



臺北  
表演  
藝術  
中心

TAIPEI  
PERFORMING ARTS CENTER

— 2026 臺北藝術節 —

# 《海籠》

Tianzhuo Chen x Siko Setyanto

*Ocean Cage*

陳天灼 X 西科·塞蒂安托



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演出日期 / 時間  
Date / Time

**2026.10.23 Fri. 19:30**

**2026.10.24 Sat. 14:30**

**2026.10.25 Sun. 14:30**

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 115 分鐘，為遊走式演出，期間可自由進出。
- ◎ 演出語言：印尼文。字幕語言：中文及英文。
- ◎ 建議 6 歲以上觀眾觀賞。
- ◎ 演出中不開放飲食。
- ◎ 演出含炫光、煙霧效果、巨大聲響，並有煎魚、抽菸段落及燃線香，  
◎ 將有濃烈氣味產生，請留意並斟酌入場。
- ◎ 演前導聆：每場開演前 40 分鐘於藍盒子前廳舉行；演後座談：10/23  
◎ (五) 結束後於藍盒子觀眾席舉行。
- ◎ 歡迎觀眾在演出過程中以手機拍照或錄影，請勿全程錄影或直播，並  
◎ 請勿使用專業攝影機、攜帶腳架及使用閃光燈。
- ◎ 因演出場地規劃限制，部分演出內設施輪椅觀眾觀賞及參與程度將受  
◎ 限，敬請海涵。
- ◎ 演出現場寄物空間有限，建議輕裝前來欣賞。

- ◎ **Running time: approximately 115 minutes. This is an immersive**  
◎ **performance, and audiences are free to enter and exit during the**  
◎ **show. If you need to leave temporarily, please keep your ticket with**  
◎ **you for re-entry and follow the staff's instructions for timing your**  
◎ **return.**
- ◎ **Performance Language: Indonesian. Surtitles: Mandarin and**  
◎ **English.**
- ◎ **Recommended for audiences aged 6 and above.**
- ◎ **Food and drinks are not allowed during the performance.**
- ◎ **Pre-performance talk: 40 minutes before each performance at the**  
◎ **TPAC 3F Blue Box foyer.**
- ◎ **Post-show talk: After the performance on 23rd, October in the Blue**  
◎ **Box auditorium.**
- ◎ **The performance includes strobe lighting, smoke effects, and**  
◎ **loud noises. Additionally, there will be segments involving frying**  
◎ **fish, smoking, and the burning of incense, which will produce**  
◎ **strong scents. Please take this into consideration before entering.**
- ◎ **Audiences are welcome to take photos or videos with their mobile**  
◎ **phones during the performance. However, continuous recording**  
◎ **and live streaming are prohibited. Please do not use professional**  
◎ **cameras, bring tripods, or use flash photography.**
- ◎ **Due to venue constraints, some installations and areas may**  
◎ **have limited accessibility for wheelchair users. We appreciate your**  
◎ **understanding.**
- ◎ **On-site lockers are limited. We recommend arriving with minimal**  
◎ **belongings for the best experience.**

## 節目介紹

「Baleo! Baleo!」——在印尼拉瑪萊拉（Lamalera）岸邊響起，海面四裂，抹香鯨的身影時隱時現，他們是祖靈的化身，是海洋獻給人類的血肉贈禮，一場神啟即將降臨。

2026 年，這場關於生存、信仰與肉身共振的祭典，將由當代最受矚目的藝術家陳天灼帶進劇場，在巡迴了奧地利、德國、比利時、日本等全球頂尖藝術重鎮後，這部震懾八方的沉浸式作品《海籠》，終於來到臺灣。

這不是一場讓你安坐觀賞的戲，這是一場在深海廢墟中祈求昇華的祭儀。

是糾纏，也是祝福：生存與靈性如何共存？

作品靈感源自拉瑪萊拉這個「被遺落之地」的捕鯨傳統。在這裡，捕鯨並非人類對自然的征服，而是一場精神性的追尋。陳天灼建構出一個彷彿鯨魚腹腔、又似集體潛意識的沉浸場域，將傳統社群中的「團結」與「經濟共存」模式，置入當代全球化的生態危機中進行尖銳辯證。

海洋既是威脅，也是祝福的源頭，這份恩賜揭示了一個殘酷而真實的真理：跨物種的依存是其限度，生命的恩典更是有限。

舞者暨編舞家西科·塞蒂安托（Siko Setyanto）作為舞台上的能量核心，以具有高度渲染力的身體實踐，展現如同真實海上生死搏鬥般的生理張力。他在祭司、神祇與漁民等多重角色間轉換，其肉身穿梭於流動的舞臺，企圖開啟跨越時空的對話。

難以言明的強大神聖：視覺與靈魂的精準衝擊

陳天灼擅長揀選流行文化碎片、銳舞（Rave）工業噪音、次文化電子螢光，並徜徉於古老宗教習俗和圖騰意義的歡愉之中。在《海籠》這個作品，你會看到 投影的數位幻象與粗礪的捕鯨繩索並置，也會被實地拍攝的捕鯨紀錄影像所深深撼動。

而現場音樂家 Kadapat 與 Nova Ruth 將傳統甘美朗（Gamelan）與電子工業噪音混合，低頻音波撞擊你日漸僵硬的脊椎，深海水壓朝你逼近，震盪出晃搖的分分秒秒。於是你不再是旁觀者了，你是一滴水，又或是一介漁民，直到視覺與聽覺的往復夾擊，你被帶到深層的溫柔與爆裂之中，「臨界滅頂的美好是這樣啊」，你想，與「廣大無邊的水體合一」會是你早晚湧起的祈求。

## 節目介紹

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理解自然，成為自然

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陳天灼藉由《海籠》試圖拋出一個問題：我們如何理解「超越人類」的正義？當舞者西科·塞蒂安托在舞台上將自虐的體能勞作進行到底時，重現出一種在「籠」中掙扎卻又共生的荒誕感。這種荒誕，會不會就是我們現代生活與自然關係的縮影？

