



臺北
表演
藝術
中心

TAIPEI
PERFORMING ARTS CENTER

— 2025 Camping Asia —

《洛伊·富勒： 研究一下》

Ola Maciejewska

Loïe Fuller: Research

歐拉·瑪齊耶斯嘉



百場演出優惠

演出日期 / 時間
Date / Time

2025.11.10 Mon. 19:30 開幕演出 * 邀請制
2025.11.15 Sat. 19:00

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 45 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。
- ◎ 演前導聆：2025/11/15（六）演出前 40 分鐘於臺北表演藝術中心太陽廳 2F 東南角舉行。
- ◎ **Duration is 45 minutes without intermission.**
- ◎ **Latecomers or audiences who leave during the performance are not admitted to entry.**
- ◎ **The pre-show talk will be held 40 minutes before the performance on November 15 at 2F Sun Hall.**

節目介紹

絲綢舞動，乘風而起，也似水波蕩漾。觀眾正凝視著舞者，卻又分不清是人推促了布，還是布料拉動了舞者——這是《洛伊·富勒：研究一下》帶給觀眾最初，也是最終的驚異。

「以黃色絲綢演繹，模糊舞者和布料的主副角色，呈現出『內建的混合性』的藝術思考。」這是《洛伊·富勒：研究一下》於 2023 年在香港 M+ 開幕《Dance Reflections》系列呈現時，Tatler Asia 給此作的評價。

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《洛伊·富勒：研究一下》自 2011 年於荷蘭 TENT 藝術空間首演後，巡迴世界各地，在巴黎、柏林、紐約、京都等各大藝術節獲得極高評價。國際評論形容這是一場「身體與物件之間，充滿智慧且和諧的對話」，其緩慢的節奏和重複的動作，營造出一種「如儀式般的催眠氛圍」。更有評論者著迷於那「蛻變過程本身」，認為它冷靜、別緻，甚至帶有一種奇異的幽默感。

由波蘭裔編舞家歐拉·瑪齊耶斯嘉 (Ola Maciejewska) 創作的《洛伊·富勒：研究一下》，並非單純對十九世紀末現代舞先驅洛伊·富勒 (Loïe Fuller) 獻以致敬，更是一場深入歷史、物質與身體之間的高張力實驗。

在這個感知與視覺過剩的時代，歐拉在《洛伊·富勒：研究一下》中延續富勒的精神，卻一步步退去舞台可見的媒材。她拿掉了富勒最著名的「色彩」。讓我們聚焦在衣料與身體不斷生成的型態上。她拿掉「敘事」，使演出更像流動的練習，翻轉舞蹈構成的過程，「拆給你看」。你會被迫直視，布料如何起伏、光線如何流動，一個動作如何生成、變形、再消失，並使目光成為了凝視。她拿掉傳統的「距離感」，演出在近距離展開，像在實驗室裡，仔細觀察這場身體與物質的對話。這是一堂你看得懂的編舞課，在這堂課裡，你看的不是故事或者詮釋，而是直視瑪齊耶斯嘉喚起的空間，讓我們卸下大腦對感知的過度詮釋。因此，這場不僅是對於富勒的研究，更是對於當代我們過剩感知刺激的深刻反思。

作品自 2011 年首演後，歷經多國演出與持續演化，如今抵達臺灣觀眾面前，以極簡姿態創造一席關於「觀看與感知」的深度對話。

節目介紹

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洛伊·富勒，是舞蹈史上一位耀眼卻充滿矛盾性的女性，活躍於電燈、電影等科技迅速發展的年代，她結合藝術與新技術，去除肉身的重負，與衣料和燈光在空間迴旋，身體能作為任何型態，如一件物質樂器，創造一個可感知的非物質情感環境。

洛伊·富勒使用數公尺長的絲綢與手持竹竿，將自身化作火焰、海浪和蝴蝶，結合自創燈光技術，創造出當時無人能及的視覺幻象。她的蛇形舞（Serpentine Dance）不僅為舞蹈語彙帶來革新，也撼動了當時大眾對於女性身體的審美想像。

歐拉·瑪齊耶斯嘉擅於對舞蹈、雕塑與物件的跨領域的融合思考，她選擇從「技術的背後」出發，用自己的身體，去感受、去重新塑造那些被留下的材料——也就是光、布料與身體的關係。她從富勒的作品汲取靈感，拒絕將身體擺在傳統的中心位置，而是在探索表演媒材更平等的可能性。

正是這種兼具深度研究與創作實踐的背景，讓她成為當代我們重新解讀富勒的完美人選。她跳脫懷舊的再現、取消炫目的美學，轉而探問：當一段舞蹈成為神話，我們是否還能看到其中的身體勞動、物質抵抗以及形變的微妙？

