



臺北
表演
藝術
中心

TAIPEI
PERFORMING ARTS CENTER

— 擊思藍盒子 —

《房間裡的大象》

Meng-Fu Hsieh

Elephant in the Room

謝孟甫



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演出日期 / 時間
Date / Time

2026.7.18 Sat. 14:30

2026.7.19 Sun. 14:30 * 錄影場 Video Recording

演出場地
Venue

臺北表演藝術中心 藍盒子
Blue Box,
Taipei Performing Arts Center

演出注意事項
Notice

- ◎ 節目全長約 80 分鐘，無中場休息。
- ◎ 本演出含部分驚悚與恐怖情節，建議 7 歲以上觀眾觀賞。
- ◎ 演出中含有強烈燈光、煙霧及高音量聲響效果，請留意。
- ◎ 遲到及中途離席的觀眾無法入場，亦無法退換票，請您特別留意。
- ◎ **Duration is 80 mins without intermission.**
- ◎ **This performance contains some frightening and disturbing scenes. Recommended for audiences aged 7 and above.**
- ◎ **This performance contains strong lighting effects, smoke, and loud sound effects. Audience discretion is advised.**
- ◎ **Latecomers or audiences who leave during the performance are not admitted to entry.**

總策畫的話

藝術的發展，需要傳承，需要創新，更需要願意支持與等待的環境。以臺灣的打擊樂發展來說，現階段，臺灣已公認成為世界打擊樂的重要重鎮，然這樣蓬勃發展的景況，是許多人長年努力、累積與堅持所共同形成的成果，並非一蹴可幾，也絕非理所當然。在此過程中，我認為時間、機會的給予以及相關資源的協助，扮演著非常關鍵的角色。

我始終相信：只要願意給年輕人機會，臺灣表演藝術的未來，就會一直充滿可能。回想自己作為「青年打擊樂家」的時候，也曾受到許多前輩的鼓勵與提拔，才有機會一步一步走到今天。因而，這四十多年來，我在不同階段、不同單位策畫過許多創新育成行動，目的皆是希望能打造一個平臺，讓更多有潛力的年輕創作者與表演者，可以勇敢嘗試、持續探索，並且讓他們有機會站上更大的舞臺，真正面對觀眾。

2026 年是朱宗慶打擊樂團成立 40 週年，非常榮幸，能在這個具有里程碑意義的時刻，與臺北表演藝術中心合作。本次由我擔任「擊思藍盒子」系列的總策畫，結合打擊樂團隊與北藝中心兩者的能量與資源，提供展演所需的資源與協助，讓兩個擊樂跨界作品能夠呈現在觀眾面前，進而持續為臺灣打擊樂的發展注入活水源頭。

我要特別感謝主辦單位－臺北表演藝術中心王文儀董事長，給予打擊樂這樣一個專業呈現的舞台機會，從委託製作到檔期、排練和正式演出等各項規劃，每一個環節，北藝中心團隊皆給足支持，極力促成最好的結果。對我來說，北藝中心的「藍盒子」，是一個具有實驗性與創造力的劇場空間，可以讓好的創意有機會被孵育、被實踐、被觀眾看見。

這次策畫北藝中心「擊思藍盒子」系列，我特別邀請兩位年輕打擊樂家一巫欣璇與謝孟甫，分別帶來《模擬遊戲》與《房間裡的大象》兩部作品。欣璇與孟甫都曾在臺灣與歐洲吸收大量養分，也都正站在從「優秀年輕演奏家」邁向「成熟創作者」的重要階段。很高興，看到他們不只是演奏得好，更開始思考劇場、身體、影像、敘事，以及跨領域之間的可能性；對於打擊樂的未來展望而言，我認為這樣的思考與對話相當重要，也是該系列命名為「擊思藍盒子」的用意。

在此預祝欣璇的《模擬遊戲》以及孟甫的《房間裡的大象》演出順利，也期待各位能一起走進劇場，在藍盒子裡「擊思廣益」，透過打擊樂的語彙激盪出更多的創意靈感，感受年輕世代力求突破與深掘而出的能量。

朱宗慶
總策劃

朱宗慶

主創者的話

本作品源自我與旅法作曲家暨音樂劇場創作者滕晴晴於法國相識後所展開的長期藝術合作。我們曾同時於法國里昂國立高等音樂暨舞蹈學院（CNSMD de Lyon）師事擊樂大師尚·喬法瓦（Jean Geoffroy），並在音樂劇場、電子音樂與跨域創作領域中建立深厚的共同創作語彙。滕晴晴以其在作曲、電子音樂與影像敘事方面的創作背景，奠定作品的聲音結構與劇場世界觀；而我則以打擊樂演奏者與音樂劇場創作者的雙重身份，發展出以身體、聲音與空間為核心的舞臺語彙。

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《房間裡的大象》是我們多年音樂劇場實踐與思想交流的重要結晶，曾於 2021 年在法國首演。本次演出為作品之 2.0 版，延續原始概念與美學脈絡，並在戲劇結構、音樂空間與表演形式上進行深化與重構。我們以魯迅《狂人日記》為思想起點，結合具象音樂、多聲道電子聲響、打擊樂肢體表演與影像敘事，發展出一種介於現實與幻覺之間的當代音樂劇場語言。

