

Rone X (LA)HORDE & Ballet national de Marseille

– 2025 Camping Asia –

《崩世光景》

霍恩 X 狂徒 &
馬賽國立芭蕾舞團



TAIPEI
PERFORMING ARTS CENTER

臺北
表演
藝術
中心

Room With A View



百場演出優惠

演出日期 / 時間
Date / Time

2025.11.14 Fri. 20:00
2025.11.15 Sat. 20:00

演出場地
Venue

臺北表演藝術中心 大劇院
Grand Theatre,
Taipei Performing Arts Center

演出注意事項
Notice

- ◎ 演出全長 70 分鐘、無中場休息
- ◎ 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。
- ◎ 建議觀賞年齡 12 歲以上。
- ◎ 演出含裸露、炫光、煙霧效果、巨大聲響，請留意並斟酌入場。
年長者及有心臟病或相關疾病者，請特別留意。
- ◎ 演前導聆：11/15（六）演出前 50 分鐘於 2 樓太陽廳東南角舉行。
- ◎ 演後座談：11/14（五）演後於大劇院內舉行。
- ◎ **Duration is 70 minutes without intermission.**
- ◎ **Latecomers or audiences who leave during the performance are not admitted to entry.**
- ◎ **Age guidance is above 12.**
- ◎ **It may contain nudity, strobe lighting, smoke effects, and loud sounds. Please consider these factors before attending. Elderly patrons and those with heart conditions or related health concerns are advised to exercise caution.**
- ◎ **The pre-show talk will be held 50 minutes before the performance on November 15 at 2F Sun Hall.**
- ◎ **The post-show talk will be held on November 14.**

節目介紹

末日角落，一座大理石採石場兀自矗立。機器睜開它野獸似的眼睛，忙著切割材料、拋光岩石。如疊疊樂般，慢慢地從中推出一幅崩世光景，潔白而空洞。法國電子音樂翹楚霍恩坐鎮機器與岩塊背後，以電子節拍雕塑音場地景，房間裡躁動的身體隨之失神跳動。然而，狂歡有它的時限——在高潮的瞬間，派對結束了。

青春的挫敗、哀傷與憂鬱，混合成強烈的暴力。兩兩成對的戀人們繾綣糾纏。他們姿態優美，絕望而哀傷，時而合一，時而分裂，相互擁抱觸摸，彼此施暴復又推離。世界尖銳地指過來，像責備，透露腐爛的愧疚、發餒的關係、融化如奶油，柔弱無憑依的吻。糟的太糟，好的太好，因此只有恍惚與痛苦。

舞者們團結地以優雅的中指回敬，不知羞恥地在白天亮晃晃地裸奔。那是石與肉的交歡，在最堅硬的外殼內有最柔軟的渴望。什麼樣的渴望？比如我希望一躍而下時有人將我接住，我希望尖叫時有人與我合聲，我希望回到一種連續的生命裡……我不要只是身體，我要是舌頭，是手臂，是心臟，我要是每一個分裂的感官尖端那甜美的體驗。我要是其

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©Maria Baranova

專文

狂徒 ((LA)HORDE)：在傳統芭蕾中重構網路舞蹈的身體革命

撰文 / 王翊萱；講座分享 / 樊香君

狂徒 ((LA)HORDE) 由瑪琳·布魯蒂 (Marine Brutti)、喬納森·德布爾 (Jonathan Debrouwer) 與亞瑟·哈瑞爾 (Arthur Harel) 三位藝術家於 2013 年創立，他們的創作橫跨了舞蹈、電影、影像裝置以及表演。瑪琳·布魯蒂與喬納森·德布爾同樣畢業於史特拉斯堡裝飾藝術學院，學習影像跟表演藝術；亞瑟·哈瑞爾則於巴黎第六區戲劇藝術學院主修戲劇跟舞蹈。三人於巴黎的酷兒聚會和夜店跑趴認識後，決定共同組成狂徒。“HORDE”有「部落」、「群體」或「烏合之眾」之意。此團體名反映了三人各自尋找案子、再集體創作的拼裝工作模式，放入括號的法文陰性定冠詞「(LA)」則象徵了一種流動、非固定的性別。

