



臺北
表演
藝術
中心

TAIPEI
PERFORMING ARTS CENTER

臺北表演藝術中心
× JPG 擊樂實驗室
《一剎》

Liao Hai-Ting (PrintedNoiseLab)

Before Attack After Release

廖海廷 (噪音印製工作室)



免費加入會員
送 200 元折扣

演出日期 / 時間
Date / Time

2023.12.15 Fri. 19:30

2023.12.16 Sat. 14:30 · 19:30

2023.12.17 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 60 分鐘，無中場休息。
- ◎ 建議觀賞年齡 7 歲以上。
- ◎ 中文演出，無字幕。
- ◎ 演出部分含炫光、巨大聲響，請留意並斟酌入場。
- ◎ 遲到或中途離席的觀眾，須依工作人員引導等候入場。部分節目因演出需求，開演後無再入場機會，亦無法因此退換票，請您特別留意。

- ◎ **Duration is 60 minutes, with no intermission.**
- ◎ **Age guidance is above 7.**
- ◎ **In Mandarin with no surtitles.**
- ◎ **May contain glare and loud sound.**
- ◎ **Latecomers or the audience who leave during the performance shall follow the staffs' instructions for entry.**

計畫介紹

支持並給予年輕藝術家展現專業和創意的機會，是臺北表演藝術中心和朱宗慶打擊樂團共同分享的理念。「JPG 擊樂實驗室」致力為 35 歲以下的新銳打擊樂家搭建一個創意發想的園地，北藝中心很榮幸在這過程中，有機會和打擊樂團攜手合作，透過委託創作的方式，將孵育中的潛力作品，從實驗階段推向在專業劇場的完整製作，期待透過這個舞台讓年輕藝術家擁有更充足的時間和空間，為作品開創不同的視野和發展。

今年將有三組歷屆 JPG 擊樂實驗室團隊，11 月至 12 月於北藝中心藍盒子帶來 11 場演出，分別是《打扮得剛剛好》、《潘朵拉幻象 – 無限穿梭》以及《一剎》。

嘗試透過打擊樂與聲響、服裝視覺、沉浸影像等跨域對話，顛覆一般大眾對於打擊樂的想像。邀請觀眾親臨現場體驗擊樂新聲帶來不同的刺激與可能。

3



演出地點	演出時間
臺北表演藝術中心	12.15 三 _____ 12.16 四 19:30
藍盒子	12.16 三 _____ 12.17 四 14:30

主辦單位：臺北表演藝術中心
策劃單位：財團法人擊樂文教基金會、朱宗慶打擊樂團
演出單位：廖海廷(噪音印製工作室)
執行單位：廖海廷(噪音印製工作室)、國立臺灣藝術大學聲響藝術實驗中心

噪音印製工作室

朱宗慶老師的話

2016年，打擊樂團在三十週年之際成立了「JPG擊樂實驗室」創新育成計畫，搭建支持陪伴基地，鼓勵年輕藝術家勇於挑戰，為打擊樂與跨域藝術展演開創發展視野。至今，已有五屆、逾二十組實驗團隊入選。

育成過程有突破的艱辛也有成長的喜悅，歷屆團隊持續延伸概念、精煉內容，更上層樓，並有機會獲得更多青睞。這次「JPG擊樂實驗室」與「臺北表演藝術中心」合作推出的三檔節目《打扮得剛剛好》、《潘朵拉幻象－無限穿梭》、《一剎》，便是在此累積上開花結果的代表。身為推手和陪伴者角色的資深藝術工作者，我感到與有榮焉！

感謝臺北表演藝術中心促成本次合作，提供國際級的專業舞台讓年輕藝術家追求夢想，也感謝所有投入的工作夥伴，期待未來，這個平台能激盪出更多精彩的藝術火花！



© 王世邦

朱宗慶
Ju. Tsong - Ding

© 林俞歡



節目介紹

5

一剎

- ：聲音發生的一剎
- ：被察覺到的一剎
- ：與空間產生連結的一剎
- ：演出正式開始的一剎

一個聲音是怎麼開始，如何延續，又如何消散，回歸到開始前的樣子，聲音的極限又能去到哪裡？

依賴各種機器而得以存活的現在，機器運轉出了日常安全感，路徑複雜形式卻單純
在機器神之前，始知驅動的為人
人的情感、體感、慾望、想要
獨立個體與個體之間的連結，交織成網絡進而擴展到社會運行的速度