本次製作亦邀集三位長期旅居歐洲、活躍於國際舞臺的臺灣打擊樂演奏家共同參與演出與作品發展。我們皆受過歐洲當代音樂與音樂劇場訓練，熟悉電子音樂、實驗劇場與跨域合作模式，並具備高度即興與集體創作能力。透過不同演奏者的身體語言、音色個性與舞臺能量交織，本作在聲音層次與戲劇張力上，形成多重視角交錯的群體結構。

此次將《房間裡的大象》帶回臺灣演出，我非常期待能在歐洲音樂劇場與當代擊樂創作經驗的基礎上，與臺灣觀眾展開深度對話，透過聲音、身體與影像所構築的劇場空間，回應個體與集體、現實與幻覺之間的張力，並開啟跨文化當代音樂劇場創作的新的可能。

最後再次感謝朱老師的邀請，也感謝臺北藝術中心的全力支持，期待成果發表的那天！

謝孟甫



節目介紹

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《房間裡的大象》是一部以魯迅 1918 年日記體小說《狂人日記》為創作靈感的跨域音樂劇場作品。《狂人日記》作為中國現代文學史上第一篇白話小說，透過一位被視為精神異常者的第一人稱敘述，揭露封建禮教體制中潛藏的「人吃人」邏輯——對個體自由、人格與思想的壓迫與吞噬。《房間裡的大象》延續魯迅的批判精神，將焦點轉向個體權利與集體意志之間的張力，探問當秩序與一致性被視為最高價值時，人是否會在不自覺中失去獨立思考與感受的能力。《房間裡的大象》象徵一個人人感知、卻集體選擇忽視的巨大真相，而指出其存在的人，往往也如《狂人日記》中的「狂人」一般，被視為異端。

作品以超現實主義為美學核心，結合電子音樂、打擊樂、肢體表演與影像敘事，建構介於現實與幻覺之間的心理劇場。主創團隊不以傳統樂器形式為中心，而是從戲劇情境與聲音意義出發，將日常物件、身體動作與環境噪音轉化為音樂語言。例如「麻將館」場景中，演奏者透過麻將與桌面的碰撞聲建立節奏與音色；「吃人」場景則以進食動作的聲響結合電子音樂，形塑壓迫而殘酷的感官經驗。電子音樂部分大量運用具象音樂（musique concrète）技法，錄製口白、城市噪音與環境聲響，形成包圍式的聲音劇場，擴張心理與空間的戲劇張力。

舞臺上以打擊樂演奏家謝孟甫作為敘事核心與主要視角，象徵《狂人日記》中那位清醒卻被視為異類的「狂人」。其他角色則代表社會群體、家庭關係與權力結構，與主角形成壓迫、對話與投射的關係。影像中的人物與現實舞臺交錯重疊，使觀眾始終游移於主觀幻覺與客觀現實之間。整體作品刻意模糊時間與地點的界線，使故事不僅關於某個時代，而是指向一種持續存在於人類社會中的結構性狀態。

在《房間裡的大象》中，聲音、身體與影像不只是表演元素，更共同構成作品的敘事核心。創作團隊試圖透過當代音樂劇場的形式，重新回望魯迅筆下關於權力、集體與個體意識的提問，並邀請觀眾直面那個始終存在、卻經常被選擇忽視的「大象」。盤踞在舞台中央的年輕舞者，自信而大膽，他們抗拒被任一藝術形式定義，但絕對全神投注於音樂、時尚和人群；他們身著繽紛色彩服飾、面具和人體彩繪，呼應澎湃而熱情的心靈，以永不停歇的身體能量，演繹生命的無限循環歷程，舞蹈對他們而言，是慶祝，也是致敬。

曲目

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前奏：夜晚的動物園
說書人：滿月
第一天〈鎮上的人〉
第一夜：新月
第二天〈一人的歡愉〉
第二夜：娥眉月
第三天〈狂人〉
第三夜：上弦月
第四天〈麻將館〉
第四夜：盈凸月
第五天〈吃人〉
第五夜：滿月
第六天〈月亮上的倒影〉
第六夜：虧凸月
第七天〈幻夢〉
尾聲：下弦月－殘月 〈輪迴〉

主創者介紹

總策畫 | 朱宗慶

臺灣最具代表性的打擊樂家、藝術及教育行政工作者。1982 年獲奧地利國立維也納音樂院打擊樂演奏家文憑，為華人世界第一人。1986 年成立朱宗慶打擊樂團，是臺灣第一支專業打擊樂團，結合演奏、教學、研究、推廣工作全面推動打擊樂發展。2016 年獲選國際打擊樂藝術協會（Percussive Arts Society, PAS）名人堂，為華人世界獲此殊榮的第一人。

曾任臺北藝術大學校長，中正文化中心主任暨改制行政法人首任藝術總監與第四屆董事長、國家交響樂團團長；2017 年 1 月至 2022 年 4 月擔任表演藝術中心董事長。現任朱宗慶打擊樂團藝術總監、臺北藝術大學講座教授、臺灣藝術大學榮譽教授。