過去陳天灼曾在個展「山水」以《塵埃》與《海籠》為兩條作品線索展開，提出了跨物種、跨生命的糾纏，描繪人內化於自然的另類關係。

在視覺與影像作品《塵埃》中，他聚焦於西藏高原，紀錄了一場「人類缺席」的表演。他回到西藏，在措高村的水力轉經筒、在達姆寺的天葬台，拍攝那些人類創造的遺跡、勞作的工具與祭祀的器具。在那兒，人是缺席的，但人的痕跡無處不在。這部作品講述一個從物種演化、欲望滋長到軀體衰竭死亡的劇本，它強調的是靈與肉的古怪分離，並揭示人並不孤單，人其實與山川、河流、機器、靈體緊密纏繞。

進入《海籠》，完成你對生命意義的一次預演

進入到《海籠》的體感，猶如流動的地景包覆你，每一刻你所經歷的，都是獨一無二的。你可能正站在舞者 西科·塞蒂安托的呼吸範圍內，近距離目睹他肌肉劇烈震顫的汗水滴落，或是在巨型風帆展開時被迫移動腳步，但你不得不在場，被瓦解掉的距離，讓你的肉身，也成為這場祭儀中缺一不可的祭品。

看完演出後，你會發現「正義」與「共生」的單一理解不再適用，它們是如此濕重且失衡；你會數次回訪這座舞臺，讓感官像返回一處心靈的原鄉，持續思考人類與自然如何在某一處、某一刻，達到一種動態意義上的平衡。你真心希望這樣。

## 主創者介紹

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### 導演 | 陳天灼

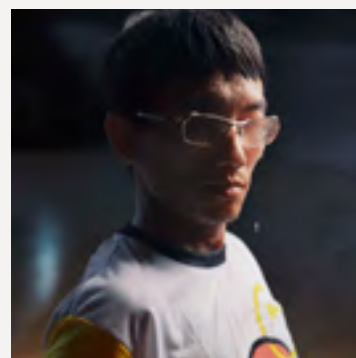
1985 年生於北京，先後畢業於倫敦中央聖馬丁藝術設計學院與切爾西藝術與設計學院，陳天灼自跨入當代藝術領域以來，便以其激進、跨界且具侵略性的感官語彙，成為國際藝壇無法忽視的存在。

陳天灼擅長從現實社會中挖掘潛藏驅力元素，將其轉化為劇場能量——無論是銳舞（Rave）派對、流行文化符號，或古老宗教圖騰——並將這些看似互不兼容的材料進行重組，透過跌宕詭艷的視覺色彩、強大的音樂激發以及深刻的感官互動，在作品中塑造出具有豐沛生命力的狂熱氣氛，誘發觀者進入一種超越世俗的精神狀態。

在近年極具代表性的創作脈絡中，從聚焦西藏生命儀式的影像作品《塵埃》，到橫跨全球前衛劇場的作品《海籠》（Ocean Cage），陳天灼展現了強大的創作能量。在大型個展「山水」中，他將傳統文化中的信仰、生產模式與後殖民語境下的精神危機縫合，探索生命、靈魂與（非）物質力量在當代現實中的多重定義。

《海籠》正是這場旅途的集大成之作。陳天灼將印尼拉瑪萊拉漁村的捕鯨傳統，轉化為一場跨物種的肉身祭儀。他在劇場中構築出一個如海洋、亦如潛意識深處的異世界，讓人類在傳統智慧與現代性衝突的狹縫中掙扎與共生。

陳天灼的創作腳印遍及柏林喜歌劇院、倫敦巴比肯藝術中心、東京藝術祭等世界指標性殿堂。他不僅致力於創作藝術，更忘情於打造出一處沒有邊界的「現場」——一個讓傳統與生態、靈性與科技、痛苦與平靜共同翻騰的感官宇宙。



© Ville Vido

## 主創者介紹

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### 編舞與表演 | 西科·塞蒂安托 (Siko Setyanto)

Siko Setyanto 是來自印尼雅加達的舞者與編舞家，他將舞蹈作為表達自我的方式，由此踏入跨學科藝術的廣闊領域。自 9 歲起，Siko 開啟了他的專業舞蹈之路。在多元豐富的印尼文化中成長，並在童年時期接受爵士舞與芭蕾舞訓練，為 Siko 的舞蹈語言與編舞方法奠定了堅實基礎。作為推動印尼當代表演藝術發展的積極實踐者，Siko 創立了 DRKR Kolektif 當代舞蹈平台，旨在促進從亞齊至巴布亞各地舞者之間的信息交流，同時作為舞者培訓與青年編舞人才支持的基地。

2020 年中，Siko 與他人共同創立了 Dansity Dance Company，致力於在雅加達建立一支專業的當代舞蹈團隊。他目前擔任韓國 Eun Me Ahn Company 的舞者與編舞，並與印尼先鋒電子組合 Gabber Modus Operandi 保持長期合作。Siko 與藝術家陳天灼合作創作《TRANCE》和《PHYSIS》，除擔任主要表演者外，也負責舞蹈編排的構建與發展工作。2020 年至 2023 年期間，他還是雅加達藝術委員會舞蹈委員會成員。



© Yose Riandi

## 主創者介紹

### 音樂 | Kadapat

Kadapat 是由 Yogi 與 Barga 共同發起的音樂計劃，其總部位於印尼峇里島。他們將峇里島的“黑 / 白魔法”作為精神核心，融合實驗電子與甘美朗（gamelan）音樂，致力於在聲音實踐中傳遞傳統文化與城市傳說。認識 Kadapat，意味著走近一群來自峇里島郊區的千禧一代青年。他們自幼便在社區中學習甘美朗及其背後的儀式傳統，不僅具備深厚的技藝基礎，也常年參與 Banjar 社區的宗教與傳統慶典演奏。Banjar 是一種基於地方禮俗、負責管理社區事務的自治組織，Kadapat 的創作亦深植於這一文化結構與其背後的宇宙觀之中。身為“新一代”的他們，同樣深受都市文化、科技語境與峇里島當代多元性的影響。當他們步入以西方教學體系為基礎的正式藝術教育之中，文化身份的交織變得愈發複雜。



© Dea Rahajeng

### 音樂 | Nova Ruth

Nova Ruth Setyaningtyas 是一位現場表演藝術家，她的歌詞不僅是創作文本，更是貫穿日常生活的指引與宣言。出生於印尼東爪哇的瑪瑯，Nova 的創作長期關注環境議題與女性聲音。2011 年，她創辦 Legipait 咖啡館，成為家鄉音樂展示與藝術交流的平台。