在這個演出的時間裡，將每個進入場域的發聲機器都視為獨立運行的有機體，有著各自精心設計的編程，且因為各自相異的經驗進而累積形成群體的社會機器
想要發現並放大無法被複製的一剎
一直存在直到被有意識察覺的一剎
集結小小的、被掩蓋的聲線
每一個準備、開始、延伸、完成、消散、回歸
這一些得以被留下的一剎

—

僧祇律

一剎那者為一念，二十念為一瞬，二十瞬為一彈指，二十彈指為一羅預，二十羅預為一須臾，一日一夜有三十須臾。

須臾 > 彈指 > 瞬間 > 剎那 = 一念之間

構作的話

文字：周伶芝

儘管我們都說，人可以閉上眼睛、無法關上耳朵，但事實上，我們具備聽覺選擇能力，在某些情況對焦、或說「去聽到」，那些會影響我們有意義、特別的聲音。在聽與聆聽、沒聽到與不去聽之間，意味著權力與社會的關係，對於物質、概念與界限的主動思考。聽覺可以透過學習而培養、也可以透過訓練而受管制。聲音在大氣層內無處不在，總是夾帶空間的訊息、物件特有的材質性。於是，聽覺在更多時候，反映了個體的感知與環境間細微的交互關係，對於記憶和情感的聯動或屏蔽。

有趣的是，聽也取決於如何看、如何全身性的感受，聲音的生產與聆聽，即牽涉到感知整體的問題。尤其，當音樂科層制度訓練的耳朵和樂理結構、科技社會和各種媒體環境對於現代聽覺的形塑和改變，資本世界主宰了聲音的消費和詮釋，如阿達利（Jacques Attali）所言：「聽到的是集體導引他們想像的商品的噪音」，強迫過動的景觀社會，在音樂建制的重複生產中進一步成為「寂靜社會」，或者我們也可說，在演算法的包圍下成了消音的社會。《一剎》這個作品便來自於三位創作者對於聲音和聽覺現代性的提問與思考：聲音的本質，聲音從何而來、其生成的方式和過程，聲音中的文化、意識形態與社會性等，可以如何在這次的合作中探討。

聲音本身即是一種時間形式。「一剎」這個時間概念，來自於我們討論打擊樂中如心跳般的鼓動，每一擊都在於一剎，然而這一剎，卻涵蓋了動作前內在意識和力量的屏氣凝神，以及擊下的匯聚，和之後聲波的擴延、鏡射與殘響，且終隱至他處的無聲能量。因此，在沒有樂譜的設定下，三位創作者透過各自的語法、身體性、聲音的記憶技術，彼此不斷地問答與回應想像。在打擊樂器方面，以敲、擊、捶、拍、丟、刮、刷、磨、點、拂等等，製造出原始的物質聲音，展現有時直觀、甚至詩意的身體技術。合成器與 Live coding，則以編碼、轉碼、操作、合成、模組、回放等訊號傳輸文本，在不穩定和偶發的情況之下容錯，並且解構，對符號和機器書寫進行陌異化和幽默的思考。

創作之初，參考法國音樂家拜爾（François Bayle）於1975年所設計的多聲道空間播音系統（Acousmonium）為靈感，並在排練過程中逐漸脫離此概念，主要強調音樂的現場生成，進而演變成不同的發聲物件、媒介和位置，台上台下音響、一定數量的喇叭交織創造出聲音運動的立體空間，形成複雜的豐富聲景。海廷、于雯和育德三人即刻地互相協調與拉鋸、挪移與調變，從行動的意識探問聲音解放的可能，從聲音的動態結構和過程，處理其音樂性和關係的潛能。於是我們猶如沈浸於擊樂與現場編碼的海洋之中，在一陣陣聲波裡，感受我們身體的共振變化，形成唯有在此空間的當下，共有的聲音潮汐。