在《洛伊·富勒：研究一下》中，觀眾所見不再是富勒標誌性的絢爛光景，而是一種細膩的「編舞行動」：舞者與巨大的絲綢如同共同呼吸、互為雕塑，不停試探與修正彼此的形狀。舞者不再是操控者，而是嘗試被布料駕馭，甚至共同生成，彼此定義。

在場景與燈光極為節制的空間中，觀眾被邀請以一種近乎冥想的方式觀看。節奏徐緩的《洛伊·富勒：研究一下》，大音希聲，層層遞進，觀眾不再被動接受敘事流動，而是藉由每一回的布料飛旋、每一段的空氣震動，覺察「看見的條件」。這不僅是觀賞一場舞蹈，而是舞蹈貼近觀眾，創造思考與顛覆並存的可能。

序文

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不是延續，而是創造新的文化情境——

專訪《洛伊·富勒：研究一下》編舞家歐拉·瑪齊耶斯嘉

撰文 / Stella Tsai

「洛伊·富勒」出現在歐拉·瑪齊耶斯嘉的世界的那一年，她剛滿 14 歲。作為一個愛跳舞的波蘭女孩，芭蕾、民族、現代舞她都喜歡，而對那時的她而言，歷史跟理論都不如舞蹈帶給身體的純然悸動。「洛伊·富勒」這個名字只是一個前衛的歷史符號、先鋒人物，一個書本上的名字，沒有勾起歐拉太多的興趣，她甚至還沒有將她視為舞蹈家。

時光荏苒，20 年後的歐拉成為舞蹈研究生，那是 2010 年前後，現代舞走進美術館、藝廊，舞蹈劇場開始結合物件、跨域媒材，探討開發更多的身體與流動。歐拉對這樣的趨勢充滿好奇，更好奇物件介入時、動作如何生成。她埋首研究，翻看舞蹈與視覺藝術交會的歷史，「洛伊·富勒」再次躍然眼前，而這次引起她注意的，不只是洛伊·富勒顛覆傳統或身體的自由，而是舞蹈與布料、音樂、燈光等「身體以外」的元素的對話。歐拉更發現，洛伊·富勒與其同時期的舞者一點都不一樣，她已然脫離對動作的鑽研和執著，延伸向其他材料的探索。

就在此時，歐拉收到了 TENT Rotterdam 策展人的邀請，請她做一個作品來回應洛伊·富勒的研究，而她的第一個反應是——「我不要！」

序文

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解構幻象，回到舞蹈的本質

「那時提到洛伊·富勒，腦中不免俗地浮現各種裙子、布料，但我一點都不想包在裙子裡跳舞。」歐拉笑說，回想起來，自己當年的第一個反應跟聯想其實非常偏頗，「我的興趣是解構、重新解讀與創造，沒有興趣再現或延伸她的經典。」歐拉選擇跟隨自己的心意，從解構下手，開啟這支舞的研究。

解構是第一步。既然人人都知道洛伊·富勒創造的奇觀、視覺效果與幻象，歐拉試著先離開這個表層，設身處地去理解洛伊·富勒創作時的處境，以及她作為先鋒派運動中的角色。既然所有人提到《蛇形舞》(Serpentine Dance) 都是想到幻象、奇觀，或是蝴蝶、火焰、颶風等實際的聯想，那能不能先離開幻象，回到舞蹈本質，探究創作者埋入舞作裡的 DNA ？

就在她從這個面向切入後，歐拉逐漸意識到，這支舞不只是關於動作本身，更是一個持續流動與變化的「動態」，甚至一路延伸到演出後，帶動觀眾對所見畫面的討論與理解而產生的人際流動。歐拉意會到，這種從理解、討論、達成共識，同時持續來回流動的「動態」，恰恰就是人類社會「集體理解」的過程，這才是這支舞真正的 DNA。如此抽絲剝繭研究後得來的結果，終於構成歐拉創作的方向——能夠引發觀者從不同視角進行解讀與討論，同時還能塑造一個積極、充滿流動性的群體參與過程的一支舞。

序文

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感知的開發，開放的解讀

確定了方向、選定了發展元素後，歐拉挑出洛伊·富勒始終強調的幻象（illusion）作為表現方式，轉化成具體且融入物件的後現代風格。如果說芭蕾的核心是中軸，「流動」就是這支舞的核心。身體在這支舞中，宛如脊椎般持續地流動與變形，既是自己的身體，也可以成為他人的身體，更可以是實體的物件，或抽象的身分認同。

