



臺北  
表演  
藝術  
中心

TAIPEI  
PERFORMING ARTS CENTER

– 2025 Camping Asia –

# 《即席寫真》

Benji Reid

*Find Your Eyes*

班吉·瑞德



百場演出優惠

演出日期 / 時間  
Date / Time

**2025.11.15 Sat. 14:30**  
**2025.11.16 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

- ◎ 演出全長 90 分鐘、無中場休息。
- ◎ 遲到、中途離席觀眾請依循現場工作人員指示入場。
- ◎ 英文發音，中文字幕。
- ◎ 演出含焚香效果，現場將出現部分氣味與少量煙霧。
- ◎ 演前導聆：每場演出前 40 分鐘於 2 樓太陽廳東南角舉行。
- ◎ 演後座談：11/15（六） 演後於藍盒子觀眾席舉行。
  
- ◎ **Duration is 90 minutes without intermission.**
- ◎ **Latecomers or the audiences who leave during the performance, please follow the staffs' instructions.**
- ◎ **In English with Mandarin subtitles.**
- ◎ **The performance includes the use of incense, which may generate a light scent and a small amount of smoke in the theater.**
- ◎ **The pre-show talk will be held 40 minutes before each performance at 2F Sun Hall.**
- ◎ **The post-show talk will be held on November 15.**

## 節目介紹

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《即席寫真》(Find Your Eyes) 以「戰爭攝影」(War Photography) 為起點，不是對戰場的記錄，而是對藏在日常生活裡無聲的「戰爭」深刻寫照。英國藝術家班吉·瑞德(Benji Reid)，將他的鏡頭轉向英國社會的現實面——黑人的社會創傷、毒癮、憂鬱、種族歧視、社會保障體系，這些日常痛苦與困境，往往被多數人選擇性忽視，甚至視為理所當然，但在班吉·瑞德的攝影棚下，被照亮了。

它是一本充滿真實情感的影像日記，帶領你乘坐情感的雲霄飛車，穿越人生的高潮與低谷，直視生活與自身最誠實及赤裸的內面，透過班吉·瑞德的鏡頭探索脆弱、悲劇與勝利，再藉由舞者的身體與動作引領，讓記憶裡的感受——思念、痛苦、掙扎與希望——一切流轉眼前。這是一場難以歸類的現場創作實驗，在脆弱中尋找解放的自由，觀者將在舞臺上見證一幀幀影像如何在凝視與捕捉間逐漸成形，每一幅構圖都是對生命、社會與存在最真誠的回應。

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聚光燈下，一名攝影師與三位舞者同場共構——攝影不再是靜態的記錄，而是與舞蹈動作即時交織、互為回應的現場創作。班吉·瑞德透過影像與肢體，帶領觀眾走進創作者的工作室，並進入他與表演者交錯共振的內在空間。舞者以身體揭露傷痛、回應情感，現場宛如一座極為巨大的攝影棚，以舞者為情緒顯影的介質，觀眾將直視那些被壓抑與忽略的存在。一幅幅即時生成的「動態寫真」在舞臺上傾洩而出，於光影與身體之間流轉。這是一個無法重現的即時現場，每一幀影像穿越了黑暗的邊界，在瞬息之間找到奇蹟的力量，最終將在觀者眼中凝結為充滿愛、歡笑與寧靜的片刻。

在《即席寫真》中，班吉·瑞德(Benji Reid) 將非洲未來主義(Afro-futurism) 帶上舞臺，以影像、裝置與表演交織出充滿未來感的場域。他時而乘著雲朵漂浮空中，時而戴上如太空探險般的頭盔，宛如穿梭於異次元與銀河之間。奇幻與科技的結合，激發觀眾對未來的想像與期待。

作品融合個人生命故事與視覺藝術，創造出介於真實與虛擬之間的奇幻世界。舞臺上的鮮豔色彩與光束宛若能量脈衝，穿透生活裂縫，顯露出脆弱之中仍然閃耀的希望與力量。科技感十足的視覺設計與超現實影像，使舞臺猶如一座跨越時空、文化與現實界線的實驗性太空艙。