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主創者介紹

改編 / 主演 | 謝孟甫

謝孟甫，1995 年出生於臺灣，為活躍於國際舞臺的新生代打擊樂獨奏家與音樂劇場創作者，現為歐洲山葉（Yamaha Europe）簽約藝術家（Yamaha Artist），為少數受邀加入此國際藝術家陣容之臺灣擊樂家之一。其藝術實踐橫跨當代擊樂獨奏、電子音樂、音樂劇場與跨域創作，擅長以聲音為敘事核心，將演奏者的身體、空間與戲劇結構整合為完整的舞臺語言。



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謝孟甫先後就讀於法國里昂國立高等音樂與舞蹈學院與德國斯圖加特音樂暨表演藝術大學（HMDK Stuttgart），師承尚·喬法瓦（Jean Geoffroy）、瑪塔·克里瑪薩拉（Marta Klimasara）等國際重量級擊樂家，並於 2025 年以最高榮譽取得德國最高演奏文憑（Konzertexamen）。身為國際獨奏家，其演出足跡遍及歐洲、亞洲與美國，曾受邀於荷蘭 TROMP 國際打擊樂大賽得獎者音樂會、美國 PASIC 國際打擊樂年會、俄羅斯莫斯科當代音樂節、中國 PAS 打擊樂雲藝術節、德國斯圖加特世界馬林巴大賽音樂節、日本安倍圭子國際馬林巴音樂節等重要舞臺演出，展現兼具精緻音色、現代擊樂語彙與強烈劇場能量的個人風格。

在《房間裡的大象》中，謝孟甫擔任改編劇本、音樂劇場主創暨主演，承襲原始概念與初版結構，發展出 2.0 版之戲劇架構與整體舞臺語言。他以魯迅《狂人日記》為思想核心，從「狂人」的第一人稱視角出發，重新建構音樂、肢體、空間與敘事節奏，使作品由觀念性實驗深化為具完整戲劇張力的跨域音樂劇場。在此作中，演奏者不僅是聲音的製造者，更成為敘事主體與心理狀態的承載者，打擊樂演奏的動作被轉化為象徵社會壓迫、恐懼與覺醒的戲劇行為。

其創作美學深受法國音色文化、德國當代音樂思維與電子音樂空間語彙影響，長期關注「個體與集體」、「身體與權力」、「聲音與意識」之間的關係。透過音樂劇場的形式，他嘗試將抽象的社會結構與心理狀態轉化為可被聽見、看見、感知的舞臺經驗，形塑出兼具音樂性、戲劇性與哲學深度的當代表演語言。

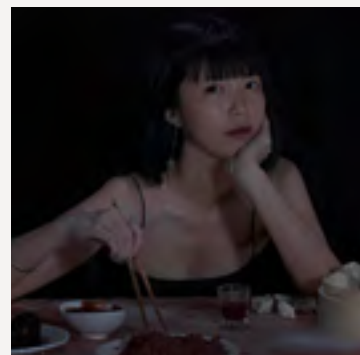
主創者介紹

原創 / 作曲 | 滕晴晴

滕晴晴，定居法國的青年作曲家與音樂劇場創作者，現為法國電聲樂集「Alcôme」聯合藝術總監之一，並任教於法國里昂國立高等音樂暨舞蹈學院，擔任擊樂大師尚·喬法瓦（Jean Geoffroy）助教，參與藝術家文憑（Artist Diploma）課程之音樂劇場創作指導。其創作領域橫跨器樂與電子音樂、音樂劇場、聲音裝置、舞蹈及影像配樂，並於 2021 至 2022 年間入選法國龐畢度聲響與音樂研究統合中心（IRCAM）青年作曲家培育計畫。

滕晴晴長期致力於音樂劇場與多媒體創作，關注聲音、身體、燈光與影像之間的結構關係，並透過跨領域合作與即興方法，發展兼具戲劇性與聲音空間感的創作語彙。其作品曾於龐畢度中心、Futura 電子音樂節、里昂音樂舞臺雙年展、比利時 DE SINGEL 國際藝術中心及維也納 Acousmonium 音樂節等重要藝術場域演出，並獲法國文化部、法國國家視聽研究院（INA-GRM）、法國國家音樂創作中心（GMEM）等機構委託。

在《房間裡的大象》中，滕晴晴擔任原創編劇、作曲暨多媒體影像導演，奠定作品之原始概念、世界觀與聲音美學架構。作品以魯迅《狂人日記》為靈感，結合具象音樂、電子音響與影像蒙太奇語言，將語言、環境噪音與戲劇聲響轉化為敘事材料，發展出融合電子聲響、打擊樂肢體與影像敘事的音樂劇場語彙，成為後續 2.0 版深化發展的重要基礎。