隨著舞者的身體不斷地流動、展現不同的身體與身分，甚至與其他身體產生連結。歐拉強調，「這不代表他就是人類的身體（畢竟某種程度上，人類也是來自動物），而是指所有人都是透過一個『身體』來了解其他事物，產生連結。」因此在《洛伊·富勒：研究一下》裡的身體，將是一個複雜、多元，甚至可以吸收其他身體的「身體」。

不同於洛伊·富勒著迷於燈光的遊戲，歐拉更有興趣的是人眼在有光與無光的狀態下，可以看見多少東西。因此《洛伊·富勒：研究一下》融入了她對光的實驗，從完全黑暗到逐漸有光，觀眾可以逐漸在黑暗中看見顏色，也會因應作品在不同場合演出、現場光源的不同，而有不同的視覺感知。

「比起創造，我又更在乎身體感知的開發，而這支舞的重點正是聚焦在身體的實踐與發現。」透過演出，她營造出群體在一個空間中，一起專注在眼前這件事上的強烈存在感。

「研究《蛇形舞》時讀到很多當時人們的形容與解讀，因此我也想邀請觀眾從自己的視角，自由地觀看、開啟聯想，自由地表達對這支舞作的解讀。」

序文



創造新的文化情境

洛伊·富勒的出現掀起了女性主義的討論，也可以說是引領浪潮的先鋒人物。而對百年後的歐拉來說，女性主義的思考自然也是舞作 DNA 的一部分，而她更想做的，是引導觀眾去思考身分認同（identity）的不可捉摸性。「當身分成為一種可以被玩弄、解讀、拆解、具象化或去除的，甚至是不斷被質疑的過程，而非一個既定的答案時，正是我認為最適合用『身體』來體現的觀點。」她說。

歷經不同版本、走進不同的空間演出，《洛伊·富勒：研究一下》既是關於物質（Materiality）、雕塑（Sculptural），以及舞蹈與視覺藝術的連結，更帶出舞者身體的流動性、多元身分認同等討論。自 2011 年首演後巡演至今，歐拉笑說一開始人們討論的都是洛伊·富勒，而不是歐拉·瑪齊耶斯嘉。「起初大家認為我把洛伊·富勒帶回來，經過將近 15 年後的現在，人們逐漸知道這支舞作並不是重現洛伊·富勒，而是來自另一個創作者歐拉·瑪齊耶斯嘉的解讀、解構，與新的文化情境的創造。」

《洛伊·富勒：研究一下》就像是一個小小的檔案庫，由一個創作者啟發另一個創作者，帶出更多關於當代舞蹈與個人、身分與社會的提問，也如麵包屑般，持續在歐拉往後的舞蹈生涯與創作中，引出新的解讀與靈光。

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《洛伊·富勒：研究一下》：當代感知的反思與再實踐

撰文 / 史旻玠（藝評人）

《洛伊·富勒：研究一下》（Loïe Fuller: Research），是波蘭裔編舞家歐拉·瑪齊耶斯嘉（Ola Maciejewska），在 2011 向現代舞首領先發者洛伊·富勒（Loïe Fuller）致敬的當代舞蹈作品。選擇富勒作為致敬對象似乎不令人特別驚訝，由於她的作品過去就對科技初期的發展充滿興趣，例如 2018 在臺灣國家歌劇院演出的《手足舞蹈音樂會》（Dance Concert），利用史上第一台合成器特雷門琴（Theremin）的概念與演出結合演出，呈現肢體與科技和聲音豐富的獨特關係。同樣，歐拉探索富勒這位美國現代舞先驅，她活躍於電燈、電影等科技迅速發展的年代，但她應用科技的方式並不是強化傳統舞蹈的敘事性以及舞臺的絢麗效果，而是思考如何去除肉身的重負，與衣料和燈光在空間迴旋，創造了一個新的身體的恆定點，來到自身之處，以創造各種形式。

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序文

直到我們的眼睛再也無法忍受炫目的東西，《洛伊·富勒：研究一下》：
專注地感知，即使一無所有
撰文 / pupulin

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緊皺眉頭，洛伊·富勒（Loïe Fuller）看起來如此費力又如此陶醉，他身穿數米長的絲綢，駕馭七彩霓虹輪轉變幻，在不到 90 秒的演出中，洛伊·富勒的每次舞動都為迎向觀眾，煽動出一個又一個揣想與念頭，觀眾也擲出或正確或偏頗的回應，正以為逐漸靠近謎底，富勒的再次舞動，真相又再次被推離。觀眾只能在原地躊躇，甚至帶著一點心驚的面容，困惑問道——究竟是人？是布？還是幻象？

