

稻草人現代舞蹈團 2013 足 in·複合體 — 遊走台北當代藝術館創作展演

Scarecrow Contemporary Dance Company Presents
Step In · MOCA Taipei : Site-specific Dance Performance

日常物件再製創作概念展演計畫

策展/製作：羅文君。
創作/編舞：羅文瑾、左涵潔、蘇鈺婷。
服裝/裝置：曾啟庭暨月亮 30 設計實驗室。
音樂：周慶岳。
動作發展/表演：羅文瑾、李佩珊、左涵潔、
李侑儀、許惠婷、蘇鈺婷、蘇尹聆。
演出協力：林羿汎、蕭翊秀。
劇照攝影：劉嘉欽、羅文君。
主辦/演出：稻草人現代舞蹈團。
協辦單位：台北當代藝術館。
贊助單位：國家文化藝術基金會、
指導單位：文化部、行政院環保署。

-----11月29日晚上6:30(VIP場)&8:00*、11月30日&12月01日每晚7:30於台北當代藝術館-----

2013 足 in·複合體 演出製作有別於過去稻草人舞團足 in 系列演出，是以身體進入不同空間所產生的對話與回應為創作發展主軸，今年則是編舞及創作者從台北當代藝術館特有的藝術展覽空間形式與豐沛創意活力屬性作為靈感觸發，並進一步運用日常生活經常出現的物件，如錫箔紙、塑膠墊/網片、尼龍束帶，或廢棄的帆布、海報紙、光碟等不同材質，收集或回收並再製作出概念性的服裝裝置藝術作品，表演者則從中轉化身體與物件間互動與牽制的表裡關係：如呼應、包容、衝突、妥協、依存之概念，並發展出對應之肢體動能和身體形態的演出呈現，藉此實踐身體跨域創作所帶出的實驗精神和豐富想像，以及透過身體和再製日常物件的對話舞蹈過程中來傳達環保概念的重要性，呈現出這些原本不起眼甚至僅用一次還有使用價值卻被遺棄的物品因創新再製賦予新的生命力之下，而轉換出該日常物件特有的質地與造型，成為藝術展演及舞蹈演出裡畫龍點睛的服裝裝置作品呈現，帶出人對於環保、再製，重新賦予意義及價值的另一角度的想像、思考和討論。

Site-specific Creative Dance Performance series <Stepping IN> is Scarecrow Contemporary Dance Company's remarkable performing and creative style. SCDC has performed dance works particularly choreographed on the specific sites such as historic remain, old building, tree house, coffee shop, art gallery, street, alley, park, museum, etc. <Stepping IN> project breaks the boundary between audience and performers and creates the soulful and vital atmosphere of the site. 《Step In · MOCA Taipei : Site-specific Dance Performance》, presented and produced by Scarecrow Contemporary Dance Company, Curating by Wen-chun Lo, choreographed by Wen-jinn Luo, Han-chieh Tso, and Yu-ting Su, together bring the dancing feet of Scarecrow dancers out of the proscenium stage and make them step into the architecture space and environment of Museum of Contemporary Art, Taipei. The performance will combine the costumes designed and created by Chi-ting Tseng and Moon 30 Experimental Designing Lab with dancers' unique body language. These costumes are made by special materials such as plastic product, aluminum foil, CD, rubber, balloons, and papers.

Info: <https://www.facebook.com/stepin.sitespecific>

• Curator/ Art Director: Wen-chun Lo • Choreographers: Wen-jinn Luo, Han-chieh Tso, Yu-ting Su • Performers: Wen-jinn Luo, Pei-shan Li, Han-chieh Tso, You-yi Lee, Hui-ting Hsu, Yu-ting Su, Yin-ling Su • Costumes designers: Chi-ting Tseng and Moon 30 Experimental Designing Lab • Music Composer: Ching-yeuh Chou • Photographers: Chia-chin Liu and Wen-chun Lo • Assistants: Yi-hsiu Hsiao, Yi-fan Lin • Organized & Presented by Scarecrow Contemporary Dance Company • Co-organized by Museum of Contemporary Art, Taipei • Sponsored by National Cultural and Arts Foundation, Environment

作品一：《自然不是自然》

Work 1: <Natural Is Not Nature>

場地：服務大廳

Performing Site: Information and Greeting Hall

創作/編舞：蘇鈺婷 Choreographed by Yu-ting Su

演出：李佩珊、蘇尹聆、蘇鈺婷

Performed by Pei-shan Li, Yin-ling Su, Yu-ting Su

(依出場順序排列 In the Order of Appearance)

選擇的異材質：錫箔紙、束線帶和軟網紗。

The special materials chosen for this dance work are aluminum foil, cable ties, mesh.