© Gevi Noviyanti

成長過程中，Nova 同時接觸教會聖歌、《古蘭經》、甘美朗音樂與爪哇五聲音階——這些跨宗教、跨文化的家庭背景深深塑造了她的音樂語言與世界觀。她最早以雙人女子組合 Twinsista (Otak Asap) 發表作品，歌詞直指工業污染與環境破壞，自此，她成為自然之聲的堅定發言者。

近年來，她與藝術搭檔 Filastine 共同開啟了 Arka Kinari 航行計劃——兩人從山城出發，徒步至海岸，打造以風能與太陽能驅動的文化航船，穿梭於印度尼西亞群島，開展在“Arka Kinari”號甲板上的現場演出、工作坊與音樂合作，邀請新生代本地音樂人共同參與創作與交流。同時，Nova 還是 The Women of the Seven Seas 網站的聯合發起人之一，致力於聯結全球各領域的女性海洋工作者。

## 延伸閱讀

### 捕鯨，與轉世為鯨魚的人類 —— 《海籠》以當代語彙致敬傳統

文 / Stella Tsai

鯨魚現身，祖靈回歸，「Baleo! Baleo!」在岸邊響起。中國視覺藝術家陳天灼（Tianzhuo Chen）與印尼編舞家西科·塞蒂安托（Siko Setyanto）以《海籠》（Ocean Cage）將印尼拉瑪萊拉村（Lamalera）的捕鯨傳統與古老信仰搬上舞台，以舞蹈與電子聲響、裝置、錄像，共織一曲殘酷又溫柔的生態共生之歌。透過專訪，我們回到這趟旅程的起點，走進創作者的腦袋，理解他們如何在紀實與虛構的邊界，以肉身詮釋神聖的傳統信仰，用當代的語彙接續編寫文化故事。

**Q：當初是如何接觸到印尼拉瑪萊拉村的捕鯨傳統，並決定改編成《海籠》？構思敘事線時，又是從哪一個環節開始決定脫離紀實視角，轉向生態與信仰的虛構詮釋？**

天灼：

2022 年我因為疫情無法回中國，決定去峇里島待一陣子，順便與住在雅加達的西科一起試著在印尼做點什麼。我從朋友那裡聽說了倫巴塔島（Lembata Island）上，有一個還有捕鯨傳統的拉瑪萊拉村，那是西科從來沒去過的地方，我們決定一起去看看。

西科：

捕鯨在拉瑪萊拉村是一個重要的傳統，也是村民捍衛自己文化的方式。他們捕鯨，也相信人死後會轉世成鯨魚，繼續餵養下一代人，形成有機的生命循環，這個信念讓我深深著迷。儘管我是印尼人，但拉瑪萊拉村離我非常遙遠，那時有新聞報導過，一群漁民在捕鯨時迷航、在海上漂流了 4-5 天，而他們始終相信，「我們只是在進行自己的文化旅程，死後我會變成一隻鯨魚，換人們來捕捉我。」

《海籠》將我帶回童年，那個在傳統市場、街頭藝人身邊長大的我。即便我從來沒有參與過他們的表演，卻彷彿早就吸收存在我的身體裡，在幾十年過後突然找上我。透過鯨魚、捕魚者、祖先這三個角色，我在一種類似人神交流的出神狀態（trance state）中，突然找到自己與過去、與拉瑪萊拉信仰之間的連結，表演就這樣從我、以及我的歷史中長出來了。

天灼：

造訪拉瑪萊拉村的當下，我們都還不知道會做出什麼，是在往後兩年才慢慢摸索形成一個舞台作品。但我們從一開始就很清楚，不會是拍紀錄片、也不是紀實的呈現。儘管深受這座島嶼與村落的信仰文化啟發，開頭也使用了殖民時期的歷史影像，但《海籠》的世界是虛構的，包括西科扮演的角色、創造的儀式，以及傳統神明「Lera Wulan」（太陽神·月神）的舞台視覺形象等，都不是基於紀實或紀錄的方向來發展，大家可以將《海籠》視為一個虛構的故事。

## 延伸閱讀

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**Q：西科在詮釋捕魚者、鯨魚、祖先的角色時，是如何在自己這具身體中，消化不同角色的肉身記憶，與設計相應的動作？**

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西科：

很多人問我，《海籠》演的是不是真實的傳統儀式？完全不是，那是我對真實儀式的「致敬」，音樂也不是傳統的甘美朗（Gamelan），而是一種電子氛圍聲響，與我的舞蹈一起創造出來的儀式。這也是我發展三個角色的方式，不是去看（looking）或編舞（choreograph），而是即興（improvising），把我感受到的東西放進角色與作品的核心，這也是我作為表演者，與音樂、空間和觀眾溝通的方式。

一開始在柏林排練時，我對此充滿不確定感，直到幾次和天灼對話後，我才突然意識到：「這不就是我的夢想嗎？我可以在表演中成為任何想成為的存在！」經過幾年的巡演，我現在已經可以自信地說，這三個角色確實是我創造的表演。

天灼：

一開始可能會覺得西科有「表演」的成分，或是努力「成為角色」的意圖，但經過這幾次巡演下來，我認為這些角色已經住進西科的身體裡了。他不但深刻理解這個作品、知道該如何呈現，更將它帶到一個我認為更好的境界。

西科：

這段過程並不容易，我常常自我懷疑，而天灼總是給我很多信心與支持。我非常熱愛演出《海籠》，即便我們在不同文化、城市與國家演出的現場完全不一樣，但因為這個演出，我第一次深刻感受到屬於馬來人的自我認同。觀眾甚至聽不懂印尼語，但他們能在當下尊重並參與其中，讓那些關於我的傳統文化、尊重傳統的方式，透過這個演出創造出新的傳統。

## 延伸閱讀

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**Q：在《海籠》中，視覺裝置與身體動態是「互補」，還是由視覺引領舞蹈 / 身體、或身體形塑空間？**