後網路舞蹈的身體實踐

後網路舞蹈 (post-internet dance) 為狂徒創作中的重要觀念，他們曾於訪談中表示，他們最主要的創作工具是網路。當他們開始創作時，網路上還沒有現在如此多的審查、宣傳和資本主義介入，給人的感覺仍是無邊無際的。通過網路，他們遇到了跳躍舞 (Jump Style)，藉此認識一些「跳躍舞舞者」(Jumper)，並於 2015 年一同製作了《Novaciéries》這部作品。該作中戴著頭套的舞者們彷彿網路世界的替身 (Avatar)，象徵人的臉以及認同是不斷變動的。作中更加入舞者們日常練舞的片段，以藝術手法轉化網路文化和舞蹈身體實踐。音樂方面，更特地使舞者的身體動作與配樂解離。

之後，他們發現跳躍舞舞者們會在網路上觀看喬治亞傳統舞蹈的影片來學習旋轉技巧。三位創作者便實際前往喬治亞，認識了當地的跳躍舞舞者，也體驗到了喬治亞的夜店文化。喬治亞夜店作為地下電子音樂的舞臺，對外地人而言，為類似烏托邦的存在，更能從中觀察出人性。這次的經驗集結成了 2019 年的《Marry Me in Bassiani》這件作品。

專文

從臥室到街頭的身體宣言

跳躍舞屬於「硬核舞蹈」(Hard Core Dance) 的一種，與充滿活力的音樂起舞。這種舞蹈最初是從比利時開始的，再發展到荷蘭等地。跳躍舞被稱作「從臥室到街頭的身體宣言」，因舞者們最初在家中臥室對著鏡子跳舞，再跳到客廳、車庫。舞者將自己舞蹈拍下、上傳到網路後，最後再聚集到街頭與廣場上，所有舞者一起飆舞、對戰。

狂徒的三位創作者認為跳躍舞的身體實踐相當有趣，不同於當代舞蹈，須在排練室中擬定所有動作，展現到舞臺上、劇場中的就是成品；跳躍舞則不侷限於學院體制內，更像日記或網路上的社群，從虛擬世界的對戰延伸到真實世界中的群聚對舞。跳躍舞也相當強調個人性，每名舞者都會發展出自己獨特的技巧。狂徒的成名作《To Da Bone》便以後網路時代的自學舞者為主角，呈現舞蹈由私密空間走向公共社群場域的過程。

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接掌馬賽國立芭蕾舞團

自 2019 年起，狂徒擔任馬賽國立芭蕾舞團藝術總監。雖對臺灣觀眾較陌生，但該團早在 1992 年便曾來臺，演出當時藝術總監、法國傳奇編舞家羅蘭比堤 (Roland Petit) 所改編的作品《睡美人》與《我的帕芙洛娃》。羅蘭比堤以強烈的戲劇性以及富有電影感的現代芭蕾聞名，其代表作《Pink Floyd Ballet》更是直接與搖滾樂團合作，展現芭蕾與當代流行文化的緊密關聯。由此可見，馬賽國立芭蕾舞團的開放性與跨界精神早有脈絡。

疫後時代的舞蹈告白

2020 年疫情期間創作的《崩世光景》(Room With A View)，是狂徒進入馬賽國立芭蕾舞團後的首部作品，與法國電子音樂製作人霍恩 (Rone) 合作，作品關注「崩潰」(collapse) 的概念，研究和預測人類文明走向全面、部分崩潰的可能性。這裡的崩潰是複雜的系統性過程，包括氣候變遷、生態危機、社會經濟的不平等、資源分配的不平均、地緣政治的緊張、戰爭資源爭奪、全球化供應鏈金融體系的脆弱性等等。

舞臺是一座塵土飛揚的大理石採石場，象徵著人類資源開採所造成的環境破壞與掠奪，隱喻地球在過度消耗下所面臨的衰敗與瓦解。霍恩的音樂在其中扮演了至關重要的角色，不斷驅動舞者的身體展現出極端而強烈的動能，同時揭露人性邊緣的慾望與失控。動作有時顯得暴力，甚至帶來身體不適感，但同時又蘊含某種拯救的力量與集體能量的爆發，帶領觀眾直面末日黑暗的同時，也開啟了對希望的另一種想像。

專文

抗拒才真的會毀了我們——狂徒《崩世光景》指向團結與愛的種種可能

撰文 / 林圃君

2020 年狂徒 ((LA)HORDE) 接下馬賽國立芭蕾舞團藝術總監位置，彼時他們將舞團品牌再造工作奉為重點目標之一，隨之招募大批新舞者，著力平衡既有舞團內資深舞者關係，同時串聯外部藝術家合作創意。野心勃勃、有話想說的姿態，映現於當時發展作品《崩世光景》(Room With A View)——揭示人類集體揮之不去的挫敗與焦慮，僅是生存的附帶？抑或末日將臨的前兆？

