, and tradition and the present. He is a practitioner and transmitter of traditional jaw harp music, songs, and rituals, while also working across performance art, video art, and environmental and site-specific theatre.

As the founder of Elug Art Corner, he leads youths from diverse Indigenous communities in exploring innovative ways to transmit and transform Indigenous culture. In recent years, he has served as curator of *GAYA:Transmigrating* in the Contemporary (2025), Msqun(2022), and as chief curator of mapaluktnbarah, the alliance exhibition of the Pulima Art Festival (2021). He began the creation of *Hagay Dreaming* in 2020.

Synopses

Prelude: Welcoming the Spiritual Being

With a reverent heart, we call upon the primordial spirits.
Turning smoke into a path, descending upon this land.
Let this place be filled with the light of Your origin.

Act 1: Red Thread

In this moment, I meet my past self.
I reach out to touch, to console.
In the river of time, I offer blessings with sacred chants,
waiting for their breaking free from their own cocoon.

Act 2: Butterfly

Butterfly, symbol of life and death interlaced.
Fluttering, it seems almost weightless.
But the ancestors have always said to face it -
to break through the crumbling land ahead,
only by crossing over can we be reborn...

Act 3: Stone Awakening

With stone as the covenant and the body as the guide, I
comprehend the profound essence of Gaya.
I have made peace with the world...
returning to the world of the primordial myth.

Act 4: Hunter's Dream

Entering the spiritual realm in the rain,
chance encountering the Hagay beings in the forest.
Mastering skills like an imprint.
Generations interwoven into myth.

Act 5: Exchange

I am either male or female - I am myself.
I emerge from mythology and exist in the present.

Act 6: The Path In Light

We see the light, we hear the music and song.
Following the path, we return to the land of ultimate
beauty.

Songs and Narration

Act 1

The Sounds of Papak Waqa Mountain (in Atayal)

wagi ye~
 ku blaq qu riyax sasiyoni
 ye~ro
 ku sansaramat lelubuw su qu laqi su

(Lyrics Imagery)

We are delighted to be gathering today. We praise the glorious sunshine.
 Do not forget we come from the same path.

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Act 2

Fluttering Butterfly (in Truku)

rnaaw ka sapah mu
 (The mountains,
 they are my home.)
 yayung nii ka knudus mu
 (The streams,
 they sustain my life.)
 dxgal nii ka dara mu
 (The earth,
 it is my blood.)
 kika ngalan phngak mu
 (This is the life I depend upon.)

I walk along a path buried in mud, rock and water,
 Hearing the panicked cries of the people.
 I see butterflies dancing in radiant light,
 bringing messages of life and death intertwined.

Songs and Narration

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Mountain shakes, earth quakes, storms rages,
orchids drift in the flowing streams.
On fractured, crumbling mountain trails,
rocks glimmer with golden light.

In the darkness, the ancestral spirits shine,
Telling me not to fear,
Not to turn away from ordeals.
Oh, my beloved child.

The giant trees from the ancestral land
symbolise the origins of myth.
Who willfully place you in the bidding wars,
forgetting we are but a small fraction of you?

We fire our guns to defend the forests,
Gather around the flames to listen to the stories.
As though we have returned to the ancient tribes, yet
we open our eyes, the elders are gone.

Within the woven patterns of every life,
Our ancestors never closed their eyes,
always watching over their descendants in this world.

Welcoming the Spirits (in Truku)

mqaras nawi misu mnan
paah kana o
rudan su
kana mnswayi su wa
o ~

(Lyrics Imagery)

I sincerely welcome yours and your relatives' spirits to be present and guide us.

Songs and Narration

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Act 3

Father scolding (voice over in Truku)

Dondon, what are you doing? You're making up? Are you a girl?

Dondon(voice over in Mandarin)

In junior high school, the boy proudly wore earrings. It was his grandfather who pierced his ears when he was little. His father told him off and took out his mother's lipstick to roughly draw on his face.