天灼：

我會說是我創造一個環境，讓西科在其中跳舞。錄像引導敘事、裝置為角色與舞蹈服務，而這些東西某種程度也引導著西科的動作，算是一種互相的默契吧。

西科：

我們不會去控制彼此，不管是音樂、佈景、裝置、錄像還是我自己。所有舞台上的表演都是在同一個頻率中，隨著演出當下即興變動，包括場內所有觀眾的反應。《海籠》呈現的正是一個有機的生態系統，一切都融為一體，凝聚共同的力量。

**Q：你們如何看待傳統文化，以及使用當代媒材來創造新的藝術語彙這件事？**

西科：

我尊重傳統的方式，是試著讓傳統持續更新。這意味著我不會把傳統音樂、舞蹈或任何事物當成博物館裡的文物供奉，那太死板了。我認為自己有責任將傳統帶給下一代印尼年輕人，而不是放任傳統與年輕世代拉開距離。儘管此刻的印尼依舊有嚴重的世代隔閡，傳統的守門人總說：「這才是我們應該對待傳統的方式。」但這個方式在現代已經不適用了，年輕人很難去理解與尊重。

天灼：

前幾年我做了一個作品《塵埃》，在一位藏傳佛教（Tibetan Buddhism）修行者的寺廟裡拍攝了許多傳統寺廟與樂器的畫面，我創造一個沒有人類角色的表演，讓物件自己說故事。我詮釋宗教的方式並不是很傳統，拍完後我問老師能不能放映這些畫面，他看完告訴我，這個呈現非常新穎，是一個可以向年輕人傳遞佛教思想的有趣方式。那時我想，這些修行者的心胸反而比那些自詡為「文化守門人」的普通人開闊多了。

西科：

作為一個當代舞者，我可以去世界任何地方演出，但我依然是爪哇人（Javanese），我的爪哇血統始終與我同在。我把文化放在心裡，不需要刻意去展示，而是在保持尊重的前提下，用我的藝術實踐去詮釋，讓傳統能在現代生活中繼續延續。

## 延伸閱讀

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**Q：從過去關注生死，到《海籠》探討古老社會在現代化衝擊下的消亡，這次創作對兩位長期的合作是否象徵著某種里程碑？**

天灼：

相較於之前偏龐克 (punk) 的我，在《海籠》的心態更成熟了。不管是舞者、錄像、裝置，或許我以前就用過的媒介，在《海籠》都用了一種更好的方式來呈現。也因為西科是一個很有責任感、且善於照顧人的夥伴，和這樣的人一起工作是會成長的，我會說《海籠》是我到目前為止最成熟的作品。

西科：

我是從那種典型嚴厲又暴躁的舞團中長大的，很難得遇到像天灼這樣，總是給我 100% 信任與支持的創作者，他帶給我很大的力量。我們從 2019 年開始合作，《海籠》容許我放手表達自我感受，對我的表演帶來深刻的影響。印尼表演者走向國際是很困難的，而《海籠》的巡演已經走到第三年，是我舞蹈生涯重要的里程碑，我非常享受和大家一起工作的過程，是個如家一般的存在。

天灼：

隨著巡演次數越來越多、接觸更多國家的觀眾，我會說此刻帶給台灣觀眾的《海籠》，正是我們最完美的版本與狀態。從地理角度來看，臺灣跟印尼也都是與海洋緊密連結的國家，我相信臺灣觀眾看完也會有所共鳴。

## 延伸閱讀

### 《海籠》：關於時間及空間的無限旅程

文 / 高森信男

每回當大家論及印尼的表演藝術時，通常會在腦海中浮現各種傳統樂舞的景象。不論是日惹（Yogyakarta）、蘇綠（Solo）還是峇里島烏布（Ubud）的宮廷舞蹈，亦或是被稱為「wayang kulit」的皮影戲，皆透過甘美朗（gamelan）循環旋律的伴奏，意圖使人墜入某種神祕的奇想之中。然而中國當代藝術家陳天灼（Tianzhuo Chen）與印尼舞者及編舞家西科·塞蒂安托（Siko Setyanto）所合作的《海籠》，便嘗試跳脫既有的傳統框架，在劇場、舞蹈、裝置藝術及多媒體媒材之間建構出陳天灼所擅長的「沉浸式劇場」（Immersive performance）。

《海籠》的故事背景位於東努沙登加拉省（Nusa Tenggara Timur）的拉馬萊拉（Lamalera），該漁村遠離上述傳統樂舞的發源地爪哇島及峇里島，位處弗洛勒斯島（Pulau Flores）偏遠東側的倫巴塔島（Pulau Lembata）。漁村所面朝的薩武海（Laut Sawu）是印尼島群、印度洋及南太平洋等各處洋流的交匯處；與印尼其他地方林相迥異，該地區的地貌乾燥且炎熱。而拉馬萊拉村則在此特殊的自然環境下，持續地傳承著一種古老活動：捕鯨。

對於拉馬萊拉人而言，捕鯨業不僅僅是經濟活動，更是文化、儀式及其村民與環境之間重要的互動環節。對於當地人而言，捕鯨並非僅是賴以為生且世代傳承的技術，更是一種與祖靈對話的重要轉化過程。隨著洋流而進到薩武海的鯨魚對於拉馬萊拉人而言，更同時象徵著祖靈的化身。當地的乾燥氣候，亦讓捕獲的鯨魚得以曬製成干，轉化為可供應全村長時間食用的傳統食材。

在面對此既傳奇且困難的題目，創作者們究竟要如何將捕鯨此種英雄式的狩獵活動搬上劇場空間？在創作者的規劃下，《海籠》既呈現了其世俗的社會紀實片影，亦在某種奇幻的空間中帶領觀眾進行不同視角上的穿梭。隨著主角將機車駛入了空間之內，舞者彷彿早已從印尼諸島的偏遠村落直接闖入了被稱呼為藝術的舞臺之上。從這一刻起，舞台的邊際早已被導演及舞者所奪走並交還給觀眾。正如同印尼鄉村生活空間本身，其空間便長年於俗世日常與表演性之間來回穿梭。

## 延伸閱讀

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作為一種敘事載體，舞者在《海籠》之中依舊將傳統舞樂的元素融入到舞臺之上。這並非是為了營造異國風格，而是協助觀眾在所謂「沉浸式劇場」的視覺及聽覺迷宮之中隨著說故事的人、穿插的影像及舞蹈等不同層次的敘述，進入到某種已無法分辨織度的空間感之中。在這種混淆且經緯交織的表演及舞台呈現之上，創作者透過時間的延展，亦逐步引導觀眾墜入難分現實邊界的劇場空間之中。