究竟是什麼在展翅？人心又為什麼被鼓動？100 年過去，歐拉·瑪齊耶斯嘉（Ola Maciejewska）走進幻象裡的世界，重訪現代舞先鋒富勒的身體實驗，著手進行一次對布料、服裝與身體關係的感知重組行動，將物質符號從背景拉置表演中心，將布料從裝飾還原為共同行動的創作者，催生出《洛伊·富勒：研究一下》（Loïe Fuller: Research），試圖讓觀者在非敘事與非象徵的條件下，重新經驗身體在場的強烈張力。

在傳統舞蹈系統中，身體多被視為意志展現的延伸，而服裝與布料則是輔佐，支撐表現角色或風格所附加的支援角色。然而在《洛伊·富勒：研究一下》中，布料的存在不再僅是媒介性的材料，而是與身體共同編創的參與者。這樣的重新配置，正呼應布魯諾·拉圖爾（Bruno Latour）所提出的「行動者網絡理論」（Actor–Network Theory, ANT）：在一個行動事件中，非人類的物也能具有行動力，成為構成網絡的一環。

布料成為一種知覺裝置，回應了身體的動力，甚至反過來決定、引導身體的走向，甚至是操縱舞者的能動物件，舞者不再是施力的主體，而是與布料共振的協作者。絲綢的重量、彈性與流動性帶來視覺形式，更創造出動作的延遲、阻力與延展。在這些動能作用下，身體逐步被布料「摺疊」，彷彿自身也成為布的一部分——物與物之間的邊界不再清晰可辨，而是在彼此穿透、摺進摺出的動態中生成。

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在這個意義上，瑪齊耶斯嘉的《洛伊·富勒：研究一下》遠離了形式再現或象徵式的致敬，它回到感知的根本條件，讓人們思考身體如何在與物質的交互中被建構。舞者不是用身體去詮釋，而是以身體感受布料，並允許布料重塑自身的運動邏輯，這種邏輯不再是線性的表現，而是非預期、非計劃性的生成。人們的知覺或也得到了解放，無須臆測、調度經驗與知識，因而獲得重新體驗「如何觀看」、「觀看什麼」的感知體驗。

若說富勒的作品在於透過技術的疊加製造視覺幻象，那麼瑪齊耶斯嘉的版本則是透過減法，讓人們在低技術、低干擾的條件下，重新接近幻象生成的物理本體。瑪齊耶斯嘉選用的布料質地也亦非偶然，絲綢或輕質布料不僅有助於呈現流動感與重力回饋，更是歷史與性別符號的承載物，絲綢長年以來與女性氣質與東方想像有所連結，瑪齊耶斯嘉並未迴避，反而將其從視覺奇觀帶回到感官操作。

在這件由空氣、重力、布料與身體緊密維繫的微觀作品中，時間感被逐漸拉長，人們的注意力被重置，使得觀看不再是一種消費，更像是來自藝術家的誠摯邀請，邀請人們放下追問「是什麼」的慾望，進入到緩慢、專注、開放的氛圍中，回到那個單純觀看、單純感受身體重量與空氣流動的瞬間，重新感知我們的「在場」。那是無與倫比的美妙。

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主創者介紹

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編舞家 | 歐拉·瑪齊耶斯嘉 / 波蘭

生於波蘭、現居法國巴黎，以編舞家與表演創作者身分活躍於歐洲，其作品橫跨舞蹈、實驗劇場與藝術研究領域。她長年關注身體、物質與歷史之間的關係，並透過極簡形式，富思辨性的深度觀點進行編舞實踐，建構出一種介於行為藝術與動能雕塑之間的創作語彙。她的作品經常採取對抗二元對立的姿態，而身為舞者，她透過自己的身體探尋另類的舞蹈系譜學，拒絕將身體擺於傳統中心位置，以身體動作做為靈魂表述語言，身體與靈魂是為一體，不可分割。



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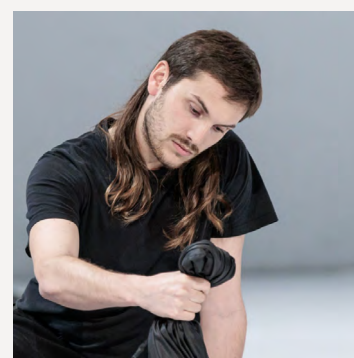
瑪齊耶斯嘉的作品曾於多個重要國際藝術機構展出，包括巴黎的 Ménagerie de Verre、龐坦的國家舞蹈中心（Centre National de la Danse – Pantin）、蒙彼利埃的國家編舞中心（Centre Chorégraphique National）、巴黎龐畢度中心（Centre Pompidou）、馬拉加、KANAL 當代藝術中心、巴黎秋季藝術節……。2015 年作品 BOMBYX Mori 獲愛馬仕基金會獎助金支持。2016 至 2018 年間，她成為諾曼第卡昂國家編舞中心的駐地藝術家，2022 年，歐拉獲得由羅伯特·威爾森創立的 Watermill Center 的藝術研究獎助金，並成為「藝術駐地營地」（Campement artistique pour littoral）計畫的駐地藝術家。2023 年，她為巴黎國立高等美術學院的學生創作了表演裝置作品《On Time》，並在巴黎 Ménagerie de Verre 首演獨舞作品《第二個身體》（The Second Body）。她將於 2026 年首演的新作，獲得梵克雅寶「Dance Reflections」計畫的支持。