請點擊看完整版



電子聲牆下的人類未來辯證——霍恩 (Rone) / 《崩世光景》(Room With A View)

撰文 / 克里夫異象

當談到法國電子音樂製作人與作曲家霍恩 (Rone) 時，有許多值得細說之處，他不斷突破自我聲音與創作的界限，是一位勇於實驗和具遠見的藝術家，原先想以本名 Erwan 的發音變化取 R.one 作為藝名，但設計演出海報的平面設計師忘記加上標點符號，於是便將錯就錯，沿用成現在廣為人知的 Rone。在攻讀電影製作的同時選擇開展音樂生涯，並被法國唱片公司 InFiné 發掘，於 2008 年發行了首張 EP——《Bora》，隨即獲得媒體與音樂圈的矚目與讚賞，進而使他下定決心走上這條道路。

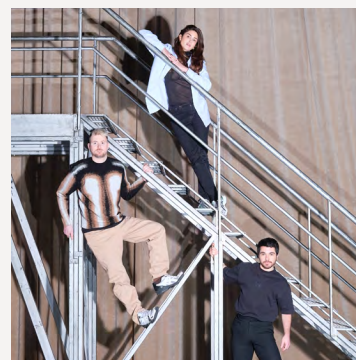
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主創者介紹

狂徒 (LA)HORDE / 法國

2013年成立的狂徒 ((LA)HORDE)，由瑪琳·布魯蒂 (Marine Brutti)、喬納森·德布爾 (Jonathan Debrouwer) 與亞瑟·哈瑞爾 (Arthur Harel) 發起，揉合性別流動、集體創作與數位文化。他們關注後網路時代的身體處境，從《To Da Bone》探索網路舞蹈的躁動，到《Age of Content》剖析虛實交錯中的慾望與認同。2019年起接任馬賽國立芭蕾舞團藝術總監，以《崩世光景》(Room With A View) 打造末日景觀，結合電音與政治憤怒，將舞蹈化為對當代巨獸的激進對抗與自由吶喊。



© Jordan Core

霍恩 RONE / 法國

霍恩 (RONE)，原名 Erwan Castex，是法國電子音樂重要人物，擅長融合電子與古典，突破聲音疆界。2017年於巴黎愛樂廳 (Philharmonie de Paris) 演出獲法國獨立音樂大獎 (Prix des Indés)，並與法國廣播電台和聲學院 (Maîtrise de Radio France) 合作改編作曲家班傑明·布瑞頓 (Benjamin Britten) 作品。其後與法國世紀樂團 (Les Siècles) 合作推出長達 12 分鐘的電子古典作品《Motion》。霍恩亦關注環境議題，音樂被瑞典環保倡議者格蕾塔·童貝里 (Greta Thunberg) 與法國航海家雨果·皮卡德 (Hugo Picard) 引用。2020年與狂徒 ((LA)HORDE) 合作《崩世光景》(Room With A View)，並發行同名專輯。他為弗雷德里克·法魯奇 (Frédéric Farrucci) 執導的長片《夜行巴黎》創作配樂獲 2021 年凱撒電影獎最佳原創配樂。



演出製作團隊

馬賽國立芭蕾舞團 (Ballet national de Marseille) / 法國

1972 年在馬賽市長邀請下，由編舞家羅蘭·比堤 (Roland Petit) 創立，奠定了 70-80 年代的當代編舞風格，1984 年更進一步列為國家編舞中心。現有來自 16 國 22 位舞者，2019 年起由跨領域藝術團隊狂徒 ((LA)HORDE) 擔任藝術總監。



CCN Ballet national de Marseille
direction (LA)HORDE



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演出製作團隊

藝術概念：RONE & (LA)HORDE

音樂：RONE

導演與編舞：(LA)HORDE 與馬賽國立芭蕾舞團舞者共同創作

舞者：Nina Auerbach、Isaia Badaoui、Gabriella Sibeko、Arno Brys、
Joao Paulo De Castro Franca、Isla Clarke、Pierpaolo Cosentino、
Titouan Crozier、Nathan Gombert、Jonathan Myhre Jørgensen、
Yoshiko Kinoshita、Yen Lung-Ssu、Dana Pajarillaga、Kevin Pajarillaga、
Aya Sato、Elena Valls Garcia、Luca Völkel、Layne Willis