觀眾將隨著舞臺節奏起伏，感受藝術如何從日常的縫隙中釋放光芒，引領我們重新審視自身的視野與世界觀。這是一場結合非洲文化傳承、未來科技想像與個人故事的沉浸式體驗。在情感與視覺的交織下，你將迎來既如同駕馭未來科技般的震撼，也如凝望內心深處般的共鳴。

## 專文

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### 《即席寫真》：當照片開始表演 — 記憶脆弱與時間疊影

撰文 / 黃鼎云

Benji Reid 的《即席寫真》(Find Your Eyes) 乍看是攝影棚裡的拍攝現場。我們見證著一個個瞬間如何被擷取與製造。表演者的身體在燈光下靜止，攝影師的在尋找那唯一的瞬間。對觀眾而言，我們既看到照片的生成，也看到照片之外那些被忽略的縫隙。調整姿勢的片刻，放鬆喘息的空白，等待下一次閃光的靜止，這些過程只有現場觀眾能體會。它們像是記憶的前奏與尾聲，被相機排除卻仍在空氣中徘徊。然而我們也明白，影像從來不是中性的，它永遠帶著角度、選擇與排除。在這樣的凝視裡，每一次影像的顯現，都是一個被製造、被選擇、被框定的過程。它不是單一的真實片刻，而更像記憶本身，不斷被篩選與重新擺置。

一張照片或一段影像所能引動的，更像是一種催化劑，將環境感官與身體經驗交織在一起，構成記憶的形狀。觀眾在《即席寫真》中並非只是觀看照片，而是親眼目睹影像及其記憶如何被誕生。當影像被捕捉下來，它不僅屬於表演者與攝影師，也屬於所有在場的眼睛。

心理學家 Endel Tulving 曾提到，自傳式記憶雖帶有時間標記，但這些標記並非線性的，而是由場景、氣味、聲音與身體姿態拼湊而成。當我們回想某一瞬間，往往不是因為時鐘的刻度，而是因為那瞬間被環境與感官纏繞。一張照片因此看似靜止，卻是帶著時間厚度的感官場域。

時間雖在照片裡被凝固，記憶卻以疊加的方式延展。每一次觀看照片，我們不僅看見被凍結的姿態，也被帶回那個環境，那個氛圍，那段共同的等待。Benji Reid 曾自述自己的作品帶有部分儀式、部分攝影、部分祈禱的特質。換言之，影像是一種再生產的記憶，也是一種再度凝止的過程。而觀眾在觀看的同時，也疊加上屬於此刻的經驗與記憶。《即席寫真》因此既屬於此刻，也屬於過去，更屬於觀者心中不斷被更新的當下。時間在這裡不是線性的，而是如同水波般一層層擴散，把環境身體與觀看都拉進記憶的漩渦。

## 專文

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記憶同時也是脆弱的，它在時間與情境中不斷被重新排列，這種不穩定恰恰成為我們理解自身的方式，也是重構與再造的總合。Benji Reid 以攝影作為編舞的方法，將身體偶爾置於漂浮與角力的邊界。這些姿態看似瞬間的定格，卻同時是敘事的開口。

或許對 Benji Reid 而言，攝影不是單純的捕捉，也是表演性的延伸，並深深連結他作為黑人男性的身份經驗。身體的懸置與跌落，疾病延伸的具象意象，也呼應自身延伸到黑人社群長期在歷史與社會中所處的境地。這些影像不僅是個人經驗的反映，更讓觀者觸及可被共享的歷史與集體的脆弱。《即席寫真》不只是關於影像如何生成，而是如何透過生成影像揭示脆弱、凝視脆弱，把個人的身體經驗轉化為記憶的身體。它讓我們看見記憶的脆弱與身份的脆弱在舞台與截取的瞬間中相互呼應。

我們早已生活在影像泛濫的年代，照片的魔力或許已不如過去強烈。影像成為一種即時的消耗品，我們不再凝視它，而是將它視為理所當然，用來構築自身認知與記憶的堡壘。今天的我們反而傾向不活在當下的經驗裡，依賴後來的與他者的紀錄來評價經驗。這些片段與定格被重塑後，早已成為自身偏好的記憶組成部分。

在這樣的語境下，《即席寫真》彷彿是一種抵抗。Benji Reid 要求我們凝視那張由不同元素雕塑出的瞬間，它不是隨手可得，而是需要呼吸等待與共同見證的生成。這讓影像重新獲得了一種儀式感，它不再是廉價的檔案，而是一個事件。對觀眾而言，看見這樣的影像，也等於在劇場裡再次感受影像曾經擁有的重量。