主創者介紹

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演出舞者 | 尚·雷斯卡

尚·雷斯卡 (Jean Lesca) 最初接受古典舞訓練，之後於昂熱國立現代舞中心 (CNDC–National Center Danse Contemporaine) 於 2016 至 2018 年間學習現代舞，並於 2018 至 2020 年間在布魯塞爾皇家美術學院學習表演，之後於 2023 至 2025 年間於蒙彼利埃的 Exerce – 國家編舞中心碩士課程進修編舞。作為一位藝術家，無論是創作者或共創，他的創作傾向於探索舞蹈、文本與織品的交會，並從日常物件中的情色性與親密感汲取靈感。他與歐拉·瑪齊耶斯嘉 (Ola Maciejewska) 合作多年，作為她的編舞表演者，參與了《洛伊·富勒：研究一下》(Loïe Fuller: Research)、《蠶蟲》(Bombyx Mori) 以及她即將於 2026 年 3 月首演的新作《Ongoing》的演出。



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演出製作團隊

編舞 | Ola Maciejewska

舞臺道具設計 | Jolanta Maciejewska

舞者 | Jean Lesca

發展、製作與推廣 | Nicolas Chaussy— so we might as well dance

行政統籌 | Caroline REDY— so we might as well dance

製作單位 | so we might as well dance —Ola Maciejewska

委託單位 | TENT 鹿特丹 / 荷蘭

支持單位 | ZEEBELT 劇院 / 荷蘭

特別感謝 | Judith Schoneveld



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Introduction

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Loïe Fuller: Research, choreographer and dancer Ola Maciejewska's first solo performance that premiered in 2011, with which she gained international recognition for her ongoing research on the serpentine dances invented by Loïe Fuller. The solo is neither a historical reconstruction nor a homage, but a work that reimagines, reappropriates, deconstructs, and moves through layers of collective memory to activate reflection on how we look at dance history today. As a result, she invites new narratives around this spectacular dance icon to emerge, where a space for one's own dance history is being created.

The performance reveals the metamorphic aspects of the actual 'dancing dress' for the serpentine dances, a unique 'dancing object' – a sculptural construction consisting of textile, bamboo sticks, sound, air, and the centrifugal force of the body in an active loop. Maciejewska's attraction for the archival, very material and dance historical references is intertwined with the open-ended, hidden, and abstract aspects of the serpentine dances. Timeless yet contemporary, by uniting the concrete of a gesture in dialogue with its abstract counterpart the work plays with what is given to be seen.

Dancing *Loïe Fuller: Research* herself since its creation, Ola Maciejewska passed the solo to Jean Lesca, as a way to open a new cycle on transmission, creation of contemporary dance repertory and a choreographic writing as type of engagement that involves duration.

Intro

Not a Continuation, but the Creation of a New Cultural Context—

An Interview with Choreographer Ola Maciejewska

Text by Stella Tsai

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When the name “Loïe Fuller” first appeared in the world of Ola Maciejewska, she was just fourteen. As a Polish girl who loved to dance—ballet, folk, or modern—what mattered most to her then was the pure thrill that movement brought to her body, rather than the weight of history or theory. “Loïe Fuller” was merely a name in a book—an avant-garde figure, a symbol of modern dance—but not someone Ola truly cared about. She did not even think of her as a dancer yet.

Two decades later, Ola had become a postgraduate dance researcher. Around 2010, modern dance had begun to enter museums and galleries; choreographers were experimenting with objects and interdisciplinary media, exploring new ways of movement and flow. Ola was fascinated by this trend—especially by how movement emerged when objects intervened. Immersed in research, she revisited the intersections of dance and visual art—and once again, the name Loïe Fuller resurfaced.

However, this time, what drew her attention was not Fuller’s defiance of tradition or her pursuit of bodily freedom, but rather the dialogue between dance and what exists beyond the body—fabric, music, light. Ola also noticed that Fuller differed significantly from other dancers of her era: she had already moved beyond the study and mastery of movement itself, reaching outward toward other materials and forms of experimentation.