陳天灼此種「沉浸式劇場」的設計，事實上剛好切合了印尼傳統表演藝術的格律：印尼的傳統舞樂並非一種僅強調起、承、轉、合的線性敘事。相反的，印尼傳統舞樂的演出皆嘗試營造某種邊際模糊的空間感及時間感。觀眾在這種環境的圍繞下，不僅會越發難以區分舞台上、下之間的界線；觀眾作為個體的存在感受亦會在迴盪式的分解動作之中，逐步被更完整的共同體所吞噬。

正如同拉馬萊拉人數千年如一日的捕鯨儀式：鯨魚的獻祭既是新時代的祝福，亦是源自祖輩的迴響。在舟艇被大海吞噬的邊際，人們也在蠶食鯨魚的肉軀。《海籠》既是一齣將跨領域創作推至邊界的作品，亦是傳統精神及時間感知的無垠延展。在其音樂、空間及影像的堆疊下，一種關於藝術及感官的整體感知，以及關於萬物和時間的融合感受，共同創造出了使觀眾游向某處遙遠漁村的旅程。

## 演出製作團隊

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導演 | 陳天灼 (Tianzhuo Chen)  
編舞與表演 | 西科·塞蒂安托 (Siko Setyanto)  
音樂 | Kadapat、Nova Ruth  
服裝 | 俞晨婷 (Yu Chenting)  
面具設計 | Manda Pinky  
化妝設計 | Una Ryu  
紡織設計 | Diane Esnault  
燈光設計 | Akihiko Tanida  
音效設計 | Martin Ortiz  
技術總監 | Francisca Marques  
技術執行製作 | Paul Mede  
助理暨舞臺監督管理 | Diane Esnault  
製作人 | Johannes Maile  
化妝 | Eunah You  
製作統籌與管理 | partner in crime

《海籠》由 partner in crime 與陳天灼共同製作

Co-production by HAU Hebbel am Ufer, Arsenic Lausanne, Kyoto Experiment,  
Kampnagel Hamburg, tanzhaus NRW  
Funded by Hauptstadtkulturfonds  
Supported by Theaterhaus Berlin Mitte

## Introduction

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-- Deep under the sea lies a destiny-defying summoning of struggle, devotion and redemption.

“Baleo! Baleo!” – the cry signaling fellow fishermen that a whale has been spotted transforms the theatre space into an alluring world where the traditional hunting ceremony is no longer a lived myth, but a contemporary narrative reexploring the relationship between humanity and nature.

Inspired by the centuries-old whaling heritage still practiced in Lamalera, a coastal village in Indonesia known as the land “left behind,” *Ocean Cage* creates a world reminiscent of a whale’s belly, the immense ocean, the human subconsciousness, and the ancient harmony to address urgent issues concerning solidarity and spirituality as well as economic coexistence and ecosystems. Here, the ocean is both threatening and a source of blessing – though the gift has its limits and cannot be exploited endlessly.

Since commercial whaling was banned in 1986 due to declining whale populations and animal conservation concerns, Lamalera has remained one of the few communities still using traditional harpoons and ropes to hunt sperm whales. In this village of 2000 people, fishermen undertake their missions at the risk of their lives. Rather than a gesture of humans conquering nature, the whaling tradition in Lamalera is more like a spiritual quest that redefines human beings’ existence within the universe. In our contemporary world where the tradition is fading alongside the endangered species, *Ocean Cage* offers a narrative that restores this long-lost awareness.

As physically strenuous as a real life-or-death struggle in the open sea, *Ocean Cage* is an immersive performance of highly sensorial and immersive experience. Its visually striking setting features living installations, an island of sand, a large sail unfurled during the performance, live traditional instruments, and video containing filmed footage of on-site materials – such as the whale-hunting rituals and voyages – as well as CGI animated figures and images. Meanwhile, taking on different roles including the ancestor, the deity, and the fisherman, Javanese dancer and choreographer Siko Setyanto is the solo performer whose presence juxtaposes the screen and the fluid stage.

## Introduction

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Following Siko Setyanto, the audience walks around the performance space as if being summoned to dive into the subconscious world of myth, animalistic presence and the ever-present conflict with the mindset of modernity. In this marine-like universe created by visual artist and director Tianzhuo Chen – known for his complex, hypnotic performances spanning multiple disciplines – the ocean becomes as immense as a dark trap, where humans struggle to find balance in coexistence. Live music by Balinese duo Kadapat and Javanese singer Nova Ruth further evokes a sense of oneness. It is not a historical look back at a fading tradition, but a forward-looking vision reflected through ancient eyes.

With its premiere in Berlin, *Ocean Cage* has toured to Lisbon, Utrecht, Brussels, Bergen, Hamburg, Dusseldorf, Munich, Lausanne, Shanghai, Kyoto and Tokyo. However, the journey had long begun.

The fishermen sail to the unknown, staying true to ancestral beliefs while waiting for a giant marine mammal to emerge. As the audience walks into the theatre, *Ocean Cage* takes us on an equally adventurous journey into the porous essence of water, fisherfolk, ballads, breezes and spirits, reconsidering the interdependent relationships across species and how we can (re)understand the more-than-human justice.



# Artist

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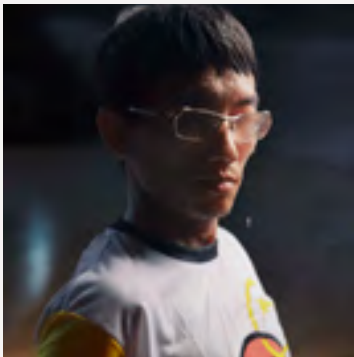
## Director: Tianzhuo Chen

Some may know him as Asian Dope Boys, while others praise him as an alchemist of the arts—Tianzhuo Chen is an undefinable artist who challenges existing boundaries and ventures across disciplines.

Born in Beijing, China in 1985, Chen graduated from Central Saint Martins with a BA in Graphic Design and later received an MA in Fine Art at Chelsea College of Art and Design, UK. The training in visual techniques did not confine him; instead, he has consistently pursued various forms of “liveness” in his artistic practice, combining performance, installation, video, and photography to create a unique language that is hypnotic, ritualistic, sensorial, and evocative.