這三種材質結合在一起，創造出人造自然的現象。人類因為慾望上的滿足，將擁有的自然環境與自然美，過度變形、過度美化，逐漸形成人造世界，這種「慾望著虛擬肉體」的方式，只能不斷地從人造媒介中得到慾望的解放。服裝上的刻意裝扮與場地的人造環境更能突顯人造的樣貌。



With all these materials, I create the artificial beauty phenomenon. Human beings have transformed the natural beauty of the environment which we once had into an excessive beautification because of their desires. By producing artificial materials allows people to fulfill their endless desires. The deliberately dressed costumes along with the man-made environment enhances the appearance of artificiality.



作品二：《塑膠手術》

Work 2: <Plastic Surgery>

創作/編舞：左涵潔

Choreographed by Han-chieh Tso

演出：左涵潔、李侑儀、許惠婷

Performed by

Han-chieh Tso, You-yi Lee, Hui-ting Hsu

(依出場順序排列 In the Order of Appearance)

場地：貨梯及走廊

Performing Site: Cargo Elevator and hallways

我們為自己的美貌創造了整型手術，塑膠多餘的生產，同時也替這個世界進行了塑膠手術。

有一日，我們的孩子可能會沒有乾淨的水、無毒的土地，以及新鮮的空氣，也許只能活在無菌室裡，或者，隨身攜帶的必需品變成了氧氣筒，也有可能，除了人之外，他/她們再也不認得其他生命了。



We create our own plastic surgery for beauty, at the same time, we produce excess plastic productions to have this world the plastic surgery. One day, our children may not have clean water, non-toxic land, as well as fresh air. Perhaps, human beings can only live in a sterile room or have to carry oxygen cylinders every second. It is also possible that they

will not recognize any other life form except human beings.

蝴蝶 Butterfly：寄生與宿主的利害關係

反客為主，然後存活 / 無情地吞噬掉活生生的所有

The conflict relationship between parasite and its host will turn into a reverse situation. Gradually, parasite will mercilessly devour all living things of its host and become its own master and then survive.

包裹 Packages：

包裹在透明塑膠膜裡的生命

似靜止，卻是無聲地活著 / 像漂浮在水中的浮游生物
一個又一個複製的形體 / 無性分裂，一分為二

Wrapped in the transparent plastic bag, it seems lifeless yet is alive in silence. Like plankton floating in the water. Asexual reproduce into two, copy one after another.

氣球 Bloom：將來有一天，無法自己呼吸的那一天 / 剩下的，只有單調的儀器及維生系統的膨脹與收縮

伴隨在看不見的空氣中的，只有聽不見的我的話語

Someday we cannot breathe on our own. The only thing left is the expansion and contraction of life supporting system. Along with my silent words floating in the invisible air.



作品三：《過剩的存在》

Work 3: <The Existence of Excess >

創作/編舞：羅文瑾 Choreographed by Wen-jinn Luo

演出：羅文瑾、左涵潔

Performed by Wen-jinn Luo, Han-chieh Tso

(依出場順序排列 In the Order of Appearance)