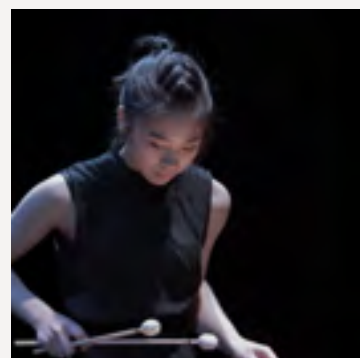
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主創者介紹

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合作演出 | 李惠綺

李惠綺，臺灣打擊樂家，現居比利時。曾師事宋瑞敏、葉靜怡、鄭雅心、Sarah Barnes、Bart Quartier 及 Gert François。畢業於國立臺北藝術大學，後赴比利時布魯塞爾皇家音樂院攻讀碩士學位，並於根特藝術學院修讀當代音樂進階課程。其創作與演出領域涵蓋當代音樂、音樂劇場與跨域藝術合作，長期關注聲音、身體與空間之間的表演關係。



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曾參與《絢壁》、《光牆》、《能量轉換》等跨領域創作計畫。2020 年參與朱宗慶打擊樂團「JPG 擊樂實驗室」，創作結合擊樂與雜耍表演的音樂劇場作品《掉了馬戲團》。近年持續投入音樂劇場創作，作品包括結合極簡音樂與觀眾互動的《Subject 0》，以及以打擊樂器與節拍器為核心的《Off》。

除創作工作外，亦積極參與國際演出與競賽，曾參與荷蘭 TROMP 國際打擊樂大賽、芬蘭 Majaoja 馬林巴大賽及斯圖加特世界馬林巴大賽等活動，持續探索當代打擊樂與音樂劇場的多元可能。

主創者介紹

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合作演出 | 郭育伶

郭育伶，生於臺灣花蓮，自幼學習打擊樂，先後師事鄭雅心、張育瑛，現就讀法國國立巴黎高等音樂暨舞蹈學院（Conservatoire National Supérieur de Musique et de Danse de Paris, CNSMDP），師事吉爾斯·杜洛特（Gilles Durot）等教授，於 2025 年取得學士學位，現正攻讀碩士文憑。曾獲臺灣全國學生音樂比賽木琴獨奏特優第一名、泰國國際擊樂大賽銀牌，並入選國立臺灣交響樂團國際音樂人才拔尖計畫。

近年積極投入當代音樂與跨域創作，曾受邀參與琉森音樂節學院（Lucerne Festival Academy）、秋天藝術節（Festival d'Automne）、Présences 音樂節等活動，並與史特拉斯堡打擊樂團（Les Percussions de Strasbourg）演出池田亮司《100 Cymbals》。亦參與巴黎大皇宮愛馬仕馬術秀製作，並與作曲班合作首演多部新作。

現為作曲家巴斯蒂安·大衛（Bastien David）創立之「Les Insectes」樂團成員，投入新樂器與聲響實驗，並曾於巴黎白晝之夜演出。



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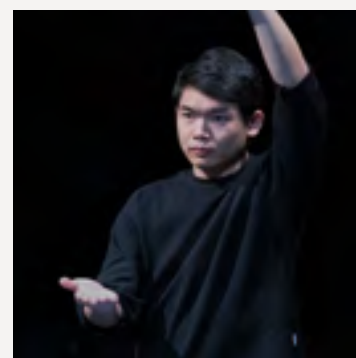
主創者介紹

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合作演出 | 邱品程

邱品程，旅法擊樂家，畢業於國立臺南藝術大學、法國昂傑音樂學院，並取得法國國立里昂高等音樂暨舞蹈學院擊樂演奏碩士文憑。任教於法國康城音樂學院（Conservatoire de Caen），並活躍於法國當代音樂與跨域表演領域。現為史特拉斯堡打擊樂團團員、Résonance Contemporaine 協會藝術顧問，以及法國特勒弗打擊樂團（Les Percussions de Treffort）駐團擊樂家。

其創作與演出關注聲音、肢體、空間與物件之間的互動，透過手勢、動作與樂器共振，探索打擊樂表演的感知邊界與劇場可能性。曾受邀參與里昂燈光節（Fête des Lumières）、法國 Musica 音樂節等重要藝術活動，發表結合聲響實驗、身體表演與跨域創作之作品。