舞臺設計：Julien Peissel

燈光設計：Eric Wurtz

服裝設計：Salomé Poloudenny

音響監督：Vincent Philippart

燈光助理：Gaspard Juan

服裝管理：Monique Terre

舞臺導演：Monique Terre

舞臺監督：Cécile Jongetjes-Mangareto、Antoine Cahana、Matthias Vollerin

舞蹈指導：Julien Monty

委託製作：夏特雷劇院、Decibels Production、Infiné

共同製作：夏特雷劇院、馬賽國立芭蕾舞團、普羅旺斯大劇院

馬賽國家芭蕾舞團由法國文化部 / 藝術創作總署、普羅旺斯 – 阿爾卑斯 – 蔚藍海岸大區文化事務局（DRAC PACA）、馬賽市政府與法國巴黎銀行基金會（Fondation BNP PARIBAS）支持。

Introduction

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Rone has secured his place as one of the most influential French music producers. He adds another dimension to his career with the creation of the show *Room With A View*. Upon an invitation by Théâtre du Châtelet, he was keen to work with (LA)HORDE and the dancers of the Ballet National de Marseille.

In a marble quarry, various machines are in operation, cutting and polishing rocks. In this otherworldly place and behind his machines, Rone sculpts sweeping electronic and emotional landscapes.

While sculptors work with marble to “free the human form inside the block,” in this production performers dance to escape the immobility of stone, rising up to scrutinize the infinitely human contours of impending disaster and envisaging the very possibility of its beauty.

(LA)HORDE explores forms of protest and rebellion through dance. *Room With A View* is a blank page, a space devised as a naturalist white cube on which sounds, bodies, and images are inscribed to reflect the shifting of humanity. This is a unique performance in which the cries of machines resonate, inviting us to break away and trace vanishing lines towards songs that exist far beyond mankind itself.

Intro

(LA)HORDE: A Body Revolution Reconstructing Internet Dance Within Traditional Ballet

Text by Tammy Wang / Talk by Fan Xiang-Jun

(LA)HORDE was founded in 2013 by Marine Brutti, Jonathan Debrouwer, and Arthur Harel. Their creative practice spans dance, film, video installation, and performance. Brutti and Debrouwer both graduated from the Strasbourg School of Decorative Arts, where they studied video and performance art, while Harel studied theatre and dance at the Conservatory of Dramatic Art in Paris's 6th arrondissement. The trio first met at queer gatherings and nightclubs in Paris before deciding to form a collective. The name "HORDE" evokes images of a tribe, a crowd, or an unruly mob. It reflects their patchwork mode of working—each member initiates individual projects that are later developed collectively. The feminine French article "(LA)" in parentheses signifies fluidity and an intentional refusal of fixed gender identities.

The bodily practice of post-internet dance

"Post-internet dance" is a central concept in (LA)HORDE's creative practice. In interviews, the collective noted that the Internet had always been their primary creative tool. When they first began making work, the Internet was far less saturated with censorship, advertising, and capitalist influence—it still felt like an open, boundless space. It was through the Internet that they discovered Jumpstyle, which led them to connect with a number of Jumpers. Together, they created *Novaciéries* (2015), a piece in which the dancers perform with their heads fully covered, resembling digital avatars that embody the fluid and ever-shifting nature of identity and representation. The work also integrates documentary-style footage of the dancers practicing in their everyday lives, transforming internet culture and the practice of the dancing body through artistic means. Musically, they intentionally detach the dancers' movements from the soundtrack.

Later, they discovered that Jumpstyle dancers were watching videos of traditional Georgian dance online to learn spinning techniques. Intrigued, the three traveled to Georgia, where they met local Jumpstyle dancers and immersed themselves in the country's nightclub culture. Georgian clubs, the stage for underground electronic music, appeared almost utopian to outsiders, offering a unique lens into humanity's depths. This experience culminated in their 2019 work *Marry Me in Bassiani*.

Intro

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A bodily declaration from the bedroom to the streets

Jumpstyle is a form of hardcore dance performed to high-energy music. It originated in Belgium before spreading to the Netherlands and beyond. Often described as “a bodily declaration from the bedroom to the streets,” Jumpstyle began with dancers practicing alone in their bedrooms, in front of mirrors, before moving into living rooms and garages. They would record themselves, upload the videos online, and eventually gather in streets and public squares to dance together and battle in real life.