場地：樓梯及活動大廳

Performing Site: Stairs and Lecturing Hall

Compact Disc 在現代資訊爆炸的世代裡，被人們廣泛利用也被濫用了，所有需要被儲存的檔案資料、

音樂、影片、照片、文件，這些有聲有影有形的東西全都被數位化的燒進 CD 片裡，等著被另一台機器轉換回原本的形體並再度被顯現出來。裡頭的資訊也不斷的透過複製承載它的 CD 來被一再的被複製，就像無性生物一般不斷被人類繁殖出來許多的複製品，一片又一片從單薄的面積累積擴充成巨大成堆的體積，演變成 CD 過剩的現象！我們的記憶與資訊多到腦容量已經無法負荷，所以我們用更多的 CD 來儲存這些日積月累不斷生成的龐大資訊與記憶，甚至還可以一再複製這些記憶與資料與人分享，人不斷的製作與複製 CD，導製 CD 的數量逐漸多到開始佔據了人有限的生活空間，”過剩”已經成為人們生活窘困的代名詞，當 CD 裡的資料、影片、音樂不再成為人們所需時，它馬上變成了不代表任何意義的塑膠圓盤，一個個被閒置被丟棄，這些被人們燒入多少喜愛的音樂、珍貴的影片、重要的檔案、實用的文件的 CD 片，瞬間成了千人塚般無聲卻耀眼的靜置著，透過光線反射跳躍出來的璀璨閃耀的晶亮唱盤則是它們過剩存在的殘酷事實！



Compact Disc has once been a very useful media to save all the information, documents, films, music, images etc. for our work and life. However, the excessive use of CDs has created an excessive number of CDs which creates the environmental problems. Nowadays, people invented flash drive which is easier to carry around and can store and save even more data information than CDs. As a result, CDs become trash to be tossed away. The CDs which contain valuable information or favorite music/film we once valued become worthless. The only thing left for their glory past is the glittering surface of the one side.



2007-2012 年榮獲「行政院文建會扶植演藝團隊、演藝團隊分級獎助入選」及「94、95 年度台南市傑出演藝團隊」的稻草人現代舞蹈團，1989 年由泰雅族舞蹈藝術家古秋妹女士創立，並於 1998 年起由美國伊利諾大學舞蹈藝術碩士羅文瑾擔任藝術總監，主導舞團創作及表演風格，以及國立高雄師範大學跨領域藝術研究所羅文君擔任舞團行政總監及演出製作人，協助文瑾策劃跨界思維的演出製作。舞團發展目標在於積極開發南部現代舞蹈和其他藝術及劇場領域間互相合作的各種可能性，並藉結合來自各地優秀的舞蹈及藝術工作者，共同發展並突破南部既有的舞蹈創作、表演及製作模式，展現南部舞團追求精緻卓越的專業經營決心與理念。稻草人舞團本著力求突破與勇於挑戰的精神，每年製作風格多元豐富的當代舞蹈演出來活絡並創造南部當代舞蹈的風華與特色，並以「稻草人不畏風雨險阻」的精神，推廣現代舞藝術於廣大群眾，積極跨越地域限制，將來自台灣南部的優秀舞蹈創意、專業演出能力與傑出發展成就在台灣及世界各地的表演藝術圈裡展現出來。舞團《月亮上的人—安徒生》2008 年獲選為國藝會「第二屆表演藝術追求卓越專案」唯一舞蹈製作，2010-2011 連續兩年以《S》、《鑰匙 人·The Keyman》獲選赴法國參與「外亞維農台灣小劇場藝術節」(Festival d'Avignon Off)演出，而《足 in · 系列—特殊空間舞蹈創作演出》更獲得第八、九屆台新藝術獎—表演藝術類初選及提名。

Scarecrow Contemporary Dance Company (SCDC) was founded in 1989 in Tainan City, Taiwan. In 1998, choreographer Wen-jinn Luo became the artistic director of SCDC. With Wen-chun Lo, as the company director and producer since 2006, together they have transformed and led SCDC to the direction of creating and performing a variety of distinctive, artistic, and innovative dance style since then. Over the years, SCDC has become the most unique and distinctive dance company and produced series of Dancing on the Site of Historical Remains of Tainan City which won the company 2005 and 2006 Tainan City Outstanding Dance Company Awards. SCDC has been selected to receive the production grants from Ministry of Cultural of Taiwan for the Performing Arts Classification Grants Program since 2007. In 2009 and 2010, both SCDC's site-specific creative dance performance series Stepping In · Happening 2009, and 2010 Step In · Soy House were nominated for the 8th and 9th annual Taishin Arts Award sponsored by Taishin Bank Foundation for Arts and Culture. Moreover, The Keyman, choreographed by Wen-jinn Luo, was nominated for the 9th annual Taishin Arts Award as well. In 2011, The Keyman was selected by the Council for Cultural Affairs of Taiwan and Centre Culturel de Taiwan to be performed at 2011 Festival d'Avignon Off in France. Love Tale of An Ping (2013), choreographed by Wen-jinn Luo, was nominated for the 12th annual Taishin Arts Award.

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