而這都來自於聲音的一剎，在瞬間與綿延之間振動或消失。

繼續聆聽、觸碰聲音，或許，我們可以在聲音中沈思，關於時間的辯證、能量的詩學。

主創者介紹

主創暨表演者 | 廖海廷

從擊樂手身份出發的創作者，專注於跨域的聲響呈現。

自澳洲昆士蘭省音樂院畢業後前往義大利 Fabrica 駐村，開始結合現代音樂及表演藝術的創作。隨後前往法國，以「評審一致通過第一獎」取得法國國立巴黎高等音樂院 (CNSMDP) 文憑。

以詮釋現代音樂作品為中心，沿著當代音樂發展的脈絡，延伸至對聲音的熱愛。

近年專注於模組成器、自然聲音取樣及原聲樂器的融合，透過劇場式聲響演出、專輯製作、現場聲音表演和跨域合作來實踐創作理念、探索各種發聲可能和聆聽的多樣性。



© 林俞歡

主創暨表演者 | 洪于雯

南投人。國立臺北教育大學音樂教育系畢業，主修打擊樂，後赴法國國立里昂高等音樂院學習現代音樂。

2012 年返臺後以打擊樂為根本參與其他藝術領域創作及演出，近期作品關注生活日常與現代音樂的融合連結，2022 年於兩廳院新點子實驗場發表作品《聲妖錄》。

現為一公聲藝術核心成員、國立臺南藝術大學、臺南大學、東華大學音樂系兼任助理教授；以演奏者、教育工作者、創作者等多重身分致力於表演藝術。



© 李承典

主創暨表演者 | 林育德

劇場、影像配樂，聲音工作者。曾參與江之翠劇場、窮劇場共製《感謝公主》，窮劇場《大世界娛樂場 III》、《親密》等製作。目前進駐 C-LAB CREATORS 計畫，研究、推廣筆記本電腦現場編程音樂 (live-coding)，參與《極微輸入：演算音像集》演出。個人創作散落於聽說 Ting Shuo hear say、playrec label、立方計劃空間、The Wire Tapper、Quantum Natives 等廠牌。



攝影 | 陳又維
圖片提供 | 臺灣當代文化實驗場 C-LAB

演出製作團隊

概念 | 廖海廷

主創暨表演者 | 廖海廷、洪于雯、林育德

製作人 | 鄭伊婷

構作 | 周伶芝

動作設計 | 田孝慈

音場設計 | 丁啟祐（國立臺灣藝術大學聲響藝術實驗中心）

燈光設計 | 吳峽寧

舞臺暨道具設計 | 趙卓琳

主視覺設計 | 黃科文

服裝提供 | PROJECTbyH.

