



臺北
表演
藝術
中心

TAIPEI
PERFORMING ARTS CENTER

— 2025 Camping Asia —

《動作以上 以上動作》

Noé Soulier

Mouvement sur Mouvement

諾埃·蘇里耶



百場演出優惠

演出日期 / 時間
Date / Time

2025.11.18 Tue. 20:00 * 演前導聆 * 演後座談
2025.11.19 Wed. 20:00

演出場地
Venue

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

演出注意事項
Notice

- ◎ 節目全長約 50 分鐘，無中場休息。
- ◎ 遲到及中途離席的觀眾，須依工作人員引導等候入場。本場演出最後遲進點後即無再入場機會，無法因此退換票，請您特別留意。
- ◎ 建議 15 歲以上觀眾欣賞。
- ◎ 演前導聆：11/18 (TUE.) 演出前 40 分鐘於臺北表演藝術中心太陽廳 2F 東南角 舉行。
- ◎ 演後座談：11/18 (TUE.) 演後於 11 樓排練室 1 觀眾席舉行。
- ◎ **Duration is 50 minutes without intermission.**
- ◎ **Latecomers or the audiences who leave during the performance, please follow the staffs' instructions.**
- ◎ **Age guidance is above 15.**
- ◎ **The pre-show talk will be held 40 minutes before the performance on November 18 at 2F Sun Hall.**
- ◎ **The post-show talk will be held on November 18.**

節目介紹

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語言的動作與身體的語言互動並相互轉化，呈現一場同時跳舞與思考的演講。

——法國 Festival d'Automne à Paris

尼采曾寫道：『我只相信懂得舞蹈的神。』而我們在諾埃·蘇里耶身上，看到了這位神！

——法國 ResMusica

在仿若白盒子的空間中，《動作以上以上動作》讓舞蹈動作被聽見，語言被看見。

諾埃·蘇里耶（Noé Soulier）以編舞家與唯一表演者之姿，重新詮釋當代舞巨擘威廉·佛賽斯（William Forsythe）經典教學影片《即興技術》——這部影像將舞者的即興方法以語言與動作結構化，成為全球舞蹈教育的重要里程碑。

蘇里耶在舞台上不僅示範，更用語言分析動作生成的邏輯與表達的可能，讓這部經典在當代語境下煥發新生。

會說話的舞蹈，會跳舞的語言

在演出中，語言與動作彼此交織、時而同步、時而偏離，觀眾將經歷一場「邊跳邊講、邊講邊想」的獨特旅程。正如蘇里耶所說：「語言不是替代動作，也不是詮釋動作，它和動作同時發生，兩者之間形成張力與互相影響。」

這場看似在講解的演出，實則暴露了舞蹈行為背後的邏輯結構。語言不只產生意義，也干擾既有觀看習慣，引導觀眾跳脫動作的直覺理解，進入一場詩意而精密的身體論述。

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白盒子裡的身體實驗：只剩動作與語言

《動作以上以上動作》的舞台設計刻意排除風格化與敘事暗示，創造出一個如實驗室般純淨的空間。沒有佈景、沒有音樂、燈光平均且固定，唯一的聲音來自蘇里耶的語言與身體本身——摩擦、落地、移動——使觀眾能聚焦於最核心的元素：動作與語言。服裝也極為簡約貼身，去除一切造型意圖，只為強調身體本質的呈現。

威廉·佛賽斯的《即興技術》是一套以身體部位為起點，運用空間點與路徑建立舞蹈語彙的教學系統。而蘇里耶的演出，則不是模仿佛賽斯的動作本身，而是重新詮釋他「解釋舞蹈的方式」。

當解釋本身變成動作、動作也成了解釋，語言與舞蹈的界線將被挑戰、打破。觀眾不再只是觀看者，更是在場的思考者。

打開舞蹈語法的密碼本

蘇里耶相信，沒有什麼是全然抽象的思維，亦無純粹的身體經驗。概念影響經驗，經驗亦可顛覆概念；分析與實踐、思辨與行動，彼此滲透、互相轉化。

如果佛賽斯在講動作如何被構成，那蘇里耶則在探索我們如何觀看與理解動作。他讓作品在每一場演出中，根據當下情境與觀眾反應不斷再生，使《動作以上以上動作》成為一場流動中的創作，一場不斷更新的身體實驗。