It was then that Ola received an invitation from the curator of TENT Rotterdam, asking her to create a work responding to the legacy of Loïe Fuller. Her first reaction was—“No way!”

Intro

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Deconstructing the Illusion, Returning to the Essence of Dance

“At that time, whenever Loïe Fuller was mentioned, I couldn’t help but picture all those swirling skirts and flowing fabrics—and I really didn’t want to dance wrapped in fabric,” Ola recalls with a laugh. Looking back, she admits her first reaction was quite biased. “My interest lies in deconstruction, reinterpretation, and creation—not in reproducing or extending what’s already been done.” Therefore, she followed her instinct, beginning with deconstruction as the first step of research.

Since everyone already knew Loïe Fuller for her spectacular illusions and visual effects, Ola decided to look beyond that surface—to understand Fuller’s creative circumstances and her role within the avant-garde movement of her time. If the world associated Serpentine Dance with images of butterflies, fire, or storms—could one move past those illusions and return to the essence of dance itself? Could one uncover the DNA that Fuller had embedded in her work?

As she delved deeper, Ola realized that this dance was not merely about movement, but about dynamics—a constant state of flow and transformation that extended beyond performance, generating discussions, interpretations, and social exchanges among audiences. She came to see this circulation of understanding, conversation, and shared perception as the true DNA of the piece—a reflection of how collective meaning is formed in society.

The outcome of this layered inquiry became the core of Ola’s creation: a dance that invites multiple interpretations and discussions, while fostering an active, fluid process of collective engagement.

Intro

Awakening Perception and Opening Interpretation

With her direction set, Ola chose “illusion,” a key concept in Fuller’s practice, as the foundation for her own exploration—but reimagined it in a postmodern way, merging movement with objects.

If ballet’s core lies in its axis, then flow is the central axis of Ola’s work. In this piece, the body continuously shifts, transforms, and morphs—it can be one’s own body, another’s, an object, or even an abstract identity. As dancers’ bodies flow and merge, they connect with others, forming a network of relations.

“This doesn’t mean it’s a human body,” Ola emphasizes. “In a sense, humans themselves originate from animals. What I mean is that everyone experiences the world through a body—through embodiment, we connect with other things.” Thus, the “body” in *Loïe Fuller: Research* becomes a complex, plural, and absorbing entity—capable of embodying multiple forms and identities.

Unlike Loïe Fuller, who was captivated by the play of stage lighting, Ola became more interested in how the human eye perceives things—how much we can see in light and in darkness. In *Loïe Fuller: Research*, she incorporated this curiosity into the design: from total darkness to gradual illumination, allowing the audience to begin perceiving colors in the dark. Each venue, with its own light conditions, shapes a unique visual experience.

“More than creating something new, I care about developing sensory awareness,” Ola explains. “This work focuses on the body’s practice and discovery.” Through performance, she builds an intense sense of shared presence—a community focusing collectively on a single, embodied event. “When studying Serpentine Dance, I read countless descriptions and interpretations by people of that time. I, too, want to invite audiences to see from their own perspectives, to associate freely, and to express their interpretations openly.”

Intro

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Creating a New Cultural Context

Loïe Fuller’s emergence sparked feminist discussions and positioned her as a pioneer of her era. For Ola, a century later, feminist thought is naturally part of her work’s DNA—yet she is even more interested in the elusiveness of identity.

“When identity becomes something that can be played with, interpreted, deconstructed, embodied, disembodied, and continuously questioned—rather than something fixed—that’s precisely what I believe the body can best express,” she says.

Over time, *Loïe Fuller: Research* has evolved through multiple versions and spaces. It explores materiality, sculptural form, and the connection between dance and visual art—while also engaging with the body’s fluidity and the multiplicity of identity.

Since its premiere in 2011, the piece has toured widely. Ola laughs, recalling, “At first, people talked only about Loïe Fuller—not about me. They thought I was reviving her. But now, almost fifteen years later, audiences understand that this work isn’t a reenactment of Fuller, but a reinterpretation—a deconstruction and a creation of a new cultural context.”

Loïe Fuller: Research functions like a living archive—one artist inspiring another, continually raising questions about contemporary dance, individuality, and the relationship between body and society. Like a trail of breadcrumbs, it continues to illuminate Ola Maciejewska’s artistic path, leading toward new interpretations and moments of brilliance.

Intro

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Loïe Fuller: Research -- A Reflection and Re-practice of Contemporary Perceptions

Text By Shih Min-Chieh

Loïe Fuller: Research is a contemporary dance piece by Polish-born choreographer Ola Maciejewska, created in 2011 as a tribute to modern dance pioneer Loïe Fuller.