錄影紀錄 | 隧道音像社（張能禎）

平面攝影 | 林俞歡

舞台監督 | 黃詠芝

舞台技術指導 | 余瑞培

音響技術統籌 | 陳浩均

燈光技術指導 | 蔡政霖

舞台技術人員 | 陳賢達、毛思語、包一妘、宋語婕

音響技術人員 | 林信鐘、郭璟儀、何恭蕭

燈光技術人員 | 黃禹勳、劉恩廷、江佩穎、連偲妘、傅蓉

排練助理 | 陳春春

執行製作 | 吳欣怡（國立臺灣藝術大學聲響藝術實驗中心）

合作單位 | 國立臺灣藝術大學聲響藝術實驗中心

執行單位 | 國立臺灣藝術大學聲響藝術實驗中心

獨家贊助 | 凱德森集團

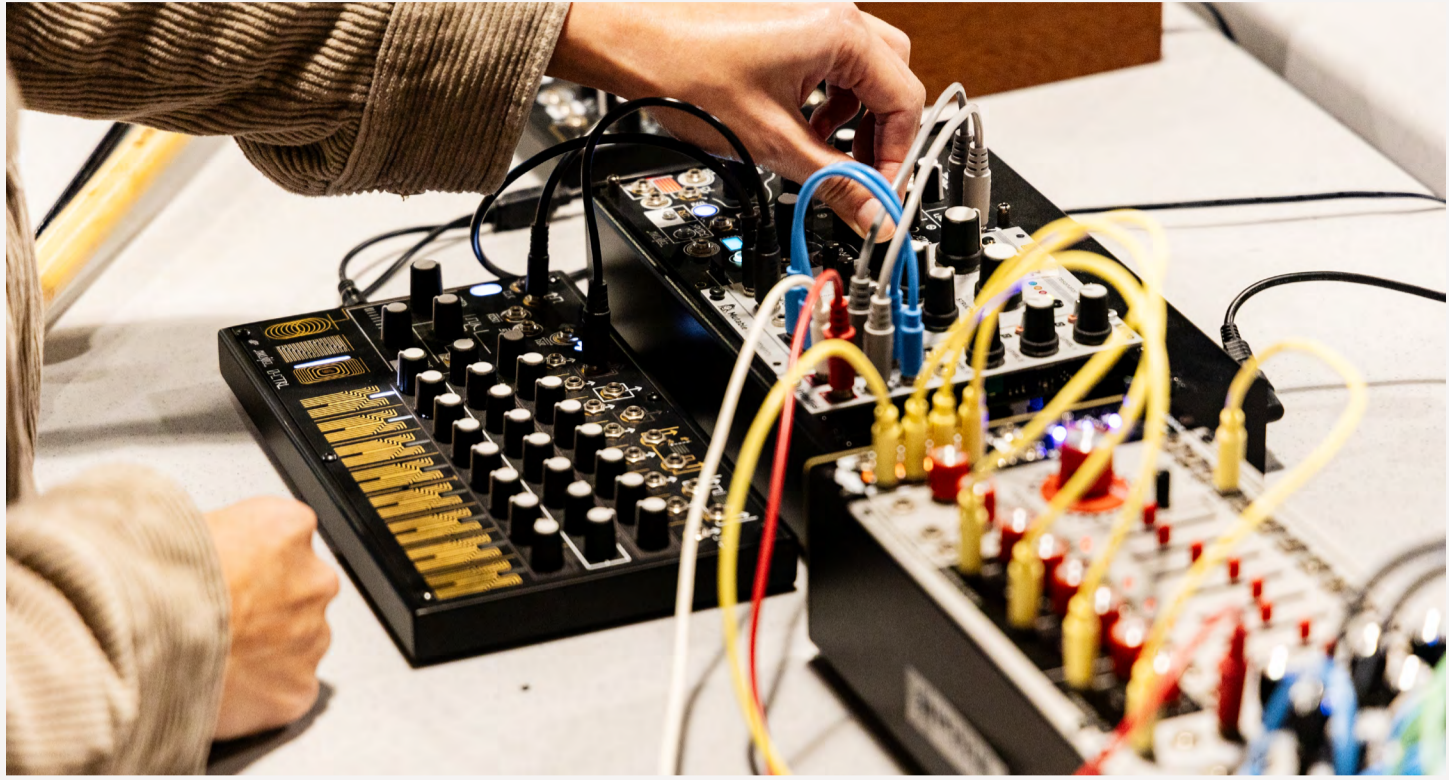
特別感謝 | 臺灣當代文化實驗場、國立臺灣藝術大學舞蹈學系、台北打擊樂團、朱宗慶打擊樂團、那娜擊樂團二重奏、華國大飯店 桂華軒、散景影像製作公司