## 專文

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### 找到向內凝視的溫柔之眼——班吉·瑞德《即席寫真》

撰文 / 余岱融

瑞德在客廳開始嘗試拍攝時，他能使用的空間跟《即席寫真》中的平台差不多大，寬與深各僅約五米。過去，他的鏡頭通常對準街舞的演出，而從自宅開始的攝影實踐，空間性質彷彿預示了他轉向自身內在的創作路線。如他所言：「我不拍攝外貌，而是去拍我們曾經歷了什麼」。他的個人故事、擔任父親、心理健康狀況、身為有色族裔的生命經驗，都成了他的攝影靈感與主題。

瑞德的作品不以紀實為訴求，更多的是一種對於想像力的邀請，顯然跟他的舞蹈與劇場背景脫不了關係。例如「失重」就是他的攝影作品裡反覆出現的命題。他將自己的實踐定義為「編舞攝影主義」(choreo-photolism)，其中蘊含了舞蹈、攝影、劇場和說故事。而《即席寫真》幾乎可說是完美展現「編舞攝影主義」的意涵與可能性，因為他成功透過一個展露又超越攝影行動本身的作品來說故事，畫面中的情感得以流瀉、畫面外的關係得以建立。

6 《即席寫真》舞臺上，時間的佈局可說是最令人玩味之處。原來時間還能佈局？當然，畢竟攝影不就是關於時間的切面嗎？這個切面通常是我們和攝影師及拍攝對象相遇、理解的介面。只是相當不尋常的是，這次在舞台上我們看到了這個切面的前前後後、方方面面：場景如何被安置、被拍攝者如何走上台、瑞德如何指導他們的姿態。我們目睹了攝影作品生產的瞬間，也見證了過程。因此，這個介面被延伸而複雜化，其中至少包括三種時間：觀眾在劇場凝視一切的時間，攝影作品被捕捉的瞬時，以及生產一張張照片的過程時間。

除了讓我們見證攝影行為作為一種對象本身的多面向與其容納的複數時空外，瑞德利用投影文字與錄音，洩漏那些他心中與這個作品共謀的字句，來和《即席寫真》三幕中的不同段落呼應。除了前文提到對於戰爭攝影的討論外，也包括其他人的觀點，例如日本時裝設計師山本耀司討論失敗與失序的美，或是美國攝影師及藝術家卡麗·梅·威姆斯 (Carrie Mae Weems) 對於黑人處境的剖析等。

最後，我想點出《即席寫真》的作品標題原文「Find Your Eyes」。這個名稱引自擅長透過鏡頭捕捉地方與個人的美國攝影師亞力克·索斯 (Alec Soth)，一方面輕巧點出瑞德從舞蹈到攝影的轉向，一方面更明確地指出瑞德的攝影關懷：找到著眼之處、找到由自身處境而生的觀點與視角。

同時，他也在問觀眾：你正在看什麼？你想要看什麼？這讓觀眾和瑞德舞台上的攝影行為形成了一種邀請的關係——我們當然是在看著他拍攝，但他不要只是我們被動地看，瑞德要我們主動而積極地去「找到自己的眼睛」。也許從凝視瑞德中，我們也能跟他一樣找到向內凝視自己的溫柔之眼。

## 主創者介紹

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### 編導暨攝影 | 班吉·瑞德 (Benji Reid) / 英國

班吉·瑞德是英國攝影師、視覺劇場創作者及教育工作者，以結合劇場、舞蹈與攝影的跨域創作聞名，將身體動作與敘事融入影像，創造出引人注目、超現實、充滿非洲未來主義 (Afrofuturist) 風格的視覺作品。

舞台與攝影在他手中交融，呈現反重力姿態、充滿想像力的道具運用，以及強烈的情感張力。其作品關注種族、國族認同與性別交會處，特別著眼於英國黑人經驗、黑人男子氣概與心理健康。班吉·瑞德將創作視為「部分儀式、部分攝影、部分祈禱」，探索衝突、脆弱與愛的多重層面，挑戰社會對黑人男性的刻板印象。