The three artists of (LA)HORDE found the physical practice of Jumpstyle particularly fascinating. Unlike contemporary dance, which typically requires choreographing every move in the rehearsal room before presenting a polished product onstage, Jumpstyle exists outside institutional frameworks. It functions more like a diary or an online community, evolving from virtual dance battles to real-world gatherings. Jumpstyle emphasizes individuality. Each dancer develops their own distinctive technique. (LA)HORDE’s breakout piece, *To Da Bone*, centers on self-taught dancers from the post-internet era, presenting the journey of dance from intimate, private spaces to collective, public arenas.

Taking over the Ballet National de Marseille

The Ballet national de Marseille visited Taiwan in 1992 and performed *The Sleeping Beauty* and *Ma Pavlova*, both reimaged by then-artistic director and legendary French choreographer Roland Petit. Petit was renowned for his dramatic flair and cinematic approach to modern ballet. His iconic *Pink Floyd Ballet*, a direct collaboration with the rock band, underscored the close relationship between ballet and contemporary pop culture. This history reflects the company’s enduring openness and cross-disciplinary spirit.

Intro

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A post-pandemic dance confession

Created during the pandemic in 2020, *Room With A View marked* (LA)HORDE's first major production after joining the Ballet national de Marseille. Collaborating with French electronic music producer Rone, the piece centers on the concept of "collapse," exploring and anticipating the potential for total or partial breakdowns of human civilization. Here, collapse is conceived as a complex systemic process encompassing climate change, ecological crises, socioeconomic inequality, unequal distribution of resources, geopolitical tensions, conflicts over resources, and the fragility of globalized supply chains and financial systems.

The stage is set in a dust-filled marble quarry, symbolizing the environmental destruction and exploitation resulting from human-driven resource extraction—an allegory for the planet's decay and disintegration under the strain of overconsumption. Rone's music plays a pivotal role, propelling the dancers' bodies into states of intense and extreme physicality while exposing the raw edges of human desire and loss of control. At times, the movements appear violent, even evoking physical discomfort, yet they also carry a redemptive force and an eruption of collective energy that compel the audience to confront apocalyptic darkness while simultaneously igniting an alternative imagination of hope.

Intro

Refusal Destroys Us All—

(LA)HORDE’s *Room With A View* Explores the Possibilities of Unity and Love

Text by pupulin

In 2020, (LA)HORDE assumed the role of artistic directors at the Ballet national de Marseille. At the time, rebranding the company was one of their primary goals. They brought in a new generation of dancers, working to balance the dynamic with existing veterans while fostering collaborations with external artists. Their bold ambition and urgency to speak out were embodied in *Room With A View*—a work that exposes humanity’s persistent sense of frustration and anxiety. Are these emotions merely byproducts of survival? Or harbingers of an impending end?

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Click for more details 

Dialectics of Humanity’s Future Beneath the Wall of Electronic Music—

Rone / *Room With A View*

Text by Visions of Cliff

When it comes to the French electronic music producer and composer Rone, there is much to unpack. Constantly pushing the boundaries of his sound and creative expression, Rone is widely recognized as a bold experimenter and a visionary artist. Originally, he intended to derive his stage name “R.one” from a variation of the pronunciation of his given name, Erwan. However, when the graphic designer creating his performance poster accidentally omitted the dot, he decided to embrace the oversight—and the name stuck, becoming the one by which he is now widely known. While studying film production, he also chose to pursue his passion for music, eventually catching the attention of the French record label InFiné. In 2008, he released his debut EP, *Bora*, which quickly gained acclaim and drew the attention of both the media and the wider music community—a success that solidified his decision to fully dedicate himself to a career in music.

Click for more details 

Artist

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(LA)HORDE, France

In 2013, choreographers and visual artists Marine Brutti, Jonathan Debrouwer, and Arthur Harel formed this collective, which took on the direction of the Ballet national de Marseille (BNM) in 2019.

Through films and performances (*Novaciéries*, 2015; *The Master’s Tools*, 2017; *Cultes*, 2019; *Ghosts*, 2021), as well as choreographic pieces (*Night Owl*, 2016; *To Da Bone*, 2017; *Marry Me in Bassiani*, 2019; *Room With A View*, 2020), (LA)HORDE interrogates the political component of dance, while mapping diverse choreographic forms of popular uprising, transitioning from raves to traditional dances and jumpstyle. Their exploration of the new dynamics of circulation and representation of dance and body that have developed online led them to explore the concept of “post-internet dances”.