主辦單位 | 臺北表演藝術中心

策劃單位 | 財團法人擊樂文教基金會、朱宗慶打擊樂團

演出單位 | 廖海廷（噪音印製工作室）

「本節目為臺北表演藝術中心委託創作作品。」



9



攝影 | 陳韓誌
圖片提供 | 財團法人擊樂文教基金會

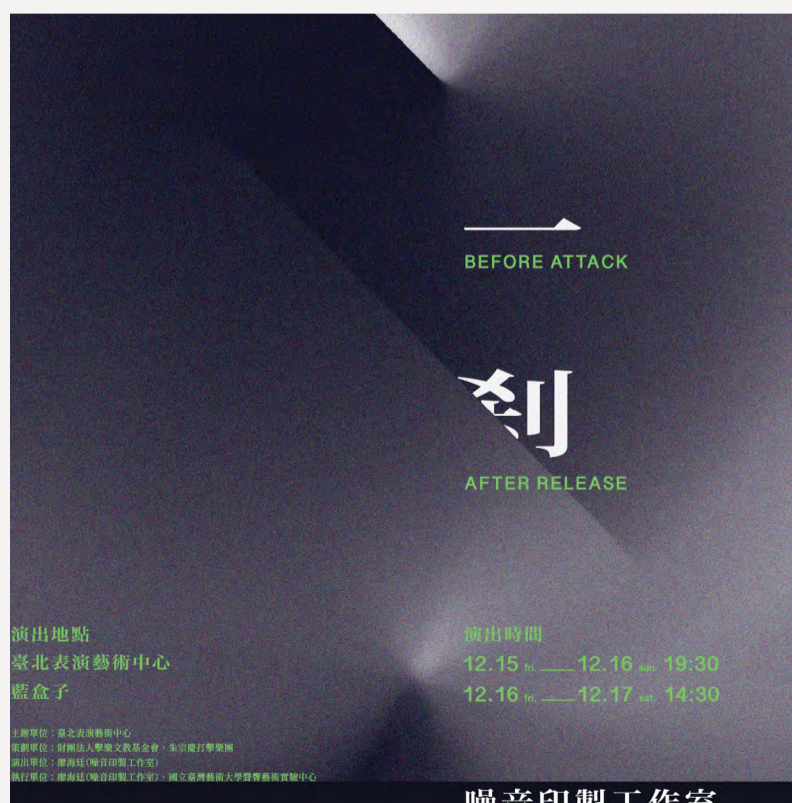
About the project

Supporting and providing opportunities for young artists to exhibit their professionalism and creativity is a shared vision between Taipei Performing Arts Center (TPAC) and Ju Percussion Group (JPG). Ju Percussion Group Laboratory is dedicated to creating a creative space for emerging percussionists under the age of 35, and TPAC is privileged to join forces with JPG in this endeavor, commissioning work and elevating promising pieces from the experimental stage to a fully realized production presented in a professional theater. It is anticipated that this platform will afford young artists more sufficient time and space to explore and develop their works from a fresh perspective.

This year, three past cohorts from the Ju Percussion Group Laboratory will present 11 performances at TPAC's Blue Box throughout November and December. These performances encompass *Perfashion*, *Pandora Illusion: Infinite Odyssey 2023*, and *Before Attack After Release*.

Through various interdisciplinary dialogues involving percussion music, sonic experimentation, costume design, and immersive visuals, they aim to subvert conventional perceptions of percussion music held by the public. Audiences are invited to attend these live performances and immerse themselves in the invigorating and diverse possibilities presented by these innovative percussion compositions.

10



Ju's Words

In 2016, marking the 30th anniversary, the percussion group established the Ju Percussion Group Laboratory—an innovative talent incubation program that serves as a nurturing base, aimed at encouraging young artists to challenge themselves and expand their horizons in the development of percussion and interdisciplinary artistic performances. To date, there have been five program iterations, with over twenty experimental teams being selected.



© 王世邦

The journey has been characterized by the exhilaration of growth amidst the challenges of pushing boundaries. Teams have consistently pushed the envelope, honed the content, and reached new heights, opening doors to greater recognition. The three programs, *Perfashion*, *Pandora Illusion Infinite Odyssey 2023*, and *Before Attack After Release*, jointly presented by Ju Percussion Group Laboratory and Taipei Performing Arts Center, are the results of this cumulative effort. As a senior art professional who has championed and nurtured this program, I take great pride in our achievements!

I extend my heartfelt gratitude to Taipei Performing Arts Center for facilitating this collaboration and providing a world-class professional stage for young artists to pursue their dreams. I also want to thank all the dedicated partners who have contributed to this endeavor. Let us look forward to this platform igniting more brilliant sparks of art in the future!

朱宗慶
Ju Zong-qing

Introduction

Before Attack After Release

:A sudden when sound occurs

:A sudden when it's embraced by conscious perception,

:A sudden when it weaves its connection with the space surround,

:The sudden when the performance unfurls.

How does a sound begin, how does it linger, and where does it ultimately dissolve, only to return to its origin? How far beyond can it reach?

12

In the realm of our modern existence, where machines are our steadfast companions, their ceaseless operations provide the comforting cadence of daily life. Yet, beneath the mechanical deities, it is the human spirit that reigns supreme. Emotions, sensations, desires, and dreams intertwine, binding individuals into a delicate tapestry that unfurls and expands, shaping the very pace of our societal orchestration.