專文

即興的技術與沉思——旁觀法國編舞家諾埃·蘇里耶（Noé Soulier）《Mouvement sur mouvement》（動作以上以上動作）

撰文 / 藍舸方

舞蹈的極簡：刪除一切身體以外的元素

沒有特殊燈光，僅足夠均勻亮度，讓圍繞周圍的觀眾可以看清楚編舞家的動作，衣著乾淨俐落，沒有多餘裝飾、剛好服貼卻不緊身……法國編舞家諾埃·蘇里耶（Noé Soulier）的一切選擇，都是為了回到「動作」本身。蘇里耶所展現的，與其說是一支舞蹈，更像是一場演講，只是這場演講不只是「說」出來，而是邊說邊跳交織間完成的，一旦被切割開，這場演出 / 演講便不再成立。在眾人視線之中（他甚至不自外於不同平面，沒有站在舞台上），他開始說話、演示、即興發揮動作的可能性，他是動作的歷史家、哲思家，同時又是個體經驗的傳承與表達者。

今日的即興：從社會到個體之間

所謂的即興是什麼？在重視個人主體的年代，「即興」慢慢成為一個不再陌生的詞彙，它可能會被解讀成跳脫框架、解放等含括自由意涵的狀態，這與日漸濃厚的個人主義思維相輔相成，因此更加被看重，但與此違悖的是，資訊與科技以超越個人所能承受的速度不斷躍進，個人主義在「世界廣場」式的資訊洪流中極易被操弄與左右，在這中間，何謂真正的自我，開始不斷受到挑戰，並在過度的自我肯定與自我懷疑之間強烈擺盪拉扯。

這樣的時代性下，諾埃·蘇里耶的舞蹈作為一種處世方式與哲思，其重要性不能被忽略，他的思索與運作方式，正是一種直面回答：人的身體是思考載體與創造可能性的綜合物，唯有不斷解析在當下環境中運行著的肉身，去剖析日常的慣性，從拆解到再建構，進而理解自我與當下的關係，並創造出有脈絡可循的空間。

專文

即興與隨興的分野：諾埃·蘇里耶的精準控制力

盡可能除去一切外在鋪陳以後，蘇里耶如赤手空拳的戰鬥者，沒有倚靠外在的武器，以肉身直接相搏。在他一邊解說一邊舞動的演出之間，觀眾的眼與耳將完全專注在蘇里耶身上，他沒有讓聲音與精準表達的動作中參入任何雜質：沒有遲疑、因為持續說話與跳舞而喘息、任何一個行動與停下都沒有遲疑……，這不是全然的隨心所欲，而是日常不斷地累積與思考，兩者來回反覆後的結果，情感表達、邏輯思考與肉身控制達到互相琢磨後的平衡，三者既是主角，也是彼此烘托襯托的配角，唯有如此，才能將自己的想法完整地表達。蘇里耶延續著他舞蹈的思考，從過去帶領舞者們對自我的思考與重塑，如今，他進到劇場，藉著對行為的思考，帶領觀眾重塑自我與社會的關係，觀眾既是旁觀者，卻同時又是蘇里耶身體所展顯的主角之一。



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主創者介紹

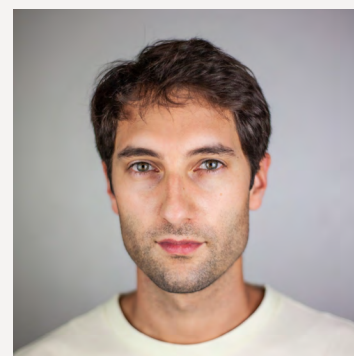


編舞家 | 諾埃·蘇里耶 / 法國

諾埃·蘇里耶 (Noé Soulier) 是當今歐洲最具影響力的法國編舞家之一，以其深具實驗性與概念性的創作風格聞名於世。其作品結合舞蹈、哲學與視覺藝術各種面象，他致力於探索身體與語言、動作與概念之間的複雜關係，同時也挑戰觀眾對舞蹈的既定認知，為當代舞蹈開闢既有視野外的可能。