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演出製作團隊

2026 臺灣演出製作團隊

總策畫 | 朱宗慶

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改編 / 主演 | 謝孟甫

原創 / 作曲 | 滕晴晴（另選用姚晨《阿修羅》與 Wojtek Blecharz "Blacksnowfalls"）

合作演出 | 李惠綺、郭育伶、邱品程

執行統籌 | 而安藝術文化 WhARTS

專案行政 | 謝家綺

舞臺監督 | 林頌嫻

舞監助理 | 陳佳筠

場務執行 | 許勻婷、張晏綸

行政協力 | 張盈真

音場設計與現場混音 | 秣鴻盛有限公司 邵柯翰

影像設計 | 孫旻

燈光設計 | 呂沅澤

舞臺技術指導 | 李伯涵

燈光技術指導 | 謝沂杰

燈光與舞臺技術執行 | 周以安、郭珮賁、郭紫凝、張品深

音響技術執行 | 趙之耀、何昭樺、余秉錡

視訊與懸吊工程 | 來欣有限公司

演出製作團隊

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演出平面攝影 | 林婉真

演出動態攝影 | 陳譽陞、陳福笙、林雨辰

主視覺平面設計 | 林子寧 臺北表演藝術中心提供

主視覺照片攝影 | 鄭博安 謝孟甫提供

製作單位 | 財團法人擊樂文教基金會

特別感謝 | 台灣山葉音樂股份有限公司、益響空間、梅苓 meiling 國際打擊樂－臺北南京教室、豪聲樂器（依筆畫順序排列）

2021 法國首演團隊

藝術總監 / 作曲 / 影像導演 | 滕晴晴

編劇 | 滕晴晴、蒲英瑋（以魯迅《狂人日記》為藍本）

影像剪輯 / 舞臺設計 / 妝髮設計 | 韓雨宸

動畫製作 | Lilshepherd

影片製作 | 潘衛、楊爽

舞臺與影像演出 | 謝孟甫、Léa Koster、Lara Oyedepo、Félix Leclerc、Alice Ricochon

A Message from the General Planner

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The development of art requires inheritance, innovation, and, above all, an environment willing to support and wait. Take the development of percussion in Taiwan as an example. Today, Taiwan is recognized as a major global hub for percussion music. However, this flourishing scene is a collective result of many people's long-term dedication, accumulation, and persistence. It did not happen overnight, nor should it be taken for granted. In this process, I believe that the granting of time and opportunities, along with the assistance of relevant resources, plays an incredibly critical role.

I have always believed that as long as we are willing to give young people opportunities, the future of performing arts in Taiwan will always be full of possibilities. Reflecting on my own days as a "young percussionist," I also received encouragement and promotion from many pioneers, which allowed me to progress step by step to where I am today. Therefore, over the past forty-plus years, I have curated numerous innovative incubation initiatives at different stages and within various organizations. The goal has always been to build a platform where more young creators and performers with potential can bravely try, continuously explore, and have the opportunity to stand on larger stages to truly face the audience.

The year 2026 marks the 40th anniversary of the Ju Percussion Group. It is a great honor, at this milestone moment, to collaborate with the Taipei Performing Arts Center (TPAC). Serving as the general planner for the "[1.1]Percussion Meets Blue Box" series, I aim to combine the resources of both the JPG and TPAC to provide the necessary support and assistance for the performances. This will allow two percussion crossover works to be presented to the audience, thereby continuing to inject fresh vitality into the development of percussion in Taiwan.

A Message from the General Planner

I would like to express my special gratitude to Ms. Victoria Wang, Chairman of TPAC, for providing such a wonderful opportunity. From commissioned production to scheduling, rehearsals, and official performances, the TPAC team has provided full support at every stage, striving for the best possible results. To me, TPAC's "Blue Box" is an experimental and creative theater space where great ideas can be nurtured, realized, and seen by the audience.

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For this curation of the TPAC "Percussion Meets Blue Box" series, I have specially invited two young percussionists, Hsin-Hsuan Wu and Meng-Fu Hsieh, to present their respective works, "*Percussion Meets Blue Box : Jeu Blanc*" and "*Elephant in the Room*." Both Hsin-Hsuan and Meng-Fu have absorbed vast amounts of nourishment in Taiwan and Europe, and both are currently at a critical stage of transitioning from "excellent young musicians" to "mature performers." I am delighted to see that they do not just play well, but have also begun to contemplate the possibilities of theater, body, imagery, narrative, and cross-disciplinary collaboration. For the future outlook of percussive arts, I believe this kind of thinking and dialogue is crucial, which is also the meaning behind naming the series "Percussion Meets Blue Box."

I would like to wish Hsin-Hsuan's "*Percussion Meets Blue Box : Jeu Blanc*" and Meng-Fu's "*Elephant in the Room*" successful performances. I also look forward to everyone stepping into the theater together to brain-storm in the Blue Box. Through the vocabulary of percussion music, may we spark more creative inspiration and feel the energy unearthed by the young generation, striving for breakthroughs and deep exploration.

Ju Tzong-Ching
General Planner

朱宗慶,

Artist's Statement

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This work originated from a long-term artistic collaboration between myself and the France-based composer and music theater creator Teng Qing-Qing, which began during our studies in France. We both studied under the renowned percussionist Jean Geoffroy at the Conservatoire National Supérieur de Musique et Danse de Lyon (CNSMD de Lyon), where we developed a shared artistic language through our engagement with music theater, electronic music, and interdisciplinary creation. Drawing on her background in composition, electronic music, and visual storytelling, Teng established the sonic architecture and theatrical vision of the work, while I contributed as both a percussion performer and music theater creator, developing a stage vocabulary centered on the interaction of body, sound, and space.

"Elephant in the Room" represents an important culmination of our years of artistic exchange and experimentation in music theater. The work was originally premiered in France in 2021. This new production presents Version 2.0, preserving the original conceptual and aesthetic foundations while substantially expanding and reimagining its dramatic structure, musical space, and performative language. Inspired by Lu Xun's *A Madman's Diary*, the work combines musique concrète, multichannel electronic sound, percussion performance, physical theater, and visual narration to create a contemporary music theater language situated between reality and hallucination.