Within the confines of this performance, every sound-emitting apparatus entering the domain is envisioned as an autonomous organic entity. Each one possesses its own intricately crafted programming, bearing the imprint of its distinct experiences. Over time, they coalesce into a collective social machinery. Our aspiration is to unearth and magnify those unrepeatable flashes, those ephemeral sparks that persist until our conscious minds apprehend them. They gather like the hushed whispers of concealed voices, capturing every phase - from readiness to inception, extension to culmination, evanescence to reunion - each fleeting yet indelible moment in time.

Sighaṇāda Sutta

One sudden is equivalent to one thought; twenty thoughts make a flash, twenty flashes create a finger snap, twenty finger snaps form a glimpse, twenty glimpses compile into a moment. In one day and night cycle, thirty moments exist therein."

A moment > A finger snap > A flash > A sudden = A thought

Dramaturge's Words

Written by Chow Ling-Chih

Listening is intriguingly influenced by how we perceive and experience it holistically. The production and perception of sound raise questions about overall perception. Specifically, the hierarchical training of ears in music theory, along with the impact of technological and media environments on modern auditory perception, results in the capitalist world dominating sound consumption and interpretation. Jacques Attali aptly notes: "What is heard is the noise of commodities guiding their imaginations," shaping a spectacle society into a "silent society" amidst the repetitive production of musical structures. Alternatively, one could say it becomes a muted society under the influence of algorithms. The work *Before Attack After Release* originates from the creators' reflections on the modernity of sound and hearing. The work explores the essence of sound, its origins, generation processes, and the cultural, ideological, and societal dimensions within sound.

Sound, as a temporal form, inspires the concept of *Before Attack After Release* from rhythmic percussion discussions. Each strike symbolizes a moment, capturing the breath-held anticipation, internal awareness, and strength before the action, followed by the expansion, reflection, and lingering resonance of sound waves, then fading into silent energy elsewhere. Without a musical score, the three creators engage in an ongoing dialogue through distinct languages, physicality, and sound memory techniques. Percussion techniques like striking, hitting, clapping, scraping, and more create primal material sounds, showcasing an intuitive and sometimes poetic bodily proficiency. Synthesizers and live coding involve encoding, manipulating, and replaying signal transmission texts in unstable conditions, allowing for fault tolerance and deconstruction. It is a contemplation that estranges and humorously considers symbols and machine writing.

Inspired by François Bayle's *Acousmonium*, our creative process initially drew from this concept but gradually shifted towards the live music generation. This evolution resulted in different sound-producing objects, mediums, and positions, creating a complex auditory landscape. The interplay of on-stage and off-stage audio, along with a specific number of speakers, weaves a three-dimensional sonic space and forms a unique auditory experience shared in the present moment. Hai-Ting, Yu-Wen, and Yu-De coordinate during performances, exploring the potential for sonic liberation through conscious actions. Immersed in percussion and live coding, we feel resonant changes in our bodies amidst waves of sound.

From a fleeting moment of sound, where vibrations exist between the instant and the eternal. Continuing to listen, to caress the sound. Perhaps. We can immerse ourselves in its contemplation. Exploring the dialectics of time and the poetic essence of energy.

Artist Profile

Creator and Performer: Liao Hai-Ting

Hai-Ting is the founder of PrintedNoiseLab in Taipei, a multi-dimensional platform connecting performers, choreographers, directors and other like-minded artists to explore the possibilities of sound in a variety of settings. Ze also works as an Associate Professor and Deputy Director of the Center for Sound Arts and Acoustics Research at the National Taiwan University of Arts.

With a background in classical and contemporary music, Hai-Ting obtained zir bachelor in Queensland Conservatorium in Australia and a diploma from Conservatoire National Supérieur de Musique et de danse de Paris (CNSMDP). After zir academic studies, Hai-Ting translated zir classical training into a more modern approach to sound, detaching zirself from a conservative vision of music composition and focussing on the creation and performance of experimental music and distinctive forms of arts.