其攝影作品《Holding on to Daddy》(2016) 曾榮獲 2020 年 Wellcome 攝影獎心理健康類首獎。亦為英國嘻哈劇場與文化的先驅之一，他曾創立 Breaking Cycles 嘻哈劇團，其作品包括諾丁漢劇院的嘻哈音樂劇《Avalanche》，作為同時擁有劇場與舞蹈經驗的攝影師，班吉·瑞德更懂得如何捕捉肢體的語言。



©Benji Reid

## 演出製作團隊

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主創藝術家 | Benji Reid  
DJ | Andrew Wong  
影像控制師 | Ross Flight  
燈光程式設計 | Phil Buckley  
舞台助理 | Rachel Glover  
舞台助理 | Emilia Stoddardt



演出者 | Rosa Lieckens、Slate Hemedi、Zuza Kijanowska

製作經理 | Davin Patrick  
製作人 | Steve Vickers  
巡演經理 | Janine Bardsley  
製作團隊 | The Production Family

特別感謝 | Sumit Sarkar、Ali Gadema  
(特別感謝 Sumit Sarkar 的熱心支持與片頭設計，及 Ali Gadema 在劇本與標點上的協助。)

委託單位 | 曼徹斯特國際工房 (Factory International Manchester)  
阿姆斯特丹國際劇院 (Internationaal Theater Amsterdam)  
黑人成就月 (Black Achievement Month)  
臺北表演藝術中心



臺北表演藝術中心  
TAIPEI PERFORMING ARTS CENTER

製作單位 | 曼徹斯特國際工房 (Factory International Manchester)



## Introduction

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Benji Reid's powerful MIF23 show returns to Manchester, mixing Afro-futurist imagery with hard-hitting tales from his life and adventures that unfold before your very eyes.

Combining photography, choreography and theatre to make striking and surreal images, Benji Reid is an artist like no other.

For MIF23, Benji drew from the well of his life experiences – exploring vulnerability, tragedy and triumph through the photographer's lens. Now *Find Your Eyes* returns to Manchester after a string of international dates.

*Find Your Eyes* takes you behind the scenes, on an emotional rollercoaster where conflict meets beauty and the stage becomes Benji's studio. Watch as he opens up on some of the most moving episodes of his life, and uses them to inspire his art.

The work draws on Benji's career as both an award-winning photographer and a pioneer of Hip Hop Theatre – bringing dancers and photography together to create images live, in front of his audience.

Journeying through highs and lows, *Find Your Eyes* explores how we make sense of the world through our stories and our art.

## Intro

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### Photography as Performance – The Fragility of Memory and the Superimposition of Time

Text by Huang Ding-Yun

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Benji Reid's *Find Your Eyes* resembles a photo shoot inside a photo studio. We witness the capture and production of each moment. The performers hold static poses under the lights as the photographer searches for that singular moment. We, in the audience, see the birth of each photograph and the often-ignored gaps beyond it. The moment taken to adjust a pose, the pause needed to relax and breathe, the stillness of waiting for the flash to go off, can only be experienced by a live audience. They are like the prelude and epilogue of memory, although eliminated by the camera they linger in the air. Yet, we also understand that an image is never neutral. It is influenced by perspective, selection, and elimination. Based on this kind of gaze, each image emerges as a process of production, selection, and framing. It is not a single real moment. Rather, it is more like a memory that is constantly screened and rearranged.

What a photograph or a video evokes, which is like a catalyst, interweaves sensory perceptions of the environment and physical experiences to shape a memory. In *Find Your Eyes*, audience members do not simply look at photographs. Rather, they observe firsthand how images and memories are born. Once captured, an image no longer belongs just to the performer and photographer, but to all eyes that are present.

Psychologist Endel Tulving once noted that while autobiographical memories bear time stamps, these time stamps are not linear. Rather, they are a patchwork of settings, smells, sounds, and poses. When we recall a moment, it is usually not because of the markings on a clock, but because of the environment and the senses entangled with that moment. Thus, a photograph, although appearing static, is a sensory field imbued with the depth of time.