This production also brings together three Taiwanese percussionists who have spent many years living and working in Europe and who are active on the international stage. Having received extensive training in contemporary music and music theater, we share a strong background in electronic music, experimental performance, and interdisciplinary collaboration, as well as a high degree of improvisational and collective-creation experience. Through the interaction of our individual physical languages, sonic identities, and stage presence, the work develops a multilayered collective structure in which different perspectives intersect and coexist, enriching both its musical texture and dramatic intensity.

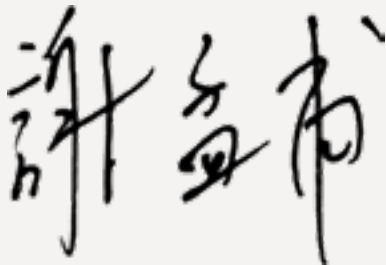
Artist's Statement

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By bringing "*Elephant in the Room*" back to Taiwan, I hope to create a meaningful dialogue with local audiences through the lens of contemporary European music theater and percussion practice. Through a theatrical space shaped by sound, body, and image, the work explores the tensions between the individual and the collective, reality and illusion, while opening new possibilities for intercultural creation in contemporary music theater.

Finally, I would like to express my sincere gratitude to Professor Chu for the invitation, and to the Taipei Performing Arts Center for their generous support. I look forward to sharing the results of this project with everyone on the day of the final presentation.

Hsieh Meng-Fu



Introduction

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"Elephant in the Room" is an interdisciplinary music theater work inspired by Lu Xun's 1918 diary-style novella *A Madman's Diary*. Widely recognized as the first vernacular Chinese novel in modern literary history, *A Madman's Diary* employs the first-person narration of a man regarded as mentally unstable to expose the underlying logic of "people eating people" embedded within the feudal moral order—a metaphor for the oppression and consumption of individual freedom, dignity, and independent thought. Building upon Lu Xun's critical spirit, *"Elephant in the Room"* shifts its focus toward the tension between individual rights and collective will, asking whether people may unconsciously lose their capacity for independent thinking and feeling when social order and conformity are elevated as supreme values. The "elephant in the room" symbolizes a truth that everyone perceives yet collectively chooses to ignore, while those who dare to acknowledge its existence are often treated as outsiders, much like the "madman" in Lu Xun's narrative.

Grounded in a surrealist aesthetic, the work combines electronic music, percussion performance, physical theater, and visual storytelling to create a psychological theater suspended between reality and hallucination. Rather than centering the performance on conventional instrumental practice, the creative team approaches sound from the perspectives of dramatic context and symbolic meaning, transforming everyday objects, bodily actions, and environmental noises into musical material. In the *"Mahjong Hall"* scene, performers generate rhythm and timbre through the sounds of mahjong tiles colliding with one another and the table surface. In the *"Cannibalism"* scene, the sounds of eating are integrated with electronic music to create an oppressive and unsettling sensory experience. The electronic component extensively employs techniques derived from *musique concrète*, incorporating spoken text, urban soundscapes, and environmental recordings to construct an immersive sonic environment that amplifies both the psychological and spatial dimensions of the drama.

Introduction

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At the center of the stage stands percussionist Meng-Fu Hsieh, who serves as the principal narrative perspective and embodies the figure of the “madman”—the individual who remains lucid yet is perceived as abnormal by society. The remaining performers represent social groups, family relationships, and systems of authority, forming networks of pressure, dialogue, and projection around the protagonist. Characters appearing in the video projections continuously overlap and interact with the live performers, creating a fluid boundary between subjective illusion and objective reality. Deliberately detached from a specific time or place, the work transcends historical context and instead points toward a structural condition that continues to exist across societies and eras.

In *“Elephant in the Room”*, sound, body, and image function not merely as performative elements but as interconnected narrative agents. Through the medium of contemporary music theater, the creative team revisits Lu Xun’s enduring questions concerning power, collectivism, and individual consciousness while inviting audiences to confront the “elephant” that remains perpetually present yet so often goes unacknowledged.

Program

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Prologue – The Zoo at Night
Narrator: The Full Moon
Day One *"The Townsfolk"*
Night One: New Moon
Day Two *"A Solitary Delight"*
Night Two: Crescent Moon
Day Three *"The Madman"*
Night Three: First Quarter Moon
Day Four *"The Mahjong Hall"*
Night Four: Waxing Gibbous Moon
Day Five *"Cannibalism"*
Night Five: Full Moon
Day Six *"Reflections Upon the Moon"*
Night Six: Waning Gibbous Moon
Day Seven *"Hallucination"*
Epilogue: Last Quarter Moon to Waning Crescent "Eternal Return"

Artist

22

General Planner: Ju Tzong-Ching

A renowned percussionist, arts educator, and arts administrator, Ju Tzong-Ching is one of Taiwan’s most influential figures in percussion music. In 1982, he became the first musician from the Chinese-speaking world to receive a Performer’s Diploma in percussion from the University of Music and Performing Arts Vienna. In 1986, he founded Ju Percussion Group (JPG), Taiwan’s first professional percussion ensemble, integrating performance, education, research, and outreach to advance the development of percussion music in Taiwan. In 2016, he was inducted into the Percussive Arts Society (PAS) Hall of Fame, becoming the first recipient from the Chinese-speaking world to receive this honor.