'If you want to be a girl, you go wear women's clothes and put on pretty makeup.'

This child is Hagay. When I was little, I was with my grandma as she told the village women washing clothes by the river, 'This child is Hagay'.

Tribal elder (voice over in Truku)

At the beginning of the universe, three deities emerged from the spiritual realm's stone.

One deity looked at this world and found it very boring, so he returned to the spiritual realm. The remaining two deities found the world pleasing and decided to stay. They brought plants and animals with them. Later, they tried various ways to reproduce. When they were at a loss, a fly appeared, landing on their genitals, thus showing to the deities how to proliferate their descendants.

Time and the world keep changing...

Songs and Narration

Act 4

Voice of a hunter (in Paiwan)

ari ari a mapuljat
e...e...e...e...
uri sema...

(Meaning)

Let's walk together. We go.

Hunter (voice over in Mandarin)

My name is Heydi Mijung. I grew up in the mountains. Since I was a child, I watched my father making hunting traps which fascinated me. I secretly followed my father to the mountain where he placed the traps. After my marriage, I told my husband that I longed for the mountain, I wanted to go to the forest.

He asked, 'Can you?' I replied, 'I can'.

I went into the mountain to place the trap and brought back a large animal caught in the trap.

An elder in the tribe, seeing me carrying the big game down the mountain, said to me, 'You woman, you can'.

Dondon (voice over in Mandarin)

A hunter, hiding from the rain, sought shelter in a cave and fell asleep. She dreamt of a group of beautiful people. The hunter asked them, 'Manu ka Numa? Who are you?' They said, 'we are Hagay'.

The tribal people say that 'Hagay' is the first Truku who bravely proclaimed that he was an effeminate man. Hagay transmits the knowledge of weaving, hunting and the Gaya living principle to the hunter who further disseminates this among the tribal people.

Pilaw (voice over in Mandarin and Atayal)

My name is Pilaw. I like to weave.

Through the interwoven threads on the loom, I sense my tribal people. My body is repeating the tasks my people have been working on. As the threads entangle, I am sorting out my own gender identity. Gently, I hold on to myself. Watching the knitted patterns, I attempt to prove that I exist. I am creating my imprints in the world I live in.

Songs and Narration

I am a real woman (in Seediq)

wa uwa ku Saqoyaw wa
 enkey saw ku wasil pada wa
 em wa uwa ku wa na limuy wa
 uka ku wa makeylan wa
 wa uwa ku wa Nabuun wa
 em balay ku saw ma ima wa

(Lyrics Imagery)

I am a woman from Tawsay
 I am as strong as the rope that catches the muntjac
 I am a beautiful woman
 I just can't stop myself from dancing
 I come from an ancient tribe
 Who else has such capacity as me

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Act 6

Dancing Mountain Spirits (in Truku)

kana ta risaw
 kana ta uwa
 supu ta mqaras
 supu ta mgrig
 kana ta payi
 kana ta baki
 lmglug qaqay su oh
 laqi brax oh
 oh nay oh nay oh nay oh nay

(Lyrics Imagery)

All the boys
 All the girls
 All the male and female elders
 Happy dancing together
 Move your feet
 We dance

Further Reading

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How Beautiful When We Dream Together - *Hagay Dreaming* Builds An Enlightening Forest For All To Roam

Click for more details



Technology as the Embodiment of Gaya – Reflection on Futurism in *HAGAY DREAMING*

Click for more details



演出製作團隊 Production Team

表演者 Performers

儀式傳承者 Smapuh/Ritual Keeper | 東冬·侯溫 Dondon Hounwn
少年東冬 Dondon Youth/ Hagay | 鐵木·馬信 Temu Masin
女獵人 Huntress | 潘妤婕 Dremedreman · Ljaculjingiljing
靈界使者 Spirit Messenger | 松欣亞 Pihon Tusang
舞者群 Dancers | 簡家恩 Pilaw Uraw、林裕城 Lufing · Ufing、毛嘉恩 yangui
moe'on'na、安俊翰 'uongu 'e yasiungu、'lchang Dopoh Sadipongan、彼亞·歐帝亞
班 alapiyac · qudiyaban