1987 年出生於巴黎，諾埃·蘇里耶自幼接受嚴謹的古典芭蕾訓練，爾後就讀於巴黎國立高等音樂舞蹈學院 (CNSMD) 及加拿大國家芭蕾舞學校，奠定了紮實的技術基礎。因在傳統的舞蹈框架內無法感到滿足，他前往布魯塞爾的表演藝術訓練及研究所 (P.A.R.T.S.)。這所學校以培養會思考的舞者為核心，多位活躍於世界舞臺的編舞家皆出身於此。在此，諾埃·蘇里耶進行了為期四年的多元探索，放下學院派視角，開始接觸不同技術與創作方法。

除了舞蹈，諾埃·蘇里耶也擁有索邦大學哲學碩士的學位。他對於動作及身體的哲學探究，為他的創作注入了理論基礎，使他能以哲學視角審視舞蹈，探討意向性、感知、經驗與分析之間的關係。這段學術經歷，也催生出他結合藝術理論與舞蹈哲學的重要著作《行動、動作與手勢》 (Actions, Mouvements et Gestes)。



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演出製作團隊



總監、編舞家 | Noé Soulier

副總監 | Marion Colléter

製作主管 | Céline Chouffot

製作經理 | Adèle Thebault

製作單位 | WP Zimmer

執行製作 | ND Productions (巴黎)

共同製作 | 巴黎秋季藝術節 (法國)、布魯塞爾 Kaaitheater (比利時)、
布魯日音樂廳 (比利時)、巴黎 Ménagerie de Verre (法國)

支持單位 | 法國龐坦國家舞蹈中心

特別感謝 | Forsythe 舞團

Introduction

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In *Movement on Movement*, I reproduce as precisely as possible sequences from the Improvisation Technologies by William Forsythe. They are short lectures where Forsythe presents different tools to generate and analyze movements. He does short improvisation and many gestures that comment on other movements by pointing, underlining, and foregrounding specific elements. These movements are not Forsythe's choreography; they are what happens when he explains his approach to movement. By treating them as a dance material, I hope to give them another status: what was an explanation of the material becomes the material itself. I thus try to address the question: how can movement be about movement?

While performing these gestures, I develop a reflection on the ways movements are defined and the experiences of the body created by these modes of definition. One can define a movement geometrically, mechanically or by giving oneself a practical goal, the movement can be defined as a problem the performer has to solve or as model he must imitate, this definition can cover the whole body or only a specific body part, etc. All these differences will have a profound impact on the experiences of both the performer and the spectator. By analyzing them, I try to propose different ways of focusing one's attention on a given movement. The spoken and the gestural text interact. Sometimes they seem to come together, at other times, they are clearly in contradiction and most often, they affect each other to create a third meaning.

Intro

Improvisation Techniques and Reflections – Observations of French Choreographer Noé Soulier's *Mouvement sur Mouvement*

Text by Lan Ko-Fang

Dance minimalism: Removal of all elements except for the body

There were no special lighting effects. Rather, there was uniform lighting that was just bright enough to clearly see the choreographer's movements. His clothing was clean and crisp, free of unnecessary ornamentation, close-fitting but not constricting. French choreographer Noé Soulier's every choice was made with the purpose of returning to "movement" itself. This performance was not so much dance as it was lecture. It did not only include speaking but featured the intertwining of speech and dance. If these two had been separated, this performance/lecture would have ceased to exist. Within view of the audience (he did not stand on a stage, so that he was not on a different plane), he began to speak, demonstrate, and improvise possibilities for movement. He played the roles of movement historian and philosopher. At the same time, he was an inheritor and presenter of the individual experience.

Improvisation today: From society to individuals

What is improvisation? In this era in which the individual is valued, improvisation has gradually become a familiar term. It possesses the connotation of freedom, including concepts such as breaking free from frameworks and liberation. This complements the growing popularity of individualism, resulting in it being even more highly valued. However, this is countered by information and technology that are advancing at a pace beyond an individual's ability to cope. Individualism is easily manipulated and swayed within the "world plaza"-like flood of information. Amidst this, the true self is constantly challenged and there is an intense tug-of-war between excessive self-affirmation and self-doubt.

Within this contemporaneity, Soulier's performance can be seen as a way and a philosophy of dealing with the world. Its importance cannot be ignored. His reflections and methods are a direct answer to the question of whether the human body is a composite of carrier of thought and creator of possibilities. Only by constantly analyzing the physical body as it moves in its current environment and dissecting the inertia of daily life, from disassembly to reconstruction, can we understand the relationship between ourselves and the present and create a space within a context that is easy to follow.