## Intro

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While time is frozen in photographs, memory is extended through superimposition. Each time we view a photograph, we not only observe a frozen pose, but are also transported back to that environment, that atmosphere, that instance of shared waiting. Reid has described his work as part ritual, part photography, and part prayer. In other words, images are reproduced memories, a process of “re-freezing.” As audiences view them, they superimpose their experiences and memories of the moment. *Find Your Eyes* thus belongs to this moment and the past, and even more so to its viewers’ constantly renewed present. Time here is not linear. Rather, it ripples, drawing the environment, the body, and the viewer into a memory vortex.

Memory is also fragile, constantly rearranged by time and context. This instability becomes the precise method by which we understand ourselves and is a synthesis of reconstruction and re-creation. Reid uses photography as a choreographic medium, with his subjects on the brink of floating or fighting. These poses, seemingly frozen in time, are the beginnings of narratives.

Perhaps for Reid, photography is more than just about capturing moments, it is an extension of performance that is deeply connected to his identity and experience as a Black man. A body suspended or appearing to fall and figurative imagery of illness echo his extension into the Black community’s long-standing historical and social circumstances. As such, the images he creates reflect his personal experience and enable viewers to engage in shared history and collective vulnerability. *Find Your Eyes* is not only about how images are produced, but also about how vulnerabilities are revealed through the production of images and the vulnerability of gazing. His personal experiences are transformed into bodies of memory, as he allows us to see the fragility of memory and identity, which correspond to one another on stage and in the moment they are captured.

## Intro

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We are living in an age of image overload. Photographs may not seem as magical as in the past. Images have become real-time consumables. We no longer contemplate them. Rather, we take them for granted, using them to construct fortresses of our own cognition and memory. Today, we tend not to live in the moment, instead relying on later records and those of others to evaluate our experiences. Fragments and stills once reshaped, become parts of our preferred memories.

In this context, *Find Your Eyes* is an act of defiance. Reid asks us to gaze at a moment that has been sculpted by disparate elements. It is not something that is readily available. Rather, it requires breathing, waiting, and shared witnessing to produce. This gives images a renewed sense of ritual. They are no longer just files but events. For the audience, seeing such images is like experiencing the weight that images once held in theater settings.

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©Benji Reid

## Artist

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### Concept, Direction, Photography and Text: Benji Reid, UK

Benji Reid is a British photographer, visual theatre maker, and educator whose work explores the intersections of race, nationhood, gender, and mental health, with a focus on the Black British experience and Black masculinity. Winner of the Wellcome Photography Prize (2020, Mental Health category) for  *Holding on to Daddy*  (2016), Reid describes himself as a Choreo-Photolist—a term he coined to capture his unique practice of merging theatre, choreography, and photography.

A pioneer of Hip Hop Theatre in the UK, Reid began his career as a dancer and choreographer, performing with Soul II Soul on international tours and collaborating with leading companies such as the David Glass Ensemble and Black Mime Theatre. He later founded Breaking Cycles and Process 06, platforms that expanded the artistic and educational possibilities of Hip Hop Theatre.

Since turning to photography in 2011, Reid has exhibited internationally, with work shown at the Museum of Contemporary African Diasporan Arts (New York), Somerset House (London), and Design Fair Paris. His photography—part ritual, part image-making, part prayer—draws on deeply personal narratives, celebrating love and vulnerability while challenging stereotypes of Black masculinity.



©Benji Reid

## Production Team

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Lead Artist: Benji Reid

DJ: Andrew Wong

Video Operator: Ross Flight

Lighting Programmer: Phil Buckley

Stage Assistant: Rachel Glover

Stage Assistant: Emilia Stoddardt

Performers: Rosa Lieckens, Slate Hemedi, Zuza Kijanowska

Production Manager: Davin Patrick

Producer: Steve Vickers

Tour Manager: Janine Bardsley

Production Team: The Production Family

Special Thanks: Sumit Sarkar, Ali Gadema

(Special thanks to Sumit Sarkar for your generosity of spirit and for designing the titles and Ali Gadema for script support and punctuation.)

Commissioned by: Factory International Manchester,  
Internationaal Theater Amsterdam,  
Black Achievement Month,  
Taipei Performing Arts Center



臺北表演藝術中心  
TAIPEI PERFORMING ARTS CENTER

Produced by: Factory International Manchester

主辦單位  
Presenter



臺北表演藝術中心  
TAIPEI PERFORMING ARTS CENTER

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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.

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