Dwelling on a liminal world between everyday life and illusion, his works are a chemical mixture of elements extracted from pop symbols, club culture, traditional myths, and on-site experiences. In this world, the audience is invited into a fully sensory and immersive experience intensified by material and non-material allures—the latter including sound, music, lighting, and a nearly ecstatic atmosphere.

However, the trance-like liveness is not intended for one to get lost, nor does it encourage viewers to simply decode hidden magic. Instead, it is an immediate encounter that reflects on the absurdity of life and death, offering a profound meditation on existence that resonates long after the initial emergence.



© Ville Vido

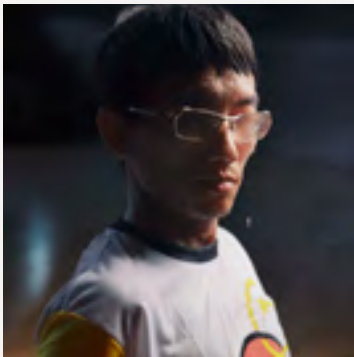
Artist

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Following the founding of Asian Dope Boys in 2015—a collective dedicated to the integration of art, music and live dance performances— Chen presented the milestone solo exhibition and performance *TRANCE* at M Woods Museum, Beijing in 2019. The exhibition features a 12-hour durational performance that later toured to Kampnagel (Hamburg 2022), Komische Oper (Berlin 2023), Dark Mofo (Tasmania 2023), Sonic Acts (Amsterdam 2024), and Southbank Centre (London 2025). Recent solo exhibitions include *Ocean Cage* (Song art museum, Beijing, 2024), *Illuminated Spirits* (Tank Shanghai, 2023) *The Dust* (Dark Mofo, Tasmania, 2021), *The Shepherd* (Kyoto Experiment, Kyoto, Japan, 2021). His other notable theater works include *Ksana* (2019), *An Atypical Brain Damage* (2018), and *Ishvara* (2017).

In *Ocean Cage*, Chen Tianzhuo furthers his journey to the marine myth. The performance draws on the whale-hunting heritage in Lamalera, Indonesia, and features Indonesia dancer and choreographer Siko Setyanto. Known for his versatile physical vocabularies spanning classical, jazz, ballet, and contemporary dance, Siko also co-created choreography for Chen’s *TRANCE* and *PHYSIS*.



© Ville Vido

Artist

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Choreography & Performance: Siko Setyanto

Siko Setyanto is a dancer and choreographer from Jakarta, Indonesia. He chose dance as a means of expression, opening up the opportunity to work extensively in multidisciplinary arts. Siko began his training at the age of nine with Wied Sendjayani at the Sanggar Maniratari, Solo. The diversity of Indonesian culture in which Siko grew up and the opportunity to participate in jazz and ballet training as a child provide a strong foundation for Siko's dance and choreographic vocabulary. Siko founded the DRKR Kolektif as a medium for the exchange of information about contemporary dance, a network of dancers from Aceh to Papua, and as a training center for dancers and to support young choreographers. In mid-2020, he co-founded Dansity Dance Company, which is dedicated to the setup of a professional contemporary dance company in Jakarta. He currently works as a dancer and choreographer with Eun Me Ahn Company in South Korea and regularly with Gabber Modus Operandi. He has worked with Tianzhuo Chen on the productions *TRANCE* and *PHYSIS*, where he was responsible for the development of the choreography in addition to his role as a dancer/performer. He has been a member of the Jakarta Arts Council Dance Committee from 2020 - 2023.



© Yose Riandi

Artist

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Music: Kadapat

Uncompromising and intense, Bali-based duo Kadapat consisting of I Gede Yogi Sukawiadnyana and I Gusti Nyoman Barga Sastrawadi is one of the best hidden talents in Bali's promising music scene, inviting listeners to get to know the Millennial youth from Bali's suburbs through their new self-titled album released in August 2022. Kadapat combines idiosyncratic resonances and references that transform into unexpected, but unique sound developments. They play with a kind of "hybrid identity" embedded in urban culture, technology, Balinese cosmopolitanism and traditional culture.



© Gevi Noviyanti

## Artist

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### Music: Nova Ruth

Nova Ruth Setyaningtyas is a singer, musician, and activist based in Indonesia. Nova Ruth is the co-founder of Arka Kinari: a floating cultural platform that takes the form of a 70-ton sailing ship on a mission to foster resilience to climate change and reconnect people with the sea. Arka Kinari derives its name from the Latin word *arka*, a vessel signifying “to hold off or defend”, and the Sanskrit word *kinari*, representing a half-human, half-bird musician, who is the guardian of the tree of life. Today, Nova Ruth sails with Arka Kinari in Indonesian waters, merging messages and methods. She performs atop a traditional schooner ship that carries tales of climate resilience and solutions. In her performances, Nova Ruth primarily sings in Javanese lyrics and melodies, firmly believing that genuine emotions can transcend language barriers more effectively than any language that exists.



© Dea Rahajeng

Her first music project, the conscious rap duo Twin Sista performed in contexts as diverse as prisons, cheesy shopping malls, poetry festivals and punk gigs across her native Indonesia. As a solo performer, Nova Ruth spread her poetry and raps wider, traveling to Australia in 2008 at the invitation of Gang Festival. Nova is now part of the Barcelona-based AV project Filastine, where she sings, raps and plays drums on stages from Cairo to Paris to Tokyo. Her work with Filastine includes a pair of videos that address cultural and ecological frictions, winning critical acclaim and an award from the United Nations OCHA. Despite being on tour nearly half of every year Nova continues to dedicate much of her time to projects within Indonesia, Nova opened a cafe & cultural space called Legipait in her hometown of Malang, Java, where she organizes art expositions, micro-concerts, and readings. Nova worked for years with Engage Media, a social justice and environmental video site for the Asia Pacific.