Intro

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The divide between improvisation and spontaneity: Noé Soulier's precision and control

Stripping away as much external adornment as possible, Soulier was like an unarmed fighter. Rather than relying on weapons, he engaged directly with his body. As he narrated and demonstrated dance movements, the audience was completely focused on him. There was no impurity in his voice, and his movements were precise, without hesitation or gasping for air as he spoke and danced. There was no hesitation in his movements or pauses, as they were not completely spontaneous. Rather, they were the result of accumulation and reflection, as well as the repetitive interplay between them. With emotional expression, logical thinking, and physical control, a balance was achieved. Each of these played both leading and supportive roles. Only in this way could he fully express his ideas. Soulier extended his reflections on dance, having previously led dancers in exercises of introspection and reshaping of the self. Today, he entered the theater, using his reflections on movements to lead audiences in the reshaping of their relationships with society. As such, audience members served as both spectators and protagonists in all that Soulier's body manifested.

Artist

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Choreography : Noé Soulier, France

Noé Soulier's work explores choreography and dance in different settings, including the stage, the museum space and theoretical reflection. He thus develops a practice that is both conceptual and deeply rooted in movement. His choreographic pieces *Faits et Gestes* (2016), *The Waves* (2018) and *First Memory* (2022), try to activate the physical memory of the spectators with movements that aim at objects or events that are absent, thus suggesting more than they display. The film *Fragments* (2022) continues this research on the fragmentary dimension of the body's experience by confronting it with the camera's frame. The choreographed exhibition *Performing Art* (2017), created at the Centre Pompidou in Paris and then at Mucem in Marseille, reverses the usual position of dance in the museum by moving the exhibition to the stage, transforming the art handlers into performers and the installation of collections into choreography. In projects such as the book *Action, movement et gesture* (2016) and the performance *Movement sur Movement* (2013), he analyzes different ways to conceive movements that offer multiple ways to experience the body.



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Artist

Born in Paris in 1987, Noé Soulier studied at the National Ballet School of Canada and PARTS in Brussels. He received a master's degree in philosophy at La Sorbonne University (Paris IV) and took part in Palais de Tokyo's residency program: Le Pavillon. In 2010, he won the first prize of the competition Danse E[largie, organized by Le Théâtre de la Ville in Paris and Le Musée de la danse. From 2015 to 2019, he was in residency at the Centre National de la Danse in Pantin.



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His creations have been presented, among others, by Théâtre National de Chaillot, Théâtre de la Ville, Festival d'Automne à Paris, Centre Pompidou, Palais de Tokyo, Biennale de la Danse de Lyon, Festival Montpellier Danse, MUCEM, Sadler's Wells - London, Performa - New York, MOMA PS1 - New York, Wallis Theater - Los Angeles, Venice Biennale, Roma Europa Festival, Kunstenfestivaldesarts - Brussels, Kaaithheater Brussels, Tanz im August - Berlin, Theater Freiburg, Tanzquartier Vienna, Teatro Municipal do Porto.

He choreographed pieces for Ballet du Rhin (*D'un pays lointain*, 2011), Ballet de Lorraine (*Corps de ballet*, 2014), L.A. Dance Project (*Second Quartet*, 2017), Lyon Opera Ballet (*Self Duet*, 2021), Nederlands Dans Theater (*About Now*, 2023) and Trisha Brown Dance Company (*fall* 2023). In July 2020, he took the direction of Cndc – Angers (National center for contemporary dance), a unique institution in the choreographic field that brings together a center for choreographic creation, a graduate school of contemporary dance and a dance program.

Production Team

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Director/Choreographer: Noé Soulier
Deputy director: Marion Colléter
Head of producing: Céline Chouffot
Production manager: Adèle Thebault
Production: WP Zimmer
Executive production: ND Productions (Paris)
Coproduction: Festival d'Automne à Paris (FR); Kaaitheater Brussels (BE);
Bruges Concertgebouw (BE); Ménagerie de Verre, Paris (FR)

With the support of Centre National de la Danse, Pantin (FR)
Special thanks to the Forsythe Company

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Presenter



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