Created with artist Rone in 2020, *Room With A View* was their first choreographic piece with the BNM. Their landmark works—*Room With A View* (2020), *We Should Have Never Walked on the Moon* (2022), *Age of Content* (2023), and *Deep Stream* (2024, Musée du Louvre)—address themes such as climate collapse, surveillance, and digital oversaturation. These creations have toured to iconic venues across Paris, New York, London, Lisbon, and Kyoto, consistently selling out and generating international acclaim.



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Artist

RONE, France

Erwan Castex aka RONE is a key figure in the French electronic music scene. His live performance at the Philharmonie de Paris in 2017 earned him the Prix des Indés. This was followed by *Variations*, a reinterpretation of works by composer Benjamin Britten, accompanied by Maîtrise de Radio France and its choir director Sofi Jeannin.



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RONE then presented *Motion*, a 12-minute electro-classical piece, with the orchestra Les Siècles conducted by François-Xavier Roth.

His music has become associated with environmental advocacy as Hugo Picard aka The Sailing Frenchman has used his tracks to communicate with whales and dolphins and Greta Thunberg has featured them in one of her videos.

In 2020, the collaborative work *Room With A View* premiered at the Théâtre du Châtelet, followed by the release of his fifth album. His next album, *Rone & Friends*, was released in 2021 and featured collaborations with Jehnny Beth, Dominique A, Flavien Berger, Yael Naim, Camelia Jordana, and Georgia and Alain Damasio.

RONE composed the soundtrack for the 2020 feature film *La Nuit venue* by Frédéric Farrucci and won the César award for best original music in 2021. He also composed the soundtrack for the film *Les Olympiades* by Jacques Audiard.

Production Team

Ballet national de Marseille, France

In 1972, the Mayor of Marseille, Gaston Defferre, suggested to choreographer Roland Petit that he move his company to Marseille. Petit accepted and created the Ballets de Marseille, rooting it in the modern choreographic style of the 1970s and 80s.



CCN Ballet national de Marseille
direction (LA)HORDE

In 1981, the company became the Ballet national de Marseille (BNM), and 11 years later invested in a site designed by architect Roland Simounet. The BNM then became the National Choreographic Centre in 1984, under the direction of Roland Petit. He was succeeded by Marie-Claude Pietragalla (1998-2004), Frédéric Flamand (2004-2014), and Emio Greco and Pieter C. Scholten (2015-2019). Each director has developed new artistic dynamics and increased awareness of the center.

The collective (LA)HORDE took over direction of the BNM in 2019.

For (LA)HORDE, the BNM is a safe space, focused on youth and young artists, for exploring new ways of representation and sharing of artistic forms. In their transdisciplinary creations, they question what ballet is in the digital age and consider the political concerns that mark our time: diversity, inclusivity, and openness of institutional and cultural sites to bodies and practices that still do not have enough visibility.

Production Team

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Artistic Concept: Rone & (LA)HORDE
Music: Rone
Staging & Choreography: (LA)HORDE With the dancers of the Ballet national de Marseille

Dancers: Nina Auerbach, Isaia Badaoui, Gabriella Sibeko, Arno Brys, Joao Paulo De Castro Franca, Isla Clarke, Pierpaolo Cosentino, Titouan Crozier, Nathan Gombert, Jonathan Myhre Jørgensen, Yoshiko Kinoshita, Yen Lung-Ssu , Dana Pajarillaga, Kevin Pajarillaga, Aya Sato, Elena Valls Garcia, Luca Völkel, Layne Willis

Set Design: Julien Peissel
Light Design: Eric Wurtz
Costumes Design: Salomé Poloudenny
Sound Manager: Vincent Philippart
Lighting Assistant: Gaspard Juan
Wardrobe: Monique Terre

Stage Director: Julien Parra
Stage Managers: Cécile Jongetjes-Mangareto, Antoine Cahana, Matthias Vollerin
Dance coach: Julien Monty

Commissioned by Théâtre du Châtelet, with Decibels Production and Infiné
Coproduction: Théâtre du Châtelet, Ballet National de Marseille, Grand Théâtre de Provence

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主辦單位
Presenter



臺北表演藝術中心
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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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