© Travis Lin

Creator and Performer: Hung Yu-Wen

A native of Nantou, Taiwan, Hung Yu-Wen graduated with a major in percussion from the National Taipei University of Education. She continued her studies in modern music at the CNSMD Lyon, France.

Since returning to Taiwan in 2012, Yu-Wen has been active in various artistic domains, with a recent focus on merging daily life with modern music. In 2022, she presented her work "Parallax Archeology" at the National Theater and Concert Hall's Experimental Theater. Currently, she is a core member of One Litre Sound and serves as an Assistant Professor in the Music Departments of Tainan National University of the Arts, Tainan University, and Dong Hwa University. In her diverse roles as a performer, educator, and creator, she is deeply committed to the field of performing arts.



© 李承典

Artist Profile

Creator and Performer: Lin Yu-De

Sound designer and computer musician specializing in theater and film. He participated in the theater production *Apostating Time*, a co-production by Gang-a Tsui Theater and Approaching Theatre in 2023. Some of his previous works, in collaboration with Approaching Theatre, include *A Gambling World III - Day and Day* and *Outsider*. Currently, he is part of the C-LAB CREATORS program, where he researches live-coding music, a laptop-based live performance practice. He promotes and conducts workshops with colleagues and participates in the performance event *Minimal Input - Algorithmic Art Gathering* in 2022. You can find his work on various labels and art groups, including Ting Shuo Hear Say, Playrec, TheCube Project Space, The Wire Tapper, and Quantum Native.



攝影 | 陳又維
圖片提供 | 臺灣當代
文化實驗場 C-LAB



Production Team

Concept: Liao Hai-Ting

Creator and Performer: Liao Hai-Ting, Hung Yu-Wen, Lin Yu-De

Producer: Ella Jheng

Dramaturgy: Chow Ling-Chih

Movement Design: Tien Hsiao-Tzu

Sound Design: Dean Chi-You (National Taiwan University of Arts, Center for Sound Arts and Acoustics Research)

Lighting Design: Wu Hsia-Ning

Stage and Prop Design: Chiu Cheuk Lam

Visual Design: Carol Huang

Wardrobe Supplier: PROJECTbyH.

Video Documentation: Tunneling Studio (Chang Neng-Chen)

Photographer: Lin Yu-Huan

Stage Manager: Huang Yung-Chih

Technical Director: Yu Ray-Pei

Audio Coordinator: Adam Chen

Master Electrician Lighting Technician: Tsai Cheng-Lin

Stage Technician: Benson Chen, Mao, Pao I-Yun, Karen Sung

Audio Technician: Lin Shin-Chung, Kuo Ching-Yi, Ho Kung-Shan

Lighting Technician: Huang Yu-Syun, Liu En-Ting, Chiang Pei-Ying, Lien Ssu-Yun, Fu Jung

Assistant Director: Spring Chen

Executive Production: Wu Hsin-I (National Taiwan University of Arts, Center for Sound Arts and Acoustics Research)

Collaboration with: National Taiwan University of Arts, Center for Sound Arts and Acoustics Research

Implemented by: National Taiwan University of Arts, Center for Sound Arts and Acoustics Research

Production Team

Support: Cadeson Group

Special Thanks: C-Lab, National Taiwan University of Arts, The Department of Dance Taipei Percussion, Ju Percussion Group, NanaFormosa Percussion Duo, Imperial Hotel - Imperial House, Bokeh Studio

Organizer: Taipei Performing Arts Center

Implementer: Ju Percussion Group Foundation

Production: Hai-Ting Liao (PrintedNoiseLab)

Before Attack After Release is commissioned by Taipei Performing Arts Center.



攝影 | 陳韓誌
圖片提供 | 財團法人擊樂文教基金會



主辦單位
Organizer



臺北表演藝術中心
TAIPEI PERFORMING ARTS CENTER

策劃單位
Implementer



朱宗慶打擊樂團
JU PERCUSSION GROUP

主辦單位保留節目內容異動之權利。若有任何異動，將在臺北表演藝術中心網站公告。所有照片均由演出單位授權使用。

The organizer reserves the right to make changes to the event program. Changes will be announced on the website of Taipei Performing Arts Center. All photos are authorized by the artists.

www.tpac-taipei.org