製作團隊 Production

總策劃暨導演 Director | 鄭淑麗 Shu Lea Cheang
藝術總監 Artistic Director | 東冬·侯溫 Dondon Hounwn
原作劇本 Original Script | 東冬·侯溫 Dondon Hounwn
改編劇本 Script Adaptation | 鄭淑麗 Shu Lea Cheang
劇本顧問 Script Consultation | 呂瑋倫 Wei Lun Lu
製作人 Producer | 翁程軒 Cheng Hsuan Weng
編舞 Choreographer | 邱瑋耀 Dahu Takisvilainan
舞台設計 Stage Design | 鄭先喻 Hsien Yu Cheng
雷射設計 Laser Design | 張方禹 Aka Chang
燈光設計 Lighting Design | 何定宗 Ting Tsung Ho
服裝設計 Costume Design | 陳劭彥 Shao Yen Chen
音樂製作 Music Composer | 張幼欣 Sayun Chang
錄音混音 Recording & Mixing | 劉詩偉 Shih Wei Liu
音場設計暨現場混音 System Designer & FOH Engineer | 劉詩偉 Shih Wei Liu
錄音樂手 Session Musicians | 張祐豪 Yu hao Chang(小提琴 Violin、中提琴 Viola)、
葉俊麟 Jiro Yeh(大提琴 Cello、低音大提琴 Double Bass)、張幼欣 Sayun Chang(打擊
樂 Percussion、獵首笛 Head-hunting flute)
音響技術統籌 Sound Technical Coordinator | 埔頂音響陳宇謙 Tp Chen&TP SOUND
STUDIO
儀式場景設計 Installation Design | 黃林育麟 Temu Basaw、謝郁雯 Tumun Buru
繩縛藝術 Tie Up Artist | 林洞志 Soa. rope
劇照攝影 Photography | 林軒朗 Hsuan Lang Lin
影像紀錄 Video Documentation | 朱彥銘 Yen Ming Chu、陳駿騰 Jun Teng Chen
網站設計 Website Design | 許賢威 Kelvin Hoi
行政助理 Administrative Assistant | 王右瑾 You Jin Wang

演出製作團隊

舞台技術指導 Technical Director | 趙振歲 Chen Wei Chao

舞台技術執行 Stage Technician | 周賢欣 Hsien Hsin Chou、陳彥竹 Yen Chiu Chen、越宇農 Yu Nung Yueh、黃秋富 Ciou Fu Huang、邱妍菡 Yen Han Chiu、林維辰 Wei Chen Lin

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《光影中的路徑》 *The Path In Light*

作曲 Composition | 鄭各均 Ge Chun Cheng

《蠓生如蝶》 *Fluttering Butterfly*

歌詞 Lyrics | 東冬·侯溫 Dondon Hounwn

作曲 Composition | 姑慕·巴紹 Kumu Basaw

編曲 Music Arrangement | 葉俊麟 Jiro Yeh

影像提供 Video | 謝郁雯 Tumun Buru、余欣蘭 Rngrang Hungul、陳安琪 Thalaelethe Titibu、Kim Jakobsen To、財團法人原住民族文化事業基金會 Indigenous Peoples Cultural Foundation

攝影 Photos | Kim Jakobsen To

參與攝影 Featuring | 胡春芳 Chun Fan Hu、范竣 Chun Fan、楊惠珊 Hui Shan Yang、夏岳林 Yueh Lin Hsia、鍾明智 Kawas Taing、沓日羿·吉宏 Kaji Cihung、林正雄 Ciru Aking、東冬·侯溫 Dondon Hounwn、鐵木·馬信 Temu Masin、黃林育麟 Temu Basaw、溫孟軒 Pitay Pawan、謝郁雯 Tumun Buru、辛桂·格達德班 Sinkuy Katadrepan、林裕城 Lufing·Ufing

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