## Further Reading

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### Whaling, and Humans Reincarnated as Whales — *Ocean Cage* Pays Homage to Tradition Through a Contemporary Vocabulary

Text / Stella Tsai

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The whale appears, the ancestral spirits return, and the call of “Baleo! Baleo!” echoes along the shore. Chinese visual artist Tianzhuo Chen and Indonesian choreographer Siko Setyanto bring the whaling traditions and ancient beliefs of Lamalera village in Indonesia to the stage with *Ocean Cage*. Through dance, electronic soundscapes, installations, and video, they weave a song of ecological symbiosis—one that is both cruel and gentle. In this interview, we return to the starting point of their journey and step inside the creators’ minds to understand how they embody sacred traditional beliefs at the boundary of reality and fiction, extending and reshaping cultural narratives through a contemporary vocabulary.

**Q: How did you first encounter the whaling tradition of Lamalera village in Indonesia, and what led you to adapt it into *Ocean Cage*? When conceiving the narrative arc, at what point did you decide to shift away from a documentary perspective toward a fictional interpretation of ecology and faith?**

Tianzhuo:

In 2022, I couldn’t return to China due to the pandemic. I decided to spend some time in Bali and try making something in Indonesia with Siko, who lives in Jakarta. A friend told me about Lamalera on Lembata Island, a village that still practices traditional whaling. Even Siko had never been there, so we decided to visit together.

Siko:

Whaling is a vital tradition in Lamalera and a way for the villagers to defend their culture. They hunt whales, but they also believe that when humans die, they are reincarnated as whales to nourish the next generation, forming an organic cycle

## Further Reading

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of life. This belief deeply fascinated me. Although I am Indonesian, Lamalera was extremely remote to me. There was a news story at the time about a group of fishermen who got lost while whaling and drifted at sea for four or five days. Through it all, they firmly believed: “We are simply on our cultural journey. When I die, I will become a whale, and it will be the people’s turn to catch me.”

*Ocean Cage* brought me back to my childhood—growing up around traditional markets and street performers. Even though I never participated in their performances back then, it was as if those experiences were absorbed into my body, suddenly finding me decades later. Through the three roles of the whale, the fisherman, and the ancestor, I found a trance-like state of communion between humans and gods. I suddenly discovered my connection to my past and to the beliefs of Lamalera. The performance grew out of me and my history.

Tianzhuo:

When we visited Lamalera, neither of us knew what we would end up making. It slowly took shape as a theater piece over the following two years. But from the start, we were very clear that it wouldn’t be a documentary or a literal representation. Although deeply inspired by the island’s faith and culture—and even using archival colonial footage at the beginning—the world of *Ocean Cage* is fictional. Siko’s roles, the rituals created, and the visual representation of the traditional deity Lera Wulan on stage were not developed through a documentary lens. You can view *Ocean Cage* as a work of fiction.

## Further Reading

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**Q: When interpreting the roles of the fisherman, the whale, and the ancestor, how did Siko digest the physical memories of these different roles within his own body and design the corresponding movements?**

Siko:

Many people ask me if *Ocean Cage* presents real, authentic traditional rituals. Not at all—it is my “homage” to real rituals. The music isn’t traditional Gamelan either; it’s an electronic ambient soundscape that creates a ritual alongside my dance. That’s also how I developed the three roles: not by watching or choreographing, but by improvising—putting what I felt into the core of the characters and the work. This is my way as a performer to communicate with the music, the space, and the audience.

Initially, when rehearsing in Berlin, I felt uncertain. It wasn’t until after several conversations with Tianzhuo that it suddenly clicked: “Isn’t this my dream? I can become whatever I want to be in the performance!” After touring for a few years, I can now say with confidence that these three roles are indeed a performance I created.

Tianzhuo:

At first, you might feel that Siko was “acting” or trying hard to “get into character.” But after several tours, I feel those roles now live inside his body. He not only deeply understands the work and knows how to present it, but he has also brought it to a level that I think is even better.

Siko:

It wasn’t an easy process; I often doubted myself, but Tianzhuo always gave me confidence and support. I absolutely love performing *Ocean Cage*. Even though the atmosphere varies completely across different cultures, cities, and countries, this performance gave me my first profound sense of my Malay identity. Even when audiences don’t understand Indonesian, they respect and participate in the moment. It allows my traditional culture and my way of respecting tradition to create a new tradition through this performance.

## Further Reading

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**Q: In *Ocean Cage*, do the visual installations and physical dynamics “complement” each other, or do the visuals lead the dance/body, or does the body shape the space?**

Tianzhuo:

I would say I create an environment for Siko to dance in. The video guides the narrative, and the installations serve the characters and the dance—and to some extent, these elements also guide Siko’s movements. It’s a form of mutual understanding.

Siko:

We don’t try to control each other—whether it’s the music, the set, the installations, the video, or myself. All the elements on stage operate on the same frequency, shifting fluidly through improvisation in the moment, including the reactions of the entire audience. What *Ocean Cage* presents is precisely an organic ecosystem where everything merges into one, gathering a collective force.

**Q: How do you view traditional culture, and what are your thoughts on using contemporary media to create a new artistic vocabulary?**

Siko:

My way of respecting tradition is by trying to keep it constantly updated. That means I won’t treat traditional music, dance, or anything else as static museum artifacts—that’s too rigid. I feel a responsibility to bring tradition to the next generation of young Indonesians, rather than letting tradition drift away from them. Even though there is still a severe generational divide in Indonesia today, and cultural gatekeepers always say, “This is how we must treat tradition,” that approach no longer works in the modern world. It makes it very hard for young people to understand and respect it.

Tianzhuo:

A few years ago, I made a piece called *Dust*, where I shot a lot of footage of traditional temples and instruments at a Tibetan Buddhist practitioner’s monastery. I created a performance without human characters, letting objects tell the story. My interpretation of religion wasn’t very traditional. After shooting, I asked the teacher if I could screen the footage. After watching it, he told me the presentation was very fresh and an interesting way to pass Buddhist ideas to young people. I thought then that the minds of these practitioners were actually far more open than those of ordinary people who style themselves as “cultural gatekeepers.”

## Further Reading

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Siko:

As a contemporary dancer, I can perform anywhere in the world, but I am still Javanese. My Javanese heritage is always with me. I keep culture in my heart; I don't need to deliberately display it. Instead, while maintaining respect, I interpret it through my artistic practice so that tradition can continue to live on in modern life.