Ju currently serves as Artistic Director of Ju Percussion Group, Chair Professor at Taipei National University of the Arts (TNUA), and Emeritus Professor at National Taiwan University of Arts (NTUA).

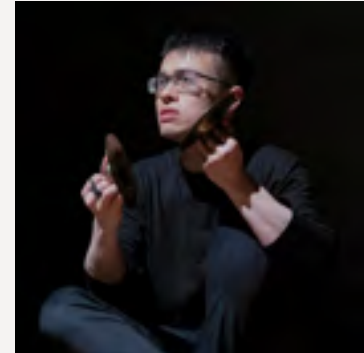


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Artist

Adaptation / Lead Performer: Hsieh Meng-Fu

Meng-Fu Hsieh (b. 1995, Taiwan) is an internationally active percussion soloist and music theater creator. He is currently a Yamaha Europe Artist, one of the few Taiwanese percussionists invited to join Yamaha's international artist roster. His artistic practice spans contemporary percussion, electronic music, music theater, and interdisciplinary creation, integrating sound, body, space, and dramatic structure into a unified theatrical language.



© Cheng Bo-An

Hsieh studied at the Conservatoire National Supérieur de Musique et de Danse de Lyon (CNSMD de Lyon) and the State University of Music and Performing Arts Stuttgart (HMDK Stuttgart), under Jean Geoffroy and Marta Klimasara. In 2025, he completed the prestigious Konzertexamen degree at HMDK Stuttgart with highest distinction. As an international soloist, his performances have taken him throughout Europe, Asia, and the United States, appearing at major international events including the TROMP International Percussion Competition Laureates Concerts in the Netherlands, PASIC in the United States, the Moscow Contemporary Music Festival in Russia, the PAS Percussion Arts Festival in China, the World Marimba Competition Festival in Germany, and the Keiko Abe International Marimba Festival in Japan.

In *"Elephant in the Room"*, Hsieh serves as script adaptor, music theater co-creator, and principal performer. Building upon the original concept and dramaturgical framework of the first version, he developed the dramatic architecture and stage language of Version 2.0. Drawing inspiration from Lu Xun's *A Madman's Diary*, he reimagines the performer as both narrative subject and embodiment of psychological states, transforming percussion performance into a theatrical act that reflects oppression, fear, and awakening.

Artist

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Original Playwright / Composer: Teng Qing-Qing

Teng Qing-Qing is a France-based composer and music theater creator. She serves as Co-Artistic Director of the electroacoustic ensemble Alcôme and teaches at the Conservatoire National Supérieur de Musique et de Danse de Lyon (CNSMD de Lyon), where she works alongside renowned percussionist Jean Geoffroy and contributes to the Artist Diploma music theater program. Her work spans instrumental and electronic music, music theater, sound installation, dance, and film scoring. From 2021 to 2022, she was selected for IRCAM’s Young Composer Program in Paris.

Dedicated to music theater and multimedia creation, Teng develops interdisciplinary works that explore the relationships between sound, body, light, and image. Her works have been presented at major international festivals and venues, including IRCAM, the Futura Festival, the Lyon Biennale Musiques en Scène, DE SINGEL International Arts Centre, and the Vienna Acousmonium Festival, and have received commissions from the French Ministry of Culture, INA-GRM, and GMEM.

In “*Elephant in the Room*”, Teng serves as the original playwright, composer, and multimedia film director. Inspired by Lu Xun’s *A Madman’s Diary*, she established the work’s original concept, dramaturgical universe, and sonic aesthetic framework, integrating musique concrète, electronic sound, and cinematic montage techniques into a music theater language that combines electronic sound, percussion-based physical performance, and visual storytelling. Her work laid the artistic foundation upon which Version 2.0 was later developed.



© Han Yu-Chen

Artist

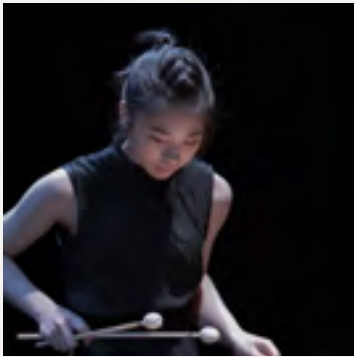
25

Collaborating Performer: Li Hui-Chi

Li Hui-Chi is a Taiwanese percussionist based in Belgium. She graduated from Taipei National University of the Arts and later pursued studies at the Koninklijk Conservatorium Brussel and the Advanced Master in Contemporary Music at KASK & Conservatorium in Ghent. Her artistic practice encompasses contemporary music, music theater, and interdisciplinary collaboration.

During her studies, she participated in projects including Incarnating Sounds, Light Wall System, and Energy Transfigured. In 2020, she joined the JPG Percussion Laboratory, co-creating and performing Percus, a music theater work combining percussion and juggling. In recent years, she has continued to develop her own music theater projects, including subject 0 (2025) and Off (2026).