Choosing Fuller as a reference point may not come as a surprise—Maciejewska’s work has long explored the early intersections of technology and performance. For instance, in her *Dance Concert* (2018), presented at the National Taichung Theater in Taiwan, she incorporated the concept of the Theremin, the world’s first synthesizer, to explore the unique resonance between body, technology, and sound. Similarly, in revisiting Fuller—who lived at a time of rapid technological innovation with the advent of electric light and cinema—Maciejewska focuses not on enhancing spectacle or reinforcing traditional narrative dance, but rather on lightening the burden of the physical body. Through the interplay of fabric, movement, and light, Fuller created a new center of gravity for the body—one that generates form through transformation and dissolution.

Click for more details



Intro

Until Our Eyes Can No Longer Endure the Dazzling Spectacle -- *Loïe Fuller: Research*

Text by pupulin

Frowning, as if straining and entranced at once, Loïe Fuller harnesses several meters of silk to visualize a transformative, whirling rainbow of colors on stage. In her less-than-90 second performance, every movement extends toward the audience, stirring a thread of speculation. In return, they offer responses either in tune or biased. Just when it feels like the answer to the riddle is within reach, Fuller dances again to push the truth away, leaving the audience far behind—hesitated, confused, perhaps even a little astonished, as the question lingers: is it human, fabric, or simply illusion?

What is the thing that spreads the wings? What makes the human heart thrilled? A century has passed when Ola Maciejewska steps into the world of illusion to revisit the bodily experiment of Loïe Fuller, a pioneer in modern dance. Here, Maciejewska perceptively reestablishes the relationship between fabric, costume, and body. She brings the materials, often considered background symbols, to the fore and restores the subjectivity of the fabric as co-creator and co-actor rather than mere decoration. The artistic inquiry leads to the project *Loïe Fuller: Research*, allowing audience to reexperience the intense dynamics of physical presence in a non-narrative, non-symbolic framework.

In conventional dance practices, the body is often regarded as the extension of the will, with costume and fabric serving as supporting roles to highlight characterization or style. In *Loïe Fuller: Research*, however, the fabric onstage is no more a mere intermediary material but a co-creator who shares the stage with the body. Such a redeployment echoes Bruno Latou's "Actor-Network Theory," which proposes that the non-human can also act and participate in forming a network.

The fabric thus becomes a sensory installation that responds to the dynamics of the body, or even manages its movement in return. It can be an actant to manipulate the dancer, who is no longer the agent of force but an interconnected collaborator with the fabric. The weight, plasticity, and flow of the silk set the visual tone, while further visualizing the delay, resistance and extension of movements. Under the influence of these forces, the body is gradually "folded" by the fabric, as if becoming an integral part of it—the boundary between distinct entities blurs, revealing a dynamic interplay of mutual overlaps and folds.

Intro

In this sense, *Loïe Fuller: Research* by Ola Maciejewska avoids formal representation or symbolic homage. Instead, it returns to the fundamental principles of perceptions, offering a speculative inquiry into how the body is constructed through its interrelationship with materials. Rather than using the body to interpret, the dancer feels the fabric via the body, allowing the fabric to reshape their own bodily vocabulary, which is no longer a linear expression but an unexpected, unplanned emergence. Meanwhile, human cognition is liberated from the operation of conjecture, experience and knowledge to rediscover the sensory experience of “how to view” and “what to view.”

If Loïe Fuller’s dance is about creating visual illusion through the layering of techniques, Ola Maciejewska’s version depends on subtraction to minimize the use of techniques and other interference as a way to reapproach the physical entity that gives rise to illusion. Her choice of the fabric in terms of its material qualities is also intentional – silk or other lightweight fabric not only emphasizes the sense of flow and the tactile feedback of gravity, but also carries cultural and gender connotations. Silk has been associated with femininity and oriental imagery since long ago—a connection Maciejewska does not reject but cleverly employs to reverse its visual spectacle into sensory mechanism.

In this microscopic work where air, gravity, fabric, and body are closely interlinked, the sense of time stretches as human attention is reset, making the act of “viewing” a sincere invitation from the artist, rather than consumption. It invites the audience to release the urge to know “what it is,” and instead enter a slow, focused, and open atmosphere—to reinhabit the moment of pure viewing, of pure feeling the weight of the body and the flow of air to re-perceive our “presence.” That, indeed, would be perfect.