**Q: Moving from a past focus on life and death to *Ocean Cage*, which explores the decline of ancient societies under the impact of modernization—does this piece mark a milestone in your long-term collaboration?**

Tianzhuo:

Compared to my younger, more punk self, my mindset in *Ocean Cage* is much more mature. Whether it's the dancers, the video, the installations, or many of the mediums I've used before, they are presented in a better way in *Ocean Cage*. Also, because Siko is such a responsible and caring partner, working with someone like him helps you grow. I would say *Ocean Cage* is my most mature work to date.

Siko:

I grew up in typical strict and short-tempered dance companies, so it's rare to meet a creator like Tianzhuo who always gives me 100% trust and support. He gives me immense strength. We've been collaborating since 2019, and *Ocean Cage* allows me to freely express what I feel, which has deeply impacted my performance. It is very difficult for Indonesian performers to reach an international stage. The tour of *Ocean Cage* has entered its third year, marking an important milestone in my dance career. I thoroughly enjoy working with everyone; it feels like family.

Tianzhuo:

As we tour more and connect with audiences from different countries, I can say that the version of *Ocean Cage* we are bringing to Taiwanese audiences right now is our most perfect state. Geographically, both Taiwan and Indonesia are nations closely tied to the ocean. I believe the Taiwanese audience will find a strong resonance with it.

## Further Reading

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### *Ocean Cage: A Journey through Infinity in Time and Space*

Text by Takamori Nobuo

When we discuss Indonesian performing arts, we often have their various forms of traditional music and dance in mind, which are deeply intertwined. Whether it is the court dance in Yogyakarta, Solo, and Ubud (Bali), or the shadow puppetry known as wayang kulit, the looping musical structure of gamelan always plays a crucial role in creating an enchanting, mystical atmosphere of dreamlike imagination. Yet in *Ocean Cage*, a collaboration between Chinese contemporary artist Tianzhuo Chen and Indonesian dancer and choreographer Siko Setyanto, breaks free from these existing frameworks. It attempts to construct an immersive performance (a practice Chen is particularly known for) through the interplay among theatre, dance, installation, and multimedia art.

The story of *Ocean Cage* is set against the backdrop of Lamalera, a fishing village in East Nusa Tenggara (Nusa Tenggara Timur). Located on Lembata Island (Pulau Lembata) off the eastern shore of Flores Island (Pulau Flores), Lamalera is geographically distant from the birthplaces of traditional Indonesian music and dance, such as Bali and Java, as it faces the Savu Sea (Laut Sawu) where the ocean currents of the Indian and South Pacific Oceans converge across the Indonesian archipelago. Due to its barren landscape, dry and scorching hot, in stark contrast to the lush forests found elsewhere in Indonesia, the people here preserve an ancient activity inherited from their ancestors: whale-hunting.

For the people of Lamalera, whale-hunting is never merely an economic activity. It is also a cultural and ritual practice that embodies a profound community purpose between the villagers and the environment. The villagers do not only rely on this generationally inherited tradition for physical survival, but see it as a crucial transformation bringing them into dialogue with the ancient ancestors, as they believe that the sperm whales riding the currents to the Savu Sea carry the ancestral spirits. Furthermore, the local dry climate also allows the captured whale meat to be sun-dried and converted into a traditional food supply that can sustain the entire village for long periods.

## Further Reading

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With a legendary yet difficult subject like this, how should the creators visualize the heroic practice of whale-hunting in a theatrical space? Through their carefully crafted artistic orchestration, *Ocean Cage* incorporates social documentary footage of everyday life while simultaneously creating a multi-perspective spatial fantasy for audience to navigate. As the dancer-protagonist enters the performance space on his motorbike, he seems to intrude upon the “stage,” distinguished as the realm of arts, from a remote Indonesian island village. From this moment on, the director and the dancer have released the boundaries of the stage and give it back to the audience – much like the living space in the Indonesian village, where the mundane and the performative are always interwoven and juxtaposed.

As a medium for storytelling, the dancer in *Ocean Cage* integrates elements of traditional Indonesian music and dance into the performance, not to lend it an exotic flavor, but to serve as a guide for the audience. Following the storyteller’s narration, together with interwoven video and live choreography, the audience is invited into a labyrinth of imagery and sounds as the performance unfolds as a form of “durational theatre” built upon multi-layered narratives. Here, the sense of space becomes obscure, and its multiple perspectives melt into one another. With its ambiguous yet complex narratives, the creators extend temporality as it gradually immerses the audience in a theatrical sphere whose border with reality is blurred, and eventually erased.

Chen’s immersive-theatre approach, in fact, perfectly fits the form of traditional Indonesian performing arts, which are not bound by a conventional linear narrative of beginning, development, transformation, and conclusion. Rather, its performance seeks to create an indeterminate sense of space and time. Surrounded by this atmosphere, the audience can hardly distinguish the border of the stage, while their individual presence is gradually devoured by a greater whole through the oscillation of articulated movements.

The whale-hunting ritual in Lamalera has remained unchanged for centuries – the sacrifice of the whales is both a blessing for the new age and a calling from the ancestors. As the fishing boats brave the devouring ocean, the community nibbles away at the harvested whale meat. Similarly, *Ocean Cage* is an interdisciplinary creation that reaches beyond its own potential, extending the traditional spirituality and temporality toward infinity. Through its accumulative, interwoven layers of music, space, and video, a holistic perception – at once artistic and sensory – coalesces with an integrated sense of time and all living beings to realize a journey where the audience swims toward a remote fishing village.

# Production Team

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Director: Tianzhuo Chen  
Choreography & Performance: Siko Setyanto  
Music: Kadapat, Nova Ruth  
Costume: Chenting Yu  
Mask: Manda Pinky  
Make-Up: Una Ryu  
Textile Design: Diane Esnault  
Lighting Design: Akihiko Tanida  
Sound Design: Martin Ortiz  
Technical Director: Francisca Marques  
Technical Production: Paul Mede  
Assistant & Stage Management: Diane Esnault  
Production Direction and Management: partner in crime

Production: partner in crime and Tianzhuo Chen  
Co-production by HAU Hebbel am Ufer, Arsenic Lausanne, Kyoto Experiment,  
Kampnagel Hamburg, tanzhaus NRW  
Funded by Hauptstadtkulturfonds  
Supported by Theaterhaus Berlin Mitte

共同主辦  
Co-organizer



臺北表演藝術中心  
TAIPEI PERFORMING ARTS CENTER

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