She has also participated in several international competitions, including the TROMP Percussion Competition, the Majaoja Marimba Competition, and the World Marimba Competition in Stuttgart, while continuing to explore new possibilities in contemporary percussion and music theater.



© Zhou Ji-Yu

Artist

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Collaborating Performer: Kuo Yu-Lin

Yu-Lin Kuo, born in Hualien, Taiwan, began studying percussion at an early age with Ya-Hsin Cheng and Yu-Ying Chang. In 2022, she entered the Conservatoire National Supérieur de Musique et de Danse de Paris (CNSMDP), where she studies with Gilles Durot and other professors. She received her Bachelor’s degree in 2025 and is currently pursuing a Master’s. Her achievements include First Prize in Taiwan’s National Student Music Competition (marimba solo), Silver Prize at the Thailand International Percussion Competition, and selection for the NTSO International Music Talent Program.

In recent years, Kuo has been actively engaged in contemporary music and interdisciplinary creation across Europe. She has participated in the Lucerne Festival Academy, Festival Présences, and Festival d’Automne, performed Ryoji Ikeda’s “100 Cymbals” with Les Percussions de Strasbourg, taken part in the Hermès equestrian show at the Grand Palais in Paris, and collaborated on the premieres of numerous new works.

She is currently a member of composer Bastien David’s ensemble Les Insectes, exploring new instruments and sonic practices. Her recent activities also include performances at La Nuit Blanche in Paris.



© Ferrante Ferranti

Artist

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Collaborating Performer: Chiu Pin-Cheng

Pin-Cheng Chiu is a Taiwanese percussionist based in France. He teaches at the Conservatoire de Caen and is active in the fields of contemporary music and interdisciplinary performance. He is a member of Les Percussions de Strasbourg, artistic advisor to Résonance Contemporaine, and resident percussionist with Les Percussions de Treffort.

His artistic practice explores the relationships between sound, gesture, space, and objects, expanding the expressive possibilities of percussion through movement and resonance. He has been invited to perform at major artistic events including the Fête des Lumières de Lyon and Festival Musica, presenting works that combine sound experimentation, physical performance, and interdisciplinary creation.

Chiu studied at the National Tainan University of the Arts (Taiwan) and the CRR d'Angers (France), and holds a Master's degree in percussion performance from the Conservatoire National Supérieur de Musique et de Danse de Lyon (CNSMD de Lyon).



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Production Team

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2026 Taiwan Production Team

General Planner: Ju Tzong-Ching

Adaptation / Lead Performer: Hsieh Meng-Fu
Original Playwright / Composer: Teng Qing-Qing
(Additional music includes *“Asura”* by Yao Chen and *“Blacksnowfalls”* by Wojtek Blecharz)
Collaborating Performer: Li Hui-Chi, Kuo Yu-Lin, Chiu Pin-Cheng

Production Coordinatort: WhARTS Ltd.
Project Manager: Hsieh Chia-Chi
Stage Manager: Lin Chi-Sian
Assistant Stage Manager: Chen Jia-Yun
Stage Crew: Hsu Yun-Ting, Chang Yen-Lun
Administrative Assistant: Chang Ying-Chen

Sound Designer: LiHo Sound Co., Ltd / Shao Ko-Han
Visual Design: Sun Min
Lighting Design: Lyu Yuan-Ze

Technical Director: Lee Po-Han
Lighting Technical Director: Hsieh Yi-Chieh
Lighting & Stage Technician: Chou I-An, Guo Pei-Yin, Kwok Sabrina Tsz-Ying, Chang Pin-Shen
Sound Technician: Chao Chih-Yao, Ho Chio-Wa, Yu Pi-Chi
Video & Rigging Services: LAIXIN CO., Ltd.

Production Team

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Performance Photography: Lin Wan-Chen
Performance Videography: Chen Yu-Sheng, Chen Fu-Sheng, Lin Yu-Chen

Key Visual Design: Lin Zi-Ning (Courtesy of Taipei Performing Arts Center)
Key Visual Photography: Cheng Bo-An (Courtesy of Hiesh Meng-Fu)

Production Team: Ju Percussion Group Foundation
Special Thanks: Yamaha Music & Electronics Taiwan Co.,Ltd / Espace de crescendo Ltd. / Meiling International Percussion Center, Taipei Nanjing Branch / Haosen

2021 French Premiere Team

Artistic Director / Composer / Visual Director: Teng Qing-Qing
Playwright: Teng Qing-Qing, Pu Ying-Wei (Based on A Madman’s Diary by Lu Xun)
Visual Editor / Set Designer / Hair & Makeup Designer: Han Yu-Chen
Animation: Lilshepherd
Video: Pan Wei, Yang Shuang
Stage & Video Performer: Hsieh Meng-Fu, Léa Koster, Lara Oyedepo, Félix Leclerc, Alice Ricochon

主辦單位
Organizer



臺北表演藝術中心
TAIPEI PERFORMING ARTS CENTER

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