Artist

Choreography: Ola Maciejewska, Poland

Choreographer and dancer, born in Poland and based in France. Her work focuses on the frictions between materiality and ephemerality, movement and its conditions of appearance. In light of these questions, she produces a critical reading of the history of dance. Working on the convergences between dance and the visual arts, her series of works focusing on the serpentine dances invented by Loie Fuller engages the viewer in a reflection on metamorphosis, the natural world, and the hybrid nature of embodiment. Her works have been presented at the Ménagerie de verre, at the Center National de la Danse - Pantin, Center Chorégraphique National - Montpellier, Center Pompidou - Paris, Malaga, Kanal, Festival d'Automne in Paris, National Center for Contemporary Dance - Angers, Mercat de les Flors - Barcelona, at the ADC - Geneva, Charleroi Danse, at the London Royal Opera House, M+ Museum - Hong Kong, Museum of Contemporary Art Chicago, National Taichung Theater - Taiwan, Guggenheim Museum - Bilbao, Musée d'Orsay - Paris, 14th Lyon Biennale, Zamek Ujazdowski - Warsaw, Museu de Arte Contemporânea de Serralves - Porto, Museo Reina Sofia - Madrid, Rotterdamse Schouwburg, Kaaaitheater - Brussels, Festival ImPulsTanz, Festival TANZ im August, Teatro Comandini - Cesana, and the Watermill Center founded by Robert Wilson, among others. Between 2016 and 2018, she was an associate artist at the Centre Chorégraphique National de Caen Normandie. The two pieces *Bombyx Mori* (2015) and *Dance Concert* (2018) were part of the New Settings program of the Fondation



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Artist

d'entreprise Hermès. In 2020, she received a grant from Tanzmesse NRW to research Rolf Borzik's scenography at the Pina Bausch Foundation archives. In 2022, Ola Maciejewska received a fellowship from the Watermill Center founded by Robert Wilson, and was an associate artist for the project Campement artistique pour littoral, as part of the Mondes Nouveaux program by the French Ministry of Culture. The same year *FIGURY (przestrzenne)*, which premiered at the CNDC Angers, received the Gallery Prize from the Nadežda Petrović Gallery in Cacak (Serbia), which will lead to a solo exhibition. In 2023, she created *On Time*, a performance-installation for students of the Ecole nationale supérieure des Beaux-Arts de Paris, and a solo *The Second Body* that premiered at the Ménagerie de Verre in Paris. She also teaches, and worked as a guest artist at HEAD – École Supérieure d'Art et de Design in Geneva, at the École Nationale Supérieure des Beaux-Arts in Limoges, at the Beaux-Arts in Paris, at the Hong Kong Academy for Performing Arts, and during Camping initiated by the Centre National de la Danse, in Pantin - a framework that brings together educational programs from around the world. The new choreographic piece *ONGOING* will be premiered in 2026 at the Théâtre Mac Orlan as part of the DañsFabrik Festival by Quartz Brest in France. So we might as well dance - structure dedicated to the production of choreographic projects founded by Ola Maciejewska in 2016, has been subsidised by the French Ministry of Culture - Drac Bretagne, as part of the structuring framework, since 2022.



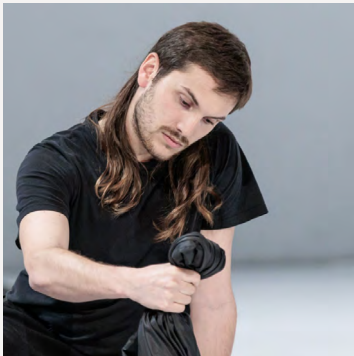
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Artist

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Dancer: Jean Lesca, France

Initially trained in classical dance, he studied contemporary dance at the CNDC in Angers (2016-18) and performance at the Royal Academy of Fine Arts in Brussels (2018-20), then choreography at the Exerce - CCN master's programme in Montpellier (2023-2025). As an artist (author or collaborator), he gravitates towards choreographic, textual and textile works that draw on the eroticism and intimacy of everyday objects. He has been working as a choreographic performer with Ola Maciejewska for several years and is notably a dancer in the pieces *Loie Fuller: Research*, *Bombyx Mori*, and *Ongoing*, Ola Maciejewska's next creation (premiering in March 2026).



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Production Team

Choreography: Ola Maciejewska
Design Dancing Object : Jolanta Maciejewska
Danced by: Jean Lesca (alterning with Ola Maciejewska)
Development.Production.Diffusion: Nicolas Chaussy - so we might as well dance
Administration: Caroline REDY - so we might as well dance
Production: so we might as well dance - Ola Maciejewska
Commissioned by TENT Rotterdam/ NL With support of ZEEBELT THEATRE/ NL

Thanks to: Judith Schoneveld



主辦單位
Presenter



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